

Edited Transcript of the National Archives Assembly Legacy Project Oral History
Interview with Anne Eales, Conducted on March 28, 2006.

Interviewer: Karen Bell (BELL)

Subject: Anne Eales (EALES)

BELL: We are here for a Legacy Project interview with Anne Eales, who is retiring from the National Archives after fourteen years of service. Well, Anne, we have a set of general questions that we are going to ask, and they basically pertain to your education, your background with the National Archives, your work experience outside of the National Archives, and your collections knowledge. So, we'll get started with our first question: how did your education influence your decision to work at the National Archives?

EALES: Well, I wouldn't be working at the National Archives if I hadn't happened to be at George Mason University when Ed McCarter advertised for a, oh, goodness, I don't remember what the exact title was, but it was someone to work with the naval photographs from World War II. And I was taking my master's degree at Mason, and a friend saw a note on our bulletin board that Ed had sent, and they knew that I had worked three years for the Military History Institute up in Carlisle, Pennsylvania, arranging their World War II photographs. They said, "Oh, this is perfect, why don't you apply?" So I wrote, and, sure enough, here I am.

BELL: OK, so you had your master's thesis at George Mason...

EALES: I also took my bachelor's there.

BELL: OK. And you engaged in research at the National Archives?

EALES: I had, and had met Michael Kurtz, also, through some work that I was doing, so I had that tie.

BELL: OK. Well, your professional work experience outside the National Archives was with Capitol Hill. Can you discuss that?

EALES: Well, I had worked on-and-off; my husband was an army officer, so we would come to Washington, be reassigned, and come back to Washington. During the time that I was in Washington, I worked on the Hill for three congressmen and one senator. Most of my work there involved writing speeches and position papers, and I edited Senator Allen Cranston's newsletter...

BELL: OK.

EALES: ...for California in three languages! So I did that for several years. The unfortunate part of it was during the time that I was on the Hill, the employees there were

not part of the Civil Service system, so it does not count, those years do not count at all for my retirement purposes!

BELL: OK. You spent how many years working on the Hill?

EALLES: Oh, goodness, I don't know...six, seven, something like that.

BELL: And that helped you secure a position here at the Archives in '91?

EALLES: No, it really didn't. I decided, when we came back in 1985 and my husband decided to retire, that I would go back to school and finish my education, which had been interrupted every place we would go!

BELL: OK.

EALLES: I have a good friend who has about 150 hours of credit but not enough to graduate anyplace, because they have gotten it at places where her husband traveled, so... I don't think the Hill experience really helped me to get a job at NARA, other than the experience of writing.

BELL: OK. What kind of training did the Archives provide when you started working here?

EALLES: Not very much. I started with Ed McCarter, and I was actually only with Still Pictures about, hmm, three months, it was because I had the experience already working with photographs, from the time at MHI [Military History Institute] but at the end of that three months, my husband was retiring. I was working part-time for Ed, but I needed a full-time job. Mary Rephlo suggested, knowing my writing experience, that Sharon Thibodeau was looking for someone in NN-E, which was Archival Publications, to write and to edit, and do that kind of thing. So at that point I moved over there. Again, I had writing experience, so it did not take much specialized training for that.

BELL: So you came in as a writer?

EALLES: I came in, certainly, to full-time employment at the Archives; as I said, I had worked at Still Pictures for those three months. Cataloging was what I was doing, and I wrote descriptive material, too. But when I moved to NNE, they were looking for a writer and a historian, and I had experience doing both.

BELL: OK. But the archivist position; how did you come about being the archivist for RG 64 [Records of the National Archives and Records Administration]?

EALLES: Oh, goodness...

BELL: ...Is that a long story?

EALES: That is a long story! How much tape do we have here? I worked mainly in publications for probably, out of my fourteen years, I worked primarily in publications for nine of it. And when I moved back out here in 2000, I was finishing writing, with Bob Kvasnicka, the *Guide to Genealogical Research*, and as soon as I finished that I picked up the responsibility to write the inventory for RG 64, which meant going through all of the series and doing descriptions, which are now being translated into ARC [Archival Research Catalog] descriptions. It took a long time to get to [RG] 64!

BELL: OK. You've addressed the next question, at least tangentially. That question is, what were your impressions of the agency at the time you began your career here?

EALES: I think very limited, because I did not, probably for the first three or four years, I did not take the "Archives for Non-Archivists" course, so I didn't really get how all the pieces necessarily fit together. I was looking at the archival publications and the finding aids that NARA was preparing, and I was working preparing, or writing, or editing those, but as far as accessioning, or that kind of thing, really, until I took the course, I didn't quite understand how it all worked.

BELL: OK, OK. You mentioned your initial work assignments in Still Pictures, and you mentioned your work with RG 64. What other assignments had you had here at the agency, and how did those assignments change over the years? I guess that is a long, drawn-out question.

EALES: No, it is pretty much limited to the two things. I picked up other responsibilities when I started out. I did the pictures, and then I transferred over. I started out doing microfilm publications, editing microfilm publications. Then I expanded it into Reference Information Papers--the different types of publications--and gradually, oh, goodness, worked on guides and things like that over the years. So, the types of publications certainly expanded. Eventually I expanded into working in exhibits, you know, the captions that are up beside exhibits that we have. I worked on those, those have to be edited. You go in, and there is a huge conference table, and you have these things laid out in order, so you are looking at them in the exact order that they will be in the exhibit. Then you are making corrections, making sure they are in the right order, making sure that that this one agrees with that one, and all of this.

BELL: From what I understand, you have had some significant publications here at the agency; you have worked on some significant publications here. Can you discuss your work with the genealogical guide?

EALES: Oh, goodness. It is the kind of thing where you are putting together a puzzle. Bob Kvasnicka and I edited the guide, and it took almost two years, because you are trying to cover all the various types of records, civilian and military, that someone would use in trying to find an ancestor. So you are going to this unit and saying, "What about the immigration records, what about census records, what about the military records associated with this war," or whatever, trying to put all this together. Gradually, as you get all these things in, you have to make it agree. Putting a book together is very

difficult; I don't think people think very much about that, but if you write on the first page, "Dwight D. Eisenhower," and you write on page 75, "Dwight S. Eisenhower," people notice things like that, so you are trying to make all of the things that go into a book agree. Because people say, "OK, which is it? These poor dummies can't get it straight!"

B. OK. There were some other publications, that you worked on, that's the NARA Guide [to Federal Records], that has to be the cream of the crop here.

EALLES: Well, certainly the biggest, at over 2000 pages! Judy Koucky and I said that when we finished this, that we ought to get one of those sweatshirts that said, "I survived the NARA Guide," because it's like the "genie" guide, only much greater, because obviously there is a lot more information that you are trying to get from a lot more people. Then, looking at all of the background information Judy was gathering for all the agencies; to tell [the Department of] Agriculture has reinvented itself about 312 times, at least; so you're going down all of this, saying it was this at this point, then...

BELL: The hierarchy, right...

EALLES: ...Yes, exactly. So that when someone looks at the series at a particular time, they know that it was called this, that, or the other thing. So, to try to get all of it, so it agrees. I think we did something like 414 record groups at that time that are included in that Guide. We didn't do them in order, starting with Record Group 1, 2, 3, 4, 5. We started, the first batch, I think we sent it to GPO [Government Printing Office] to have it put on to the, goodness, it reminds me of Zantac, the medicine, but it's something like "Zertec;" the software program that they used at that time. We didn't send it to them 1, 2, 3, 4, 5; we sent them like, 24, 33, 38...

BELL: Bits and pieces...

EALLES: Yes, and it was a challenge just to keep track of which ones you had sent, what stage they were in, had they come back. Then, when you get all of them back, you get them in sheets that are about the size of newspaper sheets, what we call page proofs. You sit with these on this huge table, and you read line-by-line, letter-by-letter, all the way down, every one of those, I believe it is 2038 pages or some such thing. You are looking at each one of those, letter by letter.

BELL: That was a massive compilation.

EALLES: It was a huge compilation, yes it was!

BELL: How long it take for you two to put the guide together?

EALLES: Judy and I spent a year and a half. Bob Matchette had originally worked on it, and was pulled off to work on the move. He jumped from the frying pan into the fire, so to speak. Unfortunately, we had to go back to some of the stuff he did, because as new

material came in, it didn't agree with some of the stuff that was done before, so we were constantly shifting back and forth.

BELL: That was the early '90s?

EALLES: Yes, from about '93, probably, to early in '95 when the last of it was sent to GPO. But then we were going to GPO to meet with them, and to go over problems that we had, because no book ever arrives...I think of the Bible and what it took to get that together! I remember that when we met with the people to discuss what page weight...it's the things you don't think about in the book: how much does the paper for an individual page weigh? Because if you are going to put 2000 pages in somewhere, that's a lot of weight!

BELL: It effects the weight, certainly.

EALLES: So then, they said, "All right, if you choose this weight..." and then the cover is a certain weight, and then the three volumes, and then when you pick it up and carry it around; the man at GPO said it would be very effective in Washington DC, because if you carried all three volumes, the weight of the paper and the cover would stop a bullet if it was fired at you! He thought there might be a market out there for protection purposes! [Laughs]

BELL: OK, very good. I guess our next question would be, what challenges and issues have you faced with the agency? I know you were here for 14 years, but you have done a tremendous amount of work, from what I gather, with the agency, and I am sure there were some challenges and issues that you faced that you may want to expand upon here.

EALLES: Well, I think that anyone who has worked at this agency during this period of the move; when I started to work with RG 64 I wrote a short article about what it was like when they originally moved into Archives I, because they moved in and the building was not finished. The first day of work there was, I think, November 9, 1935. They had been, before that, in the Justice Department across the street, the Archivist and the employees, just four, I think at that point. When they moved into the other building it was not finished, so you still had jackhammers going, and the hammering, and the sawing, and all of this stuff. I was making a comparison about what it was like to work at the Archives in those first days and what it was like during this move period and the renovation downtown. So I think that the relocation certainly has been a challenge for most of the employees during that period, because what records are closed so researchers can't get to them; where are the records? Keeping track; I don't envy Mr. Matchette his job trying to do that. I think that anybody who has managed to give service during that time is certainly to be commended, because it was a very difficult period. I came out here early on, so I did not get nearly as much as most of the people...

BELL: All the records did come?

EALES: Yes! [Laughs]. You have to keep track when and how you are going to be moving things around, so that you don't lose something that you are going to be hunting for a week later.

BELL: What kind of procedures were put in place for tracking the records during that major move?

EALES: Oh, that was Matchette's job, and he was very good. The government is sometimes bad about putting a square peg in a round hole; Mr. Matchette is a round peg in a round hole, because he was perfect for the job. They could not have chosen better, as far as I am concerned, at keeping track of where things were, of keeping all of us alert as to which record groups were closed. That was a difficult time, and trying to tell researchers in our publications that, "These are going to be closed at this time, so don't come to Washington. If you have been saving for five years to come to Washington and look up Grandpa, don't do it now, because this is not going to be available."

BELL: OK, very good. What changes in the administration were there during your tenure here at the Archives, and how did that affect your work with the agency? What sort of administrative changes took place during your tenure here?

EALES: I don't know if you would call it administrative changes; certainly consolidation of the publications functions. When I first got involved with Archival Publications, NN-E, there were several units that had publications. NI, which did Records Management pubs at that time, and NE, Public Programs, did Trust Fund publications for exhibits and that kind of thing. And I was asked to prepare a report on how having so many different units preparing publications complicated things, because here we were, all going separate ways on publications. I guess it was 1997 when they began to pull, at least all of the NW--and NE, of course, at some point became a part of NW--so they pulled the various types of publications together. The Records Management publications, and there are a lot of them that go out to the various agencies, to tell them what you need to save, how to go about saving it, the training that they offer, that sort of thing. The publications associated with the exhibits, the exhibit books, as I said, the captions, that kind of thing. And the archival publications. So they brought it together in NWCD, and created one unit that would do all the various types of publications.

BELL: OK. And NWCD would be...for those who hear the "alphabet soup" and don't know NN-E?

EALES: I'm sorry, NN-E was Archival Publications, which was the finding aids, RIPs [Reference Information Papers], guides, special lists, select lists; we had a list of Staff Information Papers, where the staff would write papers on how to work with a specific series, or how to do specific things; recommendations on how to prepare a microfilm publication, which was a very big thing during those years...

BELL: OK, so that has changed...?

EALLES: Well, NN-E was assimilated with the NI and the NE and the other types of publications staff members into one unit, so that now the people who edit down at NWCD--I started to say NNCD, it's WCD!--are doing a lot of different things. I did the Archivist's bio one year, to prepare and edit that for NPOL. So there are a lot of different things than we used to do. Where we were very specialized, we expanded, so that NI people, who had done nothing but records management, could do finding aids and that kind of thing, across that border.

BELL: OK, Ok, right. So that has been a good change?

EALLES: I think it is, because it has meant that if you only had one person in NI, in Records Management, preparing records management publications, and they were on leave or sick, or something happens, then it stops at that point. Whereas if you have them all working together, if that person is gone, someone else is prepared to pick up the editing, or the writing responsibility for it.

BELL: OK, our next question is, what would you say were the most significant turning points in your career with the agency?

EALLES: It came early on, very early! [Laughs] I met Sharon Thibodeau. Mary Rephlo, who was at that time working with Personnel within the Archives, she knew that Sharon was looking for someone who could do what we call "content editing." Editing is usually like a technical edit...something is not spelled right. But someone who could look at a NARA publication and say, "No, this person was not at the conference..." I remember one in particular that said that Charles de Gaulle fought in France all the way through the Second World War, which of course, he did not [Laughs], he was in England for much of that time. So it is the ability to pick up a historical error as well as a technical error in spelling or English grammar, where the tenses don't match and that sort of thing.

BELL: OK. Would you say that gender has affected your ability to advance within the agency?

EALLES: Not in my particular case. I am sure that there are other cases where it probably has, but I had a skill that was somewhat unusual, or a combination of skills, if you would. So I don't think it would have mattered had I been man or woman; if I had been a man with those skills, it still would have been what they needed. And in editing, in NWCD, there have certainly been both men and women who have served as editors and writers for the National Archives.

BELL: OK, very good. Well, I guess you have addressed the next question in your previous responses, but what had been your relationship with other Federal agencies, and how have those relationships affected your work?

EALLES: If we are talking strictly of my time at NARA...I don't know, is it NARA [with an "ä" as in "father"] still? I never know, I was told the other day...something

about NARA [with an "â" as in "care"], and they said, "No, it's NARA [with an "ä" as in "father"]." I need to get that right, if I don't do anything else, before I retire, I'll get that right! Much of my time, because I have been working on NARA publications, I haven't been too involved with people outside. The Library of Congress, sometimes, because we will use photographs, for instance, from there in some of our pubs. Smithsonian, a little bit, and the military, the Center for Military History. Because I am a military historian, and I wrote an article called, "Fort Archives: The National Archives Goes to War," which was the Archives experience during World War II and what we contributed to it. So I did some work with the Center for Military History at that point. I guess the one that I have worked with the most is the Government Printing Office. And there are nice people there, but it doesn't always work...[Laughs]

BELL: There's a "but" in there!

EALLES: We had received, in fact, just about three weeks ago, I guess, we did a new NW booklet, and got it in. They had put it away wet, and I was very disgusted, because we paid a couple of thousand dollars, and the front is smeared in places. So it depends; the work that they did on the NARA Guide was excellent. So it's the kind of thing, and I guess it is this way at any agency, you get people who are tremendously talented, and you get people who are not as interested in producing the quality product, at least as good as I want.

BELL: But they have been pretty good over the years in producing the guides?

EALLES: Yes, there was a time when we had a little more flexibility to go out, you know, to other [print shops]...if GPO was just stacked up with work, and we needed something very quickly. And I think probably, still, invitations to a dinner that the Archivist gives, or something of that nature that has been edited and designed by NWCD, would be sent out. And if we needed something and GPO can't produce it, then I think they probably still have the ability to go to other...well, maybe still through GPO, and GPO sends it to somebody else. I don't know how that works. But it has been a tenuous situation at times!

BELL: Tenuous, OK! You mentioned that you are a military historian. Have you had occasion to work here with the records for your own personal research?

EALLES: Oh, yes. A book I had published a few years ago was a book on Army wives on the American frontier. And [I] certainly used the records for that. I am writing a book right now on America and the China Relief Expedition in the Boxer Rebellion in China. And General Chaffee, Adna Chaffee's records from that are here. I wish that somebody has read it before we went to war in Iraq, because it is very similar. Chafee, when the Boxers were defeated, his forces moved into Peking. And the coalition forces...really, other than France in the Revolutionary War, it is the first example of Americans participating in coalition warfare. Which is why there is some interest in it. But he talks a great deal about what it's like to occupy a city in which you have, still, enemies, as we

have in Baghdad today. But nobody had looked at those records for probably ninety years.

BELL: Wow.

EALES: I wish they had!

BELL: So you are making an important contribution, as a result of your work here with the agency?

EALES: Well, I hope so, I plan to work on it; I am on chapter two...to finish it. I want to make an important contribution to getting one of my bedrooms back! There are copies of records stacked all over the place there!

BELL: OK, very good. So, going back to our list here, researcher interests and researcher demands are important here with the agency, of course. How would you say that that has guided your work with the records; and you have mentioned the various guides that were published, and now we are entering into this digitization phase that the agency...

EALES: Yes, indeed...

BELL: So, can you expand on that a little bit?

EALES: Well, one of the biggest tasks that I was involved with was preparing the 3000+ microfilm publications to go up on the web site. The GPEA [Government Paperwork Elimination Act] project. This has been a huge task; it took me a little over two years, two and a half years, something like that, from beginning to end of that, to go through, because for many of them we did not have an electronic form. And to get them into an electronic form took a lot of effort, and certainly for Tina Robinson, who later headed that effort--the "Microfilm Guru," as we tease her--it has just been a huge task. But I think a very worthwhile one. I think it went up last December, at least they started, I know. As far as what I have done with RG 64, a lot of the interest in RG 64 is within the Archives itself, what we call internal requests. And the Archivist has taken an interest, Professor Weinstein, and he has occasionally asked for information. You know, the kind of think where he has a Supreme Court justice coming to visit the Archives, and he wants to know who was the first Supreme Court justice to visit the National Archives. And you go to the files, and you look in the records and find out. Maybe you have two hours to find it, but it's that kind of thing. Most of the interest from outside has changed, very much, since 9/11. Before then, we got huge numbers of school children who said, "We're coming to Washington." And each one would be assigned a different agency. "We're coming to the National Archives. Tell me everything you know about the National Archives!" You would sit down and tell them about the building, and how much it cost, and the fact that they were not going to put much furniture in it in the first place, because they didn't think there were going to be very many employees who would be sitting down, it would just be records. Stuff like that. But the schoolchildren tours have

certainly dropped off since 9/11. So, much of the interest that has been shown: things like the great gates and doors: who produced those, when were they produced, what do they weigh, that sort of stuff, the seal in the floor, who designed the seal? But mostly it's people wanting to do something; an exhibit, have we ever had an exhibit on this topic before, that kind of thing.

BELL: OK. Well, I guess you have pretty much assessed the next question on our list, and that is the institutional value of the records. Certainly, RG 64 is of great value to NARA's internal staff, and is there anything else you would like to add as you contemplate and think about the work you have done over the past 14 years with the records in the agency?

EALLES: You hate to leave people when you go, obviously; I hate to leave RG 64! [Laughs]. I have invested a great deal of time in the writing, and certainly it is far from finished. I hope, I hope very much that the effort to get the series descriptions prepared... And for many of them, a man named George Ulibari wrote one in 1964, but things are added, you know, you have new series or series are broken down, because they get too large. But you find a number of things. If you go into those files...did you ever eat in the snack bar downtown in Archives I?

BELL: No.

EALLES: No? Well, in the snack bar down in the basement of Archives I, most employees who have been around for a long time certainly ate down there, I know it has changed quite a bit now, but the snack bar downtown was created for the military who occupied part of the Archives during the Second World War. They were working at night; it was the O.S.S. [Office of Strategic Services]. They had nowhere to eat, so they put in the cafeteria downtown so that they would have some place to eat at night. They occupied Room 400, which is the old microfilm reading room, which now happens to be where NWCD's offices are now. There was a vault, or there is a vault, I think they still have it, in that room. The vault in that room was where they stored the maps, because they drew from Archives records the topographical maps for the D-Day landing, they had them out on the table there. They had the vault in there so that they could store the stuff. They came in through the loading dock, downstairs, and carried them up through the big freight elevators down there, for the D-Day landings. And those kind of things that are done in the Archives, to me are fascinating...

BELL: You're right, they are...

EALLES: ...It gives a dimension to the Archives that you don't think about, you know, because much of the activities of the Archives, in the early years, particularly...I'm saying, "in the early years;" of course it is still tremendously valuable, but I think it has a value all the time that people don't appreciate. "Oh, you know, I'm sitting here looking at the Agriculture records, or I'm sitting here looking at the Interior, or something like that," but there is a great deal in those records that you find, as Bob Kvasnicka has, a land claim for Buffalo Bill Cody's ranch. It is about so big, and it has an entire layout of the ranch,

where the ranch house was, and all of this business. And, you know, people don't think about things like that in the Archives. So I hope that someone will continue to work with the RG 64 records, for the sake of the Archives itself, for our own identity, I guess.

BELL: Right. Exactly what kind of progress has been made, in terms of... [Laughs]

EALES: There's just, if you go down into one of the stack areas, you have two full row, 85 and 86, just box after box after box. And then, Larry Patlen, I know, has another stash of them upstairs. There's just a lot to be worked on. The problem is, of course, is that the person working with it, the archivist working with it, like Judy Kouky, has a lot of other responsibilities, as I have had other responsibilities, so you are doing it part-time, or you are picked up. I was a special projects archivist for many years, and wrote things... Like writing a draft pamphlet for speakers bureau, because this was a proposal that we had, that archives staff would go out and speak at colleges and universities, or whatever.

BELL: Right. Good idea!

EALES: So you get picked up, and you don't get to work as much on things like RG 64.

BELL: Well, it had been a pleasure talking with you, and getting your insights into the agency over the past fourteen years. I know that there are many, many more stories that you would like to tell, and certainly this is the opportunity to do that. Is there anything else that you would like to add as you look over the past fourteen years?

EALES: Oh, goodness, it will be lunchtime before we finish! [Laughs]. No, I think that I said at my retirement party the other day, that I have been reading a book on ancient history, and one of the stories was about a dig that they were doing in Egypt, and they had a wall of hieroglyphics, you know, the way they always do, but at the bottom of it, it said, "I Amonophis, keeper of the king's deeds, have caused this to be written that it may be remembered forever," all of the things that the pharaoh had done. And, I said, it must have worked, because three thousand years later, here we are talking about these deeds, or these records that he caused to be preserved. Well, we are keepers of the king's deeds, and that is an important task. I think we don't value that task as much as we should, sometimes we don't take it quite as important as it is.

BELL: Well, you have certainly added an very unique perspective to our efforts to capture the memories of our retiring staff, and certainly with your work with RG 64, that has to be the capstone in this entire process for us. Thank you very much.

EALES: Well, I thank you.

BELL: Thank you.

NATIONAL ARCHIVES
A S S E M B L Y

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Susan Abbott, President
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March 22, 2006

Anne Eales
National Archives and Records Administration
8601 Adelphi Road
Room 3400
College Park, MD 20740

Dear Ms. Eales:

On behalf of the National Archives Assembly, please accept this letter as an invitation to participate in the Legacy Project. The National Archives Assembly Legacy Project is an oral history project designed to capture the institutional memory of retiring NARA staff who have specialized information concerning NARA's records and processes. We welcome your participation as a valued NARA employee.

The Legacy Project will preserve staff knowledge through recorded interviews. The interviews are informal, simple conversations, with a few predetermined questions. Interviews are generally held at the interviewee's office. If you decide to participate in the project, the interviewer will ask you to talk about your career at NARA, your specific area of expertise, and your knowledge of specialized records and/or procedures.

The interview will be transcribed by National Archives Assembly volunteers, lightly edited for continuity if necessary. Since this is an oral history project, the transcript is expected to reflect the recorded interview as accurately as possible in both content and tone. Working in a specified time frame, determined by both the interviewer and the interviewee, each will have the opportunity to review the transcript. The interviewee may review the draft and provide any additional comments or details at this time. At the close of this specified time frame, the transcript will be formalized into a final version by the Legacy Project volunteers. You will, of course, receive a copy of the draft transcript to review.

The manuscript version of each completed oral history will be accessioned into the National Archives of the United States by a donor's deed of gift and allocated to the National Archives Assembly's donated materials collection. The interviewee will receive a copy for personal use. We anticipate eventually developing an electronic format for the interviews, accompanied by a photo or sound clips from the recordings.

Since the purpose of this project is to capture the expertise of retiring professional archivists for the next generation of professional archivists, copyright to the tapes and transcripts will be assigned to the United States of America. The unit of life cycle control (LICON) of the National Archives Assembly's donated materials collection will serve as custodian of the materials.

Since a record of your knowledge and expertise is essential to the project's value, the materials from the interviews will be open to NARA staff, to researchers, and to the general public, unless you specify an alternative provision in the deed of gift.

I am enclosing a copy of this letter for you to sign and return to me. I look forward to hearing from you.

Sincerely,



Karen B. Bell, Co-Chair
Standing Committee on Oral History/
Capturing Retiree Knowledge
Room 2600, NWMD

I agree to have a National Archives Assembly volunteer interview me about my career and work experience.

I request that a deed concerning the tapes and transcripts from the interviews be prepared in my name.

Anne Eales

(Signed: Anne Eales) Date

March 24, 2006

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(Phone)

Enclosure

cc: Dorothy Dougherty, Committee Co-Chair

