

Dr. Magnaghi Lecture to Iron Industry Museum on Oral History
Negaunee, MI
March, 18, 1992
Transcribed: May 20, 2002

RM: Let me get started, and if you have any questions as we go along, you might have questions, raise your hand and I'll stop talking and you can ask the question. One of the things you should do if you're going to go out and do interviews. You might not do it now, but in the future, you want to get a briefcase like this. You want to put everything in the container. For instance tonight when I came out everything was pretty much together. I grabbed it and got in the car. I didn't have to worry, did I have the extension cord, did I have the tape recorder. Do I have the tape. Everything is together. If you're going to do interviews on a regular basis you want to have everything together in a container. Also you don't want to have your brother's sister take the tape recorder out or take the extension cord. Or you think it's in the drawer and it's not. Then you have all sorts of problems. So that's one thing to keep in mind when you are preparing to do interviews.

Just to give you a little history about oral interviews...people have been taking interviews with other people way back since the time of the Greeks. The Greek historian Herodotus went out and interviewed people. He interviewed Egyptians and Persians and got information. In recent years, well I shouldn't say recent years. Not for you people, maybe for me...in the late 1940s there was a famous American historian Alan Nevins. He wrote a lot of biographies. Every day he would go to work at Columbia University and he'd take the subway and he would read the newspaper. He'd go through the obituaries. He'd say another person died. Another history is gone. With that he finally

decided to do something. He started, he developed a program and they started doing oral interviews at Columbia University.

In the old days doing interviews was clumsy. Today you will probably only see the equipment in museums. You used to have to have a big tape recorder and it was heavy. You could not heavy. These tape recorders weighed almost 50 pounds. They had reel to reel tapes. You had big tapes about so big and there were two of them and this big thing. Nothing had batteries so you had to put it into an outlet. It was very difficult and very clumsy. People weren't...you wouldn't go out and do a lot of interviews that way.

As time goes on and we get more efficient equipment and it gets smaller and so on, we can have recorders this size, or like this. Things you can easily carry. There are even tiny recorders that you can put in your pocket. They're the size of a matchbox in some cases. As this equipment began to develop, more people began to do interviews. You could now do an interview. Then in 1976 we celebrated the bi-centennial of the signing of the Declaration of Independence. People in towns decided that because of that important event in American history that they would save their town's history. This was an important time in the history of the country. So people started saving their histories by doing interviews. A lot of people did it. Since that time it has become a rather common activity for various groups, school groups, historical societies, museums, to go out and do oral interviews. Today they not only do oral interviews, but they videotape them. This probably becomes very important when you do folk music and folklore. Somebody is going to tell you a story and maybe they will do it in some foreign dialect. Or they will tell it in a certain way that you want to hear it again the way they told it. You don't want it written down. You want to hear them do it. You want to hear somebody playing

music. You put that on videotape. Or you want to see somebody doing something, carving, doing some work, you put that on videotape. So doing oral histories has become easier. It's become a little more complicated if you're going to do videotapes. You have to be careful with videotapes I'll tell you right now because a lot of times you might go out and you know a farmer. You're going to do an interview with that farmer. You tell the farmer you're going to videotape and you might be on tv. He gets all excited. When you go out to the farm, instead of finding a farmer out there with a hat on and overalls, he's all dressed up in a suit. I want you out milking the cows. He got all excited because you're coming in with the equipment and he might be on tv. So you have to be careful and tell him I want you as you are in the old clothes and the farm setting and don't get real excited and fancy. Just be yourself.

How do you go about doing interviews? How do you start? For one thing you will have some direction. The group here, everybody will be interviewing family members. Usually it starts that way. There is some organization. The museum here that has decided this is going to be our project. And you want to keep the project simple. You're interviewing miners. You don't want to be interviewing 15 different occupations. Keep it simple. Maybe the following summer you do something else. So you start out with a particular direction. Then the other thing you're going to be doing is finding out who is a good person to interview. You do this by talking to people. You might ask your grandparents. Hey grandma, who would be a good person to interview, a miner? Do you remember somebody who was a miner? Then you take a little card and put that person's name down. You check the phone book and get the address and so on. Then maybe your grandmother or your parents, or you know them. You make contact. You call the people

up, or send them a letter and say I'm doing this project for the Iron Industry Museum. We heard you would be a good person to interview. Most of the time, almost 100% of the time the people are very excited to share their experiences with you. This was their lives. They were proud of what they were doing. Nobody's asked them about this before. A lot of times people do not think this is important. I remember there was one older woman and she was down at the Acops Senior Center here. I was talking to her and she kept saying, "I don't know anything about history. You're the professor." I had to keep telling her, I might know something, but I don't know what you know. So tell me about it. Then we'd get back and she'd talk and then she'd go back and say the same thing. Most people aren't going to do that. Most people, you'll start talking to them and they'll start telling you about their experiences. And they'll be very happy and excited to do this. Sometimes they'll get overly excited and they'll talk a lot longer than you were planning on them talking. So what you do is find out who's going to be a good person to interview. You ask around and get a number of names. Bring them in here and keep them all on file. Maybe you can't do them all this summer, but you can do some next winter. Or somebody new comes into the program and they might say we want you to do this. Or you might have some time and want to do an interview with some of these people. One of the things you should do is interview the oldest person first for obvious reasons. There's a good chance they might not be with us as long as a younger person.

Now, when you're going to do these interviews, as you prepare, what you want to do is learn a little about mining. Read up on mining because when you go talk to that person, you want to have some questions to ask them. So you have to know a little about the history of Ishpeming and Negaunee and this area. For instance we talked about, and

you have a question to ask...and I bet most of you will get an answer. We talked about the Marchetti family. People in Negaunee know the Marchetti family. I bet if you ask people, they'll say yes I remember when we used to go out there by the museum and pick potatoes. We used to go out there and pick apples. So people go back. I was picking apples and we had picnics out there. They didn't live here, they lived in town and came out here on weekends in the summer. That's one thing you want to ask. Ask about the Marchetti family. When you're doing interviews with the miners, I'll bet they'll know about them if they weren't actually out there.

So you develop your knowledge about mining. How do you mine? What are the names of some of the mines? Where did you work? Then what you're going to do is put together a list of questions. You'll probably work on it together and have a general list of questions. But you'll go and ask things like were the people born here or come from some other place to work here. Then you'll go through the whole series of questions of what life was like and problems that they had, what was it like working underground and so on. Then you'll ask about how they celebrated holidays, how they did this and that. What you're going to do is get a history of their lives. What you do, before you go talk to them, you've got their names and you've called them or written a letter, you send them a list of the questions. These are the questions we're going to ask you. The other thing you do is set up a time. Usually it's good to go out and visit an older person in the morning. Say 10:00 would be a good time. People tend to get tired. You're going to see that it gets tiring to do interviews. You say I'm just sitting there listening. But you're sitting there concentrating. You're listening to what they're saying. You're going to get tired, they're going to get tired, so you usually do the interview for about 1 hour, unless they're really

all excited and they're going to talk and talk and talk. Then you let them keep talking. That means by the way, you always take, not one tape, but a whole bunch of tapes. Just in case. I've gone out on interviews and thought there were some people out in Gwinn. Usually I just put my extra tapes in here. These people started talking. They're absolutely delightful. They talked and talked and talked. I was there 3 or 4 hours. We had dinner. They kept talking. I used up most of the tapes I had with me. You don't want to get out there and then find that you forgot the tapes. One time I did that. I was down doing some interviews in Alabama and come up to this little mining town. It was like going out in the woods here. I got there and we ran out of tape. The whole interview fell apart because I had to go back into town to a K-Mart, it was down the road, and the whole thing fell apart. It didn't work. So I had to come back a few days later. You don't want to do that. You want to have all the tapes with you and be all set.

So you've made contact with them, sent out a notice and a list of questions. You know something about mining, how they mined and so on, a little about the history on Negaunee. Then you set up the time. Saturday morning at 10:00. It's very important that you're there on time. Always make sure you're there on time. If you get there late and you don't have the tape or you don't know how to work the equipment, it looks bad. The person kind of wonders, what's wrong. Why is everything breaking and not working. Why are they late? I've been waiting an hour and a half. You want to make sure you know the questions, you have the equipment, all the equipment works, and you get there on time.

When you interview a person, what you should do is have your equipment, number one a tape recorder. An ordinary tape recorder like this is fine. Most of the new

tape recorders have automatic volume. In the old days you'd have to make sure you turned up the volume or you'd end up with a blank tape after you spent all this time and the person's time interviewing them and then you barely hear the voice. What you do is take the tape recorder and set it up like this. Where do you do the interview in the house? Where the people are comfortable. The kitchen, the living room, the back porch. I was up here and did an interview with a guy on Pine Street here in Negaunee, Mr. Tackalini, he's passed away since. It was a beautiful June day. I said, where do you want to do the interview. He said right here. He had his little place out in the garage. That was his spot. We sat down and did the interview. You have to be careful when you do the interviews though that you don't have any noise coming in. We started to do the interview and the guy next door decided to mow his lawn. So there's all the grinding of the lawn mower. Luckily he had to go one way and then the other way. So we didn't get all the noise at the same time. Or you do an interview with somebody in the kitchen and the wife decides to make a cake. They turn on the beaters and all this noise. Or they start turning on the water or they have the tv set on. You want to make sure that there's no noise. Noise from cars, telephone calls for instance. Because you're spending their time and your time doing this. So tell them it needs to be quiet. Then you sit down with your equipment. You have your tape recorder, you're going to be providing the tapes. You can get them from K-Mart or Shop Ko or wherever. I look for sales and then buy a bunch of them. Then you put the tape in the machine. The other thing you should always carry with you, make sure you take an extension cord. A lot of times you go into older houses and they might have one electrical outlet in the room. If it's behind the sofa someplace, how do you get there. So you want to make sure you have an extension cord. The other

thing you want, I'm using it on my recorder here, is the adapter and connector so that the whole thing works. Usually, unless you are doing an interview out in the country some place, out on the farm or field, try not to use batteries. The problem with batteries is if you're not careful, you never know if the batteries are good. You get out there and are a half hour into the interview and it's going great. All of a sudden the machine dies and nobody has an adapter and you have problems. Try to avoid using batteries. Just use the outlet. The other thing that you want to do, how do you sit here. Usually it's good to do it at a table. Probably, it would be like...I'm doing the interview and Josh is the interviewee and he's going to sit at that corner of the table. I take the tape recorder and put it between us. I'm going to sit down, maybe we have a cup of coffee. I want to make sure that I'm able to see the tape. As we're going along I can make sure it's turning. Sometimes you have a problem and it stops. You want to catch it right away. I'm sitting here and watching everything. We're at right angles. So he can look at me. I can sit and watch him. What you want to do is make eye contact with the person. Josh is not talking into this tape recorder. He's not a machine. He's a human being talking to me. It just happens that in our conversation his voice is going into the tape. So you're looking at the person being interviewed. You're nodding. You're not talking. You stay out of the interview. You ask questions and let the person talk. You then make this eye contact and you're talking. The person then will engage you in conversation. I should point out to you that some people, and you know this from people you know. Some people are good talkers and some people are not so good talkers. So don't be discouraged if you go out to do an interview and get everything set up. You do everything that Dr. Magnaghi said to do, I got the tape, the right room, no noise, everything is ready to go and you get out there

and the person is “yes” “no” “I don’t know” “maybe” “I thought it was” You get very disappointed. Don’t worry about it. That happens. What you might want to do is if you get bored is just very nicely say, if Josh went and did this to me is I’d say, “This has been very nice, I’ve got a lot of information from you” and then start packing up your stuff and prepare to leave. Because you’re not getting anywhere. A good interview, you’ll ask a few questions. What was your life like in Marquette during 1920, 1930, during WWII... You have to be very careful that when you ask a question that you don’t ask a question that the person can answer with a yes or no. A type of question, “did you work in the mines?” Answer, yes. The ball is now thrown back to you. Josh says yes. Now what do I do? I have another question to ask. The type of question to ask is, “what did you do as a young man?” Josh will say, “I worked in the mines.” Then I say what mines? How old were you? What was the name of the company? Where did you live? What was life like? A lot of times you won’t have to ask that many questions. The people are all excited and they will start talking. What you have to be careful of is that they’re talking about what you want to know. They don’t start telling you about their great-grandchildren living in California today. You don’t want to know that. You want to know about mining. So what you have to do is bring them back. What about the mining you used to do? What was it like? What kind of problems did you have? Be very careful not to ask questions that will get a yes or no answer. Then it’s going to give you a lot of work. You have that list of questions and you’re going to go through it real quickly. So what you want to do is to set up your questions and get it going and the person will talk.

When you are there, and we're doing the interview and everything is working, to make sure that the machine is working, what kind of little trick do you do to make sure it's working? When you start out, you push the record button and let it run for a little while. There's a lead in there that is not going to record. You get all excited and hit record and start talking. If you do that you're going to miss about 15 seconds. Take your time. You've got a lot of tape here. Push record and let it run for about 15 seconds. Then say "Interview with Josh, Negaunee, MI. March 18, 1992" Don't talk fast. Do it slowly because somebody is going to listen to that sometime and they don't want to sit there. What if I started talking real fast and it got blurred and you couldn't make out what I was talking about, it's a waste of time. I might say a lot in 15 minutes, but you couldn't hear it or understand it. Talk slowly. If a person starts talking real fast, tell them to slow down. Slower. Somebody's going to have to listen to that. What you do is you introduce the tape. Interview with... Sometimes it might be good to ask their age. Some people don't like to tell you. Older people don't like to tell you their age. Maybe just ask what year were you born? That will tell the person listening to this. What you're doing is not for right now. This might be for 100 years in the future. Somebody's going to sit down and listen to that tape and they're going to want to know what year was this guy born in? So you can figure it out. Then once you get the introduction, the name the date, the place, the age, you listen to it to make sure that everything is working. The machine is working, the tape is working, everything is turning. Then you're ready to go. Some people, Josh is nervous. He's going to get all nervous and start sweating maybe. You tell them relax. Then somebody might say...but this is going to be on tv. No it won't be on channel 6. People are going to listen to this in the future, don't worry about

it. Some people get worried that maybe they're saying the wrong thing, or that they aren't saying things right. Don't worry about it. Ask them questions. Get it on tape. The other thing you want to do is for instance, we're doing the interview and we mention my name. Dr. Magnaghi. It might be good to have me spell the name right there on the tape. So tell the people when you get the tape going, when we do this interview, any proper names, spell it out. He would say Magnaghi, M-A-G-N-A-G-H-I slowly because somebody might be typing it up on transcript in the future. The slower you go the better. Get all the information and details off the tape.

The other thing you can do is, you can either have a form like this, this is an index sheet. Sometimes it's helpful to the museum or library because what you'll do...

SIDE B

RM: I'm sitting here and we're talking. Make notes about what he talked about. Born, put where born. Negaunee. How old, education. Put various major things down. So what happens, when you're done with the tape you have this index. Not only do I know that it's an interview with this individual in Negaunee, but these are the topics that are in that tape. This becomes very important. I didn't do that when I did the 150 interviews. You know what we had to do? I had to hire some students to listen to all those tapes and to list what was said on the tapes. It was boring work. I felt sorry for the students. They got paid for it. But it was real boring work. So if you do it while you're listening to the person, just make little notes about what they said, go down the line. That will be very helpful to anybody in the future listening to the tape.

You do the interview for about an hour. We just did a half hour on here, it would be another half hour on the tape, and that's probably going to be it, unless the person really gets going and starts talking. The other thing you want to do, Dave will have these. You have to make sure that you have...and this is very important. Whatever interviews you do, whenever you do them, if you go out and do them in the future, always make sure that these interviews are put in some public place where people can use them. Don't ever do an interview and put it in your attic. You're wasting the person's time and your own time. These are...and you might say I'm real young. I'm not like Professor Magnaghi, this is not really important. It is. When you interview those people, it doesn't matter if you're 12, 13, 14, 20, 40, 50, 60...I'm not that old. It's what the people are telling you, their memories is what's important. So you want to make sure that tape goes to a depository, goes to the state library, goes to Northern, goes to a library or some museum. You have captured on tape the memories of that individual. You could never do enough of these. You can say we're all going to do this and nobody else can do any interviews with anyone. There are a whole bunch of people in Negaunee, a whole bunch of people in Marquette County. You could spend your entire life developing an oral interview program for the whole county and you still would never cover the whole thing. It's a project where we want to get a lot of people involved doing this. For instance, if all you people go out and you tell me you have about 30 members here, if all of you people go out, you'll be getting 30 interviews. 30 memories that otherwise wouldn't have been gathered. You'd be capturing them. Then maybe you do another 30. That's 60. That's 60 hours of history that you have captured. You're doing a very important job when you go out and do these interviews. You're not just sitting down and listening to music or

something and casually talking. What the casual talk is producing is the memories, the history, the record. What happens, as I mentioned in the beginning, common people did not have time to sit down and write about what it was like to live in Negaunee in 1930 or in 1950. What was it like to live in Negaunee during WWII? For instance, what was it like to be a student at Northern Michigan University in 1925? What if we had a bunch of tapes? We could go back and listen to that. The students, when we have some of this, they would say we don't do that anymore! That's crazy. If we had interviews with you folks, what was it like to be a student in 1992? Then your children listen to the tape. They get a big laugh out of that. You'll get a big laugh out of it. But it would capture. You might want to think about it. Amongst yourselves as a little training thing to go and do something like that. What was it like to go to school? What do you think about this or that? You might think it's not important, that's just me. We should do older people. Imagine if we had tapes of kids in 1892. You could sit down and listen to it and be fascinated. That's what they were doing. They were important. It's not how old you are, but what memory you have of this time and this place. That's what's so important.

Question: I didn't mean to bring it up tonight, but that's exactly what we will be doing starting in June. We are going to develop a question sheet that we're going to do every month. On that question sheet we're going to ask things like "what movie did you see this month?" "what's your favorite television show this month?" "what is the newest saying?" "what clothes are you wearing?" "what food are you eating?" We're going to take these thing down to Lansing like Dr. Magnaghi just said. These aren't things you are going to think are interesting. But 100 years from now they're going to go through

this and say this, this, and this in 1992. She wore brown and watched whatever on television. This is what girls are watching. This is what guys are watching. This is what 8 year old boys are watching. This is what 12 year old girls are watching. What you folks are going to become is ??? for the future. We're going to be starting that in June.

RM: One other thing that Dave will tell you about and you always want to make sure you do, these organizations will always have a release form. The release form basically says that the person, that Josh is giving the organization permission to listen to the tape for educational purposes. If I want to publish this I would have to come to Josh and say Josh can I publish your memories? He might say yes or no. He might say yes but I want some royalties. Pay me for what I've said. But you have to have the release form. All organizations will have some kind of release form. This is the one we use at Northern Michigan University. The state library and archives will have their own form. But you have to make sure that is signed. If it is not signed, then what is on the tape can not be published. I cannot say Josh said this, this, and this. Here's the quote. I do not have his permission. When you sign the release form, you get that permission. A person in 100 years, 200 years wants to come back, Josh is long gone along with the rest of us, we do have the permission and they can use that. This is very important. You'll be given the release forms. Make sure you sign them. You might be sent back to do it. Do it the first time and the whole thing will work out.

What happens with these tapes? They are put in climate controlled situations. There's usually additional tapes made. The master tape is kept by itself. You always have to be careful when you're doing these tapes, you never want to put a magnet around

the tape. The magnet will take all of the voice imprint off. One thing that can happen is people will put these tapes in a metal file cabinet or some kind of cabinet. That cabinet will have a magnet lock. You don't think about it. You put the tapes in and out and they keep going by the magnet. Then some day you go and say I have a tape of Josh. You play it and it's blank. It was that magnet. The magnet took the voice imprint off. If you're carrying it, you never want to put a magnet in your pocket and a tape in your pocket. You're going to have both, but you won't have what's on the tape. So you want to be careful.

You also want to be careful, when people are talking to you, you want to be careful about what they say. You might want to tell them, wait a minute. Back up here. Some people might say you know Mr. Smith, he was a drunk. He drank a lot. That might be kind of fun, but maybe Mr. Smith doesn't want to be known as a drunk. Or maybe someone would say he worked in the bank. But you know he used to put money in his pocket and he never got caught. You mention names and so on. You don't want to put anything on the tape that is going to get you or the person or anybody in trouble or will make them look bad. It's kind of a fine line. When somebody says they drink or do something, tell them you don't want to hear that because it could get you in trouble later on. You go to court and have all sorts of problems. That happened one time down at Wayne State University. They had a program and somebody went and did an interview with a union leader. In the interview the guy says so and so was a communist. Way back in the 1930s, he was a communist. The guy listened to the tape and is writing a book now on this guy. He says so and so, Mr. Smith-communist. Then they published the book. You read it and so and so was a communist. Mr. Smith was still alive and read it.

He says I wasn't a communist. So he sued for money. He went after Wayne State, he went after the author, he went after 5 groups of people because that error came out in the tape and then it was printed in the book. So you want to be careful. If somebody starts to get personal, if you start telling me about all kinds of nasty things about somebody, I will say wait a minute, I don't want to hear that. It's kind of a fine line. If it's something everybody knows about, it was probably in the newspaper. Then okay, you can include that. But if it's something real personal and private that only you and this person know about, you want to be real careful. This is another thing you can work on as you go along. That is the presentation of doing oral history in a nut shell. Sometimes it is also good, though we might be running out of time, if you have questions, do any of you have any questions about doing this, how to do it, or maybe I forgot something...

?: One thing Dr. Magnaghi did say is to keep real close attention...you might think interviewing your own family isn't important. But what you're recording is a history today. In June we will start this survey with you. You don't all have to do it. But 100 years from now, there's going to be a file in Lansing with each of your names on it and see as you progress, what you are interested in at this time. And believe it or not, the Lansing Museum is currently saving for a future exhibit on tee shirts. What in the last 5 to 10 years really tells you about this time period is tee shirts. The next time you go to Shop Ko, read the tee shirts. Look around. Everybody has a different tee shirt on and they mean different things. But they tell you about that person and about the time period. So they decided in Lansing about 5 years ago, what would tell the history of this time period to people in the year 2050? So if any of you are alive in 2050 and want to go to an

exhibit in Lansing, there's going to be one. You can go to that exhibit and put one from today. Northern Michigan. There's several of those and different colors. The people in 2050 are going to say what is this music, we've never heard of it. What does this saying mean? What does this phrase mean? Then there will be a little label explaining. How do they know? They looked at Daniel's file and it means this. They might even quote you. By preserving your families reactions and interests, as Dr. Magnaghi said, no one went around and taped the miners back in the '30s and '40s. We have statistics, but they don't tell us about the people. They don't give the personality. You can look at a diary, but it may not tell you all about the person because in the diary they're just putting down certain things. What do you do when you have family get together? Remember this? Remember that? That's the history that you want to preserve. That give a personal look, and that's what oral history does. It gives you the personal look. It doesn't give you a chart or graph. You can actually look at a picture with an oral history and say here's this person standing in his overalls. I'm going down to Indiana next week and I'm going to be interviewing Amish people. It's going to be quite interesting. They're the people that live as the did 100 years ago. Things haven't changed that much. So they're going to have a completely new idea of what things are like. I could be talking about modern things that you take for granted, microwave ovens, televisions. They know about them, but I'm going to get their opinion of them. See what they think about them compared to the life they're leading now. There's a lot of different angles and that's what you have to do is sit and think about what are the angles here. Why do I want to preserve my family's history, or the history of this miner who's 78, just recording what he remembers. He's lost a lot of it. I don't remember a lot from yesterday. But this is what you have to do.

And this is also why you have to interview young people as Dr. Magnaghi said, interview each other. Ask each other questions and it will give us information on you. Historians are not just interested in 100 years ago. Historians are interested in 100 years from now. 100 years from now is history. If we can record it better, if we can have an interview from each one of us in this room during the next week, we can find out more about his week in the year 1992 then half the books will tell us 100 years from now. That's the importance of this. Any other questions?

Question: What's being done to the ability to read these tapes in 20 or 30 years? The thing that brings this question up is I was reading an article recently and it pointed out that the government has in the Smithsonian a bunch of tapes from computers. The computers are no longer around. They have the tapes, but there's no computer they can read it with.

RM: With a program like this, for instance when I did this Italian thing, I should have put in for some money, for some grant money, to have all the tapes transcribed because...always put in for the tapes being transcribed. They're easy to get to. Though now they can transcribe with computers. If they're transcribed with computers they're easy to juggle around and work with and you can print them up. My 150 tapes should be all lined up in book form so if you want to read them you just pull them out. Right now it becomes difficult, not impossible, but difficult because even with the index, you have to sit down with the machine and listen and pour through this and it takes a great deal of time. What should be done is the tape should be put on paper. Then you can either save

the tape. A lot of places, once it's transcribed, will re-use the tape unless it's something involving a dialect or music. Something where you actually want the sound of the voice. That's very important in the interpretation. But if that isn't important, it's good enough to have it on paper. The other thing is there's some question of how long is the tape going to last? How long will it stay elastic and not become brittle. Museums keep them in climate control with the humidity down and the temperature just right. That's why I say if you do a tape and put it in your attic, it's 115 degrees in the summer and 15 below in the winter, just sitting there, that tape is going to fall apart. That's why you always want to put these tapes in some kind of museum where they will be preserved. That is a problem though. With computers and what not, I'm not against computers, but for instance today, all the libraries are on computer. If the electricity goes out you can go home because you can't do anything from the library. So this is a hazard with these machines if the electricity goes out. What if we don't know how to make these machines. Now what you're talking about, they have all this information on old computer tapes and now they're going to have to re-build, they will have to go get the plans. All the machines were junk so they threw them out. Now they will have to re-build the machines in order to extract the information off the computer tapes. It was technology that led them to a point and then they sort of cut it out and now there are problems with that.