## International Vinnegar Museum

## Season 1, Episode 5

**[Intro music]**

**Lawrence Diggs:**

I respect that at least you're trying, and I want to be a part of that doesn't get any better than that.

**Joshua Hofer:**

Welcome to Home Starts Hear a podcast from the South Dakota State University Extension Community Vitality team. We seek out the individuals, businesses and ideas that are sparking vibrant communities across South Dakota, we sit down with rural changemakers striving to understand their place in a local ecosystem.

**Kara Harders:**

Human capital is the skills, knowledge and experience possessed by an individual or population need in terms of their value or cost to a society. All people have some level of human capital they can contribute to their community. Think about odd skills you have or something you experienced that most others haven't. But sometimes finding a way to leverage human capital in a community is difficult. Daniel hear from Lauren stakes about how the community of Roslyn in South Dakota came together and leveraged his unique knowledge of vinegar and life experiences, an empty building in town, local assets and local knowledge to create a museum to not only put their town on the map, but also to excite the community and teach life skills to the next incoming generation.

Hello, everybody, welcome to Home starts here. I am Kara Harders, a community vitality field specialist and today I am here with Lawrence Diggs, Lawrence, would you like to introduce yourself? Yes, my name is Lawrence Diggs. I'm a resident of Roslyn, South Dakota, home of the International vinegar museum. And I came here from San Francisco in 1989. So…

**Lawrence Diggs:**

Roslyn is an interesting place to end up and to stay ended up in and what what kind of made you come here and settle and want to stay. When I originally was introduced to Roslyn, I had been looking for a kind of a place to do my writing and thinking and things like that just be away from the hubbub of the city. And I was just looking for that kind of home like a home away from home, kind of like people have second home lake homes or something like that. Because I have been in radio and TV enough in San Francisco, that, let's say, you get a certain amount of notoriety. And then you notice how that's not always the best thing when everybody knows you. And then also everybody feels like they should be able to tell you how to live your life. So you'll always feel under a microscope. So I wanted to find some place where people didn't know who I was, and just sort of like, you know, like, I could live quietly. And so I had been looking around for about four years for a place down in Texas and the four corners up in Oregon and Northern California, all kinds of places, I was looking for some kind of little hideaway cabin or something like that. And one day, a real estate agent called me and said, Hey, we got this place in Roslyn, South Dakota, that's pretty remote, you know? Yes, it is.

And, and the bonus was that it had a fire extinguisher of fire hydrant, about half a block from my house. And that's important, because insurance companies like to hear that, you know, so and also they like to hear that the town is active, as opposed to some of those cabins, you know, like in Idaho, where you're way up in the mountains or something like thatSo everything kind of fit together. But what really made a difference is while I was looking at the house, one of the neighbors came over and he said, Oh, are you gonna buy this house? You know, and I'm thinking, well, not really, you know, I mean, I haven't decided yet is, as I said to him, I haven't decided yet. He said, Well, if you decide to buy it, you know, the people who left kind of left in a hurry, so it's probably kind of junky in there. And that's my pickup over there, if you want to use it, you know, just let the wife know. So she knows that kids aren't messing with it. And I was really struck by that, because the guy hadn't even asked me my name yet. What he was offering me to use his pickup, you know? And so coming from a place like San Francisco, that was like bizarre, you know, it's like somebody would do that. So I thought, Okay, well, I don't know. You know, if this is the best place, but if I were to think of like, you know, a start, what would I be looking for more than this? Right? Because you you know, you have neighbors who you know, or at least that person who is like very open that doesn't even know you yet and doesn't matter. They just decide oh, yeah, you wouldn't live here. You okay, great. You know, so it turns out that most of the other people who lived in Roslyn treated me kind of like, the same way, like I had been there all my life. And you know, and I just showed up, and people like just sort of treated me, like I had been, like I grew up there. And, for example, you know, they had, like, I'm Buddhist. And the town was pretty much known to be Lutheran, because that was the Lutheran church was there. And it was a couple of new angelic calls, but mostly, it was like Lutherans. And…

**Kara Harders:**

wild and crazy Evangelical,

**Lawrence Diggs :**

wilder than you can imagine, one of the things was interesting is that, you know, that they had a men's group that met on the first Sunday of every month. And if I wasn't there, they would call me, you know, I never been in a place where the people call you and say, Hey, how come you're not a coffee? Or how not come united? You know, are you sick or something like that? Right? So that kind of interaction with people just sort of made you feel like, they already have decided that you belong here. Right. And I hadn't been there, you know, more than a month or two, you know. So I just feel like, after I was there, and when I originally came there, I hadn't really planned to stay. It was just like, you know, my business is all over the world doesn't matter where I leave from. And, you know, I, you know, San Francisco is a place I know, I get things done there. But it's nice to get away sometimes. And be able to think thoughts and just sort of be quiet. You know, that was my idea. Well, of course, I've since recreated my own health. doing, doing, you know, just just by things I've done, I've like recreated that same kind of everybody knows who you are. And…

**Kara Harders:**

when you said that in the beginning that you are leaving to get away from?

**Lawrence Diggs:**

Yeah, exactly. Exactly. You know, like, I won't end well. You know, and but, but I have to say, it's been more exciting than what I would have been doing in San Francisco and more exciting and more interesting than just sitting there and using it as a crash pad, you know, a summer crash pad. So I have no regrets at all. I mean, I'm very happy with the move and the things that I've been doing here. Yeah, that's a good place.

**Kara Harders:**

That's great to hear. I think, you know, so often we hear that newer, smaller town might not be very inviting. And I think that, you know, there's examples all over the place that a lot of people are willing to let the guy who might buy the house next door, use his truck.

**Lawrence Diggs :**

Exactly. Offer it. Yeah, I didn't ask him, hey, could I use your truck? Or, you know, is there somebody around here with a truck that I could borrow? And I come down with a van. So I couldn't you know, I mean, it was doable with the van. Right. But he had a pickup truck. And he was, you know, and it was his way to say, Hey, welcome to town. Right. You know,

**Kara Harders**

that's really cool. So you mentioned I think in the beginning, or maybe I just knew this about you already that you have a background in the vinegar world. How did you how did you find yourself in vinegar? Okay, so…

**Lawrence Diggs:**

my first career was in radio and TV. I did that for about 10 years. And then I went from there into you can say kind of Emergency Medicine, it was being a paramedic, but I actually went on to design medical systems and stuff and equipment and stuff. So I was in that kind of world. And in that world, I discovered that most people were sick, because they ate wrong. And I should say back up and say I left radio because I didn't. I felt like I was just talking about problems. But I wasn't doing anything. I was no dirt underneath my fingernails. So I wasn't working in the garden. I was just like, looking at pictures of gardens, and talking about and buying seeds and equipment, but never planting anything. Right. Yeah, so I just felt like, that's kind of empty is an empty feeling. You know, I wanted to do something so, little by little, I decided, well, you know, I want to get into this medical thing that feels more interesting. And I can and paramedics is like something you can get instant gratification, you actually do something. When you know when you see somebody's bleeding and you stop the bleeding or you that you know, like you're working on their heart attack or babies being born or something like that, that you have a sense that you're actually doing something. There's a life there you it's an adrenaline rush, but it's one. It's one that's made up out of at least you can give yourself the illusion that you're making a difference in the world, you know, well after I had spent some time in West Africa setting up But emergency medical service there, I realized that most of the people that we were doing things for and with, they were sick because they a lot of it was because they ate wrong, you know, because you could see in the marketplace, a lot of the junk that people and I don't mean like junk food, I mean, like food that was mislabeled, or like poorly manufactured. And it's easy to think, Oh, well, that's happens in Africa. But then when you come back, you realize, oh, they're playing the same tricks on people in this country's they're playing in Africa, just practicing in Africa. But then they come back here and do the same stuff, you know. So I thought, oh, I need to do something in food. And I started studying food science. And I was doing, I had to do a paper and one of the food science classes. And it was like a term paper. And so I decided, well, this professor, he's like, really, I mean, he really knows his stuff. But I noticed that he had talked about why he cheese beard stuff, but he hadn't said anything about vinegar. So it's almost like if I do a paper on wine, this guy is going to be nitpicking this paper to death right now. Because right now, he may know a lot about vinegar, but the fact that he didn't include it in particular, you know, in the coursework, he didn't he didn't include it except to say, yeah, if you make this wine wrong, it turns to vinegar, you know, because it was a fermentation class. And so I thought, Oh, maybe I should do this vinegar thing? Well, I went to the library to get books, and papers and stuff. It turns out that at that time, there was no book in the English language in print on vinegar. And when when was this, this was in 1984.

**Kara Harders:**

That's crazy. Because vinegar is kind of a staple, cooking food.

**Lawrence Diggs:**

The common good, everybody should be well versed in, you know what I mean? Because, you know, when you're trying to think of like, well, there's so many things it's in it's used in industry, it's used in medicine, it's used in food, of course, it's used in it for preservation and altering proteins. Cleaning, is everywhere. civilizations are can almost be defined by how much vinegar they use, you will have a hard time finding an advanced society that doesn't use copious amounts of vinegar. That's just a statistical fact.

**Kara Harders 12:43**

Okay, so what is what is different? What are the differences in a more developed society that uses more vinegar? How?

**Lawrence Diggs:**

oh, how does the vinegar makes a difference? Well, it turns out that something I learned in grammar, and grammar school and middle school turns out to be the key because the teacher said that the thing that distinguishes a, a an advanced culture from one that's not so advanced, is the amount of leisure time and discretionary income that they can that that country can distribute to its citizens. And what makes a difference has made a difference in that in most of the world, is the ability to supply a reliable and steady supply of food. Because if you're always looking for food, you don't have time for science, right? You don't have time for art, you don't have time for all the things that can make a society advanced. So the first thing you have to do is to create a stable amount, a stable supply of food for your population, not just for a few people on the top for everybody, because if half your population dies of starvation, you're gonna have a hard time even defending yourself against somebody else. Because you're always you know, searching for food. Exactly. And also, also you're going to be weak and sickly, because you don't have food. So vinegary turns out is a better preservative than a refrigerator. If you put something in vinegar, you can come back 10 years later and get it and eat it. And and so, so cultures who have developed large amounts of vinegar was able to equalize the distribution of foods. So in the fall, they could store away food so that during the winter when you couldn't find food, there was always food, it may not be the best tasting or something like that. And in some cases when they as they learned to use vinegar, it became as tasty as the rest of the time. Right. So the comp and also what it one of the things that killed people and weaken them most was bad drinking water and have If not having the ability to have a hydration supply. So it turns out that if you put even small amounts of vinegar and water, it will kill the bacteria that mostly makes people sick from diarrhea and stuff like that. In fact, it was such a known thing in the Roman world that the Roman soldiers could not drink water that didn't have vinegar in it. They had a drink called pasta. And that was, that was water with vinegar and honey in it. And if you notice, the biblical story of Christ was the last thing that he consumed was vinegar. Why did the Roman soldiers offer him vinegar? Well, the people who don't who don't eat a lot of vinegar and don't know about Tosca will think that oh, they were trying to even torture him more by giving him vinegar to drink. Yeah, I

**Kara Harders:**

always believed it was a slight Yes, it turned

**Lawrence Diggs:**

out that every row that was like a Coca Cola to Roman soldiers, that was that pop, in fact, there was a whole industry making stuff that pasta, there was a whole industry that made those and they made it from the leaves of beer, when they made beer, they took the leaves that after they press, that beer, took those grains, and they rehydrated it, and they made vinegar from that, and they added honey to that. And that was a kind of soft drink. Okay, so that made it if you have those kinds of things, just as part of the way you live, that gives you an edge of all the people who don't, because in between, you know, all the other things they have to do? Well, the main thing they have to do is look for food. And if you have not only food, but good food, your population is healthier, if you have safer drinking water, so that people are not always battling diarrhea or some other stomach ailment that gives you more time to think, you know, and it and if you have many people in your society that are also thinking collectively that that, that catapults you over the other people who don't have that

**Kara Harders:**

by leaps and bounds, I would imagine, that's a lot less to worry

**Lawrence Diggs:**

about exactly a lot, you so you have all you know, even if you have an extra hour every day to think about whatever you want to think about. That's huge. If you use it in a lot of people, they have it but then they watch TV or watch TV. But if you have that leisure time, and the discretionary income, you're about as rich as you're ever going to be, that is the very definition of wealth. That is the difference between that's what makes it so that countries and societies that use vinegar have that kind of advantage, especially before there was such thing as refrigeration and, and on demand food supplies and stuff like that, you know? Well, that's…

**Kara Harders:**

I got my vinegar lesson for the day.

**Lawrence Diggs:**

That's why we should have a vinegar industry in South Dakota. Yeah, especially now that we're getting more people making beer. This is a great state. And just like in California to have lots of wine vinegars, this should this that should be a major industry in South Dakota should be a malt vinegar, you know, and, and we have all these different kinds of grains we grow and we could grow a lot more small grains. And just so happens that many of those small grains are perfect for making vinegar. And they will make more flavored more flavorful, more interesting vinegars, than most of the vinegars that people buy these days.

**Kara Harders:**

How did you transfer your all of your knowledge and experience with vinegar into a museum? How did how did you make that jump?

**Lawrence Diggs:**

Okay, so I had been in South Dakota, and Roslyn for about 10 years. And one of the things that, that, you know, in that time, you grow a sort of like a connection, that you're part of the community, whatever hurts on the far end of town hurts you, you know, and you feel that directly because they're your friends are the people that you do things with, your sense of well being is directly tied to their sense of well being. So as we started having people like they couldn't make a living and Roslyn and so they were moving or one thing another this small town, they have a certain kind of, of critical mass, and then they start to implode because there isn't the infrastructure to hold them together. So as that was happening, I and some of my friends realized, look, if this keeps going the way it's going, we're not going to have a town here pretty soon we're not going to we know in this town is going to die before we do. And that's a thing, you know. So some of us got together and started talking about it and we decided to have a like a town meeting and we got people together to talk about what everybody was thinking and talking about. But they just never, it just never coalesced into a movement. No one wants to say it out loud. That's right. No one wants to be the first one to say they saw the spaceship, right? So and everybody keeps pretending there's no spaceship, and there's no aliens. But after we had that meeting, we, you know, we we agreed that we needed to do something, but people didn't know what to do. So it just so happens that I am kind of a child of the 60s and 70s. And we did a lot of community organizing, and trying to build our communities from you know, from them imploding, and actually being gentrified and, and taken away from us really. And that's important, because what that did, that gave me the advantage of deja vu, I had seen many of the same games that were played on inner city people being played on my neighbors, and I could recognize them because for these people, they it was they were blinded being blindsided. But for me, I'm thinking, Oh, that's what those guys did before. That's what they did to us. And we end up losing our whole community and being sort of like pushed out, right. And so when I started looking at what was happening in South Dakota, it occurred to me that there's so seems to be people here who seems to be anyway, people who have a plan that they their ideas. 12 Hacienda is in too big towns, they see Rapid City and Sioux Falls, and every end, the rest of South Dakota is on these big haciendas. And if you're not part of this plantation, then you don't belong here, big and whether they were planning that or not, their economic plans were centered around that. And you can see, to me, it's still happening at an accelerated pace, that people are all of the little towns like you jerk their schools out, and it's always doesn't matter, you know, it does matter, because it's not just the school, this spirit of core of those little towns are around their school, they don't have the 40, Niners and Vikings, but they do have as their high school, the high school football team, what they do have is the neighbors can go see the kids, that's where the kids get to know that the neighbor, the neighbors who care because they come to the games, you have your local school, and you can go to the school and participate in the lives of the kids, you know, who live with you, as opposed to those kids spending most of their waking hours outside of your town. And then you don't see them. They make friends in other towns. And then pretty soon, they when they when they graduate, they're gone. And all that kind of thing.

**Kara Harders:**

Yeah, imagine it really loses. You know, when we talk about towns kind of starting to die out. And then the school leaves is that kind of being the big thing, we always talk about it from the jobs that oftentimes it's the jobs that are associated with losing it. But yeah, it's the sporting events, or that kid not having the same connection to their hometown as they would.

**Lawrence Diggs:**

That's right. And if you say it's the jobs, one, this is a capitalist country, so we really shouldn't be talking so much about jobs, we should be talking about enterprise. You know, I mean, it kind of bugged me that we you know, we in school, we talk about, oh, let's teach your kids to fill out an app job application, well first teach him how to make a business plan. Because if he doesn't understand really how business works, what good is he to a business? Really, you know, and every to me, every child should see themselves as a vendor, not as an employee, I bring something to this enterprise, I bring value to the enterprise, what is the what is the value that I bring to the enterprise. And if I get bring value to the enterprise, I should be compensated for the value that I bring to the enterprise that needs to be that needs to start in kindergarten. You know, I mean, to me, I'm hope to die a capitalist but I'm not a monopoly capitalist. I'm not the kind of capitalist that thinks. To me, capitalism is the lubrication for the transfer of goods and services, it is not the goods and services, it is not the endpoint to make money. Money is the kind of the grease of the wheel for us to transport for goods and services between people and the system. The capitalist system is a way to do that. But it shouldn't be just to make money. In fact, making money should be a kind of a a side thing. It's something that happens as a result of you transferring the goods and services, that is a value to your fellow citizens. And for that, as a result of that, you get some benefit. If the whole thing is like, well, how can I just make the most money, then why not be up Help our adult tailor, you know, you know, we can have those kinds of enterprises, repugnant enterprises, instead of ones that help people, because they often make more money for less work. Yeah. So, to me, we should be right from kindergarten, we should be instilling these ideas of, of capitalism as a way to transfer our goods and services in a way that makes it work for everybody. So, if it when I'm looking at how, you know, what should we be doing? I'm thinking, Okay, well, what kind of businesses? Should we be having? You know, in Roslyn? And what, what are the kinds of things that we can do to give people place? How do we, how do we have our kids think of what can i What kind of business could I do in Roslyn, that I could trade the goods and service that I provide that I can create, while living in Roslyn, to the rest of the world, I trade for something that they have that we don't have. That's the basis for for trade. You know, that's what you want, right? So when I look at, when I look at a small town, like Roslyn, I look and I see the young people I'm thinking, you know, go get a good education, go see the world, but you got a golden spot here, you belong here. You know, at any other place, you're going to be a second class part, you know, like, you move to New York, nobody knows your name, you know, if you were here, you could go work someplace for a year, make a little money, you know, a little nest egg, come back here and buy your house cash, or build one for cash, you know, in someplace, like, you get your degree at Lake Area Tech, you go on to you get a degree in being a dental technician was not, you know, it's not what you call your top of the line. But it pays enough. It does. It pays enough that you could live in Roslyn commute for a couple of years to Watertown or someplace, buy your house cash, you no longer have a mortgage, you no longer have rent, you're set. Basically, you're set for…

**Kara Harders:**

…leaps and bounds ahead of a lot of every year.

**Lawrence Diggs:**

Pretty much everybody else. Because if if at 25, or 30, you'd never have to pay a mortgage again, and you never have to rent, you just double whatever salary whatever, go and do what you want. Now, you know, we're not, you know, coming from a place where that was kind of hard. You think? Why would you walk away from this? You know, now a lot of kids would say to me, and they older people who were kids at one time, and we're living in Roslyn, and they come back to the Vatican Museum, and we'd have these conversations over the vinegar tasting bar. And I would ask, well, well, you know, like, what kind of business here and I'm the guy for a welding shop, or I have this kind of business. And so my next question is like, why couldn't you do a business like that in Roslyn, why didn't you start a comeback? And do that business and Roslyn and mostly out of curiosity, it wasn't a guilt trip, it was just like, Okay, you helped me out here. What did you see? Why did you have to go there? And do it? Couldn't you have done that here? And they said, you know, it really wasn't the money. It was the fact that as a kid, if I wanted to have an earring in my ear, everybody thought they had something to say about it. And not just something to say about if I didn't take it out. There was like social consequences. Were right. Absolutely. You know, I couldn't do it. I couldn't, you know, now I don't have an earring in my ear. But at that time, I wanted to, like find out who I was, I wanted to try things, I wanted to be somebody else. And besides, if I felt like if I went some, to some place, and I brought my significant other back, they had to get approval. So it's sort of like, well, you know, if I, if I married somebody that I thought would work out in Roslyn, and maybe I would come back it but if I, you know, if I married somebody who, you know, they have different ideas, and I know my aunts and uncles, and well, pretty much and your cousins, and that's pretty much who it is. You know, if I know all of these people, I know how they, you know, because I've been listening to them over the barbecues for years. And I know that this does happen to people, they think this way, it is painful. But I also know that these people could be miserable, you know, now, myself, I'm thinking, Oh, I think you could have worked around that, but they didn't believe that. Right? You know, they, you know, I mean? Like I'm you know, I'm kind of living testimony that people can from outside, make it in a place like that, but their kids don't believe that. The kids the kids hear the comments. And and they have absorbed this idea. It may be out of balance from reality, but whatever it is, for whatever reason, they believe that they can't make a life that they want in Roslyn and I often say to them, don't worry about it, man, most of us will be dead or in a nursing home, by the time you join anything, so it's not a thing that's just coming back, you know, come back by your house while you're in that other place. You know, instead of some person who's just going to use it for a hunting lodge, buy your house, and then just wait for us to die, and then come back here. Because, you know, there's, there's hope for you.

Don't worry about it. And, and keep in contact with all of your alumni and friends who all so moved in probably thinking the same thing you're thinking, if all of you come back, we'll have to, like buy a cornfield to make a new, you know, extender, awesome. You know, right. So, so I'm seeing opportunity, where other people may not. But they get to the story of the existence of museum, we had a lot of conversations about, you know, how to build a town and stuff like that. And we did surveys, because I went to a lot of meetings and economic development things. And again, because of that community organizing and, and also having been an investigative reporter, so looking underneath the hood of like, well, what are all of these things happening? And how do these stories come together? Why and a couple of things, asking why, and then holding people accountable for what they say. So one example of that is I had gone to lots of meetings, and they had, you know, they put out all of these, you know, grand plans of how to build your town because people were getting money to come and be consultants of how to save the small town and stuff like that stop towns and stuff. So I've been all of these meetings, a whole bunch of meetings anyway. So we had been doing all the things that I get all these papers and plans and come back, we would do it kids were going out, even kids were going out and doing surveys in a community how many people need jobs, I mean, all this stuff, we did always say we will put it in like little folders and made little publications and stuff like that. Well, it wasn't happening for us. And we have been doing we're working on this thing for like a couple of years. So what I did is I went around to all of those people who were like, you know, Governor's Economic, Governor's Office of Economic Development, bankers, who had been on these various committees, universities, professors at SDSU. And people who were like, because it's a land grant institution, I got all of people together with and advising us. And we invited them to a meeting with all of the town people who say, here's all the stuff we've been doing. These are the things you guys said. And this is not working just so you know, you know, whatever you were saying, We think we've done it, what what was it that we didn't do that in all of these, say, here's the papers that you guys gave me a blueprint, we follow? We follow the blueprint, but you told us it was going to be a skyscraper was in a teepee, you know, so how, you know what, what's going on here. So I always remember this guy said, Well, to put it bluntly, Microsoft is not going to come here. You know, you guys don't have anything to offer people, you don't have a football stadium or anything like that. And, you know, people are not going to be there who are not from here and not going to want to come to rosin. People are not going to want to come to Rosslyn and sort of set up shop, because you know, there are all kinds of things like what, where people can live and all these things. You don't have the infrastructure, basically the details. That's right. But I said, Oh, that's interesting. I don't see that anywhere, in any of these papers that you guys put up that this is this, these plans are for people who have 20,000 people or more.

**Kara Harders:**

Here's the limitation list. Here's…

**Lawrence Diggs:**

The limitation do not apply. This is not for you. You know, in fact, we hope did you go away? You know what, that's not what we're working at. So all of these plans, basically, according to what you're saying, this is so that the bigger towns can survive at our expense. But they did say, if you're going to see succeed, you know, you're going to have to have one people who live in your town because people are not going to likely want to come here and quote, save your town, right? And then to whatever you come up with, is going to have to be really different. Because otherwise the bigger towns will see what you're doing and eat your lunch. Right? Because and you nobody will ever know that. They took the business that you started, they took they took your idea. So you got to do something that's really interesting. So what do you have in your town that you think or who do you have in your town that could do something like that? And they're like, Yeah, He's different, different guy over there. He's kind of different. He does something none of us do. You know, we don't even understand like, actually what he does. But we know he's different, you know. And since I had been like really on my soapbox, say, we have to think out of the box, do something different, like, try, you know, suddenly, I really, I felt like, oh, I kind of dug my hole. Because I, you know, my whole business really, at that time before that, the vinegar Museum, I was traveling all the time, you know, and, you know, because my business was, was outside of the outside of Roslyn. And I had understood that that's the way it was going to be. So the idea of having to stay in Roslyn or do something in Roslyn, it was like, Oh, I now have to really restructure how I interact with my clients, you know, because, you know, whatever I do, if I'm going to be the person that does it, I have never done a business where you sit in a shop. I'm not a shopkeeper kind of guy.

**Kara Harders:**

You felt tied down all of a sudden to? That's right.

**Lawrence Diggs:**

Yeah, yeah, it was almost like I got married and got a dog. It was like, oh, no, I have to be there all the time. You know? So I felt like, Okay, what would that feel like? How would I do that? How long would I could I do that? You know, it's like, you know, it's not, I haven't done that since I was like, I haven't, like, had that kind of lifestyle since I was like, 18. So because even when I was in radio, I was always traveling, I was always going someplace and doing something. So I said, Okay, I'm not going to say to these people, no, because that just felt too hypocritical for myself, but whatever they thought, I couldn't think of myself in a positive way. If I say, Yeah, everybody do this. But then but not me, you you. That always seemed so funny when other people did it. And I couldn't be that guy. So I said, Okay, you know, next couple of days, I'm out here, I'm going to Japan. But while I'm going a while there, I will think about this problem, when I come back, I'll tell you what I can do. And if it works for you, then well, let's try something. So I got to thinking about it. And I I started with problems. When I when I start trying to do something I start with what is the problem, if I don't diagnose the problem, then I can't really find this remedy. If if I don't understand what I have to work with, I can imagine all kinds of things. But if my resources are not there, then that's just like, cocktail talk. So when I looked at it, I thought, well, what's missing in the town is, is the belief is our kids believing that this can be a life for them to be proud of this town and to be and to have a sense of connectedness to the town, and to have something that they feel like Rozlyn isn't placed that you've escaped from. It's a place where you can build something. So underneath all of that, you have to have something in the town that the that when you say Roslyn, you can attach something else to it, we have to get on the map, so to speak, right? So then I say, Okay, well, what do I have to work with? Well, when I have a motivated population, that is the most valuable thing that you can have.

**Kara Harders:**

I was gonna say that that's kind of the biggest number one thing you need to have is enough people to care about same thing that you do.

**Lawrence Diggs:**

Exactly. If you have a motivated population. Then what are the other hard resources you need? Well, you need a place well we do have this one building that was built by the WPA people use it maybe sometime for graduation, or a wedding reception but otherwise the places sitting there crumbling. Okay, so we got a potential place. And then what will we do? Well, I just happen to have a living room full of vinegar that people are yours, but that I should have threw out but but it's all sitting there and they usually send me at least a sample of 212 sample you know, it just like the customer everything sent two bottles. Okay, so I got all this vinegar, and I had written a textbook, so I had all of these facts and figures and pictures that I've gotten and collected from, you know, to make the textbook and I had still had the, you know, like the the negatives and micrographs and stuff like that and all this stuff. And it just said Feniger museum like what else would you do with all this stuff, but except put it in a museum, you know, and if you have people that will help you, and you got a building, and nobody else has that, that why not do that, you know? So I thought about the building and made some, like rough diagrams. And I came back and I presented it to people. And they looked at me like, okay. But not that difference. So, but of course, I had no idea of what to, you know, how do you make of any kind of museum really, I hardly went to God to museums, let alone runway, I have no idea. And I knew that we had to have some kind of cash flow, because you know, I'm not rich, and you know, there has to be some way to kind of pay for these things, you know, that's gonna have some costs, even if the city lets us use the building. It's gonna have cost, you know, you got upkeep and power and all kinds of that's just right. I mean, there's just costs, you know that you can keep the cost down. But one, you need to turn it into a museum, first of all, because it's not a museum yet. And you just can't say it's a museum is this, you have to have a sign that says, okay, science costs money. Exactly. So if nothing else, we got to get that sign up. But because I have been going to all of these meetings leading up to this, then I had made the relationship how are you doing on time? Okay, okay. Yeah, so because I have been, you know, going to all of these economic development meetings and stuff like that, well, I've met all of these people in the state all around, you know, you know, from the governor's office, and legislators and State Rep. I mean, you know, state representatives and senators and people, like all those people, although important people, you know, I have been meeting all of those people, you know, at these meetings, and listening to their rap and sort of like, figuring out who they are and what they do and stuff like that. So I was kind of, in a position to do it. And another kind of interesting personality quirk is, I don't mind asking people, you know, questions. And everybody, to me is at eye level, if you ain't at eye level, you ain't. I mean, I don't care if you have this title and stuff. Okay, you know, I don't disrespect you. But I'm not coming in thinking that you're the cat's meow. You know, because I've been around people like that too long to know that they have they do the same things other people do, you know, I mean, and they have the same needs, they're the fundamental needs are all the same right now. So I was well positioned and, and my biggest motivation is, was at that time. These people treated me like family, from the get go, people are awesome. And the people in Rosslyn, I cannot leave them, I cannot walk away from them. And I see that the same kind of games that were played on people in the neighborhood that I grew up in, that pushed us out, those things are being played on these people, knowing that how can I not help them? How can I you know, it's not like I'm the cat's meow, and I know all the answers, but I've been to the battle before, and they haven't, you know, maybe their grandparents during the depression and stuff like that. But this is a whole new level of game playing that people are doing their plant, but and I can see that they're playing the same games on these people that they played on us. And beside, I start to recognize that a lot of the sociology of Rawson was not too much different than the sociology of the neighborhood I grew up in, he changed their name from Johnson and Johnson, and you got the same people, you know, they, they know everything from, you know, their, their attachment to church and school, and they're, you know, sort of like uneasiness with, with, let's say, they'll go to the football game. But if you have the science fair, they're looking at their watch, you know, right. I was just saying that was the same attitude, you know, that was the same kind of foibles. So every from the good points and bad points and all the foibles, the human things, I really felt a connection to the people that I live with. And, and I would feel cheap, I would say, I don't know that I could not wake up in the morning and feel cheap. If I say, Okay, well, I could go anywhere. Why am I living here? You know, maybe I just go settle in Japan, you know, or go back to San Francisco. I mean, that was easy enough to do. I couldn't do it. You know, I mean, and think of myself in some kind of positive way, you know, not afterwards. like people have, like, treated me like family. So now I'm going to walk away. It's like…

**Kara Harders :**

leaving home. Yeah, well, it also leaving home…

**Lawrence Diggs:**

knowing that somebody is going to come back behind me and destroy them. You know, maybe I'm the last Mohican. But I, you know, maybe there's only two of us and one of us left standing, but I figured I would feel a bit better being the last person to turn off the lights and Roslyn than to walk away from my neighbors, knowing that they're being attacked. Right? You know, so it just wasn't an option for me. So it wasn't that I was a good guy. It's just, I couldn't, I couldn't live with myself. But you know, I mean, it's like, to me that's like baseline that's like, Well, what else can I be really, you know, what else? What other kind of person could I be? So anyway? The community thought, Well, okay, well, if you say so, you know, they literally, I mean, I know people who like say, well, we don't know what you're doing, man. But you know, like, just tell us what you want us to do. I mean, they literally said that, you know? Yeah, yeah. And I will help you. And it was it, they didn't just shift it to me, like some people say, oh, yeah, everybody, you, if you do it, then everybody else comes in eat if you cook the food, but no, they were there. You know, if if I remember this one example, I was at coffee. And I say, you know, I need to put up a sign. And after coffee, within 20 minutes after coffee, there were people with pay loaders, and all kinds of things standing around just saying what tell us what to do. And you had people who knew how to hang stuff, and knew how to drill holes and walls and brick walls and stuff. And I just, I need to sign this up, hire this way. Done. You know, I had kids who would come in when I was like, I'm the kind of person that if like, when I was doing the remodeling of the interior, and I knew what I want, I'm the kind of person who wakes up or goes to bed and wakes up doing workflow models. Okay? The problem is, if I don't know who I'm working with, I can't make a workflow model that includes people that I don't understand the skill level, the only person who I know, their skill level is me, you know, and it's not to say I have all the skills, you know, I was fortunate enough to have a father who did lots of different things, and took me along with me and taught me and, you know, everything from plumbing to electrical and stuff like that, I grew up doing that, as a middle schooler and high school. So I had some idea of what I needed to do, even if I needed a contractor to do it, I knew what I need needed to get done. And things like the floors. Well, we used to do ballroom floors, as you know, on the weekends, and the two major dance clubs in San Francisco. So I if there was something I knew, I knew how to take glass wax off and put more wax on. And they had like, they hadn't taken the glass wax off of that floor for probably 30 years. Because it was like, Whoa, this is a you got to glass wax problems. And, and in fact, it was it was comical, because many of the people didn't know what glass wax was, you know, but I could look at and say, Oh, that's what we did is so over accumulation. I can do that. Even if we don't do a museum. I know how to take the glass wax off. Now I just have the value of displays. Yeah. But you know, so it was it was, you know, taking that off. Hey, and the other thing is, I knowing that there are lots of things I don't know, I joined a South Dakota Museum Association. And I went to every meeting, and I created relationships and I asked people about how they do how you how high you hang the stuff. And then I I added some things I knew about retail from working in radio and doing merchandising things and just going to places you know, there was the business. So I could I could add what the museum people knew, you know, taught me and what I had brought in terms of, of retail from talking to retailers and stuff. But the most important thing is I had spent 10 years in radio and TV and I knew promotion. You know if I knew nothing, even if I didn't know vinegar, I knew promotion. So I was able to call people send out press releases and actually get them answer so we got you know, like you can see in the museum we have like articles from like, bon appetit. New York Times, that, you know, before we ever even open, the Korean broadcasting company came to Rosslyn to do a story Wow. All, you know, and cool. Yeah. And they went and interviewed the kids. And they sent us a tape back and the kids could see themselves on Korean TV, you know? So it was like, it was like golden. It was like, Okay, this is the life, man. So it's like, okay, well, let's try this thing if it don't work out, look, it's a little town. And, you know, it's in the middle of a road that doesn't go to very many places. So if, if it works, that people say, Wow, it's amazing. If it doesn't work and say, Well, it's a vinegar Museum in a small town, what do you expect? You know, so we were in a no lose position. It's totally something. So we thought, okay, let's go for it, you know. And since I, since I understood, like how to do a lot of that refurbishing stuff, inexpensively. And I have to say that I had some old timers between Roslyn and Webster, I could go to some of the old timers and say, hey, look, I'm trying to do this. Where can I I don't need to buy this piece of equipment. Can you do this for me, they cut things out. And they made things for me to make the shelves and stuff like that. And we have, we didn't have enough walls for the museum. So we had to, I had to design freestanding walls, and I got people to make the stuff. And those walls is still standing 20 years later, you know, they may still be there when they're building fog. But, but the thing is, is like that kind of collaborative work allowed us to make the museum so, you know, I'm often the kind of figurehead because people see me and because also I was promoting the thing and going around, I actually did a coast to coast thing on Yellowstone trail to promote the vinegar museum, you know, yeah. So so people know, my face, but I'm not the real power behind it. Is the community.

**Kara Harders:**

You know, though, I think it's, I feel like I've heard stories where someone will have a good idea, like, like what you had, and then they say, Okay, well, I gave you the idea, you guys can go work on it. And I think that's kind of where you have a disconnect or have a program or project might kind of fall apart because you know, there there almost needs to be more continued buy in from the person whose idea was you can't just contribute the idea and walk away. And so I think that, I don't know, more than anything fact that you were working on the glass, black for black glass, wax floors, and everything else is really, you know, a sign of that you cared as much as everybody else didn't, you weren't just looking for an idea to throw at them and then walk away.

**Lawrence Diggs :**

Yeah, well, I think that's important. But I think it's a matter of self respect, you know, if a person can throw out an idea, but you don't know anything about it, how do you know the damn thing is gonna work, you know, those moments of like, where you know, you're working in a museum and doing a shelf. And you know, you're building something and you know, I, I'm really sort of like, focused, when I do stuff like that, to the point that I can become, I can feel antisocial, because I can't talk to you, because I have ideas suspended in my head, I don't want to turn to talk to you, because if I do, I'll forget. But there will be kids who would hear me in there, and they would come in, and I can remember, I had to almost like break up what would seem to be done to be a favor who gets to hold the hammer. You know, it's like if because they wanted to be good, I want to be a part of this. And, and, and I had that kind of like from old, from young kids to old people in the town. You know, I mean, you always have the cave people, citizens against virtually everything, you always have some events, you know, but they don't count, really, you just need the people who are passionate about saying, Hey, we don't even know if it's going to work. But it's something you know, we know what we're doing now is not working. And if somebody if there's going to be some energy, let's all go and do do this together. We're we're all this one community. Those are the people that you need the other people who don't care, or they don't want it, want it to happen. Those are not the people you need to have long conversations with, because if they don't get it, there's nothing that can save them that I have to give that there's probably somebody else who knows what to do with people like that. I'm not one of those guys. You know, it's like, if you come to me, and you're motivated, and you say, Hey, brother, I'm trying to do this, I'm trying to help myself or I'm trying to help this brother over here, or this sister over here, then you have my attention. And then I will see if there's resources in my bag that I can lend to you. But if you come to me for like, I don't want to do anything and I don't want anybody else to do anything and the world is going to hell in a handbasket. You might be right, but homie ain't feeling it. Can't do anything about it and I can't do anything for you because I can't do anything for the program. That you I still love you. You know what I mean? But there's nothing I can do for you. I mean, I can sit there and listen to you. But there's really nothing I can do for you or with you. So I'm going to be doing this other thing. And beside, I'm busy doing this, that I don't want to do. So I don't have no time for you. So when I was surrounded by, you know, as I was surrounded by people who did want to do something, and would like to contribute ideas, and if, if they had any resources in issue of trying, and I want to be a part, I respect that at least you don't get any better than I want to be a part of that. Doesn't get any better than that. That's all. That's all you can expect from people, especially when you're a part of the vinegar world, you're, you know, you're creating a museum. And none of those people ever did a museum either. But they don't even have the benefit of having gone to all those museum meetings and going to the, to the state tourism conferences and listening to people talk about what they're doing and making those contacts. They don't have any of that. But they're just following the okay, you're trying to do it, we'll go with you, but just yet. And let's go. Okay, well, you know, it doesn't, you just say, Okay, I really wish some of them would come to the some of these conferences with me, because despite what people may think I'm mortal, you know, I'm going to die. You know, contrary to rumors, I am going to die. And it's like, okay, I need I would like some other people, especially our young people, even if you're not going to stay in Roslyn, part of the reason for doing a museum is that it's a, it's a place for you, you can come and watch how a cat you can play with the cash register, you can come and interact with customers, you can come and we can talk about, you know, at your leisure, I'm going to be here from these hours. And if I don't have customers in the museum, feel free to come in. And I can talk to you about marketing programs, because I did marketing programs, I can talk to you about radio promotion, and how to write a press release and why people pick up on this press release, but doesn't they don't publish this one, I can talk to you about the music world. And I can tell you why you don't buy that radio, ad, but you might want to buy this one, I can tell you why you should get a business card before you spend a dime on advertising. I can tell you all that stuff, because I know it backwards and forwards, right? That's the thing that I can bring in the museum position to me to be able to offer that to, to young people at their leisure, and I had young people will often come in and sit down and spend hours talking to me about those things. Okay. Even if we don't sell any vinegar, you know, the plan is working. And because I go around the state speaking at universities on various things, I've had a number of cases where the professors had said, you know, the vinegar Museum, you'd be surprised how much it means that I remember this one teacher said, every year, I have a class of about 200 students in the seminar class, he said every year, you know, do you have freshmen people come in? And we, we asked people to, you know, to introduce themselves and say where they're from, because, you know, being USD, kids come from every place. And she said, it was always amazing when the kids, you know, a kid from Rosslyn would come and they will say, you know, I'm Frank from Rosalyn, and somebody else in the class will say, Oh, that's what I've been in the museum is you said, See this kid, like light up like a neon sign? Wow, somebody knows, I hope people know us. And then for them to pick up a Rand McNally Michelin map, open it up and see the vinegar museum on that map. That's the thing. That's the thing. You know, that's worth it to me to be able to put their town on the map, and therefore put them on the map. Now, wherever you go, you can say Why come from this place in our claim to fame is we have a vinegar Museum and people go wet. Now. We have to we have international International Museum. And if you don't believe me just watch. here's the here's the map. So you can see right, that is Rosalyn, there's a vinegar museum that, in fact, the Vatican Museum has bigger print than Rosalind and so you can see it, you know, that's the thing. You know, that's, that's a reason to start something. And that's the reason to start the vinegar Museum. It isn't really about selling vinegar, you know, you can do it in much cheaper ways than that. But the fact that it gives something to the spirit of the people who want to be involved in it, you know, of course you always as I said, you know, you always find people who like, whatever you start, you know, look people killed Jesus Christ, you know, so you shouldn't be surprised that they everybody doesn't go along with whatever program you have, you know, so, but there are people who get it. And those are the people that count. And those are the people that I tried to improve their lives. Absolutely. Absolutely.

**Kara Harders :**

So I know earlier we talked a little bit about, like, everything costs money and assign costs money and keeping it running costs money. And is there? Is there something that has that you guys have done? Or a way you found around costs? Or how does the museum keep itself running at this point financially?

**Lawrence Diggs :**

Okay so, when I started the museum, people offered money, but I didn't know where it was. And I was skittish about it. So I, so what I felt like was, and the other thing is, I don't think people should let money be their master, we should try to do everything we can without money. That means because, you know, money basically is a way to represent resources, and, and, and talent, you know, things that people can do that, you know, it's goods and services, you know, either you're going to bring a thing, or you bring something that you do, you take that away, you don't have any economy, you take goods and services away, you don't have any economy. So everything money just represents some level of value to those goods and services. So if you have people who know how to do things, you don't have to hire that out, if they will come and do it for you, if they have a buy in, as one of my early mentors said, if people trust each other, you don't need money. Because if I know that if I, if I get up, if anybody needs something in the town, and I can do it, and I'm always preparing myself to help other people in town, and, and our currency is, I help you, because I have the full expectation that if I need anything, if it's available, somebody is going to provide it for me, then why do I need money? If all my needs or all the needs that is available? is taken care of? I don't really need it. So I kind of that's always in the back of my head? If so, I don't start with how much money can I get? And what can I do with it? I start with what do we need to get done? And what's the least amount of money that we need to raise to do it. So I operate on the fact that I personally could do probably come up with a grand or two grand for this, for to put all this together? What could I do with two or three grand? So I built what I what was the original vinegar museum around the concept of do more with less. Okay, so it turned out that I didn't even need a couple 1000 at about five 600 bucks, you know, and, and some motivated people to help. Right? So because because the building was already standing, that to fix the floors was really a matter of renting the equipment that I need it for two or three days and planning that out. The varnish and stuff was you know, that you needed to redo the floor? We're talking about, at that time. 5060 bucks, you know, and maybe another 5664 equipment like mops and stuff like that, and all the little things like that, many of which I had because I had refurbished my house. So I already had a lot of that stuff, you know, ladders and stuff like that. So…

**Kara Harders:**

So really decluttered with this project, didn't you? Oh, yeah.

**Lawrence Diggs:**

All kinds of stuff. In fact, some people, some people, I remember this, I had a had a a friend of mine her from Japan, her parents came to America and they came her mother and father came to visit me and and a mother walked in and she said, Lawrence, you need some furniture. And then we went I took them as as part of like their their sort of like, tour of South Dakota, I took them to an auction. Because they in Japan, they would never had something like that. Or even if they had it, they wouldn't be the kind of people who would go you know, because they're like people from Tokyo they would never go to so I took them to one of these country auctions and I heard the mothers say to the Father, you know, we need to buy Lauren some furniture…

so, so yeah, I got rid of a lot of stuff. So I basically we did pretty much we put the thing together. I knew people in the because I've written a book on vinegar. I knew all kinds of people in vinegar. So I could call those people and say I need some vinegar, if you want to have your vinegar in my museum. And suddenly I had all kinds of vinegar. So I had the main thing. I had a friend who in Japan she actually bought and sent like all kinds of stuff about Japanese and integrate including a large eggs. One of those clay pots that they make vinegar in that's the to traditional pots that you make vinegar in traditional vinegar making in Japan, not the factories…

**Kara Harders:**

I have to admit I am not well versed on vinegar. Okay, so to get into it one time…

**Lawrence Diggs:**

Okay, yeah. But okay, so in the, in the traditional way that you make vinegar in Japan, they use these clay pots. And they put they make it out of brown rice, they call it game by Sue. And so in this case is brown rice, brown rice, barley and wheat. And then they, they, they make it all together. And they use these clay pots that that are black. So they absorb heat from, from that blank glaze on the pot. And she bought one of those and shipped it to America for for her contribution to making this thing happen. So it's nice to have, you know, people, you can say, hey, I'm doing this thing, can you help me? Right, you know, and they, in fact, she sent us a whole box of big box of candy that was made from this brown rice, traditional brown rice vinegar that we sold, actually, and that helped to finance it, you know, but we had all kinds of people help like that, you know, I could call people who knew people and you know, get promotion. And we did well, okay, my original idea was look three to five years, and get us started, show people how to do it. And then we decide if we're going to do it or not, if you guys are in good, but I have to get back to my business because I'm basically shutting down my business for three to five years to make this happen. I can't I don't see doing I don't see that's going to work for…

**Kara Harders:**

you're not a big believer in money. But you do need…

**Lawrence Diggs:**

Yeah. And also it was my life. I was the person who was always traveling. And I my business travel was in the summer. That's when because that that overlap, much of the places where people were making the vinegar that I had clients, their vinegar making season was in the summer. So if I was going to travel to go see them, like when they start to vinegar process or when they're in or when they were having problems, I had to be available to go and see them at a time when they needed me. The rest of the year, not wintertime, the vinegar is resting, it's not doing anything, it's no, that's not when you're going to have the problems with the vinegar, you're going to have problems and when you're starting to fermentation. And we'll add during the time and at the end once it's fermented, then you filter it in and you put it in bottles. If there's something wrong, it's just too late, you know, so now you're just aging it. And if you set it up, right, you know, most, there might be some things you know, to do. But most of the time, it wasn't anything to do. So that overlap. So I wasn't planning to do that. And beside I'm not a shopkeeper, it's not my personality to sit in a shop and, and count money. That's, you know, that's just not me, you know? So, at some point, I said, you know, after I'd done it, actually, at that point, like nine years, I, I said to the community, hey, look, you know, either you guys are going to take this over, or I'm going to shut it down. Because, you know, I wanted to do something else, you know, I mean, and, and I knew that as long as I did it, nobody would step up, because it was like pushing me out. I psychologically, you know, you could feel that, you know, even so it didn't really I don't think that people really considered doing it. Because it was like That's Lawrence's place. You know what I mean? Yeah. So it doesn't, it doesn't even come up. It doesn't, it doesn't rise to the level. It was only when I said, either, you guys are going to take it over, I'm going to shut it down. People don't know shut it down. Because now people don't people who recognize the value of it to their community. They wanted to keep it going. So they formed a community and they they formed a committee. And they kind of sort of like, through it. They said okay, look, you know, we're not large, we you know, like, you know, we'd have differently, but we know that this thing needs money, and he really should have asked us for money. But he didn't. You know, we should have? And I would take it even when people off I did. They said we're not you need. I don't need any money. Because I think we should we should try to keep money out of these kinds of projects. As far as like the people who have interest they could they should bring heart more than money to thing has to make money. But the point isn't to make money. And if you make money, the end goal, you will do things a lot different than the end goal is to have your community feel like they own something. That's two different approaches to business. Right, right. I wanted I saw that the value of the thing was in having the community feel They own something that they could be proud of. It wasn't in the bottom line. So my approach to the museum was different than even my business, you know, so but they're kind of like coming at it from a different, not that they, that wasn't important to them, too. But they recognize that, okay, we don't have all these cross cutting things. You know, we don't, we don't have all these little tricks that we can do. And that that was pretty obvious, because most people didn't know and have those same contacts. So it wasn't reasonable to expect that they could do that. So they had to approach it in a different way. So they raise some money. And that's what is referred to as an endowment, okay, is that they, they raised a pool of money to have like, we don't know how much money we need. But we, if we're going to order vinegar, instead of doing it, like Laura's did is like, I'll sell this vinegar. And when I get this, this money from this vinegar, I'll order some more. We, we could do better if we ordered a greater amount of vinegar, but we need a pool of money to take advantage right of doing that. So that's what's referred to as an endowment. It isn't like somebody said, Hey, you know, here's $100,000, and let's make the museum. It was like sweat equity kind of thing. And then all the people who made up this committee, they're still kind of running it. And they kind of set the rules. So I completely turn the thing over. In fact, I, I, in the summertime, when they were gone for a couple of years, I went to Alaska. So because I wanted to be completely, you know, I figured, okay, you guys know what, you know, you've been coming and helping me with this museum for years. Now. You know how to run it. But if I stay here, I don't read it. I'll read it. Right. And the whole idea and I wanted them, I wanted it to be very clear that I was I wanted them to to own it. It never was a project for me. I never wanted a museum. I want the thing was built for the community. And so I figure if the community at this point, if they don't see a value in it, then it should die. You know, and you know, because it was never for me. It's not you know, even when the city offered they said, Well, why don't we sell you this building for $1? So I don't want it because I don't need this. I'm not building an empire. I don't have areas Feniger empire. Yeah, you know what I mean? So, I feel like it took the best path, because people stepped up, they found value in it, they run it, they, you know, I am now slowly started to show up at meetings. But I make a point to say, You guys decide if you if and if you find something that you want to do, but you don't think you can or you don't know how before you give up call me. Because I still know people. I'm still doing things I still, you know, example. We're going to have a vinegar festival. Okay. And vinegar festival is always the Saturday before Father's Day. We used to say like try to say like the third Saturday, but then you it's hard to count which Saturday is the weekend fall funny places. So we just aim at the Saturday, wherever a Father's Day is. That's on the Sunday where the Saturday before. Okay, that's concise. So, we're the vinegar museum opens in the beginning of June goes to July and August is what we normally think of in South Dakota is pretty much the tourist season once you get past August. September could be good. It could be dicey. So and also it was around originally, it was around when the teachers were available, because a lot of the teachers were the people who helped us out during the year. Okay, right. Make sense. And also the kids, you know, the kids were you know, so it's after the kids go back to school, whatever you say, a lot of tour season is over because people have to go and take care of their kids. And, you know, it may be on the weekend, something had happened. But for the rest of the week, kids are in school people are busy, you know, go life goes back to whatever, right whatever people call it normal. So then we have the vinegar festival on Saturday for Father's Day the museum opened from the beginning of July of June, beginning of June to the end of August. And I think is that Labor Day or at the end of August? Whatever holidays. That is that's usually the last day so if it runs into September it does and if it does, but the other thing is if people want a tour and they have let's say a group that wants to see if we have people who are in town, we will open it for them because one of the things We managed to do, or the group, the new group that took over and had better financial responses. One of the things that they managed to do was they raised enough money that they put geothermal in that building. And so now it's not a big, we used to have to take all the vinegar out every year to keep it from freezing. Otherwise, we'd have to pay to keep it now we can keep the visit vinegars in there, because it doesn't cost us that much, because we have general geothermal. Well, tastic Yeah, it's amazing, you know, so if we, it doesn't cost us a whole bunch of money to warm up the museum, you know, if not, we have the geothermal. So if people want to come that, you know, they need to call us and they can go on the website, you know, at vinegar, international vinegar, museum.com. And then they can they can contact us from, you know, from that website, by phone or by email or whatever, they're by mail. All the way. All the ways. Yes. Right. Or usual, you know, if people are available, then we'll open up for especially for groups if you know, groups or wants to come, but the rest of the time, you know, we don't have enough people, enough people coming that makes it makes sense to to have somebody sitting there.

**Kara Harders:**

Right. Right. Well, thank you, Lawrence. It was it's been fantastic talking to you. I learned so much.

**Lawrence Diggs:**

Well, it's been fun to having to start with. All right, well, thank you.

**Joshua Hofer:**

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**[Outro music]**