

Transcription of RPL ORAL HISTORIES, for Rockford Public Library

Subject: *Stuart Ralston*, **Tape No. 7 (Call # ARC R 977.331 R164M)**

October 17, 1975

Recorded at subject's address: 1506 National Avenue, Rockford IL

Interviewer: Joanne Reid

Q: Stuart, we were going to talk about the furniture industry today. How did you become involved in it?

A: The period after the Depression found me with – in a retired condition and looking for new businesses, and we found that the Hanson Clock Company [1220 11th Street, Rockford IL] was for sale. We made a, uh – we negotiated with the owners, the Aldeen brothers, and were successful in purchasing the company, and I went over then and took over the operation of the company.

We found that the operations had been unsuccessful, not due to the management of the previous owners, but due to the Depression, which had eliminated the demand for Grandfather Clocks to the point where nobody was interested in such a luxury item. The previous owners had gone into the manufacture of wooden caskets, which were a tremendously competitive item at the time with steel caskets. After fooling around with that item for a few weeks, we decided that that was of absolutely no use in this factory because it was too small, in the first place. So I called up a funeral undertaker in Chicago that I had become very well acquainted with and told him to come out and pick up every piece of funeral equipment and put it in his truck and take it into his plant and send me a check for what he thought it was worth. That was the end of that phase.

However, the Grandfather Clock scene was interesting because there was many movements left in the plant, unused and ready to put into clocks, when clocks were made. And so we started in on making Grandfather Clocks and had rented a space in the Furniture Mart in Chicago to show these clocks; but we found it very, very slow business and we readily realized the need to get into some other phase of the furniture business. The first thing that we got into was the making of display panels for the Amerock Company [formerly American Cabinet Hardware Corp., Ziock Building, 416-24 S. Main Street, Rockford IL] and that proved to be a very

satisfactory operation. And we made many thousands of the display panels of quite large size on which they fastened the items that they made and then sold them to the hardware trade throughout the country.

Q: Can I interrupt you, Stuart, and ask you a little bit about dates? When was it that you took over the operation of the Hanson Clock Company?

A: We purchased the Hanson Clock Company in 1937.

Q: Nineteen thirty-seven, and when you say "we," who do you mean?

A: My brothers John and Glenn and John H. Camlin purchased the clock company.

Q: So, there were four of you together. Had you been in business before together?

A: No. No, but Camlin, in his insurance business, realized that this company was for sale, and he came to us and talked to us about purchasing, and knowing that I was out of business and had made considerable money in the electrical business, he thought it might be interesting to me and it was.

Q: And you were about...

A: Forty-seven years old.

Q: Forty-seven. Okay, and was the Hanson Clock Company in the Hanson family at the time you purchased it?

A: Well, it was in bankruptcy at the time, and the Aldeens had advanced considerable money to Julian Hanson and as a result they eventually had to take it over.

Q: Oh, I see.

A: And then we bought it from the Aldeens after that.

Q: Alright. Now, you were telling me that you switched from the caskets; [was that] their entire business at the time you took it over?

A: No, they were making clocks, too...

Q: As well...

A: They were struggling to make anything that they could make and sell.

Q: Okay. But you rather immediately went out of the casket business.

A: Oh, yes. We could see readily that that was a field that we were not interested in, and highly competitive, and then in some aspects, not a very savory business.

Q: Alright, then you went into display panels for Amerock Corporation. Was that almost immediately upon your taking over the business?

A: Yes, it wasn't very long after we – that we got into that – that we owned the factory that we got into that. And then that went along for two or three years, and it provided a substantial income for us and the company began to make money.

Q: Where is Hanson Clock Company located?

A: Twelve twenty 11th Street. Then after the panel business faded out and they – the Amerock Company – went into a different style of panel that was not desirable for us to make, we got into the manufacture of sewing cabinets and smoking cabinets, which at that time were a very, very popular item, and we were very successful in that manufacture. We made a little sewing cabinet and a matching smoking cabinet and thirty thousand of one item – of that one item. And after 1937, and I can't exactly remember the year, we went to the market with our display and in one day, sold over a hundred thousand dollars' worth of furniture.

Q: That was one style?

A: No. That was all kinds of styles. But the main thing was the sewing cabinet and the smoking cabinet. Then we developed – made as a result of this little sewing cabinet we made, which had four little drawers in it and the spools of thread were arrayed in the different drawers – one of the salesmen of the Bausch and Lomb Optical Company, of Rochester, New York, whose place of business was with the Chicago office, came down the aisle of the furniture mart one day and saw this little cabinet in the window. And he came bounding in and he said, "Why couldn't that be used as an eyeglass display cabinet?" by arranging the drawers so that eyeglass frames could be set in there, and then by merely pulling out the drawers you could see the eyeglass frames.

And [we] worked with him for a while and came up with a cabinet that was that very thing, just that same model that we were making for the sewing cabinet. And then it developed into other types of cabinets that are still in use today, consisting of five panels of the cabinet on which each panel carried thirteen pairs of eyeglass frames. In other words, there were on display in this panel, which was roughly three feet square, uh, let's see, five times thirteen panels – that would be sixty-five pairs of glasses on the front of the panel.

Each panel was pivoted in the center and then connected with all panels [was] a brass bar, so by turning, pushing the brass bar to one side, it turned the five panels through a 180 degree turn. On the back of the panels, which then became the front, there were sixty-three more pairs of glasses, and that item became very, very interesting to the optometrists throughout the country. And we made many thousands of those cabinets, which were quite sizable and, as a matter of fact, as of 1975 I ran across one of them in the Talcott Building just the other day. So, you see, they were a very practical item. And that's the thing that we designed with the help of this Bausch and Lomb salesman by the name of Jack Copeland, who was a very capable and highly energetic person. And with his operation, we developed that and many other items that we sold for twenty years for the Bausch and Lomb Optical Company in Rochester, New York.

Q: So, you started that then in about 1940?

A: Possibly. Possibly about 1940.

Q: Did Mr. Copeland get in on the making of any of the financial success of that item?

A: No, he had no stock in the company or we had no connections with him financially although he was a very, very wonderful person in conjuring up new ideas and he spent a great deal of time out in Rockford and when we were working on a project. He died recently, and I'm very sorry I didn't know about his death. I learned of it through an optometrist here in Rockford that I was talking to and he told me about Copeland's death.

Q: So, he just came out here as an employee of the optical company and worked along with the designers here...

A: That's right.

Q: Who would that have been?

A: Well, our designer was Roman Thill and Roman Thill was our designer for many years, twenty or twenty five years. Then we made contact with the Parker Pen Company up in Janesville and worked with them at the same time we were making Bausch and Lomb items, and we made many pen and pencil sets, desk sets, out of a combination of metal and exotic South American woods. We made many pen sets for them over a period of about twelve or fifteen years. In the meantime, we continued to make grandfather clocks and the demand for them slowly recovered as the prosperity of the country changed and we continued to make grandfather clocks until we sold the plant in 1965. So that's pretty much the story of the Hanson Clock Company.

Q: Were all four of you still in the operation of the business when you sold it?

A: No, I bought my brother Glenn out, and my brother John was still in it and the Camlins were still in it when we sold it. I was the majority stockholder of the company. But then the others still remained in their work.

Q: What contributed to your decision to sell?

A: I was 76 years old, let's see (inaudible, figuring time) in 1965 – we sold it in 1965.

Q: So, that would be ten years ago. You'd be about 76, huh? So, you were manager then for twenty-eight years of the Hanson Clock Company?

A: No, I was manager for – well, I was manager for thirty years...[because] I ran it two years more for the new owner.

Q: Oh!

A: So, I was there for thirty years...that was the story.

Q: I understand that you used to hand paint some of the faces on the grandfather clocks.

A: Yes. Yes, we uh, during the war it was impossible to get movements and clock dials from Germany, and so we had to improvise as best we could and we made dials that we hand

painted and put them in the clocks and we were quite successful in selling the clocks; it seemed to make no difference from the old type of brass impregnated dial.

Q: How would you go about doing that? Did you do some personally?

A: Yes, I painted many of them personally, and then I had a man in the shop, we'd – I couldn't keep up with them. We had a man in the shop paint them, and then I had a woman here in town that painted them, too. And then eventually we had them silk-screened so that we eventually – well, we had them silk-screened only for the numbers and the circles on the dials, but the decorations we still continued to paint by hand.

Q: What kind of paint did you use for that?

A: Well, just the paint that an artist uses – an oil paint...

Q: Stuart, when you were in the Hanson Clock Company, were you involved with the manufacturing procedures?

A: Well, yes, very definitely because the uh, well, you see, the manufacturing thing involves so much. First, you have to have a design, and then you build a sample, and then you take that sample to market and you see whether people [dealers] even look at it or not, and then, if they show an interest, like they did in the silver chests – the minute they saw that silver chest they were just crazy about it because they in turn could sell it very quickly. And then, if it wasn't accepted, then you would sometimes build a few of them anyway and have the salesmen take them with them and you'd soon get the answer whether they were good or bad.

So, there was a lot involved in it and then, of course, the costs of manufacture were the things that, in our case, like every other manufacturing instance, would make or break a company. So, before the price could be put on that item, I had a great big sheet showing the different pieces that went into that cabinet with every piece priced, and then the totals made up, and then the price was established.

You see, it took a lot of engineering and mathematical work to ever put a piece on the market. And so I was heavily involved in that as well as handling the labor on the basis of wages and that sort of thing because they had a union in the factory and every year the wage thing would

come up, and there was a period there where there were negotiations going on for the coming year.

Q: Was that union in the factory when you took over?

A: No. No, there was no union in the factory when I was there, and I gave an old friend of mine a job to get him off the street, and he organized the factory about six months afterwards.

Q: (laughs)

A: So you – when you talk about people, you never know what will happen, but it wasn't a bad deal as far as we were concerned because the, uh – we seemed to have the confidence of the men and their demands weren't so exorbitant that we would go out of business. As a matter of fact, the men were excellent craftsmen – most of them Swedish men, and they knew their business.

And lots of them were offered more money in other factories, but they liked the atmosphere in the Hanson Clock Company and refused to leave. Of course, that made for excellent relationships for the operation of a company. It was very gratifying to me to be able to go out in the shop and talk to the men and have them appear to be glad to have a chance to sit down and talk about stuff.

We had a shop committee there that met every so often, and they would meet in my office. And they would come in – the office door was always open even though there wasn't a committee meeting – any man could walk in there and say what he had to say, but there was very little of that as a matter of fact. And my experiences there for thirty years were very gratifying, and for a small plant to exist for thirty years in the furniture business was quite a compliment not only to management but to the excellent men that worked in the shop.

Q: How many employees did you have?

A: Oh, we would average from – when we started we had about fifteen, but I suppose the maximum was seventy-five at the peak of our operating the clock company.

Q: And the peak time would be in the sixties?

A: No, the peak time was right after the war. I think that's when we had these big sales – in 1946, 47, 48, and 49, in there. When it was...I took the – well, after we sold the plant we were – after we sold the plant, and I was still managing it, we were trying very hard to make this Scanlon Plan work.

Q: The what?

A: The Scanlon Plan. I went down to Massachusetts Institute of Technology for a week's course down there on the Scanlon Plan and with me went the man who bought the plant, named Carl Schaff and the superintendent of the plant, Carl Puschek. And for several days we attended classes on the Scanlon Plan and had an opportunity between classes to look around Boston and see what the old city was – the many points of interest in the old city.

Q: Could you tell me a little bit about the Scanlon Plan?

A: The method we were very anxious to install in our plan – and did, but it did not work out very well – was the Scanlon Plan. And the Scanlon Plan is not a plan which is dependent on money although that is the objective. But the plan consists of setting standards of production and then having established those plans, if one month the production would overrun the standards, then each employee in the plant would receive an extra check amounting to the percent overage as applied to his salary or wages.

And this plan is an excellent plan in that it's a composite group plan, mainly everybody in the plant is interested in getting out more and more items and as they get out more and more items, their pay is increased in proportion to that. So, in my opinion – I always thought so – it's the ideal profit-sharing plan that's in existence.

Q: But you said it didn't work well.

A: It didn't work well because our production was too low to really – it varied too widely each month, and it was very hard to continuously increase that production. So, although we had the plan in, the checks were very small and not a very satisfactory system.

Q: You mentioned that you had several employees from Sweden. Had these men been trained in Sweden in the art...?

A: The Swedish cabinetmakers that came over here from Sweden were highly trained in that they had to serve a certain number of years before they could even call themselves cabinetmakers and before they would be allowed to make anything of any consequence in the manufacture of furniture. As a result, these men knew cabinetmaking from the ground up and were experts at it.

Q: They must have been getting up in age...

A: The fact that they were getting up in age is one of the reasons that the furniture industry in Rockford has disappeared as a potent force in the town while many years ago it was the outstanding business in the town.

But the Swedish people were not only expert in wood but they were also expert in metal. And when metal became attractive and profitable to Rockford people and metalworking factories were established, they were able to pay a lot more in wages than the furniture factories could, and as a result many of the good men left the furniture industry and went to the metalworking industries.

Then, also due to the fact that the furniture men were growing old and new men were not coming along, the furniture factories in Rockford went down year after year and although furniture – lots of furniture was made, it was made down south where labor costs were less and where lumber was available on the ground, and that's the way it is today. The furniture's made in the south and the metalworking is made in the north.

- Gap due to END OF SIDE ONE of the cassette tape

[SIDE TWO]

{showing the interviewer a pen set made by Hanson Clock Company}

A: ...see, the uh – this is aluminum and that is Brazilian rosewood. Now, you see, to match up those in perfect alignment takes expert workmen to do it. That's exactly a ninety-degree angle and so is this. And then this has got to be perfectly straight so that when they're glued together that's a perfect job, and that's a perfect job. You see that end; how perfect it is?

Q: Oh, it's beautiful.

A: And you see there, how perfect that is? And we made that, and that's what kept us going...And you see, that's a magnet that holds that in place.

Q: Oh! And you contracted this pen set with Parker Pen Company?

A: Yep. We made a couple of million dollars with things like that.

Q: Would you have sent somebody out to talk to them about doing that or would they come to you and say, "Can you make this for us?"

A: Well, no, their designer would design these, and then they would come to us, and I worked on that...you see, this finish is a scratch finish and, you see, it's not smooth. And we worked on it – oh, how we worked on getting that finish, but we couldn't – we just couldn't do it – until one day, one Saturday morning, I went down to the plant and I said, "We're not going to give up that business." And the superintendent says, "Nothing doing. I don't want anything more of it. We've tried and we've just worked ourselves to death, and we can't do anything about it."

And I went down there on a Saturday morning, and I worked all day long. I had to take pieces and I would try to polish it and then finally I sanded it – took some sandpaper and ran parallel lines through there and I said, "That looks pretty good to me, and I don't know whether they'll like it or not" but I said, "That's gonna be my presentation on Monday morning." I took that up Monday morning and they said, "That is it! Just exactly what we want."

Q: Ah! So, they had asked for a brushed look?

A: No. They had asked for a *polished* look...

Q: Polished look – and they liked that?

A: And I offered this instead, and they liked it better!

Q: Ah! (chuckles)

A: So, you see...

Q: That's aluminum?

A: That's the thing that kept the Hanson Clock Company going – was getting new ideas and then making the stuff. It's no job to design that thing, but you put metal and wood together and make them stick...

Q: I was wondering how you make that stick.

A: It's not only glued together, but there's dowels that go from one to the other. There's two dowels here; so, besides gluing together, you see, it was doweled together, and we didn't do that, really. We had a machine shop here in town that made the aluminum, and then we made the wood, and then we put them together.

Q: Was a lot of that done by hand then – the putting it together?

A: Well, putting it together all had to be done by hand.

Q: The finishing?

A: Oh yes, the finishing, too. Sure.

Q: When did the machinery come into the furniture industry?

A: Well, it's been coming in for a long time, and now the furniture's made with tape machines even. They run a tape for the operations and they'll run wood through there and that machine will do the same thing to every piece of wood that comes through. They just use tape for operating and controlling the operation. You see, now it's gotten into very costly manufacturing because their plant costs are tremendous. Those machines run you forty, fifty thousand dollars. So, you see, it's a different story entirely.

But we had excellent machines; we had what's known as a straight line rip saw. You see, when you buy lumber, you buy it; when you buy lumber that comes from a tree, you'll buy a piece that wide and you'll buy a piece that wide and that way they come in all widths.

So, you see, that has to be – you can't look for a board that wide, exactly that wide to make that piece. You will take the board, maybe two boards or three boards, and you'll run them through this straight line rip saw, which means that when you put another piece up against it that has run through the straight line rip saw, it will be exactly parallel. And then that might be

made up of three pieces, glued together. And that would give you roughly this wood that would be enough wider so that you could machine it and sand it and make it ready for finishing.

But that's the way lumber is used – you see, you take the next one, the next time through it might be just one piece – it might be four pieces glued together and then finished and brought into style, at least brought into the correct color. Now this is one piece and that's one piece of Brazilian rosewood.

Q: Why did you choose exotic wood like Brazilian rosewood?

A: Well, it's, uh...

Q: It's handsome.

A: We made things out of the wood that I can't even remember the names of now.

Q: Would those be sold to you by a salesman? Or...

A: The woods? Yeah, yeah. It was very hard to get because there's only a few of us – we bought these woods from an outfit in New York City. They'd ship the wood in and that would (inaudible). They'd ship us the rough wood, just rough sawn, and we would take it from there and plane it – plane it on both sides. We planed one surface first, went through a rough planer, then we would turn it over and then the next time through it would make an exactly parallel cut. And then we would smooth it down from there so that the two sides would be absolutely parallel and both sides smooth. Then we'd start. Then we'd rip it in two and get it the right width that we wanted for the job that we were going to do.

Q: [Did] you use a lot of veneering?

A: Well, of course, veneer is used on a great deal of furniture now. Now this piece of wood here is Appalachian cherry. But that's solid wood – that's a solid piece of Appalachian cherry. Now that cabinet there is a veneer.

That's also cherry and that's veneer. See that little strip there (inaudible). Now that shows you the kind of work we did. You see that's a silver chest (inaudible). And to make this type of thing,

you see, was very attractive. We shipped these things [all over the country]. Barbara [Stuart's daughter] used to sell a hundred of these a year [out of her shop in Wilmette IL].

Q: That's beautiful.

A: And you see that's the way it is – it's a silver cabinet. And then the odds and ends should go in here; your spools and...

Q: And you designed that cabinet?

A: (Inaudible) And then this is for odds and ends (inaudible). But now that's the thing to me then, you see, you've got to match up. Now this was raw wood. This was the core of pine wood. That's a base wood.

Q: This right here?

A: Yeah. Now that's got to be not only smooth, finished smooth, that edge has got to be square, absolutely square. And then that raw wood has got to be made to match this thing, reasonably close. This isn't quite all, but at a casual look you wouldn't notice it.

Q: Um-huh. (Tape recorder stopped and started again)

(Recorder noise; inaudible)

Q: Those are lovely pieces of furniture that you just showed me...

A: ...We made that table, that's a beautiful table. We made that table over there.

Q: Did you make the – like the dining room chairs, too?

A: No. They were made by another company.

Q: But you kind of specialized in cabinets and small tables and the...

A: Occasional pieces.

Q: Um-huh.

A: That's what we did, and they had to be out of the ordinary, too. The principle manufacturer, they wouldn't fool with a stool like that, you see. They wouldn't fool with a thing

like this, but we sold thousands of that silver cabinet. Now, the first one we made was half that size with four little drawers, that's all there was to it and four legs on it. And we sold thousands of those. And from that we went to this and this outsold the little one. So it's a...

Q: But you designed things that had an unusual twist to it, and it looks kind of like – it's furniture that you cared about because there are extra little grooves and so forth...

A: That's right.

Q: And it was very high quality.

A: Yes, that's exactly how we stayed in business, making things that were unusual and getting new things out all the time.

Q: I'm curious: did you have women in your plant as employees?

A: In the latter days we did especially after I sold out. We had production work in the plant. It proved that the plant was too small for that type of thing and after two or three years, after I retired, we sold the plant and things were different. And we felt that way, too, making thousands of little cabinets all the same. We thought we'd be better off to stick to our new ideas that we got out and try to sell those. And as a result we were able to stay in business for that length of time.

Q: But you're telling me that in the time when you had a production line, then you hired women because there would be small things...

A: Yeah, and cheaper, they were cheaper...

Q: Ah, yes (chuckles). They [women] always have been cheaper!

A: Yes, so that's the story. Absolutely! But, of course, they can't pay them – well, I suppose now that Women's Lib [Liberation] is in, they'll be running planers and joiners and everything else and cutting fingers off like men did!

Q: (Chuckling) I suppose that's true. Uh, how about minorities? Indians and Spanish [Hispanic?] and Blacks?

A: That never came up at all. We had some Black that came there one time, one man especially, and he was an expert. We had production on small cabinets. We did make a few radio sets and things of that kind. And we had a big, long press that you put in it a lot of stuff together, or a lot of stuff in turn, and then that press would squeeze together, and all of the cabinets would be squeezed together at one time.

[This Black man] did a tremendous job. He stayed a week or so, and I used to go down to the washroom and sit and talk to him. But I could see that he was a man of pretty high intellect. [He] was there for a purpose; probably there to see that the Blacks weren't discriminated against. And so, we never heard from him anymore. He stayed a week and then disappeared. But I think he was a – working for some colored organization.

Q: But you did have other Blacks in the factory then?

A: No, I don't think we did.

Q: How could he have checked on anybody if you didn't have anybody [any other Blacks]?

A: Well, to see if we would have hired him.

Q: Oh, I see. Okay. He was like a forerunner, perhaps?

A: Yes, I think so.

Q: Alright, I think you've covered pretty much the cause of the furniture industry decline. You talked about cheaper labor in the South, and you talked about the craftsman getting up in years and the young men didn't take over. (Inaudible) Those were the two principal causes?

A: Yes. And then in the latter days, then we were fighting for cabinetmakers, the different factories in town fighting for cabinetmakers. But the death knell was very evident that that was going to be the outcome. The furniture industry was going to die in this town.

Q: What effect does that have, do you think, on Rockford?

A: I don't think it's had any effect. As a matter of fact, I think it's – the town is better off now with the metalworking where people can get a better income. I think that's better for a town. It's my feeling anyway.

Q: It was in the 1920s that the furniture industry was at its peak?

A: Well, maybe. Yes, I would say in about 1920. Yes, this is an “off the cuff” guess.

Q: Because from then on...

A: There were signs of its going downhill and, of course, another thing: the furniture factory started here by a bunch of men getting together and each putting in whatever they could and taking stock for it. And then they wanted dividends, you see, and they didn't put money back into the plant. That was another [reason] that the furniture industry went down. They were shortsighted in that way, that they didn't put money back into the (inaudible: “plant to keep them”?) operating in a competitive position.

Q: Well, it sounds to me that you had an exciting time, spending that length of time of your life in...

A: And then I drove to Chicago two or three times a week.

Q: Oh, you did?

A: Yes.

Q: To the Furniture Mart?

A: No, not to the Furniture Mart but to customers in there like Bausch and Lomb and other customers that we had in there. I did sales work as well. So, it, uh...

Q: And you also mentioned...

A: I think of it now, of those trips in there to Chicago, to think of it now, it just bowls you over that you could do a thing like that. And then, you see, all the way out of Chicago there was no toll roads in those days. You had to get out on what streets you could. You'd take Route 72 clear downtown. And then you'd start home in the rush, and you'd battle that traffic for hours to get out of it.

Q: So, it would take you like three hours, probably?

A: Um huh, yeah, yes it would. Unless we drove them like crazy in those days and we wouldn't.

Q: Did you enjoy it at the time?

A: I think I enjoyed it very much. It was hard work, but you're used to hard work, so it didn't mean a thing. Yeah, I enjoyed it – I enjoyed it a lot! But I enjoyed the thing that – the reason I quit the furniture industry, the electrical industry, it meant that instead of being your own boss you had to go and work for somebody else, and I didn't like it.

Q: In the electrical business, the economics had gotten to the point where you could no longer be your own boss?

A: That's right. You couldn't have a small electric company anymore.

Q: Uh huh, it was economically unfeasible...

A: And we could see that coming, and that's the reason we sold out because on the outside was the Illinois Northern [Utilities] and on the inside was the Rockford Electric Company, and we owned a twenty-five mile strip around Rockford. You see, then, if the Illinois Northern had bought it, had bought Roscoe Electric Company, it would have brought them into the city limits of Rockford. And, you see, they were both bidding for the Roscoe Electric Company and that's why we got a king's ransom for it.

Q: Didn't you tell me that you started electrical companies in about fourteen towns around Rockford?

A: Yes, we put in the distribution system, put in the poles, strung the wires, bought and put in the meters and all the rest of it. That's the way it goes. That's my story in the financial world. George Spafford financed us.

[END OF TAPE SEVEN]

(Jo Wald, Transcriptionist, 1975) / (Doug Janicke, Transcriptionist, 2023)