



NEWSLETTER

OHA's "Project 30" Off to Strong Start

The Oral History Association's Endowment Fund made "great strides" in its first year toward an initial goal of raising \$30,000 to celebrate the OHA's 30th anniversary in 1997, according to Cullom Davis, Endowment Committee chair.

In its first solicitation--targeted at long-time members, former presidents and current OHA Council members--"Project 30" reached about 80 percent of its goal by the end of 1995, with contributions from more than three dozen members.

"We've made great strides, but we haven't quite reached our goal," Davis

said, adding that the campaign will be extended to the general membership later this year.

Davis said current Council members, officers and Endowment Committee members set the pace, with 100 percent of them making contributions.

The OHA Council last year approved the "Project 30" fund raising effort in an attempt to build the endowment fund to at least \$50,000, deemed the minimum necessary to yield adequate annual income to support and expand OHA's work.

The effort to build an OHA

endowment was sparked by a desire to provide financial stability to the organization, which otherwise is dependent solely on dues and fluctuating revenues from annual meetings.

Davis noted that in addition to making cash gifts or pledges, members also can support the OHA through bequests to the Endowment Fund and should consider doing so in their estate planning. Members should consult their own legal or financial advisers for specific language that meets their individual needs.

Plans Outlined for Philadelphia Meeting

The Oral History Association will meet at the Holiday Inn Select-Center City in Philadelphia Oct. 10-13, 1996. The hotel is located just minutes from Philadelphia's historic sites and museums.

With the theme of "Oral History, Memory and the Sense of Place," sessions will include oral history's relationship to popular and professional notions of history; the importance of place in shaping community identity; role of nostalgia in local memories; uses of memory in heritage-based tourism and numerous other topics.

Among the featured speakers are Robin Kelley, history professor at New York University and author of several works in African-American history that draw upon oral history, and Spencer Crew, director of the

Smithsonian Institution's National Museum of American History. "The Gate of Heavenly Peace," a film directed by Richard Gordon and Carma Hinton about the Tiananmen Square massacre, also will be shown.

Chairing this year's program committee are Linda Shopes of the Pennsylvania Historical and Museum Commission and Howard Green of the New Jersey Historical Commission. The local arrangements committee is chaired by Pam Cassidy of the Hershey Community Archives and Mary Bear Shannon of Philadelphia.

A limited number of scholarships for non-program participants will be available to broaden the diversity of attendance. Students, community oral historians and minorities should contact the OHA to apply.

Editor's Note

By Mary Kay Quinlan

At its February mid-winter meeting, the OHA Council approved a new publication schedule for the Newsletter: Jan. 1, May 1 and Aug. 1, a month earlier than the previous Sept. 1 publication date, to accommodate better advance notice of the annual meeting. Thus, the new copy deadline for the third issue is July 1.

State and regional groups with spring meetings not covered in this issue should make every effort to send stories before July 1 for full coverage in the August Newsletter. Longer articles--of up to 2,000 words--also are welcome.



From Your President

By Anne G. Ritchie
OHA President

"Liaison" is a suggestive word, with clandestine, romantic and even dangerous connotations.

For the Oral History Association, liaisons are much more straightforward. They are our links to other professional organizations. Sometimes these links have been strong and direct, sometimes vague and sometimes almost nonexistent. Periodically, we have revised, updated and revitalized our liaisons. For as interdisciplinary a group as oral historians, this is an essential and worthwhile endeavor.

During the past two years, Presidents Kim Lady Smith and Dale Treleven methodically reevaluated our contact with each professional association. I have worked to continue their efforts and develop stronger relationships.

Currently the OHA maintains formal liaisons with 16 organizations of varying sizes and interests, from the Modern Language Association to the Society of American Archivists, the American Folklore Society and the Society for History in the Federal Government.

Credit should go to the liaisons themselves. They keep us informed of related activities of other associations and promote OHA's meetings and publications within their respective groups.

At the Organization of American Historians, the OHA annually

sponsors a breakfast meeting. At the American Historical Association, we sponsored a workshop this year and hope to do so again in the future. At National History Day, we sponsor two awards for the best use of oral history in student projects.

In each of these cases, our liaisons facilitate the regular contacts, remind us of deadlines and handle all the necessary details. With them, OHA can have a much more effective presence and outreach program. Without them, we might wind up preaching to the choir.

A list of our liaisons is published in the annual Membership Directory. If you have an organization that you would like to suggest adding to this list, and are interested in serving as a liaison, please contact me. We welcome the opportunity to expand our links and to reach new audiences of potential oral historians.

Executive Secretary's Report

By Rebecca Sharpless

Like elves before Christmas, OHA folks are scurrying around, preparing for the 1996 annual meeting in Philadelphia. The program will be mailed around the Fourth of July, with hotel information and preregistration materials.

OHA meetings vary in attendance, but the meetings have been quite large in recent years, and we anticipate that Philadelphia will be one of the largest ever. Because of the anticipated attendance, we are asking people who plan to attend to do two things for us:

1. Send in your hotel registration promptly. Each convention hotel holds a block of rooms for a certain period of time--in this case, until Sept. 19. After that, the block is released to other patrons. The OHA has a contractual obligation to "make our block," and if we do not book as many rooms as we have promised, we have to pay substantial penalties.

So when you book your room early, you help save OHA considerable expense and thus help us keep overall meeting costs relatively

low. And you guarantee that you get the room you want at the convention rate (this year, \$95 single or double), which is considerably below the "rack" rate that someone who simply shows up gets (currently \$175 and \$195 at this hotel.)

2. Send in your meeting preregistration. This always saves the staff hassle and convention-goers time. This year it will be especially important because **there will be no on-site sales of meals or tours.** The hotel has to have a 72-hour cutoff on all meal reservations, and many of the tours must have their guarantee in advance. Meal and tour tickets will **not** be available at the registration desk. Attendees are still welcome to come hear the speakers, as always, but they cannot purchase the meal at the conference.

We realize this is going to inconvenience some people who prefer to make up their minds when they get to the conference, but the hotel has to have ample lead time in ordering food and lining up staff, and so they have imposed the deadline on us.

As the OHA meetings grow, we will all need to shift our thinking about them accordingly. We hope that OHA meetings will remain the

friendly, welcoming gatherings they have always been--just to more people.

Here at the office, Kezia Ruiz, whom many of you came to know in her 14 months with the OHA, has left to concentrate on completing her master's thesis and being a mommy to Paul. We are extremely grateful to Kezia for her invaluable contributions in setting up the OHA office at Baylor.

We will welcome Carol Crawford Holcomb as the new OHA assistant in early May. Carol is a doctoral candidate in church history at Baylor, where her husband, David, is also a doctoral candidate in church-state studies. For the past several years she has organized summer-abroad study trips for hundreds of Baylor students, so planning an annual meeting for people who don't have parents calling and worrying about them ought to be a snap!

Carol will hit the ground running with the annual meeting program and Membership Directory and Annual Report. Election materials also will be mailed this summer.

Here's hoping spring finally arrives for all of us in the northern hemisphere.



1997 Slate Presented

By **Albert S. Broussard** and
Lila J. Goff, Co-chairs,
Nominating Committee

A change in the constitution approved at the last business meeting will replace the position of past president with that of first vice president. In implementing this

change this year's vice president/president elect will serve only two years (one as vice president/president elect and one as president).

The elected first vice president will move into those positions in the following years. All subsequent officers will serve for three years. The nominees are:

For vice president/president elect: **Linda Shopes**, Pennsylvania Historical and Museum Commission.

For first vice president: **Howard Green**, New Jersey Historical Commission.

For Council (one to be elected): **Alva Stevenson**, UCLA Oral History Program, and **Kim Lacy Rogers**, Dickinson College.

For Nominating Committee (three to be elected): **Gwen Etter-Lewis**, Western Michigan

University; **Victoria Haas**, independent oral historian, Chicago, Ill.; **Larry Hudson**, University of Rochester; **Linda Morton-Keithly**, Idaho State Historical Society; **Elly Shodell**, Port Washington Public Library, Port Washington, N.Y.

The election of the OHA officers and of next year's Nominating Committee will be by mail ballot, which will be sent to each member this summer. Complete biographical information and statements from each of the nominees will appear with the ballots.

Any nominations by petition must be made in accordance with OHA Bylaws. See Section 8, paragraph 2 on page 69 of the 1995 Membership Directory and Annual Report or call one of the Nominating Committee co-chairs.

Betty McKeever "Betty" Key (1913-1996): An Appreciation

By **Martha Ross**, Oral Historian, Bethesda, Md.

Oral history has lost one of its early and significant practitioners, OHA has lost a devoted member, and I--like many others--have lost a valued mentor and a true friend. Betty died on March 24, 1996, in Silver Spring, Md., after a brief illness.

Her introduction to oral history resulted from her involvement with the 1968 Democratic primary campaign of Senator Eugene McCarthy. A classmate of Senator McCarthy's wife, Abigail, at the College of St. Catherine in Minnesota, Betty was subsequently recruited to oversee the collection of interviews with McCarthy volunteers throughout the nation, documenting their motivation in joining his campaign and their experiences as campaign workers.

Others collected campaign materials, posters, newsreels, speeches and other ephemeral material that comprises the unique documentation of a primary campaign, now housed in Georgetown University Library in Washington, DC.

Betty translated this experience into a lifetime career of teaching, speaking, consulting and directing oral history programs.

A founding member of Oral History in the Mid-Atlantic Region (OHMAR) in 1976 while director of the Oral History Office of the Maryland Historical Society, she organized and chaired the first OHMAR conference the following year at Baltimore Community College. She headed the committee that drew up its Constitution and By-laws and developed a manual for organizing oral history workshops. In 1980, she was honored with OHMAR's Forrest Pogue Award. Her article, "Publishing Oral History Observations and Objections," appeared in *The Oral History Review* (1982).

She conducted oral history seminars at the University of Maryland, Baltimore County, and at The Catholic University of America, Washington, DC. Always interested in promoting the most effective oral history practices and

generous with her time and expertise, she was in frequent demand as a speaker, advisor and consultant.

A member of OHA since the 1969 Colloquium at Airlie House, she graced a number of OHA programs and served on the Council in the late 1970s. Her most enduring contribution to OHA came from her interest in the development of regional and state associations and a cooperative relationship between them and the national organization. Today's Membership Directory listing 11 regional and state OHA affiliates attests to her persistence, good humor and success.

Her husband, Francis Scott Key, died five years ago. She is survived by three children, 11 grandchildren, and one great grandchild.

Friends may wish to honor her memory by contributing, in her name, to the OHA Endowment Fund. Checks made out to the Fund should be sent to OHA, P.O. Box 97234, Baylor University, Waco, Texas 76798-7234

Copyright, Copyright Who Holds the Copyright?



**By John Neuenschwander
Carthage College**

A recent case from the U.S. 6th Circuit Court of Appeals, Hi-Tech Video Productions Inc. v. Capital Cities/ABC, Inc., offers oral historians a host of insights and warnings on copyright issues ranging from the "work made for hire" doctrine to the "fair use" defense. [58 F.3d 1093 (6th Cir. 1995)]

The David and Goliath like characteristics of the parties also suggests copyright infringement suits are not just the property of major copyright holders. And the case documents the continuing impact of the U.S. Supreme Court's decision in CCNV v. Reid. [490 U.S. 730 (1989)]

The incident that triggered Hi-Tech's lawsuit arose, like many copyright cases, out of the most innocent of circumstances.

Sometime in early 1990, the producers of "Good Morning America" decided to feature Mackinac Island on one of their broadcasts. The date of June 8, 1990, was selected because it coincided with the island's annual Lilac Festival.

To provide the necessary background for weather person Spencer Christian's visit, ABC obtained video footage from one of its affiliates in Traverse City, Mich. When the footage proved inadequate, ABC contacted the Mackinac Chamber of Commerce. The Chamber sent ABC two videos. From one of the videos, "Mackinac Island:

The Mackinac Video," ABC borrowed some video footage but no music or narration. ABC subsequently used the footage on the one-minute background piece introducing "Good Morning America" on June 8, 1990.

The creator of "The Mackinac Video" was Hi-Tech Productions, Inc., a one-man company that produces video postcards for various vacation spots in Northern Michigan. When Sam Akey, the owner of Hi-Tech, learned of ABC's unlicensed use of his video footage, he filed suit for copyright infringement. Before the lawsuit actually could be filed, however, he was required by the Copyright Act of 1976 formally to register the Mackinac Island travel video with the Copyright Office. Akey did so in August 1990 and designated the video as a "work made for hire."

The case came to trial in late 1991 in the federal District Court for the Western District of Michigan. ABC raised two major defenses to Hi-Tech's infringement claim: "fair use" and "innocent infringement."

A separate motion challenging the validity of the copyright that Hi-Tech claimed to hold in "The Mackinac Video" also was presented to the District Court. Although this motion was denied, it would later play a central role in the final disposition of the case before the 6th Circuit.

The doctrine of "fair use" is an exception to the near monopoly that a copyright holder has in a work. It basically allows someone to use a copyrighted work in a reasonable manner without the prior consent of the copyright holder. Defining what is and is not reasonable use is where the problem lies. To achieve such a definition, federal courts must apply the following four statutory criteria case by case:

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of

the portion used in relation to the copyrighted work as a whole;

- (4) the effect of the use upon the potential market for or value of the copyrighted work. [17 U.S.C. s. 107]

Other equitable considerations such as bad or good faith also may be used by the reviewing court when applicable.

In the case at hand, the trial court found that all four "fair use" factors favored Hi-Tech. The use to which ABC put the footage was commercial in nature and not limited to just factual or informational borrowing. The District Court also found that ABC extracted the most creative and imaginative portions from Hi-Tech's video postcard. Although ABC actually used only 3.5 percent of Hi-Tech's postcard, or 38 seconds out of 1,080-second piece, the District Court characterized this portion as a crucial ingredient if not the heart of the work. Finally, the District Court found ABC's unauthorized borrowing to be detrimental to the potential market for and value of the video postcard. [804 F. Supp. (W.D. Mich., 1992)]

The only factor the court found that went in ABC's favor was an absence of bad faith. But this did not prevent the court from ultimately holding that the infringement by ABC had been willful in nature.

The willful conduct in the court's eyes centered on ABC's hasty decision to utilize the footage from the video postcard without a good faith attempt to determine if the material was in fact copyrighted.

Not only did ABC staff members fail to view the entire video and thus see the copyright notice at the end of the tape, but despite having the name and address of Hi-Tech, made no attempt to contact the company.

The District Court awarded Hi-Tech statutory damages in the amount of \$3,420. This figure represented treble the amount that ABC would have had to pay for licensed use of video footage to support the one-minute introduction to "Good Morning America." Such trebling of damages is allowed whenever a court

finds that the infringement has been willful. ABC also was ordered to pay Hi-Tech attorney's fees in the amount of \$8,553.75.

Had the litigation ended there, David would have bested Goliath. Little copyright holders everywhere might have been emboldened to flex their legal muscles based on Hi-Tech's successful action for infringement.

But as is often the case in American courts, the decision of a trial court, whether it be an astronomical jury award for superheated coffee or a favorable ruling by a judge, often is pared down, modified or reversed on appeal. This is precisely what happened here.

ABC appealed the District Court's rulings on "fair use," the validity of Hi-Tech's copyright and the award of treble damages and attorney's fees. Ironically, the issue that resulted in a reversal was not what the trial court had labored so mightily over, "fair use," but the validity of the copyright itself.

To grasp the full significance of this decision, it is necessary to briefly explain the "work made for hire" doctrine.

This doctrine governs copyright in works that are not created by a single, independent author or several joint authors. It basically allows an employer or someone who commissions an independent contractor to create a work to be the author for purposes of copyright ownership.

This can be accomplished in two ways. Any copyrightable work prepared by an employee "within the scope of his or her employment" qualifies as a "work made for hire." When the creator of a work is a full-time, salaried employee, this is an easy call. It is when the person or persons who create a work do not fit this traditional employee stereotype that the lines begin to blur.

The Copyright Act of 1976 also enables those who hire independent contractors to obtain copyright ownership in the resulting work. For this to happen, however, the work that is created must fit into one of the nine categories set out by the statute (i.e. a collective work, audiovisual work or compilation), and "...the parties must

expressly agree in a written instrument signed by them that the work shall be considered a work made for hire." [17 U.S.C. s. 101]

In the case at hand, Hi-Tech hired an aerial photographer, a script writer/narrator and a videographer to assist in the production of "Mackinac Island." None of the three freelance subcontractors, however, was asked to sign an agreement designating the video as a "work made for hire."

As a result, to secure the copyright in the video, Hi-Tech was forced to claim that the three subcontractors were employees. This contention is what prompted the 6th Circuit to look to *CCNV v. Reid* for guidance.

The Supreme Court's 1989 decision in *CCNV* was supposed to clarify who is and is not an "employee" for purposes of the "work made for hire" doctrine. Before this decision there had been considerable disagreement among the various federal circuits. Many courts had used a very non-intrusive test to determine whether an independent contractor was really an employee.

To end this confusion and make it more difficult for hiring parties to claim copyright ownership, the Supreme Court mandated that the federal common law of agency must be used to gauge whether an independent contractor was really an employee as claimed by the hiring party.

Unfortunately, *CCNV* promised more certainty than it delivered. ["Independent Contractors Win in *CCNV v. Reid*," *The Oral History Association Newsletter*, XXIII (Winter, 1990)]

Courts must apply 13 factors--ranging from the right to control or supervise the work to the tax treatment of the hired party--to decide employment status. Although courts were not supposed to rank the factors by priority, they have done so nevertheless. This is clearly evident in the 6th Circuit's application of the 13 factors to the business relationship between Hi-Tech and the three subcontractors.

In the final analysis, Hi-Tech's nonpayment of employee taxes, failure to provide employee benefits, the professional skill of the three

subcontractors and the owner's perception that they were indeed independent contractors convinced the 6th Circuit to hold that the three were not employees.

Hence, the "work made for hire" copyright interest claimed by Hi-Tech was invalid and the verdict by the District Court in favor of Hi-Tech was reversed. David won the first battle with Goliath but not the second.

Oral historians can glean a number of lessons and insights from this case.

First and foremost is the old adage that an ounce of prevention is worth a pound of cure. If Hi-Tech had secured written copyright releases from the three subcontractors, "Mackinac Island" would have qualified as an audiovisual "work made for hire."

Hi-Tech's copyright ownership in turn would have been valid, thus forcing ABC into the much more difficult position on appeal of overturning the District Court's holding that its use of the video footage was not "fair use."

Oral historians who consider the copyright ownership that they obtain in interviews and audiovisual productions to be important should routinely require all independent contractors to sign "work made for hire" releases.

While obtaining such releases does not absolutely guarantee that the hiring or commissioning party is the owner of the resulting copyright, it provides far more assurance than having a court apply the 13 common law factors to a business arrangement that is clearly outside the boundaries of the traditional salaried employee-employer relationship.

Although the District Court's decision ultimately was overturned, it is nevertheless instructive regarding how courts apply the "fair use" factors, especially the third, which addresses the amount and substantiality of the taking.

Here, ABC appropriated only 38 seconds of footage from Hi-Tech's video, 3.5 percent of the total. Yet this was enough for the District Court to find that this factor favored Hi-Tech.

(Continued on the next page)

STATE AND REGIONAL REPORT



Appalachia Project Takes on New Look

By Lynda Ann Ewen
Marshall University

The Oral History of Appalachia Program (OHAP) has a new emphasis. Now in its 24th year at Marshall University in Huntington, W. Va., the program has archived nearly 500 tapes and transcripts. And it is exploring innovative ways to use those transcripts through greater public awareness and new technological access.

OHAP has just received a university grant to buy a state-of-the-art multimedia center that will be able to produce computer slide shows and CD-ROMs that integrate the voices from tapes with scanned photos, maps, documents and text.

Eventually OHAP, which is part of the Sociology Department's home page, hopes to make these programs available on the Internet. Plans are underway for the first program, highlighting the contributions of black women in West Virginia. Last year OHAP produced a public radio program based on extensive interviews with workers from the

Owens-Corning glass factory in Huntington, which recently closed. Currently OHAP is interviewing elderly African Americans in the Tri-State area who were active in the civil rights struggle. The project is being carried out in conjunction with the Drinko Academy for the Study of Civic Politics, the Carter G. Woodson Foundation and the Special Collections Department of the library at Marshall. The community-based Alliance for the Study and Dissemination of Black History in West Virginia also is working closely with the project.

OHAP is also planning a series of community workshops on basic oral history techniques. A prototype of that workshop was held this spring on campus with participation from university staff, students and community people.

In addition OHAP is working closely with several departments and university programs to establish a Center for the Study of Ethnicity and Gender in Appalachia.

OHAP's new director, Lynda Ann Ewen, came to Marshall University last fall. She is an associate professor of sociology with a background in race, gender, class and Appalachian studies. Gina Kates is the project's transcriptionist and administrative assistant.

Michigan Rendezvous On Tap for July 20-21

The Michigan Oral History Association has scheduled an Upper

Peninsula Oral History Rendezvous for July 20-21 at Sault Ste. Marie on the campus of Lake Superior State University.

A Saturday "renew your skills" oral history workshop will be followed by visits to historic sites in the area on Sunday.

Alice Springs Site Set For Australian Meeting

Australia's famed Alice Springs is the site of the 10th biennial conference of the Oral History Association of Australia, set for Sept. 5-7, 1997. The conference theme is "Crossing Borders," and participation is expected from nations in the Pacific, Southeast Asia and beyond.

For information, write to: Oral History Association of Australia (South Australian Branch) Inc., Institute Building, 122 Kintore Ave., Adelaide, SA 5000.

Oregon County Trains Volunteer Interviewers

Oregon oral historians James Strassmaier, Michael O'Rourke and Dennis L. Ekberg presented an oral history workshop for the Washington County Historical Society at Portland Community College's Rock Creek Campus last fall. About 35 people attended, and nine of them are now interviewing for a project on the history of old airports in the county, many of which are now shopping malls.

Copyright...

(Continued from previous page)

What this points up is that the frequently cited 10 percent or less rule of thumb for unauthorized but safe use of copyrighted material should not be taken at face value. The 10 percent rule is a myth people choose to believe because it

is comforting.

Finally, Hi-Tech is a small dollar case. Customarily, copyright cases involve large amounts of money and high profile litigants. This case demonstrates that the possibility of statutory damages of up to \$20,000 and payment of the plaintiff's attorney's fees can prompt small copyright holders who do not have economically significant damages still to file suit.

Editor's Note: John A. Neuenschwander teaches history at Carthage College and is a municipal judge in Kenosha, Wis. A former OHA president, he also is the author of the OHA pamphlet "Oral History and the Law," available for \$8 a copy from the OHA Executive Office, P.O. Box 97234, Waco, TX 76798-7234.

Japanese American National Museum Teaches Oral History

By Darcie Iki, Japanese American National Museum

The Japanese American National Museum (JANM) in Los Angeles, has conducted oral history workshops as part of an effort to get the community involved in the historical process.

The Life History Program, dedicated to building a collection of life history materials of Japanese Americans throughout the nation, is also committed to education in oral history. The museum provides oral history training classes to engage Japanese Americans to participate in the documentation of their own communities. By working with communities, JANM encourages them to understand their role as makers of history, as well as recorders of history.

Through the years, the museum has accumulated a number of life histories, but not nearly as many as it would like. By training individuals to do oral history interviews, the museum hopes to preserve much more of Japanese American history. Ideally, individuals belonging to community organizations, veterans groups and other Japanese American entities could take part in the training and begin doing life histories of their own families, friends and clubs.

The museum offers a variety of training opportunities, including a five-day training class spread over two months. As coordinator of the Life History Program and workshop instructor, I designed the training sessions to introduce and maintain students' interest in the rewarding methods of oral history. Students are required to complete a personal life history project and present their work to the class.

The intent is to provide a supportive atmosphere in which students can share their experiences, discuss issues, contribute creative solutions, and continue to learn. Too often, people attend workshops and never follow through on their projects.

The class also features guest lecturers such as Arthur Hansen, Akemi Kikumura, Timothy Fong and Valerie Matsumoto.

The most interesting and inspiring thing has been the response from the

students. Their enthusiasm, warmth, and commitment are the essence of what has made the class successful. It has been very rewarding working with them and I'm determined to turn them into lifetime oral historians!

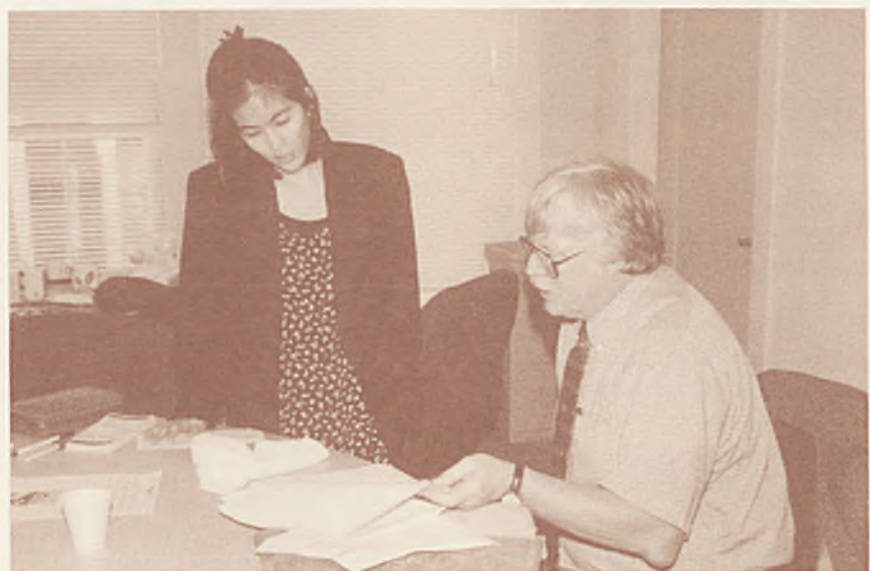
One student, Janet Takahashi, a freelance artist/guilder, described the class as a "pivotal" moment in her life which "opened up yet another window of opportunity for (her) to create, accept and listen." She wrote, "(This class has) given each one of us a gift to be closer to our families and to learn more about ourselves. The oral history interview validates a life, gives it meaning and is like an extended hand to whomever should hold their own personal manuscript."

Another student, Ike Hatchimonji expressed his views in an article in the *Rafu Shimpo*, urging others to be come acquainted with the "gift of oral histories." He wrote, "As generations succeed each other--from the Issei to the Nisei to the Sansei to the Yonsei and future generations--the story of our immigrant ancestors coming to this country many years ago becomes even more a story worth retaining. This heritage made up of individual family histories, each being a part of a whole, distinct group to which we all

belong. Like the links of a chain, each person's life is connected to the past generations as well as those yet to come. That is why the recording of oral history is important--to keep the links strong. After we depart, it may be the children of yet-to-be-born generations who are going to be curious about their heritage and ask what their Nisei foreparents were like. Tell them! That is your legacy to them."

The students tackled their assignments for the class, and most of the students have already committed themselves to establishing the Life Historian Club. They will continue to volunteer for the museum, master their skills through practice and networking and contribute a great deal to the program. I believe that the commitment of each individual student and the sharing of ideas will be the key to the program's success. Our museum would not survive without the dedication and enthusiasm of our volunteers, and we will continue to build upon their knowledge and skills to ensure its future.

For further information on the Life History Program call Darcie Iki at 213-625-0414.



Darcie Iki of the Japanese American National Museum and Art Hansen of California State University, Fullerton, review work of the museum's Life History Program. Photo by the Japanese American National Museum.

World War I Memories

By Michael Brooks and His Students at Suva Intermediate School, Bell Gardens, Calif.

Editor's note: Michael Brooks of Suva Intermediate School in Bell Gardens, Calif., won the Oral History Association's first precollegiate teaching award in 1995 for his "Long, Long Ago Oral History Project." He has brought together people of various ages, cultures and diverse ways of life to learn from each other. His students have been involved in every stage of carrying out an oral history project, from initial research to final publication or other public presentations based on their work.

Asked to pick out some excerpts for publication, Brooks responded: "Since I am fond of all of our interviews, I feel a little like a father who's asked to line up all of his children on stage in front of a large audience and pick out his favorite."

What follows is a selection of World War I memories.

In 1990 we interviewed a group of World War I Veterans at Leisure World-Seal Beach. Their wisdom and kindness deeply impressed us and we had a rare opportunity to learn about World War I from people who had either been in the war or who were witnesses to it. All of them have passed away and we are honored to have known them.

Virginia Wren:

Did you entertain the doughboys when you were little?

Well, I was rather young during World War I, but I used to speak pieces over at Cheroult Field at the University of Illinois where they trained aviators and it was near our place. The pieces were monologues that they used to do in those days. They would be training when we got there. They were marching and as we girls were walking on the walkway, they would divide ranks and march clear around us and get us all flustered.

Oh, I do remember! I went to

New York and my brother, Charles "Chick" Sales was playing at the Winter Garden and Will Rogers was starring at Ziegfield down at 42nd St. They were singing songs like "Over There", "It's a Long, Long Way to Tipperary", "It's a Long Trail A winding", and I remember the doughboys going in vans down Broadway.

Donald MacKenzie:

Who encouraged you to join the war?

I had to wait until I was 21. I joined because everyone was doing it and I didn't know what war would be like. Anyone who is in once doesn't want to go into a second time. Not the way it was then. It's quite different now. The weapons are much more severe. The machine guns then would throw out thousands of rounds and a lot of them were wasted. The old machine guns were sluggish and heavy. I was young enough to be foolish. I had no second thoughts. At that age you don't reason. You don't know anything about war. You've got to go to some veteran's hospital and see the results of war. You've got see families and what they have to go through. You're too young and haven't experienced a thing like war. You can read about it, but that's not enough. They try to glorify it when they write about it. I don't believe in war now.

Percy Jordan:

What is no-mans land?

That's the land between the frontline of our trenches and the frontline of the German trenches. In other words this is our parapet; of course, the trenches wind all around and they have theirs. They'd stand on their firing step and see if we would come over to attack them. They would come out in no-man's land and see if they could capture any of our people so that they could ask them all kinds of questions such as what battalions they were in. We would come out and do the same thing. Before we were sent into the trenches, all of

our identification such as our battalion insignia, which told what battalion we belonged to, for example insignia like this (the 88th Battalion) were removed. This is when we were transferred to our battalion.

Pop Weber:

How were you gassed?

I was gassed, wounded and decorated. You got pretty good warning of the gas that they released into the air. There were sirens that would start screaming and everybody would put their masks on. But a gasmask doesn't do any good in terms of a gas shell. The gas shell explodes and the gas spreads out and gets to you before you even have time to get a mask on.

Samuel Silberling:

One of my very best friends, his name was Earl McKinney and he lived in Pittsburgh (he was a fine fella), and I were walking outside one of the trenches and we got gassed. When you were gassed, you couldn't get your mask on fast enough. The gas came over and we started to get our masks on. But Earl tripped on a railroad track and couldn't get his mask on fast enough. I went over and tried to help him get his mask on for him, but he already had a dose of gas. I had to drop him off at the hospital, but the mustard gas was very toxic and very permanent in its effects. You figure you need a lot to hurt you, but it takes just a drop of it to get into your lungs. See, mustard gas seeps into your lungs like some sort of acid and you can't get it out. You get a condition with symptoms like tuberculosis. Despite the fact that I helped Earl when he came back to the United States with a lung condition, he eventually died from the effects of the gas.

Westy Westerman:

Do you shoot anybody?

I was in the frontline trenches with the Australians. We went forward. The trenches weren't that good all the time. It might be just a

little deal in front of you. I met this German soldier in the German trench and I spoke German to him. He had a gun, but he didn't drop his gun and surrender like I asked him to in German, so I shot him. Now what will you do? I'm here and he's gone. Do you know what I'm talking about? It's pretty hard. You can't help yourself; you have to do it.

Pop Weber:

Did you ever kill any Germans?

I have a Cour de Guerre awarded by the French government for bravery. It wasn't for bravery at all. A German soldier was trapped behind our lines when we had advanced and didn't know how to reach the new German front lines. He saw a buddy of mine and he asked my buddy how he could get back to the German lines and to what remained of his German unit. My buddy said, "You can't go across the line; you're a prisoner!" So the German pulled out a gun and shot my buddy. Well, I went after the guy with my own gun, but he ducked down into a hole in the ground or some sort of a cave where he had been living back there. I pulled out a pin out of a grenade and dropped the grenade into the hole or cave. It exploded and killed the seven soldiers that were down there. But my action wasn't bravery. I was so mad that I would have done anything because the German had killed my friend without any reason. He couldn't have escaped and there was no point of killing my friend because you know somebody is going to kill you in response. The French government thought it was bravery, but it wasn't. I was so mad that I didn't know what I was doing.

Percy Jordan:

Lots of times the soldiers didn't get killed; they got badly wounded. After you have been in the trenches a good many times, you begin to wish that you could get a what we used to call "a blighter." That was when you got hit badly enough to be sent back to England and you would go to a real hospital. I didn't think at the time because I was wishing and wishing I could get "a

blighter," but I was very lucky and I wasn't the only one.

If you were killed in the daytime, they would lay you out in the trenches somewhere and wrap you in a blanket and wait until the nighttime comes. Then they would take the corpse back to the receiving area for eventual identification and shipment to England. If you died in an engagement, lots of times you never had the chance and they just killed you and you stayed where you were killed. You felt sorry for them but they were lucky in a way in that they wouldn't have to go through any more hard times.

Edward Tissien:

We walked from one place to another across muddy fields because the roads were full of trucks and things like that. So, when the first rest period came up, we stopped. A little bit further from here to this building over there, was a big pile of hay. Somebody said, "Let's go over there to see what's there." We went over there and what was there was a pile of dead Germans covered with hay. I was sick. I felt as though killing was useless and that the conflict could have been handled in another way. They were all good boys, I'm sure, and if you have been there in peacetime as a child, you would have been playing hop-skip-and-jump with them. They were just as nice as boys as we were. They had to do what they had to do and we had to do what we had to do. So, I felt very sorry for them. Then, as we went along, that became a common theme. That was the way it was because the burial teams hadn't gotten around to it yet because we were really moving.

Katherine Pahl:

What are your memories of World War I?

I was in high school at the time. I felt very bad about it when I knew that some of our boys would have to go and perhaps never come back. But I got on the bandwagon like everybody else and went out to help the boys go across to France. I said good-bye to them at the train station as they left for the war.

I did war work. I helped make bandages--miles of bandage--for the war effort. Ladies were knitting sweaters and socks for the boys over there. But I never learned how to knit, haven't learned how to this day.

I also sold war bonds. I remember I got a prize; \$25 or something for selling war bonds. I was always a smooth talker, I guess, and I could talk anybody into something.

Do you remember World War I Armistice Day?

I remember almost every man in the town getting drunk that day and celebrating, including my father and the man next door. I got to ride on a big truck with lots of other kids. I got on the edge of the truck and waved flags, yelled, and screamed as we rode up and down Main Street.

Pop Weber:

I'll tell you why there aren't any more World War I veterans around. Most of them were my age or over and I am 93 years old and so where would these veterans be. I don't know any World War I veterans.

Exhibit Space Available At Philadelphia Meeting

In recent years the OHA has considerably expanded the exhibit area at its annual meetings. Book publishers, transcribers, equipment distributors and oral history programs have purchased tables for display.

The OHA also provides some complimentary tables for the state and regional oral history affiliates and for non-commercial oral history related activities.

This year the OHA also is offering exhibitors the opportunity to advertise in the annual meeting program.

If you are interested in exhibiting at the Philadelphia meeting, contact Anne Gefell, Oral History Research Office, Butler Library, Box 20, Columbia University, New York, NY 10027. Phone: 212-854-7083. E-mail: amg59@columbia.edu.

Taking Advantage Of Serendipity

By Susan C. Box, Archivist
Phillips Petroleum Co.

This is a story about how sometimes, no matter how hard you plan or work your contacts, your success can hinge on something as unpredictable as who you sit next to.

Last June, I attended a reception with a senior vice president at Phillips that afforded me the opportunity to mention to him that the first employees the company had hired in Norway were beginning to retire. I pointed out that this created an interesting opportunity to use oral history to discover if there were differences of opinion on the licensing and construction negotiations between the Norwegians and their American counterparts now retired in the States.

He suggested I write a brief proposal for him to look at. At the time, I thought he wasn't that serious and so I didn't follow up right away.

Two months later we bumped into each other in the hall at corporate headquarters, and he stopped me to ask about the proposal. He indicated that he was indeed serious about the project, as he thought he could learn things that would be applicable to negotiations in other countries. I quickly wrote the proposal, did background research, and formulated 30 questions as a starting point. I then met with him again to review the project, questions and proposed budget.

In September I found myself on an airplane to Dallas as the start of a trip to Norway and England. On the plane was another Phillips vice president who casually inquired as to my destination. When he heard about the project he insisted that I go to Belgium and get the story on our chemicals subsidiary as well.

Since my trip was "on exploration's nickel," I told him that he would have to pay for his part of the journey. I also pointed out that

I had no background material from which to devise my questions.

He returned to his seat and called his secretary on the airphone. The next thing I knew he was back at my seat with a charge number, names of people to interview in Overjise and Tessenderlo, Belgium, and an admonition to "Get to work!" Needless to say, I did!!

Phillips' travel department changed my reservations, my assistant sent background material to my hotel in Stavanger, Norway, and I spent an entire weekend working on questions for Belgium. Thank goodness it poured rain both days! I returned with 17 hours of interviews on tape, and the prospect of several more to do in the U.S. I was also able to take advantage of time in various Phillips offices to review their records systems and send back files that more appropriately belonged in the Corporate Archives.

There were several winners here: the original executive, because the interviews turned out better than expected (I suspect that we will learn that there really is a difference between employee perspectives on the same company issues, based upon nationality); the executive that "piggy-backed" onto the project, because it cost him only one-sixth of the total bill; and of course the archives, because it gained increased exposure and credibility on both a corporate and international level.

The moral of this story? Take advantage of every opportunity you have with "funding agents"--executives with authority--to discuss your projects. Don't give up writing proposals even if you are downsizing, because it's probably a permanent condition. Who knows, you may find yourself in seven European cities for 14 days--all expenses paid!

Editor's note: This article is reprinted, with permission, from the Society of American Archivists Business Archives Newsletter, Winter 1995. OHA member James Fogerty spotted it as a lively example of interest in oral history in the business world.

Recent Donors Listed

The Oral History Association Endowment Fund gratefully acknowledges recent contributions from:

Willa K. Baum (in honor of James V. Mink), Sara J. Collins, Charles W. Crawford, Cullom Davis, Ronald J. Grele, James V. Mink, Mary Kay Quinlan, Richard Candida Smith.

Contributors in the first quarter of 1996 include:

Albert S. Broussard, Gould P. Colman, Lila Goff, Arthur A. Hansen, Jay M. Haymond, Katherine Burger Johnson (in memory of Carl Ryant), Clifford Kuhn, Charles T. Morrissey, Forrest C. Pogue and Linda Shopes.

OHA Sponsors Session At AHA Meeting

The Oral History Association sponsored a two-hour workshop on "Doing Oral History for Your Own Research" at the American Historical Association's meeting in Atlanta in January.

The session, a first for OHA, was chaired by Cliff Kuhn, OHA Council member, with Donald Ritchie, past OHA president, and Linda Shopes, former Council member and current program co-chair for the 1996 annual meeting, conducting the workshop. About 30 persons attended.

Mexican Group Starts Oral History Network

A group of historians, anthropologists and social psychologists has formed the Mexican Oral History Network and welcomes all who turn to oral testimony and oral tradition to carry out research. It aims to promote research and discussion and encourage the growth of oral history archives.

For information write to: Gerardo Necochea, Direccion De Estudios Historicos, Instituto Nacional de Antropologia e Historia, Apartado Postal 5-119, Mexico D.F. 06500.

BULLETIN BOARD

Opportunities

Fulbright Awards

Opportunities for lecturing or advanced research in more than 135 countries are available to college and university faculty and professionals outside academe. U.S. citizenship and a Ph.D. or comparable professional qualifications required. For lecturing awards, university or college teaching experience is expected.

Deadline for research or lecturing grants for 1997-98 is Aug. 1, 1996.

For information, contact the USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5M, Box GNEWS, Washington, D.C. 20008-3009. Phone: 202-686-7877.

Alaska and Polar Regions Job

The University of Alaska Fairbanks is recruiting for the position of Head, Alaska and Polar Regions Department. The department is one of six in the Elmer E. Rasmuson Library, and the department head is responsible for supervising the special collections and is a member of the library's management team with responsibilities to assist in library-wide decisions.

Interested scholars should contact Dennis Stephens, Chair, APR Head Search committee, Elmer E. Rasmuson Library, UAF, P.O. Box 756800, Fairbanks, AK 99775-6800. Phone: 907-474-6659. Fax: 907-474-6841.

Holocaust History Project

The Survivors of the Shoah Visual History Foundation, a non-profit organization dedicated to documenting the testimonies of Holocaust survivors, is hiring full-time data entry people and full-time cataloguers to work in its headquarters in Los Angeles.

Qualifications include fluency in one or more languages in

addition to English, particularly Hebrew, Slavic or Romance languages, and Macintosh experience.

For detailed qualifications for each position, contact Survivors of the Shoah Visual History Foundation, P.O. Box 3168, Los Angeles, CA 90078-3168. Fax: 818-733-0312.

Announcements

German-American Interviews

The German Historical Institute is supporting a survey to identify the location, nature and quantity of oral history interviews concerning Germany, German-American relations and American policy toward Germany in the period 1945-1995. The project seeks information about tapes and transcripts in repositories and interviews in the private collections of scholars.

Pertinent interview topics include politics and diplomacy, military and economic affairs and cultural and social interaction. For more information, contact Robert P. Grathwol, German Historical Institute, 1607 New Hampshire Ave., NW, Washington, D.C. 20009. Phone: 202-387-3355. Fax: 202-483-3430.

Book Published on Pioneer African American Graduates

Twayne Publishers has added to its oral history series "Head of the Class," by Gabrielle Morris, based on interviews with pioneer African American college graduates who earned college degrees long before affirmative action and went on to excel in law, finance, politics and education.

Morris has been an interviewer and editor for the Regional Oral History office of the Bancroft Library at UC-Berkeley for more than 25 years. The complete interviews are on file at the Bancroft Library.

Book Available on "The Bomb"

The Continuing Education Press of Portland State University, Portland, Ore., has published "Working on The Bomb: An Oral History of World War II Hanford," by S. L. Sanger. It is based on interviews with workers, scientists, engineers and others involved in building the nuclear site at Hanford, Wash., that produced and separated plutonium for atomic bombs.

Interview Kit Available

The Heritage Project announces the availability of its self-guiding oral history kit and guidebook for collecting family histories.

For information, contact: The Heritage Project, P.O. Box 600, Franconia, NH 03580. Phone: 603-823-5848.

Video on Civil Rights Leader

California Newsreel announces release of "A. Philip Randolph: For Jobs and Freedom," broadcast nationally on PBS and now available on video. It chronicles the life of the man who helped organize the Brotherhood of Sleeping Car Porters early in his career and at the end of his career organized the 1963 civil rights march on Washington.

California Newsreel also has released a four-part film biography of W.E.B. Du Bois, whose life spanned the century from Reconstruction to civil rights and who is considered the father of the freedom movement.

For information, phone: 415-621-6196.

Washoe Indian Video

The University of Nevada Oral History Program has released "Rabbit Boss," a video about the Washoe Indians' traditional autumn rabbit drive in the sagebrush valleys east of the Sierra Nevada. The video also includes traditional Washoe songs.

For information on this broadcast-quality video, call Margene Foster at 800-227-4551.

Judi Jennings Asserts Power of Stories in Oral History

By Albert S. Broussard
Texas A&M University

"Let me begin by telling you a little bit about my Mama and me," exclaimed Judi Jennings, director of the Women's Center at the University of Louisville and the featured speaker at the Oral History Association breakfast held recently at the annual meeting of the Organization of American Historians in Chicago.

Thirty-eight oral historians and visitors, including six past OHA presidents and our current president, Anne Ritchie, were entertained and stimulated by Jennings' poignant and revealing portrait of growing up in the Appalachian region of Kentucky, entitled "My Mama Told Me: Reclaiming the Story in Oral History."

Jennings began her work in oral history initially to engage her students intellectually while teaching at Union College in Kentucky, but she found that interviewing also afforded her an opportunity to learn about her own

past, a past that had been hidden from her and unspoken. Eventually Jennings and a small circle of women writers decided to write a play, "Kinfolks, Cornbread and Hillbilly Women," which reenacted the experience of growing up white and female in Kentucky.

"Even family members were often surprised when they heard these stories for the first time," noted Jennings, as she discussed the power of oral testimony.

Jennings concluded that it was extremely important for oral historians to reclaim the story as well as to preserve these memories or oral recollections, in part because stories have incredible power culturally and they can help us reshape and rethink the way we write and interpret history.

Finally, drawing upon the writings of Bell Hooks, Jennings maintained that oral history is a way to connect historians and other scholars with the poor and working

class people and to establish or solidify ties with the larger community outside of academia.

OHA Needs You!

To help the Oral History Association meet future needs and to ensure that we can continue to provide the highest level of services, OHA invites members and friends to support the endowment fund.

The OHA Endowment Fund is a special account, based on but not limited to life memberships, that accumulates a balance so that earnings may be used for special projects or for emergency needs.

For information or to contribute to the fund, write to: Rebecca Sharpless, Executive Secretary, Oral History Association, P.O. Box 97234, Baylor University, Waco, Texas 76798-7234

The Oral History Association Newsletter (ISSN:0474-3253) is published three times yearly by the Oral History Association for its members and subscribers. **Copy deadlines are: Dec. 1, April 1 and July 1.**

Address membership, change of address, subscription and delivery inquiries to: Oral History Association, P.O. Box 97234, Waco, TX 76798-7234

Editor: Mary Kay Quinlan, 3023 S. Columbus St., Arlington, VA 22206.

Copyright 1996 Oral History Association, Incorporated

Oral History Association Newsletter
P.O. Box 97234
Waco, TX 76798-7234

Nonprofit
U.S. Postage
PAID
Jefferson City, Mo.
PERMIT NO. 210