FROM TAPE TO TYPE

AN
ORAL HISTORY MANUAL
AND
WORKBOOK

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PREFACE

This book was conceived and designed for the small or beginning oral history program, staffed largely by volunteers or part-time employees. It is an instructional and operating manual in the sense that careful readers should be able to learn all of the basic oral history steps from it. It also is a workbook because various exercises have been included to enable the novice to perform and test certain skills. Throughout the text there are sample forms illustrating how to do the paperwork that accompanies oral history interviewing and processing. These forms may be revised or adapted to suit the program wishing to use them. There is an appendix of useful reference information.

While the book is thus suitable for self-instruction, readers should understand that oral history cannot be learned let alone mastered by relying exclusively on it. Careful instruction and supervision by experienced persons is also necessary, particularly in the area of interviewing technique. Moreover, each step in oral history requires much more practice than the simple exercises provide. Learners should rehearse their technique repeatedly and arrange for personal consultation and review on every step, especially interviewing. With this caveat in mind readers
may follow the various steps and exercises progressively, and also may find this book useful as a reference tool for subsequent questions and problems.

The authors assembled major portions of this book for an oral history training workshop for librarians, sponsored by the Illinois State Library. They drew upon several years of personal and collaborative experience in managing the Oral History Office at Sangamon State University and building its collection of tapes and memoirs. Cullom Davis, who directs the office, is Professor of History at Sangamon State. Kathryn Back has worked as an editor and transcriptionist and presently is Research Assistant. Kay MacLean has been an editor and Graduate Assistant and is now Faculty Assistant responsible for interviewing and editing in a special project supported by the Illinois Bicentennial Commission.

Early drafts of the text received valuable criticism from Syma Mendelsohn and Harold Kipp of Sangamon State University. Barbara Scheibling designed the logo and other illustrations, and Owen Rugg consulted on production. Typing and proofreading were performed by Waneta Barnett, Paula Bergschneider and Sheila Sears.
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I. UNDERSTANDING ORAL HISTORY
Oral history, which is nothing more nor less than a branch of historical research, is the offspring of history's most ancient technique and its most modern technology. Its technique is the collection of eyewitness accounts to history; the ancient Greek historians did this more than 2,000 years ago. Its technology, the compact tape recorder, is as modern as the space age.

This paradoxical marriage of ancient technique and modern technology is generally credited to Allan Nevins and his crusade in proposing (1938), then launching (1948) the movement.\(^1\) It is fitting, however, to acknowledge precursors in such allied fields as anthropology and folklore, and even to recognize earlier practitioners in the field of history. One unheralded pioneer was Jonas Bergren, an Illinois farmer who at the turn of the century made a recording device modeled after the Edison "talking machine" and interviewed survivors of the Swedish utopian settlement of Bishop Hill. In 1904 he recorded a 94 year old immigrant's account.

\(^1\)Nevins founded the Oral History Research Office at Columbia University in 1948. Since then the movement has mushroomed, with hundreds of oral history programs underway in every state and around the world. Columbia still leads the field, however, followed by major programs in selected universities and at presidential libraries. Consult the Bibliography (Appendix C) for additional information.
of his 1846 voyage to America. While Bergren's relative obscurity and lack of influence disqualify him from the title of oral history's founding father, he nevertheless deserves recognition as a prophet who was a half-century ahead of the field.

Paradoxes

Oral history has other paradoxes beside ancient technique and advanced technology. Its mode is as simple as human conversation but also as complex as the fields of sound engineering, editing and information retrieval combined. It can be as economical as a two dollar spool of recording tape and as expensive in processing costs as $250 for every hour of interview. Interviews may require only hours or even minutes to finish, but it may take years to convert that tape into a bound typescript. Oral history can take substantial credit for some bestselling and prize-winning books, but must also shoulder a measure of responsibility for adding both trivia and error to the world's storehouse of historical data. At its best, it demonstrates ethical standards that warrant envy from the historical profession; at its worst, as in Richard Nixon's secret White House recording set-up, it exhibits frightening potential for violating individual privacy and civil liberties. As a booming enterprise, it has its share of both fast-talking charlatans and conscientious practitioners. It is an activity that draws upon the most sophisticated skills of professional historians but also can be undertaken productively by weekend amateurs.

Taping and Typing

As a branch of historical research, oral history logically divides into (1) the collection of data, (2) its processing into printed form, and (3) its dissemination and use. Viewed in this sense of both input and output, it follows a natural progression from the preliminary contacts and research to the final typing and cataloging. From the practicing historian's standpoint, there is little use or justification in simply collecting without disseminating. A case can be made, however, for those persons and institutions that suffer budget and personnel limitations to engage solely in collecting oral history interviews. There are two reasons for this. First, oral history represents the preservation of otherwise perishable historical data. Its raw material is the human memory, which of course survives only as long as its possessor lives, and often deteriorates even sooner. Merely preserving this fragile historical commodity can be a worthwhile endeavor. Second, there is always the opportunity for dissemination once the job of collecting and preserving has been done.

But it remains a fact that individuals and organizations that concentrate exclusively on collection and preservation of oral history are unlikely to enjoy the satisfaction of having their labors used or appreciated by the scholarly guild and the general public. Notwithstanding the proclamations of Marshall McLuhan and other prophets of the electronic era, we continue to live in the age of the printed word, which means that raw oral history tapes will gather dust. At Columbia University's Oral History Research Office, patron requests for transcripts reportedly exceed those for tapes by a ratio of 1,000:1. The serious oral historian must confront this stark fact and sooner or later assume the burden of transcribing.
People's History

Originally oral history was promoted as a means of supplementing the voluminous written record of celebrities and important persons. This focus on elites has shifted radically in recent years; many young programs deliberately concentrate on interviewing common everyday people. This is due partly to the dynamic growth of the movement; there are many more oral historians than there are admirals and cabinet members to interview. It also reflects a broader shift in the historical profession, paralleling the rise of radical historians, from elitist to people's history. As the entire guild has displayed a heightened interest in factory hands, migrant workers and ghetto dwellers, so have oral historians in particular. A third reason is that oral historians have come to appreciate that while their contributions under the original idea may be useful, they are indispensable to the more modern approach. At best oral history will modestly supplement or enrich the massive written record concerning famous people, but it often represents all we can acquire about the lives of ordinary persons. Coal miners and country schoolteachers are likely to leave few if any letters or diaries, and often their only recognition in newspapers is the vital statistics of birth, marriage and death. In a relative sense, then, oral history promises immensely more to the subject of social history than it does to our knowledge of the American presidency. This egalitarian bias is a conspicuous feature of the oral history movement today, though many established programs continue their concentration on leaders in the public and private spheres.

The Treadmill of Passing Time

Oral historians are haunted by the obituary page. Every death represents the loss of a potential narrator and thus an absolute
diminution of society's collective historical memory. The veteran interviewer comes to accept this, but never altogether escapes remorse for failing to interview someone "while there was still time." Oral history's one weapon in this losing battle with time is its distinctive sequence of steps. It is unique among historical research techniques in that its first step—interviewing on tape—is also its most important and urgent step. Without a taped interview you have nothing; with it your collecting job is basically finished. From then on every successive stage of processing will enhance prospects for wider dissemination. Thus rough transcripts are an improvement over raw tapes, and in turn, edited transcripts are an improvement over the rough version. Each step in the complex and time-consuming business of processing is an improvement and an aid to greater public use. For some organizations with limited budgets and some interviews of marginal value, the law of diminishing returns may intervene at some point and argue against any further processing. A thoughtfully organized activity will be able to make the best of this state of affairs and offer its unfinished memoirs to an interested public in some usable form.

**Oral History or Hearsay?**

An obvious consequence of oral history's exclusive reliance upon the memories of living persons is the fact that its scope is limited to those lifespans. For practical purposes, therefore, its contribution is largely confined to our historical knowledge of the 20th century. Anything a narrator reports about the lives of ancestors or the events of their times is oral hearsay, not oral history. This is not to say that such material is worthless but to face a fact about its veracity and to acknowledge that it is not an eyewitness account and thus not oral history.
Oral History or Heresy?

Of what value as authentic and credible historical data are an elderly person's recollection of the distant past? Oral history has been challenged and dismissed frequently on this point. True, human memory is a fragile historical source; it is subject to lapses, errors, fabrications and distortions. Anyone who uncritically accepts an oral history memoir as historical truth is destined to misunderstand the past. The hundreds of thousands of transcript pages that constitute this nation's oral history storehouse contain a generous share of trivia, errors and lies. But to acknowledge this sobering condition is not to deny the value of oral history. It is well to remember that:

1. All primary historical sources are subject to factual error, so in at least an absolute sense oral history is no less reliable than newspapers, personal correspondence and presidential messages. The conscientious researcher adopts a skeptical view toward all data, including oral history.

2. Oral history makes no claim of exclusivity. On the contrary, practitioners view their work as supplementing and enriching the written record. In cases where a taped memoir is the only source available, as with many interviews of ordinary persons, oral historians acknowledge that the record is necessarily incomplete.

3. Proficient interviewers often can steer a narrator closer to the truth by approaching the same topic from several lines of inquiry.

4. Many oral history projects involve dozens of narrators recounting the same event or experience. By sifting these different versions, a researcher can often reconstruct the past in a way that will survive the standard tests of historical evidence.
5. Whatever its errors, an oral history memoir remains the closest thing to pure, unadulterated human memory. How someone recalls the past can provide revealing insights even if the story is of doubtful veracity. In such instances, the memoir becomes another kind of historical source that sophisticated researchers can put to good use.

6. Finally, there are instances in which oral history has proven more reliable and accurate than standard printed or manuscript sources. During a trial involving prosecution of Indians who had occupied Wounded Knee, expert witnesses argued effectively that Indian recollections of their sovereignty over that land were more credible than government documents claiming jurisdiction. Human memory, fragile and biased as it can be, also is an extraordinary faculty.

Oral history, then, is not heresy. When conscientiously gathered, carefully processed and critically examined, it contributes modestly to the quantity and uniquely to the quality of what we know about the recent past.
EXERCISE ONE: THE USES OF ORAL HISTORY

(A) Select one of the following books for an analysis of the published use of oral history interviews.

James MacGregor Burns, Roosevelt: Soldier of Freedom (NY, 1970)
Felix Frankfurter, Felix Frankfurter Reminiscences (NY, 1960)
Joseph P. Lash, Eleanor and Franklin (NY, 1971)
Merle Miller, Plain Speaking: An Oral Biography of Harry S. Truman (NY, 1974)
Theodore Rosengarten, All God's Dangers: The Life of Nate Shaw (NY, 1974)
Eliot Wigginton (ed.), The Foxfire Book (NY, 1972)
T. Harry Williams, Huey Long (NY, 1969)
Peter Joseph, Good Times: An Oral History of America in the Nineteen Sixties (NY, 1974)

(B) Answer the following questions:

1. What approximate proportion of the total information in the book was from oral history sources?

2. Describe the form in which the oral history material is presented in the book (e.g., "substantial excerpts included," "short comments quoted," "an entire memoir intact," etc.).
EXERCISE ONE (contd.)

3. Does the author say or imply anything about oral history in comparison with other kinds of historical research and data? If so, what is his assessment?

4. In a qualitative sense what does the oral history material contribute to the book (e.g., "illustrative anecdotes only," "chiefly descriptions of other persons," etc.)?
II. COLLECTING ORAL HISTORY
The best known and most glamorous phase of oral history is collecting and preserving tape-recorded interviews. In the public mind it probably is regarded as the totality of oral history, though in reality it constitutes but the first two steps in a complex eight step process. It is the most glamorous because it entails meeting all kinds of interesting people, it involves the handling of electronic equipment, and it gives the practitioner a sense of unearthing unique new historical information.

The excitement and appeal of this phase should not disguise its heavy demands and exacting standards. Collecting oral history requires proficiency in such specialized skills as historical research, equipment operation and interviewing; it also demands sensitivity, alertness and empathy on the part of interviewers. Contrary to popular impression getting ready and interviewing can be tedious and tiring work, and sometimes they can even be unproductive. Veteran oral historians have had their share of unsuccessful projects, and a bad interview will always remain a bad interview.

Of some consolation (as well as anxiety) is the fact that collecting, if not the totality, is the *sine qua non* of oral history. Without a taped interview you can never have a transcript or a bound oral history memoir. Collecting is the crucial first stage of oral history and therefore it
deserves careful attention and extensive practice by the novice.

The following pages take you through the various preliminaries and then instruct you on interviewing.
STEP ONE: GETTING READY

Careful planning and preparation are key elements in successful oral history interviewing. In most forms of research you can re-examine your sources to correct a mistake or fill a gap, but with oral history you ordinarily have only one opportunity. Few narrators have the patience to cover the same ground due to faulty preparation or negligence by an interviewer. Since the oral historian depends on the goodwill and cooperation of narrators, it is imperative that he/she be well prepared for the initial and all subsequent sessions. Certain basic preliminaries are common to all interviews.
Selecting the Subject

Oral history comes in various forms. The most common is a simple biographical project in which your objective is to gather as much information about a narrator's life as possible. This is likely to be an extensive personal memoir, running for many taping sessions and resulting in a transcript of several hundred pages. The biographical memoir stands by itself as a singular contribution to history.

Sometimes oral historians select a topic rather than one person for their subject. In this case you will interview many persons about one topic, possibly limiting the interview in each case to that episode alone. An example would be a project on mayors or Italian-Americans in your community. One disadvantage of this focused approach is the likelihood that your interviews will be one-dimensional rather than comprehensive.

Similar to the above is the project that points to a particular historical event by interviewing some of its participants or observers. For example, you might select a project on the home front in your community during World War II.

Most oral history programs pursue each of these approaches. The important thing is to choose your projects carefully according to the distinctive needs, resources and opportunities of your own program.

Selecting the Narrator

Develop a card file of prospective narrators. Start the file by asking friends, neighbors and colleagues for suggestions, addressing civic and other local group meetings, approaching elderly citizen associations (e.g., retired teachers), and contacting nursing homes.
Once your interviewing activities become generally known in the community, you will probably receive a steady flow of unsolicited nominations to add to your card file. It does not take long for a prospects file to grow into a frustrating backlist. The file should contain such information as the name, address and telephone number of the prospect, the name and relationship (if any) of the person suggesting this prospect, plus available information or hunches on the likely subject and scope of an interview.

Select a prospective narrator according to your program's priorities as well as your own sense of his/her potential as a subject. In some cases interviewers pay heed to the actuarial tables and contact their oldest prospects first. A more typical approach is to select a particular theme or topic (e.g., "Elmtown during the Great Depression") and contact persons who reportedly can contribute valuable recollections about it.

While it is dangerous to base your selection too heavily on preliminary pro and con impressions of a candidate's potential, there are several personal criteria to consider. One is your tentative estimate
of his/her memory; is it extensive, detailed and reliable? Also, does the prospect appear to be interested in the past? To put it another way, does he/she enjoy talking about old times? Another criterion is the individual's self-confidence and sense of personal worth. Anyone who belittles his/her own lifetime and career is not likely to be a good prospect for oral history.

Valuable narrators come from all walks of life, occupations and backgrounds. Often the best ones, however, have held some job or occupied themselves in some way that made them attentive observers of the passing scene. Bartenders, policemen, reporters, mailmen and active citizens ordinarily fall in this category, but beware excluding others whose attentiveness is the product of personal nature rather than occupation.

Initial Contact

Telephone or write the prospect, informing him/her of your work and interest in interviewing. If he/she consents, you should gather basic
biographical information to assist with preliminary research, inform
him/her fully about all legal and ethical matters, and schedule an
exploratory, get-acquainted meeting. Maintain written notes or a log
(see sample previous page) of all contacts with the narrator, and keep
copies of all correspondence. This is also a good time to fill out an
Interview Data Sheet (see following sample).

The Preliminary Meeting

Establishing a good working relationship with the narrator will
nourish trust and enthusiasm for the venture. Your preliminary meeting
should explore all of the possible areas of inquiry. You also may want to display the equipment you will be using, as well as a sample transcript. Reassure the narrator at this and subsequent sessions that oral history interviews are deliberately informal and conversational, and that he/she should not anticipate taping as one might look forward nervously to a radio broadcast or television appearance. Ask to borrow personal materials (scrapbooks, photograph albums, newspaper clippings, diaries, personal mementos) that can aid you in your background research. A word of caution: it is disturbingly easy for this preliminary meeting to turn into a premature, unrecorded interview. Prevent this by keeping the appointment brief and asking the narrator to postpone reminiscences until the next meeting.

The Legal Release

This first meeting is the ideal time to obtain the narrator's signature on a legal release assigning literary and property rights of the tape and transcript to the sponsoring institution. Without a signed release, it is not safe to make the fruits of your interviewing labor available to researchers, because you do not have the legal right to share another person's recollections.

Most desirable is an unconditional release, but some narrators may insist on imposing certain restrictions on the use of their recollections. One common form of restriction is to stipulate that a memoir may not be cited or quoted without permission from the narrator or his/her heirs. Another is to keep the memoir closed for a period of time, often five years or until the narrator's death.

Occasionally a narrator will balk, expressing distrust of the legal language in the release or suspicion of profitmaking motives on
your part. With patience and a trusting relationship you can usually overcome these fears. Point out that future generations will appreciate learning about the narrator's life. Also note that the prospects for commercial use of an oral history memoir are remote, and that actually your office will be spending rather than making money on the project (estimated cost of processing: $8 per page of completed typescript or

(Sample Unconditional Release)

Tri-County Historical Society

For and in consideration of the participation by Tri-County Historical Society in any programs involving the dissemination of tape recorded memoirs and oral history material for publication, copyright, and other uses, I hereby release all right, title, or interest in and to all of my tape-recorded memoirs to Tri-County Historical Society and declare that they may be used without any restriction whatsoever and may be copyrighted and published by the said Society, which may also assign said copyright and publication rights to serious research scholars.

In addition to the rights and authority given to you under the preceding paragraph, I hereby authorize you to edit, publish, sell and/or license the use of my Oral History memoir in any other manner which the Society considers to be desirable and I waive any claim to any payments which may be received as a consequence thereof by the Society.

PLACE Indianapolis, Indiana

DATE July 14, 1975

[Signature]

(Interviewee)

[Signature]

(for Tri-County Historical Society)
I hereby release all right, title, or interest in and to all or any part of my tape-recorded memoirs to Tri-County Historical Society, subject to the following stipulations:

That my memoirs are to be closed until five years following my death.

PLACE Indianapolis, Indiana

DATE July 14, 1975

Harrell S. Johnson

(func: Interviewee)

Jane Rogers

(func: for Tri-County Historical Society)
$200 per hour of interview). Finally you can point out that the narrator will have an opportunity to review and correct the transcript before it is ready for final printing and public use.

Research

Before interviewing you should learn as much as possible about the narrator's life experiences and also the history of the period, community, profession, etc., to be covered. The magnitude of such background research varies widely, depending on the amount of available data. Oral histories with famous persons can require months and even years of research into manuscript collections, public documents, newspapers, writings, and other conventional historical sources. With ordinary citizens there often is very little material to cover. Even in the latter case, however, you should become familiar with the history of the narrator's home town, occupation and social milieu. Such knowledge will be indispensable in formulating precise questions like, "How did you react to the rumored failure of the Elmtown State Bank in 1932?" The personal scrapbooks and other memorabilia that you borrowed will be very useful for this phase of the preliminaries. Local libraries and historical society collections can also provide helpful information. One warning: in the course of research preparation, avoid the temptation to conceive of yourself as such an expert that you tend to second guess the narrator or pose leading questions. Use the information you acquire to ask open, not closed, questions.

The Interview Outline

With your research and other preparations completed, it is time to draft an outline (see sample on next page) of the subjects you intend to cover. Avoid the temptation to do this in a precise question format,
because this may cause you to ask stiff, formal questions that will create an unnatural interviewing atmosphere. It also might close your mind to fresh questioning avenues that invariably arise in the course of every interview. It is a good idea to send the narrator a copy of your outline in advance of the first interview, so that he/she will be prepared for the scope of subjects to be covered.

Final Preparations

Repeatedly practice with your recording equipment until you can operate it properly almost by instinct. This is vitally important in
order to avoid unsettling the narrator with any signs of incompetence, to enable you to concentrate on the myriad other tasks involved in interviewing, and to minimize the risk of damaging a tape recording.

Check to make certain that your recorder and microphone are in proper working order. It is best to rely on electrical current for all interviewing, but if you must use batteries make sure that they are fresh. Bring several spare tapes with you to each recording session. Pack an extension cord so that you will be free to interview in a comfortable and suitable place. Take at least two pens, the Interviewer's Notes and Word List (see page 32), any personal mementos you may have borrowed, and your copy of the interview outline.
Effective oral history interviewing is a skill that some people possess naturally, others must acquire and still others seem incapable of learning. The proficient oral historian employs interviewing methods that are not unique to his/her craft but are common to such other fields as journalism and communications, anthropology and folklore. The only difference is subject matter, not technique. Moreover, that technique is basic to human discourse; it is the conversation of a curious, attentive
and empathic listener. That is why the best oral historians have a natural
and uncomplicated interviewing style. They exhibit interest in the subject,
they are patient, they listen carefully and thoughtfully, and they formu-
late questions that are concise, simple and straightforward.

Since not everyone possesses a natural gift for the craft there are
some precepts and guidelines that can help the novice develop a good inter-
viewing style. It is important to understand that your sole objective is
to elicit information from the narrator, not to correct, debate or educate.
Ideally you should strive to create an atmosphere in which the narrator
feels comfortable stretching his/her memory. That is why it is important
to establish a personal relationship in advance of your first interviewing
session. Engage in small talk before attempting to probe his/her life.
This preliminary is a good opportunity to gather basic biographical inform-
ation for your Interview Data Sheet (see page 21).

One Person at a Time

Sometimes it is tempting or almost unavoidable to interview more than
one person. A husband or wife may be sitting with you and occasionally
interrupt with a comment or correction. While such additional information
might be useful, the practice of having multiple narrators is at best
dangerous and at worst disastrous. The interviewer is likely to lose
control over what is happening and also miss opportunities to probe or
pursue passing references. Moreover, your transcriptionist will have a
very difficult time, and the final product may more closely resemble a
family argument than a personal memoir. Ask companions to sit quietly
if they must be present; their turn may come later.
The Setting

A narrator is likely to feel most comfortable in familiar surroundings, such as a home or office. This is the ideal interviewing location provided you can eliminate or at least minimize such distractions as telephone interruptions and intrusions by a third party. One popular arrangement is to sit at a desk or table, which is comfortable without encouraging the drowsiness that may result from lounging in an easy chair. Beware of squeaky rockers and chairs on casters. Try to situate yourself at a 90° angle from the narrator, so that you can look him/her in the eye and also glance at your recorder, which rests close to you on the table. The recorder should not be hidden, but neither should it be so conspicuous as to distract the narrator. Cushion the tape recorder and microphone
with a sofa pillow, sweater or some other soft material to reduce vibrations. Most microphones on modern equipment easily pick up voices from several feet away, and you should avoid the intimidating gesture of thrusting the microphone under your subject's nose. You may need to use the extension cord you packed earlier to reach an electrical outlet.

Test your equipment before beginning, and also introduce each interviewing session with a simple statement such as, "This is an oral history interview with Mrs. Mary Brown in her home on July 14, 1975. The interviewer is Virginia Phelps." You may even want to precede the interview with a brief recording of your small talk (this can be erased later) which you can play back to let the narrator know how he/she sounds and how simple the operation is.

**The Interview**

Interviewing requires strenuous concentration, and you must exercise your brain, eyes, ears, mouth and even hands in various important and often simultaneous tasks. Maintain as much eye contact with the narrator as possible; this is an effective method of encouragement and reassurance. Your gently nodding head signals that you follow and appreciate what the narrator is saying. At the same time you must periodically check your equipment to make sure that it is functioning properly and that the tape supply has not been exhausted. Your ears must carefully follow the words, listening for clues and references that suggest new lines of inquiry. Your brain and its memory will be taxed to store passing references and sudden ideas that you will want to retrieve at a later, more appropriate time. Your hands must operate the equipment and also make notes of the proper names mentioned by the narrator. This Interview Notes and Word List is vitally important to assure accuracy and to simplify the transcriptionist...
job. A preferred method is to scribble a list of every proper name mentioned, spelling words phonetically when in doubt. Also write any special instructions to the transcriptionist. When the taping session is over ask your narrator to correct misspellings and supply full names (be careful here, however; you cannot rely absolutely on a narrator for correct spellings and full names).
Who What Where When How and Why?

Your paramount objective is to help the narrator reconstruct his/her personal history with as much accuracy and vivid detail as possible. Every skill and prop you can employ to achieve this goal will significantly enhance the interview. Psychologists and gerontologists have discovered that a person's long term memory does not fade with advancing age or even senility the way short term memory does. Thus chances are your subject remembers a great deal about his/her life; the trick is to help retrieve it. Here are some tips for accomplishing that:


Employ cues. Ask about specific events or experiences.

"What were you doing when the attack on Pearl Harbor was announced over the radio?"

"Why did you vote for Roosevelt in 1936?"

Use props. Refer to family scrapbooks, photographs, newspaper clippings, heirlooms, artifacts and maps. Note: be sure to identify and at least briefly describe them on tape.

"Here's a program from the 1939 New York World's Fair. How did you get it?"

"This is a picture that I'd like to copy. Who is in it, and what was the occasion?"

Elicit emotions. Ask the narrator to recall his/her feelings about important personal experiences.

"How did you feel about taking on a dangerous new job like that?"
The past as dialogue. Encourage your narrator to reconstruct conversations that were part of past experiences. People who are able to remember the past in terms of dialogue tend to exhibit vivid memories.

"Then what did you say to your boss?"

Physical descriptions. At the beginning of any new topic ask the narrator to reconstruct in his/her mind's eye the physical appearance of familiar things. Also, whenever a narrator indicates the size of something vaguely or non-verbally (e.g., gesturing with hands), ask for verbal clarification.

"Take me on an imaginary walking tour of the town square when you were a child."

"A: It fit into a container about like this.  
Q: Is that roughly two feet long and six inches deep?  
A: That's right, about the size of a dress box."

Be Patient

An occupational hazard among interviewers is impatience. Many persons feel uncomfortable after several seconds of silence and therefore jump in with a new question, often on a new topic. This is a mistake. Remember that your narrator may be stretching a memory back fifty years; he/she cannot be expected to recapture and narrate such distant experiences fluently. Give your subject a chance to reflect and probe. If patience does not come naturally to you in such circumstances, time yourself to pause ten seconds before breaking the silence with a new question. You may be surprised to learn how often the narrator will recall some related incident if given the time to think about it.
Other Tips

Be careful not to exhaust your narrator. Few older persons are able to reminisce in this manner for more than an hour or maybe two.

Steadfastly avoid any questions that permit a simple yes or no reply. Instead of asking, "Did you fight in World War II?" you might ask, "What did you do during World War II?"

Your questions should be simple, brief and singular. Too often a novice asks questions that have at least several components. Refrain from rephrasing a question unless, after a lengthy silence or some other sign, it is evident that the narrator does not understand.

Do not interrupt if the response strays from the question. Let the narrator wander wherever his/her memory leads, because you always can return to your line of questioning later.

Try at all costs to avoid interrupting the interview by turning the recorder off and on. Every time you operate the equipment during a taping session you run the risk of error and you also alert the narrator that he/she is being taped; this can aggravate any nervousness or self-consciousness. If for some reason you must stop, include in your next recorded question some indication that you stopped taping and are beginning again.

"While we had the recorder turned off for a few minutes you said you knew Carl Smith when he first came to town. Could you tell me about that?"

Use your Interview Outline as a general guide for questioning, but be flexible and alert enough to pursue new leads that may be dropped by the narrator. While some form of chronological order is desirable, no
narrator can be expected to reconstruct the complexities and overlaps
of a half-century in correct historical sequence. With a good memory
and some scribbled notes you always can return to an overlooked or
bypassed topic.

After the Interview

Review your Interview Notes and Word List with the narrator,
comment encouragingly on the value of what you have gathered, make an
appointment for the next taping session, and preview new topics that
you plan to cover.

It is prudent to label your tapes immediately, to lessen the
risk of loss. Write the narrator's name, date and the number of each
tape if you are using more than one. This also is a good time to
detach the safety tabs in the back of the cassette (see pg. 191).
thereby safeguarding against accidental erasure.

When you have finished your final taping session, inform the
narrator about subsequent steps, and the approximate length of time
they will take. Remind him/her of the opportunity to review the
transcript after it has been edited (see Step Six: Finishing Touches).
Also mention whether the narrator will receive a complimentary copy of
the tape or transcript, plus any other appropriate information.
Your final task is to complete some important paperwork. Check spellings and names on your word list and make sure that the Interview Data Sheet is filled out. Prepare three other forms:

The Interview Contents (see sample, page 39) is a table of contents for the taped interviews, indicating the general subjects covered and the length of tape time in minutes. Select broad memoir topics (e.g., "childhood years," "service during World War I"). Oral history interviews ramble too much to enable you to prepare a comprehensive contents, but at least you can provide a general guide for listeners.

Any Collateral Materials you have received or reproduced should be listed (see sample, page 39) and some items (notably photographs) should also be labeled. Your inventory should include basic descriptive information as shown in the sample.

Draft a summary statement known as Interviewer's Comments (see sample, page 40). This includes your descriptions of the interview setting and the narrator, plus your candid evaluation of the narrator's veracity and the memoir's value.

With the interviewing and associated steps completed, you have finished the oral historian's job of collection. The product of these labors is a unique addition to our historical storehouse; you have converted one person's perishable memory to a permanent (tape) record. This is a significant and rewarding accomplishment, but it is only the beginning of the oral historian's job.
Tri-County Historical Society

Interview Contents

Narrator's Name: Harold Johnson

Date: No. 1

Subjects:

1. Ancestors; birth and early years in Tennessee
2. Schooling
3. Summer working on Uncle John's farm
4. Farming practices
5. World War I; went back to college
6. Treatment of the non-American
7. Went to Indiana University; college life in the 1920s
8. First job—Fleet's Bank Trust Co.
9. Loan and trust experience; farming practices
10. Lived in a small town;结婚 and moved to a new district
11. 1933
12. Lost job, started a new business: the 
13. Daily life during the Depression

Tri-County Historical Society

Collateral Materials For: Herchel S. Johnson

In response to the Interview:

Collateral materials, whether originals or copies, enhance the value
of an oral history record. Ask the narrator if you may borrow or keep
such things as personal photographs, newspaper clippings, parts from a
diary and other mementos. Borrowed materials can be photographed or duplicated and then returned.

List and describe all acquisitions below. A typical description
might be, "Copy of letter from Governor Henry Horner to James L. Cleve-
ston, February 27, 1931." Provide as much identifying information for each
photograph as possible. Each photograph should be labeled on its back as
well as listed below.

1. Photocopy of Johnson family Bible—family tree
2. Photograph (circa 1915) of Harold Johnson and
   parents (Clem & Ethel Johnson) in Springfield, Ill.
3. Photocopy of newspaper clipping, dated 10/14/33, Indiana City
   paper
4. Photocopy of letter of intimation, dated 2/24/35, from Major
   Robert Young, U.S. Army Signal Corps.

5.

6.
The interviews took place in the living room of Mr. Johnson's home on 38th Street in Indianapolis. It is a quiet neighborhood, and the home is comfortably furnished with family furniture. Mr. Johnson sat in his favorite reading chair.

Harold Johnson is 67 years old; he has been retired from the banking business for six years. He appears to be in good health for his age, though he did tire quickly after about an hour of conversation. He talks a lot about his family and he has many pictures of children, grandchildren, etc.

(His memory is irregular. Some things are vivid in his mind, others are unclear or totally forgotten. Photographs and other props help somewhat, but he has trouble remembering the details of personal experiences.)

(Generally his recollections seem credible to me. He had no discernible axe to grind, except for some bitter comments about his employer at the time of his involuntary retirement.) He is at his best talking about everyday social life, including schooling, holidays, family occasions and the cultural life of his community.

9/10/75
(DATE)
EXERCISE TWO: INTERVIEWING TECHNIQUE

(A) Following are brief passages from three interviews conducted for the John F. Kennedy Library. 1 In each case the questioner demonstrates one or more failings in interview technique. Identify and diagnose these mistakes.

(1)

Q: The President also appointed you to serve on his own Committee for Equal Employment Opportunity, a matter about which the President felt strongly. How did the President approach this problem?

A: He took it very seriously. He understood how deeply important the question of jobs and fairness in hiring, and fairness in promotion in jobs—how desperately important this is for its bearing on all kinds of other problems in this nation. As you know, one of the first actions that President Kennedy took upon his assumption of office was the combination of two committees which had previously existed: a committee on government employment within the federal service and a second committee, which had been under previous administration, concerned with employment in that sector of industry which is under contract with the federal government. These two committees were combined into a new committee, strengthened by the appointments he made of a number of outstanding individuals. Vice President Johnson was made the chairman, and an Executive Order was issued which really put the power into the hands of this committee to do the job. It had the power to

1Memoir excerpts courtesy of John F. Kennedy Library.
EXERCISE TWO (contd.)

abrogate any contract which failed to observe stringent provisions of fairness in equal employment. When the committee was formed thus with this power, the President began its work by himself appearing in the Cabinet room of the White House to talk to us about what this meant to our national life, what it meant to him, and what he would require of every member of that committee, the Cabinet members and all the others. No substitutes, he said, would be allowed. He wanted us to come personally and to work at the job—no nonsense about it. We were all moved; we were all deeply impressed; and under Vice President Johnson the committee went to work to do the best job that it knew how.

Q: Finally, how do you evaluate him as a man—his impact on the international scene, on this country, on the youth of this country and elsewhere, et cetera?

(2)

Q: How did she impress you as a person when you first saw her?
A: My impression of Mrs. Kennedy first was, to be perfectly frank, that here is a young woman who has a lot to learn about an institution like this. But she learned it rapidly and gracefully.

Q: And she was very interested in learning, wasn't she?
A: Very interested in doing it, indeed.

Q: And easy to work with?
A: Oh, yes, easy to work with, and not only easy to work with, but happy to work with you.
EXERCISE TWO (contd.)

(3)

Q: How often did you run into the President? Do you happen to remember that?  
A: Not too often, the President. I'd pass him sometimes in the hallway, but I had much more to do with Mrs. Kennedy.

Q: You worked for her on the Fine Arts Committee, is that right?  
A: Yes, I did.

Q: Doing the upholstery?  
A: That's right.

Q: Well, what were her tastes like? Did she seem to know exactly what she wanted?  
A: Marvelous taste, marvelous. She seemed to know a little bit about everything whether it was materials or paintings. I never saw anyone like that for her age. She was wonderful.

Q: And you thought she was an intelligent woman?  
A: Oh, yes.

(B) In the following excerpt from an oral history memoir what methods does the interviewer employ to help the narrator reconstruct his personal history in graphic detail?

Q: Would you tell me when you were born and your parents' names?  
A: My parents' names—my father's name was Peter Campo. My mother's name was Antoinette LaRocca.

Q: Were they both born here in Springfield?  
A: No, in Italy. I was born in Italy myself. Born and raised in Italy.

Q: Which province?
EXERCISE TWO (contd.)

A: I was—I'm from Sicily.

Q: Then you were born in what year? Or what was your birthdate?

A: 1894—December 25, 1894. I always said Jesus and I were born at the same time. (laughter)

Q: When did you come to this country? Or why did your father decide to come to this country?

A: My father didn't come to this country.

Q: Your father did not?

A: No. I came to this country. I had two brothers here, and things were a little rough in Sicily. I decided I wanted to come over here. And I did come here; I came here in 1912. I left there on May the 10th, 1912. It was the day after Easter—or April, April the 10th, I left Italy. On the ninth was Easter and the morning after Easter I left and I came to this country.

Q: Where were your brothers living at that time?

A: One was living in Springfield and one in Farmersville right south of here.

Q: Why did they happen to come to this area?

A: Well, I had a cousin of mine here that was here, and so he was writing back and forth, and naturally, I came here so they had somebody they knew.

Q: Were they working in the mines?

A: In the coal mines, yes. I worked in the coal mines, and I worked on the railroads. I worked on this line here that's just a half a block from here. That was the C. & A. then;
EXERCISE TWO (contd.)

now it's the G. M. & O. It was Chicago and Alton, that's what
the C. & A. is, the Chicago and Alton.

Q: You were eighteen years old?

A: I was about seventeen and a half years old. My birthday is on
Christmas, and I came here in April.

Q: Were you scared when you left home?

A: No. No, I was not. But I had a very bad trip—I had a very
bad experience on my trip. For one thing, I caught bad cold,
and my eyes were watering so bad, they were sticking and
everything else. And I was seasick all the way through from
Naples—in fact, from Palermo, we take the night, the mail
boat, to Naples and then from Naples we take the boat to this
country. It took us fourteen days to travel here.

Q: And you took the boat from Sicily first.

A: From Palermo, which is Sicily, to Naples. That's mail boat.
Then you take the regular passenger ship to come here. And
as I say, I got—I was seasick all the time—fortunate that
I had a couple of older people that would bring me a little
food to the bed and everything else. Then I got his infec-
tion in my eyes—I couldn't hardly see, I had to wash my eyes
every few minutes—and there was, in those days, if you didn't
have perfect eyesight—no infection in your eyes at all—you
couldn't leave Italy. They examined you before you leave—
you have to have perfect eyes, otherwise, they wouldn't let
you come on.
EXERCISE TWO (contd.)

Q: Why?
A: Well, because I guess they had a ruling in this country—
they didn't want no eye infections or something like that.
So . . .

Q: It was this country, you think, that . . .
A: I suppose it was this country, yes. So what happens—land in
New York and they took us to what they call—Island.

Q: Ellis?
A: Ellis Island—and we were in a big room—about, oh, must have
been 750 to 800 people, all of us, sitting there waiting—
and they gave us a little box, it cost us $1.00, they had a
couple of bananas and four or five sandwiches and this and
that to take you for the trip. So pretty soon, somebody
calls my name, and they took me in a room, there was three
of us, three people. And they call some woman that had left
her husband without her husband's consent. And they says,
"You're got to go back." So, you know, I hear that, and me
with my eyes. Pretty soon, they called this man and they
said that the law wanted him over in Sicily—he had to go
back. And I thought to myself, "Well, I'm going back." And
I figured, "If I'm going to have to do that—those bad trips
I had—I'll jump overboard and drown myself." That's how
discouraged I was. Nevertheless, they asked me a lot of
questions and everything else, where I was going, who I was
coming to see and this and that and the other, and then they
said, "Okay. It's all right, that's fine." I got on the
train, they give you a plaque, just about, oh, about this wide and just about this long.

Q: About two by four inches?

A: Yes. They put here for your destination, where you're going, your name; your destination and this and that and the other. Well, I got on the train in New York and we changed trains—

I don't know where, but when we went to change trains, I think it might have been to St. Louis, I'm not sure because we come in on the Chicago and Alton from the south, so it had to be St. Louis probably—I went for my grip, and my grip's gone.

So all the clothes I got—just what I got on. That's all I had. (laughter)

Q: Did you ever find your grip?

A: No. I didn't even know how to look for it or anything. It wasn't there and that was it. Somebody grabbed it.

Q: Can you describe the conditions on shipboard for me? How did you live on that ship?

A: Well, those days were bad. They were bad, and now conditions are different. I've went back since then, but they were bad. The food wasn't very good and they weren't too clean, and the water wasn't fresh water. Now you use fresh water because it's sterilized water. They had a lot of water when they started. It was just sea water, and it was greasy.

You wash your utensils, your dishes and everything else—it was just greasy—just bad. Bad, very bad.
EXERCISE TWO (contd.)

Q: How many of you slept in one room?
A: Well, we had bunks. I think there was four in each place.
   Below and up, below and up because they're narrow places.
Q: You were pretty crowded.
A: Yes, very much.
Q: What class did you travel? Do you remember?
A: (laughter) Last class. (laughter)
Q: Last class? What they call steerage?
A: I suppose, I suppose. In those days it cost to come over here—I think it cost me $18.00 for the trip.
Q: $18.00!
A: Yes.
Q: Did you have money in your pocket?
A: Well, I came here into Springfield with $6.00 in my pocket.
Q: How much did you start out with from Sicily?
A: Oh, probably $10.00.
Q: Had that been a struggle to collect that $10.00?
A: Maybe $10.00-$12.00. No, my father gave it to me when I left there. My father, God bless his soul, he treated me in some way a little better than the rest of the kids, because if I tell you my story now, you'll see why. But he always was good to me, and he hated me (to go)—I had an argument with him for two months before he consented me for my passport. Finally, he let me go.
Q: It must have been hard on both your father and mother to send the third son over.
EXERCISE TWO (contd.)

A: My mother was already dead.  
Q: How many children were there in your family? 
A: Eleven—nine brothers and two sisters. 
Q: How many eventually came over to this country? 
A: Well, I think it was—let's see, three, four, five, six—seven. 
Q: The rest stayed in Sicily? 
A: Yes. Two of them stayed in Sicily and one is dead now—died last year—and one is in South America—in Venezuela—which I went to visit him last August. 
Q: After you got off the train at Springfield—did you come all the way to Springfield? 
A: Got off the train at Springfield and . . . 
Q: Who met you? 
A: Nobody. Unfortunately. There was a policeman there—there was a policeman there, and I was showing him (my name tag), and he says, "Come on with me." And took me just about a half block east on Washington Street—there used to be a fruit store there, fellow by the name of Rochall, he was an Italian guy—so he took me in there and this guy called a cousin of mine that lived on Carpenter Street and they come and picked me up. 
Q: What did your tag say exactly? The name . . . 
A: My name and my destination. 
Q: It said Springfield?
EXERCISE TWO (contd.)

A: Yes, yes.

Q: And then what—you started out living with this cousin?

A: No. I went and got myself a room, boarding with some people. I had one little room not quite as big as this, and I had a little stove there.

Q: About ten feet by ten feet, maybe?

A: That's about it. And I had a little old bunk there, and a little small table. The stove was one that they call a "Peter," like a pear, with a bulge in the middle, you know, a coal stove with a pipe that sticks out and everything else.

Q: You called it a "Peter" stove?

A: Yes. I remember I used to—well, now I'm going too far on that—I should tell you what I did after that. All right, I was here about three days and I went to see a friend of mine that lived around Third and Carpenter along the track there, and I told him that I'd like to get a job of some kind, any kind, with me, I'd take any kind of a job. All my life I've said I'd take any kind of a job, just so I work. So he said to me, "Well," he said, "I'll tell you. We've got a car of cabbages over here on the track, just about a half block from here." He says, "We got to unload it. If you help me, why, it'll be all right. You'll get paid for it." We went in there and there isn't any more—anything—that stinks worse than rotten cabbages. Well, you see, they can't—I don't know how far they been traveling—some get bad

[Stop]
EXERCISE THREE: REHEARSING WITH A "MINI-MEMOIR"

(A) Before embarking on your first formal interview, practice the preliminaries and interviewing with a "mini-memoir." Select someone (a friend, relative or neighbor) who is willing to help you with this rehearsal. Go through all the preliminary steps (see Step One: Getting Ready), then conduct a short (maximum 15 minutes) interview on some specific event or experience in your subject's life. It may help to pick a dramatic experience, like the Pearl Harbor or Kennedy assassination announcements. Follow the instructions and advice in Step Two: Interviewing.

(B) Arrange for an experienced oral historian or another student to evaluate your mini-memoir as follows:

Evaluator's Report: ................................................
(Interviewer)

The Taped Interview:

1. Is the recording clear and free of extraneous noises?

2. Are the questions simple, clear and direct?

3. Cite instances of good and bad interviewing technique.

4. Did the questions elicit specific and vivid responses?
EXERCISE THREE (contd.)

Checklist of Forms and Procedures:

1. Legal Release OK?

2. Interview Data Sheet OK?

3. Contact Notes OK?

4. Interview Outline OK?

5. Interview Notes and Word List OK?

6. Interviewer's Comments OK?


Additional Remarks:

........................................
(Evaluator)
III. PROCESSING ORAL HISTORY
The oral history interview produces historical source material in taped form, but as long as it remains available in only that form it may be little used. A typewritten transcript is a more convenient form because users can read it rather than listen to it and, thus, it provides for wider usage.

How Much Processing?

The lengths to which a program goes in processing oral history interviews depends on time and budget limitations. Some programs begin and end with the typing of a rough transcript. Others perform several further steps in order to produce a more polished document. The rough transcript is audited, edited and perhaps even rearranged to follow chronological or topical order. Then, after a careful reading to ensure its semantic flow, the transcript is taken to the narrator for correction and approval. After return to the oral history office, it is read again to make sure that readability has not been diminished and that the narrator's changes will be clear to the final typist. A preface and title page are prepared and, along with the transcript, are typed in final form. When the final copy is proofread and necessary corrections are made, a table of contents and index are prepared and
typed. Then the memoir is copied or printed and bound in some fashion. The final copy may be sent to the narrator for his signature before or after it is duplicated. A finished transcript may include extras such as collateral materials and the narrator's photograph as a frontispiece. This chapter discusses each processing step and explains how it is done.

What Kind of Processing?

Regardless of the lengths to which you go in processing, you need to decide what kind of transcripts to prepare and, thus, what kind of processing to do. To some extent the kind of transcript prepared is determined by your program's purpose and the image you wish to project of your program and narrators. At one extreme are programs whose professional historian-interviewers seek out only well-known persons or authoritative eye-witnesses to specific historical eras or events. Transcriptionists are expected to type verbatim transcripts; editors polish grammar and syntax to conform to academically expected patterns and, to some extent, to protect the narrators' egos. The final textbook-like transcripts present the facts and read smoothly, but possibly lifelessly.

At the other extreme are programs which interview almost anyone willing to talk. Their collections of memoirs are interesting but some may be of dubious historical value. Such an approach to interviewing may be accompanied by a desire to present people "as they are." Transcriptionists, typing literally verbatim transcripts, try to recreate the speakers' dialects or accents and to reflect the sound and pace of the interview. Editors, being uncritical of the narrators' rhetoric, limit their work to a check on spelling and punctuation.
The final transcripts of such programs present the facts; but, far from conforming to academically or even commonly accepted patterns, they may be difficult to read.

What Do Users Want?

Presumably, deciding what kind of transcripts to prepare will be based in part on the needs of users; those needs differ, but are not contradictory. Some will read an oral history transcript only for the historical information it contains. They will want one that is verbatim—faithfully and accurately conveys the words spoken in the interview—and which is presented in a format that is easy to read. Others will want one which reveals, in addition to the facts, the speakers' individualities and the interview's tone, whether formal or informal. The means to preparing a transcript that will satisfy both kinds of users and will suit the purposes of most programs lies somewhere between the two extremes previously described.

The Ideal Transcript

The ideal transcript is an accurate verbatim reflection of the interview's content, preserves as much of the quality of the interview and the individualities of the speakers as possible, and is easy to read and understand.

In order to achieve this kind of transcript, your program's staff must have more than typing skills and knowledge of the rules of grammar and punctuation that apply to written language. They must also appreciate the raw material they are working with, spoken language. They must learn to retain the essential and desirable qualities of that material and refine or delete less essential ones while shaping it into
a different form, the written transcript. The following instructions for the various processing steps were written to help each worker understand what his/her task entails, and how, in doing that thus, the differences between spoken and written language can be reconciled within a transcript.

**Recording the Process**

The Interview Data Sheet is used to record information about the narrator and the interview. In addition, it is a processing work sheet which tells at a glance the stage of processing of each interview from the time the tape is brought to the office. There is an Interview Data Sheet like the one below in each of the following processing sections which shows how each step is recorded. This example shows the dates on which tapes were received and labeled, and that the collateral materials were filed.

---

**INTERVIEW DATA SHEET**

This section is to be completed by the Interviewer.

- **NARRATOR**: Harold S. Johnson
- **ADDRESS**: 1214 S. Indiana Ave., Indiana, Indiana
- **PHONE**: 643-2713
- **BIRTH DATE**: 4/1/62
- **PLACE OF BIRTH**: Knoxville, Tennessee
- **INTERVIEWER**: James Rogers
- **PHONE**: 333-4611

**DATE AND PLACE OF INTERVIEW(S)**: 7/14/71, 7/20/71, 7/24/71, 7/29/71, Helper's home

**COLLATERAL MATERIAL**: Yes [ ] No [ ]

**TEMP. Cured**: [ ]

This section is for office use. Write the date in the larger column and check the smaller one to record each progress.

<table>
<thead>
<tr>
<th>Transcribing</th>
<th>Editing</th>
<th>Review</th>
<th>Final Typing</th>
<th>Duplicating</th>
<th>Distribution</th>
<th>Certification</th>
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STEP THREE: TRANSCRIBING

Getting the Facts

The oral history transcriptionist's main task is to type an accurate verbatim transcript of the interview. This means typing the interview contents—all the words and transcribable sounds on the tape—just as they occur on the tape. It is essential to type words in their order of occurrence. Misordered words can drastically change the meaning of some sentences and distort the facts the speaker intended to convey,
so be careful. Consider the following example:

He also was responsible for that error.
He was also responsible for that error.
He was responsible for that error also.

Conveying Speech

A second part of the transcriptionist's job is to type a transcript which reflects the conversational quality of spoken language and each speaker's individuality.

When we speak in conversation, we usually express ourselves more spontaneously than when we write. We are less careful about grammar and sentence construction, and less precise about pronunciation and enunciation than we would be about spelling if we were writing. Therefore, a verbatim transcript of our spoken words would be more casual and less precise than our written expression of the same ideas.

The physical voice can portray a speaker's age, social and regional background, intelligence and sensitivity. In any transcribing process some of those elements of individuality are lost when the voice disappears. To some extent, however, the transcriptionist can retain those elements and convey them to the reader. This is done by accurately reflecting a speaker's choice of words and the arrangement of those words within sentences. Forget about using correct word forms and proper sentence construction if the speakers did. Type "we was" or "it taken longer than we thought," if that's what was said. Type contractions and abbreviations when they were used. Run several sentences together if the speaker did. Generally, cleaning up a transcript is a transcribing error—that is the editor's job.
Programs which use a rough transcript as the final users' copy might grant transcriptionists editorial license to delete, insert or rearrange words in order to improve the transcript's clarity and readability. But for the program which can go further with processing, it is best to begin with a verbatim rough transcript which reflects all the words and sounds as they are on the tape.

Spelling words correctly and completely is a necessary form of cleaning up, however. Some would argue that typing a verbatim transcript requires that you misspell words to reflect regional differences in pronunciation, and drop word endings to reflect the casual nature of spoken language. For some purposes, reflecting dialect in this way is essential for accurately portraying a speaker. Some of the current books based on oral history interviews portray dialect and do it effectively. But for the oral history transcript which can usually be augmented by listening to the tape if the reader wants to know more about dialect, typing improper spellings and inventing contractions is too time-consuming. More important, it can impede reading as the following delightfully difficult example from The Foxfire Book illustrates.

```
I don't care fer't bit more'n spit'n'th' fire. Ah, I've just done anything'n'ever'th'ing in my life 'til I don't care fer nothin' at way. I don't. Nothin' just don't never bother me, what I mean, make me sick. They lot'a people cant when th'blood comes a'bad'n's'bad'n's'bad—they run off'n leave it. They can't stand it. I don't pay it a bit'a'tention in th' world. 1
```

Consistently mispronounced important words require an exception to spelling correctly. For example, in one transcript the narrator consistently referred to "braddish cloth." On the Interviewer's Notes & Word List was "braddish = brattice." The transcriptionist, mistaking the instructions, typed braddish throughout. The editor retained that spelling, but inserted the correct spelling in brackets after the word, and explained the whole thing in a footnote. Type a misspelled word to reflect mispronunciation only if you, as transcriptionist, have very good reason to do so. If you do, make a note in pencil in the left margin indicating to the editor or user that that spelling is incorrect! Give the correct spelling. Never deliberately misspell without making such a note.

The words yeah and yes may require cleaning up. In general, a transcriptionist should type yes to indicate an affirmative reply because, on the printed page, yeah implies cynicism and toughness. Yes may seem stilted and be a slightly inaccurate reflection of an interview's casual nature, but it is more likely to be correctly interpreted. However, when transcribing a related conversation, it is acceptable to transcribe yeah if it is a suitable reflection of cynicism, toughness, surprise or some other emotion. In the following are examples, yeah is used appropriately.

We told the director we'd be ready for opening night but he said, "Yeah? I'll believe it when the curtain goes up."

or

I was the spokesman for the guys on our shift and when I tells the boss there was sure to be trouble if we didn't get no pay raise he says, "Oh, yeah? We'll see who has trouble."

or

They said they'd be out to see me in an hour. I was shocked. I said, "Yeah? Wow! Okay."
False Starts

Because we are less concise as speakers than as writers, we often make false starts and repeat a word or phrase before we get our point across. Transcribe false starts and repetitions; omitting such elements of spoken language is an error, just as is cleaning up poor grammar. The editor may have to delete some false starts and repetitions to make the transcript easier to read, but those that are important, either to the meaning of what was said or to portrayal of the speaker, will be retained.

Crutch Words

There are two varieties of crutch words, the pauser and the elicitor. Pausers are common in spoken language where we unconsciously or self-consciously use them to fill silences created when we pause to think. In the oral history interview, they may occur even more frequently because speakers may feel more self-conscious than usual. Most pausers should be transcribed; the following will help you decide which ones.

Stammering is one kind of pauser; they need not be transcribed. The first sentence below shows a literally verbatim transcription; the second sentence shows what should have been transcribed.

I-I tri-took the man in and tried to help him but he was not coop-uncooper-ative so we didn't help.
I took the man in and tried to help him but he was uncooperative so we couldn't help.

A gutteral sound is a second kind of pauser. Transcribe those that express surprise or sudden understanding. The following example shows a correct transcription.
Q: Ah, then when he met you, he met you in New York!

However, if "ah" were used only to fill time and had no relationship to the rest of the sentence, it should not have been transcribed. The following example shows incorrect transcription.

Q: Ah, then when he met you, he met you in New York?

Transcribe gutteral sounds that help to indicate that the speaker (especially the narrator) was in a real emotional or intellectual quandry.

A: After that, oh, I guess after three or four years, I was employed in service.

Q: You were employed in service?

A: In, uh, what do you call it? Well, I guess you'd call that, uh, working with people in homes.

Q: Oh, you were employed as a domestic?

A: Domestic, yes. That's what I wanted to say.

Interviewers frequently utter supportive sounds like mmm, hmm, and uhuh. Do not transcribe them.

The habitually used word is a third kind of pauser. Some examples are: and, but, well, so, anyway, don't you know, you know, and like. They may be introductory words at the beginnings of sentences or be interjected mid-sentence. Transcribe all of them. If they are used meaninglessly or too frequently, the editor will probably delete some to improve readability, but enough will be retained to show that they are part of a speaker's speech pattern.
**Elicitors** are the other variety of crutch word. It may just be a
speaker's habit to say words such as, you or see. But the use of such
words may be a meaningful request by a speaker for an assurance of
understanding; if so, they should be transcribed.

The interviewer may respond to the narrator's elicitors with a
gutteral sound or by saying yes. Such responses should not be tran-
scribed unless a narrator actually stopped to wait for a response. In
that case, transcribe the interviewer's gutteral sounds as yes or no
even though that may appear stilted.

Q: What part of a hog do you use to make sausage?

A: That was the offals of all the trimming. Now like the shoulder, now
a hog has a shoulder and a side and a ham, you know. And when you quar-
tered it up like that, you know, we'd take our knife and go around, you know
how nice a ham is—you've bought hams, you know?

Q: Yes.

A: Well, when they cut that off, there's a square. We'd take this fat
off here, don't you see, and cut that up into lard.

**Emotion and Action**

When we speak, we use more than words to communicate our messages.
We use our faces and hands but, of course, those means of expression
are not recorded. Expressions of emotions are a means of communication,
too, and are important to our listeners and to the reader of a tran-
script, because they qualify or emphasize our words.
Audible expressions of emotion and action can be transcribed by typing a note to the reader about what you hear. Use as few words as possible and place them in parentheses; no capitalization or periods are necessary. Some examples are:

(laughs) when one speaker does
(laughter) when both participants do
(pounds fist on table)
(walks away from microphone; part of response is inaudible)
(tape turned off and on again)

If you find that a speaker has the habit of laughing nervously, don’t transcribe such laughter unless it shows evidence of a real dilemma.

Punctuation

We convey part of our spoken message through emphatic pauses, inflection and tone of voice. These can be communicated through punctuation so effectively that a reader can soon catch the rhythm of the speaker’s voice and accurately emphasize important words.

Punctuating a transcript for clarity of meaning is of primary importance. Use the usual rules of punctuation when you can, and the minimum amount of punctuation required to achieve clarity. The Rules of Style, in Appendix B of this manual, and a grammar book will prove helpful to you.

Conveying sound or silence through punctuation is also important. However, caution must be taken so that in doing so, you do not cloud a sentence’s meaning or damage readability. Commas are the form of punctuation most commonly used to convey pauses or to show that a phrase was emphasized. They tell a reader "pause here" or "watch out now, the following is a little different." But there are other forms of punc-
tuation, the dash and the three points of the ellipsis, which can be used when you think using additional commas might confuse the reader. When used carefully together in a transcript, each can come to convey a different length of pause and a different degree of difference. The shortest pause and least degree of difference are implied by the comma. The dash (two hyphens typed together) means a slightly longer pause and a greater degree of difference. Use the three points of the ellipsis mid-sentence, and the period followed by the three points after a sentence, to convey a really long pause; but use these sparingly. (See Rules of Style.)

Inflection and tone of voice can be conveyed through the exclamation point, but be careful not to use it too frequently or it will lose its impact upon the reader. If underlining is used in this way, its use should be kept to a minimum.

Typing Instructions

The preceding pages have explained how it is possible to produce a transcript that reflects the words of the interview and, as well, the conversational quality of spoken language and the individualities of speakers. What follows are instructions for typing transcripts. They show a range of possibilities on some points, so are more lengthy than the actual instructions needed by any transcriptionist. Tailor your program's instructions to reflect your own practices. Such a shortened version is included in the packet of model forms accompanying this manual.

Check out a tape to transcribe, and write the date you begin on the Interview Data Sheet. Keep a cumulative record of the time you spend and attach it to the transcript. Record it on the Interview Data Sheet when you finish the transcript.
Also check out the Interviewer's Notes and Word List, Interviewer's Comments, Interview Contents sheet and any other available material to help you accurately transcribe difficult proper names, unfamiliar terms, etc. Be careful not to misplace any of these items; they are primary historical documents which cannot be replaced.

Before beginning to transcribe, read the Interviewer's Comments, which usually contain directions for transcriptionists.

Listen to about fifteen minutes of the tape to familiarize yourself with the subject matter and get the feel of the interview—to understand the accents, recognize the speech patterns and mannerisms. At this time, you should begin to plan how you will use punctuation to reflect the interview as faithfully as possible.

As you transcribe, listen to a few words and then type them. Listen far enough ahead to avoid "putting words in the speakers' mouths." Anticipating the speakers' words might cause you to make an error of factual
significance or to change wording or sentence structure. Listening ahead will also help you to punctuate correctly, i.e., to avoid ending a sentence when the narrator merely paused mid-sentence or stopped for breath. By listening ahead you will be able to identify topical changes which require new paragraphs.

A neat and accurate transcript is far more important than a speedy job. Because transcribing is the first step in processing, it is the basis for all the work that will follow. A good rough transcript will ease and speed each succeeding step. In addition, it will be less frustrating to both the narrator and final typist if they receive an accurately typed transcript which has required a minimum of editor's marks.

When you make errors, correct them. Do not make strikeovers. The chalky-paper correction products are good to use on one or two mistyped letters. Make more extensive corrections by XXXing out the entire wrong word with the upper case X. Some programs use a chalky-liquid correction product to correct extensive errors.

Be accurate about spelling; use reference books as well as your office's list of problematical words and the Interviewer's Notes and Word List. Some helpful aids are: a good dictionary, Webster's Instant Word Guide, a good atlas, a biographical dictionary or Who's Who. A book on the subject matter you are typing may be helpful, especially for technical terms.

You can expect to have difficulty transcribing some interviews. Background noise or electrical interference may have made part of a tape inaudible. When an interview involves more than two people, keeping names and voices straight can be a problem. A speaker's voice level may
rise and fall to such an extent that it is difficult to find a comfortable constant volume at which to transcribe. Some speakers habitually mumble inaudibly at the ends of sentences. Dialects and accents may be hard to understand; colloquial speech and professional jargon may be so unfamiliar that you cannot make sense of what was said.

There are ways to overcome such difficulties. Refer to the Interviewer's Notes and Word List, etc. for clues. Replay that section several times at various speeds and volumes. If your transcriber has a speaker, listen to that section aloud. If you have earphones as well as the machine's headset, try those. Use another transcribing machine if one is available. Ask co-workers for help; it is not uncommon in an oral history office to see several staff members huddled around a transcribing machine, straining to understand a difficult section. If you still can't figure it out, type a line the approximate length of the missing portion and the auditor, editor or narrator may be able to fill it in later. If you have any idea what it might be, pencil in your thoughts. Sometimes the meaning becomes clear later; in that case, go back and fill in the blanks.

Typing Specifications

1. Make an original and one carbon copy of each page. The carbon is a safety measure in case the original is lost during the succeeding steps of processing.

   —Some programs make only one copy, the original. After editing it, they make a Xerox copy of it to send to the narrator and retain the original.

   —Other programs make an original and one carbon, and file the carbon as is to serve as historical documentation of the original transcription; the original copy is edited and then duplicated. The duplicate is retained as documentation of changes made by the editor. The edited original is
sent to the narrator for review and it is retained, after the final copy is typed from it, as documentation of changes made by the narrator.

2. **Triple space** between lines to allow adequate space for auditing, editing, and narrator's changes.

3. Indent the first line of a new paragraph five spaces.

4. **Margins:** left-1 1/2" right-1" top and bottom-1"

   —Some programs double space and leave wider margins in which to make editorial marks. Triple spacing and making marks and corrections in and above the lines of type seems to result in a transcript which is more easily deciphered by narrators, few of whom have had editorial experience.

5. Type the following **identifying information** at the left margin on the first page.

   **Narrator's Name:**
   **Tape Number:** (Tape No. 1 or No. 6, etc.)
   **Date of Interview:**
   **Place of Interview:**
   **Interviewer's Name:**
   **For:** (Name of institution)

If this information is not on the tape, get it from the **Interview Data Sheet.** Triple space down and type the first line of the interview.

6. Type the following **identifying information** on the first line of the second and each succeeding page:

   **Narrator's Name** (at left margin)          (at right margin) **Page Number**

Each person's memoir, whether a single interview on one tape or a series of interviews on several tapes, should be **consecutively paginated.**

7. Use a **question/answer format,** identifying interviewer's questions and comments as **Q:** and narrator's responses as **A:**. Type a colon after the letter; double space after the colon. The second line of a **Q:** or an **A:**
should be typed even with the left margin.

--For interviews that involve more than two narrators, use Q: and the initials of each narrator. Reverse that if there are two interviewers.

--If a friend or family member occasionally enters into the interview, identify that person by name. You would then have Q:/A:/Mrs. Toigo.

--Alternatives to the question/answer format are:

Interviewer:/Interviewee:

Last Name of Interviewer:/Last Name of Narrator:

Initials of Interviewer:/Initials of Narrator:

8. When you reach the end of the first side of a tape, indicate that by typing three lines down, flush with the left margin and in capital letters;

END OF SIDE ONE

Move down three lines before typing:

SIDE TWO

Space down three lines and type:

(Your Name), Transcriptionist

When you finish typing the transcript, file it, the tape, Interviewer's Notes and Word List, etc., and record the total number of transcript pages and your total transcribing time on the Interview Data Sheet.
You can have one per cent, one-tenth of one per cent of carbon monoxide, and you still have a smoldering fire. You got to have a hundred per cent CO² before you can break that seal and start operations again.

Q: So when you seal a mine you sometimes seal it with this cloth?
A: No, that's a ... 

Q: That's just a temporary measure to get to the fire?
A: Yes. A bradish cloth is ... if you had a deep room somewhere and it wasn't getting enough air, you put a bradish cloth across the entry. Instead of the air going straight in, it'll turn and go into this deep room, see. Just to divert the air, change the current, course of air. But I remember at Barr Coal Company where we had a fire. You know I told you we had to seal this live mule in the mine. Well, you seal off the entire hole where the cage is at. You just board it across and trowel wood fiber or whatever it is over the top of this hole.

Well, you leave a pipe, a three inch pipe or any opening pipe, capped off like any other pipe. They way we did it, we had magnesium
Larry Mantowich (3)

A: Yes. And another funny thing in the mine, if a guy got on a drunk or something, and he was in . . . ? Because when you went in the mine if you was going to load . . . I remember when at Barr Coal Company the ________ was two guys working together. They had to load forty cars. That's twenty ton apiece. Well, they started sweating from the first thing in the morning and they'd sweat until noon, and eat dinner and then they'd sweat until quitting time again. They'd sweat all day long. Then if they was on a drunk or something . . . and you could walk in that room and that's all you could smell. Pure alcohol. (laughter) Another funny thing. If you was walking the ________ a last open crosscut, a little bit too far, why, they call that working ahead of air. Well, you're working in a bottled up place there, and you could, you'd have to leave your open light back at the crosscut and get in there with your coat first thing in the morning and fan your face out so you'd mix up your air because that would be a pocket of gas in there. So if you'd fan it with your coat, well, then that would mix it up with air, and then you wouldn't light this gas. And if you didn't have very much air in your room and
EXERCISE FOUR: TRANSCRIBING A "MINI-MEMOIR"

Following the guidelines and instructions in Step Three: Transcribing, transcribe the tape recording you made in Exercise Three.
STEP FOUR: AUDITING

Auditing, the proofreading of the rough transcript against the tape, is done after transcribing and before editing. Even if your program goes no further in processing than preparing a rough transcript, an audit should be performed to be certain the transcript accurately reflects the interview and is free from typographical errors.

Who Should Audit?

The question of whether auditing should be done by a person assigned
to only that task or should be part of the transcriptionist's or editor's duties is one that should be considered. Because it is an exacting and tedious job, it should probably not be assigned to any one person as a full-time job. Some programs ask a person employed in a secretarial or clerical task to spend part of his/her workday auditing.

If transcriptionists are asked to audit their own work, a program runs a greater risk of having mistyped words and similar errors go unnoticed and being compounded in succeeding steps. A transcriptionist must be critical of his/her own work and listen closely for differences, rather than listening to ascertain correctness. Using a different transcriber, or a headset instead of earphones, might help the transcriptionist catch errors made because of poor sound quality. It is less tiring for a transcriptionist to audit a few pages at a time after they are typed, than to do it all at the end.

When auditing is done by the editor or another person, there is the advantage that the tape will be heard by a fresh pair of ears. Even so, the auditor should be a critical listener and guard against being lulled into expecting to hear what was typed. An auditor–editor would become familiar with the speakers' speech patterns and mannerisms, which is a necessary preliminary to editing. In addition, the auditor–editor could use this time to catch the most obvious typos and errors in punctuation and spelling. More complete editing would follow.

Auditing Instructions

Your task as auditor is to proofread the transcript against the tape. By simultaneously listening to the tape and reading the transcript, make certain that the transcript is an accurate and complete representation of the tape's contents. Auditing is an essential and exacting task.
It is also tedious, and can become almost hypnotizing. Rest often enough to remain alert. Don't allow yourself to be lulled into expecting to hear what you read.

Before beginning, you should be familiar with the way transcripts are prepared, and with any materials pertaining to the specific interview to be audited.

Work on the original copy of the transcript and correct all transcribing errors or omissions. Make all corrections in or above the lines of type. Be certain they are clearly written. Use the editing symbols in the Rules of Style (Appendix B).

As you work, keep the following points in mind.
—Be sure all words and meaningful sounds on the tape are in the transcript, that none were omitted by the transcriptionist.
—Be sure all the words in the transcript were on the tape, that none were added by the transcriptionist.
—Be sure the words in the transcript are the words that were spoken, that none were misunderstood and mistyped.
—Be sure all the words are typed in the order spoken.
—Be sure the punctuation provided by the transcriptionist conveys the speaker's intended meaning. Be cautious about changing punctuation, though, and don't change it just because you don't like the way the transcriptionist used it.
—Try to fill in blanks which were typed because the transcriptionist could not understand what was said.
—Correct typographical errors.
When you finish auditing, refile the materials you used and indicate on the Interview Data Sheet that the transcript has been audited.

### Interview Data Sheet

This section is to be completed by the Interviewer.

**Narrator:** Havill S. Johnson  
**Address:** 1127 38th Street  
**Indiapolis, Indiana**  
**Phone:** 643-2212

**Date:** 4/1/62  
**Birthplace:** Rockville, Indiana  
**Intervener:** June Rogers  
**Phone:** 342-4961

**Date(s) and Place of Interview(s):** 7/14/62  
7/16  7/19  7/21  Narrator's home

**Collateral Material:** Yes  
**Tapes:** Open

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<th>Transcribing</th>
<th>Editing</th>
<th>Review</th>
<th>Final Typing</th>
<th>Duplicating</th>
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</table>

This register is for office use. Write the date in the larger column and check the smaller ones to record each process.
Larry Mantovich (3)

You can have one per cent, one-tenth of one per cent of carbon monoxide, and you still have a smoldering fire. You got to have a hundred per MIL cent CO₂ before you can break that seal and start operations again.

Q: So when you seal a mine, you sometimes seal it with this cloth?
A: No, that's a

Q: That's just a temporary measure to get to the fire?
A: Yes. A braddish MANG cloth is if you had a deep room somewhere and it wasn't getting enough air, you put a MANG braddish cloth across the entry. Instead of the air going straight in, it'll turn and go into this deep room, see. Just to divert the air, change the current, course of air. But I remember at Barr Coal Company where we had a fire. You know I told you we had to seal this live mule in the mine. Well, you seal off the entire hole where the cage is at.

You just board it across and trowel wood fiber or whatever it is across the top of this hole.

Well, you leave a pipe, a three inch pipe or any opening pipe, capped off like any other pipe. They way we did it, we had magnesium
Larry Mantovitch (3)

A: Yes. And another funny thing in the mine, if a guy got on a drunk
or something, and he was in... Because when you went in the mine
if you was going to load... I remember when at Barr Coal Company
the first thing was two guys working together. They had to load
forty cars. That's twenty ton apiece. Well, they started sweating
from the first thing in the morning and they'd sweat until noon, and
eat dinner and then they'd sweat until quitting time again. They'd
sweat all day long. And then if they was on a drunk or something,
and you could walk in that room and that's all you could smell is: pure
alcohol. (laughter) Another funny thing. If you was walking the
beyond the last open crosscut, a little bit too far, why, they
called that working ahead of air. Well, you're working in a bottled up
place there, and you could, you'd have to leave your open light back
at the crosscut and get in there with your coat first thing
in the morning and fan your face out so you'd mix up that air because
that would be a pocket of gas in there. So if you'd fan it with your
cost, well, then that would mix it up with air, and then you wouldn't
light this gas. And if you didn't have very much air in your room and
EXERCISE FIVE: AUDITING A "MINI-MEMOIR"

Following the guidelines and instructions in Step Four: Auditing, audit the transcript you made in Exercise Four.
STEP FIVE: EDITING

The task of the editor is to convert the audited transcript into a finished draft ready for final typing. The edited transcript must clearly convey the speakers' meanings, and read smoothly enough that the reader can understand it without having to stop and re-read. At the same time, the edited transcript must retain the casual quality of spoken language and the speakers' individual speech patterns. All words must be correctly spelled and the program's Rules of Style (See Appendix B) must be applied.
to all abbreviations, numbers and so forth. Since the edited copy will have to be read by both the narrator and final typist, all required changes or corrections must be clearly indicated according to the program's system of editing symbols.

Be A Tolerant Critic

The verbatim transcript you are editing contains all the words and meaningful sounds of the interview. Since the physical voice cannot be heard, some evidences of the speakers' individualities are lost. However, to some extent the transcript can convey an idea of personalities if it faithfully reflects the speakers' choice and arrangement of words. The transcriptionist has tried to be true to the speakers and so must you. To do that you must be tolerant. Think of yourself as a reader rather than an editor and consider changing only what you cannot understand at first reading. Retain improper grammar, poor sentence structure, unusual word forms and other elements of spoken language that are not usually found in formal writing. Retain them, even if they irritate you, as long as they do not diminish clarity or impede readability.

Because the rough transcript is verbatim, it probably contains ambiguous references, awkwardly worded sentences, long run-on sentences and fragmentary sentences. Some of these will be difficult to read or unclear.

In order to be certain that the transcript is readable and clear, you must be critical. Think of yourself now as an editor and, when necessary, change punctuation, delete words, insert words, and rearrange words.
To Change or Not To Change?

Grammatical errors made in casual spoken language are so common that even when they occur in written sentences, we read right over them and understand what was intended. Therefore, improper grammar should not be indiscriminately changed.

"We taken the bundle." will be understood to mean "We took the bundle."

"Was being a foreigner a stigmatism?" is clear to the reader if it was understood by the other speaker.

"Apples is. . . ." and "We was. . . ." are clear.

False starts, repetitiveness, and crutch words are common in spoken language. Because you are working with a carefully prepared and purposely verbatim transcript, you can expect to find such elements. Consider each instance of these carefully. Listen to that part of the tape, if necessary, to determine whether these words are meaningful or whether they are habitually or nervously used. If they are meaningful, retain them; retain enough meaningless ones to reflect speech patterns.

Retain those false starts which show that a speaker did not finish a sentence because he/she thought better of it. The narrator may delete them later if he/she feels it is necessary. The following example shows a meaningful false start; the speaker started over again and qualified the statement that had been started.

I would say yes, we were all—I would have to say I think we were all in it together. It was a group cause.

A speaker may have started a sentence and then thought of a clearer way to express the thought. Delete such a false start when all the
information in it was incorporated in the new sentence. In the following example, the words I was should have been deleted.

I was, I served in four or five different capacities at one time.

In the following example, the editor inserted the information from a false start in the completed sentence. No brackets are needed to enclose insertions of this kind because the words are not really the editor's.

On Wednesdays I took it—the dog had to go to the vet every week and I carried it there in a basket.

The dog had to go to the vet every week on Wednesday and I carried it there in a basket.

Repetition of a word or phrase is sometimes a meaningless false start and, if so, should be deleted. In the following example, the editor at first deleted the first phrase as a false start.

Well, that goes back—my first bitter experience with John Lewis goes back to 1917.

From listening to the tape, however, it was evident that the deleted section was actually a separate sentence, and not connected to the longer sentence as indicated in the transcript. Therefore, it is a common storyteller's introductory sentence and not a false start. The following example shows that the phrase was put back in the transcript and re-punctuated as a sentence.

Well, that goes back. My first bitter experience with John Lewis goes back to 1917.
Repetition may be a means of emphasis, of self-questioning, or of self-reassurance. If so, it should be retained and appropriately punctuated.

<table>
<thead>
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<th>It was Monday. It was Monday!</th>
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</thead>
<tbody>
<tr>
<td>It was Monday. It was Monday?</td>
</tr>
<tr>
<td>It was Monday? It was Monday.</td>
</tr>
</tbody>
</table>

Crutch words, common in spoken language, occur frequently in transcripts. Transcriptionists are instructed to type some of them. They come in two varieties: the pauser and the elicitor. The pauser is used unconsciously or self-consciously to fill time used for thinking. Stammering is a kind of pauser which should not have been transcribed. Another, gutteral sounds, were not transcribed if they seemed to have no meaning within the sentence. In the example below, Ah should not have been transcribed, and should be deleted.

Q: Ah, then when he met you, he met you in New York?

However, Ah is sometimes a meaningful indication of surprise or of sudden understanding. In the following example, the gutteral sound is correctly transcribed and should be retained.

Q: Ah, then when he met you, he met you in New York!

Gutteral sounds that indicate a speaker's (especially a narrator's) emotional or intellectual quandry should have been transcribed and should be retained.

A: After that, oh, I guess after three or four years, I was employed in service.

Q: You were employed in service?

A: In, uh, what do you call it? Well, I guess you'd call that, uh, working with people in homes.

Q: Oh, you were employed as a domestic?

A: Domestic, yes. That's what I wanted to say.
Interviewer's supportive guttural sounds such as "mm," "mmm" and "aha" should not have been transcribed and should be deleted if they were.

A third kind of pauser is a habitually used word: and, but, well, so, anyway, don't you know, you know, and like. These may occur as introductory words at the beginnings of sentences or be interjected mid-sentence. All such words should have been transcribed, but if they are meaningless and occur too frequently, they will tire and divert the reader. Therefore, the really meaningless ones should be deleted. Retain only enough to show that they are part of a speaker's speech pattern.

Suppose the sentence in the following example occurred in a transcript.

A: Let me see, well, it was about forty years ago.

If several words such as well had already been retained to show individuality, then the well in this sentence could be deleted to improve readability without damaging the sentence. Let me see indicates that the speaker was pausing to think. However, if well is needed in this sentence to indicate that a longer than usual pause occurred, it should be retained. You can tell if that is the case by listening to the tape.

By all means, retain a pauser if you feel certain from the way it sounds on the tape that it is an indication of a speaker's dilemma. In the following example, the pausers were retained along with a fragmentary sentence to show that the speaker tried to avoid making an admission.

Q: Did you try to stop the argument?

A: Well, I couldn't do ... Well, but it wasn't, don't you know, any of my business. No, I didn't try.
The elicitor is the other variety of crutch word. Sometimes words such as you know or see are habitually used, but they may be a meaningful request by a speaker for an assurance of understanding. If this is the case, you should retain them. That they are meaningful might be evident from context, but you might have to listen to the tape to be sure. If words are meaningful as elicitors, retain them. The preceding example shows that such an elicitor (don't you know) was retained.

Provide Clarity

If the meaning of a sentence is ambiguous to you as a reader, you will need to find a way to clarify it. This is tricky business, because you must be sure you understand the speaker's meaning. Make a change only after you have listened to the tape and are sure of the intended meaning.

Before you insert or rearrange words, check the punctuation to see if, by changing it, you can clarify the sentence. The following example appeared in an unedited transcript.

I told Mr. Boardman, "You know, Mr. Smith, both of the two brothers and their father before them, had an undertaking shop right down on Fifth and Capitol."

The reader stops after Mr. Smith and thinks, "Mr. Smith? Mr. Boardman? What?" The following example shows clarifying changes in punctuation.

I told Mr. Boardman, "You know, Mr. Smith—both of the two brothers and their father before them—had an undertaking shop right down on Fifth and Capitol."

If the punctuation seems to be all right, you might need to insert, delete, or rearrange words. It is best to leave the sentence as it is, however, if after listening to the tape, you are not sure that you
understand what the speaker was trying to say, or if clarification would require you to make a lot of change. In either case, write a note to the narrator in the left margin and let him/her make the clarification.

If you decide that you can make an accurate clarification by inserting a word or two, do so, but keep such insertions to a minimum. Before you make any insertion, be sure it is needed for clarification—that is the editor's task. Be sure it is not an interpretive addition. Interpretation is the reader's task. This is sometimes a difficult distinction to make, but keep the warning in mind as you edit.

The following example shows an excerpt from an unedited transcript.

Q: Could you tell me when you first started working for the Department of Mental Health, the different institutions where you have worked, and the jobs you've held?

A: Well, when I started working, it was not known as the Department of Mental Health, Public Safety. The best I can remember, it was 1941, Illinois Security Hospital.

The editor made the following insertions.

A: Well, when I started working, it was not known as the Department of Mental Health, [but as] Public Safety. The best I can remember, [my first job] was 1941 [with the] Illinois Security Hospital.

The first insertion [but as] is necessary because on the tape it was
evident that Public Safety was not spoken of as a division of the Department of Mental Health as the comma alone might imply. The second insertion [my first job] is actually a rewording. It was made to clarify what the editor considered an unclear reference of the pronoun "it." This second insertion is unnecessary, though, because the inserted words can be understood from the question. Furthermore, a more accurate insertion might have been [the year I first started working]. The third insertion [with the] is probably also unnecessary because those words can also be understood from the question. In fact, the interviewer's next question brought forth a clarification and amplification of this part of the answer.

When you do make clarifying insertions, you will need to place some of them within brackets so users will know that they are the editor's words and not the speaker's.

Bracket a pronoun's antecedent inserted to clarify a sentence containing an ambiguous reference. After listening to the tape, the editor made and bracketed required clarifying insertions in the following sentences.

They were along on the north side of the square and he was a few paces ahead of Mrs. Chin and Mr. Miller, and he [Mr. Miller] was making Mrs. Chin understand they were not going home with this much more money.

and

We had practically an acre in the front yard, and not a motor driven lawn mower; it [the lawn mower's motive power] was ours.
Bracket major verbs. Forms of the verb "to be" are commonly unspoken but understood in conversation; if you decide such verbs need to be inserted, they need no brackets. The first sentence in the following example is unclear and the reader receives no clarification of it until three sentences later.

We were on this strike fighting against an imposition that the coal company had imposed upon us where the loaders would add their loads 275 more pounds for the ton. (. . . two sentences were deleted to shorten this example . . . ) In other words, the loader had to load 2,275 pounds of coal to get paid for the ton, and we were on strike to remove that imposition.

As the following example shows, a verb form was changed with the insertion of [have to] and the preposition "to" was inserted after "add."

We were on this strike fighting against an imposition that the coal company had imposed upon us where the loaders would [have to] add to their loads 275 more pounds for the ton.

It is usually not necessary to bracket inserted prepositions (see the inserted "to" in the example above), conjunctions, or articles.

Provide Readability.

Essentially clear but awkwardly worded sentences will need to be made easier to read. If you stumble when you read a sentence, read it more carefully a second time. If you still have trouble understanding it, listen to the tape to find a way to make the sentence read more easily. You may be able to change the punctuation to better reflect the speaker's emphasis. You may have to rearrange parts of a sentence. A grammar book will help you rearrange words with the least change necessary.
No matter what change you make, be sure you don't change the speaker's meaning. Do not use brackets when you only rearrange a speaker's words or phrases.

Running one thought into the next with conjunctions is a habit of some speakers. It may be helpful to the reader to divide the longest, most unwieldy of such sentences. However, do not change so many that the reader is left unaware of their existence.

The following example shows how run-on a sentence can be.

One of our directors had interests in Texas and he was there on business, and he went to church and when he came home he called his wife and he said he had been so happy to go to the church but there was a family that was in the deepest sorrow because of a son who had run away from home, and we were praying for that child.

The edited sentence is shown in the example below. In addition to dividing a run-on sentence, the editor added quotation marks to the last clause, after listening to the tape, because they were indicated by the speaker's tone of voice. This was a transcribing error and should have been corrected during auditing. With their insertion, both the clarity of the sentence and its readability are improved.

When a transcript is composed mainly of short choppy sentences, the reader may have trouble following or concentrating on otherwise useful
information. Listen to the tape to see if such sentences reflect a speaker's style. They may, because some people speak that way. If such sentences were correctly transcribed, leave them as they are.

If listening to the tape shows you that short, choppy sentences reflect the transcriptionist's rather than the speaker's style, repunctuate them. What appear to be sentences may really be clauses separated by pauses which were mistaken for the ends of sentences. If so, combine clauses and repunctuate to show there were pauses. Be sure you combine clauses in such a way that the sentence reflects the speaker's intended meaning.

The following example shows a series of mistranscribed short sentences.

\[
\begin{array}{|l|}
\hline
\text{The house stood on the hill. And beside it was the old house. And down the hill behind was the barn. A red barn with a calf shed attached. And next to that the hog pen.} \\
\hline
\end{array}
\]

The following example shows how what were really parts of sentences were combined and repunctuated. The "And" introducing the last sentence was deleted because it was a meaningless diversion to the reader and examples of its use had been retained in previous sentences.

\[
\begin{array}{|l|}
\hline
\text{The house stood on the hill, and beside it was the old house. And down the hill was the barn—a red barn with a calf shed attached. Next to that was the hog pen.} \\
\hline
\end{array}
\]

Fragmentary sentences are common in speech and in transcripts. Retain them when they can be understood. In the following example, the second "sentence" is not complete, but is clear enough to retain.
We're doing basically the same thing that we always did. Only on a smaller scale. So this is how you're affected.

If the meaning of a fragmentary sentence is not clear, you will need to combine it with an adjacent sentence or make an insertion to complete it.

The following example is from an unedited transcript. It is punctuated fairly well and reflects the speaker's words and the way they were said, but it is unclear.

It was established there as that was the Levee in those days and that was the place where the most people were who were anxiously needing a place of refuge, and they considered it that. And came readily, and it grew so that the first building was short for they outgrew it.

It was apparent from the tape that the speaker's breath gave out before her thought was completely expressed. When she had to stop for breath, she did. Then she went right on with the same thought and in doing so, she omitted the subject of the first clause of the second sentence. The listener could follow, but the reader has trouble. The editor changed the punctuation, deleted the conjunction "and," and combined the fragmentary clause with the first sentence. This clarified the second sentence, made it more readable, and still retained the speaker's style. The second sentence still seemed ambiguous, so the insertions were made.

It was established there, as that was the Levee in those days, and that was the place where the most people were who were anxiously needing a place of refuge; they considered it that and came readily. And it grew so that the first building was [used only a] short [time] for they outgrew it.
Don't decide to make a change simply for the sake of proper sentence structure. Change a sentence only to make it easier to read. The transcriptionist took pains to type what was said the way it was said. You should be as careful to retain as much of the original transcript as possible. The following example shows unnecessarily rearranged words.

<table>
<thead>
<tr>
<th>Verbatim</th>
<th>Poorly Edited</th>
</tr>
</thead>
<tbody>
<tr>
<td>And do you know, people from all over this country, I've gotten letters from everywhere, telling me what he had meant to them.</td>
<td>And do you know, I've gotten letters from everywhere, from people all over this country, telling me what he had meant to them.</td>
</tr>
</tbody>
</table>

The problem with the verbatim sentence is only one of change of construction mid-sentence, and that can be solved through punctuation as in the example below.

<table>
<thead>
<tr>
<th>Edited</th>
</tr>
</thead>
<tbody>
<tr>
<td>And do you know, people from all over this country—I've gotten letters from everywhere telling me what he had meant to them.</td>
</tr>
</tbody>
</table>

If you reword an interviewer's awkward question, be sure the narrator's answer still follows from it.

A speaker's emphatic pauses, inflection and tone of voice, and expressions of emotion are as much a part of his/her message as are the words. When a transcription is made, this part of the message can be lost unless an effort is made to reflect these elements of speech in the transcript.

Pauses, inflection and tone of voice can be conveyed to some extent through punctuation. Use punctuation as you learned to use it as a writer and reader. A comma, for example, means "pause here" or "watch out now,"
this is a little different." In transcripts, commas can also be used to imply a certain length of pause or degree of difference—the shortest pause and the least difference. The dash (two hyphens typed together) means a slightly longer pause and a greater degree of difference. The three points of the ellipsis, when they occur within a sentence or after a period, indicate a much longer pause, but should be used sparingly and appropriately. (See the Rules of Style in Appendix B.)

In the following example, all these elements of punctuation were used to reflect sound as well as meaning, and to convey an especially choppy narrative.

Cousin Lou, she ran to hide. And I—being the oldest one there—I gave, I think it was, three guns; let's see, Ed and Bess and I had one, and I gave. . . . Yes, four guns. So I gave each one a gun and I said, "Now, when I tell the youngest to open the door," I says, "when I say shoot—shoot."

Inflection and tone of voice can be conveyed through the use of the exclamation point, but be careful not to use it so frequently that it loses its impact upon the reader. If underlining is used in this way, its use should also be kept to a minimum.

Audible expressions of emotion and action have been included in the transcript and placed in parentheses. (laughs), (weeps), (pounds fist on table), (tape turned off and on again) are examples. Laughter, like a crutch word, may be a nervous habit. If that is the case, and you find too many instances of it in the transcript, retain only enough instances to show the speaker's habit.

The preceding pages have explained how it is possible, by being both tolerant and critical, to prepare a clear and easy-to-read transcript
that retains the casual quality of spoken language and the speakers' individualities. The following pages will help you to be sure that details such as spelling and printing style are correct. The final pages contain a brief list of instructions for editors.

**Be Correct**

All words in the edited transcript must be spelled correctly and, if there is more than one accepted spelling, consistently. As editor you have final responsibility for this. Use a dictionary whenever you think a word looks peculiar or you have not used it enough to be certain of its spelling. The transcript should contain common contractions used by the speakers, but not ones which were invented to convey dialect. Can't and would've are acceptable, but comin'n'goin' and more'n'enuf are not. Words pronounced in a careless or colloquial way should be correctly spelled. Type get, not git, and running, not runnin'.

A rare exception to using correct spelling is made for consistently mispronounced significant words. For example, in one transcript the narrator consistently said the word bradish. It was transcribed that way despite a note on the Interviewer's Notes and Word List that "bradish = brattice." The editor could not find the unfamiliar word, braddish, in the dictionary, and then found the note on the word list. Because it was so consistently mispronounced, the editor retained the misspelling but inserted the correct spelling after it, within brackets, each time it occurred. At the first occurrence [brattice] was footnoted; an explanation was made to the reader of the misspelling and brattice was defined.

The transcriptionist might have deliberately misspelled a mispronounced word if it seemed important to do so, but should have made a note
of such misspellings in the left margin. Watch for such notes and decide whether to retain and explain those misspellings or correct them.

Make a word list for your own convenience. The interviewer should have prepared a word list, but that may not be accurate. It was meant as an aid for the transcriptionist, who is expected to sit and type, but you should not rely on its accuracy. A word list will help you verify spelling. It can be set up like the example below.

<table>
<thead>
<tr>
<th>Verified</th>
<th>Word, Abbreviation, Name, etc.</th>
<th>Page first occurs</th>
<th>Also occurs on pages</th>
<th>Corrected</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓</td>
<td>Evan MacDonald</td>
<td>1</td>
<td>2, 5, 6, 9</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>Sesse, Illinois</td>
<td>1</td>
<td>4, 5</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>PMWAL (Progressive Mine Workers of America)</td>
<td>2</td>
<td>3, 4, 5, 7, 8</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>John L. Lewis</td>
<td>2</td>
<td>3, 4, 5, 7, 8</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>black &amp; slamp</td>
<td>3</td>
<td>4</td>
<td>✓</td>
</tr>
<tr>
<td>✓</td>
<td>judgement</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Include on this list all technical or colloquial terms, all names of people and places, the spellings you prefer for variously spelled words, the form you will use for compound words (whether hyphenated or not) and abbreviations. The first time such a word occurs in the transcript, try to verify it or decide on its form immediately.

Verify spellings of names by checking them in a phone directory, newspaper, Who's Who or other sources. Place names can be verified by consulting an atlas, gazetteer or state map. The spellings of technical and foreign words, colloquial terms and professional jargon should be verified by consulting a book on the particular subject or a specialized reference work.

If a word is spelled correctly or appears in the rough transcript as you want it to appear in the final transcript, write it on the list as it is on the page and check "verified" and "corrected." Record the
page number of first occurrence. When it occurs again, you can verify it by looking at the word list. If the spelling or form needs to be changed, do it. Record the page number on which the word "also occurs."

If you can't immediately verify or decide, write the word on the list as it first appears in the transcript; record the page number of the first and each following occurrence. When you have finished the initial editing, do the required research. If you find a word is correct on your list, check "verified" and "corrected." If not, correct it on the list.

When you have verified everything you can, make necessary changes in the transcript. Be sure to correct each occurrence on all pages indicated on your list. When you have done so, check "corrected." File the list with the transcript when you finish editing. If the narrator indicates during his/her review that changes in spelling are necessary, refer to your word list for the pages on which changes are needed.

You may not be able to verify all words. If not, be sure unverified words are brought to the attention of the narrator. He/she may be able to verify or correct them or give you clues on where you will find them.

Apply the Rules of Style

Part of the editor's task is to make sure that the transcript follows the program's Rules of Style. These rules outline ways to express abbreviations and numbers, to amplify abbreviations and names, and to use capitalization and punctuation. The Rules of Style appear in Appendix B of this manual. Users will find an oral history transcript easier to read.
when it follows recognized or at least consistent and understandable standards of style. The speaker's meaning can be clouded by an editor's sloppy attention to those details. Keep your copy of the Rules handy as a reference; you will need to use it often.

Because the Rules cover only the most commonly encountered problems, you will probably have to consult a book on style or grammar to find ways to handle some details. Sometimes you won't find a solution in such resources because, while you are editing a transcript derived from the spoken word, existing rule books are designed primarily for use with formal, written language. For that reason, novels with plenty of dialogue or a book based on oral history interviews might be good resources. If you fail to find a ready-made answer, consult with co-workers and use your own judgment to solve the problem. In deciding on a solution, try to follow the existing rules as closely as possible so that the means of expression you choose will be recognizable and immediately understandable to the reader. For easy future reference, make a note of the problem and solution in your copy of the Rules and share it with co-workers.

Be Consistent

Apply the Rules of Style consistently in similar situations throughout the transcript. At every instance of a word or number that needs to be changed, indicate the change in the transcript. For example, the final typist should not be expected to remember to change "McBride" to "MacBride" or know to change "40" to "forty" if that is not indicated at each occurrence in the transcript.

Be Neat

Use your program's list of editing symbols (a sample is included in the Rules of Style) and make all corrections and changes clearly. Make
them in or above the lines of type.

The kind of pen/pencil to use is a matter debated by editors. Unless you are an extremely neat, precise, and decisive person, using an erasable pencil is probably best. Whether you use pen or pencil, be sure it has a fine enough point to allow you to write clearly. Felt tip pens are not good to use with cheap, absorbent paper.

The color to use is another matter to decide. Some people object to using red on the copy the narrator will see because it seems too critical, too much like the teacher's red checks on a spelling test. Others use it because it makes corrections obvious. Some programs circle blanks and questioned sections with a second color so that the narrator will take special note during his/her review. If this is done, the final typist should be told what those colors mean.

A Second Reading

When you have edited the transcript for clarity, readability and correct handling of details, you will need to start again. Begin again and read through the transcript to ascertain semantic flow. You want to be sure it reads smoothly and clearly, but you may find additional errors in spelling and style as well. As you read, don't allow yourself to assume the transcript reads well simply because you know its content from having worked with it for so long. Be critical of your own work. This is hard to do, so some programs ask the interviewer or another staff person to perform this reading. The reader should make a list of the lines and pages on which further work is needed. If a person other than the editor does this reading, it should be kept in mind that editors' styles differ. If you disagree with the way something was done, be tolerant. But if a sentence does not read well or is unclear, or if you find
instances where similar situations are handled blatantly differently, make a note of that. The original editor should make needed changes.

Editing Instructions

When you check out a transcript to edit, indicate the date you begin on the Interview Data Sheet. Keep a cumulative record of the time spent and attach it to the transcript. When you finish, record that total time on the Interview Data Sheet.

Before you begin, learn how a transcript is prepared. Read the Interviewer's Comments and Interview Contents pertaining to the specific transcript you will edit. Be sure you don't misplace any of these items; they are primary historical documents which cannot be replaced.

If you were assigned to do the auditing as well as the editing, you will have heard the tape. If not, listen to enough of it to get the feel of the interview—to become familiar with the speech patterns and mannerisms of the speakers—and to learn how the transcriptionist used punctuation. Refer to the tape as frequently as necessary to avoid destroying clarity, misconstruing meaning or diminishing individuality.

When you edit, you will be making certain that:
—meaningless false starts and crutch words have been deleted often enough for readability, but not so often that the speaker's individuality has disappeared;
—formerly ambiguous and unclear sentences have been accurately clarified or marked for the narrator to improve;
—formerly awkward sentences no longer impede reading but still reflect the speaker's intended meaning or are marked;
—punctuation is used sparingly enough for readability, but accurately reflects what was said the way it was said;
—all spelling is accurate, appropriate and consistent or is marked for the narrator to verify;
— the Rules of Style have been applied accurately and consistently.

When you think you have accomplished the six items listed above, then you are ready to begin again. This time read through the transcript to be sure that it has semantic flow. If you find spots that need more work, list them by line and page number so that you can work on them when you finish reading.

When you are finished with the transcript, file it and any materials you used, and record the total time on the Interview Data Sheet.
Larry Mantowich (3)

You can have one per cent, one-tenth of one per cent of carbon monoxide, and you still have a smoldering fire. You got to have a hundred per cent CO₂ before you can break that seal and start operations again.

Q: So when you seal a mine, you sometimes seal it with this cloth?

A: No, that's a no.

Q: That's just a temporary measure to get to the fire?

A: Yes. A brash cloth is if you had a deep room somewhere and it wasn't getting enough air, you put a brash cloth across the entry. Instead of the air going straight in, it'll turn and go into this deep room, see. Just to divert the air, change the current, course of air. But I remember at Barr Coal Company where we had a fire. You know, I told you we had to seal this live mule in the mine. Well, you seal off the entire hole where the cage is at. You just board it across and trowel wood fiber or whatever it is over the top of this hole. Well, you leave a pipe, a three-inch pipe or any opening pipe, capped off like any other pipe. They way we did it, we had magnesium.
Larry Mantowich (3)

A: Yes. And another funny thing in the mine, if a guy got on a drunk
or something, and he was in . . . Because when you went in the mine,
if you was going to load -- I remember when at Barr Coal Company
the -- was two guys working together. They had to load
forty cars. That's twenty ton apiece. Well, they started sweating
from the first thing in the morning and they'd sweat until noon, and
eat dinner and then they'd sweat until quitting time again. They'd
sweat all day long. And if they was on a drunk or something,  
and you could walk in that room and that's all you could smell. Pure
alcohol. (Laughter) Another funny thing. If you was working
beyond the last open crosscut, a little bit too far, why, they
call that working ahead of air. Well, you're working in a bottled up
place there, and you could, you'd have to leave your open light back
at the crosscut and get in there with your coat first thing
in the morning and fan your face out so you'd mix up your air, because
that would be a pocket of gas in there. So if you'd fan it with your
ccoat, well, then that would mix it up with air, and then you wouldn't
light this gas. And if you didn't have very much air in your room and
EXERCISE SIX: EDITING A "MINI-MEMOIR"

Following the guidelines and instructions in Step Five: Editing, edit the transcript you audited in Exercise Five.
STEP SIX: FINISHING TOUCHES

Narrator's Review

When the transcript is edited, it is ready for review by the narrator. The object of the review is to ascertain that the transcript reflects the narrator's intended meaning and that the facts are presented the way the narrator wants them to stand. Some programs have the edited transcript retyped so that the narrator can work with clean copy, but this is not necessary if transcribing, auditing and editing were done carefully.
Some narrators are fully capable of carrying out the review on their own. If you feel that, given a narrator's health, age, education and experience, he/she will be able to understand the directions and carry them through effectively, then you might ask that the review be done independently. This is helpful, especially with long memoirs that would require a staff member's making several visits to assist with review. The transcript can be taken or mailed to the narrator.

With narrators who live near enough to the office that transcripts can be taken, this is the preferred method. The editor is the ideal person to deliver the transcript and explain what needs to be done because he/she is the most knowledgable about it. The interviewer could do it, especially when there is reason to believe that the narrator might be more cooperative that way. If the interviewer takes the transcript, the editor should explain any special problems before it is delivered. If it is your policy to have editors deliver transcripts, it is helpful to have the interviewer tell the narrator at their last meeting that someone else will be contacting him/her about the review, and a nice touch to have the interviewer go along at least to make introductions.

Make an appointment with the narrator; state that you will bring the transcript and explain the reviewing task. Take a copy of the **Proofreading Instructions for Narrators** (see page 124) to use to explain the purpose of the review, how to approach it, and how to carry it through. Explain your program's editing symbols so that the narrator will know how to interpret them and use them in making corrections. Take a copy of the editor's **wom** list—not the original if you will leave it and the transcript with the narrator—and ask the narrator to help make needed verifications. Point out
any blanks and marginal notations that require the narrator's special attention. Ask that each page be initialed when it is approved.

If the narrator agrees to undertake an independent review, leave your name and telephone number and urge him/her to call you any time there are problems or questions. It will be reassuring to the narrator to know that there is a specific person to call for help. Set a date on which you will return to pick up the transcript, or by which time the narrator will have returned it to the oral history office.

The narrator may prefer that you read the transcript with him/her and make necessary changes yourself. If the review is done this way, you may be better able to discourage drastic changes and deletions, but it is time-consuming. Even if you help with the review, the narrator should initial the pages as they are approved.

If you feel that a narrator is not capable of independent review, the interviewer or editor should take the transcript with him/her and make required changes. The narrator should initial each approved page.

The transcript might need to be mailed if the narrator lives at an inconvenient distance from the office. If it is mailed, do not send your only edited copy. Use registered or at least first class mail, and a sturdy protective wrapper. Enclose a stamped, self-addressed return wrapper, both as a courtesy to the narrator and as partial assurance that you will get the transcript back. A cover letter, Proofreading Instructions for Narrators and a copy of the editing symbols should accompany the transcript.
If you think the narrator is not able to accomplish the review alone, try to persuade a relative of the narrator, or a colleague of yours who lives in the vicinity, to help with the review. Mail the transcript to that person and give that person full instructions in what to do. Write a letter to the narrator explaining that someone will be contacting him/her about the review.

Write the date on which the transcript was taken or mailed on the Interview Data Sheet. Check the "Returned" column when you have finished helping with the review or the transcript has been returned by mail. If it is not returned by the deadline you have set or within what the program considers a reasonable time, send a gentle reminder, followed by a stronger but understanding letter. If these produce no results, make a phone call asking when you may return to pick up the transcript. If there is still no response, inform the narrator of a deadline date after which it will be assumed that the unreturned transcript meets the narrator's approval and you go ahead with final processing. If you have a large number of transcripts out for review, you might want to set up a dated file of cards from which you can tell when to write the note or letter, or make the call.

Final Reading and Re-editing

When the reviewed transcript is returned to the office, the editor should reread it to be sure clarity and readability have been maintained and that all changes, deletions, additions and explanations will be clear to the final typist. Make spelling changes indicated by the narrator throughout the transcript.

If there are still some blanks in the transcript, something must be done to clarify the text or explain the gaps to readers. When only one
or two words are missing and they do not seem to make an appreciable difference to the meaning of a sentence, you don't need to indicate their absence. Simply make a note to the final typist to ignore the blanks. If a blank accounts for important words and you can supply them be approximation from context, do so. Place the inserted words in brackets.

The word inaudible is suffering a crisis in confidence these days, but it may have to be used. Longer sections left blank will have to be explained. The following example shows blanks left in a reviewed transcript.

We children ______ milk-
ing, ______ to town at once. We needed no coax-
ing, because we saw our cousins there and had a great time.

The following example shows that during re-editing the editor made a guess at the gist of the missing portion, placed the words in brackets, and wrote an explanatory footnote.

We children [helped with the] milk-
ing. [Then we all went] to town at once. 1 We needed no coaxing, be-
cause we saw our cousins there and had a great time.

The next example shows how to handle longer inaudible sections.

We children [ . . . ] 2

We needed no coaxing, because we saw our cousins and had a great time.

1 This is an approximation of at least two partially inaudible sentences. Ed.

2 Approximately eighteen minutes of the interview were made inaudible by electrical interference. Ed.
When you have completed rereading, check that column on the Interview Data Sheet.

The Preface

A preface needs to be written some time before final typing is completed. The writing of the preface can be done by any staff person, but the interviewer probably is best qualified. He/she is familiar with the interview and might have biographical information that no one else has. A transcriptionist or editor could prepare the preface because of familiarity with the interview. If some other person is asked to do it, the writing could be done after reading the transcript, the Interviewer's Comments and the Interview Data Sheet.

The preface should contain an introductory paragraph giving identifying information—who was interviewed by whom and when, and the names of the transcriptionist and editor. This is followed by two or three paragraphs of biographical information designed to entice the reader but not tell all. The first of two concluding paragraphs explains that the transcript was prepared to be a reflection of the spoken word, and that the sponsoring institution is not responsible for factual accuracy. The second states the conditions of use to which the transcript can be put. If the memoir is restricted by the narrator, the final paragraph should fully reflect those restrictions. Indicate completion of the preface on the Interview Data Sheet.

Final typists should be provided specific instructions on how to set up and paginate the preface pages.

The Title Page

The title page can be prepared at the same time as the preface page. It should contain the title of the memoir, the title of the project of
which it is a part, if that applies, and copyright information. Instruct
the final typist on the format of the title page, including spacing, cap-
itulation and underlining.

Final Typing

By the time you, the final typist, receive the transcript, it should
be in correct form and you should type what is indicated. If there are
questions about what to do, or if something seems really wrong, ask the
editor for clarification. Don't make changes without talking to the editor
because there is probably a good reason for the way the transcript appears.
If something is not clear to you, it may not be clear to the reader either,
so bring it to the editor's attention.

You will need to understand what you are typing in order to type intel-
ligently. Therefore, you must understand how transcribing and editing were
done, be familiar with the Rules of Style and the editing symbols. You
should have been provided with complete typing specifications. These cover
margins, spacing, paragraphing, the use of brackets [ ] and parentheses ( ),
and instructions for typing footnotes, etc. Any special instructions for
a particular transcript should have been written by the editor and ex-
plained to you.

Proofreading

A memoir which has been typed in final form should next be proofread
against the edited copy of the transcript. This is best done by two
people working together. One person reads the edited copy aloud, even
the punctuation, unusual word forms and the spellings of proper names.
The second person should listen, following along in the final-typed
copy. He/she should read carefully and concentrate on each word, checking
the text for spelling, spacing, and typing errors. All errors found in
the final-typed copy should be listed on a separate sheet of paper by
page numbers, line numbers and changes to be made.

When proofread, the transcript should be returned with the
list of changes to be made to the final typist so the corrections can
be made. Indicate completion of these steps on the Interview Data Sheet.

Preparing the Table of Contents and Index

This is an ideal time to prepare a table of contents and an index for
each memoir. Some oral history offices ask their transcriptionists to
prepare preliminary indexes as they work with the interview. But it
is only when the transcript pages have been given final pagination that
these two finder's aids can be completed. It is probably wiser and less
time-consuming to have one staff person act as indexer, and compile the
tables of contents and indexes directly from final copy. Exact pro-
cedures for these tasks are discussed on pages 132 - 145. Upon com-
pletion of a table of contents or index, check the appropriate boxes on
the Interview Data Sheet.

Tables of contents and indexes are not really essential parts of
the finished oral history product, but they are valuable and fairly
simple ways to make your material accessible. If office personnel is
limited and a long period of time is foreseen before indexing can be
implemented, it is best to go ahead and copy and bind your memoirs now.
Your highest priority should remain to get the tape transcribed, typed
in readable form and shelved as quickly as possible. A table of contents
and/or index can always be added to the text at some later date as your
resources allow. If your program has serious intentions of indexing
memoirs in the future, a temporary system of looseleaf binding will
probably be a wise investment.

Collateral Materials

Another decision which should be made at this time involves collateral material. Many programs include at least a picture of the narrator in the finished manuscript, often as a frontispiece. If you decide that other pictures, newspaper articles or other illustrative material should also be included with the final copy, their format and position within the text should be considered now.

Many programs prefer to shelve their collateral material separately from their memoirs, though a memoir's impact can be greatly enhanced by combining the two. It is often feasible, if the amount of collateral material is not large, to provide space for it in a pocket within a memoir's back cover, if bound, or inside a looseleaf binder. If you decide to file such collaterals separately, be sure to institute some sort of shelving or cataloging arrangement for them so that patrons will be aware of their existence and find them easily accessible.

How Many Final Copies?

The number of final copies you will need to make of each memoir will depend on the financial resources of your program as well as the extent of your dissemination efforts. It is customary to send a complimentary copy to each narrator as a way of thanking him/her for consenting to be interviewed and participating in your oral history program.

A second copy should be made to be shelved in the oral history office and used by patrons. Some programs also make an extra copy for this purpose in case of theft, loss, or heavy usage.

Your program may have agreed to deposit duplicates of your holdings in a state or historical library, or another oral history center which acts
as a central repository for oral history materials. Such a setup can be of great assistance to you in making your memoirs widely accessible. Prepare extra copies needed for this purpose.

One final copy should be made, but not bound, if you are considering the possibility of contracting with Microfilm Corporation of America to have your collection made available on microfiche. This will be discussed in more detail on pages 181 - 184. You should decide this early on so that you will have an extra copy of each transcript when you are ready to mail.

What Kind of Final Copies?

Once you have calculated the number of copies you will need to make, you must decide on the means of duplication to be used. Both Xerox and offset printing can be done directly from your typed transcript. Offset printing is likely to be more expensive, but produces better copy. Typesetting printing is quite expensive, but is more formal, more bookish in appearance. The answer to this question depends almost entirely on your financial resources and the value your program places on a professional appearance for your memoirs.

A second issue which you must decide is how you will bind your memoirs. Least expensive and most flexible is the looseleaf binder. As discussed previously, if the number of finishing touches which you are able to apply to a transcript is really limited at this time, looseleaf may be the best choice. Further processing steps can always be added at a later date. But there is the problem of losing pages, giving such a binder system little permanency.

Spiral binding is a bit better, as pages can't so easily come out.
This method is nearly as economical as looseleaf binding, and does permit the addition of more pages, such as an index or table of contents, if necessary. Adhesive binding is more permanent and more resembles a book. But pages still are not secure with this method unless it is meticulously done, and the appearance of the memoir will not be good unless some sort of covers and binding tape are used. Stitch binding and buckram covers entail considerable expense, but give your finished product a polished look. Such a binding will take a lot of use and not require the special handling or repair of less expensive methods.

When you have decided the number of copies you will need and the way in which they will be bound, send them to be duplicated and bound. Indicate the date they were sent and that they have been returned on the Interview Data Sheet. Shelve your office copy and distribute the others, checking that that has been done on the Interview Data Sheet.
Larry Mantowich

You can have 1 per cent, 1/10 of 1 per cent of carbon monoxide, and you still have a smoldering fire. You got to have 100 per cent CO² before you can break that seal and start operation again.

Q: So when you seal a mine, you sometimes seal it with this cloth?

A: No, that's a . . .

Q: That's just a temporary measure to get to the fire?

A: Yes. A braddish [brattice] cloth is—if you had a deep room someplace and it wasn't getting enough air, you put a braddish [brattice] cloth across the entry. Instead of the air going straight in, it'll turn and go into this deep room, see. Used to divert air, to change a current, a course of air. But I remember at Barr Coal Company where we had a fire. You know, I told you we had to seal this live mile in the mine. Well, you seal off the entire hole where the cage is at. You just board it across and trowel wood fiber or whatever it is over the top of this hole. Well, you leave a pipe, a three-inch pipe or any opening pipe, capped off like any other pipe. The way we did it, we had magnesia bottles.

Q: Milk of magnesia bottles?

A: Yes, yes. That's right. Because it had a little cap. Remember a cap years ago when they had little wires on it? You could cap that off right away. Well, that's the way that was. So we'd fill this magnesia

---

1Braddish will appear throughout the transcript, as the narrator consistently mispronounced the word brattice in that way. A brattice is a partition, especially one erected in a mine for ventilation. Ed.
Larry Mantowich

A: Yes. And another funny thing in the mine, if a guy got on a drunk or something, and he was in . . . Because when you went in the mine, if you was going to load—I remember when at Barr Coal Company the turn was two guys working together. They had to load forty cars. That's twenty ton apiece. Well, they'd start sweating from the first thing in the morning and they'd sweat until noon, eat dinner, and then they'd sweat until quitting time again. They'd sweat all day long. And if they was on a drunk or something, you could walk in that room and that's all you could smell is pure alcohol. (laughter)

Another funny thing. If you was working beyond the last open crosscut, a little bit too far, why, they called that working ahead of air. Well, you're working in a bottled up place there, and you'd have to leave your open light back at the crosscut and get in there with your coat first thing in the morning and fan your face out so you'd mix up that air, because that would be a pocket of gas in there. So if you'd fan it with your coat, well, then that would mix it up with air, and then you wouldn't light this gas. And if you didn't have very much air in your room and the mule driver would come in and pull your car, that mule would drink up your air about five times faster than a man, you know. (laughter) He's just about drink up all that air that you had in there, just by pulling this one car. (laughter)

Q: So what do you do? Fan some more when the mule's gone?

A: No, because you're active. You're shoveling and everything. That all kept it all fanned out unless you got in there a little bit too deep.

Then you couldn't—you just had to stop shooting in your face and continue
PROOFREADING INSTRUCTIONS FOR NARRATORS

Before this edited transcript of your oral history tapes is typed in final form and made available to researchers, we want to be certain that it is accurate and that you are pleased with it.

As you read the transcript, please keep in mind that most people use language differently when they speak in conversation and when they write. The staff members who worked on your transcript tried to retain the spontaneity and informality of conversation but at the same time make your words clear to the reader. You may feel a little uncomfortable and surprised by the way your words look, but please resist the temptation to "fix up" what you said.

What we want you to do is this:

1. Fill in any blanks. Because of background noise or lack of familiarity with the subject matter we may have been unable to hear or recognize some words. If so, we have left a blank. Write on a separate sheet of paper if you need more space, but be sure to identify each separate sheet with the transcript page number. If there is more than one blank on the page, tell us which blank you are filling.

2. Pay special attention to the spelling of the names of people and places and of technical terms. We have tried to be accurate, but make any necessary corrections.

3. If you discover that you made a mistake in the interview—that you gave a wrong name, an incorrect date or place—please make that correction.

4. Clarify any sentences we have made notes about in the left margins. Again, use a separate sheet of paper if you need more space. If you wish to expand upon something you said, or change it a little, to make it clear, do so.

5. If you strongly feel that some information should not appear in the final copy, indicate on the transcript what should be deleted.

6. As you review each page, please write your initials at the bottom to indicate that you have approved it.

We have enclosed an explanation of the symbols used by our editors. It should help you understand the changes we've made in the transcript. If you have any questions, do call us at (telephone number).

We're pleased with the transcript's content. We appreciate your taking time to see that it is accurate, and hope you'll be pleased with the final product.
IV. DISSEMINATING ORAL HISTORY
Collecting and processing oral history is a vital and a gratifying experience. But a cabinet of tapes and a shelf of transcripts is only a stock of curiosities unless patrons—both actual and potential—know that it exists, know what it contains, and know how to gain access to its information. Only with such dissemination and accessibility can your collection be considered historical resource material.

Disseminating oral history to the public consists of:

(1) **Serving actual users** by producing such customary finder's aids as the index, table of contents and catalog to provide a comprehensive retrieval system, and

(2) **Reaching the public** by providing information about your collection in reference and bibliographic works, placing your collection within convenient reach of potential users, and publicizing the availability of your collection.
STEP SEVEN: SERVING USERS

Having prepared your transcripts in final form, it is tempting to feel your job is done. You have caught for history a series of interviews with people whose historical information might otherwise have gone unrecorded. That in itself is important, but your collection of memoirs is useless unless those who need your information can find it. Your concern about accessibility can be partly alleviated through such common publishing and library procedures as providing tables of contents, indexing, and cataloging memoirs. These finder's aids will at
least make your material more accessible within your oral history center.

**Indexing your collection is a three-part process consisting of:**

1. the indexing of interview (tape) contents,
2. the indexing of transcripts,
3. the indexing of an entire oral history collection in a card catalog. Each of these may stand alone as a finder's aid, but used in conjunction with the others provides a comprehensive system of retrieval which most facilitates the researcher's/user's task.

**Indexing Tapes**

The first of this three-part system is the indexing of the tapes themselves on the *Interview Contents* sheet. This was previously discussed in detail on pages 38-39. Composed by the interviewer as immediately after the interview as possible, the *Interview Contents* sheet is indispensable for any oral history program. Because the *Interview Contents* descriptions are accompanied by indications of tape time, it is possible to get a helpful perspective on the interview—what major topics and important personal and place names are mentioned. Some programs, because of budget and personnel limitations, must be content with having the tape as the finished product. For them, this *Interview Contents* sheet would be a satisfactory finder's guide because it at least eliminates a researcher's having to listen to an entire tape for usable information.

The following page contains two sample *Interview Contents* sheets. By using these finder's aids, a person researching the effects of the Depression on various segments of the population would quickly be able to locate one such discussion on the McMann tape.
INTERVIEW CONTENTS

NARRATOR'S NAME Townsend, Annabelle

TAPE NO 1

TIME | SUBJECTS
---|---
00 to 03 1. entering nursing school
| 2. flu epidemic, 1917-18
05 to 07 3. nursing: hours of work, afternoons off
| 4. transportation, dress
07 to 14 5. difficulties in becoming a nurse
| 6. medical alcohol and prohibition, gangsters
26 to 28 7. learning to drive
| 8. working for ear, nose & throat specialist
| Side 2
| 00 to 05 9. working for ent. Dr.
| 05 07 10. going back to bedside nursing during WW II

INTERVIEW CONTENTS

NARRATOR'S NAME McMann, Eldridge

TAPE NO 1

TIME | SUBJECTS
---|---
0 to 6 1. personal employment history
| 2. patients working in laundry
21 to 25 3. changes in laundry operations
| 4. laundry production
30 to 33 5. hiring practices
| 6. working schedule
36 to 40 7. Depression's effects on Jacksonville State Hospital
| 8. fire of 1929
44 to 46 9. new laundry building
Indexing Transcripts

If your program has transcripts typed in final form, some further steps in making your oral history material accessible can be taken. For small collections and short interviews, an abbreviated form of transcript index, a table of contents, may be a sufficient help for researchers. It may be quite general in nature, pointing out what is unique about a memoir and the main subjects discussed in its dialogue. A quick glance at this introductory page can give the researcher at least some idea of the document's value and on what several pages to look.

FLO LASLEY MEMOIR

TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patient recreation</td>
<td>1 - 5</td>
</tr>
<tr>
<td>Employee conditions</td>
<td>5 - 6</td>
</tr>
<tr>
<td>Patient recreation</td>
<td>6 - 9</td>
</tr>
<tr>
<td>Hospital farm</td>
<td>9 - 10</td>
</tr>
<tr>
<td>Hospital greenhouse</td>
<td>10 - 11</td>
</tr>
<tr>
<td>Epidemics</td>
<td>12 - 13</td>
</tr>
<tr>
<td>Recreation and volunteer program</td>
<td>14 - 17</td>
</tr>
</tbody>
</table>

A table of contents may follow any format which seems most helpful and clear for users. For some programs, this means merely an expanded preface page, wherein is usually found a brief biographical sketch and summary of the interview's contents.
If your program contains lengthy memoirs, a larger collection, or has more resources available, you should consider preparing an index to appear at the end of each final-typed transcript. It is important in planning a transcript indexing system to begin to think of your individual transcripts primarily as parts of your collection. Though separately prepared, transcript indexes should be compiled so as to form the basis for future indexing of your entire collection into a card catalog. Transcripts cover many different subjects, and even those which discuss the same subjects often do so from different angles, to different extents and with varying degrees of emphasis. Given the inconsistent degrees of importance placed on the subjects mentioned, it would seem a difficult task to bring continuity to your entire collection. And it is probably only through the perspective to be gained by one person working with all your transcripts that the necessary relative judgments can be made and a cohesive indexing system implemented.

Time and personnel limitations will be factors in deciding whether to compose comprehensive proper name and subject indexes or simply alphabetical indexes of important proper names mentioned in the interviews. There is controversy over the merits of each. Programs which favor only an indexing of proper names believe that researchers realize they must read an entire interview anyway to get the flavor of the historical source and the context of its information. Indeed, Microfilm Corporation of America adheres to this approach, as will be discussed on pages 181 - 184.

Programs which undertake indexing on both a proper name and subject basis feel that despite the amount of extra work involved, such a
comprehensive system saves the researcher's time and energy, especially with long memoirs. They believe that the more concise and detailed the retrieval system, the greater the number of people who will be encouraged to use their oral history material. And that, for them, is the reward in all of this—greater ease of accessibility. Researchers are not prone to go out of their way to investigate material that they cannot at least quickly determine to be of some value to their work. Therefore, to save oral history material from gathering dust and to encourage researchers to use this still unconventional source of historical information, every attempt must be made to make it as available and easy to use as more conventional resources.

How do you prepare an index for an oral history transcript? It is not a simple task. Though there are some important general guidelines, expertise will come mainly through practice. To get some idea of the variety of methods used, you might find Indexes and Indexing by Robert Collison to be helpful reading.

The way an information retrieval system is set up will depend to a great extent on whether you are affiliated with a library. If so, and if your resources are to be available through their facilities on the same basis as theirs, they will probably want you to adopt their procedures and system of acceptable descriptors (subject headings) to ensure continuity for users. If, on the other hand, you are set up independently as an oral history center, you are free to decide upon a system of headings which will be most workable for your program. There is no standard set of subject headings used in common by all libraries, so it would be wise to examine the following reference books to see the differences among various accepted descriptive systems.
Subject Headings Used in the Dictionary Catalog of the Library of Congress, edited by Marguerite Quattlebaum

Sears List of Subject Headings, edited by Barbara Westby

Cross-Reference Index, A Subject Heading Guide, edited by Thomas V. Atkins

Compared with the Library of Congress list, the Sears list is much shorter and simpler in both type and number of scope notes. Its instructions for the use of key headings are easy to understand, and this system would undoubtedly prove adequate for holdings the size of most oral history collections.

The Cross-Reference Index lists subject headings from six sources:

1. Library of Congress, which is used in catalogs of universities and research libraries
2. Sears, which is used in catalogs of schools and public libraries
3. The Readers' Guide to Periodical Literature, an index listing of popular, non-technical, and a few scholarly magazines in many fields
4. The New York Times Index, useful for current events and up-to-date statistical information
5. Public Affairs Information Service Bulletin, an index of current books, pamphlets, periodicals and other material dealing with economics and public affairs
6. Business Periodical Index, a list of articles from selected periodicals dealing with economics, labor, management and taxation among other subjects.
It is thus a good guide to use to compare different orientations and begin to feel which terms will relate best to your subject matter. If part of your collection is a series of interviews on art or legal history, you may also need to consult a specialized art or legal index to find the most accurate terminology to use.

You may want to follow one of these systems strictly, or you may find that a combination of the Library of Congress, Sears and others, for instance, seems fresher or more appropriate and workable for the oral history format. This really must be an ongoing decision, one which is hard to make before actually beginning the indexing process. What is important is that the terms you select should be usable, current, and pertinent to your subject matter.

You must first read an entire transcript for perspective. The Interview Contents sheet will prove helpful in this also, though it cannot be relied upon to supply a thorough picture of an interview. Once you have read through an entire interview and have a feel for its movement, you should sit down with a box file of blank 3 by 5 inch cards, which can be subdivided alphabetically as needed, and begin to carefully reread the transcript. Make note of all proper names which are significantly discussed, as in the following sample transcript page. You should enter only one name per card and indicate at least the narrator's initials somewhere on each card. Such a precaution is especially important if you are working with several transcripts and later on need to make sure the forms of various names agree.
ourselves a lovely but
captain thomas, who is
williams, who is practical
roommates. all of

But

was a non-medical officer
country, and that is captain lemuel penn. to those who do not recognize
this name, captain penn is the army officer who was shot down in georgia
during the late 1950's as he was going back to his home in washington,
after having attended a summer camp. he was shot as he drove along the
highway, by some white people who apparently did it for no reason other
than the fact that they hated black people. it was very sad when i
learned of this, and the country felt very bad about it. he was a
sociologist and was a principal of a high school in washington, d. c.
in fact, if you will read gunnar myrdal's american dilemma, you will
find captain penn's name in the front as one of the contributors to this
book.

as i was sitting in my hut one day on green island, i got a telephone
call, and it said that there was a medical officer down at the airport
If you also plan to index the subjects presented in an interview, it is easiest to begin with relatively general subject headings. It is wise to use a separate card to note each heading and its page references. Jot down enough about one discussion of a subject that you will be able to distinguish it from others; it is preferable to go back later and shorten a heading to make it more concise. This is a time-consuming process, but you will at least be able to save yourself a second intensive reading by adequately identifying various subjects at first. Once you have settled upon a transcript's general subject headings, your task is to identify the most appropriate, most concise descriptors possible, to be used in the final index of the transcript. The more page references which accumulate after an overly generalized entry, chances are the less useful it will be.

---

Omega Psi Phi Fraternity
at Morehouse "Gumbeaters" - 26
at Meharry - 37, 44-45
- steady schedule, student conditions

Army experiences (93rd Division) 49-80
Canalville, Pass. - 49
Antees
Louisiana maneuvers - 50, 51
first note of discrimination in Army heading

Segregation
in Springfield medical profession - 95, 96
in hospitals - 96-98
In the following example, the bottom card obviously gives a more valuable picture of the different aspects of education discussed in one transcript.

But you, as indexer, must be careful not to become a prisoner of the subject headings you have chosen. If the oral history program is interviewing various educators, the above system of concise headings makes sense. However, if the series of interviews was conducted within a black community, it is likely that the issue of discrimination is of enough importance that it should be a main subject heading, modified by education. In that case, your index cards would have to be revised to more accurately reflect the discussions in the transcript, as on the next page.
Subdivisions of an extensive subject should be kept consistently within the same level of classification. Some common ways to subdivide are geographically, chronologically, and by more specific topics. For example, if a narrator discusses his early education in a Mexican village and his subsequent language problems while continuing school in Texas, the following topics should logically be noted. But in this arrangement, they would only confuse someone trying to use the index.
The point of view must be consistent. A better arrangement would be:

EDUCATION

Mexico
Elementary
Texas
English versus Spanish language

While this is not vitally important when preparing preliminary subject cards, it should be kept in mind so that final indexing can be done with the least amount of revision and rereading.

The key concept in indexing a transcript is thus to maintain a discriminating eye. A long index may look impressive but be totally useless. Researchers will be looking for fresh information, something of substance about a particular subject, person, place or event. So it is not necessary or even desirable to compile references to such detailed instances as the following:

Q: What can you tell us is your opinion and your personal view of Norman Thomas?
A: I thought he was a pretty nice man. I voted for him all the time. I voted for Debs and I think he was the first one I voted for. Oh yes, see my dad used to get the Appeal to Reason when I was a kid. I was exposed to the socialist paper as a young lad. A lot of things that I read there made a lot of good sense to me and I could see that there was a lot to it.
References to Norman Thomas and Eugene Debs would not be necessary. They would only take up a researcher's time, not give him/her anything of informational value in return.

When you have made decisions about the proper names and subject headings to be included in the index of a transcript, you should review them with thought to any cross-references, particularly SEE references, which might be necessary because of duplication. For an index of the depth needed for most oral history transcripts, few cross-references will have to be included. It is mostly in cases where a choice between two nearly synonymous terms needs to be made, as in AGRICULTURE and FARMS AND FARMING, that you, as indexer, must be concerned with cross-referencing. You will need to consider the scope of each memoir and make decisions based on the way certain words relate to a transcript's subject matter. Besides ensuring more concise indexing of a transcript, cross-references of this kind must be worked out with an eye to precedent. The terminology used in one memoir must also be acceptable to and coordinate with that used in any future cataloging done of your entire collection.

For instance, even though AGRICULTURE might not seem too general to the subject matter in one transcript, you would want to use FARMS AND FARMING as a main heading if you anticipated that further interviews would be conducted which primarily discussed other aspects of agriculture, such as maintaining lemon groves or orchards or other more specific facets of agriculture. Your index would thus contain the following entries:

Agriculture, SEE Farms and Farming
Farms and Farming - pp. 6 - 17
You at this point should also make a decision about the manner in which to index place, institution, and agency names. You will note, for instance, that in the index to the Dale Charles Memoir that follows, Dixon State School, Department of Mental Health and Jacksonville State Hospital do not refer to the fact that they are associated with Illinois. Because of the local nature of much oral history material, many programs refer specifically only to the locations of places, institutions, and agencies which are outside their state or region: for example, Atlanta, Georgia.

However, if the scope of your collection of memoirs is such that it encompasses discussions of many widespread places and events, specific locations may have to be noted consistently and a certain amount of repetition tolerated to minimize confusion for users.

INDEX

DALE CHARLES MEMOIR

Atlanta, Georgia 8
Bettag, Otto 1
Dixon State School 3
Elgin State Hospital 1,6,7
Food Manager, duties of 4,10
Illinois Security Hospital 1
Jacksonville State Hospital 4,11,12
Master Menu Plan 3
Mental Health, Department of 1
Mentally retarded 3,4,5
Patients, as employees 5,6
decrease in number of 11,12
and their relations with staff 7,13,14
Public Safety, Department of SEE Mental Health, Department of Socialization 13
State Hospital farms 8
Uniforms, staff 9,10
Once you have settled on the main subject headings you will use in an index, they become essentially permanent and must be used in any other transcripts indexed and in the preparation of a card catalog of your entire collection. One means of ensuring continuity in terminology from one index to another and to an eventual card catalog is to compile a Subject Heading Control List, often called an Authority File. This is an alphabetical arrangement of subject headings, their subdivisions and cross-references, and the forms of proper names you have decided to use.

An Authority File is part of an internal tracing system, to be used by the oral history staff. It is different and separate from an actual card catalog in that no specific memoirs are detailed. It simply makes possible a quick review of the headings used in completed indexes when you undertake further cataloging projects, and helps to eliminate the addition of terms which may be contradictory or superfluous. If you have a very small collection or want to limit the depth of your indexing to only the main subjects of oral history transcripts, a typed list of official headings may be sufficient. Otherwise, a card file which can be expanded and adjusted is most practical.
CARDS IN AN AUTHORITY FILE

- Banks and Banking - Depression
- Banks and Banking
  SEE ALSO
- Automobiles
- Athens, Illinois
- Architecture - Springfield, Illinois
- Anti-Semitism
- American Legion
- American Farm Bureau Federation
- Addams, Jane

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Indexing Your Collection

When a memoir has been indexed, you will probably be familiar enough with the process of transcript dissection that moving on to establish a catalog and shelf list of oral history transcripts will not be difficult.

Programs with limited resources or small collections may find that a sheaf or notebook catalog will adequately serve their users. A sheaf or notebook catalog lists, alphabetically by narrators' names, the interviews in your collection. This is done in looseleaf form and is like a card catalog except that pages are inserted in binders instead of cards in trays. It should include enough information to steer a researcher in the right direction: at least the narrator's name and the focus of his/her interview, the length of the interview in pages and hours, and the interview's status (whether usage is restricted). This data can be pulled from a transcript's preface page, the Interview Contents sheet, and the processing section of the Interview Data Sheet. However, if you are continuing to add memoirs to your collection, this looseleaf alternative is probably not the most viable. The added expense of purchasing files for a card catalog will prove worthwhile, for you can then more easily keep pace with an expanding collection.
Chapin, Lucille Hall (1890 - )
A native of central Illinois describes her childhood and teenage years; Chautauquas; Mechanisburg - Buffalo traction.
Project: Springfield History
Interviewed by Bobbe Herndon 3-22-73
Terms: Open
Length: 30 minutes
15 pages

Charles, Dale (1914 - )
Dietician at the Jacksonville State Hospital, Jacksonville, Illinois discusses development of master menu program for the Illinois Department of Mental Health; changes in food services; funding, dietary building, patient response to dietary practices.
Project: Mental Health Care
Interviewed by Rodger Streitmatter 10-11-72
Terms: Open
Length: 30 minutes
13 pages

Cherniavsky, Nick (1924 - )
A Russian immigrant narrates his life; Manchurian birth; childhood in Shanghai; three army occupations, Chinese communist, Japanese, American; evacuation to Philippines; United Nations camp life and work; resettlement in the United States.
Project: Nick Cherniavsky Memoirs
Interviewed by Bobbe Herndon May and June, 1973
Terms: Open
Length: 15 hours
212 pages
A narrator card catalog set up in a unit card format, similar to the example below, is strongly recommended because of its flexibility.

Cantrall, Evans E. (1884 - )

Retired insurance executive and farmer recalls early family life, schooling; experiences as horse wrangler in Wyoming; early business career in Springfield; race riot of 1908; Home Guard and WW I; return to insurance business as president of Northwestern Mutual Life of Milwaukee; land acquisition; farm supervision and philosophy; growth of Farm Bureau; conservation.

Project: Menard County
Interviewed by Elizabeth Canterbury 10-22, 23-73

Terms: Open  
Length: 3 hours
87 pages

Because you have indexed your memoirs, you have already established official headings and are familiar enough with the contents of the transcripts to quickly compose brief summaries of them for their unit cards.

A catalog in this 3 by 5 inch format would have your interviews arranged alphabetically by narrators' surnames. A maximum amount of concise information can be put on these cards to provide users with a specific idea of which tapes or transcripts will be of value to them.

Data to be recorded should include:

(1) Narrator's name in inverted form, surname first.

Narrator's birthdate and date of death, when applicable.

(2) A breakdown of the major topics discussed during the interviews. To conserve space, this should be written in a telegraphic style,
eliminating all but the highlights of the discussion. It should begin with an identifying phrase about the narrator, perhaps his/her lifelong occupation or connection with the main subject discussed, i.e., why he/she was interviewed. Following this should be noted each major topic discussed. Brevity is all-important. What is desired here is a short biographical sketch—experiences of the narrator and events to which he/she was witness that make the interview valuable historical material.

Member of Progressive Mine Workers union discusses coal mining and union wars in central and southern Illinois; John L. Lewis and the United Mine Workers; marches on Mulkeytown and Taylorville; Easter Sunday, 1935 shooting; ambush at Peerless Mine. Collateral material.

Radio announcer narrates early life and interest in radio; history of WCVS and WCBS in Springfield, Illinois; Voice of America programs; Springfield fires; programming; conflict between Wtax and WCBS; competition; licensing; interviews with local people concerning Abraham Lincoln.

Topics can be rearranged from their order within the interview, especially chronologically, to make a more coherent thumbnail sketch for users to skim. The presence of collateral material such as photographs or journals should be mentioned, for these are often filed separately from tapes or transcripts, and a researcher will probably remain ignorant of their existence without such a notation.

(3) A series statement, i.e., whether the interview was done in connection with others on a particular theme or subject such as coal mining, farming, or Prohibition might well be noted on the card. This will make the researcher aware that there are other related tapes or
transcripts in your collection. Some programs also note whether such a project is complete or still active; that is, whether other interviews are still planned or in process.

(4) The interviewer's name should be included, as well as the date on which the interview was conducted. If the memoir contains more than one interview, include all dates.

(5) Terms of use are important, i.e., whether the interview is open, restricted, or closed.

Open means that the narrator has fully released his/her rights to the interview material and researchers may freely read, cite, and quote it.

Restricted means that the material has some restrictions on usage; that the narrator prefers not to be quoted or that he/she wants certain portions to remain confidential.

Closed interviews are in most cases not available at all to researchers for a stated period of time, often until the death of the narrator.

In the case of restricted and closed interviews, the notations to that effect on these catalog cards should be detailed and amplified on the Interview Data Sheet and within the transcript's preface as well as on the legal release. If an interview has been transcribed, but is not yet in final form, such amplifications should be noted on a sheet of paper attached to the front of the transcript. Such a precaution will ensure that users, who probably will not see the legal release, are informed of restrictions on use.

(6) The length of the interview, both in hours and number of typed pages is necessary. It is best to pencil in the number of pages
until a final copy has been typed.

(7) If the interview is available on microfiche, as discussed on pages 181 - 184, that should be so noted.

(8) If your oral history collection is shelved according to accession numbers, space should be left in the top right hand corner or at the left margin for that number to appear. Shelving systems will be discussed further on pages 168 - 169.

The more information you can include on these unit cards, the better. Without a catalog of some depth, users must embark on a time-consuming search for the material they need.

A comprehensive indexing system facilitates use of the collection. So, depending on personnel and financial factors, many programs also do their best to catalog their interviews by subject in what is known as
a subject card catalog. Researchers investigating a specific subject rather than a narrator's name will find it more direct to begin in this section of the card catalog, particularly in oral history collections that cover many subjects and contain many interviews.

Again, if your collection is to be housed in a library which wishes you to use their cataloging system, be sure to follow their guidelines. However, if you are on your own and free to develop your own information retrieval system, here are some points which you should consider.

Small collections may want to compile a dictionary card catalog, in which main entry (narrator) and subject cards are interfiled in one alphabet. This setup has been traditionally used in American libraries and is familiar to patrons. The principal drawback is that as its size increases, so does the time needed by a user to thoroughly investigate the holdings on a particular subject.
Butchering
Keith, John (1894 -)
Lifelong central Illinois farmer recalls early life, short schooling; canning, preserving; going to town; schoolhouse as center of social area; early farm life.

Brown, Roy
Member of Springfield black community discusses early life on farm and schooling; carriage driver and groom for several families in Springfield; janitor work for

Belleville, Illinois
Wenschoff, Fred
Coal miner discusses strikes, attempts to unionize before 1900; UMW and strikebreakers in Virden, 1898;

Bedford, Virginia (1910 -)
Pleasant Plains, Illinois resident discusses establishment of that district's school lunch program: history, equipment, purchase of food, government surplus; supervision. Collateral material.

Project: Local History

Beardstown, Illinois
Easley, G.G. (1901 -)
Employee of Illinois Bell Telephone discusses early family life and schooling; employment with telephone company as operator, lineman, serviceman; work during

Baxter, Ivan
Longtime resident of Cass County, Illinois narrates personal recollections and county history; first settlers; railroads; Civil War; schools.

Project: Local History
Interviewed by Marjorie Taylor 2-6-73
Terms: Open
Length: 30 mins.
Microfilm 22 pages
Card catalogs divided according to author, title and subject are also common, especially in larger libraries. Such an arrangement makes it easier to search for a subject and its subdivisions since there are no interruptions by unrelated cards.

Oral history material is most efficiently categorized in only two, not three ways: author (narrator) and subject. The catalog should be complete and detailed enough to itemize thoroughly what you have in your holdings and yet not be so complicated or overly detailed that a researcher must waste his/her time or become lost. It should be determined at this point whether the catalog will contain sufficient information to ensure easy, unassisted use or whether a staff person will need to be present to interpret data and answer questions. A self-help catalog should really be self-explanatory or have a set of users' instructions nearby. If the terms of some legal releases stipulate that certain material be restricted or closed, a staff person may be necessary. Try to estimate who your users will be and tailor your card catalog so that it will be most workable for them.

If your office has already compiled indexes for individual transcripts, the task of putting together a subject card catalog will not be difficult. The same descriptors should be employed. The subject headings should be coordinated with the transcript index headings by means of an authority file. A user can then quickly identify which transcripts discuss the subjects he/she is researching, go to the transcript's index, and find the specific pages he/she needs.

If you have not previously indexed your transcripts, subject cataloging can still be done, using a method similar to that described
on pages 132 - 144, but without worrying about page references. Much of the information needed to catalog a transcript by subject can be gleaned from the synopsis of the interview on the unit card. But there is no guarantee that a unit card summary contains all topics which should be included in a subject catalog. A unit card does not provide much room, and some important subjects or related mentioned names may have necessarily been left out.

Bunch, Charles (1902 - )  
Member of Springfield black community discusses his father's rise from slavery; Civil War stories; family life; educational discrimination; Springfield neighborhoods; blacks and school athletics; railroad jobs; poetry; work for five Secretaries of State; black representation in state government; Depression; dress and clothing; gambling; Emancipation Day celebrations  
Project: Black Community  
Interviewed by Rev. N.L. McPherson  
Terms: Open  
Length: 5 hours  
158 pages

Transcripts themselves should be read for such perspective and notes made about the various topics of discussion, as shown on the next page. You, as cataloger, should work with these subject notes and decide the forms for them which you feel should be officially used in indexing and cataloging. The number of transcript pages devoted to various subjects, as indicated in the memoir's index, is also a helpful measure of the importance of each subject which can be used in deciding which subjects deserve to be official headings.
Charles Bunch

railroad job - roundhouse, Centralia
local highway department work - maintenance
locomotive maintenance
work for S. C. I. of State in Springfield
Edward Hughes
black representation in state government
precinct organizer
part
Springfield neighborhoods - Depression years
childhood trips with discrimination
blacks & school athletics
w/ jobs for black mechanics
union problems
Circuses - 1900's
money-making schemes
father's use of slavery
civil war stories
black musical bands
Emancipation Day

You may decide the Charles Bunch unit card should appear under the following headings in a subject catalog:

- Railroads
- Blacks and Politics
- Blacks and Discrimination
- Depression
- Emancipation Day
- Clothing and Dress

An authority file of these terms should then be started, as discussed.
on pages 144 - 145.

There are three relatively easy ways to index your oral history collection for a subject card catalog.

(1) The unit card system can be used to provide a basis for multiple entries for an oral history transcript. Make as many duplicates of the basic unit card as needed to have one for each subject heading which is appropriate for that memoir. Each appropriate subject heading is then typed above (overtyped) the main entry—the narrator’s name—at the top of one of these duplicate cards. That becomes a subject catalog card.

Below is shown the unit card for the John Keith memoir. You will find, on the next page, copies of the series of cards made from it for use in a subject catalog. Each subject underlined on the unit card below has been overtyped on a duplicated card and has become an official subject heading.

---

Keith, John (1894 - )

Lifelong central Illinois farmer recalls early life, short schooling; canning, preserving; going to town; schoolhouse as center of social area; early fertilizers; corn planting with one-row planter; Christmas; making sorghum, hominy; marriage, starting own farm; Depression; butchering; home remedies, doctors, funerals.

Project: Farming

Interviewed by Mary Ann Dillon 4-24-74
Terms: Open Length: 90 mins. 52 pages
MEDICINE
Keith, John (1894 - )

FARMS AND FARMING
Keith, John (1894 - )
Lifelong central Illinois farmer recalls early life,

DEPRESSION
Keith, John (1894 - )
Lifelong central Illinois farmer recalls early life,

CANNING AND PRESERVING
Keith, John (1894 - )
Lifelong central Illinois farmer recalls early life,
short schooling; canning, preserving; going to town;

BUTCHERING
Keith, John (1894 - )
Lifelong central Illinois farmer recalls early life;
short schooling; canning, preserving; going to town;
schoolhouse as center of social area; early fertilizers
corn planting with one-row planter; Christmas; making
sorghum, hominy; marriage, starting own farm; Depres-
sion; butchering; home remedies, doctors, funerals.

Project: Farming
Interviewed by Mary Ann Dillon 4-24-74
Terms: Open
Length: 90 mins.
52 pages
(2) A variation of the unit card system entails much the same duplicating procedure, but has the appropriate subject headings typed only on oversized guide cards. For instance, the subject heading BANKS AND BANKING may be typed on a guide card; immediately following it in the file would be, alphabetically arranged, duplicated unit cards of all those memoirs which discuss that subject.

Schaefer, Maxine K. (1916 - )
Personal secretary of Bank President narrates her

Bunn, Willard (1913 - )
President discusses bank policies and goals; econo-

Bunn, George W., Jr. (1890 - 1973)
Retired President and Board Chairman discusses bank growth; run on bank; branch banking.

Bretz, Geraldine (1909 - )
Woman officer and manager of the television motor

Bettinghaus, George (1899 - )
Retired Vice President and Cashier narrates his

BANKS AND BANKING

SEE ALSO specific banks under place names
In this setup, the subject headings will be more obvious and easily found because of the divisions created by the oversized guide cards. In addition, it is recommended that you type these headings in all capital letters, as do most libraries.

(3) If duplication is too expensive for your oral history program, the subject guide card concept can still prove workable. Only the names of the narrators whose interviews explore those subjects need be listed alphabetically, either directly on the guide card or preferably on separate cards following the guide card.

**BANKS AND BANKING**

SEE ALSO specific banks under place names

Bettinghaus, George
Bretz, Geraldine
Bunn, George W., Jr.
Bunn, Willard
Schaefer, Maxine K.

**OR**

BANKS AND BANKING

SEE ALSO specific banks under place names

Bettinghaus, George
Bretz, Geraldine
Bunn, George W., Jr.
Bunn, Willard
Schaefer, Maxine K.
Such a subject card catalog would have to be used in close conjunction with the basic narrator catalog and would entail a longer procedure for users, who must flip back and forth between the files to find what they need. Adding new names to existing lists would also prove tedious.

For any of these three methods, it is important that the unit card carries, on the back, a record of all subject entries made for that memoir. This makes it easier to retrace your cataloging steps any time it should be necessary—to reclassify or transfer an entry to a new heading. See the example below.

Keith, John (1894 – )
Lifelong central Illinois farmer recalls early life; short schooling; canning, preserving; going to town; schoolhouse as center of social area; early fertilizers; corn planting with one-row planter; Christmas; making sorghum, sion; butchering
Project: Farming
Interviewed by M
Terms: Open

Concise and accurate subject headings are important. Refer to pages 132 - 145 on the indexing of transcripts, for tips on compiling the information necessary for subject cataloging.
Another aspect of preparing the catalog is initiating a workable set of cross-references. The use of SEE and SEE ALSO eliminates a lot of duplication of terms and should lead the user along a path of subject headings and related words directly to the unit cards of the transcripts which will be of value to him/her. It is important to keep in mind who your users will be, what key words they would be likely to use when looking for certain information. When there is a choice among several synonyms or closely related words, this may be the only consideration which can help you decide between them.

A SEE reference tells a user to look under an equivalent main term because the subject heading he/she has chosen isn't used in the catalog. It says, "Nothing here; look elsewhere," as in:

PUBLIC OPINION POLLS
Cook, Nimrod (1904 - )
Retired Vice President of the Cameron Marketing
sumer buying habits; control systems; election results;
ters.

GALLUP POLLS
SEE
PUBLIC OPINION POLLS

19-72
: 90 mins.
56 pages
A SEE ALSO reference gives subject headings for corresponding, comparable and related material in the card catalog. Such references are put in alphabetical order, if more than one, and lead to more specific aspects of the main term, as for example:

**BUTCHERING**
Keith, John (1894 - )

recalls early life, going to town; early fertilizers; Christmas; making own farm; Depressors, funerals.

74
: 90 mins.
: 52 pages

The SEE ALSO reference is also a general information reference. It refers the user from a general subject to the specific instances of which it is composed, as in:

**BANKS AND BANKING**
SEE ALSO

specific banks under place names

This reference system can save space and eliminate a lot of duplication.
Use well-known abbreviations, cross-referenced with cards containing the full titles, as in:

**IWW**
SEE
**INDUSTRIAL WORKERS OF THE WORLD**

**INDUSTRIAL WORKERS OF THE WORLD**

There is no limit to the number of cross-references that may be made. It is important, though, to avoid meaningless ones which will make it more difficult, not easier to search out the information a user needs.

Ideally, the SEE, SEE ALSO system should also work in reverse. For a growing collection, this is imperative. As memoirs are added to the collection, there will be an expansion and probable shift in the descriptors used in your oral history program. To ease this process of change, and the retrieval of cards either no longer useful or that need to be expanded upon, a tracing system should be implemented. Two
aspects of such a system have already been discussed.

(1) The Authority File, which is a compilation of subject headings and proper names in the forms in which you have decided to use them in indexing individual transcripts. This is primarily for internal office use. See pages 144 - 145 for details.

(2) The backs of the unit cards in the narrator catalog should carry a record of all subject entries made for each memoir. See pages

The third part of a tracing system is really the combining of the authority and subject files. Cross-reference notations are made, often on the backs of the guide cards, in the subject card catalog. They coordinate the official subject headings used with the cross-references made from them.

This tracing system makes possible the easy retrieval of an entire series of related cards. At the same time, it enables a user to search out needed material by working through a system of related headings in two directions—either from general to specific or vice versa.
A notation of x means—there is, under the following term in the card catalog, a SEE reference to this official heading. The following example shows a guide card with an official heading and the SEE referenced term noted on its back:

The x would refer a user to another guide card, printed as follows:
A notation of \textit{xx} means—there is, under the following term in the card catalog, a \textit{SEE ALSO} reference to this official heading. A guide card with the following official heading would have, noted on its back:

The \textit{xx} would refer a user back to a guide card, printed as follows:
Many oral history centers shelve their transcripts alphabetically by narrators' surnames. Their narrator catalog then takes on the added function of a shelf list for their collection. The one disadvantage to organizing your transcripts in this way is that it scatters memoirs of a similar nature, which primarily discuss the same subject. Programs which have conducted interviews around specific projects such as coal mining or an area's educational system often prefer to shelve those transcripts together.

If your center is set up in this way, according to projects undertaken, you may wish to code your transcripts numerically. A six-digit numerical system of your choosing would adequately cover additions to a growing collection, and certain blocks of numbers could be set aside for projects that are still in process. This could be done starting with 000001, 000002 and on (as on the following page), or in any other manner which seems to facilitate retrieval. Some programs may prefer to number their interviews according to the order in which they were conducted and received in the oral history office. This is often referred to as an accession numbering system and has no rationale other than the order in which the memoirs are accessioned by your office.

The number allotted each memoir should be noted both on its unit card and on the bound memoir itself. A separate shelf list file should also be compiled, in this case, which would list the memoirs by number, as they are shelved. In addition, collateral materials might be indicated on the unit cards by the use of subscripts and either shelved directly with their respective transcripts or separately according to the same numbering system. The following example shows a sample shelf
list for memoirs arranged according to various projects, i.e., farming and telephone. You will note that the individual memoirs in this case are filed alphabetically within the numbers allotted their respective projects, which are indicated by guide cards. A collection arranged purely according to accession numbers would have guide cards perhaps only every 100 cards, and solely for easy retrieval of a particular memoir or a certain number.
For further reading about cataloging, these books provide good and very basic coverage of the subject: *Library Cataloging* by John Immroth and *Introduction to Cataloging*, Vols. I and II by John J. Boll.

In California, individual cataloging systems have been integrated to form one comprehensive card catalog of oral history collections throughout the state. The California State Library has initiated the California Bibliographic Center for Oral History, and asks that libraries, historical societies and museums send them a catalog card describing each interview they have. Such use of a central filing system for an entire region or state is convenient for users and, at the same time, is a tremendous boon to individual oral history programs in their task of dissemination.
EXERCISE SEVEN: INDEXING A "MINI-MEMOIR"

Following the instructions in Step Seven: Serving Users, prepare a proper name and subject index for the memoir you edited in Exercise Six.
STEP EIGHT: REACHING THE PUBLIC

Some offices have no adequate physical space for users, being primarily collecting and processing centers. If you have this problem, it is particularly important for you to inform the public about the availability of your collection and to use every means possible to make your collection accessible through other facilities such as historical or university libraries.

The methods you decide to use to reach the public will vary with your resources, the nature and scope of your collection, and the groups
or institutions in your area with which you can make cooperative arrangements. This section of the manual will discuss some of the more common approaches to the task of disseminating your oral history memoirs.

Book Catalogs

Many oral history programs regularly publish either a printed book catalog of their holdings or at least a typed list of their annual accessions. These serve partially as finder's aids, but they also publicize the nature and growth of oral history collections. They are advantageous in that the contents of several memoirs can be seen at once, unlike a card catalog, and any number of copies can be made available, so that your collection can be consulted outside the oral history office.

Columbia University, as the oldest and largest oral history collection in the country, publishes a model catalog. It is by far the longest and most elaborate of such books. Their entire collection is organized into a single alphabetical sequence, fully indexed by subjects, projects and proper names.

The format best suited to your oral history collection will depend on the purpose of your catalog, the quantity of information you have to include, the financial resources and methods of printing available to you; and the needs you feel your users will have. The simplest form of citation for you to follow is the same used for your card catalog. Many oral history programs simply duplicate their shelf list cards in serial form. They at least give the information necessary for researchers to make further inquiries about specific interviews.

The following page shows one possible format, which could be expanded as you are able, by arranging interviews topically or according to projects as well as biographically. A further aid would be the
Davenport, Don; Evans, Barb; Ginger, George; McCoach, Caroline

Former one-room school teacher and three former one-room school students compare a one-room school to a two-room school; student attitudes in a one-room school.

Project: One-Room Schools
Interviewed by Jane Stout 2-16-72
Terms: Open
Length: 30 mins.
13 pages

Dunham, James (1934 - )


Project: John F. Kennedy Assassination
Interviewed by Robert Dixon 2-24-72
Terms: Open
Length: 15 mins.

DeWison, Edward (1908 - )

Retired Vice President and Controller discusses the Accrual and Proof Department; Ridgely-Farmers State Bank closure; change in banking practices.

Project: Springfield Marine Bank
Interviewed by John Bucari 7-31-73
Terms: Open
Length: 1 hour
30 pages

Dunigan, Agnes (1900 - )

Springfield, Illinois resident recounts life during World War II; draft board; rationing; home front; civil defense.

Project: Homefront in World War II
Interviewed by JeAnne Wheeler 10-25-72
Terms: Open
Length: 45 mins.

Day, Phoebe Mitchell (1895 - )

Native of Springfield black community discusses early family life and schooling; setting up beautician service; husband's furniture refinishing business; work as matron in state offices; race riot of 1908.

Project: Black Community
Interviewed by Rev. W.L. McPherson 3-25-74
Terms: Open
Length: 90 mins.
39 pages

Easley, C. G. (1901 - )

Employee of Illinois Bell Telephone discusses early family life and schooling; employment with telephone company as operator, lineman, serviceman; work during natural disasters; Depression and Social Security, pensions; job changes as result of WW II; union and strikes; employee-employer relations; Springfield in 1919; Beardstown flood of 1942.

Project: Telephone
Interviewed by Thomas Easley 10-22-73
Terms: Open
Length: 1 hr, 30 mins.
67 pages

DeLong, Eleanor (1911 - )

Hospital laundry technician at Jacksonville State Hospital, Jacksonville, Illinois discusses early life and employment history; laundry operations; use of patient labor; hiring practices; effects of Depression; 1929 fire; new laundry building.

Project: Mental Health Care
Interviewed by Rodger Streitmatter 10-11-72
Terms: Open
Length: 45 mins.
33 pages

Ebers, Herschel W. (1906 - )

Retired Vice President and Cashier discusses the Depression and bank run; changes in banking practices; relations of employee to customer; rationing during World War II.

Project: Springfield Marine Bank
Interviewed by John Bucari 8-22-73
Terms: Open
Length: 1 hour
30 pages
addition of a complete index to the interview entries. You may decide this will be the only place where topical distinctions should be made. Some programs prefer to include an in-process section at the end which lists those oral history tapes received, but not yet in finished form.

What you choose to do will depend on your financial resources and your assessment of the value of a printed catalog for prospective users. The only word of caution offered is that deciding to undertake a project such this must involve a commitment on your part to also undertake the publication of supplementary or revised editions as your collection grows. The cost of keeping a book catalog current is thus high. For this reason, many programs prefer to print short yearly accession lists.

The National Union Catalog of Manuscript Collections is an alphabetical listing of the latest manuscripts (and oral history transcripts) cataloged by the Library of Congress and other North American libraries. Generally housed in all larger libraries, this book catalog is an ideal means of wide dissemination of your oral history collection. NUCMC will supply you with Data Sheets, shown following, on which you are to enter information about the memoirs in your collection. In this way, the Library of Congress is able to translate information from many different types of oral history repositories into uniform entries for inclusion in their volume. The Data Sheet explains the name of your collection (at least ten memoirs related to a certain subject), its location, the approximate years it covers, its size, the narrators involved, and a description of the contents, including important persons, places and events involved.
Name of Repository: Central City University Library, Central City, State

Date: May 1, 1971

Reported by: John J. Jones
Curator, Oral History Collection, Dept. of Special Collections

1. Name of collection and inclusive dates of material:
   Central City politicians; oral history interviews, 1952-1969.
   *Additions to the collection are expected.

2. Principal name around which the collection is formed; i.e., person (full name, birth and death dates), family, business, society, governmental agency, or some other corporate body:
   Central City, State

Give relationship to the collection; i.e., writer ______, addressee ______, collector ______, other (specify) ______

3. Occupation or type of activity of the principal person, family, or corporate body; significant events and dates in the career or activity; and place of residence or location of activity:
   City officials

4. Number of linear shelf feet (if 1 foot or more) ______, or number of items ______. Known ______, or estimated ______.

5. If the collection contains copies of manuscripts, describe the format or reproduction (handwritten or typewritten transcripts, positive or negative photocopies, positive or negative microfilm with no. of feet and give the number or fraction of total of each kind). Give location of originals, and dates and circumstances under which the copies were made:
   Transcripts (21) of original tape recordings. Tapes are retained in the university's Oral History Program Office.
   Copies of the transcripts are deposited in the State Historical Society Library, Super City, State.

6. Full citation of any published or unpublished description, guide, index, calendar, etc.:
   A subject and name card index to the collection is in the library.
   John J. Jones, Central City University's Oral History Collections: A Bibliography and Guide. Central City: Central City University Press, 1970

7. Research restrictions: ______, unrestricted ______. State nature of restriction and when it will be terminated:
   Some of the interviews are closed for specified periods. Information available from the library and in Jones's Bibliography and Guide (see no. 6 above).

OVER
8. Information on literary rights available in repository: Yes X, Do not know ___

9. Nature of acquisition (gift, permanent deposit, etc.); date(s) and source(s) of acquisition and former owner(s):

   Permanently deposited in the library by the Central City University Oral History Program, 1969-70.

10. If this is, or was, part of another collection, state name and relationship:

11. DESCRIPTION OF CONTENT AND SCOPE OF THE COLLECTION.

   This description should cover: types of papers (e.g., correspondence, letters, diaries, documents, etc.); dates, subjects, and types of groups of materials that bulk largest; relationship of the material to specific phases of the career or activity of the principal named in item 2; full names, dates, and biographical identification of other persons and names of corporate bodies significant (by quality and quantity of materials) to the collection, showing dates, types, and subject matter; geographical areas covered; specific events, topics, and historical periods with which the materials deal; and particular items of extraordinary interest.

   Typed transcripts of tape-recorded interviews with Central City politicians, former mayors, councilmen, and city department heads, including sanitation, water and power, urban planning, and engineering. A number of those interviewed were also active in State and national politics and recalled their experiences, including John Ashton Wheeler (1890-1964) former mayor; Roland Porter Jackson (1879-1956) city councilman; Spencer Baird Tuttle (1872-1955) city attorney; and John Austin Barlowe (1899-1967) municipal court judge. A number of the interviews were conducted by Allen Boyd Longworth (1909- ), Professor of History, Central City University.
The information on these Data Sheets is printed on 3 by 5 cards, compiled, and published serially in book form to be distributed to larger libraries throughout the country. For further information and Data Sheets, write to:

Mrs. Arline Custer
Editor, NUCMC
Descriptive Cataloging Division
Manuscripts Division
Library of Congress
Washington, D.C. 20540

Regional and Statewide Cooperation

Some scattered regional and statewide projects have developed along similar lines. Many of them have tried to compile bibliographies of the oral history collections in their region to build awareness among interested individuals and institutions of the oral history resources available to them.

In Indiana, the Oral History Roundtable has been formed, an organization of individuals and institutions throughout the state, proposing to exchange information about their respective oral history collections and act as a clearinghouse of information for new programs in Indiana. With this intent, they have held workshops, put out a quarterly newsletter, The Recorder, and published A Survey of Oral History Collections in Indiana. The State Library has been steadily expanding their oral history files since 1967, and they hope in the future to institute some sort of central bibliographical filing system of oral history collections throughout the state.

This and similar projects seem to point the way toward more cooperative use of oral history materials. So far, the beginnings of extensive interlibrary loan arrangements have been few. The reason
for this has been seen by some as "the custodial mentality" of oral historians, but is more likely a function of the early stages of development of many programs today. The amount of time, qualified personnel, and money needed to transform the oral history interview into a finished manuscript has kept many programs entirely involved in processing duties.

As greater numbers of these oral history centers mature, there will undoubtedly emerge a more cooperative attitude which will be beneficial to researchers, historians, and oral history alike.

Published Bibliographies

There are other published bibliographies and guides. One is Oral History in the United States: A Directory, written by Gary Shumway and published in 1971 by the Oral History Association. This listed all established oral history programs known in the United States at the time, with summary surveys of their holdings, the size of their collections, and how researchers could go about using the transcripts in which they might be interested. Due to the enormous growth and expansion of the number of oral history projects in the United States over the last few years, though, Shumway's directory is unfortunately now incomplete. Another comprehensive guide is forthcoming. It is Oral History Collections edited by Alan Meckler and Ruth McMullin, and published by R.R. Bowker.

Either or both of these books would be valuable to have in your oral history office for user reference and an in-office survey of the holdings of other programs. They would help you find other oral history centers that are collecting material on subjects similar to yours. Through correspondence with them, you could either expand the number of people served by your own collection or at least have their lists...
available to those researching such topics.

**Additional Repositories**

By establishing efforts along many of the previously mentioned lines, your oral history office can ensure that users will quickly be able to find what they need and that information about your collection will get out to other oral history centers and the interested public. Another excellent means of making sure your memoirs are available is to negotiate an agreement with a public library or an historical research library whereby you send them duplicate copies of your oral history tapes. It is best to choose as a repository some library or historical society which has an actual place to house historical materials and regular users' hours. Such an arrangement will greatly aid you in your efforts to widely disseminate your oral history collection.

**Microfilming**

Another possibility along the same lines is having your transcripts put on microfiche. The number of possible users can be infinitely multiplied in this way. Microfilm Corporation of America at present has contracts with some sixteen institutions to micropublish their oral history collections and advertise their availability in an annual catalog. The use of microfilming systems presents enormous new possibilities for the distribution and accessibility of oral history material and, indeed, may someday help to offset the costs of interview processing. Hopefully, the generally cooperative attitude of those narrators who have agreed to be interviewed will ensure that a sufficient number of them will also be willing to participate to make microfilming a successful means of dissemination. Many may have
fears about nationwide distribution of their memoirs or feel that royalties should belong to them, even though they will probably be minimal.

So microfilming also presents some potential problems that your oral history program should be aware of from the start. You should consider participating in the Microfilm Corporation of America's project early on, so that legal releases may be worded to include authorization to micropublish an interview. Microfilm Corporation of America's suggested legal release format authorizes an oral history program to secure and renew copyright to an oral history memoir and contains a clause by which the narrator agrees to waive rights to any royalties the oral history program might receive through sales. It should also authorize the right to edit, as Microfilm Corporation of America insists their lawyers read all material and be permitted to delete (edit) any sentences which may be "offensive or libelous." Unless the legal release form used by your office contains a waiver clause broad enough to cover such publishing and use as microfilming entails, the narrator will retain his right to such use and the royalties therefrom. The next page shows a sample legal release which would cover all such contingencies as would be encountered in the microfilming process.

One advantage to sending your transcribed interviews to Microfilm Corporation of America for micropublishing is that they will compile an index of proper names for each memoir. Their processing (reading, indexing, microfiching) is supposed to be complete in 90 days once they have received enough material to fill a 35 mm. reel from which to work. For an oral history program with a small staff, this indexing can be a help.
For and in consideration of the participation by Giant City Library
in any program involving the dissemination of tape recorded memoirs and
oral history material for publication, copyright, and other uses, I hereby
release all right, title, or interest in and to all of my tape-recorded
memoirs to Giant City Library and declare that they may be used with-
out any restriction whatsoever and may be copyrighted and published by the
said Giant City Library, which may also assign said copyright and publication
rights to serious research scholars.

In addition to the rights and authority given to you under the pre-
ceding paragraph, I hereby authorize you to edit, publish, sell and/or
license the use of my Oral History memoir in any other manner which the
said Giant City Library considers to be desirable and I waive any claim to any pay-
ments which may be received as a consequence thereof by the Giant City Library.

PLACE Giant City
       Oklahoma
DATE 2/21/75

Mary Whitefeather
(Interviewee)

Martha Venness
(for Giant City Library)
The multiple-access index Microfilm Corporation of America has been planning to compile will also prove highly advantageous to participating oral history programs. Although this has been in process for several years and its status remains uncertain at present, hopefully it will be completed in the near future. Historians, archivists, students and interested others will then be able to search memoirs in three ways: by narrators' names; by the subjects covered in the interviews; and by the names of people discussed therein. Such a central clearinghouse of oral history material would be one of the most valuable ways to disseminate your oral history collection. When it is in usable form, Microfilm Corporation of America's index will provide great dividends by making your historical resources accessible on a nationwide scale.

For further information, write to:

Jean S. Reid, Director of Information
Microfilm Corporation of America
21 Harristown Road
Glenrock, New Jersey 07452

Publicity

Many oral history programs, especially younger and smaller ones, need to inform and stimulate the public as well as serve it with finder's aids. Publicizing what you have is an important part of the larger job of dissemination; without it, the best catalogs and indexes may get little use.

There are many ways to inform the public about your oral history collection, and the best approach in your case probably depends on local or special circumstances. But obviously it helps to attract attention in local media, including newspapers, magazines, radio and
Oral History Accents Common Man

Program on Oral History at SSU

Donates to Historical Library

Oral history members are a natural subject for feature
stories in a hometown newspaper; invite local reporters to scan your
collection. Some oral history centers supply tapes for regular radio
broadcasting of a "voices of history" program. Such publicity not
only educates the reading and listening public about oral history
in general and your own work in particular, but it often stimulates
persons to volunteer as narrators or helpers.

State Journal Register

State Journal Register

Illinois History

Oral History meets the public in a new workshop at SSU Saturday
Oral history meetings will be held at 8 a.m. in the

State Journal Register

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Another approach is to reach the public by providing various services to local organizations and groups. These can range from giving addresses or playing tapes in school classrooms and at club meetings to providing training or advice on interviewing to interested groups. While such activities may consume valuable time, they invariably widen the public knowledge and appreciation of what you are doing, and thus enhance your prospects for increasing the number of patrons.

School teachers might appreciate an opportunity to assign their students to some special research on local history. Tell them about your collection and invite them to send students.

Wider dissemination can come from announcements in scholarly journals, state organization newsletters, convention meetings, popular magazines and other regional or national media. Encourage reporters and magazine editors to write news stories about your work, or submit your own articles for publication.

Once you embark on a publicizing campaign, you are likely to discover that additional opportunities and requests tend to follow in rapid and gratifying order.
When you have cataloged a transcript, made one copy for Microfilm Corporation of America, and sent another to any additional repositories you have chosen, mark the appropriate boxes on the Interview Data Sheet. Extra spaces on that sheet have been provided for other dissemination efforts you may have undertaken, such as a radio program or the compilation of a book catalog of your collection. Those boxes should also be filled in when you have used a memoir in any of those particular ways. A full record of the uses to which a memoir has been put should be maintained on the Interview Data Sheet by your office.

<table>
<thead>
<tr>
<th>NARRATOR: Harold S. Johnson</th>
<th>ADDRESS: 1127 38th Street, Indianapolis, Indiana</th>
<th>PHONE: 643-2552</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIRTHDATE: 1/1/35</td>
<td>BIRTHPLACE: Brooklyn, New York</td>
<td>INTERVIEWER: Jane Rogers</td>
</tr>
</tbody>
</table>

**DATE(S) AND PLACE OF INTERVIEW(S):**
- 7/14/35: Indiana's Home
- 7/18/35: Indiana's Home
- 7/20/35: Indiana's Home

**COLLATERAL MATERIAL:** Yes [ ] No [X]

**TERMS:** Open

---

**Interview Data Sheet**

This section is to be completed by the Interviewer.

**This section is for office use. Write the date in the larger column and check the smaller one to record each process.**

<table>
<thead>
<tr>
<th>Transcribing</th>
<th>Biting</th>
<th>Review</th>
<th>Final Typing</th>
<th>Duplicating</th>
<th>Distribution/Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Processed by</td>
<td>Pages</td>
<td>Total Time</td>
<td>Processed by</td>
<td>Total Time</td>
<td>Processed by</td>
</tr>
<tr>
<td>---------------</td>
<td>--------</td>
<td>------------</td>
<td>--------------</td>
<td>-------------</td>
<td>--------------</td>
</tr>
<tr>
<td>1</td>
<td>12/9/35</td>
<td>37</td>
<td>8/4</td>
<td>12/5/35</td>
<td>10</td>
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<tr>
<td>2</td>
<td>12/15/34</td>
<td>31</td>
<td>5/4</td>
<td>12/15/34</td>
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<td>3</td>
<td>12/15/35</td>
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<td>8/4</td>
<td>12/14/35</td>
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<td>3/4</td>
<td>12/15/36</td>
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<td>12/15/37</td>
<td>36</td>
<td>8/4</td>
<td>12/15/37</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>12/15/38</td>
<td>37</td>
<td>8/4</td>
<td>12/15/38</td>
<td>9</td>
</tr>
</tbody>
</table>
V. MANAGING ORAL HISTORY
Whether you are launching an ambitious full-scale oral history program or simply pursuing an interest that may or may not grow, there are some basic principles and guidelines of administration, staffing and equipping that merit careful attention.

**Equipment**

Your first decision, and a perennial issue among oral historians, is whether to employ reel-to-reel or cassette recorders and tape. Both have their virtues and failings. Most oral history programs that have been active for some time began with reel-to-reel equipment because that was what was available at the time. It is awkward and expensive to shift modes, which probably explains why the majority of programs still use reels today. Tape reels and reel-to-reel equipment are more expensive and bulky than their cassette competitors, but they also offer better sound fidelity. Improvements in cassette technology and the development of satisfactory cassette transcribing equipment make it a preferred choice today. Cassette tapes and recorders are much simpler, more convenient and more economical for interviewing purposes, and new product lines of cassette transcribers are quite satisfactory for office use. Another advantage of cassettes is the ability to prevent mistaken erasures once
you have recorded an interviewer. By removing the two small plastic tabs in the back of the cassette, you effectively lock out the recording function.

Your recorder(s) should be mechanically dependable, economical, simple to operate and portable. Experience has shown that the sound reproduction and mechanical dependability of cassette machines retailing for less than $40 is poor, making the purchase of such equipment a bad investment. On the other hand, it is not necessary to purchase the most expensive recorders, which cost $150 or more. Basic features to seek are the battery/AC power option, standard controls (playback volume, play, record, rewind, and fast-forward functions), end-of-tape alarm, automatic input volume control, and remote microphone. Built-in microphones, which are featured on some equipment, are convenient but inferior in recording quality, because they pick up motor vibrations. Other useful but necessary features are a rechargeable power pack, tape counter and record/battery level indicator.

In recent years manufacturers have developed greatly improved cassette transcribing equipment, virtually eliminating the risks of tape
jamming and breakage. Electronic and dictating equipment manufacturers offer transcribers for retail prices ranging from $250 to $600. Basic features to consider are a comfortable earphone or headset, variable speed control, stop/play/rewind foot pedal, fast-forward function, built-in speaker, and tape counter.

If you are operating on a slender budget Sony Corporation offers a tape recorder (Sony TC-70) that can be used for transcribing purposes as well as recording. It has a special review control which enables you to back space while still in the play mode. While lacking the sound fidelity, convenience and durability of transcribers it nevertheless can serve a dual purpose for beginners, and it costs less than $100.

Office style typewriters are needed for transcribing. While electric machines may be preferable over manuals, the only basic feature to seek is triple-spacing. Also, cloth ribbons are more economical than carbon ribbons.

Transcribers ordinarily are equipped with lightweight earphones rather than headsets. Some people prefer these, but others find them uncomfortable or of inferior quality for precise listening. High quality headsets (price range $25 to $50 each) can be purchased in such a case.

Storage equipment will become an issue for any fast-growing oral history office. Equipment and even tapes can be stored in simple metal storage cabinets, though specialized tape storage equipment is also available at a higher cost. In either event, it is important to store tape in a metal cabinet in order to reduce chances of damage from magnetic fields. Vertical file cabinets can store transcripts and other materials in process. Standard library shelving and archival containers are the proper way to store finished memoirs and collateral materials.
Supplies

It is unwise to save money by purchasing off-brand or inferior recording tape. Not only will sound fidelity be inferior but the risk of breakage, jamming and deterioration will be greater. Cassette tapes are available in lengths of 30, 60, 90 and 120 minutes. In the experience of most oral history offices, the 30-minute length is inadequate and the 120-minute tape has a dangerous habit of jamming.

Other incidental supplies are typing and carbon paper, ruled note-pads, and plenty of red pens or pencils for editing. For transcribing you can use inexpensive but durable typing paper. The final typescript should be on high quality, heavy non-acidic paper.

Protecting Tapes and Equipment

While good quality tapes and recording equipment are durable, you must exercise care in safeguarding them from loss, malfunction and deterioration. It is prudent (albeit expensive) to make duplicates of your tapes, storing the master tape in a secure place and using the copy for all processing activities and patron requests. Tapes should be stored in the proper environment, which is the comfort level of temperature (range of 70's) and humidity (range of 50%). Experts disagree whether tapes should be stored flat or on edge; in either case keep them in a clean metal cabinet to minimize the risks of dust contamination and magnetic field damage. Rewind all tapes periodically (at least annually) in order to prevent warping and other strains that might distort the recorded voices.

Special care should be exercised with all tapes and transcripts that are closed or carry any restrictions as to patron use. They should be kept in a secure area, with access only by staff members who understand
and observe strict rules governing their use.

Tape recorders and transcribers require careful use and regular maintenance. Equipment that is not in use should be protected from dust. Every few weeks you should clean the recording head and cassette housing with a cotton swab dipped in isopropyl alcohol. Periodically use a head demagnetizer to remove residual magnetic impulses that can impair the quality of your recording.

Office Files

Every program will have its distinctive filing system, but there are some general categories and common sense ideas that can help a new office get started. Some form of prospects file (preferably 3 x 5 note cards) is the best way to keep track of prospective narrators. Your tapes (ideally, separate files for masters and duplicates) are best filed alphabetically by narrator's surname, though some programs arrange their tapes in chronological order of production, by project, or by some numbering system. Tape containers should be labeled to simplify filing and retrieving. As soon as you get into the transcribing business, you will need a vertical file of transcripts-in-process, also arranged according to your tape filing system. Collateral materials from your interviews may be stored in a vertical file or in archival containers. Many oral history programs maintain an interview information file for their collections. Data cards or forms (see Interview Data Sheet in packet of model forms) are filed alphabetically by narrator either in a large (5 x 8) card file or a looseleaf binder. This file provides basic information about each interview and also a record of processing steps completed. It is an important tool for efficient and responsible office management. Finished transcripts (at least one master set and one
circulating set) are often filed alphabetically in conventional book shelving, though a numerical cataloging system is also convenient. Basic finder's aids include a shelf list of 3 x 5 card descriptions of each memoir in the collection, plus a cross-referenced narrator and subject card catalog (accompanied by a typed file—authority file—of main entry headings).

Staff

Many oral history programs must depend either partly or wholly on part-time volunteers rather than employed professionals. This produces serious problems of overall direction, planning, training, standardized procedures and continuity, but it also raises possibilities for tapping community resources and enthusiasm. Many service clubs and other local organizations encourage members to perform volunteer duties. Solicit recruits from these sources and then screen them carefully to get a cadre of dependable volunteers. Even then you probably will be disappointed by some attrition in the ranks.

Training volunteers is a time-consuming activity that can be more time and trouble than it's worth if you fail to get much volunteer effort in return. Pep talks and a bit of badgering are often necessary. Not everyone has the ability to interview effectively, no matter how much training they receive. Try to persuade such persons to get involved in transcribing, editing or some other related activity.

While there are many distinct steps in the oral history process, it is desirable to have the same person perform more than one step, if he/she has the proper training. For example, the functions of transcriptionist and editor can be combined in one person whose growing familiarity with that particular memoir will likely result in higher quality and
greater efficiency. In some cases, it is possible to have the same person follow through on a memoir all the way from interviewing to final processing, except for an outside reviewer. This not only improves the product but it may instill a sense of proprietary enthusiasm in that staff member.

In recruiting and screening transcriptionists, you may want to devise a simple 15-minute transcribing test. With this you can not only measure an applicant's speed and skill but also give him/her a trial taste of what the work will be like.

Training staff members involves more than lecturing on the technical aspects of the job. It also includes dialogue or informal seminars on ethical and other less precise matters, and also—most important—practical or "laboratory" experience. You can devise simple training exercises like the ones in this book as experiential activities for each staff member.

Of course, these require follow-up evaluation and individual monitoring, but they accomplish much more in effective training than you will get by simply lecturing. If you are training interviewers, you naturally will concentrate on that phase of the process, but even interviewers should get at least a taste of transcribing and editing so that they will be sensitive to the complex tasks that follow their work.

Budget

There are too many variables among oral history programs to provide a model or minimum budget for beginners. Some groups may need to purchase recording equipment and others may not; some may depend entirely on volunteer labor, others may be obligated or able to employ professionals.
It is possible, however, to tailor a budget if you know certain facts.

Equipment costs can be estimated as follows:

- Cassette tape recorder  $75 (range $50-$150)
- Cassette transcriber  $400 (range $250-$500)
- Typewriter  $150 (range $75-$500)

A rule-of-thumb cost for cassette recording tape is $2 per running hour. Costs of other supplies such as typing paper can be calculated according to local conditions and needs.

The following table gives an approximate idea of the work involved in oral history interviewing. It is based on one hour's worth of tape recorded interview.

<table>
<thead>
<tr>
<th>Estimated Labor to Produce and Process One Hour Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Getting Ready</td>
</tr>
<tr>
<td>Interviewing</td>
</tr>
<tr>
<td>Transcribing (24-40 pages)</td>
</tr>
<tr>
<td>Auditing</td>
</tr>
<tr>
<td>Editing</td>
</tr>
<tr>
<td>Finishing Touches</td>
</tr>
<tr>
<td>Related Tasks</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

While actual experiences will vary considerably according to total length of the interview and other variables, the above estimate represents a reasonably typical case. Your actual costs can be estimated by multiplying the number of hours by hourly labor costs for each step that you cannot perform with volunteer help.

Another useful but crude rule-of-thumb is that it costs from $7 to $10 for every page of transcript produced. This figure includes labor
and materials costs. Assuming that a typical one-hour interview would yield 30 pages of transcript, you might calculate that total labor and materials costs for processing a one-hour interview would be from $210 to $300.

The high cost of oral history requires prudent management, as much streamlining as possible, and also some professional judgment about priorities. Since the heaviest costs come with processing tapes into transcripts, you can stretch a budget by screening all tapes and deciding which ones merit the investment of transcribing and editing. Every oral history program has its share of poor interviews which do not warrant expensive processing.

Funds to support an oral history budget can come from many sources. At least some continuing institutional support (from a university, library, historical society, etc.) is virtually essential, in order to assure stable effort during the lag (one year or even longer) between starting work and having a product (finished transcripts) to demonstrate its worth. Beyond this steady support oral history programs are eligible to receive foundation and other special grants to expand their activities. It also is possible to enter into contractual agreements with corporations and public and private agencies whereby you conduct a special oral history project in return for complete or partial financial subsidy.

Establishing Priorities

One danger of any volunteer operation is lack of direction. Some central individual or perhaps an advisory committee must set priorities not only on whom to interview but which tapes to process first, how to stretch limited budgets and how to delegate tasks efficiently. This overall direction also applies to monitoring quality control over every
phase of the work, supervising each staff member's activities and adhering to the highest ethical and legal standards. Among the ethical and legal concerns of your office are the following:

1. that you fully understand copyright law and communicate it to staff members as well as narrators. This means that everyone involved be informed about their rights and responsibilities and that you as manager have access to legal or professional advice concerning copyright, libel, slander, etc.

2. that you and others in your office always explain your program's purpose fully to narrators, and that you afford narrators all reasonable rights and privileges, including the opportunity to review edited copy.

3. that you ensure safety and security for your collection of tapes, transcripts and collateral materials, particularly those that carry restrictions as to use.

4. that you be equally scrupulous in securing the working files and off-the-record data that you collect.

5. that all of the transcribing and editing performed by your program be motivated and guided by the principle of fidelity to the spoken word, as explained in Chapter III, Processing Oral History.

Professional Awareness and Assistance

Even the smallest oral history venture needs to address itself to matters of common professional concern, and it will gain from such attention. Joining the Oral History Association and participating

Oral History Association
Waterman Building
University of Vermont
Burlington, Vermont 05401
in its activities is the most important way to accomplish this. The OHA is an organization of both full-time professionals and amateurs; its Newsletter, other publications (see Bibliography in Appendix), and annual meetings are an invaluable source of professional enrichment and comradeship. Though it has grown rapidly in recent years, the OHA still is a friendly group, and its meetings have an informal atmosphere that makes even the newest recruit feel comfortable. In recent years, its annual National Colloquium has featured a preliminary training workshop for novices.

Corresponding with other oral historians is another means of professional association. In some states, practitioners have established informal organizations that provide periodic and convenient opportunities for sharing ideas.

Develop a working library of oral history materials, including technical publications, articles, exemplary books based on oral history and reference works. The Bibliography in this book (see Appendix) is a good place to begin selecting library acquisitions.

The Oral History Association has adopted a statement of "Goals and Guidelines" which can serve any oral history program as an operating creed. The statement follows.

Oral History Association

Goals and Guidelines

The Oral History Association recognizes Oral History for what it is— a method of gathering a body of historical information in oral form usually on tape. Because the scholarly community is involved in both the production and use of oral history, the Association recognizes an obligation and an opportunity on the part of all concerned to make this type of historical source as authentic and as useful as possible.
Guidelines for the Interviewee:

1. The person who is interviewed should be selected carefully and his wishes must govern the conduct of the interview.

2. Before undertaking a taped interview for the purpose stated above, the interviewee (or narrator) should be clear in his mind regarding mutual rights with respect to tapes and transcripts made from them. This includes such things as: seal privilege, literary rights, prior use, fiduciary relationships, the right to edit the tape transcriptions, and the right to determine whether the tape is to be disposed of or preserved.

3. It is important that the interviewee fully understand the project, and that in view of costs and effort involved, he assumes a willingness to give useful information on the subject being pursued.

Guidelines for the Interviewer:

1. It should be the objective of the interviewer to gather information that will be of scholarly usefulness in the present and the future. The interviewer who is collecting oral history materials for his own individual research should always bear in mind his broader objective.

2. In order to obtain a tape of maximum worth as a historical document, it is incumbent upon the interviewer to be thoroughly grounded in the background and experience of the person being interviewed, and, where appropriate and if at all feasible, to review the papers of the interviewee before conducting the interview. In conducting the interview an effort should be made to provide enough information to the interviewee to assist his recall.

3. It is important that all interviews be conducted in a spirit of objectivity and scholarly integrity and in accordance with stipulations agreed upon.

Guidelines for Sponsoring Institutions:

1. Subject to meeting the conditions as prescribed by interviewees, it will be the obligation of sponsoring institutions to prepare easily usable tapes and/or accurate typed transcriptions, and properly to identify, index, and preserve such oral history records for use by the scholarly community, and to state clearly the provisions that govern their use.
# EXERCISE EIGHT: CHECKLIST FOR PURCHASING EQUIPMENT

If you are considering the purchase of cassette recording and transcribing equipment, take this checklist along when you shop.

## Tape Recorders

<table>
<thead>
<tr>
<th>Feature</th>
<th>Model #1</th>
<th>Model #2</th>
<th>Model #3</th>
<th>Model #4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Battery/AC Power Option</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Standard Controls</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End-of-tape Alarm</td>
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## Transcribers

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POSTSCRIPT

A persistent and central theme of this book has been its emphasis upon the complexity and gravity of oral history. Collecting, processing and disseminating this distinctive historical resource is a serious business, and must not be undertaken lightly or casually. The human memory is a scarce resource; we cannot afford to tap it frivolously or squander it on ill-prepared interviewing. Civil liberties are precious rights that must not be jeopardized by unethical or unscrupulous practices. High standards in both the historical and librarian professions obligate the oral historian to perform all tasks responsibly and diligently. Oral history's substantial investments in time, energy and money require every practitioner to work hard and economize. The inevitable presence of historical trivia in any memoirs collection compels us to make painful decisions about priorities.

While summarizing and thus reasserting these sobering thoughts, the authors wish to close on a lighter and more encouraging note. First, we believe that proficiency in any oral history skill can be learned. It may take careful reading and repeated practice, but you can master the intricacies of indexing, the concepts of editing and the craft of
interviewing. It can be done, or the authors would not have written a book telling how to do it.

Second, the practicing oral historian will quickly discover significant and often unexpected rewards in this work. There is the pleasure in learning about your own community, your nation or the human condition generally. There is the joy of new friends; one of oral history's serendipities is the warm friendships that grow out of interviewing. There is the incalculable gratification that comes from unearthing unique historical data. No matter its modest scope or humble substance, any oral history memoir adds something to our treasury of preserved history. You, as an interviewer, transcriptionist or whatever, are helping preserve and illuminate the past. Yours is a distinctive and thus personally rewarding activity. By contributing to society's collective self-knowledge, you gain a heightened sense of individual worth.
APPENDIX A

GLOSSARY
Accession - a memoir newly received by an oral history office. Many programs periodically issue a list of accessions to inform users and as a public relations gesture.

Audit/Auditor - to simultaneously listen to the tape and read the rough transcript, correcting transcribing errors and omissions in order to prepare a verbatim transcript ready for editing.

Authority File or List - a record of the exact form of each heading and the references leading to it in a particular catalog. If on cards, it is called an authority file, each heading being listed on a separate card; if on sheets, it is called an authority list.

Book Catalog - a catalog in the form of a book, not one which lists books.

Card Catalog - a catalog consisting of cards.

Collateral Material - personal materials of the narrator such as scrapbooks, photographs, newspaper clippings, etc. which contribute to the information given in an oral history interview.

Descriptor - a subject heading under which a memoir is cataloged.

Dictionary Catalog - a catalog in which cards are interfiled in one alphabet with both main entry and subject cards.

Edit/Editor - to work on the audited transcript for the purpose of producing the rough draft of the final copy, being certain that the edited transcript has clarity, is punctuated and worded to reflect the formal or informal tone of the interview, reads smoothly and maintains the individuality of the speakers.

Editing Symbols - standardized marks used to indicate what changes are made and where when auditing, editing and reviewing a transcript.

Entry - the complete description about any item, a bibliographical entity, in a catalog.

Final Typing - the typing of the edited, reviewed and reread transcript to produce the copy which will be duplicated for bound memoirs or from which type will be set for printing the pages for the bound memoir.

Headset/Earphone - listening devices which come with the transcriber and which the transcriptionist places on his/her head or into the ears.

Index - an alphabetical list of names, places, topics giving reference to the pages on which they are mentioned in a transcript. Usually found at the back of a transcript. In addition, a tape may be indexed by time segments rather than pages. Cataloging is the indexing of entire oral history collection.
Interview Contents - a table of contents or index of a tape summarizing the topics covered as they occur in an oral history interview. Usually divided according to time segments.

Interview Data Sheet - a form providing basic biographical and related information for each oral history narrator; also a work sheet to be used in the oral history office by which the status of a memoir can be quickly ascertained.

Interviewer - a trained oral historian who conducts interviews with narrators (subjects).

Interviewer's Comments - post-interview observations by an interviewer of the interview setting, likely value of the interview and veracity of the narrator.

Interviewer's Notes and Word List - a list of all proper names and unfamiliar terms made by the interviewer with the narrator's assistance and for the convenience and accuracy of the transcriptionist; also includes notes about passages which may be hard to understand or are to be kept in confidence.

Memoir - an oral history transcript, representing all of the interviews by one interviewer with one narrator.

Microfiche - a sheet of microfilm (a film upon which oral history memoirs are photographed greatly reduced in size), usually measuring four by six inches, upon which transcript pages are reproduced in serial form.

Narrator/Interviewee/Subject - a person whose eyewitness historical recollections are the object of an oral history interview.

Proofreading - a reading done by two persons, one reading the rough final transcript and the other checking the final typed copy against it.

Release, legal - an open release is one in which the narrator has fully released his/her rights to the interview material and researchers may freely read, cite and quote it. A restricted memoir has a release which makes some restrictions on usage; that the narrator prefers not to be quoted or that he/she wants certain portions to remain confidential. A closed memoir has a release which states that the material will not be available for use for a certain period of time.

Reread - a check of the edited transcript by the editor or another staff member for clarity and semantic flow before it goes to the narrator for review; also, a review for the same reason by the editor after the transcript is returned by the narrator and before it is final typed.
Review – the narrator's reading of the edited transcript to ascertain that it reflects his/her intended meaning, during which clarifications, corrections, additions, explanations, and (a minimum of) deletions can be made.

Rules of Style – the guidelines used in processing to ensure that the format of abbreviations, numbers, punctuation, etc. in the finished memoir is consistent with common and/or comprehensible usage.

SEE Reference – a reference which directs the researcher to look under an equivalent main term because the chosen subject heading isn’t used in a catalog or index.

SEE ALSO Reference – a reference which gives subject headings for corresponding, comparable and related material, in alphabetical order in a catalog or index.

Shelf List – a list or file of cards in the order in which the transcripts are shelved, usually alphabetically by narrators' surnames.

Subject Card Catalog – a catalog which groups cards so that transcripts which discuss the same subject are listed next to each other. As opposed to a narrator card catalog, which lists transcripts alphabetically by narrator.

Table of Contents – a list of the divisions of a transcript in subject matter, arranged in the sequence in which they appear in the transcript and listing the pages on which they begin.

Tracing System – the notes needed to locate or trace other, related cards filed in a catalog. Composed of three parts: (1) an authority file, (2) the records of added entries, on the unit cards, under which another, overtyped copy of the unit card is filed, (3) the cross-reference notations made on the backs of the guide cards in the subject card catalog (x and xx).

Transcribe – to present in typewritten or handwritten form an accurate and complete account of the taped interview.

Transcriber – the machine which plays the tape during transcription.

Transcript – the typed or handwritten account of an interview; referred to as the rough transcript until it is audited; the audited transcript until edited, etc.

Transcriptionist – the person who does the transcribing.
APPENDIX B

RULES OF STYLE
### Rules of Style

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Preface.

Style refers to printing style or format. A transcript which follows recognized or at least consistent and understandable standards of style is easier to read. Transcriptionists and auditors should be familiar with these Rules of Style so that transcripts will need a minimum of change during editing. Editors have final responsibility for applying the Rules. Final typists will find it easier to understand what they are typing when they are familiar with the Rules.

These Rules do not cover the most elementary rules of grammar. They do include commonly encountered and particularly troublesome style problems. You will probably have to use additional resources such as a book on style or grammar to decide how to handle some problems. But because you are working with casual spoken language and those resources were written primarily for formal language, you may not find the solutions you need there. Novels with plenty of dialogue or books based on oral history interviews are also good resources.

If you fail to find a ready-made answer, consult with co-workers and use your own judgement to work out a solution. Follow existing rules as closely as possible so that the chosen form of expression will be recognizable and understandable to the reader.
I. ABBREVIATIONS

A. The one hard and fast rule for using abbreviations is that any abbreviation appearing in the transcript must be a reflection of its use by the speaker. Do not abbreviate what he/she said. Therefore, words like the following must always be fully expressed in an oral history transcript even though their abbreviations are commonly used and understood in writing.

1. words like "et cetera," "versus," "okay"
2. words like "Street," "Avenue," "Building"
3. words that express weights and measurements like "ton," "foot"

B. Abbreviations used by the speaker should be typed in the transcript in order to accurately reflect the interview (except years, see Section VI., E.). However, some abbreviations will require clarifying explanation.

1. Abbreviations such as the following are so commonly used in both speech and writing that they can be understood from context and need no explanation. (Note how the apostrophe is used.)

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
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<td>D.T.'s</td>
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<tr>
<td>K.O.'s</td>
<td>photos</td>
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<td>cons</td>
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<td>Ph.D.</td>
<td>B.V.D.'s</td>
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<td>I.Q.</td>
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2. Jargon or colloquialisms which are not generally familiar should be explained the first time they appear by inserting the meaning, within brackets, after the word. If the explanation requires more than a few words, an explanatory footnote should be used instead. (See instructions for footnotes in Section IV.)

Con Con [Illinois Constitutional Convention of 1970]
blackdamp [a concentration of carbon dioxide in a coal mine]
on the q.t. [quietly; on the sly]

3. Spoken abbreviations of the names of governmental agencies and social or business organizations which may not be immediately recognized by the average reader should be identified the first time they appear by inserting the full name, within brackets, after the word. Verify the official spelling and capitalization of the full name.
4. If the speaker uses an abbreviation but says the "of" or "and" which occur in the full name, type it.

| U.S. of A. | AF of L | AT and T |

5. Some abbreviations always appear with periods, some don't.

| A.D. | B.C. | C.O.D. | a.m. | p.m. | U.S. |—but—USA | U.N. |

When in doubt, follow the suggestion from Words Into Type that periods are not necessary in abbreviations of three or more letters.

6. When a decision is made on the style of any abbreviation, that form should be written on the editor's word list for easy reference in ensuring that it will appear in the same form throughout the transcript. (see pages 101 - 102.)

II. BRACKETS AND PARENTHESES

A. Brackets are used to indicate that the words within them were not on the tape.

1. Brackets cannot be replaced with parentheses. If your typewriter does not have brackets, make your own by typing the diagonal mark where the brackets would go and then draw in top and bottom lines with a fine point pen /\ or leave an extra space and draw in your own /\.

2. Bracket major editorial insertions made to provide clarity.

   a. Major verbs, pronoun antecedents and some explanatory words are bracketed.

   b. See Section I. above for use with Abbreviations.

   c. See Section V. below for use with Names.

B. Parentheses are used to enclose typed notations of action or emotion. Make such explanatory notes telegraphic; capitalization and periods are not necessary.

   1. Action may consist of

      a. an interruption of taping—even those apparent from context.
A: I found only a little... (phone rings, taping stopped and started again)
Q: Before the phone rang and we stopped, you were telling me about your experience with the Salvation Army.

or

A: It's hard to remember. Turn that off a minute. (taping stops and starts again) It wasn't like I said. What really happened was that we all went.

b. an interruption not obvious from context.

A: Well, let me find that. (walks away and part of narrative is inaudible)... it shows how we worked.

or

A: That is here somewhere. (shuffles through papers)

2. Audible expression of emotion

(laughter) if both narrator and interviewer laughed
(laughs) if speaker laughed—especially narrator
(chuckles) if narrator chuckled as he/she spoke
(weeps)
(pounds fist on table)
(pause) a long mid-sentence pause

3. Do not use parentheses to enclose a speaker's parenthetical words. (See Section VIII, Punctuation.)

III. CAPITALIZATION

A. Capitalize the first word in a sentence of related dialogue, of related thought, or of directly quoted material.

I started to leave and, "Hey, Big Boy," she said, "come up and see me some time." I thought, "You bet I will."

or

Yes, this book says, "Our dialect word for whore is La Troiana"—T-R-O-I-A-N-A—"the Trojan woman, a term transmitted orally from a long series of generations by a non-literate people."
Note: when related dialogue, etc. are interrupted and then resumed, the first word within the second set of quotation marks is not capitalized if it does not begin a new sentence.

B. Capitalize and separate with hyphens the letters of a word spelled out by a speaker. (See the above example.)

C. The first word of rules, axioms, slogans or mottos should be capitalized. No quotation marks are needed; note the use of the comma.

Our motto is, Be Prepared.
His favorite saying was, Better late than never.

D. Some geographical terms are capitalized, but only those that make reference to specific places. You can usually tell from context whether or not capitalization is needed.

E. Capitalize historical periods, important events and documents.

the Great Depression—but—the depression of the thirties
the Roaring Twenties—but—the twenties
the Middle Ages—but—medieval
World War I—but—before the war and postwar
the Great War [WWI]—note that this needs to be explained
the Declaration of Independence

F. The words government, state, city, etc.

1. Capitalize such words when they are used in the full name of a government or state, or an agency of that government.

the Government of Mexico
the Government Printing Office
the Nebraska State Historical Library
the State of Wisconsin
the Central City Street Department
the City of Springfield officials

2. Capitalize such words when they are used instead of the full name of a specific government, etc.

The Government will help those flooded-out citizens. No government can provide absolute flood prevention.
The State sent mine inspectors to all mines within Illinois.
The state mine inspector comes every so often.
The City sets tax rates within its boundaries.
There are city taxes and county taxes.
G. Religious terms

1. Capitalize the names of religious denominations, their adherents and their sacred writings. Do not underline the writings.

- Protestantism, a Protestant, the Protestant Episcopal Church
- Catholicism, a Catholic, the Church of Rome
- Judaism, a Jew, Jewish, Reform Judaism, an Orthodoxy congregation
- the Bible, the Talmud, the Koran

H. Trade names

1. Capitalize a trade name you can tell from context is used to specify a specific brand. Notice that the article described by the trade name is not capitalized.

- We like Jello pudding.
- Make a Xerox copy.
- We have a Ford station wagon.

2. Do not capitalize trade names that have come to be considered common nouns when they are used as nouns.

- victrola
- corn flakes
- dictaphone
- kleenex

IV. FOOTNOTES

Lengthy explanatory material should be placed in footnotes rather than in the body of the transcript. Explanatory material consists of definitions, information you know about the subject of the transcript which you think would be helpful to the reader or explanation of the handling of a section of the transcript. The narrator can add or delete explanatory footnotes during his/her review of the transcript.

A. All footnotes must be signed so the reader knows who is providing the information.

1. The editor should sign Ed. or (Editor).

2. Explanations added by the narrator should be signed with the narrator’s name. Ex: (Phyllis Diller)

B. Use arabic numerals in the text to indicate that there is a footnote; do not use asterisks. Footnotes should appear on the page on which they are referenced in the text. Number them sequentially throughout the transcript.
C. The style for footnotes is shown below. Complete instructions for typing them is given in Instructions for Final Typing.

V. NAMES, TITLES

A. The proper forms of the names of agencies and organizations must be verified by the editor. If part of a name is omitted by a speaker, insert that part in brackets.

the Illinois Central [Railroad]

B. Proper names and nicknames mentioned in an interview should be fully and officially identified, within brackets, the first time they appear.

Mrs. [Elizabeth] Jones—use the woman's name, not her husband's.
Mrs. [Elizabeth Smith] Jones—if the maiden name is of historical significance.
John L. [Lewis], Ole John L. [Lewis], Mr. [John L.] Lewis—include the initial if it is important for identification.
Fuzzy [Frank Long], [Frank] Fuzzy Long—the nicknames do not require quotation marks.

C. Capitalize the official titles of books and magazines and underline them. Capitalize and underline the parts of the names of newspapers that appear on their mastheads. Capitalize and underline the names of airplanes.

Words Into Type
Newsweek
The New York Times
Air Force One

Gone with the Wind
the Ladies Home Journal
the St. Louis Post-Dispatch
the Spirit of St. Louis

D. Capitalize and place in quotation marks the major words in the titles of plays, movies and TV programs.

"The Boys in the Band"
"Gone with the Wind"
"To Tell the Truth"

---

1 This is the correct form.
2 You will find this in the packet of sample forms.
VI. NUMBERS

A. General Rules

1. Use words to express
   a. numbers one through twenty
   b. round numbers

   seventy, seven hundred, seventy million

   c. approximate numbers

   about twenty thousand seven hundred people
   oh, like twenty-five copies
   around twenty-three children

   d. isolated numbers—those that occur alone within a space
      of several lines of type.

2. Use numerals to express
   a. numbers over twenty except round, approximate or iso-
      lated numbers

   b. whole numbers which occur with fractions

      The cat weighs 8 1/2 pounds.

   c. numbers in a series and comparable numbers—those which
      all refer to the same thing.

      There are children with 10, 12, 23, and 25
      days of absence in this semester.

B. Special Cases

1. Use words to express the first group mentioned when two
   groups of comparable numbers occur in a sentence.

   Of the women who appalied, three were 18, two were 21
   and thirty-three were over 40.

2. Use words to express numbers which begin a sentence, even
   when you have to insert or rearrange words. Brackets are
   not needed unless your inserting words might be of signifi-
   cance to the reader.
"The year 1929 was bad." when "1929 was a bad year." was verbatim.

"At 2200 Elm Street" when "Twenty-two hundred Elm Street" was verbatim.

3. **Use words to express the first of two numbers which appear together and which might cause confusion if both were expressed in the same form.** Note the use of the hyphen to indicate the compound adjectives.

- eight 1-inch pipes
- two 12-acre homesteads
- thirty-three 25-page pamphlets

4. **Use numerals for the first number in cases like the following.** (See Dimensions: VI, F., 3.)

```
We needed 8 two-by-fours.
```

C. **Addresses and Street Names**

1. **Use numerals for street addresses.**

```
"2000 Elm Street" even if "two thousand Elm Street" was verbatim.
```

2. **Use words for the names of numbered streets or avenues unless three digits would be required.**

```
Fifth Avenue—not—5th Avenue
Forty-second Street—not—42nd Street
101st Street—not—One hundred one (or first) Street
```

D. **Ages follow the General Rules and Special Cases:** VI., A. and B.

E. **Dates and Years**

1. Dates should be made immediately recognizable to the reader. "January the first, nineteen hundred and seventy" would never be used, even if "the" and "and" were verbatim. **Use the common form**, January 1, 1970, when both a day and year are mentioned.

2. **The verbatim is acceptable when only a month and day are mentioned. Use numerals to express the day.**

```
January 1
1 January
January 1st
the 1st of January
```
3. Do not abbreviate years even if that was verbatim; when you type the year, be sure to set it in the correct century.

\[1961-\text{not}-'61\]

4. Decades should be abbreviated when that is verbatim, but use words, no numerals.

\[\text{the fifties-not-the '50's}\]
\[\text{the 1950's, if that was verbatim.}\]

F. Dimensions

1. Express dimensions in numerals.

2. Type "by" rather than "x" and leave a space before and after "by."

\[\text{20 by 45 feet-or-20 feet by 45 feet-}\]
\[\text{whichever is verbatim}\]

3. If no quantitative measurement was mentioned, the dimensions are considered compound adjectives or nouns and are hyphenated. Express the numbers in words and type "-by-".

\[\text{The room was twenty-by-forty-five.}\]
\[\text{A two-by-four held it in place.}\]
\[\text{We bought 18 two-by-fours. (See Special Cases: VI., B., 4.)}\]

G. Fractions

1. Use words to express isolated fractions. Type a hyphen but no spaces between the numerator and the denominator.

\[\text{five-twentieths}\]
\["\text{The jar was one-half full."-but-"The jar was half full." if that is verbatim.}\]

2. Use numerals to express fractions used with whole numbers. Type a diagonal line between the numerator and the denominator.

\[\text{The recipe called for 10 pounds of potatoes, 15 pounds of meat and 2 1/2 pounds of flour.}\]
H. Money

1. Use words
   a. when an amount of money begins a sentence.
      Six dollars and seventy-nine cents was too much.
   b. when it is an isolated round amount of either dollars or cents.
      The price was sixty dollars.
      I found seventy cents.
   c. when it is an approximate amount.
      It was in the vicinity of seven hundred fifty dollars.
   d. when either several round all-dollar amounts or several all-less-than-a-dollar amounts appear in the sentence and are isolated, i.e., no other amounts of money occur within a space of several lines.
      We took home those days ten dollars or twenty dollars; now it's one hundred dollars.
      The trinkets cost seventy-five to ninety cents.

2. Use numerals
   a. when it is an isolated amount of dollars and cents.
      I earned $6.75.
   b. when a round amount appears with other amounts.
      I gave him $50 and he gave me $21 in change.

3. Dollars and zero/cent columns.
   a. In the above example, decimal points and zeros are not used because neither amount required them. In the following example, one amount includes cents, so the decimal point and zero/cent columns are included in the other amount as well.
      I gave him $50.73 and he gave me $2.00 in change.
b. In the following example, each amount has empty columns which are necessary to reflect the presence of those columns in the other amount.

I gave him $50.00 in bills and $0.23 in change, and he gave me my bag of groceries.

I. Percentages

1. Both percent and per cent are acceptable, but use one form consistently throughout a transcript. The percent symbol (%) is never acceptable.

2. Use **numerals** to express **exact percentages**.

   It was 75 percent complete.

3. Use **words** to express **approximate percentages**.

   I'd estimate the stadium was eighty percent full.

J. Ratios

1. Use **numerals** to express ratios.

2. Use the **hyphen**, with no spaces between it and the numerals it separates, to express the spoken "to." Note how the comma is used.

   The vote was split, 12-18.
   Our class was divided, 21-47.

K. Time

1. Use **words** to express time if the narrator says "o'clock."

   four o'clock Wednesday
   four-fifteen o'clock Wednesday

2. Use **numerals** for other expressions of time and type what is verbatim.

   at 4:15 on Wednesday afternoon
   at 4:15 p.m. on Wednesday
   at 4:00 on Wednesday afternoon
   at 4:00 p.m. on Wednesday
   at 4:00 p.m. on Wednesday afternoon, if that is verbatim.
3. If no indication of a.m. or p.m. is spoken, but you can tell from context which is intended, insert the a.m. or p.m. No brackets are needed.

4. If you cannot tell from context whether morning or afternoon is intended, the transcriptionist should type a blank line or the editor should circle the time and make a note in the left margin for the narrator.

VII. PARAGRAPHING

It is discouraging to have to read a full page of type that has no paragraphs. Transcriptionists should begin a new paragraph when there is a topical change. Editors should look carefully for places to divide a page that has no paragraphs.

A: A good place to begin a new paragraph when there is not definite topical change is where the narrator takes a slightly different tack on the same topic. You can also listen to the tape to see if there is a sentence which is given particular emphasis by the speaker and which would be a good beginning sentence for a paragraph.

B. Ideal paragraph length for quick and easy reading is ten or twelve lines, but the over-riding consideration in paragraphing is unification of thought.

C. On the other hand, avoid a page of unnecessarily short choppy paragraphs.

D. Do not paragraph with each change of speakers in related dialogue. The following example is the correct style.

And he said, "Make them just a degree better than a hog sty." Somebody says, "Why? Why that kind of a house for men to live in that mine our coal? Why not make them more substantial?" And I says, "Right, that's right."

VIII. PUNCTUATION

The commonly accepted rule for punctuating is that a sentence should contain no more punctuation than is required to insure clarity. But writers also use punctuation to indicate how a sentence should be read: where the reader should pause, what parts should be given emphasis.

Punctuation in a transcript has a dual purpose. It must be used both for clarity and for fidelity to the spoken word. This dual purpose may result in too much punctuation which would destroy clarity and damage readability. The confused reader would form a low opinion of the oral history transcript as historical source material.
Therefore, the commonly accepted rule in preparing a transcript is to use the minimum amount required to achieve both clarity and a sense of how the interview sounded. If some punctuation provided by the transcriptionist must be deleted by the editor to achieve clarity, punctuation used to convey sound may legitimately be sacrificed. But, first, try to find a way to punctuate the sentence.

The following examples show a poorly punctuated bit of transcription and the editor's finished product.

```
Now, of course, actually, at that time, being a patient in a state hospital, your feelings were pretty much—and I know I can't speak from complete authority, but I think I know how they felt, and I'm relating what I thought it was like.
```

In the above example, the comma after the introductory word, "Now" is necessary. It was apparent from listening to the tape, however, that the words "of course actually" were spoken as one entity, so the comma there was deleted. The comma after "at that time" is necessary to sentence construction; the comma after "hospital" is necessary. The comma after "you were" is necessary to show change in the phrasing. The dash is both necessary and a good bit of punctuation for that abrupt change in thought. The comma before "but" is necessary; the comma before "and" is not.

The edited sentence in the example below is better punctuated, but still hard to read.

```
Now, of course actually, at that time, being a patient in a state hospital, you were, your feelings were pretty much—and I know I can't speak from complete authority, but I think I know how they felt and I'm relating what I thought it was like.
```

The following example shows a better solution achieved by deleting meaningless crutch words and a false start.

```
Now, at that time, being a patient in a state hospital, your feelings were pretty much—and I know I can't speak from complete authority, but I think I know how they felt and I'm relating what I thought it was like.
```

The sentence still reflects the speaker’s individuality: the introductory word, the qualifying way in which he speaks, and the essentially unchanged sentence construction. There is enough punctuation to provide clarity and to show the rhythm of speech.

This section on punctuation does not include the most commonly known rules. Refer to a grammar or style book to brush up on how to use punctuation if you need to, and refer to such a book as often as
necessary to avoid using punctuation incorrectly or unnecessarily.
The rules that are included here cover points that are frequently asked about or incorrectly handled. Also included are special ways in which punctuation can be used in transcripts.

A. Apostrophe

1. Use the apostrophe to punctuate the forms of plural numbers and letters.

   the 1950's—but—the fifties
   B.V.D.'s       A.B.C.'s
   Are you up to the 125's on the list?

2. Use the apostrophe in most possessives, but omit it if common usage dictates.

   State's Attorney
   teachers college

3. Use the apostrophe to show the possessive form of inanimate objects.

   a week's wait       two weeks' vacation
   one dollar's worth  ten dollars' worth

B. Colon

1. The colon means "that is" or "for example." Use it when those words are understood in a sentence.

2. **Do not** use a colon when the words "that is," "for example," "like," etc. were spoken.

3. **Do not** use a colon when a comma would suffice, but use it if a comma would cause confusion.

   | Wrong: We needed everything like: food, water, shelter, medicine. |
   | Correct but Poor: We needed everything, food, water, shelter, medicine. |
   | Correct but Better: We needed everything: food, water, shelter, medicine. |
C. Comma

1. Commas are frequently overused by transcriptionists and editors. Be sure that a comma placed to convey a speaker's pause does not confuse the meaning of the typed sentence.

2. A comma should not be used to convey sound if using it violates a common rule of punctuation and, thus, confuses the reader.

3. Consider using other punctuation in place of the comma to convey sound. You may have to use punctuation in ways discouraged by composition teachers, but ways which are nevertheless acceptable and understandable in a less formal context.

   a. Use the comma to indicate that a brief pause was made by the speaker and should be made by the reader. For pauses of longer duration, use the dash or three points of the ellipsis. (See Sections VIII., D. and E. below.) Decide which to use by listening to the tape.

   b. Use commas to indicate that what they punctuate is different, to a slight degree, from the rest of the sentence. This should be apparent to you either from context or from listening to the tape. Appositives and minor parenthetical material should be set off with commas when possible. See Section VIII., D. for how to use dashes to indicate a greater degree of difference. Never use parentheses for parenthetical material in a transcript.

D. Dash

1. Dashes (—) are made by striking the hyphen key twice. Leave no space between the dash and the words around it.

2. Use dashes in transcripts

   a. to set off an appositive, ordinarily set off by commas, when there are commas within the appositive.

   Poor: The town's dump, smelly, smokey, rat-infested, disease-spreading place, was his favorite haunt.

   Better: The town's dump—smelly, smokey, rat-infested, disease-spreading place—was his favorite haunt.

   b. to separate parenthetical material from the rest of a sentence. Parenthetical material has no essential
connection to the rest of the sentence in which it occurs. It is especially important to use dashes when the parenthetical material contains commas. Never use parentheses for this purpose.

Poor: The town's dump, I used to play there as a child, so did my best friend, was adjacent to our farm.

Better: The town's dump—I used to play there as a child, so did my best friend—was adjacent to our farm.

c. to mark a sudden change in sentence construction.

They were mostly—what's the word—aliens.

d. to mark an unexpected change of thought.

No one ever asked me that so I never told anyone about—you know, being chairman was a ticklish thing.

e. to indicate a faltering or false start.

No one was—they were all aliens.

f. to indicate that related conversation or quoted material is interrupted by the speaker.

Jerry said, "Let's go to the pizza parlor"—Jerry hates pizza so I knew something was up—"for your birthday treat."

(See also example under III., A.)

2. Use the dash to tell the reader that there was a longer pause than a comma would suggest, or that what follows it is of greater difference from the rest of the sentence than a comma would suggest. Length of pause and degree of difference are often simultaneously indicated. That could have been the case in b., c., d., e., and f. above. In a. above and the example below, however, there is no difference expressed, only pause.

I think they both pretty much agree on the fact that being drunk is not a jail.
In the above example, the speaker paused dramatically to emphasize what he had said, and then he restated his point for emphasis.

E. Ellipsis

1. Points of ellipsis are made by striking the period three times, spacing between the periods.

2. The three points of ellipsis used alone indicate that the sentence was uncompleted because the speaker was interrupted and not allowed to finish it.

   a. This may be caused by an outside interruption.

   A: I found only a little . . . (phone rings, taping stopped and started again)
   Q: You were telling me about moving.

   b. This may occur when one speaker interrupts the other.

   A: We went to the theatre . . .
   Q: Which theatre?
   A: The Roxy theatre. We went there and then to Mary's house.

In the above example, the narrator was stopped. In the following example, the narrator went right on talking despite the second, interrupting question. To show when the second question was asked, the three points of the ellipsis were used both before and after the question. Notice that the first word in the second part of the answer is not capitalized.

   Q: Who called you?
   A: It was Squirrely who . . .
   Q: Who is Squirrely?
   A: . . . called me about it. You know Squirrely—Max Bond.

3. Four dots (really a period immediately after the last word and then the three points of the ellipsis) are used to indicate that a well-begun sentence was left uncompleted and followed by a new sentence—not that a false start was made. The speaker did not finish it because he/she

   a. thought better of it and did not want to finish
   b. did not know how to finish it so just quit
   c. lost track of his/her thought and drifted to a stop.
It indicates a pause between sentences, not mid-sentence as a dash would indicate.

A: Any other time I'd have helped someone like that, someone in trouble. This time, though, this guy was a real risk—jobless, poor job record—and we couldn't help. We just didn't feel. . . . Other times, though, we were able to help people. Our policy . . . (phone rings, taping stopped and started again).
Q: You were going to tell me . . .
A: Oh yes. Our policy was to check first and loan later.

F. Exclamation point

1. Use the exclamation point to show that the speaker strongly emphasized a sentence. Use these sparingly so that they do not lose their impact upon the reader.

2. Don't use the exclamation point within a sentence to indicate that a word was strongly emphasized.

   It was so hot! in the house we couldn't stay.

This is incorrect. If only hot was emphasized, leave the sentence with only a period for punctuation. If the whole sentence was emphasized, but hot especially, use an exclamation point at the end of the sentence. Some narrators speak dramatically, but don't punctuate all indications of that characteristic or the exclamation mark will lose its dramatic effect!

G. Hyphen

1. Use hyphens to separate letters when a speaker spells a word.

   Her name is Susie Coy, C-O-Y. I think her name affected her personality.

2. Use a hyphen between inclusive years unless the words and, to, or through are spoken.

   Well, that all happened sometime between 1955-1961.
   It was supposed to run 1975-1976.
3. Do not divide contractions (couldn't, aren't) at the ends of lines of type. If the whole word won't fit at the end of a line, type it all on the next line.

4. Hyphenated compound words require careful attention by transcriptionists, editors and final typists.

   a. Deciding correctly whether or not to hyphenate a word is important. Be sure the meaning conveyed is the one the speaker intended.

   Did the speaker mean, "Lydia was a great-aunt to her," or "Lydia was a great aunt to her."

   Were there "ten acre farms" or were they "ten-acre farms"?
   Do you want "two-dollar tickets" or "two dollar tickets"?

   b. Editors must circle the hyphen of a hyphenated word to alert final typists when it

      (1) is inserted in editing,

      (2) appears at the end of a line of type.

   Suppose "truck-farming" was divided during transcription and "truck-" was on one line and "farming" on the next. If the hyphen were not circled during editing, the final typist would be justified in typing "truck-farming" if the word came mid-line in the final copy.

   c. Transcriptionists and final typists must divide a hyphenated word only between the words.

   Suppose "truck-farming" does not all fit on a line. It cannot be divided "truck-farm-" on one line and "ing" on the next.

H. Quotations, Quotation Marks

1. Use quotation marks to show a related conversation, a direct thought, or directly quoted material from a book or newspaper.

   a. Commas and periods are always placed inside the closing quotation marks.
Our guide said, "Make your way to the back of the bus."

"Make your way to the back of the bus," our guide said.

Our guide said, "Make your way to the back of the bus," and then he helped the next person up the steps.

b. Place colons and semicolons outside the closing quotation marks.

Our guide said, "Make your way to the back of the bus": a remark we were to hear often.

Our guide said, "Make your way to the back of the bus"; he wanted to fill it in an orderly fashion, I guess.

c. Place exclamation points and question marks inside the quotation marks when they belong to the quoted material; outside, when they belong to the sentence as a whole.

"Make your way to the back of the bus!!" I thought as I got on the umpteenth time.

I was so tired of hearing, "Make your way to the back of the bus"!

We asked, "Will the money be used for their benefit?"

Did anyone ask, "Will the money be used for their benefit"?

2. Use single quotation marks (the apostrophe on the typewriter) to enclose a quotation within a quotation. When there is a third quotation within a second, enclose it within double quotation marks.

Aunt Mary said, "The minister came in and he said, 'Well, Mary, I've come to tell you something. Your father is on his way here now.'" Aunt Mary said, "I thought, 'Why is Father coming so soon?' And he said, 'Your father asked me to give you a message before he got here: 'I've married your dead mother's sister.'"
Colloquial expressions and slang should not be placed in quotation marks. The following examples are incorrect.

Our family was full of "kissing cousins."
Everybody was drinking "white mule"—that was bootleg whiskey.

Inanimate objects cannot speak, even though we say they give us messages. Do not place such messages in quotation marks.

The sign said No Trespassing.
(Capital letters are used to give a sign-like appearance.)
The man's clothes and car said money.
(Note that no capital letters are used.)

Do not use quotation marks to enclose only approximations or summations of what another person said.

When she said yes, we went ahead with our plans.
The boss said do it that way, so we did it that way.

When a speaker says the word quote before relating someone else's words or before making a tongue-in-cheek comment, set the word quote off with commas or dashes, if commas would cause confusion, and use quotation marks around the words that follow it.

It seemed to be that he was, quote, "too busy."
People said that he wasn't able to—quote—"serve the congregation," that he wasn't well enough to do it.
IX. SPELLING

A. Verify the spelling of the names of people, places, organizations, etc.; the titles of books, etc.; technical terms, jargon and colloquialisms. See pages 101 - 102 for how to make and use an editor's word list.

B. Words with more than one accepted spelling should be spelled in only one way throughout the transcript.

C. Common contractions used in writing should be typed and retained if they are verbatim. Don't invent contractions to try to convey dialect.

| that's, could've—but not—more'n'enuf, lots'a'time |

D. Do not drop word endings and misspell insignificant mispronounced words to try to convey dialect. See pages of the manual for how to handle significant mispronounced words.

<table>
<thead>
<tr>
<th>get—not—git</th>
<th>going—not—goin'</th>
</tr>
</thead>
<tbody>
<tr>
<td>because—not—cuz</td>
<td>and—not—'n'</td>
</tr>
</tbody>
</table>

E. Compile an office reference list of words which are frequently misspelled, homonyms and similarly pronounced words whose spellings and meanings are sometimes confused. Some problematical words appear below.

<table>
<thead>
<tr>
<th>CORRECT</th>
<th>INCORRECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>abbreviation</td>
<td>abbrevilation</td>
</tr>
<tr>
<td>accidentally</td>
<td>accidentally</td>
</tr>
<tr>
<td>accommodate</td>
<td>accommodate</td>
</tr>
<tr>
<td>all right (two words)</td>
<td>alright</td>
</tr>
<tr>
<td>argument</td>
<td>argument</td>
</tr>
<tr>
<td>till or until</td>
<td>'til</td>
</tr>
<tr>
<td>okay (one word)</td>
<td>o kay O.K. ok</td>
</tr>
<tr>
<td>a lot (two words)</td>
<td>alot</td>
</tr>
<tr>
<td>apiece (one word)</td>
<td>a piece</td>
</tr>
<tr>
<td>cemetery</td>
<td>cemetary</td>
</tr>
<tr>
<td>desirable</td>
<td>disirable</td>
</tr>
<tr>
<td>describe</td>
<td>discribe</td>
</tr>
<tr>
<td>insofar (one word) as</td>
<td>in so far as</td>
</tr>
<tr>
<td>naive</td>
<td>naive</td>
</tr>
<tr>
<td>nowadays (one word)</td>
<td>now-a-days</td>
</tr>
<tr>
<td>publicly</td>
<td>publically</td>
</tr>
<tr>
<td>toward</td>
<td>towards</td>
</tr>
<tr>
<td>vice versa (two words)</td>
<td>visa (vica) versa</td>
</tr>
</tbody>
</table>
affect = emotion, mood (noun); to influence or have effect on (verb)
effect = result (noun); to accomplish (verb)
aid = a help, an assistant (noun); to help (verb)
aide = an assistant—military term—(noun)
capital = city, wealth
capitol = building
immigrant = one who enters
emigrant = one who leaves
principal = a chief or governing person, as of a school;
        a term in finance
principle = ultimate origin; rule of conduct

NOTES (Use the space below for notes on style problems and their solutions.)
<table>
<thead>
<tr>
<th>Meaning Intended</th>
<th>Making the Mark</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitalize</td>
<td>Underscore the letter with three lines.</td>
<td>he made his mark.</td>
</tr>
<tr>
<td>Set in lower case</td>
<td>Make diagonal line through letter.</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Underline</td>
<td>Make a single underscore.</td>
<td>̇</td>
</tr>
<tr>
<td>Transpose words or letters within a word</td>
<td>Draw a line around and between the words/letters.</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Use other form—spell out, set in figures, or abbreviate</td>
<td>Circle the word, abbreviation or number to be changed.</td>
<td>It was in the p.m. He had 5 sisters. He was twenty-one.</td>
</tr>
<tr>
<td>Leave in or let stand as it was originally</td>
<td>Underline with dots.</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Leave a space</td>
<td>Make a line between words to be separated.</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Close up the space</td>
<td>Use the close-up mark (⃒).</td>
<td>He wore his overcoat.</td>
</tr>
<tr>
<td>New paragraph here</td>
<td>Use the symbol (∇).</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Not a new paragraph</td>
<td>Draw a connecting line.</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Insertions</td>
<td>The caret indicates the point of insertion (∧).</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Insert a hyphen</td>
<td>Use the caret and encircle the hyphen.</td>
<td>1/2 the usual amount.</td>
</tr>
<tr>
<td>Insert a dash</td>
<td>Use the caret and insert dash (two hyphens).</td>
<td>The car the red one stopped.</td>
</tr>
<tr>
<td>Insert punctuation—apostrophe, comma, colon, question mark, quotation marks, semicolon</td>
<td>Place in the proper position.</td>
<td>He said, &quot;He called his mother’s home.&quot;</td>
</tr>
<tr>
<td>Insert a period</td>
<td>Place and encircle the dot.</td>
<td>He made his mark.</td>
</tr>
<tr>
<td>Deletions</td>
<td>Make the mark (较小) to ensure differentiation from diagonal line or underscore.</td>
<td>He made his marks.</td>
</tr>
</tbody>
</table>
APPENDIX C

BIBLIOGRAPHY


The following are some recommended reference books for use in your oral history office: Kate L. Turabin, *A Manual for Writers of Term Papers, Theses, and Dissertations* (Chicago, 1967); Webster's *Instant Word Guide* (Springfield, Mass., 1972); *Words Into Type*, based on studies by Marjorie E. Skillin, Robert M. Gay and other authorities (New York, 1974); and a good atlas, full-sized dictionary and various biographical dictionaries.
