



Volume VII, Number 4 December 1973



RECORD ATTENDANCE SET AT WEST POINT MEETING

Students and practitioners of oral history converged on West Point, New York, November 1-4, establishing record enrollments for the Eighth OHA Workshop and Colloquium. The workshop attracted 215 registrants, with many of them remaining to boost the enrollment total for the weekend colloquium to 192. The high regional response to the workshop indicates the service this introductory feature performs.

This year, colloquium directors placed greater emphasis on inviting high-powered panelists than on developing individually led sessions. This format allowed an interchange of fresh ideas between oral historians and significant individuals outside the discipline.

Panels focussed on such topics as The Role of Interviews in Documenting White House Decisions; Oral History, Psychology and Biographical Research; Interviews and the Documentation of Viet Nam Combat Operations; and Interviews and Other Sources in the Study of Political Campaigns.

The final session, Oral History Programs Outside of the United States, featured David Lance of the Imperial War Museum, London, England; Leo LaClare of the Public Archives of Canada; and Maclyn Burg of the Eisenhower Library, recently returned from the USSR [OHA Newsletter, September, 1973]. The panel reported on the sharp growth of oral history as an international movement.

On Saturday afternoon, the group travelled by bus through the splendid fall foliage of the Hudson Valley, to tour the Franklin D. Roosevelt Library and home at Hyde Park.

For more on the colloquium, turn to page 3.



TOP: Highlight of the Eighth Annual OHA Colloquium—the panel on *The Role of Interviews in Documenting White House Decisions*. The after-dinner Friday gathering featured participants from three presidential administrations. BOTTOM: Panel member James Hagerty, vice-president of the American Broadcasting Company, offers candid remarks regarding his former duties as press secretary to President Eisenhower.

BAPTISTS TO PRESERVE CHURCH HISTORY

Fifty-four persons from twenty-six states met at Henry Horton State Park, south of Nashville, September 27-29 for the Baptist Oral History Workshop, the first of its kind sponsored by the Historical Commission of the Southern Baptist Convention. Workshop leaders were Lynn E. May, Jr., and A. Ronald Tonks of the SBC Historical Commission; Charles W. Crawford, director of the Oral History Research office at Memphis State University; and Thomas L. Charlton, director of the Baylor University Program for Oral History.

The program was devoted to the advancing of oral history research and general work to all levels of life in the SBC—convention, state, college and seminary campus, and the local Baptist church.

Other speakers during the three-day meeting included Leon McBeth, Southwestern Baptist Theological Seminary; W. Morgan Patterson, Southern Baptist Theological Seminary; and R.A. McLe-more, Mississippi Baptist Historical Commission.

MORRISSEY GOES TO DARTMOUTH

Charles T. Morrissey has been named director of the Dartmouth Oral History Project tracing the modern development of Dartmouth College. The project will concentrate largely on the years 1916-1970: the administrations of Dartmouth Presidents Ernest Martin Hopkins and John Sloan Dickey. Morrissey will interview both retired and active college officials, faculty, trustees, staff, and alumni.

Morrissey will assume his new post, which carries the rank of Research Professor of History, while continuing as director of the Vermont Historical Society.

ARMY NAMES NEW OH CHIEF

Major Charles K. Hanson has been named chief of oral history of the U.S. Army Military History Research Collection, Carlisle Barracks, Pennsylvania. Major Hanson is a 1972 graduate of the Command and General Staff College. His last duty assignment was at the University of Kansas, where he was awarded an MA in political science. Major Hanson succeeds LTC James J. Steinbach.

Thirteen interviews were conducted and nine additional transcripts completed in 1972-1973 by the program. Students at the Army War College acted as interviewers.



Ralph Dungan (left), Chancellor for Higher Education of the State of New Jersey, speaks of his experience in the Kennedy administration at Friday night's session. Seated next to him is Dan H. Fenn, Jr., director of the John F. Kennedy Library.

UTAH INDIAN PROJECT RECEIVES AWARD

The Utah Duke Indian Oral History Project, centered in Salt Lake City, has received an Award of Merit from the American Association for State and Local History for "significant contributions to the history of Indians in the Rocky Mountains and the Southwest." The award was announced at the annual AASLH meeting, held in Edmonton in September.

GRANTS

FORD FOUNDATION FUNDS INDONESIAN PROGRAM

The Ford Foundation has made a two-year grant of \$75,000 to the government of the Republic of Indonesia to help support the beginning of an oral history program in that nation. The grant will also support the preservation of holdings and the training of staff at the National Archives in Indonesia.

Interest in oral history has grown in Indonesia because few persons commit their personal recollections to paper in the form of memoirs. Consequently, a wealth of historical material in the memories of older Indonesians, especially from the revolutionary period, is in danger of being lost forever. Some has been lost already with the death of early national leaders.

A committee representing historians, political scientists, and journalists began discussing the problem in Jakarta in the fall of 1972 under the chairmanship of

Ms. Soemartini, director of the National Archives. Its report proposed three categories of individuals be interviewed: prominent national figures, those involved in important historical events, and those representing the experiences of particular groups in the society. For the most part, the project will focus on events since the Japanese occupation in 1942.

Some twenty potential interviewers, located throughout Indonesia, have been identified. Work has also begun on the selection of persons to be interviewed. The recorded material will be cataloged and stored in the National Archives in Jakarta, where it shall be available to interested scholars.

Because no precedent existed for a national effort of this kind in Indonesia, the director of the Ford Foundation Oral History Project in New York, Charles T. Morrissey, served as a consultant to the committee in Jakarta. Mr. Morrissey, in March, conducted a four-day workshop for prospective interviewers, reviewed

Continued on page 7

Oral History Association Newsletter

Published quarterly by the Oral History Association, Inc., a nonprofit, international organization of institutions and individuals interested in advancing the practice and use of oral history.

Editorial Office
136 Powell Library, University of California, Los Angeles, 405 Hilgard Avenue, Los Angeles, California 90024

Bernard Gahn, Editor
Joel Gardner, Associate Editor



Charles Crawford (seated), incoming president of OHA, accepts the trappings of office from outgoing president John E. Wickman.

REPORT FROM COUNCIL TO OHA MEMBERSHIP

Workshop Fees and Costs: It was decided that the workshop fee be raised to \$35.00 and \$42.50, the latter to carry with it membership in the Oral History Association.

Colloquium Fees and Costs: It was decided that the \$100 colloquium fee be continued with the option of a free day.

1974 Workshop and Colloquium: The Ninth Workshop and Colloquium will be held from September 12-15, 1974, at Grand Tetons National Park. The program chairperson for the colloquium is Carlotta Mellon. At this time, a program chairperson for the workshop has not been selected.

1975 Workshop and Colloquium: The Tenth Workshop and Colloquium will be held from October 23-26, 1975, at Grove Park in Asheville, North Carolina.

1976 and 1977 Colloquia: The following sites are under consideration by the Council: Canada (Toronto or British Columbia); El Paso-Juarez; Northern California; San Diego.

Treasurer's Report:

\$ 13,642 total receipts

- 8,598 total expenses

\$ 5,044 balance in checking account

\$ 7,148 balance in savings account

There are 882 members in total. Of this number, there are 108 unpaid members, leaving 769 who have paid their current dues.

Nominating Committee: New President Charles Crawford announced that the nominating committee for 1974 will be William Wyatt, Charles Schultz, and Enid Douglass. Members of the Oral His-

tory Association have been urged to submit names for the offices and Council to these three individuals.

Oral History Workshops: It was the consensus of the Council that there is a need for the holding of regional oral history workshops. Gary Shumway was appointed to formulate a plan for the continuous collection of dates and places of future workshops and their announcement in the *Newsletter*. Shumway was also asked to investigate the feasibility of regional workshops being conducted under the auspices of the Oral History Association.

Use of Oral History in Teaching: A three-member committee has been appointed to compile and send a questionnaire on the subject to all Oral History Association members.

Permanent Secretariat: The Council is contemplating the possibility of hiring a full-time secretary. Some OHA members feel that the present criteria used in selecting the secretary (giving consideration to the ability of the secretary's institution to pay for some of the expenses incurred in the conduct of OHA business) prevents members from less affluent institutions from holding OHA offices. If a permanent secretary is selected, however, there is a strong possibility that dues will have to be increased to cover the added expense.

New Officers: Charles Crawford, President; Sam Proctor, Vice-President; Ronald E. Marcello, Secretary; Knox Mellon, Treasurer; Lila Johnson, Gary Shumway, and Elizabeth Calciano, Council members.

COLLOQUIUM '73:

A NEOPHYTE'S OBSERVATIONS

by George T. Mazuzan

Oral history was not new to me. In part, my simplistic use of this technique in research projects urged me to learn more about oral history, but I arrived at West Point not knowing what to expect at such a gathering.

In surveying the sessions, I was impressed by the wide range of areas covered by oral history. It is interesting that oral history practitioners are able to hold general sessions, at which all attend, on such diversified topics as biography, presidential leadership, ethnic history, military history, national politics, as well as state and local history. Happily missing was the fragmentation one generally finds at other national history meetings.

The diversified group of participants gave an air of collegiality to the colloquium. At most history conferences, talk centers on esoteric research, jobs, and the state of the profession. The mixed bag of people at West Point provided a welcome, different, more informal framework in which to discuss broader topics.

Emphasis was given throughout both the workshop and colloquium on the use and techniques of oral history—retrieval systems, classroom use, audio-visual production, the proper timing for an interview. The ranks of the Oral History Association include talented members of professionally run projects and programs, with sophisticated modern techniques at their disposal to document recent history.

Continued on page 6

Foxfire 2:

*Ghost stories, spring wild plant foods,
spinning and weaving, midwifing, burial customs,
corn shuckin's, wagon making and more affairs of
plain living.*

Edited with an introduction by Eliot Wigginton.
Garden City, New York: Anchor Press/
Doubleday, 1973. 410 pp.
Hardbound \$10.00; Softcover \$4.50.

Reviewed by Lynwood Montell

The *Foxfire Book* (Doubleday, 1972), with its rich cache of north Georgia folklore, was enormously popular with readers and reviewers. It was the chief agent in other cultural awareness movements which stressed the grass-roots heritage of racial and ethnic groups from the northern Great Plains to the sidewalks of Brooklyn. People everywhere saw something in *Foxfire* that recalled the things of life that seemed important. Depicted here was the good life—that fundamental lifestyle which is not ruled by technology and the mass media.

Now comes *Foxfire 2*, published simultaneously in hard and paper covers, to take its place alongside the 1972 book as another fine example of a publication designed to call attention to one region's rich folk heritage. But let us praise it for that only! Beyond that function *Foxfire 2* and its earlier counterpart serve no scholarly purpose. There is no interpretation, no comparative notes, no annotative comments, no bibliography, and no index. The absence of all these would perhaps be excusable in a publication designed only for a lay audience, but the *Foxfire* books are becoming a part of academe and are detrimentally image-fixing insofar as folklore and oral history methodologies are concerned. This is another weakness of these publications, for they tend to equate folklore and oral history. The informed scholar knows that the *Foxfire* books are based on raw and unsifted folklore data. Yet, Wigginton is credited on the copyright page with "currently working to extend the *Foxfire* concept of education and oral history to other communities." Certain portions of the *Foxfire* books contain oral history (e.g., those sections dealing with work situations), but more precisely these sections are comprised of oral traditional or oral folk history and should be so designated. I made a similar error in the title of my *The Saga of Coe Ridge: A Study in Oral History* (University of Tennessee, 1970). Since I was dealing with traditional and grass-roots history, my subtitle should have read *A Study in Oral Folk History*. The problem of definition should claim no more space here, however.

My basic quarrel is not with Wigginton and his energetic and inspired students. It is rather with those few folklorists and oral historians who view the *Foxfire* books as models to emulate. Such how-to-do-it manuals can never replace the rigors of interpretative and imaginative scholarship.

Professor Montell is coordinator
of the Center for Intercultural
Studies, Western Kentucky University,
Bowling Green.

The Zuñis: Self Portrayals.

By the Zuñi People.
Recorded and translated by Quincy Panteah
and Alvina Quam.
Albuquerque: University of
New Mexico Press, 1972.
245 pp. Hardbound \$7.95; Softcover \$3.95.

Reviewed by W. Eugene Hollon

A common complaint for decades by Indians and their defenders is that too much of the history of Indian-white relationship has been written from the point of view of the white man. The fault lies primarily in the fact that professional historians generally depend upon written documents in reconstructing past events. On the other hand, Indian history is largely oral—handed down from generation to generation by elders of the tribe in the form of stories, legends, songs, dances, and ceremonies. It generally is void of chronology and the relationship of one event to the other. Only recently have scholars outside the field of anthropology made serious effort to record and study these tribal stories.

A few years ago, the Doris Duke Foundation awarded funds to various Western universities to gather and disseminate "Indian history from the Indian point of view." Among the universities receiving substantial grants were Utah, Oklahoma, New Mexico, and South Dakota. The subsequent work has been conducted largely through the technique of oral history and recorded on tapes. The first results to come to the attention of this reviewer were conducted by Professors Joseph H. Cash and Herbert T. Hoover of South Dakota (*To Be An Indian: An Oral History*). The second is the current volume on the Zuñis produced under the general supervision of Professor C. Gregory Crampton of Utah.

Beginning in 1968, the major storytellers of the Zuñis were gathered and asked to relate the legends, myths, and history of their pueblo. Forty-six accounts have now been preserved in print, ranging in subject matter from "Prophecies of Our Grandparents" to "Apaches Raid Zuñi." They have been classified under the categories of Society, History, Fables, Religion, and War and Peace. Most of the historical accounts relate to troubles over the past 500 years between the Zuñis and their traditional enemies—Navajos, Apaches, Spaniards, Mexicans, and Anglo-American "outlaws." The stories explain how the Zuñis finally achieved peace with each group, yet the narrators provide no indication whatsoever as to time and place. They also reveal that periodic famine led the Zuñis into intertribal marriages that ultimately resulted in a substantial number of mixed blood.

Most of the legends and fables obviously are intended to serve as moral instruction for the youths of the tribe. However well intended the director of the project might have been in staying out of the way and let the Zuñis tell their own stories, some explanation or interpretation is badly needed. Otherwise, the average non-Indian reader is left more puzzled than informed as to the significance of many of the fables and myths.

W. Eugene Hollon is professor
of history at University of
Toledo, Ohio.

*The Magic Factory:
How MGM Made An American In Paris.*

by Donald Knox. New York: Praeger,
1973. 217 pp. \$9.95

Based on an Oral History conducted by Donald Knox
under the auspices of the American Film Institute/
Louis B. Mayer Film History Program

Reviewed by Anne G. Schlosser

Don Knox's *The Magic Factory* is an oral history on the making of the MGM classic, *An American in Paris*. The book documents the development of the film from the first moment when Arthur Freed (producer) bought the title from Ira Gershwin, to the final sneak preview in Pasadena, and on to the Academy Awards. Candid interviews were held with Arthur Freed (producer), Vincente Minnelli (director), Dore Schary (MGM's director of production), Gene Kelly, Leslie Caron, and Nina Foch (stars), Alan Jay Lerner (screenwriter), John Green (music codirector), Preston Ames (art director), Irene Sharaff (costume designer), and many others.

The book is divided into chronological sections corresponding to the preproduction, production, and postproduction phases. Each person relates the evolution of the film as he saw it and what his or her unique contribution to the finished product was. Occasionally the stories are similar to the blind men describing the elephant. It is delightful to read about the reactions of Leslie Caron—the young Parisian that Gene Kelly imported to star in the film—to American life, studio publicity, and the studio system. Preston Ames discusses his relationship with Cedric Gibbons (head of the MGM Art Department) and the development of the set designs. Nora Janney (script timer) reveals the influence she wielded on the final length of the film. The most enlightening aspect, however, was learning about Gene Kelly's contribution to the film. He was not simply the male lead; rather, he made a strong contribution to the direction of the film. As the choreographer, he created all the musical numbers and worked on the creation of the set and costume designs.

Accompanying the text are some seventy-five black-and-white illustrations, including production stills, set designs, and personal photographs. An appendix includes a list of the musical numbers and lists of full production and cast credits. Unfortunately, there is no index, nor a brief summary of the plot of the film for those who have not seen it or who wish to refresh their lagging memories.

The book is indeed fascinating and informative on one level. It offers tremendous insights into how a feature film is, in fact, produced. "It reveals a view of MGM as an industry so complex it makes a Detroit assembly line look like a cottage industry." In many ways, these interviews produce an almost total contradiction to the auteur theory, whose proponent, Andrew Sarris, incidentally wrote the introduction. These interviews reveal that it was the studio system along with the director, Vincente Minnelli, which actually produced a strong creative force on the final product.

On another level, however, the book is terribly distracting to read. First, the questions have been omitted, thus leaving only the replies and the reader wondering what the questions were. Then, the interviews have not been presented in their entirety; they have instead been rearranged and edited to conform to the structure of the book. Having read many of the original interviews, I do feel that one loses a sense of the

personal history in relation to the film. Nevertheless, one must admit that the *raison d'être* for the oral history was the evolution of a film, not personal history. And in this, Knox has done admirably. How the MGM "magic factory" ground out *An American in Paris* is well described in this unique book. It is a first, and hopefully not last, in cinema publishing.

Anne G. Schlosser is Librarian of the
American Film Institute, Los Angeles.

*Good Times:
An Oral History of America in the 1960s.*

by Peter Joseph.
New York: Charterhouse, 1973.
472 pp. \$10.95.

Reviewed by Charles F. Coune

Good Times: An Oral History of America in the 1960s is indeed a professional achievement. The work consists of 125 individual impressions and imaginative reconstructions of the most significant aspects and elements of the decade. While the sampling of people interviewed is recorded in retrospect, lacking perhaps the spontaneity that might have been achieved at the time of the happening, the net result of the time delay is to mellow the thought, giving it in effect greater weight and depth—greater validity. Thus, through a diversity of people from different walks of life, Joseph successfully presents a broad synthesis of the many thoughts and ideas which permeated the rhetoric of the period. A wide range of topics are revealed, ranging from foreign policy considerations such as the Peace Corps, the Alliance for Progress, Nuclear Test Ban Treaty, domestic issues like civil rights and the black revolution, Vista, the anti-poverty program, inflation, the space program, and satellite communications, and developments such as the counter-culture, the free speech movement, the sexual revolution, the topless bathing suit and the miniskirt. The theme which the author presents is that the decade of the sixties was one of American self-realization.

Peter Joseph is quite correct, and many of his subjects agree, that the sixties was a testing time for the United States. But did America fail the test? True, there was an illusion of progress in social matters, but how much has been realized in more than a piecemeal fashion? For all the energy expended, and all the frustration and disillusionment endured, one still tends to recall, after reading Tom Wicker's concluding interview, the old French saying, "The more things change, the more they remain the same."

Almost certainly, each individual reader will have a different impression of the book as a whole, just as each of the interviewees perceives the decade differently. This is the beauty of the work; it makes the reader think—"What was I thinking about back then?" *Good Times* can certainly be recommended to the layman who wishes to judge for himself the impact of the nineteen sixties on contemporary standards of life.

REPORT ON EQUIPMENT USED BY ORAL HISTORY PROGRAMS

by Lila M. Johnson

PART II

Cassette recorders:

CHANNEL MASTER was mentioned by three programs, two favorably and one unfavorably. The two satisfied programs had their machines for over five years.

CRAIG was listed by six programs with a variety of responses. The 2702, used for transcribing, was described as "satisfactory" and "not designed for heavy use," with one strong "bad." Other Craig units were called adequate.

CROWNSCRIBER was mentioned by two programs with negative responses. One said the company doesn't answer mail about repairs.

NORELCO machines were used by seven different programs, with no strong positive and several strong negative responses. Lack of dependability and variable speeds were mentioned as problems.

SONY cassette recorders were listed more than any other brand. Nine different models were mentioned, but seven of them have been discontinued. In general, comments on those machines were very good, with only one strong negative response.

The Sony TC-66 has replaced several models but was listed by only one program in the survey. It is Sony's lowest priced recorder (\$69.95). Another new Sony model, the TC-90A (\$99.95), replaced the TC-90, which one program described as the "best cassette recorder we have... durable." The Sony TC-110A was listed by five programs. There were no strong negative responses to it, with "excellent" and "convenient" used to describe it. It has an end-of-tape alarm when used with Auto-Sensor tapes and lists for \$129.95. All three models are AC/DC or battery powered, have a built-in or optional remote stop/start microphone, and accept a foot control.

The Sony FS-6 foot control (about \$10) is a stop/start unit that does not have a reverse. It fits any Sony recorder with a stop/start microphone—cassette or reel-to-reel.

WOLLENSAK makes many cassette recorders, from pocket-size miniatures to large units, but only the 2540 was used by those who responded to the questionnaire.

The 2540AV (with the optional foot control described below) can be used for transcribing cassettes. It is an electrically

powered unit with VU meter, counter, weighs 18 pounds, costs \$289.95. It was rated as being durable with little maintenance and having good quality sound. Only one program mentioned rewind problems.

The Wollensak A-0542 pulsed foot control provides a measured backspace of approximately four seconds for transcribing. It can make the tape stop, start, and reverse: \$49.95. The A-0518 foot pedal also permits stop, start, and reverse: \$24.95. Other foot and hand controls are available for the 2540AV.

CONCLUSION: Wollensak's 2540AV makes it possible to have the stop/start/reverse foot control for efficiently transcribing cassette tapes. Its highly favorable rating makes it a machine worth looking into.

For cassette recording, Sony is very popular. The TC-110A was favorably rated and seems to be a good all-around machine.

Other equipment:

Two of the surveyed programs use IBM dictating equipment for transcribing interviews. The machines feature automatic backup and the ability to slow down. Tapes have to be dubbed to the dictating belts.

Many programs indicated they were using different microphones from those provided with the tape recorders. The type of microphone used seemed based on the type and condition of the interview, some using lavalier and others preferring uni-directional or omni-directional microphones. Electro-Voice microphones were mentioned frequently with no complaints.

Three programs listed video tape equipment (three different models) and several listed stereo equipment, but the sampling was not large enough to draw any conclusions.

Tapes:

Reel tape is available in numerous brands and variety of lengths and thicknesses. Thick polyester tapes are preferred, in lengths suited to the recorders used. Many programs mentioned breakage and other problems with thin (.5 mil) tapes. Aside from negative reactions to

"white box" tapes, brands did not seem to be a factor. Scotch 208 and 209 (low print/low noise mastering tape, 1.5 mil) were mentioned as excellent for preservation.

Cassette tapes are interchangeable with any cassette machine. Many programs indicated jamming and tangling problems with the thinner C-120 tapes. Poorly manufactured cassettes can also malfunction. Sony and TDK were mentioned by several programs as excellent brands. Cassettes held together with screws rather than glue are preferred by some because they may be taken apart and fixed.

BIBLIOGRAPHY ON ORAL HISTORY

To help determine the amount of literature on oral history published after 1970, please send reprints or copies of articles (with citations) to: Manfred J. Wasserman, History of Medicine Division, National Library of Medicine, Bethesda, Maryland 20014.

Colloquium - Continued from page 3.

The nature of oral history allowed colloquium's directors to draw on sources from a variety of professions and disciplines. The presence of journalists, archivists, librarians, sociologists, anthropologists, in addition to a large number of professional and amateur historians, testifies to the interdisciplinary appeal of the technique.

Several concurrent sessions dealt with the use of the technique in military, economic, institutional, and social history. Discussion centered on the perfecting of the final product—the bound transcript—and its use; on the differences between the taped spoken word and the transcribed product. Some professionals even questioned the value of using history in certain areas.

I returned from the four-day colloquium with a new interest in an exciting field. My mind still reels with ideas on incorporating oral history in my own work. It is a tribute to the 1973 workshop colloquium.

Mr. Mazuzan teaches history at New York State University College of Arts and Science, Geneseo.

relevant aspects of the American experience with oral history, and advised on technical matters, including equipment, interviewing techniques, transcription, cataloging, and storage.

NURSING LEADERS TO BE INTERVIEWED

The American Nurses' Foundation, New York, has awarded a developmental grant for the collection of oral histories of a selected number of outstanding contemporary American nursing leaders. The one-year study will focus upon each leader's life, career development, and specific accomplishments. Principal investigator for the project is Gwendolyn Safier, a registered nurse currently on the faculty of the School of Nursing, University of California, San Francisco. Interview transcripts will be deposited in the History of Nursing collection of the university library.

The **Montana Historical Society** has received a bequest to initiate an oral history project involving Montana cattle industries and agriculture. The program will be directed by Jeffrey J. Salford, History Department, Montana State University, Bozeman.

Colorado State University, with the support of the Boettcher Foundation, has established an Oral History of Colorado Project as part of the state's upcoming centennial. Associate Professor David McComb will direct the one-year project, whose purpose is to interview citizens that were instrumental in the recent development of Colorado.

Tapes and transcripts will be deposited in the State Historical Library in Denver.

The *Courier-Journal* and *Louisville Times Foundation*, Louisville, has awarded a three-year developmental grant to the **University of Louisville Oral History Center**. The grant will support studies in the political and cultural history of the Louisville region.

Principal investigator for the project is Carl G. Ryant, director of the Oral History Center. Tapes and transcripts will be deposited in the University of Louisville Archives.

PROJECTS & PEOPLE

U. OF KANSAS COMPLETES COSTA RICAN PROJECT

Twenty-nine transcripts of oral history interviews relating to United States technical and developmental aid to Costa Rica, 1940-55, have been deposited in the Archives of the University of Kansas. Developed through the program of the Harry S. Truman Library Institute, Independence, Missouri, the interview series was financed by the university's Central American Collaborative Research Program funded by the Ford Foundation, and was directed by UK Professor Donald R. McCoy.

Thirty Costa Rican officials familiar with aspects of the Point Four operation were recorded, and twenty-nine interviews, totalling more than 600 pages, were transcribed.

In addition to the complete set of transcripts at the University of Kansas, twenty-eight are deposited also at the library of the University of Costa Rica; the twenty-ninth, that of thrice-president José Figueres, was placed at his request in the Truman Library.

FOREST HISTORY ISSUES REPORT

The Forest History Society produced eight oral history interviews in 1973, reports Elwood R. Maunder, executive director of the society. The manuscripts are in hardcover volumes and also reproduced in microfiche. Professionally indexed, illustrated, and supported by reproduced documentary items, the works are footnoted and include individual introductions and tables of contents.

The society's interviews cover the entire gamut of forest-related activity in North America and are representative of all regions. Currently under production, for example, are interviews with Dr. Richard E. McArdle, former chief forester of the United States; Dr. C.R. Gutermuth, former vice-president of the Wildlife Management Institute; and Dr. A.C. Redfield, former director of the Woods Hole Oceanographic Institute.

A complete list of the more than 200 oral history interviews conducted by the society in the twenty-one-year history of the program is being compiled by Barbara D. Holman, due for publication in 1974.

DINGLEDY DOCUMENTS HONEYWELL HISTORY

The history of Honeywell, Inc., and the effect of its growth upon its hometown, Wabash, Indiana, are being documented by an oral history program under the joint supervision of the corporation and the Wabash Carnegie Public Library.

Offspring of a community oral history program initiated by the library under George Dingley, the project was expanded at the suggestion of Jane Scheerer, a long-time Honeywell employee. Operations manager William McLaughlin built upon that suggestion,

Continued on page 8

OHA MEMBERSHIP

Membership in the Oral History Association is open to all who are interested in oral history. Dues for individuals are \$7.50 per year, and for institutions and associations they are \$25.00 per year. Non-voting student and library memberships are \$5.00 annually (these members receive all publications but do not participate in the selection of OHA officers). Life memberships are available at \$150. Institutions which generously decide to become Sustaining Members pay between \$100 and \$150 each year.

Checks should be made payable to The Oral History Association, Inc., and forwarded with the above information to: Knox Mellon, Treasurer, Oral History Association, Immaculate Heart College, 2021 North Western Avenue, Los Angeles California 90027

MEMBERSHIP APPLICATION

Please enroll as a member of the Oral History Association. Enclosed find a check in payment of the OHA membership dues for the current year.

Check one: Individual membership (\$ 7.50 Minimum)
Institutional/Associational membership .. (\$25.00 Minimum)

Send all OHA publications and communications to the address below:

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Signed: _____

Date: _____

Continued from page 7

and more than thirty interviews have been conducted by Dingley during the past year. The completed interviews will be included in the Columbia University collection.

An article describing the project appeared in *The Honeywell World* (October 15, 1973).

Dr. James V. Hatch of the English Department, **City College of New York**, has initiated a collection of taped interviews with black cultural artists and writers. The tapes will be stored at the Cohen Library of City College, under a grant from the Research Foundation of the City University of New York.

Interviews recorded to date include Ossie Davis, Ivan Dixon, Noble Sissle, Jackie Robinson, and Olatunji. Tapes are available for listening and for reproduction to scholars for noncommercial use.

David Tait, Steven Lewis, and James McQuaid, authors of *Photography: Source & Resource*, are embarking on an oral history project concerned with still photographers. Anyone working on or with knowledge of taped interviews with still photographers is asked to contact them at: **PHOTOGRAPHY: SOURCE & RESOURCE**, The Institute For Research, 257 South Pugh Street, State College, Pennsylvania 16801.

PUBLICATIONS

MINNESOTA YOUTHS START MAGAZINE

A group of students from high schools around Minnesota's Twin Cities has released the first issue of *Scattered Seeds*, a magazine of oral history. Researched, gathered, edited, and laid out entirely by students, the publication is the offspring of a course entitled Minnesota Memories, offered last summer at the Twin City Institute for Talented Youth in St. Paul.

Planned as a quarterly, *Scattered Seeds* will be published three times during this scholastic year by the students of the New City School in St. Paul before returning to the scene of its birth next summer. Subtitled "A Gathering of Minnesota Memories," its features include segments on home-making, cooking, crafts, and blues.

For subscriptions to the magazine, or simply to offer ideas to the young oral historians of St. Paul and Minneapolis, write SCATTERED SEEDS, Minnesota Memories Class, New City School, 400 Sibley Avenue, St. Paul, Minnesota 55101.

Volume two of *The South Dakota Experience* has been published by the **South Dakota Oral History Project**. The

seventy-two page manuscript documents the Rapid City flood of 1972 (*OH Newsletter*, June, 1973). It is available on request to OHA members. Coeditors are Suzanne Julin and Stephen R. Ward.

"Taping the Old-Timers," an article describing the oral history project of the **Alamagordo (New Mexico) Public Library**, appeared in the December 1973 issue of *American Libraries*. June Hawell is director of the project.

CALENDAR

The use of oral history in various aspects of agricultural history will be the topic of a session entitled "Oral History in Rural America" at the **Missouri Valley History Conference** in Omaha, Nebraska **March 7-9**. The discussion will be chaired by John E. Wickman; papers will be offered by James L. Forsythe of Fort Hays Kansas State College and H. Warner Gardner of Southwest Minnesota State College.

"A Theatrical Classroom: The Experience of Making a Multimedia Historical Roadshow" will be the topic of an oral history session at the 1974 meeting of the **Organization of American Historians** in Denver **April 17-20**. Peter Filene of the University of North Carolina will deliver the principal paper, while Charles T. Morrissey will chair the session.

1974 COLLOQUIUM — SEPTEMBER 12-15 — GRAND TETON LODGE, WYOMING

Oral History Association Newsletter

136 Powell Library
University of California, Los Angeles
405 Hilgard Avenue
Los Angeles, California 90024



CHARLTON, DR. THOMAS L.
WACO, TEXAS 76703
DIRECTOR OF ORAL HISTORY
THE TEXAS COLLECTION, BAYLOR U