

Eleanor McKinley 0:10

I don't know. I don't know why it stopped. Keeps coming. He said mark down there.

Jeane Woods 0:28

I just turned it off.

Eleanor McKinley 0:29

Okay. All right, then then it should work. Okay. Yeah. Okay.

Jeane Woods 0:33

Let's try this. Again. This is Jeannie Woods speaking. And I am the volunteer coordinator for the Maria Rogers Oral History Program at the Carnegie branch library in Boulder. And I'm here with Eleanor and [Odily], and we're talking about just some different things about getting oral history interviews. And we were just speaking about some of the technical aspects of getting interviews. And one of the things we might want to address is the possibility of getting a couple of lavalier microphones that could be here at the library for you to use so that you don't have to come all the way to Boulder to pick up microphones. These lavalier mics are a little clip on microphones. If you buy two, you get this little splitter. And so and then that plugs in directly into the microphone here. And then what happens is you clip one on to the narrator and one on to the interviewer. That these that we have a realistic there are switches on these for on and off. So we need to make sure those would be on when you clip these on, you might want to put the narrator's mic a little bit closer to them than the interviewers, because they're the primary speaker and clip it in the middle of somewhere on their shirt or sweater but clip it in the middle of their chests not to one side or the other. And that should help if they turn their head from side to side. To continue to get pretty clean sound from them, click the microphone about I would say four or five inches below their chin. Try not to go below, below the chest up a little higher. One thing to think of too, if you're the interviewer and you're wearing a mic, if you are moving around a lot or brush brushing against your microphone, or even if the narrator is that's very loud when somebody is listening to it, and it will definitely block out anything that's being said. So that's one thing to watch for when you're wearing a mic is is to kind of to make sure that things aren't brushing against it. These microphones are pretty directional. So they will, they will pick up whoever's talking as their main sound. And things like the baby that's crying in the background here. I don't you wouldn't hear as much as this. So it gives you a little more leeway. If there's some background noises, you still will pick up that person a little more clearly than if you're just in a room using a microphone on a recorder. So that may be one thing to check into. Because that's a great way to get really clean, nice sound, I think, is to do that. Otherwise, in terms of technicalities when taping, I think it's always best to run a check record, which we didn't do today. So we don't know if this is recording. But do a test if you can before you go over to the to the interviewees home or wherever you're doing the interview, just on your with your own voice, you know, just do a test for a little while, make sure everything sounds clean and fine. What I'm seeing now is with with these tape recorders, if you're using battery powers, that's one thing if you're if you're using electricity to plug in, I think sometimes there's you're not getting a current that's steady all the time. And sometimes and I spoke to the people at Radio Shack, but I think maybe the tapes that are 45 minutes on each side may tend to drag a little toward the end,

especially if you're not getting a current coming through. And sometimes when the machines get a little older this may happen. So what I'm trying to do is you know, just make sure that if we put a tape in kind of fast forward it almost to the end and then do a little test recording and see if you're still coming up with clean sound or if it seems to be dragging or going a little faster, slower, faster, slower, something like that. Then it may mean The life of the recorder is, is small the quarter may be getting to the end, it also may mean that you're not getting constant

Eleanor McKinley 5:09

most of ours are 90 minute don't use either so they're 45 on each side.

Jeane Woods 5:13

Yeah. So you know, the guy at Radio Shack said, Well, it could be those it could be trying to, you know, the take up reel to try to get those to go smoothly might be problem, then he changed his mind said, Well, that's probably not a problem. But, you know, I think it's still fine to go with that format. But it might be something to check on to make sure things are working, okay, because we've had a couple tapes come in where the interview was fine, about midway through the first side, and then it started getting garbled, there's nothing you can really do with that, because it's not like everything slowed down and kind of goes fast, slow, fast, slow. So I don't know of anything that can take that sound and improve it, at least for any kind of cost. That would be reasonable. We in Boulder, we are transferring all of our audio tapes to CD ROM. And they can clean up the sound a little bit and, you know, kind of get out some background noises, things like that. But they can't do miracles. So it is really important that our first copy that we do is really clear and clean audio. So that test the day before just to see that everything's running okay with a tape recorder is great. So you can set your, your record level to make sure that that works just fine. And I think that that. That's it, do you have any questions about the technical part of it.

Eleanor McKinley 6:42

I just think that when we're, when we're training people, we really do need to train them on the use of the machine because it is so easy to have a problem. And it looks so simple. But it's not simple. I remember when Ann was doing Ken [Hoyle], she called me from from his home because she couldn't get the tape recorder work and I took mine out there. Neither one of us have, you know, we're able to do it. And then she did it again. And, and he was really quite ill at that point. And so the tape is not any good. And it is too bad. So I think it's really important to be able to know your machines know that they work and and know what to do when something goes wrong.

Jeane Woods 7:30

Maybe troubleshoot for example, we just turned on this tape recorder this morning, and it would go for a little bit and then just stop and go and then stop. And we couldn't figure out what's going on. Well, there's a voice activation switch. And on most of these tape decks that will read VOX, and you want to have that off on this particular deck, it says out, definitely you want to have this off, because what that's going to do is stop the tape until somebody talks and what often happens, but at least my experience has been sometimes clips off what somebody is saying at

the beginning. And you might not get all of what they're saying so so you want to just let the tape roll the whole time take take the voice activation button off or put it in the out position. When you do this, that it is a good idea to have extra batteries with you every time you go out. Because that's very common. It's you're going to run out, run out of batteries, it might be nice to have either you know battery power or a power source. If you have that with with your tape deck, I was told there are certain adapters that you can get that will supply a current that is very steady, six volts, and it will steadily supply that. I don't think it was that expensive. Maybe it was 12 bucks or something like that. But at Radio Shack, but that would that would help you make sure that you were getting a constant power source to the deck and

[Odily] 9:09

one thing that I've wondered about, they'll make something happens and we stop the tape. And that's and then we started again, it makes a definite, you know, noise on the tape. And yet how do you get around not doing that?

Jeane Woods 9:25

You know, I think it's okay, if you run into a point where somebody is obviously obviously needs a break or is a little confused by things just hit the pause button rather than hitting stop which is a more abrupt it what it does when you hit Stop it takes everything. I think it takes everything off the heads. When you hit pause it leaves the tape right on the heads. You're still in this play record mode, but it's just pause. Then when you're ready, hit the pause button again. Look at the tape to make sure it's physically rolling, give it a few seconds, and then start speaking again, that should make it a fairly clean, you know, you still may hear a little click or something, but that's okay because you're really not cutting off anybody's information. But I think pause is a good way to go with that most of these decks do have pause, decks will be different some, you may just hit the record button, some you may hit Play record together. So you need to, as Eleanor said, Know, your know your machine and read through the instructions to see which one

[Odily] 10:42

I use my own machines now I know that it wasn't as sophisticated as

Eleanor McKinley 10:47

yours. And this is just an ordinary machine. You know,

[Odily] 10:51

mine's a little

Jeane Woods 10:53

more like this.

Eleanor McKinley 10:56

I think we if we use the microphones, we're going to be okay. Yeah,

Jeane Woods 11:00

I think microphones even more than the tape deck, you know, we're talking about tape decks that are, you know, they're they're not, they're not really high high end tape decks. But I think that's okay. And I think microphones will really make the difference. And we'll help with as planned and

[Odily] 11:17

that you can get microphones and things. Well,

Eleanor McKinley 11:19

I bought this tape deck myself, and I suppose we can just call this go buy some microphones. I mean, some Yes, microphone,

Jeane Woods 11:25

you know, I'm thinking that these microphones, these lavalier mics were less than less than \$50 for two of them. And really what the thing you want to do in terms of maintenance on these is, when you wrap them up, try to try to keep it nice, not too tight, don't pull at the end of where the micro, the actual little microphone is, make sure you don't pull on on the mic there. Because that will cause some loosening in shorts. In there. We often take the clip that that you use to clip onto somebody's shirt that's around the microphone, we often put a little electrical tape or duct tape around it, because that will keep it on they tend to fall off and get lost. So it doesn't look as pretty, but we don't care. We're doing audio tapes. So so that's fine to keep that on there. So that's one thing. I don't know if that comes with the microphone or not. But you might want to make sure those clips. Yeah. And they just there's just a little thing that just fits around the end of the microphone here.

[Odily] 12:34

Are y'all doing many videotapes?

Jeane Woods 12:36

we are going to start doing some videotapes, channel 54, which is the community access station in Boulder is very interested in doing an Oral History Program. I just stopped by there two days ago to talk to the director. And he says, Well, this is amazing. He says I was just writing out my plan for this next year. And one of the things I really want to work on is oral history. So what we're going to try to do is work out a deal with them, because what they normally charge to train people on their equipment and all of this, but we're going to work out. So we might just have a yearly program with them, where any of our volunteers can go on go in, get trained on their equipment, how to videotape that kind of thing. The way it would probably work with videotape is that you really need two people to go in one who's going to be the interviewer, and one who's going to run the videotape, the person who's the camera behind the camera usually is pretty passive, you know, and just kind of make sure the shot looks nice, and it's just kind of a fly on the wall, really. So the hope is to not make it more intimidating that there's another person in the room.

[Odily] 13:46

You almost have to have a tripod to put it on

Jeane Woods 13:49

you need a tripod in the camera. And this is part of what channel 54 would do is they would supply all the equipment for us to use. We could do the video interview at the same time that we do the audio interview, I need to work with them to see how we would actually work the audio. Can we use just one set of microphones and run it into the video camera and the audio or do we have to use a couple different microphones. I'm not sure yet how that would work. But what we do is the interviewer just sits right beside the camera or just slightly in front of it but you don't see the interviewer in the video shot and you just videotape them. You do the exact same thing as you would with the audio tape. So you have your audio tape for the collections. We also have videotape that we can keep on file. At Carnegie we do have a videotape player there where people if they so choose, can watch the person if they'd like to. Then what we would do is work with channel 54, for example. He's going to try to get volunteers and people who are interested in oral history to work with them become their regular volunteers. Then if somebody is interested say in mining, mining history of how folder, they would be able to use different snips snippets from the tapes that we have done, they could, you know, come in, look at those, pull those out the parts of the interview that they need, then they could go out shoot stills, still photographs, any artifacts in buildings that are standing now anything like that. And they can put together like a half hour or an hour finished show, just using portions of that. Or if one person is particularly interesting, you could do a half hour or hour program on their life, doing video is a lot more, there are many more steps than doing just a straight audio tape. But if channel 54 can get some people who are interested in doing a lot of that busy work, the extra shooting, the editing, and everything, I think that we have a really nice, nice addition there. And we help provide a service for them, because we're getting all the interviews of these people. So

Eleanor McKinley 15:59

I'm sorry, what'd you say?

[Odily] 16:00

no, that's all right. Roseanne Doran I would think, would she, I'm on the Education Task Force. And she gets all kinds of things on 10 or access, I can't remember what Yeah. And I bet she might be, you know, she might be interested in.

Jeane Woods 16:21

Yeah. And what we need to do, I think on our end is just find a few people who have some interest in the video and you know, have a little bit of a technical background or you know, aren't scared by that. So they can become trained on how to use the cameras, but to use the camera for the interview, may involve a little bit of lighting, maybe would involve making sure the audio is set up for both the audio recording and the video recording and tuning a couple nice shots. So it's not, you don't have to learn how to edit, you don't have to do all those things. But you're right, if there is somebody who would be interested in that, and that was, you know, childhood before, what

Eleanor McKinley 17:02

were some of those interviews would be pretty boring. If you were looking at the whole thing, and one time without a lot of editing done

Jeane Woods 17:11

well. And that's what, that's what I'm thinking for, we would just shoot them on video to have them because you need all that to work from. But to do a finished edited project is many, many, many hours of work. He's volunteered the volunteers that we have you and our volunteers are already doing a lot of a lot of work, I don't want to discourage anybody from doing that. But if we can take care of getting the interviews, working with champion before we can get people who can take those and help us make something out of it doesn't mean that we can't work with somebody, they're on the project. But to learn how to edit is, um, you know, that's, that's, that's a lot of work.

Eleanor McKinley 17:57

That's an art.

Jeane Woods 17:58

Yeah, it's an art and it's a career. But my background is in video production. That's what I that I what I do when I'm not doing this.

[Odily] 18:07

Some of the older course I'm not old, you realize. When I say that I always have to do some of the older people particularly or even intimidated by the tape, and to have a camera. I know I've tried to do this with my family, and my aunt nearly fell apart. Camera. So I know that is something you'd have to really kind of work with the people that wouldn't need to me and get them to be comfortable.

Jeane Woods 18:34

Right. And that's, and that's partly that's me, that's an extra step in in the interviewing skill. How to make somebody feel, you know, what happens is they look at you the interviewer or they don't look at the camera, which is kind of nice, because they don't have to look at that lens, which is really difficult. you're seated beside it to kind of remind him of that silly thing. You know, don't worry about that cameras, you know, that kind of thing. I did that with my grandparents and they kind of looked at it first like oh, no, but forgot it was there after a while and by the end. So and then you know with the video too. You may not be for everyone. Maybe it's you say that for people who have many, many stories or you're really eloquent storytellers. Because, as you say, they probably won't be intimidated by that. And the goal really still is to get as many people as we can you hear their stories. So if it seems too much, or if they're bogging. And I don't know that we do everybody with video, we'll have to see how this whole program shakes out. But, but that's something to consider. I think maybe within the next week.

Eleanor McKinley 19:44

What else did you have that you were going to go through with just general information.

Jeane Woods 19:50

In this handout, which I'm leaving this instruction for all history volunteers, there are a few things in here that are great on page two. One of the things is tail Make sure that when you're recording that you do wait about 10 to 15 seconds at the beginning of each side of the tape, because that is a blank area on the tape that has no magnetic information. And nothing will be recorded over that. When you're recording, you know, your 45 minutes on a tape, you don't really want to look at your watch too much or anything, but you might, you know, make sure that the recorder is positioned close enough that you can look to check how far along you are on the tape without it being really distracting to to the narrator. And it's okay to stop a little bit before the end. And if you sense that they're really involved in a story and you don't want to stop them and the tape stops, then you might want to back up a little, just see how much of it you've got. Ask a question that might have to do with the middle of the story. And when you turn the tape over, then let them continue and kind of backtrack a little better to backtrack and get it a couple times, then to lose something in the process. So you don't really want to stop them if they were on a roll. But if you can try to stop in between subjects or something. And it's not even a bad idea to say "this is the end of side one" that helps a researcher to come in, when they come in to just know okay, I don't have to listen to anything more. At the end of the tape, when you're finished with the interview, you could thank them, you can also just simply say "this is the end of the interview with so and so." And that will also help the researcher to know.

A couple things it is I think it is good to take a little notepad with you to the interviewer. Because listening really is the greatest or encourages the greatest interviewer interviews, I think it's nice too. If you hear something, if you hear them say something, it might be nice to jot down that because that may bring up another idea for you in the future. So listening is really, really important. What I usually do when I'm doing a video interview is I'll review the information that I have on someone, I'll write down the questions beforehand that I might want to cover. I review those before I go to the interview. And then I don't use my notes at all. I kind of know my topics in my head that I might want to talk about if I get stuck. But then I just let the interviewer flow. And I listen to what the person says. And if there's usually if it's somebody telling you a story about their life, or something like that, it should inspire many questions and follow up questions. If you feel you get them to a point where there's kind of a low, then you can recall some of the questions that you had jotted down. If it feels better, you could just put those in front of you, too. I don't know how you've done it in the past, I think it helps to certainly know a little bit about their background. for that. There may be things you don't want to you don't want to miss out on celebrations, you know they were involved in or something like that. But they'll be many more questions than you probably even brought up just because of their stories. So do try to ask questions. This is also in the handout, but do try to ask questions that are that prove a feeling? Who, who, where what, when? How How did you feel when? What was it like when? Do you remember? When it was when this happened? Those kinds of things instead of yes and no. Or you can you could ask a yes or no question I just did when do you remember when such and such happened? And what was it like? So you can do a two part question to kind of to keep them going. Sometimes we talkers, you won't have a problem. It doesn't matter if you ask yes or

no. And that really only becomes an issue with somebody who's maybe very shy. Otherwise, you can go ahead and ask yes or no questions sometimes and then follow it up one of the things that is in here is the set of questions. You don't want to be too rigid like we said with the questions that you make up. But you still need to kind of keep the person focused and talking about Boulder County in subjects that are relevant. So if if somebody is talking about their personal life or something, you know, maybe their world war two experience that was away from here. That's, that's wonderful. That's very interesting. steep but if there's a way that you can gently bring them back to Boulder County, then that that is definitely up to the interviewer to do that. We have a list in here at the end of this that has the events that happened in Boulder

Eleanor McKinley 25:20

and certain dates. It's not a good one for Broomfield though,

Jeane Woods 25:23

right Broomfield might want to have one of their onwn

Eleanor McKinley 25:24

we need to have, we need to make one of our own.

Jeane Woods 25:26

Yep. So that might be nice to have. And we also have a topic list to talk about. That's, that's pretty nice. That's pretty universal. You can talk about those. But I think our history list might be nice.

[Odily] 25:40

I've started one, I haven't finished it.

Jeane Woods 25:43

Yeah. One of the thing too, because we are doing the CD ROM conversion project, what we've done at the boulder libraries, we have a camera, a little cam point and shoot camera with black and white film. And if the interviewer or the interviewee is, is open to it, take a picture of them. What I'd like to do is we're just developing the software program now that will retrieve the information off the CD ROM, I'd like to have it. So if there's a photo of the person that could actually come up on the screen, or if they provide you with any photos of anything, we might be able to scan that in. And if you go in and call up, you know, the great flood of 8094 or something and somebody is talking about it, there may be a photo from that, that they provided or something that may be able to come up on the screen. So I think any anything you can get in terms of photographs, anything like that to put in a file, I think is great. I don't know how soon we'll be able to put that into the CD ROM program. But But I think that might be just kind of nice.

[Odily] 26:50

in black and white.

Jeane Woods 26:52

We're just doing black and white.

[Odily] 26:54
last a little longer.

Jeane Woods 26:55
Yeah. You know, I don't know why exactly. It's black and white. But I but it might be kidn of a nice look

Well it may fade

Eleanor McKinley 27:06
Unless you have it in acid free.

[Odily] 27:10
Well, most of the things that we that would be back there would be black and white anyway.

Jeane Woods 27:14
So it kind of keeps with a historical look of things too. So I don't know if that's something that is an option. You know, I think the camera that we have was not very expensive. So

[Odily] 27:27
I've taken pictures.

Eleanor McKinley 27:30
One thing that I think is important is when you're finished with the interview, pop out the tabs on the tape so that it can't be recorded over.

Do you know how to do that, Odily?

[Odily] 27:41
Yeah, I do I but I didn't do that. They sent the one I gave the view I didn't

Jeane Woods 27:51
use to the pin or pop it out. And then what happens if for some reason you wanted to use this tape over someday I don't just for future reference, whatever you're doing, if you've ever popped the tapes, or the tabs out of something, if you want to use it again, just put a piece of scotch tape or and written down, it's fine. It'll work. But one thing that's really important is to label tapes. Immediately, I've had a few teams come in with with the machines and they're saying this tape isn't really working, or it doesn't sound that good, but there's nothing on it nothing's labeled. So I would do it even before I start recording, I would put the tape in who the person is the date you can see if it's side a your you know A or B so that's not a big deal. But then at the end of it if you had two total tapes I put one of two on the first table and two of two on the second I think it just helps to kind of keep things in order and know how many there are and and I also went up when

I make dubs of tapes for the collection I have to stick in both in to listen to see which one is the beginning and which isn't in it's just a little just help out a little bit more to know which is which is the first it'll help researchers to when they come in to get it but label definitely label tapes and that'll prevent you to you know maybe you did three tapes on somebody from putting the first tape back in

Eleanor McKinley 29:19
if it can be done wrong I can do

Jeane Woods 29:21
it'll happen

Eleanor McKinley 29:25
i don't know i don't know why I'm so accident prone or whatever with these tapes.

Jeane Woods 29:32
Murphy's Law, if it can happen it will happen it's just a lot of hard work on your part and and

Eleanor McKinley 29:40
so but you do need to do all the precautionary Matt take all precautionary megalithic

[Odily] 29:45
never so scared with this tape that we had borrowed from the Wanaka family. And I I told Ellie I've got a tape tech that I can record. So I put it in there and started to record it and I stopped Be sure that it's going and everything and then but back. And I couldn't. I had done something that made me think that I had to erase the tape. I was just, I was crying. I was just because I didn't know at that time they had other copies, I thought is the only one. And I was just frantic. Oh, no. And it turned out that I hadn't. But I couldn't get it to play on one of these little ones I haven't. But it it, it was just a terrible feeling. And so I know I need to have more training and how to use this machine.

Jeane Woods 30:33
And you know what popping out the tabs will assure that you can do that. Because if you try, for example, if you went to a tape deck, and you accidentally reversed that tape, or something and you reversed it, and you put the original inward with the blank tape and you played the pit, the play record, the buttons are going to pop out, they're gonna pop out until you can't do it, or it's going to stop or something's going to happen because it won't do tabs out. So tabs out label the tapes. And that is really going to

Eleanor McKinley 31:02
when I when I lost at [ownership], I did have a microphone. And I don't even know where I got it. But I had a microphone. And I had it on. And I think I used it on electricity. But I didn't take the batteries out of this. Oh. And so it didn't record. It absolutely didn't record it. i It was the strangest thing because it never occurred to me that it wouldn't record. And I'm not sure that that

was the reason but it absolutely did not record I had was using the microphones, and then changed my mind about using the batteries. I use the cord. And I did something that made it not recorded on the tape

Jeane Woods 31:52
may not have been plugged in.

Eleanor McKinley 31:55
No Dean told me Dean Calvin told me what I done,

Jeane Woods 31:58
What was it?

Eleanor McKinley 31:59
Well, I think it had something to do with the batteries.

Jeane Woods 32:02
It should have been so should override the batteries.

Eleanor McKinley 32:06
But I don't know what it was. I'll have to ask him again. But it just absolutely did not take. And I was just thinking other people could do that too. You know, when they were using the microphones? Or so maybe I didn't turn on something I don't know. But it was just awful, because it was such a good tape.

So that's another reason why the night before whatever to go ahead and run your test tape, make sure everything sounds okay, you can run your test tape on the tape, you're going to record the interview on because when you go back, you're just going to run over your voice. Or you could just have your own mess around tape that you could just have at home. And that wouldn't be bad too. Because you could compare. Maybe not erase what you've done before compare to make sure the quality of your machine sounds okay, that kind of thing.

Why don't you talk a little bit about the forms and completion of forms because I saw someone the person sitting next to me at the meeting I was, that I attended one before this one had such detail. I've never seen such detail in my life. It was like she had quoted every word.

Jeane Woods 33:02
Yeah, that's not necessary. I know the woman you're talking about when she completes her summaries, she does almost do a complete transcript of the tape. She does it because I talked to her about it. She wants to she just she loves doing it and really wants to she goes so far as to show it to the narrator to the interviewee. What has happened is in showing that to the narrator a couple times the narrator has said that's not really what I meant. And so she changed her summary, to read what the person really wanted. Well, that doesn't do the researcher any good because that information is not tailored. Now what you can do is you can bracket that

information that came from the professional indexer library and said that if you put brackets around that, that denotes something that is different. It was added in later or not necessarily in the tape.

Eleanor McKinley 33:02

Well, I think there's sometimes you get information that you know, it's not accurate. So probably those brackets would be very good at that point.

If you want to go so far as to have the interviewee actually look over these notes. They they don't have to do that. No.

[Odily] 34:26

And this, I thought was a very good example.

Eleanor McKinley 34:29

This is great. In this handout there is there is an example of the summary. Okay, this is a little brief, perhaps

I thought hers was very difficult for someone to go in and find some information. They had to do a tremendous amount of reading for them.

Jeane Woods 34:47

Oh, for the longer one.

Eleanor McKinley 34:49

Yeah.

Jeane Woods 34:50

Yes. And that's one of the things we talked about is the summary is really there to help a researcher come in and say okay, I want to look at at, [Wise Lane], [Wise Lane] they look down through here they can see [Wise Lane] That's, that's really easy. They don't have to read through everything. So yes, I think it is more time consuming. On the other hand,

Eleanor McKinley 35:19

a person can come in read that they don't necessarily have to go to the tape because they can get the information here

I know Maria didn't really want that to happen, she wanted people to listen to the tapes, because she wanted them to get the flavor of the person and hear them learn a little more about their personalities. So I think it's really individual choice, I don't want to encourage I don't want to say that anybody has to do that. Because it is a lot of work. It is time consuming. And I and

[Odily] 35:53

I hardly have time to do just the bare outline

Jeane Woods 35:54

Right. So I think this summary that is in here is just fine. To put what the the main subject is, and if there's something that's very interesting, and I story, and there's something mentioned that, but I think that summary that's in here is great. Also the cataloguing form. There's a great example of that this is actually what will be, you know, are the key words that somebody researcher may use to try to find something, this will also be on our CD ROMs, we'll be able to type this into the computer and come up with these things. So I think that both of these are great examples of this. So no, you don't have to go to all the work to make a transcript. Because we do want to encourage people to listen to the tapes

[Odily] 36:39

May I ask you something that's different than I don't even know if this is something that you want, they want. I've come through my church, really recollection of Sarah Church, who kept a log when she was moving out here from Pennsylvania in the early 1800s. And my thought was to actually it's very disjointed as the person who made the kind of put her her things together. But I was thinking that it would just be fun to have this on a tape. Because the churches are so have been such a part of the Broomfield history. Their ranch is now if there's a Church Ranch Road, and a lot of things and I knew Katherine church was the daughter. But it goes back to when they were leaving. Early or the middle 1800s Leaving that part of the country and coming here in a covered wagon. It's it's just a fascinating thing.

Jeane Woods 37:45

It's so is this all her oral history or is?

[Odily] 37:48

Well, it's all written now there is no oral and I was, I've talked to La about it to see if she thought it would be something that we should put on tape. And I was just going to do it as kind of

as though I were reading the diary, the diary exists. It's it's in it,

Jeane Woods 38:13

They just found the diary.

[Odily] 38:14

They just found the diary. They had had this very rough form of this. That's either Katherine had done her daughter or somebody else had done at one time with the journal in front of them. And Journal had dates and everything that has dates and everything it does, they didn't when they began to write this story, and so it's very repetitious, and then it was taken by another person here to Broomfield [Donna Grass]. And she put it into this form. And the family has been very, very receptive to it, but it is a wonderful history of

Jeane Woods 38:53

you know, as an oral history. Does she have a granddaughter?

[Odily] 38:58

Her name is Candy. Candy Avery,

Eleanor McKinley 39:01

I wonder if it would be meaningful if somebody in the family actually read it?

[Odily] 39:07

I think it would be great. She evidently when Donna was talking to her, she evidently it's a little shy about this and you feel like she wanted to do it. There's also the grandson of Katherine is living there. His name is Charles McKay. And, you know, I don't know whether he would want to do it, but

Eleanor McKinley 39:30

I think it'd be fun to have someone from the family do it

[Odily] 39:32

Oh I think it would be too

Eleanor McKinley 39:32

Have someone from the family.

Jeane Woods 39:33

I almost feel like a woman. I guess that was my initial reaction,

[Odily] 39:38

I just I didn't quite know what to do

Eleanor McKinley 39:40

now is that repetitious?

[Odily] 39:42

Yes. its' very repetitious

Eleanor McKinley 39:43

So it needs to be edited. Before she reads it

[Odily] 39:45

Yes, it needs to be edited, or she needs to read the diary directly and read from the diary read because that A reading from the diaries

Jeane Woods 39:58

is a little more of oral history

[Odily] 40:00

because it or what they've done is take the diary and try to make it into a story and it is not well done.

Jeane Woods 40:05

I would say the diary would be great, because that really is the words of Sarah Church.

Eleanor McKinley 40:11

You know that they're not going to let us have that diary to do anything? No, no, they are, I wouldn't, I wouldn't let it out in my head.

[Odily] 40:18

They're also have loads of pictures.

Jeane Woods 40:22

And that way they could read, you know, a date, read a few dates, turn off the tape, come back, read a few dates

[Odily] 40:29

I'll talk to candy and see

Eleanor McKinley 40:30

That would be wonderful.

Jeane Woods 40:32

I think it would be meaningful to have somebody voice who actually I think so to know Sarah,

[Odily] 40:39

that direction, because I I do think if it isn't candy, maybe she knows someone else who would do it. I think a woman

Eleanor McKinley 40:45

is it very readable.

[Odily] 40:47

I haven't seen it. Donna has seen it. And she seemed to feel that it was you could read?

Jeane Woods 40:54

Yeah, I think I think from the diary, instead of what somebody else how they took it and wanted to write it.

Unknown Speaker 41:00

I'm sure they've added things to it as an explanation. Because the first part of it is just explaining who all these people were

Jeane Woods 41:07

So to say, you know, this is this is a reading from the diary of Sarah churches as read by her granddaughter. And have, you know

Eleanor McKinley 41:15

I'd love to have some of those pictures. I wonder if they would get the Xerox for they

[Odily] 41:21

they gave a bunch of them to Donna and she got them. She had them copied. And so she has I've seen them and she has at a time sure wouldn't mind giving them you know, getting a copy of for us.

Eleanor McKinley 41:36

That would be great.

[Odily] 41:36

Ok I'll talk to Donna, I kind of work through Donna because she's been to some

Eleanor McKinley 41:40

She's the connection. Yeah.

Jeane Woods 41:42

I think that'd be fun to do something like that. Any other questions? I think I, Eleanor has my phone number. Correct. Why don't you click on the to my phone number. And again, it's Jeannie Woods is 442-0790 and that's in Boulder. And if you have any questions about technical aspects of taping something if you have questions about how to conduct the interview, before you go, please give me a call if I'm not there, leave a message on my answering machine I check it all the time. And I could give you a call back even the night before something like that if I'm not there, and if I'm out of town or something that would be the only reason I wouldn't give you a call back but but I could do that too.

Eleanor McKinley 42:28

And because I'm going to let them listen to this the ones who are here Yeah, and I think it's you know, it's if they couldn't be here then then they can listen to this and that would be helpful

Jeane Woods 42:39

I think this instructions it's pretty straightforward and simple Maria did wonderful job of putting this together and and that should help out but it is kind of intimidating to go out and push the you know the buttons and make sure you're doing everything right so I think that night before test when you have some times is a great idea to do that and maybe looking into some microphones

Eleanor McKinley 43:02

Okay, we will do that. Thank you

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