

The Caffè Lena Audio Archive

Jocelyn Arem, Producer
The Magic Shop

Nestled in the quaint upstate town of Saratoga Springs, New York is Caffè Lena, the oldest continuously operating folk music coffeehouse in the US.

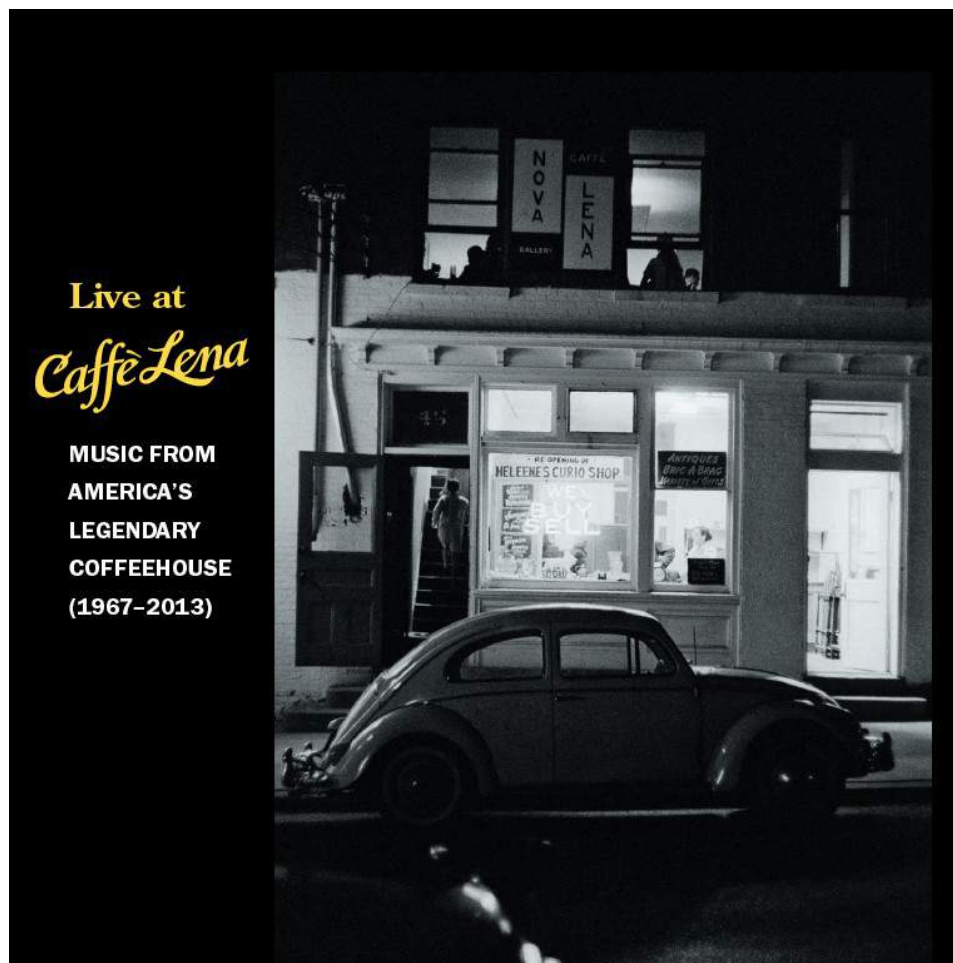
Opened by Lena Spencer in 1960, this tiny room has played host to influential artists across diverse genres of music;

traditional folk, blues, singer-songwriters, jazz and bluegrass.

Luckily, many performances were caught on tape through the years, offering the listener a thrilling seat inside this hallowed venue.

'Live At Caffè Lena', a 3-CD box set, the result of years of investigative research, contains 47 tracks, all released for the very first time, alongside previously unpublished photographs. Images include selections from the archive of esteemed photographer Joe Alper, who captured many iconic, intimate portraits from the folk era of the 1960s. The CD set was mastered by Jessica Thompson.

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Editor: Jack Falk

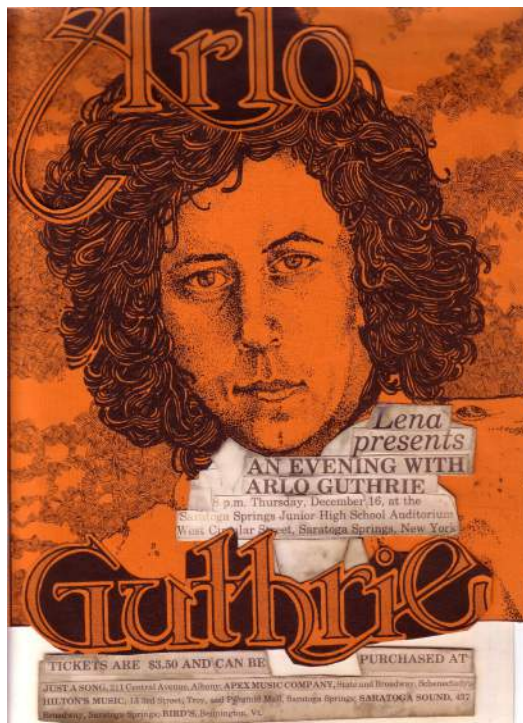
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**“...A landmark outpost of folk music in America...”
(New York Times)**

That Caffè Lena is still open for business tonight is a testament to Lena's legacy.

‘Live At Caffè Lena’ is an important visual and audio document, comprising more than 40 years of music unearthed from dozens of “lost” tapes – night after night, show after show, through the decades – recorded in a tiny room in Saratoga Springs, New York.

In 2008, musician Christine Lavin introduced Jocelyn Arem (Director of the Caffè Lena History Project) to Steve Rosenthal (4-time GRAMMY-winning restoration engineer and owner of The Magic Shop Studio). At that



Courtesy of Saratoga Springs History Museum

time, one box of recordings had been donated to the Caffè Lena History Project for preservation with the Caffè Lena Collection.

Suspecting the existence of additional recordings, Steve encouraged a five-year national search for Caffè Lena shows, resulting in the discovery of 700 live recordings made by both amateur and professional engineers at the venue between 1967-2013.

With grant support from the GRAMMY Foundation, the Magic Shop Studio successfully digitized and restored the shows, with both the digital and physical components donated to the American Folklife Center at the Library of Congress for researchers and music lovers to enjoy.

An index of the recordings collection and sample audio is also available for research and licensing through an online, searchable database: www.history.caffelena.org

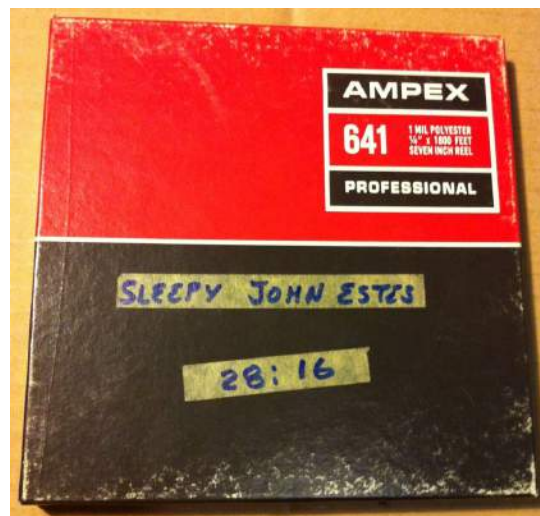


Photo: Jocelyn Arem

Musical Poetry in Idaho

Gwyn Hervochon, Archivist/Librarian
Special Collections and Archives, Albertsons Library
Boise State University

Boise State University Special Collections and Archives is happy to announce a recent \$11,750 grant from the GRAMMY Foundation to fund the project, *Musical Poetry in Idaho: Digitizing the Ione Thielke Recordings*. With the completion of the project, one of the earliest known collections of recorded music native to Idaho will be made widely accessible for the first time.

As is the case for much of its history, musical recordings came late to Idaho—public collections predating the 1960s are rare. Boise State’s project includes the digitization of 212 acetate discs and 23 reel-to-reel recordings created by Ione Love Thielke between 1947 and 1951.

A folk musician and Western personality, Thielke was born in California in 1903 and lived in Texas and Oregon before settling in Idaho in the 1940s. Known as the “musical poem recorder of Cascade, Idaho” her signature work consisted of setting regional poetry to music. Thielke sang and accompanied herself on the tiple—an instrument resembling the mandolin—and made home recordings of her compositions on a portable acetate disc recorder.

Thielke also hosted radio programs in which she sang and interviewed fellow poets. These homemade recordings and radio broadcasts comprise the materials that will be digitized and made available.



Project results will be discoverable at: <http://library.boisestate.edu/Special> or via the finding aid in the Northwest Digital Archives: <http://nwnda.orbiscascade.org/ark:/80444/xv47659>. Links will allow researchers to access individual songs.

Thanks to the GRAMMY Foundation’s support, Thielke’s contribution to the history of folk music in the American West will be preserved for future generations. We look forward to sharing the progress of the project as it unfolds.

Interfaith Partnership Preserves Notable Dallas Radio Sermons

Timothy S. G. Binkley, Archivist

Bridwell Library, Perkins School of Theology, Southern Methodist University

On May 5, 2013, Bridwell Library (www.smu.edu/bridwell), Southern Methodist University's primary bibliographic resource in the areas of theology and religion, hosted a public event celebrating the opening of a significant online database of digitized documents, images, sound recordings, and videos.

The speakers of the day included Bridwell Library Director Roberta Schaafsma, Perkins School of Theology Dean William B. Lawrence, Rabbi David Stern of Temple Emanu-El, Dallas, and Archivist Timothy Binkley. However, the man of the hour – the speaker who had attracted 143 guests from across Dallas, the state of Texas, and the United States – was Rabbi Levi A. Olan (1903-1984).



Courtesy of Bridwell Library Special Collections, Perkins School of Theology, Southern Methodist University

For the first time in three decades, the commanding voice of one of Dallas's great preachers was heard once again. The sermon of the day was "The First Anniversary of a Tragedy," originally preached over the radio on November 22, 1964, one year after John F. Ken-

nedy's assassination. The audience's reactions in 2013 included awe-filled silence and tears. Clearly, Rabbi Olan's message was as relevant and challenging in 2013 as it had been 49 years earlier.

More than three years of discovery, dream-

ing, planning, networking, fund-raising, digitizing, and database creation preceded the May 5 celebration. In late 2009 the Bridwell Library archivist found five reel-to-reel tapes on the shelves of a basement storage room. The tape box labels indicated radio station call letters, broadcast dates, sermon titles, and the speaker's name: Levi Olan.

Olan was a prominent Reform Rabbi, community leader, scholar, and bibliophile. Rabbi Olan taught Jewish studies courses at Perkins School of Theology from 1952 to 1978, working out of an office at Bridwell Library. When he retired as Senior Rabbi of Temple Emanu-El in 1970, Olan chose to donate his papers to his alma mater, Hebrew Union College.

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Bridwell Library forwarded twenty boxes of papers to Cincinnati. However, some materials remained at Bridwell, perhaps in Rabbi Olan's work space. These items became the kernel of Bridwell Library's archival collection on Levi A. Olan.

While processing the collection in 2010, the Bridwell Library archivist met Temple Emanuel archivist Gerry Christol, who introduced him to Rabbi Olan's daughter, Elizabeth Hirsch. Soon afterwards the three began to envision preserving and making the sound recordings available for public use.

The importance of this dream was elevated by three factors. First, the tapes were approximately fifty years old. If the recordings were to be saved, they needed to be digitized promptly. Second, while text copies of these sermons could be found in several reposi-

tories, the Bridwell Library tapes were the only broadcast recordings known to exist. Third, in the summer of 2011 the Bridwell Library archivist discovered another 121 Olan tapes in storage. Such a legacy demanded attention!

With the permission of the Olan family, and utilizing funds raised for the project by members of Temple Emanuel, all 126 tapes were professionally digitized

by SMU's Norwick Center for Digital Services in 2012. While the sound recordings were being scanned, Bridwell Library Digital Projects Librarian Rebecca Howdeshell designed a digital collection, compiled metadata, and supervised student assistants who scanned the sermon texts.

The project's original goal was to publish a text file and an audio file for each sermon so

that users could experience the sermon in either format. Upon realizing that users could not listen to the sermons and read along in real time, the Bridwell Library archivist suggested a bold solution: creating sermon videos by combining the text files with the audio files. The library then purchased appropriate software and hired an extra student assistant to make the videos.



Timothy Binkley and Elizabeth Olan Hirsch

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The resulting Levi A. Olan Sermons and Images Digital Collection (<http://digitalcollections.smu.edu/all/bridwell/olan/index.asp>) comprises 211 sermon texts, 211 sermon audio files, 211 video files, 6 images, and an index.

It is clear that the database is stimulating interest in Rabbi Olan's teachings and in Bridwell Library's archival holdings, as intended. As of April 28, 2014, the website had been visited 4,887 times, generating 7,125 page views. Numerous journalists, educators, and public officials have quoted Rabbi Olan af-

ter reading and/or listening to his sermons online. For the participating institutions, this joint project to preserve the teachings of the man known as the "Conscience of Dallas" has both renewed and enhanced longstanding, inter-faith, inter-institutional ties.

New Digital Preservation Resources from AVPreserve

Joshua Ranger

Over the past year AVPreserve has released a number of free resources to help support the management and preservation of digital audio files.

MDQC reads the embedded metadata of a directory and compares it against a set of rules for the data in those fields defined by the user, verifying that the technical and administrative specs of the files are correct. This automates and minimizes the time needed to QC large batches of digitized assets, increasing the efficiency of managing digitization projects.

Fixity is a utility for the documentation and regular review of stored files. Fixity scans a direc-

tory, creating a manifest of the files including their file paths and checksums, against which a regular comparative analysis can be run. Fixity monitors file integrity through validation of checksums, and file attendance through reporting on new, missing, moved and renamed files. A Mac version of Fixity is expected for release in 2014.

The white paper "Embedded Metadata In WAVE Files: A Look Inside Issues And Tools" discusses the concept and general uses of embedded metadata, and its use specifically in WAVE files, focusing on the efforts of the Federal Agencies Digitization Guidelines Initiative

(FADGI) to develop recommendations on embedding metadata in audio files. This project resulted in the development of **BWF MetaEdit**, a tool which allows users to view, edit, and create embedded metadata in WAVE files. An update of BWF MetaEdit was released in April 2014.

These and other tools can be downloaded for free at <http://www.avpreserve.com/avpresresources/tools>.

The American Women Project at Pacifica Radio Archives

Jolene Beiser, Archivist
Pacifica Radio Archives



In 2013 the Pacifica Radio Archives in North Hollywood, CA was awarded a generous National Historical Publications and Records Commission: Documenting Democracy grant for our project “American Women Making History and Culture: 1963-1982.”



NATIONAL
ARCHIVES

NATIONAL HISTORICAL
PUBLICATIONS
& RECORDS COMMISSION

The project entails cataloging, digitizing and preserving over 1,600 ¼-inch reel-to-reel tapes in total, as well as re-cataloging and preserving more than 400 additional recordings that were previously digitized.

The project is underway, with 250 ¼-inch tapes digitized thus far, 175 tapes currently in process, and an ambitious 1,200 more to go!

The recordings are of broadcasts related to the rise and evolution of the Women’s movement across the United States from our five Pacifica Radio stations: KPFA (Berkeley, CA); KPFK (Los Angeles); KPFT (Houston); WBAI (New York); and WPFW (Washington).

The collection includes speeches, rallies, discussions, performances and interviews from well-known activists in the movement as well as unknown women who found a place to voice their opinions, experiences and hopes on the Pacifica Radio airwaves.

At the completion of the project (expected date: fall 2015), more than 2000 recordings will be made available for research and education purposes through the U.C. Berkeley Library catalog and the Internet Archive. A finding aid will be made available through the Online Archive of California.

Please visit our blog for updates on the project and to learn about highlights from the collection at <http://womenmakinghistory-blog.wordpress.com> or visit our webpage: <http://womenmakinghistory.org/american-women-making-history-and-culture-1963-1982>

Crowdsourcing History: the Radio Legacy of Clara Luper

JA Pryse, Digital Projects Archivist
Oklahoma Historical Society

In May 2013, the Oklahoma Historical Society embarked on a pilot crowdsourcing program seeking the support of the African American community of Oklahoma City in documenting the radio legacy of civil rights pioneer Clara Luper (1923-2011).

Clara Luper was an Oklahoma City schoolteacher who played a leading role in the Oklahoma civil rights movement. For many years she hosted the weekly radio show, “A Visit with Clara Luper”.

Working in conjunction with the Clara Luper Legacy Committee and the Black Heritage Committee, the Oklahoma Historical Society distributed DVDs of Luper’s radio shows to members of the African American community of Oklahoma City.



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The packets of DVDs included 8-10 radio shows each, a worksheet and guidelines for participants to listen to the show and write their interpretation, views, names and sources that were heard.

The hard work from the community not only allowed for more precise descriptions but allowed for more specific metadata entries due to the identification of personal experiences with the subject matter and significant dates.

The original recordings — reel-to-reel, cassette, or 8-track — have been preserved, re-housed, digitized and edited. Each file is digitally converted for access in the Oklahoma Historical Society archives (<http://okhistory.cuadra.com/star/public.html>) — search for “Clara Luper radio”) or on the OHS YouTube channel (search “Clara Luper Collection”).

“A VISIT WITH CLARA LUPER”

on KBYE Radio

PRODUCER
CLARA LUPER

ASSOCIATE PRODUCERS
CALVIN LUPER
MARILYN WESLEY

Post Office Box 11106
Oklahoma City, Oklahoma 73111
Telephone: (405) 239-6118
Office Address: 313 N. Walnut Street

“A VISIT WITH CLARA LUPER”

IS

music, sports, as well as . . .
informative interviews with interesting guests;
editorials and reports about news of interest
to the Black and White Community — and what
is behind the headlines.

WEEKLY ANNOUNCEMENTS:

1x	\$10.00
10x	9.00
20x	8.00
30x	7.00
40x	6.00
52x	5.75

COMMERCIAL PERSONAL APPEARANCES:


1 five-minute personal appearance	25.00
1 ten-minute personal appearance	75.00
1 fifteen-minute personal appearance	100.00
1 thirty-minute personal appearance	175.00

Special Rates for Churches and non-profit organizations.

Black is . . .

“A Visit With
Clara Luper”

each SATURDAY 4:30 – 5:15 P.M. on
KBYE RADIO, 890 on your AM dial



Reach the Black Community because
CLARA LUPER IS **BLACK**

Ordinarily, describing the individual shows would take thousands of hours of staff time. With the pilot program and assistance from the Black Heritage Committee and the Clara Luper Legacy Committee, the OHS has been able to prevent further deterioration of these materials and

provide immediate international access.

OHS project team members included JA Pryse, Digital Projects Archivist, Bruce Fisher, retired Administrative Programs Officer and Administrator of Special Projects, and James Holley, volunteer.

Preserving Reel-to-Reel Tapes at the Bentley Historical Library

Melissa Hernández-Durán, Assistant Archivist
Bentley Historical Library, University of Michigan

Archival collections at the University of Michigan's Bentley Historical Library contain thousands of sound recordings. These are a rich resource for the study of the history of Michigan and of the university.

The sound recordings are in multiple formats, including transcriptions, discs, tape reels, cassette tapes, and phonograph records.

A considerable number of materials are in legacy formats for which playback equipment is scarcely available; as a result, the unique content of these recordings is inaccessible.

In its effort to digitally preserve these sound recordings and to make them available for researchers, the Bentley has initiated a number of digital preservation projects for tape formats, particularly reel-to-reel tapes and cas-

sette tapes, which make up over 50% of its sound recording collections.

Reel-to-reel tapes from over 100 collections were chosen to be part of a format-based digitization project. The project started in 2012 and is currently halfway through its digitization phase.

Materials are sent in several batches each year to the digitizing vendor. The resulting files undergo quality control at the Bentley, where they are briefly described and then prepared for deposit into the University's digital repository.

Throughout this project the Bentley has found it necessary to

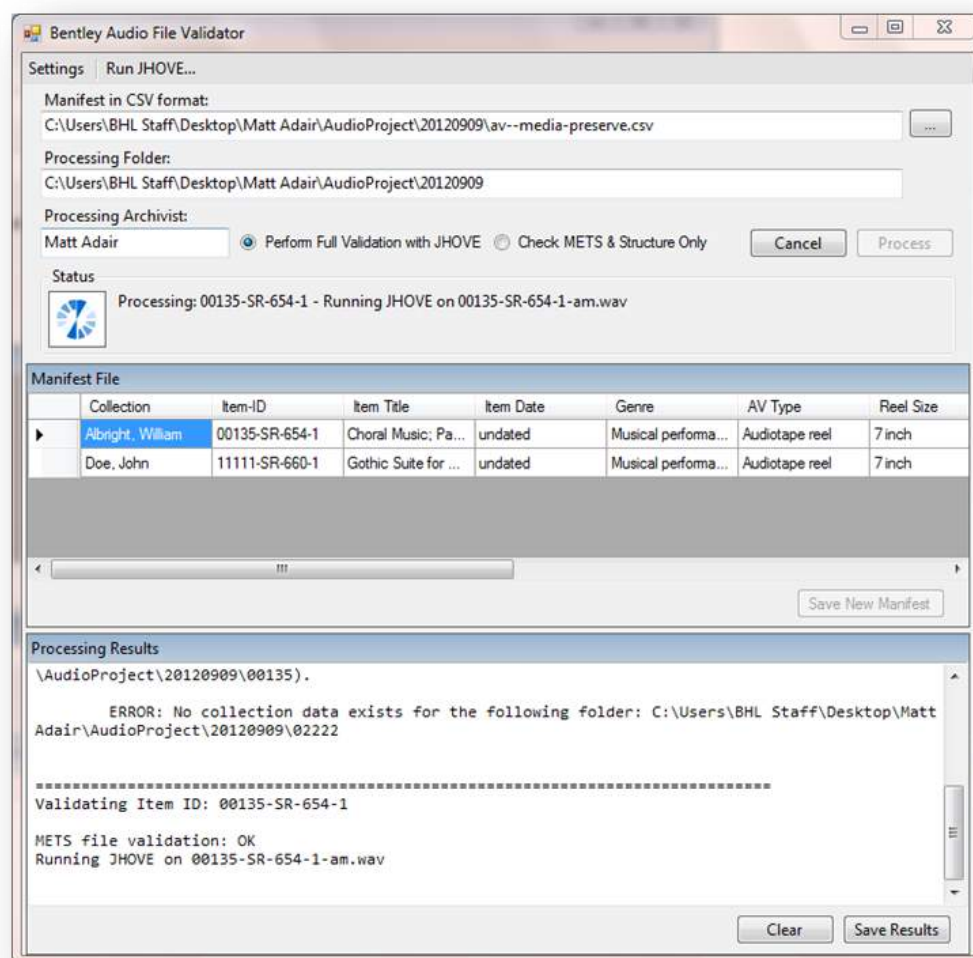
produce tools and systems to streamline and improve project workflow and outcomes.

Project tracking was essential, particularly when working with thousands of sound recordings and a project spanning a series of years. For this purpose, archivists created the Audio Digital Preserva-

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worked with the University Library to develop specifications for the project.

Providing access to this digitized content remains one of the project's greatest challenges. Copyright and intellectual property concerns require the application of restrictions on the digitized recordings.

To address these concerns, the Bentley has been collaborating with the University of Michigan Library in using the University's institutional repository, an instance of DSpace, to provide restricted local access by IP address to workstations in the Bentley's reading room.

The Bentley expects these access solutions to be functional later this year. Digitization, quality control, and description will also be completed in 2014.

tion Database. It is used to record descriptive, technical and administrative metadata about the sound recordings and to track project progress at the item level.

Although the actual digitization is being done by an outside vendor that specializes in media preservation, the Bentley must ensure

that the thousands of files meet project specifications.

With the aim of automating this quality control process and getting a more accurate evaluation of digital files produced, Bentley staff developed the Bentley Audio File Validator. This tool checks for valid

file extensions, directory structure, the correct number of files, and valid and well-formed metadata and audio files.

Digitally preserving these sound recordings at the Bentley has been a collaborative effort with multiple partners at the archive, the University of Michigan and outside the university. The Bentley

Community Radio and the “Possible Tape Exchange”

Rory Grennan, Archives Assistant
Sousa Archives and Center for American Music, University of Illinois

In January 2014, the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign acquired 91 open-reel tapes collected and created by the Possible Tape Exchange (PTE) of Urbana, Illinois, containing community radio programs recorded between 1969 and 1975.

The Possible Tape Exchange grew from an informal network of non-commercial American community radio stations formed in the late 1960s. At that time, Bill Thomas of Urbana began exploring the notion of sharing programs among these stations through the dubbing and exchange of programs recorded to tape, and founded the “Possible Tape Exchange Newsletter”.

Thomas eventually established a substantial library of programs collected from public radio stations, first in his homes in Urbana and nearby Champaign, and later in commercial space in downtown Champaign. According to Thomas,

the newsletter had been using the phrase “possible tape exchange” for long enough that it seemed natural (and amusing) to use it as the official title of the tape exchange service.

Bill Thomas was also instrumental in founding several community radio stations throughout the country during the late 1970s and early 1980s, including WEFT-FM in Champaign.

Thomas’s network of Possible Tape Exchange participants later evolved into the National Alternative Radio Konvention (NARK) and the National Federation of Community Broadcasters (NFCB). The PTE was later absorbed by the NFCB, becoming the NFCB Program Service.

The PTE and NFCB Program Service served as a model for later program exchanges, such as the Pacifica Program Service and today’s Public Radio Exchange. The Program Service served the NFCB member stations until approximately 1985, when the exchange and Bill Thomas became part of the Pacifica Program Service.



Courtesy of Bill Thomas

The Possible Tape Exchange Sound Recordings at the Sousa Archives consist of programs from many early community radio stations, including KRAB-FM in Seattle, WOUB in St. Louis, and even Radio Moscow. The collection also contains complete audio recordings of the first two National Women’s Music Festivals, held in Urbana in 1974 and 1975. These audio recordings were acquired by the University of Illinois Music and Performing Arts Library

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sometime in the 1970s, and were recently rediscovered during an evaluation of non-circulating media hidden in off-site storage.

These recordings complement other archival holdings

related to the early community radio movement, including the business records of the National Federation of Community Broadcasters held by the National Public Broadcasting Archives at the University of Maryland.

Descriptions of the recordings are available online at <http://archives.library.illinois.edu/archon/index.php?p=collections/findingaid&id=11201>

AMPAS Margaret Herrick Library Receives Brad Bennett Collection

Lauren Sin, Digital and Audio Archivist
Margaret Herrick Library

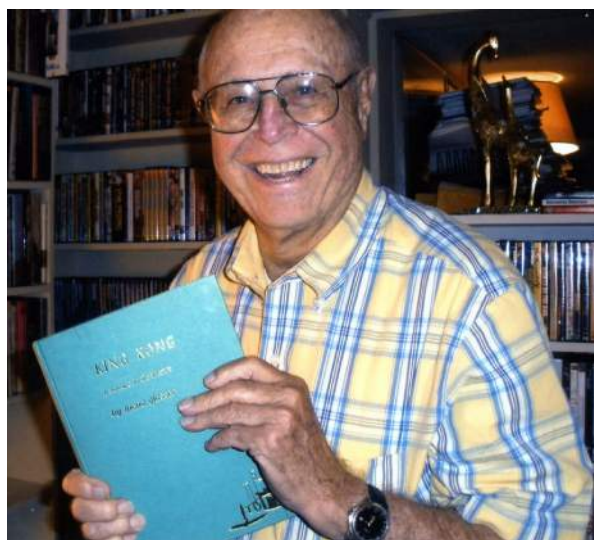
The Academy of Motion Picture Arts and Sciences' Margaret Herrick Library recently acquired the Brad Bennett collection, consisting of soundtracks spanning the years circa 1950-2012 and encompassing more than 200 linear feet. In addition to comprehensively representing music for feature films, the collection is particularly strong in coverage for documentaries, industrial films, and television.

As part of the Academy 2014 Summer Internship Program, the Library's Special Collections Department is excited to host a student intern from Rice University's Shepherd School of Music. Under the supervision of Warren Sherk, manager of Special Collections, and archivists Catherine Butler and Lauren Sin, the intern will help re-house, arrange, and describe

this important and unique collection.

Brad Bennett is an American art teacher and soundtrack collector. After leaving the Army in New York in 1949, he began collecting original cast recordings for stage musicals, and soon branched out to film and television soundtracks. He spent most of his

teaching career as an art teacher at Manual Arts High School near downtown Los Angeles, followed by a stint at Hale Junior High School in Woodland Hills, followed by seven years at Marshall High School, where he was grade counselor, registrar, then dean of students.



Upon retiring in 1981, Mr. Bennett went to work at Aron's Records in Los Angeles, where he spent more than a dozen years as the buyer of original cast and soundtrack albums.

Over the course of two days, three archivists boxed the some 26,000 sound recordings — LPs, CDs, EPs, and 7-inch discs — that filled two rooms and spilled over into the garage in Mr. Bennett's house. Movers then transported the boxes to our library vaults in Hollywood, California, where the contents will be arranged and processed.

The collection, which includes works of film composer Ennio Morricone, was recently featured on the Academy Collection on oscars.org, highlighting the collection's depth and extent—more than 270 CDs and 240 LPs are Morricone works. (See "[Ennio Morricone in L.A.](#)" for additional details and images.) This collection represents the evolution and cultural significance of feature film music.

Brad Bennett kept meticulous recordkeeping and documentation of his collection in his personal database, where he recorded the title, record label,



artists, catalog number, and format of each sound recording. After migrating Mr. Bennett's documentation to an Excel spreadsheet, our summer intern will help cross-reference the documentation against the collection for quality assurance.

Our end goals will be the completion of the arrangement and physical processing of the materials, the migration of the data into our Inmagic database, and the creation of EAD finding aids to upload into the Online Archive of California. We are very enthusiastic at the thought of making the finding aid and collection accessible to the public, so that these musical treasures can be rediscovered by future generations.

To learn more about the collection, please contact the author at lsin@oscars.org.

The Margaret Herrick Library is a world-renowned, non-circulating reference and research collection devoted to the history and development of the motion picture as an art form and as an industry. Established in 1928, a year after the Academy was founded, the library moved to its current Beverly Hills location in 1990.

The Library's Music and Recorded sound holdings consist of more than 45,000 items including sheet music, scores and manuscript material, disc recordings, audio tapes, and compact discs. Materials document the work of Sammy Cahn, Ernest Gold, Jerry Goldsmith, Lux Radio Theatre, Alex North, Charles Previn, Screen Composers Association, and Harry Sukman.

Oral and Public History at CSU Fullerton

Stephanie George, Archivist, Center for Oral and Public History
California State University, Fullerton

The Center for Oral and Public History's archives at California State University, Fullerton, holds a treasure trove of oral histories that preserve the collective memory of, primarily, Orange County, Southern California, and the southwestern United States.

Founded in 1968, the Center for Oral and Public History (COPH), then known as the Oral History Program (OHP), was born out of the University's history department with cooperation with the Library and the audio-visual department. Despite the documented origins of the program, Gary Shumway, one of the program's early directors, declared, "Since 1961, interested students, under the direction of members of the history department, have been interviewing prominent residents of Orange County and the surrounding areas."

The Oral History Program followed what was then, and in many cases, now, standard protocol for the creation and disposition of oral

history collections. The history department would recruit and train local historians and students in conducting oral histories, after which the recordings (and other collateral materials) were deposited with the University Library.

Multiple [local] community history projects—including ethnic communities—were conducted under this model. Because of budget constraints, many were recorded on used open reel tape donated from the campus's music department. While there had been some push to interview prominent citizens, this program quickly developed as a grassroots collection, capturing history from "the bottom up."

By the mid-1970s, several other important projects were in the works, including a biographical oral history project about Richard Nixon. Additional oral history projects launched during this time recalled the uranium mining industry in the Southwest, life in southeastern Utah, Colorado coal mining, the lives of Native Americans (including their views on urbanization), and Mormon

[polygamous] colonies in Mexico. During this time—and for the succeeding several decades—students hauled their 18-pound Wollensak recorders all over the western United States and Mexico to capture these personal narratives on ¼ - inch magnetic tape, while the numbers of these reels reached nearly 2000.

To the delight of history students and faculty alike, the program moved away from open reel tape and successively transitioned to the use of compact cassette in the early 1980s. Additional oral history projects, such as the Japanese American Oral History Project which had been under way for nearly a decade, were founded and focused on African Americans, Mexican Americans, Orange County, personal and family history, and the development of several local cities and towns.

For various reasons, an agreement was made between the University Library and the Oral History Program in 1992. All oral history materials (recordings, manuscripts, and related ephemera) would be transferred

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from University Archives and Special Collections to the OHP and an archives was established.

After 25 years, the Oral History Program was completely responsible for all technical processing, as well as preservation and access of nearly 2000 individual recordings, representing nearly 2400 recorded hours.

In 2003, OHP was renamed (and reimaged) as the Center for Oral and Public History. With the launch of the El Toro MCAS Oral History Project in 2007, COPH abandoned analog tape for born-digital recordings. Currently, the El Toro project is the largest active oral history project, having conducted approximately 500 oral histories (about 3TB of space).

Managing a digital collection of audio recordings forced us to re-examine preservation issues and, certainly, access for our users, who have become more international thanks to the Internet and powerful search engines.

As of this writing, COPH maintains more than 5400 oral history recordings, representing nearly 7500 hours of recorded sound, in approximately 288 discreet oral history projects that have become more international in scope. Over the past decade, students and faculty have had the opportunity to travel to China, Peru, Argentina, Germany, Japan, and the Czech Republic to conduct oral histories on behalf of COPH.

To our oral historians, like those who were recording on Wollensaks more than 45 years ago, collecting the recorded personal recollections of those who were observers to or participants in local, regional, or international events is most important. It hasn't been easy with few resources, but the commitment to continue building this collection for future generations is paramount. After all, the preservation of these voices allows all of us to hear the fear in describing World War II, the humiliation of being segregated because of one's ethnicity, the victory in saving local wetlands, or simply, the satisfaction in the journey.

For more information about the Center for Oral and Public History, please visit our website: <http://coph.fullerton.edu> or like us on Facebook: <https://www.facebook.com/COPHfullerton>

Listen:

- [Amy Uno Ishii recalls learning of the bombing of Pearl Harbor](#) (OH1342)
- [Manuel Esqueda recalls the 1936 citrus strike in Orange County](#) (OH3821)



THE ROUNDTABLE SERVES AS A FORUM FOR DISCUSSING ARCHIVAL ISSUES RELATED TO THE CREATION, MANAGEMENT, PRESERVATION, AND USE OF AUDIO AND AUDIOVISUAL RESOURCES IN ARCHIVES AND OTHER CULTURAL HERITAGE REPOSITORIES.

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