Interview with Robert Manning

November 19, 1997

Marquette, Michigan

Interviewed by Dr. Russell Magnaghi

START OF INTERVIEW

[TAPE ONE, SIDE A]

DR. RUSSELL MAGNAGHI (R MAGNAGHI): Interview with Robert Manning, Marquette, Michigan, November 13th, 1997. Good morning, Robert. We'd like to start the interview with your background, you came to Northern first as a student and then you stayed on up until a few years ago, could you tell us a little about how you learned about Northern and where you were and how you got to Northern and some of the years that this started and so on.

ROBERT MANNING (R MANNING): I'm very fond of quoting Ted Baxter, "It all started with a 200-watt radio station!" [laughs] and mine even goes back further than that. [Phone rings, brief, unrelated conversation about phone]. I was raised on Chicago's waterfront, and after graduation from high school joined the Merchant Marine. But I was an immature 18-year-old with a bad temper and from my foster father I had it engrained in me that unions really are terrible things, and, but I did join the Merchant Marine, which of course is very steeped in union tradition. I was on a sulfur tanker for about, not quite a year, and didn't get along well, had a hard time getting along, and thought, I've always been enamored with the Coast Guard, was active with the Coast Guard as a Sea Scout in Chicago, hung around the Chicago lifeboat station, thought, "Well, this is a good time, let's join the Coast Guard" so while I was in Washington, D.C. one time I just

went down to Coast Guard headquarters and joined the Coast Guard, and my real intent was to get into the Coast Guard Academy, and the truth of the matter is I took the exams on two occasions, flunked, or at least, I guess there was no pass or fail but the scores weren't adequate to be admitted to the academy, but I joined the Coast Guard, went to radio school, was a radio technician, in those days a radioman, and spent time on an icebreaker, got back to academy for a whole other interesting history, the Coast Guard in those days was under the U.S. Department of Treasury, today it's Transportation, and the Coast Guard, unlike the Naval Academy, really didn't buy yachts for training and sail, sail training is still an important part of the Marine tradition at all three Marine academies, Merchant Marine, Navy, and Coast Guard, but the Coast Guard academy's sail training yachts were donated yachts, one of the yachts that was donated through the academy was a 62-foot yawl owned by Kenneth Krailler [?] of Krailler [?] Furniture fame. I worked for Kenneth Krailler [?] as a high school kid in Chicago's Belmont Harbor, Mr. Krailler [?] donated his yacht, *Manitou* the Coast Guard Academy, and as soon as I got back from the Antarctic, wanted to go back to the Academy, or go to the Coast Guard Academy to sail in both Eagle square-rigged sailing ship I sailed two years, and in, back to *Manitou*, in those days they were competing *Manitou* in competitions on Long Island Sound, Block Island, and those yacht races, we weren't doing all that well, I, as a riggerman second-class made the brazen suggestion, "You let me sail with the cadets and we'll win yacht races with that yawl." Yeah, well, the truth is we did, and not long after I was given a temporary commission because at that time John F. Kennedy had just been elected into office and the undersecretary of the treasury responsible for the Coast Guard was one R. Sargent Shriver, and it had also happened that Sargent Shriver in the late '50s was the president of the Chicago Board of Education, and it just so happened that I did some work on Mr. Shriver's boat also in Belmont Harbor. Mr. Shriver,

I'm sure, through my foster father learned that I was at academy and he was able to do the detail work to get *Manitou* assigned to the White House. So my next two years with the Coast Guard Academy was actually on assignment from the White House, we sailed *Manitou* from Campobello, Maine, to Palm Beach, and eventually to Miami, Florida on behest of the President of the United States, and we also, when the president wasn't on board, we competed in some yacht races, we did the SOSC the Southern Ocean Racing Circuit, the Miami-Nassau Race, the Kingston, Jamaica Race, the Queen's Cup Race, those were yacht races down there, and on a couple of occasions sailed with the President at Palm Beach, we also sailed with the President up in Boothbay Harbor, Maine, off at Gene Toumi's island up there, and in, off of Newport, Rhode Island, and once at a Hyannis Port, there was a problem, we couldn't get *Manitou* into a Hyannis Harbor because the *Manitou* was a 62-foot yawl that drew nine feet of water, couldn't get her into Hyannis. At any rate, after the president was assassinated, I was going to be reverted back to my enlisted status unless I went to O.C.S., which, or stayed in long enough, didn't want to do that, so a suggestion by a number of people is "Go to college, get a college degree." So, needing a place to go to school, I knew a couple of things that I wanted. I didn't want to go to school in the Chicago area because I'd be completely distracted and be hanging around the harbor, which is one reason why I didn't do well in high school. [Interviewer laughs] Well, it's true. And then, but I knew I wanted to be on the Great Lakes, and I wanted to be on a college near a large body of water. I had never, other than in Whitefish Bay coming up the St. Mary's River one time, other than that I had never actually sailed on Lake Superior, this is 1964. And I thought, "Well, I'll see what schools will accept me." Well in those days, Northern Michigan University, under President Harden, had a right-to-try, and they were particularly nice to veterans. The fact is, made an application, I was accepted, and the rest is history. Well, I fell in love up here, smart girl

taught me, but she, but instead of back to the Coast Guard, which is what my intentions were, I stayed up here. And that was, I remember one time, it was a night, I had a background, because in high school I was a member of something in high school, Lane Tech in Chicago, we called a spider's club, which was really a projection club, the spider, because of the projection reels on the base of film projectors looked like a spider, we were called the spider club, we were really the audio-visual club of Lane Tech High School, so I had done that. Anyway, there was a five year hiatus of messing around with motion picture projectors, but one night there was a film being shown in Kaye Auditorium, a recreational film, and the projectionist was having a miserable time, I thought, "Well, this is probably something I can correct." And I did, I asked the kid, "Hey, do you get paid for doing this?" "Yeah." I said, "Well hell, I can do this." So I was told, you know, just go down to Lee Hall and they'll hire you. And they hired me. So in '64 I got hired as an AV techie.

R MAGNAGHI: Now this was right, soon after you arrived, you came in '64 and –

R MANNING: Yeah, yeah, right after I arrived, I got hired as a student tech. My boss was John Mager. And you had some background on that that I didn't have, Mr. McCullum was John Mager's predecessor and I don't know anything before that, but John Mager was the boss, he was the AV director, and the student director, who was I guess my supervisor, was a man by the name of Tony Grudnowski – does that name do anything for you? Yeah. Tony is still, or, I don't know if he stayed in Marquette or he's back to Marquette, but Tony is the director of education out at the prison, earned a Ph.D. recently, Tony's fond of telling people that he taught me everything I know, and in those days it may very well have been true. But President Harden was very interested in technology, and hired a young Ph.D. by the name of Stuart K. Bergsma, Kenneth Bergsma who was, I just, I idolized him, Ken was just a salt of the earth, had a very nice

family, often on Sunday nights hosted groups of students at his home for dinner, and enjoyed that very much, and we, he nurtured my growth within audiovisual services and technology, I became so enamored of it that I very quickly, I think I was only a full-time student for one or two years, if that. Didn't do well academically. And actually went to school right after that part-time, Harry Rajala said, "I don't quite have the record but it did take me 11 years to get a degree." And I got my degree in '74 [laughs] which, but I'm told it's not a record. 10 years. [Both laugh]. But, so we were there in Lee Hall. Now in those days, and this is, I'm fond on Ask the Doctors to always use the disclaimer that "Whether or not your question is used on tonight's program, always consult your own physician who knows your history well." I would use a similar disclaimer: "Consult the university historian to really get the facts, don't pay full attention to me". And so what I'm about to tell you is my understanding and recollection of what happened. I guess in the early '60s audiovisual was moved from the basement of Olson Library, which was the building just to the north of Kaye Hall and Longyear – not Longyear, Peter White Hall, was Olson, and there was the whole building was the library and the basement was a small Olson Auditorium that sat about I think 136 or something like that, it wasn't, well it may have even been a hundred – well, maybe just a little under 200 people, I think, sat in there in a block, wooden seats. Now the small auditorium had a little stage and the rear wall was all white, that was the projection screen. Actually, I was partly responsible for that, there was a suspended screen, it was too small, and I suggested to just paint the back wall white and use that as a screen and then you get a large screen in there. In those days, however, Northern still had a lab school, Pierce School was still up and running as a K-8 school, I guess years earlier it was up to K-12. When I was there it was still a K-8 school, in fact I had Harriet Wilmer for a methods in education for elementary ed., she was also the kindergarten teacher, Harriet Wilmer, and I remember her telling stories that AV day

was one day a week for each grade. And if the teacher wanted to use films or stuff in her class, she'd parade her class from Pierce over to the basement of Olson Auditorium, they would see their film that day, and that was the way it was done. When I was there I had a, I remember I had a speech pathology class down there and a couple of speech classes, and there were other classes held down there, and it was very convenient showing films down there. We also showed feature films down there, I remember I was responsible a couple of years later for buying Northern's first high tense 16-mil. projectors. They weren't commercial-grade 16-mil., but we were able to buy two projectors that were synchronized projectors that had high intensity lamps, and we showed feature films down there as well, and when they weren't, when they were really big attractions we used Kaye Auditorium, but otherwise we used the Olson Auditorium.

R MAGNAGHI: Was that when they started showing these, now we have the Gonzo series, but what might have been a predecessor of the Gonzo series, kind of art films or that type of thing?

R MANNING: Yes, as a matter of fact one of the professors in art and design, I think in those days it was called visual arts, one of those profs started the predecessor to the Gonzo film series, I forgot what he used, it was mostly foreign films, lot of controversy, conservative community and "My goodness we showed nude people on screen, horrors!"

R MAGNAGHI: Was that Owen Shapiro?

R MANNING: Yes! Owen Shapiro! Gosh, I hadn't heard that name in years, yes it was Owen Shapiro! [Both laughing] I could tell Owen Shapiro stories, too.

R MAGNAGHI: I would like some of those.

R MANNING: Yeah, he started something called happenings that we did over in Jamrich Hall 102, those were nightmares for the AV techies, but that's a whole other story I think, Russ. We showed films in Kaye Auditorium and Olson, but by and large Ken Bergsma was, I think, the

real innovator in media services. He was responsible for, say, you bring and integrate audiovisual services into the teachers' curriculum and we show films and provide slide projectors and provide that stuff to the professor in the classroom when that prof wanted to use it. You don't just, say, you don't have the professor revolve their schedule around the AV schedule, no, it's the other way around, AV accommodates professors I was – [phone rings, brief interruption] So AV, under Ken Burgsma's stewardship was now going to accommodate the classroom professor and what their needs were, when they wanted him, and, except for simple things like a tape recorder, this is the days before cassette tape recorders, I think it's still those big long-set reel to reel stuff, but by and large if you wanted a lecture recorded or you wanted a tape played back, you needed a film shown, this is before video I might add, whatever you wanted done we provided in AV tech, I think at one peak, by the time we were in Learning Resource we had some 40 students chasing around, dealing with academic, we handled 50-60 audiovisual orders a day.

R MAGNAGHI: Excuse me, when did this fellow Bergsma come in and when did this change go from –

R MANNING: Ken Bergsma was hired in 1963, and he was here until '65, and then he went to Wayne State University. Sadly, Ken and his wife died in an accident, I think in Arizona, about three or four years ago, they were riding their bikes and they got hit by a car. I was saddened by that loss. But they still have family in Grand Rapids. I don't hear from them, they were very good friends with Bill Owen, who in those days was head of, I think, continuing education or whatever the teacher certification program, he'd go out and see teachers in the field. Bill Owen and I used to do road shows, he'd lecture and I'd do AV demonstrations for teachers out in the field using stuff, and in those days we got our first Title Six grant, I was a hand in writing that, and we bought AV equipment like crazy, equipped almost every classroom on campus with

overhead projectors, some of which are still in use today 30 years later, and we bought 16-mils., we bought a lot of AV equipment. We provided every classroom with a projection screen that could be lowered off the walls with brackets, many of those are still in use. Anyway, we pretty much only used the Olson Auditorium and Kaye Auditorium for AV stuff when it was intended as part of a program to show a film or things like that. Audiovisual services was also responsible for a sound system. We provided sound for public lectures in Kaye Auditorium, we provided stuff for the conference department for wherever they were on campus, whatever their needs were. We were the, we fixed everything except an office coffee pot, and we've been known to fix those, too. We did everything. By 1965 John Mager – er, Ken Bergsma had left, John Mager was in charge for a while, and I think he was responsible for the whole Learning Resources division for about a year, when William G. Mitchell was hired. Now, I should mention before that Ken Bergsma was responsible for converting the dance facilities, this beautiful dance studio on the second floor of Lee Hall, was converted into two television studios and a radio studio. And we had, in fact in those days I tried to get him to break a hole in the wall between Lee Hall and Cary Hall on the second floor because I was in the range, we had a block of AV techies that actually lived in Cary Hall. It was literally, someone could call "We want this, this, and this." Let me give you a tech, we can lean behind the wall and get a tech to come down and help with the AV equipment. That didn't last long, but in that time we did the first remote television broadcast as WNMR and it was strictly cable cast but we did televised the December commencement from Kaye Auditorium, and we televised the following spring the Hedgecock fieldhouse commencement was televised, and audiovisual provided support for that, in fact because of all the license stuff, audiovisual was charged with, we actually bought a generator, we had a small generator, we ran the generator out behind Kaye Auditorium, ran the power cables up to power

all the lights in the television equipment, because in those days Kaye Auditorium did not have enough power to run all this added equipment. In fact, it used to be great fun, we did programs over there in Kaye Auditorium, Jim Rapport will tell you about producing plays, I had never seen, by that time I guess Forest Roberts was built, I had never seen a production of a play in Kaye Auditorium, but I know that they still had old-fashioned resistance dimmers, great big ceramics and steel, you'd run one of these huge, great big things to dim and raise the lights up, you'd be going like this, this big arch with these big ceramic resistance dimmers, and they'd stark and arc like crazy. We had a fire extinguisher, in fact I bought 10-pound fire extinguisher there, and after one year of, we had a close fire, I remember telling the techies one time, "This fire extinguisher is here for a reason, if there's a fire, you take out the fire extinguisher, you break out that window, and you use the ropes from the falls and from the sets, the battens, ropes that were there, use that to climb down the wall and you get the hell out of here!" Because if this building ever went up, you know, from a fire, it'd go off like a torch. So that was a real adventure.

R MAGNAGHI: Now, what year did they do the first televised graduation?

R MANNING: My recollection is '64. John Mager could probably tell you that, and Tony Grudnowski, because they preceded me. Actually, I missed the first one in Kaye Auditorium, I participated in the next one, in those days we had June commencement. I hung around here long enough to help with that from Hedgecock, then I'd go home for the summer. The first four or five years around here I went home, I went back to Chicago in the summer, delivered yachts and sailed, earned a lot of money that way. But they preceded me, I didn't participate in the first televising but I think I was there for the second or third one. So we did that from Hedgecock for June, and for December we did it in Kaye Auditorium.

R MAGNAGHI: Now at this time was the, you said that the AV department had moved from the basement of Olson Library –

R MANNING: Yes.

R MAGNAGHI: To, over to Lee Hall.

R MANNING: Yes. That was done before I got here.

R MAGNAGHI: Oh, ok.

R MANNING: They were already in Lee Hall by the time I came on board. And, but we still had, we kept the equipment pooled, we didn't have enough room in Lee Hall, we did keep an AV equipment pool in the back part of Olson Auditorium. That, in fact, was, John Mager started the first low power AM radio, the radio was sent through the AC electric cord, I remember 10 years later the kids thought that was so innovative, I thought, "Hell, John Mager had been doing that 15 years ago out of the back of Olson Auditorium." That was the first radio, not broadcast but wire cast, it was, the signal was actually sent down electrical wires.

R MAGNAGHI: Did it have call letters?

R MANNING: Well, not official call letters, it was, you know, we used WNMR for Northern Michigan Radio. And the, I don't remember the trend, for a while we were WNMC, WNMR, I don't remember which was which, which came first, and I remember President Jamrich wanted us to be WNMU but New Mexico had that call sign, so then later they got changed so now we are NMU but we couldn't in those days so we were WNMC, WNMR for a while. John Mager started that, then when we, Ken Bergsma wanted us to get on as a public radio station, and we started out literally as a 200-watt radio station from the second floor of Lee Hall, we had a tower, a bunch of us, in those days we could get away with more, doing more things, there was a bunch of us one night and we just put up the tower on the top of Lee Hall. We didn't check with

anybody, we just did it, and we started, we had FCC licenses of course, we were very strict about that, you have to be or you'd get in serious trouble. I remember a lot of the kids went to Detroit to get their radio license, I went to Chicago, I actually was licensed already from my Coast Guard days, but I had to get a broadcast endorsement, I think it was section nine or some such thing. I went to Chicago and got my broadcast endorsement for the radio, and we broadcast from the second floor of Lee Hall. Bruce Turner had been hired by President Harden, Bruce Turner actually precedes all of us, he's probably, well he is the longest employee down in Learning Resources. Bruce, I think, came on board in '62 or '63 already, and he really managed both radio and television broadcasting, he was hired away from WLUC-TV6. And Bruce ____ in fact Bruce was the one that told me that I had no place in no radio because I don't have the voice for it, stay out of broadcasting, and he might have very well been right. We can get into why I do Ask the Doctors, that's a whole other story. But we, at night time, in those days, you know, it's funny how, what goes around, nowadays you turn on public broadcasting at 5 a.m. and you get to listen to "PRI Public Radio International, the BBC from London!" Hey, we did that 33 years ago! Legally, but without a license, because in those days you could – if it was a foreign broadcast you didn't have to have copyright permission or licensing to rebroadcast it. I spent nine months on an icebreaker and I'm an amateur radio operator and I had my shortwave set, my old Hallicrafter SX-99 shortwave set, that I had, that's literally been around the world on a Coast Guard Cutter, we brought into Lee Hall, strung up a wire from the tower to a, there was another little building that from the second floor of Lee Hall you get up on the roof there's this little, I don't know what that's called, like a cupula, when you get up on the roof, from that corner to the edge of the tower we strung up a copper wire, my radio was in the control room, we'd tune in the BBC at night and we'd just rebroadcast it! And that was our low 200-watt radio station that we

did from the roof of Lee Hall. And that lasted for several years, then we got into a committee, Bill Mitchell came on board, but have been around ’67, and the chief engineer was Dan Smith, now how free am I to speak and on how much of this am I going to get quoted? Well, so we developed radio and television there on the second floor of Lee Hall, audiovisual was the first floor, master control for television was on the first floor, and it was all cablecast, it was sent out on channel 8, pretty much just in the Marquette community, because in those days we had Cox Cable and then Michigan Cable, and it wasn’t until we got broadcasting, I forgot the year we actually went on the air, I think it was ’71, we were still a couple years in the Learning Resources before we were actually on the air, I could be wrong about those dates. Verify it with a historian [laughs]. But we, we went, over time –

[END OF TAPE ONE, SIDE A]

[START OF TAPE ONE, SIDE B]

R MAGNAGHI: Okay.

R MANNING: Well. We, in the late ‘60s the hierarchy as I best recollect it is the, in those days it was instructional communications, the director of instructional communications was William G. Mitchell, and he had Bruce Turner was director of radio and television, Steve Dupras got hired later, then there was, John Mager was the technical director, and for a short period a Tommy Alvord, who’s now a chief pilot for an airline, but Tommy Alvord was the chief engineer and Robert Manning was the audiovisual supervisor, I wasn’t director quite then, I didn’t get appointed as AV director until ’67 or maybe ’68. John Mager was still my boss in those days. And then there were other people hired who had better academic degrees, some of their names I’ve forgotten, who stayed on for various periods and went through there as my boss, and they came and went. The sad commentary is that Bill Mitchell was very hierarchical, if that’s the right

word, oriented, and in the planning stages for the new Learning Resources director it was pretty much Bill Mitchell and Dan Smith represented instructional communications along with the other academic people in the design of the new building, and key people like Bruce Turner, who was the station manager for broadcasting, John Mager, and myself, had actually very little input into the design of the Learning Resources building, some very serious mistakes were made that we're still living with to this day, and efforts to correct it are still based on a lot of political developments over the years that lead into some of the way they're building a structure today.

R MAGNAGHI: Was there, maybe you can clarify this, was there some truth in the folk legend that there was a chunk of the basement that was not excavated because then the building would be larger than a similar building they were building on the University of Michigan campus?

R MANNING: I've heard that story, except that instead of, replace University of Michigan with Michigan Tech. I heard that story. Part of it is probably true because if you were to go to the north side of Learning Resources there is, to be sure, and area that's unexcavated, but you'll find that there's large expanses of space down there, to add additional H-A- - what do they call it? Heating, air conditioning, and V – whatever it is – H.A.V.C. – Heating, air conditioning, and ventilating equipment can still be added to that basement, and the idea was, my understanding is that north wall is mostly glass and has no major services in it so that it could be easily knocked out with a twin to that building built where there's an existing foundation already. All they would have to do is move that, move the wall out and they could build what is, they could add to that building relatively easily.

R MAGNAGHI: You mean they put a foundation down, a second - ?

R MANNING: Oh, sure. Most of the, if you ever go behind audiovisual there's a whole, it looks like the catacombs of Rome down there. You've never been down there? Well I would give you

the grand tour. It's like catacombs down there. And part of that is under the existing building and part of it is just underground. If you would go up you'd end up in that hill of dirt.

R MAGNAGHI: On the north side?

R MANNING: Yeah.

R MAGNAGHI: Where Vandement is putting his outdoor theater?

R MANNING: I hadn't heard about that.

R MAGNAGHI: It's at –

R MANNING: It's where we have the antennae farm right now.

R MAGNAGHI: Yeah, well it's between the antennae farm and one end of the building, he had the land kind of made smooth and could be turned into a seating area.

R MANNING: I didn't know about that.

R MAGNAGHI: Yeah. But under that, so under that pile of earth there –

R MANNING: Yeah, there's construction, there's real, there's cement and electrical and stuff, there's all kinds of stuff down there.

R MAGNAGHI: And not buried, I mean it's covered –

R MANNING: It's buried. Well, yeah, it's covered, I mean there's, the foundation is there and there's a roof over the foundation, but it's all underground.

R MAGNAGHI: But you can go into that area?

R MANNING: Oh yes, yeah, yeah.

R MAGNAGHI: Oh my word.

R MANNING: It's like catacombs down there. I've known students who have slept down there. I've known janitors who have slept down there. [Laughter] Yeah, it's a big space down there, my house should be so big.

R MAGNAGHI: Now this was kept, so there was some connection here with the idea that, I mean, they didn't expand it because they didn't need the space, or they didn't want to extend the size of the building to overpower Tech?

R MANNING: It's one or the other but I don't know which, maybe it's combination of both, I don't know?

R MAGNAGHI: So it's kind of into folklore, we can't really footnote it.

R MANNING: Yeah, yeah. Well I know they could build more of the building if they wanted to. And that's why, and I digress but that's why, you know, for years we wanted to expand audiovisual, we needed more room to do more kinds of things, and to do it up on the first floor, like we had the distance learning lab, there are some other things we could have done up there, and I wanted a lab up there for faculty to make instructional tools that they could use. "Oh, can't do that because the library needs more space for books, the library's overcrowded, can't do that." So what do they do two years later? They make it a big computer center, the library still hasn't got more room. That computer center could've gone anywhere. But they needed to move the library down, that didn't get done, we got, I mean I think there were some serious mistakes made then but that was done after I left, but I think even if I were here I couldn't have done anything about it. There was people more powerful than me that had their hand in that. I'm not sure they had more wisdom, but they certainly had more power. But we moved into Learning Resources and I remember, we had a meeting one time where, I've forgotten who the vice president was, it wasn't, Jack Rombouts was at this meeting, it was one of the academic vice presidents, do you remember who it might have been?

R MAGNAGHI: Vinnicker? Jacob Vinnicker?

R MANNING: No, preceded Vinnicker.

R MAGNAGHI: Dixon?

R MANNING: No, it was after David Dixon, it was another guy, and I forgot his name. He, tall, lanky fellow –

R MAGNAGHI: Bird – no?

R MANNING: Not Milton Bird, it was after Milton Bird. We had met, Milton Bird wasn't that tall. We met down in the basement, what was now the FM CD library, all of us were… because we had some serious problems with that building, and he, after half an hour of hearing complaints from all of us on serious problems, he left and he said, "I can't believe how unappreciative all of you are, here we give you a brand new building, you should be extolling this building, and all you are is complaining," And he walked out. Now I remember telling Scott, I said, "We're not here to complain, these are hard facts of life!" It took me two more years of, _____, Ernie Newman and that group - that loading dock, you notice the two levels of that loading dock? The original loading dock and the earth berms only went to the width of the existing taller loading dock designed for semis. Where do you load vans and equipment for AV equipment? It took me two more years to get them to take out that huge earthen pile that's to the north of the large loading dock, to build a little ramp in the lower loading dock so we can load smaller vehicles, they had to, and provide parking spaces, you know the area where there's about six parking spaces? If you notice there's brick and then below that there's the foundation? That was all unearthed and that took two years to get them to widen that. That was just horrible meetings to explain the obvious need. That was done, that was one of the things. One of the funny sidebars, John Fassbender was one of the engineers at the time working on campus – this is a true story. We had a, well if you know to the north of the building, our office backup, you know that all these buildings are serviced by a central steam plant. Steam, high pressure steam is

piped in, the pressure's reduced, and that steam is used for both heat and air conditioning, recirculating and all that. Any time you have steam pipes, every so often or in every building you have to have an emergency pressure release in case you get too much pressure so you don't damage equipment, your pressure is released into the atmosphere, it's just steam. The air intakes for that building are those ducts, those huge grates that are to the north of the building. That's where the air is coming in. When the building was first built, the high pressure steam discharge was also in that same void space. It happened one afternoon, we were just getting set up in Learning Resources, fortunately the television and electronics hadn't been put in yet, there was just the light battens were in and all of the cyclorama and drapes were still rolled up on the floor, but whatever happened one day, the steam was being discharged into this void at the same time that the air handling system was calling for air, it sucked in the steam, we literally had a cloud forming, and you know how high that studio is, we literally had a cloud forming in the studio – it rained in the studio! We had a flood on that first floor! I remember calling Fassbender, I said, "You're not going to believe this, but it's raining in the studio." "Well, it's not raining Rob, what are you drinking?" "Get over here, it's raining in the studio." They brought an army of people over, we had a flood. It took some $40,000, which I'm told the university ended up paying instead of going after the contractor, but it was an architectural mistake, but they had to re-pipe the steam discharges, now steam has discharged down the roof, not in the voids, and, but it did a lot of damage as you can imagine. But we had everything but thunder, but we did have lightning and we did have rain in the studio. [Laughter]

R MAGNAGHI: So it popped the lights?

R MANNING: Some of them were popped, yeah, yeah. But I mean you had these open circuits down there, these light battens, there was electricity in those battens, they aren't waterproof.

R MAGNAGHI: And so they were shooting electricity?

R MANNING: Yeah, the sparks were going, yeah. It was an interesting afternoon.

R MAGNAGHI: So you had lightning and, rain and lightning?

R MANNING: Right, but no thunder. That's a true story. So it rained and they fixed that problem. Oh, there's lots of problems in that building, when that building was first being built we finally, several of us got in there and I don't claim to be an architect, and I'm certainly not an engineer, but I remember one time we were in there looking at the studio, and there was a big expanse sitting, much larger than what we had on the second floor of Lee Hall. And there were, in the floor, these big, square, looked like cement, the start of cement columns. I remember asking somebody, "What are those for?" Looking at me like an idiot, like, "Well, what do you think supports the roof?" "Alright wait a minute, you're telling me there's going to be columns in the middle of a TV studio? You're kidding!" "No, look, here, the blueprint!" Showed it to me on the blueprint. And Dan Smith had signed off on that. Can't be. Then went back… Bruce Turner and I went back to Bill Mitchell's and, you know, you can't have a TV studio with columns in the middle of it. That held up some construction, they had to actually go back, redesign the pilasters on the wall, to support larger steel columns to support the roof, so there weren't any columns in the middle of the studio. True story, you can still see where the cement was smoothed where those columns were going to go at. And so what there are is those pilasters that are supports on the wall and then the big, larger steel beams going across. I have no idea what that cost the State of Michigan, but I remember that was an exciting time. So we had, we moved into Learning Resources. Audiovisual, my office was the first office established in Learning Resources in 1969, in fact I moved in before they put the finishing coat of paint on it. I had stuff on the wall and shelves on the wall, and for 10 years only had the undercoat, they

didn't even have the finished coat of paint on there. I got in some trouble for that, too. That's alright. But that was moving into Learning Resources.

R MAGNAGHI: Now let me just stop –

[PAUSE IN TAPE]

R MAGNAGHI: Bob, could we just kind of backtrack a bit, and tell us a little about the actual construction of the, of Learning Resources, the fact that I think there's a story there's a spring at least under one of those buildings, could you talk about that?

R MANNING: The sad commentary on, I think, on Bill Mitchell's management of what was then instructional communications, is that very few of us that were there really had anything to say about the design of the new building and what was going to develop. Two interesting vignettes, one I think I've talked about, the rainstorm in the studio, the other was a piece where we walked into the building one afternoon and found what looked like the bases of some columns – did we discuss columns on tape?

R MAGNAGHI: Yeah, yeah.

R MANNING: So I told that story, alright well there were the columns. Then there was another one, we were coming over to look at things and one or another spring runs through campus, actually from probably where Fair Avenue comes into campus, goes underneath the parking lot there, very close to if not underneath Jamrich Hall, over to learning resources, in fact it's even under the PEIF building, where they'd have problems with the pool, and that's a little sidebar, I can talk about the pool later. Interestingly enough in later years many of us had more to do with buildings that were built subsequent to Learning Resources than we ever were allowed to say in the building that we reside in, but that had to do with the management of Learning Resources division in those days.

R MAGNAGHI: Now, let me just go back to this, this fascinates me so bear with me.

R MANNING: Yeah.

R MAGNAGHI: There was a, there's a spring? One spring or a series of them, and then there was a stream that went down like where Jamrich – so was there a spring in Jamrich?

R MANNING: Well, the actual hydraulics I'm not prepared to discuss because I don't feel confident, I know there are either a spring or a series of springs that are very much beneath, what was a good part of that area was filled in and was actually swamp. Jamrich, Learning Resources, perhaps even these buildings where the residence halls are, going easterly towards, I think just north of Cohodas and even below the PEIF building, because I know they've had problems with the pool over there.

R MAGNAGHI: Okay, now, there is, like, just outside Magers Hall here to the south, and you see it when it rains but in particular when the snow melts, there's like a, there's a depression and stream, and then if you look at the south end of the parking lot, there is what looks like there's a little creek there, there are trees lining the bank.

R MANNING: Yes.

R MAGNAGHI: This could possibly be maybe, emptied that south area.

R MANNING: Yes. That might very well be, I don't know that, that's not my area of where I'm really knowledgeable, some of the melting you see is because these high pressure steam lines, the original tunnels weren't adequately insulated, and you get some heat rising and you get melt that way. I think if they had better designed that in terms of the sidewalks they could have used that residual heat to keep the sidewalks melted, but that's a whole other story. But the, during the course of the construction of that building, I believe it was actually an employee's son who was involved in the excavation of the water and sewer lines that enter that building from the east,

Learning Resources, they were right underneath that walkway that leads up into the main entrance of Learning Resources and right underneath that they were very deep, and the contractor did not have adequate protection for the sidewalls, they were excavating, and there was a man down there who was working on a particular part of it, I don't know if it was he was trying to access a existing line or they were in the construction of a new sewer line, but that as it may he got buried, and they were very careful with the backhoe in trying to excavate to prevent an additional cave-in, and pulling him out. We started mouth-to-mouth resuscitation but it was to no avail, the man was DOA at Marquette General, in those days St. Luke's.

R MAGNAGHI: About what year was that?

R MANNING: Well that must have been early '69 or '68, we moved in '69, it must have been '69 when the Learning Resources building was under construction.

R MAGNAGHI: Do you know the name of the fellow?

R MANNING: No, I don't. I don't remember anymore. I believe he was actually, he was just, he employed by the contractor, my recollection is that he actually might have been a university employee's son. But I don't recall that. I'll tell you a quick sidebar where I sometimes think that the university should apply more muscle and hold architects' and contractors' feet to the fire on mistakes, for example the one with the steam line being proximal to an air intake. Another one was the design of the pool at the PEIF. For years they had problems with, every spring they had to drain that pool, which was an expensive proposition, clean it because the bottom of the pool would break up because that pool, the bottom of the pool there is below the top part of the water table, and you get spring water that forces its way into that pool, and of course that causes the pool to become, what's the right word, Dr.?

R MAGNAGHI: Murky?

R MANNING: No, not murky – contaminated. It would contaminate the pool so they'd have to clean, drain, and rebuild the bottom of the pool. That was done several times, and I'm reasonably certain that was done at university expense, for I believe, it's just my own belief, it could very well be wrong, but that there should be people who are held accountable for those kinds of mistakes.

R MAGNAGHI: There's also the other one, the roof of the dome.

R MANNING: Yeah, the roof of the dome, the roof of Learning Resources, look how they had to redo that roof a couple times. There's a lot of that, yeah. But, so Learning Resources developed, there was a strong schism between library administration and Learning Resources division, the original scheme, as envisioned by steward Kenneth Bergsma, and I think Milton Bird, the academic vice president in those days, was that Learning Resources was to be in the best sense of the word, a learning resource, administered by someone at the dean level. There were several strong personalities between the librarian and her philosophy about what a library should be, to William G. Bergsma, who was not classically library trained to manage a library, but he had serious shortcomings in terms of learning resources, he was not a broadcaster, he was trained in educational media and trying to manage a broadcast operations and a technology operation, it was kept separate from Learning Resources, also because probably 40 percent of what the audiovisual arm of Learning Resources provided was not in support of the academic community, but in all the other, public relations, conferences, and administrative requirements, plus the technical support for the broadcast operation, were all done out of audiovisual. In those days if public radio wanted to record a concert, it was recorded by AV techs, we did that. There was a better cohesion between radio, television, and audiovisual in the earlier days. It became very segmented and certainly divorced from the library. Learning Resources did not, I don't believe it

is to this day, a true Learning Resources Center, so a mix of things, in that building. Others might disagree. I think that Alan Donovan, when he was the vice president, wanted to make it more cohesive, Halvy Walkinnen was head librarian, she left, I think the person they brought in was even more headstrong, made it even more difficult, remember her?

R MAGNAGHI: Yeah, Fowler.

R MANNING: Yeah, what a nightmare that was. And they turned over, a good part of audiovisual services was turned over to the library, and they provided academic audiovisual services and the real audiovisual department in the learning resources division provided the other audiovisual services and what used to infuriate me is whatever the library couldn't handle, we handled and it was always almost, you couldn't plan for it, it was always an emergency, they couldn't do it, "What do we do now?" and I always ended up putting out brushfires, it's one of the reasons I finally left, I just couldn't deal with lack of planning and just constantly putting out brushfires, and when there was something wrong, it wasn't the library's fault, it was audiovisual's fault, and that bothered me a lot, I think it was one of the few mistakes that Alan Donovan made, is to split my department and turn part of it over to the library.

R MAGNAGHI: So that was about what year, then?

R MANNING: Oh, gosh. That must have been by the late '80s already. I think it was the late '80s, I've forgotten just when. I think conceptually it makes sense, Miss Fowler one afternoon heard of my being very much objecting to the viewpoint of moving audiovisual into the library, but I think do Dr. Donovan's credit he once called me in in advance and said, "Robert, here's why I've got to make this, it's a decision you're not going to like, here's why it's being done." I thought he was a gentleman of the first rank, at least he gave me a couple of days warning that this was going to happen, but I should not take it personally, though I believe I did. But [laughs]

another funny part, Miss Fowler once, now you recognize, I only hold a bachelor's degree, I have no advanced education beyond that, I took some poli-sci course with the wants of degree getting a master's in administration, public administration, didn't come to pass, I'm too old now in my view. But it wouldn't help. But she had an appointment with me, called me into her office, and I remember so well, "Robert, now, I understand you're very much opposed to bringing your operation and integrating it into the library." "Why yes, ma'am, I sure am. And my reason being because I now support, technically support many elements beyond the academic community, I like the connections with public broadcasting, we support them, we're a good mix, and the technical support that I need to operate in terms of maintenance and equipment, keeping up with the technology, especially television, we are a good mix, we need each other, and I would not give that kind of technical support, audiovisual would always be an afterthought because librarians don't think technology." "Well, Robert, we have a fix for that. I did some homework, I understand you just have a bachelor's degree. What if we were to arrange for you to have a sabbatical, you would have a sabbatical for a year, you would go to Wayne State, we would pay for that, and you could get an MLS degree." And I thought to myself, just what I need is a master's of library science doing the kinds of things I do! So I said, "Well, that's very kind," I said, "first of all, being in AP just now, I'm not entitled to any kind of a sabbatical," and in those days I had house payments to make and I said, "No I, and this does not, I don't think this is going to work." And I remember, well this has got to have been 16 years ago because I had just turned 40, so I remember saying, you know, "Dr. Fowler, I'm 40 years old and I don't think that I'm going to go back to school to get an MLS degree, but thank you very much, it's very sweet of you, thanks for the coffee." And I called it a day! [Laughter] They still split the department, they did it without me, and I stayed within learning resources division thank you very much!

[Laughter] She left before I did, yeah. So we continued to provide a lot of the services, there was a, Richard A. Woods was a technician there with mixed reviews, some faculty thought the world of him, but more often than not I received complaints about him that he really did not work well, though he was here for probably close to 20 years, and the smartest thing I did in audiovisual, one of the smarter ones, was to hire Mike Bath, Mike Bath far exceeds anything I'd done and I think has been one of the true assets of Learning Resources division. Well, let's see, I could digress about the Marine elements.

R MAGNAGHI: Ok, wait a minute, we're – could you comment on the equipment when they were developing it and they put it in and the way it was supposed to work and I think even some comments on –

[END OF TAPE ONE, SIDE B]

[START OF TAPE TWO, SIDE A]

[Unrelated conversation]

R MAGNAGHI: Ok, continue, Bob. This is, excuse me, side two – or, tape two –

R MANNING: Tape two, side one. Um, yes, there were some exciting – when I got here, '64, there were maybe half a dozen 16-mil. projectors, they were these old Bell and Howell's, shelves full of record players, a few reel-to-reel tape decks, some Sawyer combination slide, manual slide projector, film strip projectors. And we had quite a collection of film strips, we started the first, this was Ken Bergsma started the first bicycling film library, we had it up in Lee Hall, where we bicycled films around the Upper Peninsula, we had a film library before it was turned over to Lorensi, before the Lorensi concept then it was turned over to, you know, over to 427 West College. But we bicycled films all over town and mailed them all over the Upper Peninsula, we had almost the entire McGraw Hill film library over here, and that was within

purview, and we developed it from a film library even when we were over in Learning Resources, we had a film library, we had a tape library, that, even before the rest of the department, that was subsequently turned over to the library to administer just like they do books. I will concede, that part of it the library did better than we did, in the handling of the administration of films and tapes. We ended up still continuing film maintenance, we had a, I've forgotten, I think it was a Harwall though, a film processing unit that was used for the maintenance, cleaning, and splicing of film, the maintenance of films, but we had, we maintained all of that even as far back as being in Lee Hall. By and by that we had a couple of old overhead projectors as large as your desk to get the lamp power it needed, we had some opaque projectors, we had two old opaque projectors that were awfully heavy to move around –

R MAGNAGHI: Excuse me, didn't you tell me one time you found a very ancient projector that had been a converted kerosene –

R MANNING: Oh, yes. Lantern slide projector. We had, in the basement of Lee Hall, just before we started the move, they were ready to be pitched, I salvaged a couple of lantern slide projectors that were converted from kerosene to electricity, and an opaque projector. And rather than rescue them, I'm told that technically you're not allowed to do this, but, you know, so, slap me on the wrist, I turned that equipment over to the Marquette County Historical Society, I donated it in the name of Northern Michigan University to them.

R MAGNAGHI: So do you think this equipment, from what you remember, is probably something that went back to the early days of Northern?

R MANNING: I, the one lantern slide projector I think they dated to about 1920.

R MAGNAGHI: The kerosene one?

R MANNING: Yeah, yeah. And the opaque projector was still later, I think that one was just in the late ‘30s, I’ve forgotten. But the opaque projector was electric. Used a monster lamp, got awfully hot. So that equipment, and then we had our first Title Six grant, we bought overhead projectors, and the real push was to use this 3m process for making transparencies and really making some exciting visuals to get the professors to illustrate their lectures. And overhead projectors were slow in catching on but they did catch on. Unfortunately my sense of timing was not good. In the ‘60s they built, well, back up – alright, they built West Science, and we were able to convince the powers that be to put in a modern rear projection system, and white chalkboards in West Science. The white boards did not catch on. Unfortunately, the low bidders, the bid that I wanted accepted, which was almost double what was ultimately accepted, was from an outfit downstate that had never built a rear projection system, their bid was built on taking the cost of the projectors, adding some cost to it, and thinking they had a rear projection system. The rear projection system in West Science never worked, never worked properly, I took a lot of blame for that, and, but I always put out, “This is not what we specified.” Jamrich Hall, we almost did not get the amphitheater rear projection system and they’re based on “look at all the problems you had in West Science” and there were several powerful faculty that argued against it because, “Hey, Manning, you never could make it work in West Science.” The system in Jamrich Hall is was almost second verse same as the first, there was, I think in those days it may have been Jake Vinnicker already, but, or maybe it would still have been Milton Bird, but there was an academic vice president who liked technology and wanted it installed, just do it right. I remember getting thrown out of the meeting, Leo Van Tassel turned to Bill Mitchell and said, “Will you please ask Mr. Manning to leave,” they had the demonstration, the rear projection system, and I said, “This is not what was specified, not only in terms of the equipment, but in

terms of performance objectives. This does not do," I read the line number of "this is what it's supposed to do, it does not do that! It is not acceptable." Leo Van Tassel turned to Bill Mitchell, "Have Mr. Manning leave." Bill just pointed at the door, so I left. The system was accepted, over the years we ultimately ended up changing almost every piece of gear in there out of our budget. The screens were not the screens we specified, we also wanted coverings for the screens, that was killed, and many faculty, in protest, used to mark on the screen, to my horror because it was very difficult, almost impossible, to clean those screens adequately. We also ordered white boards, why? The use of roll-down screens was becoming passé. I had gone to a number of conferences, I was always a member of the AECT, the Association of Education Communications and Technology, they suggested white screen, use white boards, use these colored chalks, and you could, you know, if you had blue lights, which I wanted, that was never put in, they'd glow, you could really do a lot of fancy and pretty things with it. And the whiteboards, once you cleaned them, they could also be used as a projection screen. That was also met with disdain, and faculty, believe it or not, Russ, your colleagues took a great deal of exception, "Well, we would have to carry these, our own markers in our pocket?" "Yeah, so?" "Not acceptable."

R MAGNAGHI: These were special markers, not chalk?

R MANNING: That's right, they were not chalk. You could get white chalk, but white, you could get the colored chalk that would work like the traditional white chalk, but that would scratch the surfaces. You were actually supposed to use special felt markers, not the permanent markers that you use –

R MAGNAGHI: Yeah, the waterproof –

R MANNING: Yeah, not those, but you would use, it was actually a water-soluble ink, colored, that you're supposed to use on those boards. We'd bought a warehouse full. Faculty did not like it, they were not accepted, and one spring break, without consulting anybody in audiovisual, one spring break they would just, they literally didn't change the boards, they painted them! Green and black and gray. They were painted. I was horrified.

R MAGNAGHI: So that's what's up there now, then?

R MANNING: Yeah.

R MAGNAGHI: Painted, the same boards but painted.

R MANNING: Yeah, painted! That was just ordered one afternoon, Jake Vinnicker ordered them in. I was livid. Because then, you know, we didn't know about it, you'd go to show a film or something and we didn't have any screens! And we didn't have enough portable screens, we had to buy screens. I was just all sick of dealing with that stuff.

R MAGNAGHI: Well, that's sort of interesting that you bring the point up of using the special markers, because I remember being up there, but I don't remember ever being given, you know, these felt markers. But it certainly makes more sense, because I know later on the white boards, where they use that dark blue chalk –

R MANNING: Oh, that was awful stuff.

R MAGNAGHI: - cut into and made, there were little holes and so the blue coloring stayed on the board.

R MANNING: And what's worse is that blue chalk was a cheap chalk that marked everything up and it got on your hands and your clothes, it was awful. I was very much opposed to that blue stuff, that we can credit Jake Vinnicker, he ordered that in, didn't consult any of us, but he decided not the needs of many of the faculty were satisfied.

R MAGNAGHI: Who had been complaining because they had to use these –

R MANNING: Yeah, yeah. And that really was just a, was a bad period of time for me.

R MAGNAGHI: Now what role did Bob Glenn play in this, the chalkboard decision?

R MANNING: Well, you know, I may have been faulting Jake Vinnicker, it may have been Bob Glenn, you could go to check on the time period on that. Bob Glenn may have been one of the people who, even if he is a sailor he, he and I didn't agree on the use of technology in the classroom.

R MAGNAGHI: Okay, yeah, I think it was him because he, during his retirement mentioned, or something was mentioned about the chalkboards and the blue chalk and so on. Yeah.

R MANNING: Well he made, that was a big mistake. To be sure, the blue chalk was cheaper than the felt markers, but I felt it was a worthwhile expense. I will to this day defend that the whiteboards, given faculty properly prepared and given those markers, we would have been happier.

R MAGNAGHI: And then the lights. There were also these lights.

R MANNING: Well, the lights would've been a nice touch. I think that the art and design department would have thought the lights sexier than perhaps your history colleagues or maybe the English faculty, but there were some interesting things you could do with it.

R MAGNAGHI: So you could've gone up and used different color inks and so on, so you could highlight with red and so on?

R MANNING: Yeah. Yes, yes.

R MAGNAGHI: So part of the problem here was that the faculty was then, really, never prepped to the use of these things.

R MANNING: That's correct. Well, we tried. We did several, Scott Seaman, oh, I can't remember the man's name, he's PhD. Director of Media, University of Wisconsin-Madison, was here for a while. He and I, and I can't remember his name just now –

R MAGNAGHI: George Long?

R MANNING: Oh, no, no, George Long was another big mistake. I've forgotten his name, and maybe it'll come to me, real fine guy. He and I did seminars, we'd go out and invite the faculty, and you'd get two or three faculty would show up.

R MAGNAGHI: Oh. The usual.

R MANNING: Yeah [laughs], yeah. But, you know, and then in the early '80s, of course, film started to transition to video, we had to deal with faculty arguing over whether or not to get VHS or beta, so most everyone used VHS but I did keep a couple of beta VCRs available to accommodate those that had beta tapes, and, then of course reel to reel tapes gave way to audio cassettes. I remember for a while there in the Education Department they'd have me come in and do seminars in technology. Actually, Bill Mitchell and I and Scott Seaman one year team taught a course in, one of the education courses in the use of technology. I thought it was a good course, pretty exciting, actually. But the Education Department, I think, took a dim view of it in those days, I don't think Will Kafer and Jim Hendricks were as technically oriented as they liked to think they were. And we, let me tell you another story about that. We tried to accommodate faculty with whatever piece of equipment we had, to make it available for them. And it was tough in those days trying to keep up with this, because we had not only three kinds of cassette recorders, before the cassette recorders we had to have reel to reel tape recorders, you have the two-inch tape, you had one-inch tapes, you had half-inch tapes, and you had to have machinery that accommodated all this stuff, trying to keep it repaired was really a nightmare because they

changed so quickly. But we received tapes in all those formats. If I go another, go back 10 years I can tell you one of my earliest run-ins with Will Kafer. He was an Associate Dean of Students, or something within the realm of student advisement. We had two, I bought the first two commercial-grade 16-mil projectors for use in Olson Auditorium for showing feature films. You could, with the push of a button you'd go transition, watching the queues from one 16-mil to the other, so that a, you know, two-hour film would run continuously, it's the same way that commercial 35-mil films run in a movie theater. We had that set up in Olson Auditorium, worked great. One day I came down there and the projectors were stolen. They were gone. Called, in those days it was Campus Security, the precursor of Public Safety, called and they came down, couldn't find them. Maybe a year later, I was in something called the Church Theater, it was a converted church over on Bluff Street, right behind the post office. They were showing off-campus films, some of the artsy films, foreign languages, it was set up by a guy by the name of Scott Satterland. They, I have the view though that particular film I was interested in watching, I went down there to watch, they were having a problem, went in the projection booth so I could help them. I recognized the two projectors! Spray-painted black, but, you know, I usually carry a little flashlight, and I took down the serial numbers of those projectors, and proved they were stolen from Olson Auditorium. I called Campus Police and they said they can't act on it just now, I guess they didn't have police powers in those days, but it was brought to the attention of Lowell Kafer. He called me in, he said, "I heard you filed a complaint against Scott Satterland and the Church Theater." "Yes, I did. They stole two projectors that belonged to Northern. I took a lot of heat for that." Well, he's asking me how I got the evidence and this and that, I had reviewed all that for him, then he said, "Well, Robert, what if I told you that I authorized those projectors to be installed downtown?" I remember my response, here I am, a guy just out of the

Coast Guard, you know, commissioned officer in the Coast Guard, I said, “Well, sir, with all due respect, you didn’t have the authority to have those removed. They were stolen, why were they spray-painted black?” He said, “Well, that was my decision.” I said, “Well, sir, I plan on complaining about that decision.” Which I did, and I was told to forget about it, which I also did. Because in those days I said, “Aye-aye, sir,” followed orders, and forgot about it.

R MAGNAGHI: This kind of sounds like what we were talking about earlier, kind of the cronyism.

R MANNING: Yeah

R MAGNAGHI: I don’t know what, you know, what you’re going to say, but that’s just my observation at this point.

R MANNING: Well, I lost touch with Scott Satterland and he ultimately earned a Ph.D. and became director of the ___ [sounds like “yugletti”], he’s the one that drove ___ [sounds like “yugletti”] into the ground. You know, the ___ [sounds like “yugletti”] met their demise. I just don’t think the guy has any sense of something called integrity. And ever since then I never had much respect for Lowell Kafer either.

R MAGNAGHI: So it was never explained why this was done or, it was just done and you weren’t supposed to rock the boat?

R MANNING: That’s right, that’s correct. I have a whole litany of stories like that.

R MAGNAGHI: With state property?

R MANNING: Someone is at the door... So, yeah, that was those days. Very much to the credit of Professor Cinelli over in Art and Design, he was almost singlehandedly responsible for the construction of the projection booth inside of Jamrich 102, when any feature films had to be shown in Jamrich 102, the projection just sat up in the house. Wasn’t very professional. He

wanted a booth build, and it was almost, we tried and failed, and it was really to Professor Cinelli's credit, almost singlehandedly, to get the money to have those booths built. It's been a big asset to 102.

R MAGNAGHI: While you're talking about the Art and Design Department, while we're over there, could you comment on, or do you want to comment on Owen Shapiro.

R MANNING: Owen Shapiro's kind of one of the avant-garde professors, I barely remember, I'd forgotten the name until you mentioned it. He, I've forgotten even the time frames, but he had something, he wanted to do a series called "Happenings" and it was, the truth of the matter is, I believe, he actually had these things well-scripted, but the rest of us were in for surprises. And he wanted this large array of media set up for these programs that he did variously in Forest Roberts Theater and Jamrich 102. And we had this array of equipment and he'd call for this, that, or the other thing, and you never quite knew what was going to show up. Well, one day, it was in the, this was what we did in Forest Roberts Theater, he was showing some far out visuals and slides and stuff, and he called for a piece of film to be run, and it turns out that part of the film was actually burnt, and it happened, I was looking at that and I thought "Uh-oh", I didn't know that the film had been previously burnt, I thought the film was stuck in the, thought the projector was burning the film, thought, "Oh my God, one of Owen Shapiro's films!" And I go, "Ah!" dash for the projector to try and shut the thing down, and as I get there, the lamp burns out, and I thought, "Everything's going to hell in a handbasket this afternoon!" The, what happened, of course, the lamp burned out. Owen Shapiro does this number on me about the equipment, about incompetency, and on and on and on and on, and I was doing a slow burn in the back, but after class I let him have it. He said, "Robert, I'm not mad at you," "No, you just embarrassed me in front of the whole class, you made it sound like this is all my fault." "No, that's the point,

Robert, that's why it's happening, you see. It's called a Happening. You did fine, you performed beautifully. We may write this into the script." [Laughter] That's true.

R MAGNAGHI: So, to get your reaction –

R MANNING: He got it! [Laughs] I had no idea! I don't know that I believe it but that's all he did! That's why I let it go. But I remember at the time I was mad at him. [Laughter continues]. Yeah, that's about all I can remember about him.

R MAGNAGHI: Now, I was going through *The North Wind*, the Northern news, and there was something about him, maybe you can add to it if you know about it, something about him producing a movie in the Upper Peninsula, it was a professional movie and the article said that ASNMU gave him some money, but this was the only, or the first movie done by, kind of a faculty member, and then they eventually showed the movie out at the San Francisco Film Festival or something. Any of that ring a bell?

R MANNING: No, I vaguely remember something about him doing that, but I don't believe we had a role in it. He may have borrowed the old reflex… we had a, I've forgotten the name of it, audiovisual had a camera that John Mager used more than anybody, and he may have borrowed that to shoot film, but I don't remember the sequence, we, I remember buying the camera equipment and all that stuff, but the exact, what ensued there I don't recall.

R MAGNAGHI: Now just, and we're, you want to get going in a bit here –

R MANNING: Yeah

R MAGNAGHI: Just one las thing, kind of an addition to some of this, the operations started out small then you got involved in it and I think originally the AV thing was to train teachers, way back in the beginning –

R MANNING: Yes, that's right.

R MAGNAGHI: And then it expanded to TV stations and so on, could you just comment on, if possible, then Art and Design got into movie making, I think, and so on, did that evolve from your, you know, from your area, or was that just an independent development over there?

R MANNING: Yeah, I believe that, I believe Art and Design really did that without any input from audiovisual, they really established the layout. Our department had a hand in getting it set up, it was on the third floor of Thomas Fine Arts, before that was over in Lee Hall, I believe, or somewhere, it was somewhere else, then we moved it to the third floor of Thomas Fine Arts, we helped set it up, and we still provided a technician to run his films, and I've forgotten if, was it Professor Cinelli or maybe one of his predecessors that worked with us in setting up one of those classrooms adjacent to that up on the third floor, Thomas Fine Arts was used as his projection, we put in a better projector in there that had a larger lamp so it was brighter, more expensive, then I think he used his money and bought a similar one we could also do that synchronized projection system up there. I believe he pretty much did that without us. We maintained his films for him because we had that very expensive film processer, we could clean and splice and maintain films, repair films, so we did that for him, but I think that's about really the only thing, at least that I can recall.

R MAGNAGHI: Now what sort of happened in, and here we might be getting into another time - [Appears to be a break in tape]

R MANNING: The first use of video by Ampex Corporation in Chicago was 1967, but that was a two-inch videotape, a one hour reel was probably about 34 inches in diameter, it was a huge tape, very heavy, and a large piece of equipment to run it. We got one of the earlier Ampex VTRs in the early '70s and used it up in, even in Lee Hall already and moved it from Lee Hall to Learning Resources. Academic use of two-inch quadrannel tape was probably not until the late,

middle to late, it was in the late ‘60s, and I remember Bill Owen and I took this tape, the machine, it was about as big as this desk, it was a two-inch quadrannel tape, it was an expensive piece of equipment, we have three or four of them that we did use with television for classroom use. It wasn’t widely used, but there was some use to it, we sometimes took cameras and we did recordings and it was usually the two tech operation to run all of this equipment, and we did video recordings for classes and did some field recordings with the stuff, and, most of that on my car, and used the stuff until video eventually replaced the use of 16-mil films. The difficulty was, it took probably a good six, seven, if not ten years to settle out on formats. At one point we must have had six formats of video tape in use in audiovisual services, the two-inch quadrannel tape, which eventually gave way to a one-inch black and white tape, which gave was to a one-inch color tape, which gave into a half-inch tape, these were all reel to reel tapes, and then from reel to reel tapes we eventually got into the cassettes. And then we had three formats of cassettes. You had the VHS, which eventually became the standard, you had what was arguably a better tape in the beta tape, which didn’t work as well because the tapes kept jamming, and there was a third one, I’ve forgotten what it was. There was even a short period of 8-mil. So there were all these combinations of video tapes that you had to have equipment to deal with.

R MAGNAGHI: Now, about what year did that start, did the videos start?

R MANNING: I believe that was kind of in the early ‘70s, I’d be hard pressed to give you an exact year on that. But it wasn’t, you know, we moved into the LRC in ’69 and I think it was within a couple of years we were starting to handle the different kinds of video tape. We already were doing two-inch quadrannel tapes out of Lee Hall, because we, when we did these road shows for schools in the field and wanted to introduce them to daytime public broadcasting and show how teachers could use television in the classroom as part of their educational tools, we

took vignettes of programming that was run on WNMU television, we took those on these portable VCRs and took those into the field. So, video tape has been around for, you know, a number of years. It developed quickly. I'd say one story, there was a Professor Burrows who I loved dearly, fine gentleman of the first –

[END OF TAPE TWO, SIDE A]

[START OF TAPE TWO, SIDE B]

R MANNING: And he used a lot of films in his classes, and he used records, he had some, well it was recorded on these big disks of some, it was a White House series of some particular presidential speeches that he used in his classes, so we had to provide him with a record player, and we'd show a lot of films for him, and this was still, his was almost like a dedicated classroom, it was the classrooms that had been, at one time was the president's office in Lee Hall, it eventually became Public Safety, but there used to be two classrooms over there, and there was a dining room over there, too. But he, those were pretty much his classes, and I remember he'd get mixed up with if a particular program or a title, if it was a 16-mil film or if it was a video and what form of the video. He didn't care, he'd just say "I want this title shown, you figure it out how it's supposed to be shown." Well, I don't, didn't take all the orders, I said at the peak we were taking 40 to 60 orders a day, but there was an order, apparently the students were told, you know, "Whatever the prof asks for, that's what you provide." He must have asked for a projector, a 60-mil projector, he shows up with a video. Well, what's the – he came in, because it wasn't right, the kids didn't have a problem with it, "Well, what's the difference?" he said, and we did this, "You can put film on video and show it on television, right? You show films on television?" "Yes, sir." "Well, why can't you take a video and show it on a projector?" Well I remember having to take him, "Well, sir, let me show you." And I went over and took a

video off the shelf, pulled out the tape, and said, “Here, you can’t see through this, this is a piece of magnetic tape. This, on the other hand, is a film, is a series of motion pictures.” I showed it to him and he stood there like in complete awe, he said, I remember him just saying, “That’s amazing!” [Laughs]. Just fine ol’ gentleman, and, so there were, there were some interesting episodes in the transitioning from one format to another.

R MAGNAGHI: And that would’ve been in the early days of video and film?

R MANNING: Yes, yeah, that was the late ‘60s, early ‘70s, well, for Professor Burrows we were still in Lee Hall, so that must’ve been about ’68 or ’69.

R MAGNAGHI: Could you, let’s just go back here, what is the spelling of the furniture, you said, you mentioned –

R MANNING: Oh, Kroehler? K-R-O-E-H-L-E-R.

R MAGNAGHI: K-R-?

R MANNING: O-E-H-L-E-R. Kroehler.

R MANGNAGHI: K-R-O-E-H-L-E-R.

R MANNING: Maybe that’s not right. Maybe it’s…No, that’s Kroehler Plumbing…I’ll have to look. I think that’s it, though. Kenneth Kroehler. I believe that’s right.

R MAGNAGHI: Ok, and then you mentioned Stewart K. – Stewart was S-T-E-W-

R MANNING: No, his was S-T-U-A-R-T. It was Stuart Kenneth Bergsma, and he signed his name S. Kenneth Bergsma, and I know some people called him Stew, Will Owen called him Stew, I called him Dr. Bergsma –

R MAGNAGHI: And how do you spell his last name?

R MANNING: B-E-R-G-S-M-A. Good Dutch spelling.

R MAGNAGHI: Okay. Oh, and then you mentioned a Tommy Alvord?

R MANNING: Alvord. A-L-V-O-R-D.

R MAGNAGHI: Ok, and how about, you mentioned some other people when you were talking about him?

R MANNING: John Mager?

R MAGNAGHI: No, no, Alvord, Alvord.

R MANNING: Tom Alvord, in those days?

R MAGNAGHI: Yeah.

R MANNING: I don't remember.

R MAGNAGHI: Ok, I'm just asking for when they transcribe it, then they'll know how to spell it, so I think that's the, yeah, the rest of it. Ok. Very good, thank you.

[BRIEF BREAK IN RECORDING]

R MAGNAGHI: Part two, interview with Robert Manning, November 14, 1997. Robert, today we'd like to focus on the research vessels and certain involvement with that whole aspect of the university.

R MANNING: Yeah, I think that there always was a small clique of us who were either sailors or have a Marine background or a historically Marine background, not in the academic sense but just in the sense of timing, who felt that here we have the largest academic institution on Lake Superior and we have no presence out on the greatest of the Great Lakes. On an academic sense there was a professor, John Hughes, who had already done, back in the '60s and '70s, if not earlier, research from ore carriers, research from the Canadian Coast Guard ships and U.S. Coast Guard cutters, on terms of Great Lakes hydraulics, current studies, limnology, and thermoclines and ghost bottom studies all done from merchant ships or Coast Guard cutters. Professor Depke, Phil Depke, I believe it was biology, has a reputation as one of the earlier researchers from the

University of Wisconsin who'd done original research on Lake Mendota and came to Northern with a considerable reputation in limnology, we had Professor Donald Mackolatti [spelled phonetically] who was a professor in chemistry who had done considerable research, published and original research, who had academic interest in Lake Superior, then you had, we had Captain David McClintock who was interested in, though he was a fisherman, Captain McClintock was a bonafide World War II hero living in our midst, who for a while worked at Northern, his father was a professor here and has come with some fame, and then you have myself, I'm just a sailor who's interested in Lake Superior. I was also licensed. Well, we talked about things but never got anywhere until Professor Hughes made a pitch to the Board of Control saying that Northern Michigan University really has a need of a research vessel, and I've forgotten under which Academic Vice President but for a while there were the three of us, David McClintock, John Hughes, and myself had made several forays hither and yon from as near as Escanaba to Menomonee to Cape Fear Technical Institute in North Carolina, Bangor, Maine, we had done the routes, and looking for appropriate research vessels, and for a number of reasons the ships that we looked at were either too expensive or inappropriate for Northern's use. And then the whole interest kind of lay dormant, we talked about it periodically but no real action on it, and this was in the early '70s to mid '70s. It happened that one of the people who heard our pitch was John T. McGoff [spelled phonetically], who was of course a famous publisher, owned many communications interests, John McGoff was on Northern's Board of Control. In 1977 John McGoff, he may have already been but certainly in that period was a very wealthy individual, owned a number of yachts including a 114-foot former Danish icebreaker that he converted into a yacht, I had a hand in that, and he also owned an American Marine 49, it was actually a 52-foot, American Marine was a wood hull trawler, the name of the ship, or his was *Spruce Hill*

Five, he had a number of previous *Spruce Hill*s, and *Spruce Hill Five* was this particular 52-foot American Marine trawler, I've always been amused by that because when I was first told about this by Leo Van Tassel he said I want you to look at a spruce hulled boat, and I said, "I seriously doubt you have a spruce hull, spruce is a soft wood, would not do for a yacht." "Well, that's what this is." And then of course I saw the documents and she was a mahogany hull, the name of the vessel was *Spruce Hill*! And I was to go look at her, Mr. McGoff had had his captain bring the boat from, and one of his actual assistants, a man by the name of Lyprant [spelled phonetically], I've forgotten – oh, Bob Lyprant [spelled phonetically] whose children ultimately went to Northern, he took the boat from Troy, New York, to Buffalo, and the boat's in Buffalo. Well I took the boat from Buffalo to Detroit where she laid that winter at the yard there at the Detroit Yacht Club, or, not at the – yeah – was it at Detroit or the Bay View? No, she was at Detroit Yacht Club. And then the spring of '77 I went down to do some work on the boat, took a student with me from Northern, we drove down there, and I made a list of equipment that we needed to take with us, and we just looked at things and figured out what needed to be done to bring this boat into sailing condition. A lot needed to be done, so I went down there with a friend of mine and we spend a hard week, I mean we worked 12, 15 hour days cleaning the boat up, tossing out stuff that had been mildewed and rotten, to just actually, making the boat so I could deliver her to Marquette. After that I, rather than use university staff I took just some cronies of mine, we went down to Detroit and brought her to Marquette, of course once I got here I had to go through the whole Coast Guard process so that we could take students on board, deal with the marine insurance and all that sort of thing. A little curious anomaly of insurance laws, the university's umbrella insurance policy did not, in those days I guess it was five million, I'm told today it's 10 million, but, did not cover marine incidents, that had to be a separate policy that

cost the university an additional five thousand dollars for insurance to cover persons embarked in *Spruce Hill*. They also changed their name from *Spruce Hill Five* to *RV* for *Research Vessel Spruce Hill*. The summer of ’77 we used, they’re mostly for demonstration projects, the two leading profs on it were somewhat, it was Phil Depke took students out, one, a couple of nights I took some astronomy students out and did observations out on the lake, and then the major lead scientist on board was actually this Donald Mackilatti [spelled phonetically]. He proposed, in those days there was considerable, still is today considerable concerns about the environment and pollution and lead. And obviously there was some discovery that there is led in our water out here on Lake Superior. Where’d all that led come from? He said, “Well, it’s not all pollution.” Donald Mackilatti [spelled phonetically] said, and he did a paper on this, some of it is natural lead leaching from the bottom lands, and he said this is particularly true in areas where silver is to be found, and he knew that there was silver that was actually mined out of Presque Isle. So he wrote a paper and got some funding and spearheaded a project called “Get the Lead Out” and Get the Lead Out was a project where he laid out a grid of where he wanted bottom samples out on Lake Superior in the vicinity of Presque Isle down to the Lower Harbor and concentrating mostly on Presque Isle, or Marquette’s Upper Harbor. So we did those studies, we converted the ship’s salon into a laboratory and we bought an air compressor, put an electric air compressor on board, and we had, it had to be to produce medical quality air because you’re putting this air in the scuba tanks, couldn’t just be an air compressor you used for a spare tire.

R MAGNAGHI: [inaudible]

R MANNING: Yeah. Yeah. So, Professor Mackilatti [spelled phonetically] had me set up a lab in the ship’s salon and we did research, mostly these diving studies up until fall when ice drove us out, and then in late October, because this vessel displaced close to 15 tons, it was a little

difficult to haul her out, and there was some work that needed to be done on board, there was some electronic work that needed to be done, there was also a little bit of dry rot in some of the planks that had to be replaced, there was some other work that needed to be done, they had to take her into a yard that would take her, and we brought her down to Palmer Johnson's in Sturgeon Bay, Wisconsin. On our way there, we also did some sampling, one of the grad assistants that worked for Professor Mackilatti [spelled phonetically] had us do some, not so much studies but do some bottom sampling off of Manistique Harbor, where there was a considerable controversy over the paper production there. Then we, *Spruce Hill* spent the winter in Sturgeon Bay, Wisconsin, did a couple of trips down there, another Board of Control member, John Walsh, met me down there a couple of times to inspect the ship and to review the work that was being done on board. Spring of '78 we brought *Spruce Hill* back to Marquette. During the course of that winter, a Northern alum, a Frederick Stonehouse, who was at that time a captain in the Michigan Army National Guard, he had done some diving in Florida and he had been involved in work with the Park Service Canada, over at a park at Tobermory, and he wrote a proposition to the National Park Service about establishing underwater preserves around Isle Royale. While we didn't get much money for that project, he presented this proposal to, oh and I should have mentioned this earlier, our boss, I was on loan from audiovisual services, George Lott [spelled phonetically], I think in a sense he didn't care much for me anyway and he was glad to get rid of me, so I was farmed out to Dean Heath, Roy Heath was a professor of chemistry and the Dean of Graduate Studies and Research, and he was my boss for all intents and purposes for any of these marine projects, I reported directly to him, and he kept close tabs on what we were doing. The, we went, anyway we went back, I digress, Fred Stonehouse wrote this paper that Roy Heath was interested in, and had us do a project up on Isle Royale, and we

had provisioned the ship and went to Isle Royale for six weeks the summer of ’78, much to Don Mackilatti’s [spelled phonetically], he was unhappy about that because it interrupted his studies, I had some concern about that because I was not wholly enamored with some of what Stonehouse had written, but be that as it may he won acceptance from the dean and my orders were to take *Spruce Hill* to Isle Royale, and being trained in the military I said, “Aye-aye sir,” and we’re off to Isle Royale. An interesting sidebar to all this, I might add, is that Dean Heath was no spring chicken, and he was very traditional and wanted things done certain ways, during the course of ’77 and ’78 one of the problems that we had, because we stayed out sometimes for 12 or 15 hours, we’d leave before sunrise and come back quite late, we had to eat. And we had, there was a reefer, a refrigerator on board, obviously a stove, and we installed a microwave, but we needed to have someone prepare lunches and dinner if we stayed for long hours. It happened that because *Spruce Hill* was really a trawler yacht originally, she had these large salon windows, and we had a problem with sunlight sometimes, the grad assistant was a lab tech who Don Mackilatti had on board, wanted areas that were darker, we had to have drapes put on board. Those days Northern had a furniture shop with people who are very well trained in fabrics. They had an intern working there by the name of Laurie Houseman [spelled phonetically], Laurie now lives and works for Kodak in Rochester, New York, but Laurie came aboard, did the measuring, designed the curtains, and actually made them right here on campus, they were really quite nice. In fact, Mrs. Jamrich and her consulted on how the curtains should appear for this vessel. A was always kind of amused by that because Mrs. Jamrich brought her granddaughter down there several times, and in fact on a couple of day trips when we knew we wouldn’t be out very long they even came along for the ride, very entertaining. But Laurie one day said, “You know, would you like a cook on board?” I said, “Well, as a matter of fact I’m looking for a cook. But I don’t

want someone who just knows how to boil water and cook hamburgers, you've gotta able to put on two square meals a day for seven or eight people, and they've gotta be wholesome" and da-da-da-da-da-da-da. She said, "I can do that." I said, "Well let me get permission and you'll get an opportunity to prove it." Well, darned if she didn't do it, she did a good job. So, and, got her assigned to the ship and in '78 got her assigned for the day trips, we're ready to go to Isle Royale and we need a cook that can put out three square meals a day and keep the coffee hot, and would Laurie be willing to spend the summer up here and do that? Well the answer was yes. So I didn't give it a second thought, she was going to be on board, there was going to be all these others, there were actually eight of us on board, six divers, the captain, and Laurie, she would be the only female, and Dean Heath said, "Out of the question! I will not have her on board." Well. Either that year or the previous year Northern had started a Women's Center headed by one Holly Greer who ultimately became the first female mayor of the city of Marquette. I told Laurie that the dean said she cannot be on board. Unbeknownst to me, Laurie went to Holly Greer and had a thing or two to say about that. Holly called me, and fortunately I knew her, I said, "Well, yeah, I have no problem with her on board, but the dean said no, and as far I consider that ends the discussion. Holly said, "Well, it does not end the discussion." "Oh." So, she took it to Bob Glenn, who was the V.P. at the time, and Bob Glenn said, "Well, I don't have a problem with it," and Bob had been on board, seen the ship, and what we would do is I'd give up my cabin, I took over the owner's cabin, we had crew quarters, or guest quarters forward, and the room in the salon/laboratory where you could have a couple bunks. So actually, you know, the ship could accommodate eight people and Laurie would have her own cabin, as it were. She'd have to share the head, the toilets on marine parlance are called a head, we had two on board and we converted one as a photo lab with complete black out so you could actually develop film there on a day to

day basis, and so she wanted that for herself, the answer was she couldn't, she'd have to share the other head with all of us, but, you know, you could lock the door and you had your own cabin, and finally Dean Heath acquiesced to the wishes of Vice President Glenn, and we all went to Isle Royale for six weeks. The lead diver on that ship, and our safety officer was Eric Smith, who's now still with Learning Resources, Eric I always view as kind of a renaissance man, I don't know any one individual who's expert in more technical things with a broad spread as is Eric Smith. He's a superb expert in photography, he's a superb diver, he was the safety officer, and he was a sailor, and he just was very knowledgeable about many things. And, so we dove the wrecks of Isle Royale, Fred Stonehouse eventually published a paper on and did a proposal to the National Park Service about establishing an area around Isle Royale as an underwater preserve. Fred's report about my attitude was less that starling, he wrote a couple of memorable memos to Dean Heath about needing a proper vessel where the captain's two favorite phrases are not "Get your god damn feet off the varnish" which I was fond of saying, and "Don't drag the scuba tanks across the teak. *Spruce Hill* had teak decks, I was very proud of that teak, I wholly stoned the teak, and this vessel, for a research vessel really looked like a very fine yacht. We kept her that way. And, yeah, I did not want wet shoes and street wear scratching the varnish trim, nor did I want scuba tanks that left black marks when you dragged them across the teak, and, yeah, I was pretty clear about my wishes on that and by golly I enforced it. So Fred did not like that. But anyway, he did that '78. We also started to have some engine difficulties, her starboard engine wasn't running well and needed an overhaul, and ultimately we found out it needed to really be replaced, she had a Ford-Lehman 90 horse diesel engines in her, which gave *Spruce Hill* only a top speed of 10 ½ to 11 knots, about 12-13 miles an hour. It wasn't very fast. We did carry a couple of both, we carried a Zodiac and we carried a 13-foot Boston whaler, which the divers

were very fond of, when we did some of the sites that were offshore up in the north part of Isle Royale, it would've took me about four or five hours to steam back to Rock Harbor for provisions or fuel, half those guys took off in the small boat and sped around, got back in an hour, and they had dinner in the lodge while about three of us had left on board *Spruce Hill*, Laurie had to fix us dinner onboard. But Eric usually stayed with us because he worked in the photo lab, he would develop the film that was shot underwater those days. So we spent six weeks up at Isle Royale, got back and then when we got back to Marquette continued Don Mackilatti's studies. By this time I think the university was realizing that the operation of *Spruce Hill* was an expensive proposition. 1978, that winter on '78 I was already told, "Robert, do what needs to get done, let's put her up for sale." Breaks my heart, but, you know, "Aye-aye sir, we will do that" and we did. We sold *Spruce Hill* for 110,000 dollars, though in 1979 we did one more trip up to Manistique with this new owner whose name escapes me, it was a fellow from Madison, Wisconsin who had patents on, very wealthy, who had patents these gadgets that are used behind the bar where you push a button it dispenses drinks, he had patents on that, he was actually in a firm that built stainless steel tanks for the dairy industry, one thing leading to another. Anyway, it was the most amount of cash I ever saw, he had the cash in a suitcase, paid for *Spruce Hill* in cash at Palmer-Johnson Yard, in fact the representative of Palmer-Johnson said, "Well, do you want to carry your ten percent back to Northern?" I said, "Oh, no! No, will you please mail the check?" [Laughs] I wasn't gonna carry that kind of money with me, no way! But I think Northern's eventually made about 95,000 dollars on that, maybe Vice President Mike Roy could verify the amount of money earned on that, I can't. But we did one more trip to Manistique and then by June of 1979 *Spruce Hill* was history. In retrospect, I should've continued, I had an opportunity to work for University of Wisconsin-Madison, they had a 42-foot former Coast

Guard boat for a research vessel, I probably in retrospect should've considered that. Didn't. President Jamrich said, "Robert, the *Spruce Hill* is just a start, we're gonna have another research vessel, you stick around." "Great! Love to do that." The, my relationship with George Lott [spelled phonetically] deteriorated I think about exponentially about as quickly as the relationship deteriorated between Jamrich and George Lott, anyway George Lott left before I did. But for a couple more years nothing happened in the marine interest, I did go and look at a couple more boats, I think John Hughes, or, I actually accompanied John Hughes on a couple of trips, I went on a couple by myself, but it didn't lead to anything until one year, '81, President Jamrich ordered me to go to Mertaugh's Boatyard in Hessel, Michigan on the eastern part of the U.P. Mertaugh's had a reputation, some of this I'll discuss off the record, but apparently they were –

[END OF TAPE TWO, SIDE B]

[START OF TAPE THREE, SIDE A]

R MANNING: So in 1981 I get a call from Mrs. Boden [spelled phonetically], the president's secretary, the president wanted to talk with me, "Robert, go and look at a motorboat, a 37-foot Chris-Craft, wooden hulled Christ-Craft, sea skiff, which was the lapstrake or clinker built division of Chris-Craft Corporation, look at this motorboat, she had new diesel engines in her, look and this motorboat in Mertaugh's Yard in Hessel, Michigan. "Aye-aye, sir" off I go. Went, looked, planned to stay a couple of days to do a complete survey of the ship, or this yacht. Took one look at her and said, "There is no way this vessel…" go around it, park, walk, poke the hull a few times, looked at the dry rot, looked at the open spaces, someone had been lied to, this boat hadn't seen water in three years, I checked. And drove back that afternoon and simply called Mrs. Boden and said "Forget it. There is no way we'll ever have one student on board, this boat

is a derelict." I got a call the next day, President Jamrich was livid. "Robert, this boat has new engines, you looked at the wrong boat." [Laughter] "No, sir, this was a, the *Merlin,* 37-foot Chris-Craft belonging to Sam Benedict, I looked at the right boat." "You go back there, and I want you to look very carefully and give me a report." "Aye-aye, sir." So this time I spent a couple of days there. I did a complete survey, about six or seven pages of why this vessel cannot be used. The biggest problem besides that she was in horrible condition, had horrible dry rot all over, the owners of this yard, and why I hold them in considerable contempt, this 37-foot clinker built Chris-Craft was a, is a light hull that originally had small gasoline engines, these were fast little motorboats, that –

R MAGNAGHI: So this was one that was built for prohibition?

R MANNING: No, oh, no, no, no, no, no, that was the history of Mertaugh's Yard, I think they were still trying to relive that history though. She was probably, I'm trying to recollect this, I believe that this boat probably dated from about the mid-to-early '60s. And, you know, in the day she was a pretty boat, fast boat with gasoline engines in her, and I'm sure these Chevy engines had worn out, and for whatever reason her owner wanted these diesels put in. Problem, instead of lesser-horse power diesels, the yard put in diesels of equivalent horse power to the gasoline engines, which in the diesel engine is a larger engine in weight, so they built a box up on deck to accommodate the larger engine, but I'm told that the boat had only been used with those diesels once, two years earlier. They'd been sitting there that long. Well I wrote all this stuff on a rather complete report, delivered it to Mrs. Boden, wasn't an hour later I got called back, the president looked at it, kind of just flipped through the pages, said, "I know Robert, you don't like the boat, look, what do you want on board, you want radar? Go out and buy yourself a radar." I said, "Sir, radar would be the very least of my concerns, I don't need radar to get from

Hessel to Marquette. [Laughs] What we need is a new boat. This boat should never get underway again. What I would do with this boat is take the engines out and burn the hull. That's my recommendation, sir." "That is not acceptable. Robert, can you get that boat to Marquette?" "Yes, sir, I can. But the boat's gotta be launched, she's going to have to sit in the water and soak for at least a week, because this boat is a clinker built, that's a lapstrake where the planks overlap, you can't just put caulking in there, the wood's gotta expand, that's gonna take at least a week of soaking with a pump running." "Well, you take care of it." "Aye-aye, sir." Did that, called the yard, "Go ahead and launch the boat, keep her in the slings for a week and I'll be there." I went there with a student in a state car, we had to buy some provisions there, basic things like boat hooks, fenders, radio, lots of gear, and actually ended up not getting a radio but I brought my, I have a marine portable radio that's my own that I usually carry with me. Took, got to the yard, and spent the night onboard, just cleaned up and made the boat so we could spend one night onboard. You know, I always thought, "This is absolutely insane." The pumps were running, the shore pumps were running. Still taking water, but the ship's pump, the little twelve-hole pumps can handle it, so I thought. The yard made it very clear to me they wanted this boat out of the slings and out of the yard, "It's Northern's, get it out of here." "Well, I gotta provision the boat, I need a couple days here." "Well, you're not spending them here." "Okay." So I told the kid who was with me, "You take the car, meet me at the marina at St. Ignace, I'll take the boat by myself over to St. Ignace." So I get her underway and we're, I'm steering across the channel and I'm starting to all of a sudden realize that I'm not staying on plain, the boat's settling by the stern. I open up the engine hatch, I got a bilge half full of water. The pumps aren't handling it. So I get on the radio, I call St. Ignace Coast Guard, I said I may have a potential distress situation, but I'm going to try and make it, I do not have any rafts of board, all I have is

my PFD, which I had but on. Disconnected the cold water intake, the cooling water intake, from seawater suction, had the seawaters literally suctioning out of the bilge, which is not a good practice if there's any flotsam in the bilge you get clogged, but that's a chance you have to take to have the ship's, the engines actually sucking water out of the bilge, kept her up, I got her to St. Ignace, I asked St. Ignace Coast Guard to call the fire department, have them meet me at the dock, and get a pump on board. So they accommodated that, the fire department was down there, lowered a hose in there and sucked her out, and the university had to pay for that, and then I had to call, I believe it was Bob Kemp [spelled phonetically] at the time was the controller, get permission to buy a gasoline pump to put on board to keep a pump running. That's a nice sound to have running continuously. Well, I knew at this point there was no way, I'd get in serious trouble, if I took university students on board or employees, better that I be the only one. So I invited four other friends and I told them, there's some risk here, but if you're willing to take the risk, I'm willing to bring this boat to Marquette, come on along. I also told myself the only open water I'm going to go across is from Marquette – I mean, from St. Ignace, east to Mackinaw Island, about seven miles, then about another 20 miles from Mackinaw Island to where we started hitting the shores of the Upper Peninsula as you go in towards De Tour. Other than that I said I'm following the beach all the way up, and if this pump won't hold the water out, I'm just gonna beach the boat and walk home, literally. Well, we actually kept the pump running and fortunately it had no problems. Got her to De Tour, took her up to St. Mary's, took her to, you know, Whitefish, and brought her around, and all the way from Whitefish Point to Marquette, I followed the beach. The only dangerous part, I felt, was there at Pictured Rocks because you're up against a cliff. Then we went across, you know, I stayed north of Grand Island and then ducked back in towards Shot Point and followed the beach all the way home. Got her into

Marquette, tied her up and Presque Isle, and said, “That’s the last I step foot on this boat other than to haul her out, I’m not taking her out.” And I marched in to Bob Glenn and I said, “The boat’s here, you want to look at her?” “Let me go get the president.” I said, “I can tell you this, Robert Manning will not take students on this boat. And I can tell you that the Coast Guard will hang anybody who even thinks of doing that.” “Okay.” So they came on board, I did my first demonstration, “Watch this” I poked my finger right through the windshield supports, just, it’s all, the boat’s dry rot. And I showed the soft spots on deck, open up the engine, showed them how the electrical was just a hodgepodge of fire waiting to happen, the water coming in, and President Jamrich said, “Robert, why did you allow us to accept this boat?” [Laughter] “Well sir, I just, there’s no explaining it.” They haul the boat out of the water, they stored her behind the Jacobetti Center for a year, sold the boat, I actually had a buyer for the engines but the university didn’t want to pull the engines out. So some guy did buy her, did yank the engines out, and burned the hull. Which is what I suggested they do in the first place. That was my, that was the long story of *Merlin* that never happened. That was a real piece of work. *Spruce Hill,* going back to *Spruce Hill*. I really believe, contrary to what some faculty felt, there were some faculty who actually said that I was nothing more than a prostitute for John McGoff [spelled phonetically], and it’s a free country, they can think that. The truth of the matter is, the university really used this vessel in the best way, for some of the best projects. And I know that Professor Mackilatti [spelled phonetically] took some flak for using this boat, because of the cloud that hung over Mr. McGoff [spelled phonetically] for some of his history with publishing. Too bad. We had the boat, we used her effectively. Was this boat used for grandiose parties and this, that, and the other thing? Humbug! She was not. The summer of ’77 I did one cruise for the Board of Control to demonstrate the potential of this vessel, we were out for a couple of hours and then came back,

no big party on board, there was a reception of board to be sure. There was a complaint from one person because there was beer on board. I got called in for question, "Robert do you have beer aboard *Spruce Hill*?" "I do indeed. I live onboard. Two summers on board, yeah, I do drink beer. Do I drink it while we're underway? Absolutely not! Nobody drinks while underway. Do I have a beer when we get home and tie it up and the vessel's cleaned up and secure? Yup, I'll have a beer with dinner. There is no prohibition against it unless the university says that I cannot have beer on board." Well, they did receive a complaint, I took the beer off. Was there booze on board with the Board of Control party? Yes. Did Robert Manning and two crew have any alcohol on board? Absolutely not. That was '77. '78 we did one fundraising cruise – no, we did two, we did one with just *Spruce Hill*, there was *Global Star*, *Global Star* was a 114-foot yacht that belonged to John McGoff [spelled phonetically], he converted a Danish icebreaker into a very fine yacht, had her done at a yard down in Florida, but Mr. McGoff had hired an Australian captain who had an international license, but the Coast Guard wanted a U.S. pilot on board to take her into the Great Lakes. Well, President Jamrich volunteered me. Do I object? Oh, no. So I brought it into Charlevoix, and then a week or two later was told that they were going to bring her to Marquette for use as a fundraiser, and again the Coast Guard wanted a U.S. pilot to take her up the St. Mary's River. So, again, I had to go down to Charlevoix, brought *Global Star* to Marquette. The captain, Chris Scott, was actually perfectly competent, and probably far more competent than me, to do this very nicely without me, but to be sure I had a greater familiarity with the Great Lakes than Chris Scott did. Got her into Marquette and there were a couple of receptions on board, and one time, which I wasn't crazy about, they thought it would be great to have both *Global Star* and *Spruce Hill* in the same picture. I didn't like it because hey, *Global Star* is about three times the size of *Spruce Hill* and, well, *Spruce Hill* looked like a little dinghy alongside

Global Star. But I took *Spruce Hill* out and we had a few guests on board and then we had, alongside *Global Star*, it was tied up at the sea wall at the Lower Harbor. Those three receptions were the only quote unquote "parties" that were ever held aboard *Spruce Hill.* All the other times she was used for legitimate research, some of it funded by outside sources, some of them funded by the university as a demonstration project. I really feel badly that this initiative was not continued. I think that President Appleberry and President Vandement had no interest in the Great Lakes, I think President Jamrich had other problems to deal with that were not high on his agenda, and I think at that time already there wasn't enough other faculty who were interested in doing original research, and, so it didn't get used. And then there was also, as far as *Spruce Hill* there was that cloud because she was owned by John McGoff, there were some faculty who would not go on board. There was other faculty who wanted another ship who worked, but there wasn't enough proposal with original research to fund the purchase of another vessel, and I have hopes that perhaps President Bailey might rekindle this kind of interest. Well, I think that's my story of marine, there's probably a few sidebars, but nothing that I can think of.

R MAGNAGHI: [Speaking to someone else] Put this, put the time you're out there down, this work time –

END OF INTERVIEW