Greetings to all SOHA members! And what a busy Spring it has been! Our April 3-5th Annual all earned a well-deserved break! We have also been busy consolidating SOHA files and spreading the word as we solicit Proposals for the conference next year? In true collegial spirit, the support of the university gives SOHA long-lasting viability. The First National Colloquium on Oral History in Arrowhead, California with Elizabeth I. Dixon, Donald Schippers, and Adelaide Tusler and on to serve as the first chair of the new oral history association from 1967-68.

In 1984, SOHA established the James V. Mink Award to honor him and others who have made significant contributions to the field; Dale Treleven was a recipient in 1987. Treleven, a former OHA president and colleague of Mink’s at UCLA’s Oral History Program, conducted a fascinating interview with him in 1999. It was published in the Oral History Review (OHR) in 2000. So many of the issues they discussed are still debated today — such as the significance of the recorded interview versus an edited transcript — with new issues that were barely visible on the horizon now front and center, such as the challenges wrought by changing technologies. Yet the undisputed power of people’s stories, and the links between individuals, communities, and institutional settings in insuring that those stories are told, remain. We are grateful to Kathy Nasstrom, editor of the OHR, and to Emma Thornton at Oxford University Press for permission to reprint excerpts from the 1999 conversation between Mink (JM) and Treleven (DT), as follows. I also want to thank SOHA's Graduate Assistant, Stefani Evans, for her assistance. For the full interview, go to http://ohr.oxfordjournals.org/content/27/1/117.full.pdf+

We begin after Treleven has discussed aspects of Mink’s early life, schooling, military service, and archival work at the University of California, Los Angeles.

DT: Okay. I think, Jim, for the record of the origins of the Oral History Association, it’s important to explore the origins of what led up to what we now know as the Arrowhead Conference — and I think from past discussion this had to do with an archival conference earlier in 1966?

JM: That’s correct. We had in 1966 at UCLA, I believe around in the earlier part of 1966, we had a regional archival conference, a one-day conference. I had very recently been appointed by the university librarian to direct the oral history program, in addition to my other duties. I had taken responsibility at the request of the regional archivist in the Los Angeles area to put on this one-day conference – to select the speakers and so on, organize it, provide the amenities. We held it in Schoenberg Hall on the UCLA campus, and used the Faculty Center for our dining facilities. One of the things that I did is that I asked Elizabeth Dixon in our oral history program if she would like to make an oral history presentation This was something that I had never seen done. Yes, I don’t think I had ever heard of this being done at an archival conference before. But I don’t know whether there were others. I’m sure there were others who had done it at some point. It was a very new technique, and there was a great deal of interest. What Elizabeth did was to present a short history of oral history and describe the technique, describe the programs, our program, and then she did a demonstration interview with one of our interviewees, who came and spoke, and was interviewed about what he had been doing since the last interview that he had had. That interviewee was Emmet Lavery of the Federal Theater, and he talked about what he had been working on since his interview. Then Elizabeth offered to provide our participants with a transcript of the interview and the editorial markings, to show how it was edited. They were absolutely ecstatic about this.

After that meeting I had said to the oral history staff, “I wonder if this created so much interest, what would happen if an oral history presentation was done at a national meeting?” Everyone was quite excited about the question of what could be done on a national basis at such a meeting, and the more we talked about it, the more we thought that perhaps it would be interesting to have one. Then I think I said, “Where would we have it? Here on the campus?” I think Elizabeth Dixon said, “We should have it at Arrowhead.”

DT: Jim, in looking at the phrase, “oral history,” how do you feel about the phrase itself? We definitely know we’re engaged in something oral. But is there a problem with the word “history” in the sense that it connotes that this is history rather than historical evidence?

JM: Yes, I think so. I think in the very beginning, people used to talk about oral history in the Roman Empire.

DT: Yes, that’s right.

JM: So, I think that in the early days we spent a lot of our time trying to answer people who were carping about the fact that we weren’t giving them oral history, we were giving them written history, really – edited, oral transcripts.

(continued on page 2)
I think it’s glorious that we’ve been able to mold all these together to the extent that we have, to create an association in which people can move forward within the parameters of what they are doing.

DT: [laughter] As things have unfolded over the years, has the Oral History Association, in your mind – has it developed the way you thought it would?

JM: I think so. I don’t know that I really had anything in mind of how it would develop, but in fact, I think now, that I would say, that it’s become a lot more than I ever thought it would be. But that is because oral history has caught on. We’re way, way beyond the time of having to defend oral history to the historical “establishment.” Back in 1960 that’s exactly what we were doing. We were getting nasty reviews, sarcastic reviews of the First National Colloquium.

DT: What accounts for that shift, Jim? Nationally, what do you think accounts for the fact that historians and others are maybe less skeptical now than they once were, of the value of oral history?

JM: Well, again, I think it’s funding. If there had been skepticism – if the skepticism had continued, the funding would have dried up and the projects would have – or the individuals would not have been financed in their projects. I also think that a lot of American history has been written – and recent American history has been written using the oral history technique, liberally. So you have had less of the traditionalists, less of those who relied solely on diaries and letters and material in the National Archives – although that’s not to say that they’ll still rely on it.

But I think it is melded into the American heart and historical source materials worldwide. It has become worldwide.

DT: Maybe a few more questions. One, Jim, I know from a previous discussion, several of you on the way back from the national meeting in Durango, Colorado, were, I think, talking on the plane, and decided to start a regional oral history association, which we now know as the Southwest Oral History Association. Why was that needed, Jim?

JM: Well, the Southwest Oral History Association was one of the earlier ones. It started regional organizations, and I think that mainly it’s because of oral history beginning to be used more and more at the local level by individuals who were not in a position, financially, to join or even to attend national meetings, and to benefit from doing so, but who were able to go to regional meetings, and to there meet individuals who were encountering the same problems that they were, and discuss them. We started, unlike the archivists, who just established the state society [Society of California Archivists] – we decided to establish a regional organization – that perhaps there weren’t as many who were involved with oral history, but that the umbrella would extend a little further and there would be enough people who would be interested in organizing a regional association. I know the people that talked about this were Art [Arthur A.] Hansen, and Larry [Lawrence B.] de Graff, and Shirley Stephenson.

DT: All from Cal[ifornia] State [University], Fullerton?

JM: All from Cal State, Fullerton. They were extremely interested in having such an organization. It’s really taken hold, I think. They’ve done very well.

At the SOHA business meeting on March 18, 1984, held in San Juan Capistrano, California, the membership voted unanimously to establish an annual award to honor individuals living or working in the Southwest for substantial contributions in the field of oral history. A five-person selection committee was created to choose the recipients from nominations made by the membership. The award was to be presented once a year at the annual meeting. The winner would then give a presentation that would be printed in the following newsletter.

The membership, again unanimously, voted to call the award the James V. Mink Oral History Award in recognition of ‘Jim” Mink’s special contribution to the oral history movement not only in the Southwest but nationally. Mink and his staff at UCLA organized the first nationwide gathering of oral historians at Lake Arrowhead in 1966. This conference led to the permanent formation the following year of the Oral History Association. Mink retired in 1983 after more than 30 years of service to UCLA as university archivist, assistant head, then head, of the Department of Special Collections, and director of the Oral History Program from 1965 to 1972.

The first winner of the Mink Award was Enid Douglass for her outstanding contributions to oral history in the Southwest region. She was Director of the Oral History Program at Claremont Graduate School in California. She praised Mink and his staff for “opening a dialogue or line of communication among those concerned with this new technique of historical investigation and to attempt to define its problems and terminology.”

Today, the Mink Award committee is comprised of three to five past-presidents, including the immediate past-president. Having served in that position, I realize the importance of honoring the hard work and dedication of those who came before us and those who are still working with us. We will always be grateful to James Mink for his belief in oral history and his commitment to seeing it flourish.
The collection of oral history is being highlighted at Chandler-Gilbert Community College (CGCC) as part of a Latino Americans: 500 Years of History grant. Provided by the National Endowment for the Humanities (NEH) and the American Library Association (ALA), oral history is providing educators an important tool to challenge students intellectually. One of only 203 nationwide grant recipients, CGCC received $10,000 to help the college organize programs that highlighted local Latino history, life experience, and culture.

Donna Thompson, Humanities and Woman Studies Faculty and Chris Schnick, Dean of Arts and Sciences applied for the grant in August 2015. After winning the award they designed programming that would enhance student learning by helping to connect them more closely to both the college and their surrounding communities. These efforts led to the organization of an art and oral history display entitled: Celebrating Local Latino Artists and Community Oral History Exhibition. On the evening of March 9, 2016, students, community members, educators and local Latino artists gathered to kick-off the exhibition at the Pecos campus library gallery. This event featured the work of five local Latino artists, their oral histories and those of four additional Latino community members. During the event’s reception students had the opportunity to meet the exhibit’s artists and listen to them discuss the role of Latinos and art in society.

Among the paintings, sculptures and historical artifacts and documents, the project’s oral histories were incorporated into the celebration via plaques with quotes extracted from the interviews. Interspersed throughout the exhibit, the plaques utilized QR codes, viewers using QR Reader Apps were able to both read the excerpts and hear them from participants’ oral histories, all while viewing the art work. A wide variety of quotes gathered from the subjects included their thoughts and stories. Below is one example taken from the oral history of Martin Moreno, a leading artist in the Muralist Movement in Phoenix: http://www.cgc.maricopa.edu/Library/Latino/Documents/Moreno_artists%20responsibility.MP3

Contributing to this endeavor were a number of local SOHA members. The collection of the artists’ oral histories was conducted by CGCC instructor and SOHA member Danette Turner, who also supervised students from her Mexican-American History and Culture class who collected and contributed oral histories from four Latino community members. CGCC faculty who played leading roles on the project and who are also SOHA members include Drs. Monika Bilka and Kimberly Chuppa-Cornell who helped plan the event, review transcripts and text, edit, and provide quotes for the display.

The art exhibit itself was designed and curated by Latino artist Marco Albarran with the assistance of Arizona State University museum studies students Erin Kirchner and Kristine Leier. Others assisting in the process were Anayanci Murphy, Spanish Faculty and Christine Kilbridge, Library Faculty. The exhibit is scheduled to remain at the Pecos CGCC library from March 7th to April 11th. It will then be moved to the Chandler Public Library.

Oral histories collected for the project will remain archived at the CGCC library and are currently available online for review by the public and interested parties at: http://www.cgc.maricopa.edu/Library/Latino/Pages/default.aspx.

CGCC serves over 19,000 students as part of the Maricopa County Community College system. It has four locations in the Southeast Valley of the Phoenix metropolitan area - the Pecos Campus in Chandler, the Williams Campus in Mesa, the Sun Lakes Center in Sun Lakes and at the Communiversity in Queen Creek.

Featured Artists of the Exhibit include: Marco Albarran, Jose Benavides, Zarco Guerrero, Martin Moreno

Featured Mexican American History and Culture Students and Community Members (HIS 109, Fall 2015): student Fernando Arellano (Ysidro Martinez and Suzanna Gutierrez); student Alissa Molina (Sarah Molina); student Gabriel Hernandez (Eva Hernandez)
It’s the story of a people and a city. The history of Las Vegas cannot be accurately told without including the stories of Jewish migrants to the area. Jewish people were significant in the development and building of southern Nevada. They were among the leading influences on local politics, economic vision, and cultural growth of the city. As with other projects to document and preserve local history, the UNLV University Libraries initiated one about the Jewish population; a project entitled The Southern Nevada Jewish Community Digital Heritage Project. Since the project’s inception in the summer of 2014, I have served as the project coordinator/manager and its lead oral historian.

I’m delighted to share that we identified nearly 40 oral histories cassettes in Oral History Research Center’s archived recordings that were of early Jewish pioneers. These recordings were made between 1975 and 1993. They have now been digitized and transcribed. In addition, I have added over 80 additional oral histories to the project, quantity that will continue to grow. Collectively these oral histories reveal how the Jewish population grew steadily, how their entrepreneurial energy stoked the gaming industry and also inspired the start of dozens of businesses needed to provide goods and service to a booming population.

The history of Las Vegas is young. The city came into existence in 1905 and by the early 1930s the early signs of the gaming industry were taking root. Many of the early Jewish pioneers would operate the hotels and casinos. Others came to find jobs, to work construction, to open retail stores, to provide legal services, and much more. In addition, Jewish residents brought with them philanthropic traditions that continue to impact the entire community.

The project also includes artifacts such as a letter from Frank Sinatra donating to one of the new synagogues. There are the historical records of home and commercial builders, political and community leaders such as U.S. Senator Chic Hecht, U.S. Representative Shelley Berkley, and Hank Greenspun, and others are being added to the website daily. Hundreds of photographs are being preserved that capture the glamor of Las Vegas’ pioneers mingling with celebrities at casinos like the Sands in the 1950s and 1960s.

Funding for the first year of this multi-year endeavor was provided through a one-year grant from the Library Services and Technology Act (LSTA) funded by the Institute of Museum and Library Services (IMLS) and administered by the Nevada State Library and Archives to preserve this history.

Vegas PBS is a community partner in the project with UNLV University Libraries and is filming round table groups to archive for a future documentary. The project continues to grow and is sustained by UNLV University Libraries’ dedication to preserving local history.

Please come explore the recently launched website: http://digital.library.unlv.edu/jewishheritage

Mesa Media project news
By Duffie Westheimer, SOHA Arizona Delegate

Anita Poleahla and Ferrell Secakuku, fluent in their Hopi language, founded Mesa Media in 2004 to promote language revitalization among the Hopi. They could see that without actively teaching their language it would be lost in the not too distant future. They believed “…that all Hopi people deserve the opportunity to understand the richness of the Hopi language and its teachings. … In Hopi thought, the continuation of all cultural beliefs and practices depends on people’s ability to speak Hopi.”

So far Mesa Media has produced music and language lesson CDs, a DVD, puzzle books, a history book and CD, and calendars. Hopi art and oral tradition are as prominent in these projects as they are in Hopi life.

A new Mesa Media project in development is an app game designed primarily for a young Hopi audience. The project is based on the premise that many young people carry around smart phones, and so with an app in hand the hope is that they will enjoy using it. “With an engaging language game app users can play and learn Hopi anytime, anywhere,” said Peter Bungart, app developer.

Anyone on almost any computer device will be able to play the game, but the convenience of the smart phone is at the heart of this concept. The game is designed along the lines of the game Jeopardy. Questions are based on familiar themes: Hopi people and kinship, animals, traditional history, farming, villages and landscape. Answers are designed not only to build vocabulary, but should also help to reinforce basic language rules. A bonus at the end of each category is a story told in Hopi by a native speaker. Yeah! An oral history story as the ultimate prize! The app is projected to be available later in 2016, and although it is oriented for Hopi youth, it will be publicly available for anyone to play.

“Mesa Media, Inc.’s long term vision is to get Hopi people speaking their language. We want to hear Hopi people of all ages speaking Hopi in daily life. We want to see Hopi people in their fields each spring planting the same seeds that were saved by their ancestors. We want young Hopi people to have pride, knowing that it is their responsibility to pass on the stories and teachings to the next generation.”

–quotes are from “Mesa Media Mission and History” www.mesamedia.org

News of the Frank Lloyd Wright Foundation Collection of Oral History

The Frank Lloyd Wright Foundation Archives is one of the world’s largest and most complete collections of materials related to a single artist. Originally housed at Taliesin West, in 2012, the Frank Lloyd Wright Foundation entered into a stewardship agreement for the core architectural collections, transferring ownership to Columbia University’s Avery Architectural & Fine Arts Library and the Museum of Modern Art.

In addition to the over 23,000 architectural drawings, 44,000 photographs, 600 manuscripts, more than 100,000 pieces of professional and personal correspondence, the Columbia University’s Avery Architectural & Fine Arts Library and archive also holds several hundred oral histories recorded with Wright’s apprentices, friends, clients and a number of other architects.

Work to transcribe and index these interviews continues. Recent interviews have been done with second or third owners of FLLW houses, with FLLW apprentices and also the students of the FLLW School of Architecture, and Wright family members.

New interviews are also being done with those who participated in the dance festivals of Taliesin West held from the 1950s through the 1970s. The dance dramas were choreographed by Iovanna Lloyd Wright, daughter of Mr. and Mrs. Wright, and the set and costume design, lighting and dancing was done by Taliesin members, under the direction of Mrs. Frank Lloyd Wright and Iovanna Lloyd Wright.

It is hoped there will soon be an exhibit of the costumes and sketches, scripts, the programs and other memorabilia, including related oral histories. This would be the first time the costumes would be shown publicly in a number of years.

On March 14, I video recorded a talk given by Alexander Dodge, two-time Tony nominee for Stage Design FLLW designed David Wright house. He grew up at Taliesin West and his father, David, is one of our senior architects and also a composer. The next day I had a private interview with Alexander.

2017 is the 150th anniversary of FLLW’s birth in 1867. Look for new articles, books and exhibitions during that year!

Thanks to Indira Berndtson for this info!
The Oral History Research Center at UNLV Libraries conducts independent, qualitative research that engages student creativity and introduces them, graduate and undergraduate, to a methodology that aligns them with our community in a robust way whether as an actual hands-on exercise or using oral histories in our reading room. The scholastic and intellectual pursuits permitted through oral history have been astounding over the past two years that the center co-taught in a class in the Black Studies department.

According to Professor Manoucheka Celeste, PhD, the classroom experience allowed students: “to approach their oral history interviews with the goal of putting Las Vegas African American history in conversation with broader historical and contemporary narratives and issues of communities across the African Diaspora. Students began the semester by learning U.S. legal history with an emphasis on civil rights, critical race theory and related theoretical frameworks for analyzing representations of people of African descent, and reading about how these connect to events such Hurricane Katrina (and as the impact on the African American community). From Claytee White, they learned about the importance of and when to use oral history, Oral history as a research methodology, and in-depth Las Vegas African American history. They read interviews from the archives alongside articles about oral history. What is unique in this case is that students left the course well versed in a research methodology that is becoming increasingly important in the field of African American and African Diaspora Studies, among others. In presenting their work, students demonstrated an ability to ask thoughtful questions, listen with a critical and analytical ear, and contribute to a growing archive. Their work with Claytee White was key to their development in above areas. The execution and results of this interdisciplinary collaborative endeavor make it one of my favorite because it merges pedagogical and research innovation and builds on our strengths with the goal of moving students to think locally and globally.”

Dr. Julia Lee teaches AfAm Literature and wrote: “For the past two years, I have integrated an oral history final project into each of my African American literature courses (ENG 495A and ENG 495B). The project is, without a doubt, the highlight of the semester. With the help of Claytee White, who visits my class early each semester to lead an oral history workshop, students are introduced to the history of the African American community in Las Vegas and to the basic nuts and bolts of conducting an interview. Professor White also has a seemingly endless rolodex of interview subjects and is always eager to help students make connections with people in the community. At the end of the semester, students present their projects to the class, placing their interviews in historical context and tying their findings to the literature we covered during the course. Professor White attends these presentations and helps me to evaluate the projects. Students have done incredibly impressive presentations, from putting together miniature documentaries to composing spoken-word pieces. Many have found the experience transformative, allowing them to learn more about their own racial histories in the process.”

The oral history project is an integral part of UNLV’s mission to educate an increasingly diverse student body. It fulfills the university’s undergraduate learning outcomes (UULO) in countless ways, from encouraging students to apply what they’ve learned in the classroom to their daily lives, to connecting and communicating with the greater Las Vegas community, to increasing their multicultural knowledge and awareness. The students learn that they are part of UNLV and Las Vegas history, too, and that their oral histories will become part of a larger record preserved by Professor White and UNLV Libraries for future generations of scholars.

Because of this, we are examining the possibility of using oral history as a way of increasing student retention.
California has been a central place for the oral history movement. Leaders such as Art Hansen are honored annually with the lecture series held at CSU, Fullerton. This year’s event will be held on April 11th at 5:30pm in the TSU Pavilion, CSUF. Journalist Saul Gonzalez, an Emmy award winner, will be delivering the speech. Visit http://coph.fullerton.edu for more information.

Allene DuFour, SOHA past president, is working on a project that honors the creation of OHA. Rim of the World Historical Society and Mountain History Museum’s 2016 project focuses on the OHA Colloquium which was held in Lake Arrowhead over fifty years ago. Learn more about this at www.rimoftheworldhistory.com.

Virginia Espino’s documentary No Más Bebés, No More Babies, has been screened at nationwide universities and film festivals. Dr. Espino is the film’s producer and lead historian for this project which explores the lives of Mexican immigrant women who were sterilized. Please view the project website, www.nomasbebesmovie.com, for additional information.

The Southwest Oral History Association is hosting a poster session at the Center for Oral and Public History (California State University, Fullerton, 800 N. State College, Fullerton, CA 92831, Pollak Library South 363) on Saturday, April 30th from 2-4pm. We hope you will be able to join us and submit a poster to this community event. We encourage new practitioners and continuing oral history program directors to showcase their work in a visual format. We suggest you design your posters at a 4x3ft format that can either stand on a tabletop or be placed on a floor easel.

To submit a poster, please use the following link: http://goo.gl/forms/2UlHsSsiD5

Please include the following pieces of information:
1. Title of poster
2. Abstract for poster
3. Brief biographical statement or 1-page CV

The deadline for submitting an application is Monday, April 4th, 2016. Applicants will be notified by April 11th via email.

Visit our website, www.southwestoralhistory.org, for more details. Please direct any SOHA poster program questions to Jennifer Keil, the SOHA California Delegate, at jennifer@balboaislandmuseum.org.

To view poster samples, please consult submissions from the 2015 OHA poster session. Additionally, we encourage you to re-submit your posters to the 50th Oral History Association Conference which will be held in Long Beach on October 12-16th, 2016. Please consider this year’s theme OHA@50: Traditions, Transitions and Technologies from the Field for your design.

The culminating event in California will be the Oral History Association Conference in Long Beach October 12-16th. You won’t want to miss this annual tradition of gathering world leading historian and new practitioners. This inviting environment will encourage you to begin investing in your community’s history by gathering the residents’ stories. The workshops, panels, and plenary sessions will provide moments of inspiration and an array of tools. OHA will be issuing a Call for Posters this spring. Visit www.oralhistory.org/annual-meeting for this opportunity.
The situation in Flint has been a real tragedy as the public was being poisoned by lead through the water they used and consumed. Whether at home, school, or work place, Flint’s residents were exposed to toxic levels of lead in their water. The health consequences are unforgivable and irreversible. In the spring of 2014, the city of Flint changed its water source from the Detroit River to the corrosive Flint River resulting in a public health crisis. An Emergency Manager assigned by Governor Rick Snyder directed the decision and overruled local elected officials despite the health concerns. The government’s penny-pinching mentality resulted in several public health consequences including ten deaths. Further outrage lies in why Flint’s citizens were not immediately told their water was toxic. Even after the story became national news in January 2016, a segment of Flint’s Latino residents were still in the dark, as the news was not translated and disseminated effectively. Furthermore, as water distribution centers were being setup in Flint, residents were required to demonstrate identification, an immense challenge for some residents, especially those who were undocumented. After severe backlash the requirement has been waived, but not before further exposing those who are economically challenged.

Similar situations have arisen throughout the globe including the Southwestern United States where almost on a daily basis people open their faucets to murky or pungent water. The rise of the neoliberal order that has led to significant environmental irresponsibility has cemented an atmosphere where environmental regulation and common sense has taken the back seat to the profits of a free market. All of this at the cost of the well-being of its citizens. As these tragedies become politicized, the public often grows desensitized blinding themselves from the human carnage as the political rhetoric prevails. Through the rich oral histories conducted with those maltreated we can hear, see, and feel the social and human impact these policies have had on the victims and on their environment. We can still open up our hearts and minds and make change happen.

Dr. Juan David Coronado is a postdoctoral scholar at the Julian Samora Research Institute at Michigan State University. He previously held a Lecturer position at The University of Texas-Pan American, located in his hometown of Edinburg, Texas. Coronado is currently preparing a manuscript, which centers on oral histories with Mexican American Vietnam Prisoners of War for publication. Aside from documenting oral histories, Coronado’s study lies at the intersection of Mexican American, military, U.S., Southwest history, and gender studies. Dr. Coronado is also working on an oral history project focusing on the impact the Flint water crisis is having on the Latino community.

MARK YOUR CALENDARS!

An Update from the Conference Planning Committee

By Carlos Lopez

Greetings, SOHA members.
It has been a wonderful past couple of months for the OHA 50th Anniversary conference program planning committee. All in all, we received over one hundred individual submissions as well as seventy panel submissions, both records for the OHA conference. Over the past few weeks the committee has been poring through the submissions as we begin to make our final decisions. SOHA has been greatly represented in this process, as I have personally seen over a dozen submissions from our members.

Here in the next few weeks, we will announce our final selections and publish those on the OHA website: http://www.oralhistory.org A link will be made available on our own website as well. I expect a great deal of representation from our organization in the fall.

Even if your submission is not chosen, however, there is still another opportunity for you to participate. For the first time in OHA conference history, there will be a poster session presented at the conference. This is a great way for our SOHA members who did not have time to submit panel proposals, or did not make the final cut, to participate. For our members who are professors, this would be a great opportunity for your students to participate as well. Please stay tuned in the next few weeks for this opportunity.

Remember that the OHA annual conference on October 12-16, 2016 in Long Beach, California will be co-sponsored by SOHA, so our participation will be greatly noticed. The heads of the planning committee have raved about how wonderful the help from SOHA has been so far! Let’s continue this positive momentum all the way through October.
This spring we received an unprecedented amount of applicants for the 2016 Mini-Grant Awards. This is a wonderful indicator of the continued interest in and use of oral history to reclaim the stories of those so often forgotten in the telling of the greater historical narrative. The scholarship committee was so impressed by the creativity of the applicants’ projects. To those who applied but did not receive 2016 funding, please consider re-applying next year! Our congratulations to Dr. Lloyd Lee and Miguel Juárez who are SOHA’s 2016 Mini-Grant Awardees.

Intermountain School Oral History Project
Dr. Lloyd Lee
University of New Mexico

This project will document thirty to fifty Navajo people who attended Intermountain School in the 1950s and early 1960s. After World War II, the Navajo Nation sent thousands of their children to a “Special Navajo Program” at Intermountain School in Brigham City, Utah. This “Special Navajo Program” was a federally funded vocational education program. Students spent five years learning a vocational trade to help them live and work off the reservation. From 1946 to 1959, more than 50,000 Navajo children enrolled in the special program. The Navajo men and women who experienced Intermountain School impacted the Navajo Nation’s growth in the late twentieth century.

“Cultural Memory Along the U.S./Mexico Borderlands”
Miguel Juárez, MLS, MA,
Doctoral student
University of Texas at El Paso

My dissertation explores events regarding transportation building in Postwar El Paso from 1941 to 1944 as well as after the creation of the Interstate Highway Act in 1956 and the subsequent creation Interstate 10 and the North South Freeway (or US Highway 54) and Highway 110 in El Paso up to 1973. The 1960s was a period of displacement of minorities along highway routes in the United States. My dissertation discusses activities associated with making Lincoln Park into El Paso’s Chicano Park, as well as events associated with the floods in 2006 and the activism by the Lincoln Park Conservation Committee (LPCC) in reclaiming the neighborhood and fighting against the demolition of Lincoln Center up to 2016.

Mark Your Calendars!

2016 OHA Annual Conference
Renaissance Hotel
Long Beach CA

October 12-16 2016

Co-sponsored by the Southwest Oral History Association

SOHA Student News

By Angela Moor

Our recent survey of student members indicated that student members are looking for opportunities to publish and network. While SOHA does not publish a journal, I want to draw attention to other venues for networking and publishing that are excellent resources for all SOHA members.

The H-OralHist listserv, part of the H-Net, Humanities & Social Sciences On-Line initiative, is an invaluable source of information and discussion for all oral historians. Members of the listserv post grant opportunities, upcoming conferences, calls for papers, and discussions about oral history issues. You can sign up to receive emails from the listserv or view the posts online at https://networks.h-net.org/h-oralhist

I would also like to direct members to the Oral History Review, the journal of the Oral History Association. For members looking for an opportunity to publish their work, the OHR accepts submissions via Scholar One. Details about the submission process and formatting guidelines are available online at http://www.oralhistory.org/publications/oral-history-review/the-oral-history-review-submission/.
NEWS FROM SOHA MEMBERS

Jean Marie Arrigo has been awarded the 2015 Scientific Freedom and Responsibility Award from the American Association for the Advancement of Science (AAAS) for “her courage and persistence in advocating for ethical behavior among her fellow psychologists, the importance of international human rights standards, and against torture.” For more information: www.aaas.org/news/2015-aaas-scientific-freedom-and-responsibility-award-goes-social-psychologist-jean-maria

As Arrigo wrote to SOHA, “My political effectiveness derived from my habits of interviewing and archiving as an oral historian. One of the results is the American Psychological Association Psychological Ethics and National Security Debate Collection I established at University of Colorado, Boulder, archives.”

https://ucblibraries.colorado.edu/archives/collections/apapens/index.htm

Elizabeth Berton-Reilly is publishing two pieces in Digest: A Journal of Foodways and Culture. The first, in the Spring 2016 issue, is entitled “Indigenous Foodways and Identity in New England” and was a result of research and conducting three oral history interviews with three Native American New Englanders. Berton-Reilly also gave a presentation on the paper at Plymouth State University in New Hampshire. Her second article for Digest will appear in the Fall 2016 issue. It focuses on an interview she conducted with an Estonian American woman and incorporates a foodways memory of a post-World War II American-run camp.

For more information: http://digest.champlain.edu/

Marcia M. Gallo’s book, “No One Helped”: Kitty Genovese, New York City, and the Myth of Urban Apathy (Cornell, 2015) is a finalist in the 2015 LGBT Nonfiction category of awards given by Lambda Literary Review and the Publishers Triangle. Gallo utilized oral histories with Kitty Genovese’s female lover and her best friend to reconstruct the story of one of America’s most famous crime victims. She argues that Genovese was reduced to a cipher by the media, led by the New York Times, as they used inaccurate police reports to create an explosive tale of 1960s’ urban apathy at a time of massive mobilizations for civil rights.


David Reichard has had an article published in the Spring 2016 issue of the Oral History Review. It is entitled “Behind the Scenes at the Gayzette: The Gay Student Union and Queer World Making at UCLA in the 1970s.”

For more information: http://ohr.oxfordjournals.org/content/early/2016/02/05/ohr.ohv075.abstract

Barbara Tabach spoke about the role of Jewish pioneers on Las Vegas history and her work on the Southern Nevada Jewish Heritage Project in January. She is Project Coordinator of the Oral History Research Center at UNLV Libraries. Her audiences included Jewish Single Seniors, Congregation Ner Tamid, Solera Community Center Group, and the Far West Popular Culture conference.

Claytee White gave fifteen talks, workshops, or panel presentations during January and February (Black History Month) 2016 to a wide range of groups, communities, and classes. In all of them, she utilized oral histories collected over the last five decades and her deep knowledge of the African American experience in Las Vegas, her commitment to civil rights and civil liberties, and her expertise in teaching and conducting oral histories as director of the Oral History Research Center, UNLV Libraries. Her topics included “Martin [Luther King, Jr.] and the Moulin Rouge,” “The ACLU and the African American Experience in Las Vegas,” “National and Local Civil Rights Movements,” “Looking at the Civil Rights Movement Through the Eyes of Love,” “Black Women in Las Vegas,” The Art of Collecting Oral History,” and an oral history workshop for UNLV undergraduate students who are working with her on a new project on the Black Church.

MEET ONE OF SOHA’S NEWEST MEMBERS

ERIC FOEMMEL

By Caryll Dziedziak

A native of Sacramento, Eric and his transplanted family from Wisconsin spent many hours enjoying the pristine beauty of northern California. Eric followed his love of the outdoors by working with AmeriCorps before pursuing his B.S. and M.S degrees from California State University, Sacramento in Recreation Administration. During his college years, friends looking to produce a film on the Tattoo Industry persuaded Eric to join their research efforts. Eric soon met “Philadelphia Eddie” Funk, a tattoo artist of renowned reputation who guided Eric through the history of the Tattoo Culture. Eric completed his doctoral studies at Pennsylvania State University, with a dissertation entitled, “An Ethnographic Case Study of a Tattoo Shop in Los Angeles.” Eric has since published a six-volume series on the life of “Philadelphia Eddie” Funk. Now relocated to Las Vegas, Eric is eager to finish his seventh and final volume on “Philadelphia Eddie” and get to know the SOHA community. Welcome Eric!
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SOHA NEWSLETTER
Our newsletter is published three times a year: Spring, Summer & Winter. We welcome submissions regarding regional news, articles by oral historians about oral history, reviews, and other items related to oral history.

Please send submissions to: soha@unlv.edu
Co-editors: Marcia M. Gallo & Barbara Tabach

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