

**Oral History Interview of
Louise Hopkins Underwood**

**Interviewed by: Andy Wilkinson
July 15, 2015
Lubbock, Texas**

**Part of the:
*Women's History Initiative***

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Preferred Citation for this Document:

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Recording Notes:

Original Format: Born Digital Audio

Digitization Details: N/A

Audio Metadata: 96kHz/ 24bit WAV file

Further Access Restrictions: N/A

Related Interviews:

Transcription Notes:

Interviewer: Andy Wilkinson

Audio Editor: N/A

Transcription: John Clements

Editor(s): Katelin Dixon

Interview Series Background:

The Women's History Initiative began formally in June 2015 with a concentrated effort to record the stories of prominent women from across the South Plains. The interviews target doctors, civic leaders, teachers, secretaries, and others whose stories would otherwise be lost.

Transcript Overview:

This interview features Louise Underwood. Underwood discusses growing up in Bronxville, New York before moving to Texas. Underwood also describes visiting Germany in the 1930s and attending the Olympics in Berlin. Furthermore, Underwood talks about her interest in the art scene in Lubbock.

Length of Interview: 03:14:40

Subject	Transcript Page	Time Stamp
Growing up in Bronxville	6	00:02:49
School years	16	00:17:46
Depression and moving to Texas	23	00:30:18
Hockaday	30	00:41:19
Europe	34	00:46:51
Europe continued	42	00:58:32
Margo Jones and Dallas	46	01:06:22
Pine Manor and going to UT	54	01:15:20
At UT	61	01:26:18
Husband goes to war	67	01:35:55
Having Jane	74	01:47:35
Life in Lubbock during the war	92	02:13:02
Art scene and parties	104	02:34:41
Women in the arts	118	02:55:07
Closing remarks and future interviews	124	03:03:17

Keywords

art, artists, Lubbock, Texas, World War II

Andy Wilkinson (AW):

I had coffee with Carol Edwards, and she said—

Louise Hopkins Underwood (LU):

Oh, I love her.

AW:

She said, “You be sure and say hello to Louise for me,” and then she said something very nice, and I thought you’d like to hear this—

LU

Put it on tape.

AW:

I am. I got it. She said that she got to go to that performance, and she said “I didn’t know what to expect, but I was knocked out. It was terrific,” so I thought that was really—

LU:

Oh, absolutely.

AW:

Yeah, I was traveling, I didn’t get to go. I really would like to have done that.

LU:

Oh, I ought to send her—there’s an ad that he just did that may change his whole thing, but it’s so cute. You know, it’s a really good ad. He’s so at home—and I can’t remember the story about his eyebrows—the woman that came in was horrified, said “Oh, you’ve got to get rid of your eyebrows,” anyway, he didn’t do it. He is talented, but boy, that was wonderful. It was a good, good boost for his ego. You can imagine being out in Hollywood trying to get in a movie.

AW:

Well, yeah, and sometimes it’s not so much even your ego, you know, it’s just getting some validation.

LU:

That’s right.

AW:

“Yeah, I’m supposed to be doing this, really.”

LU

You of all people know that better than anybody, don't you?

AW:

Yeah, so when you get a chance to do something that is yours and is successful, it doesn't give you the big head as much as it does get you back to normal.

LU:

It's the truth. It is.

AW:

I'm going to say, since I have the recording on, this is the fifteenth of July, 2015, Louise Hopkins Underwood and I sitting here in her wonderful house, where we've done so many interesting things. Jane Henry, her daughter, is also here—or, will be in and out. You were just showing me this wonderful photograph of your family. Now, that was taken where? In New York?

LU:

Well, yes, and we lived in a little village called Bronxville. Have you—

AW:

Bronxville?

LU:

It's not the Bronx. It's a little village, one mile square. Imagine, now, a childhood where you were allowed to wander. We walked to school every day, of course, and home, but we could do anything as long as we came home before dark, you know, after school. Or, if we wanted to play with somebody, we could say "Well, we're going to stop off at so-and-so's." Imagine that, and imagine—I've been thinking about it—imagine a world without bombs and without all the stuff that's going on. I don't know how you get through all this. I don't think this generation's ever going to make it through. But we did—until the Lindbergh baby was kidnapped, you know, there was something on the—this thing on the other day that reminded me—it changed everybody's life. I believe it did.

AW:

Yeah, because it was huge news, wasn't it.

LU:

Oh, it was.

AW:

Yeah, the Lindbergh kidnapping.

LU:

Oh, absolutely. See, there was such a mystery for a while, and then they—we thought—nobody knew about a kidnapping. I guess it didn't occur to us that they'd kill the child. Oh, it was a horrible thing. So after that—I don't remember that we—I guess we had to go two-by-two or something. I don't know.

AW:

Did it actually change how you lived in the town of Bronxville?

LU:

Well that's what I'm trying to—yes, although I'm not sure, really, because I grew up in that big family, and so we were all—we always had people around, kids around, and so forth.

AW:

Well, I would imagine in that town, too, you knew everybody, didn't you?

LU:

Well, no, not so much because it was—I've read back on it, and it was a promotional town.

AW:

Really?

LU:

Yes, and they had lots of really pretty big old homes and they had lots of apartment houses, and of course, that—it just had—the Kennedys lived there at one point.

AW:

Really?

LU:

Yeah, it didn't last long but they were there at least a year or so. I didn't know it, of course, at the time, but it was—had a beautiful little downtown and they had a great big old castle-looking hotel that was the place to go every Sunday to have lunch after church. It was right across from the church. I don't know, we were fifteen minutes out of New York City.

AW:

By rail?

LU:

By rail. I was thinking also, the highways—you remember, Jane, what those parkways—were so wonderful. My daddy used to take the car out on Sunday, when he was home, and he would take us all for a ride. We had one of those open-air things, you know, and he'd drive—probably the speed limit in those days was probably thirty-five—anyway, he'd get it to whatever the speed limit was. You remember how they'd take a dip every once in a while? It was like being on a rollercoaster for us kids, and we'd say "Wee," now that's the kind of pleasure that—now that was fun.

AW:

I still think it's fun. Louise, what was your month and day of the month—birthday?

LU:

May 2, 1919.

AW:

Okay, I just wanted—so 300 years from now, people listening know which Louise they're talking to.

LU:

Absolutely.

AW:

What did your dad do?

LU:

He was a geologist and a petroleum engineer. We came into the world—he and my mother had lived—they met in Mexico. He was one of those first oil people that went to the—he came off of the geophysical survey—

Jane Henry (JH):

Geological survey?

LU:

—geological survey, or whatever it was out west, and then he went down there, and you may have heard of Mr. Degalia, he became a famous man. Anyway, he and daddy were friends. Anyway, that's where they met, on that expedition out west.

AW:

To Mexico?

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LU:

No, out west, and then they went to Mexico together, and they were in Tampico and, of course, the revolution came along—of course they got married, and then had—I was going to say they had Jane—

JH:

Mr. Degalia and granddaddy.

LU:

No, they met because down to a plaza, the women went one way, and—and she was down there visiting somebody.

JH:

No, she was a nanny, wasn't she?

LU:

She was a what?

JH:

She was a nanny.

LU:

Like a nanny, absolutely, to a friend's child—to a family friend's child, who took her down there with them, and she was walking one way and he was the other—and by the way, Will Buckley the first was there, too. He, you know—and all of his records are in Congress now, you can read all about that era. But anyway, the revolution came along and they had to—the government—the U.S. government sent a boat after them. What was it, a—

JH:

A naval gunboat.

LU:

—a naval gunboat to get all those people out of Tampico. So that's kind of—and then they went to Washington because my grandfather was living there—who, by the way, was a great—

JH:

Entomologist?

LU:

—entomologist, thank you.

AW:

Really? Was he your father's father or you mother's—?

LU:

Uh-huh, my father's father. Yes, he had been a professor at West Virginia, besides being this. But he found the bugs that ate the bugs that saved the trees. He said they always gave him credit for that. He said he wasn't sure about it, but anyway he was—and there's a law named after him, Hopkins Law.

AW:

Really?

LU:

Uh-huh, and that's that you plant crops at a different time from whenever the bugs are out.

JH:

He named the time—you know the zones, like we're in Zone 7?

AW:

Oh, he's the guy that came up with that?

JH:

He's the guy that came up with that idea.

AW:

Oh, wow, that's something we use—if you're planting a garden or landscaping, you use that all the time.

JH:

Now they're moving.

AW:

With climate change.

LU:

The students—landscape students—have told me that.

AW:

So did your father grow up in West Virginia?

LU:

Yes, in Parkersburg.

AW:

Where did your mother grow up?

LU:

In Houston.

JH:

And Lampasas.

LU:

She was born in Lampasas, but they moved to Houston.

JH:

Her father was a banker, and was one of the three men who start—there's a plaque on the Lampasas Court House—they started the state banking—

AW:

Really? What was her maiden name, your mother?

LU:

My mother was a Longcope

AW:

L-o—

LU:

—n-g-c-o-p-e, and which, she immediately put it as all of our children had Longcope for a middle name, and we did hate it. So what did I do?

JH:

All of us are named Hopkins.

AW:

That'll be a tradition.

LU:

Yeah, when you grow older, you really appreciate that.

AW:

Well, you know, in a society where the—a patrilineal society, where the mother's name would die out otherwise, it's—

LU:

Exactly.

JH:

Helps in the cemeteries, doesn't it?

AW:

Well, it's just a good idea. How did—if your grandfather was an entomologist, how did your father get interested in oil and petroleum and geology?

LU:

Well, you know, in looking over his resumes, or whatever you call it—biographies—he started off with water. He did something in New York with the water system there, and he did something in Louisiana with it, somewhere else, before he ever—I don't know.

JH:

He was also an architect.

LU:

He got a degree in architecture, can you believe that?

JH:

Mother said, "Did you know my dad was an architect, too?" Never heard that.

AW:

Well, I was just listening to Louise talk about all this, and I was thinking to myself, Well, Jane didn't fall very far from the tree, because here's all these same issues.

JH:

It's crazy, isn't it?

AW:

Yeah, two generations back.

LU:

But the funny thing, as far as I know, he only had four years of college or something, so how do you do that?

AW:

Well, you know, that was a time, though, where your experience and how good you were at something weighed a lot more heavily than degrees. That was—

LU:

Oh, absolutely.

AW:

Well, that was also a time when you could be a lawyer without a degree. You studied for the bar, you know, and you would take your—

JH:

Yeah, medicine, too.

AW:

Yeah, you apprenticed, kind of, is what it amounted to. So that's—and I work for a university, I shouldn't say this, but it's not a bad model when you think about it.

JH:

It's a really pretty good model, actually.

LU:

I did not know it until just a few years ago did I realize that my grandfather—because he was Dr. Andrew Delmar Hopkins, and he was very respected in Washington, and—because there's the Columbus Club, I think it's called—

JH:

Cosmos.

LU:

Cosmos Club, and that's how I found out about that, that they really admired him there, but he wasn't a doctor. That was an honorary degree, and this is the first time I ever knew about it was just a few years ago.

JH:

They weren't shabby, though, your father's brother, Roy, was one of the inventors of Kodak. He worked for Eastman Kodak. **[Roy Samuel Hopkins 1881-1947]**

AW:

Roy Hopkins?

LU:

Roy Hopkins, and he invented the machine that makes the—they had so many records, you know, they were running out of space, and he's the one—and I've got a picture of it upstairs—looks like a huge machine.

JH:

What was before—

AW:

Well, like maybe—you talking about mimeograph?

JH:

No, but when you go back in the records, you know, and it's the—

AW:

Oh, yeah, like a Rolodex-kind of idea, where the—

JH:

Well the libraries usually have—

AW:

Oh, microfiche.

JH:

Microfiche, that's what it is.

LU:

Yes, that's what it is, the predecessor to that. Yeah, what we used, like email and—or whatever that little thing was we had to write letters back and forth on during the war,

AW:

Well, his name is familiar for some reason, and I wonder if that's how—

LU:

Oh, I'd give anything if I knew what happened to that branch of the family, but I haven't heard—since my grandfather died, I have no idea where they are. They had one son, and his name was Roy, I think, too.

AW:

Boy, that's interesting.

LU:

They lived in Buffalo.

AW:

Well tell me a little bit more about your family when you were in Bronxville. Is that where you lived all the way through high school?

LU:

Well, it's strange. Yes. We lived—

JH:

May I interrupt with just one little thing?

AW:

Sure.

JH:

They married in Tampico—well, I guess they married in Houston, probably, but they lived in Tampico. One child, the oldest daughter, was born there in Mexico, with the crib and the cups of water to keep the ants from going in. Then they'd get out on the gunboat and leave there, and they don't have any place to go, so they go to Washington and live with the grandparents and Uncle Roy. Uncle Roy is a scientist, and he works all night and they sleep in the bed, and then in the daytime they have to keep the baby quiet, and so they have the second child in Washington. Then they go to Houston, and you're born in Houston.

LU:

I'm born in Houston. They moved to Dallas, and from Dallas we got to—not Mount Vernon—what was the name of the place? We used to go to the movies there all the time. It was just a little town real close to Bronxville. I had my first birthday in the house in Bronxville. I was going to tell you that there had been, really, a depression or something, and all these wonderful old houses—because that house now would be over a hundred years old, I guess. Wouldn't the house—

JH:

Shoot yeah, you're almost a hundred, mama. Sorry to mention it.

AW:

I'd say it's an achievement. When you're my age, you're not so happy to say it, but you get to a spot where you say, "Hey, this—I'm pretty proud of this."

JH:

So Edwin and Madeleine—

LU:

Madeleine and Edwin were born there. They finally got the boy after all those years.

AW:

Well the reason I'm asking about what it was like when you were growing up is that one of the big interests of course we have in this interview is your remarkable devotion to the arts, and I'm just interested in—did that start when you were young?

LU:

Oh, absolutely, because I was thinking back over—just imagine having this—your life—the organ grinders, you probably don't even know what an organ grinder is with a monkey attached to it. Now this is the kind of thing we saw all the time—we had around us all the time. The vegetable carts came around like the ice cream people do now in the car, but these were out of horses drawing this grocery department behind them, and you could go out and get fresh berries or—oh, the foods in New York were just fantastic. I don't know. They came from all over the world, I guess. Anyway, they had that, and then the schools—I'd love to go back and see the record of what that Bronxville school system did, because we were so progressive we didn't have classes. That's what I remember, anyway. We had our own desks and we had our own teachers, but I don't remember ever really, as a group—

AW:

Sort of like an open concept school of today's idea?

LU:

If they have them.

JH:

Kind of a Montessori—

AW:

Yeah. Wow, that is really very interesting.

LU:

And it was one big, big, big building—or two—well, they were all joined, but the elementary and the—we didn't have an in-between, you just went from elementary into your high school. So all of us kids, you know, I guess at recess or whatever, we were at least in touch with all the whole school, and that was where I saw a jungle—we had jungle gyms that were—those were the first jungle gyms that ever—

AW:

Really?

LU:

Yes, imagine, they are that old.

JH:

But you went into the city all the time, too.

LU:

Yes, but the schools valued the museums. They took us on trips to see things, you know, and—

AW:

So you'd go into New York City and see the Museum of Natural History or the art museums.

LU:

Yes, and they were already pretty darn good, even back then when I was little. My mother—well, what happened was after they left Washington, they—my daddy was up in the air, “What in the world are we going to do now?” But anyway, he ended up in Bronxville because the owner of the oil company in Venezuela that he went to work for—or he was associated with—I guess got him to come and move there. But they were so lucky, they got one of those great big old houses. We lived on a hill, and you can imagine all the wonderful sled riding and all the—

AW:

Yeah, so you were at the top of the hill or the bottom?

LU:

We were in a cul-de-sac, and we were at the top end. Then we made a hole in the hedge of the people down below.

AW:

Is that so you could slide through?

LU:

Yeah, and everybody in the neighborhood, of course, were friends, and we'd all go sled riding down—you know, go through that hedge and we could go all the way across their yard out to the street.

AW:

That sounds great. What happened if you missed the hole?

LU:

I don't know.

JH:

You learned to be a good sled driver pretty quick.

LU:

Like I said, we were so free. The only thing we worried about was that—I remember the storms that they had up there.

AW:

Really? Like snow storms, thunderstorms?

LU:

No, the lightning and thunderstorms, and they'd hit trees and they fell over. One of them fell over and hit somebody that was in that cul-de-sac—one of the women. It was somebody we never did like much. Terrible, but—

AW:

So it wasn't just a tree falling over into the house; it actually hit somebody.

LU:

Oh, yeah, it killed her. Yeah, sure.

JH:

That'll get your attention.

LU:

That was the only thing—and we had trees, you know, that—our house was on the hill, like I said, and had a huge basement, but the basement was open.

AW:

Oh, a walkout basement.

JH:

Yeah, it was two-story.

LU:

We had a garage down there that—now I've been out—been back to that house, and they made a swimming pool out—did wonderful things down there. But in our day, and the snows, I remember what a terrible time my daddy—or whoever it was that could drive—to get down that hill, you know, to get in that terrible—we had one garage upstairs and then one down there, finally. So anyway. So what else, now? Let me see.

AW:

Well, did you have music in the house?

LU:

Oh yes. It was never off. Mother was a musician. She could play the piano and sing, and the radio was—the Victrola was going all the time. You don't ever remember mother without one.

JH:

Never. I used to go see her in Colorado in the summers, and there was always opera and the symphony.

LU:

Yeah, and of course, another thing she did that was so wonderful—because my daddy became a consultant. He had an office on Broadway—25 Broadway, I believe it was—and so he was in South America a lot, and so he was gone months at a time, I don't know, but she was alone. The family I told you that owned the oil well—the oil company—were really sweet to her, and they took her to the opera all the time, which was wonderful, and we got to go to the opera. Of course, I didn't get to go much. The biggest thing in my life was going to the circus, the real, honest-to-goodness circus, because that always was a big thing in New York.

AW:

Where did they do the circus, in Madison Square Garden, or—?

LU:

I presume that was it. I believe it was, I do. I just remember that one—having a birthday, and we were supposed to go one time, and I didn't get to go, and it broke my heart that I didn't get to go.

JH:

You still remember it.

LU:

Yeah, I still remember it. But the schools took us then to the museums, to—Walter Damrosch had concerts for children. We had to go, of course, and as well as I can remember, we loved those. Now, I must admit, we all hated mother's classical music. We did until we grew up and realized, Duh, now we get it. We get it.

AW:

Yeah, well, it happens with every generation.

LU:

Yeah, jazz was ours.

AW:

Yeah. Well, that's right. You were in the Jazz Age, and so you were—that was your rock and roll. For my generation it was rock and roll, and jazz for yours.

LU:

It really was.

AW:

I'm not so sure I wouldn't rather have been in yours than mine.

JH:

Pretty cool.

AW:

What were—I'm really interested in this school that you're talking about, with the—

LU:

I am, too. If you'll find out for me, I'd love to know what happened.

AW:

Yeah, I'm going to try to track some of that down because one of the things that impresses me

about those kinds—and here in Lubbock for a while, my son was at Williams Elementary when Carroll Lockett was the principal, and they had that open-concept school, and, I mean, there were classes, but it struck me that one of the great things about those kinds of environments is that you can learn from someone older or younger than you. You're not just locked into one group of people at all times.

LU:

That's right.

AW:

So was that something that, when you were in school you had access to other students that were different ages and all?

LU:

I think so, I really do. I can remember having a very close friendship with a girl that was my best friend that I had to leave behind, and it's happened to me everywhere. Everywhere I've moved I've had to lose my best friends, which, I hate that. But yes, it was, and then we had a lot of playtime, too. I can remember being in that jungle gym all the time—and real good at it. We did things. I don't think you just walked across it; I think we did lots of stuff out there. I guess there were a lot of other classes, too. I don't know.

JH:

You know, Sarah Lawrence is right there, too, and I bet that had an impact.

AW:

That's right. I didn't think about the proximity.

LU:

It's right there.

JH:

I bet some of those teachers—or student teachers—I bet there was interaction.

AW:

—or their children. And if you're only fifteen minutes by rail—

LU:

Just fifteen minutes.

AW:

So it was probably a bit of a bedroom community, too, right?

LU:

That's right.

AW:

So you would have a group of professionals from New York who would have a different attitude toward education, perhaps, than if you were two hours away.

LU:

Absolutely. The great violinist—what was his name? He lived right up the hill.

JH:

Isaac—

AW:

Well Stern, he's too young.

LU:

I'll think of it in a minute. I want to say Sinclair, but that's not right.

AW:

Not Paderewski or one of those—not even sure I got that right.

LU:

No, no, I can't remember, but you'd know who it was if I'd mentioned it.

JH:

Y'all also went to the theater a lot—and Mattie was in the theatre.

LU:

They had puppet shows. That was the rage—if you had a birthday party or something you had a puppet show. But back to the music, my mother, she was wonderful to talented young musicians, and we had—not soirees, but they were—she'd invite all her friends to come over and they'd have a recital for those young students. So there was music in our house all the time, and we had a rug in our living room. It was a beautiful old, old Oriental rug and it had lots of circles everywhere in the pattern, so you could play hopscotch practically, and we were all very—we weren't allowed in the living room too much, but we did get in there with the music, and we could dance. I never will forget da-da-da-da-da-da-da da-da-da—you know that piece **[In the**

Hall of the Mountain King – Grieg]? Then it gets first and then we'd all fall down. So we had lots of fun that way.

AW:

Oh, that's cool. Well, so, you mentioned having to leave your friend behind. Did you go through school to graduation in high school in Bronxville?

LU:

Oh, no, no, no, no, no, we moved to Dallas in—well, the Depression hit, Lindbergh and then the Depression right on top of that, and people were literally jumping out of windows, and we had friends whose families were really, really—and that was—

AW:

So you were only ten when the crash occurred.

LU:

That's right, so—and that was a big lesson to us, because they never let us forget that those people had not paid their way. They had it put off.

JH:

They had debts.

LU:

They had debts, and it was all on paper. Because they hadn't done that, they had paid for everything, and they didn't go beyond what they could buy—or take us places or do whatever unless they had the money right there. So that was a lifelong lesson we learned.

JH:

We heard about it a lot, too.

LU:

They did, too, because of course we lived through the—so anyway, they moved out, and Andy, they could sell the—they rented our house in New York, and I'll have to show you a picture of it upstairs—well, I don't know whether I have one—yeah, there's one, but you can't tell how that it's on the side of the hill—but they could rent that house, and we went to San Antonio in '31, and that paid for our living in San Antonio. Imagine coming down here was—you could imagine what the difference was, and they could—I remember we even had a maid down there.

AW:

In San Antonio?

LU:

A Mexican woman we probably paid a couple of dollars a week, maybe, because that's really what the going wage was here, if you could find one. You could never find anybody here, hardly. But anyway—

JH:

And you had two sisters in private school.

LU:

One sister went to Hockaday.

AW:

Oh, what years was she in Hockaday?

LU:

Well that was '31.

AW:

Okay, no, my grandmother went to Hockaday.

LU:

She did?

AW:

But it would have been earlier. My grandmother was born in '03, so it would have been about when you were born.

LU:

Well this was—that was—she was there and Jane was in Saint Mary's Hall, and I was in the public school. I remember that. I loved that school.

AW:

Now this was in Dallas?

LU:

No, this was in San Antonio. That one—probably, it was only a winter. It wasn't even probably a whole year, but I do know that it was '31 because I have the pictures of all my relatives that came in from Houston to—it's a wonderful picture. My daddy had the first movie camera, and that's a story because he got put in jail in one of those foreign countries over there because he—

so he had to take pictures—they didn't know what he was doing, see, and so he—I've forgot what the dictator's name was.

AW:

Was it in South America?

JH:

Venezuela?

LU:

Yeah, it was in South America, and so he had to take the pictures. It might have been Mexico, too, because he was still going to Mexico, but he had to take all those pictures of those bulls, you know, he had thousands of cattle, and that's what got him out of jail.

AW:

Work release, I guess.

LU:

Yeah, because he had to prove it was okay.

JH:

How funny.

AW:

So you were in San Antonio a year—or a little less.

LU:

Well, at least we were there for probably the school year, I would say, because by that time my father—we went there because they had lots of friends and was close to—Mother either had that connection, I don't know why they did, but I remember some of the people that used to visit in New York that were in the same business, and I'm sure that's what had happened, why they went there. The Armstrongs—

JH:

You know, a lot of those Oklahoma oil people moved to Texas because of income tax.

AW:

From Oklahoma?

JH:

A whole lot of people in San Antonio came there from Oklahoma, and a lot of them had been in Mexico together.

LU:

Yeah, that's probably what the connection was.

JH:

I'm sure that's where your—

LU:

He soon learned that was—I don't know why they moved to Dallas, because—I don't know. Anyway, there was—they formed—they were the early—because we were looked on—I didn't know this until years and years later, but my best friend in Hockaday told me this years and years later—that she and her family thought Daddy was a bootlegger—not a bootlegger, but whatever those people were that siphoned off the oil, you know, from—oh, they hated the oil people when they came in. Everybody was cotton or something else.

JH:

This would be in Dallas?

LU:

Dallas. They were real snooty.

JH:

It might've been Mr. Degalia that got you to Dallas.

LU:

No, we got Mr. Degalia to Dallas. He was still—

JH:

He was still in New York?

LU:

Yeah. The Degalias lived in New Jersey, in Montclair, and they had a stair step just like we did, so there was one of each of us—

AW:

—that matched, children?

LU:

Yeah, there was one missing, and I've forgotten which one would be that was left out—probably Madeleine—because they had one boy, too. My daddy died real young. He died in—he was fifty-nine when he died.

JH:

Well were you in San Antonio when he died?

LU:

No, no, we were in Dallas. We lived in Dallas for what—he didn't die until 1940, and we moved there in '32. He was there eight years. It seemed like a lifetime, but—and I really thought I'd died and gone to heaven. I loved Dallas—just loved it. But it was tough, too, because we were “damn Yankees,” and we were oil people, but that is also when the movement, you know, the WPA was helping the artists. Dallas, believe it or not, was the ugliest city you ever laid your eyes on, and so that was before Lambert's came and really made a beautiful city out of it. Mother and Daddy were both involved with the symphony and with the—what little art thing they did—

AW:

The DMA was—what was it called then, because Frank Reaugh, the pastelists, you know, we have a lot of his collection at Texas Tech.

LU:

I've got two of them.

AW:

Oh, you have?

LU:

Yeah.

AW:

Oh, I love Frank Reaugh.

LU and JH:

I do, too.

AW:

Well, he helped start that, but it was not called the Dallas Museum of Art when it first started. It was called something else. I don't recall.

LU:

It was, and the Mungers were very prominent in that day of trying to do art stuff. That museum was started out at Love—not Love Field—

JH:

Fair Park?

LU:

Fair Park, yeah, and it stayed there for years.

AW:

Yeah, well it was a different part of town. My grandmother's aunt, Ina, lived on Swiss Avenue in that same area, so I would listen to my grandmother talk about—

LU:

Well isn't that funny? Whenever we lived on Mercedes, on the end of—do you know where Bob-o-Link's golf course was?

AW:

Yes.

LU:

We lived in an area that the Abrams—do you remember the Abrams that lived—Abrams Road?

AW:

Uh-huh.

LU:

Well those people had a little—just a few houses, I bet you there weren't six, eight houses, ten maybe. It wasn't like this. Maybe they were—and we were two or three houses off, but we lived in the house that they built for their daughter when she got married and oh, boy, it was a wonderful house. We had Bob-o-Links on one end and the horses—you could ride horses across the street. It was all out in the field. It was—I just loved Dallas, and it's still beautiful down there.

JH:

Now would this be about the time you moved, or are you in high school then?

LU:

Probably—no, I bet I was just about twelve years old. I'm not sure. It's not dated. Father dated everything, I can't believe it's not.

JH:

It might be. It is.

LU:

It is?

JH:

Uh-huh, well—

AW:

Well, with all those good-looking girls, y'all must have been popular.

JH:

Yeah, well you can see how they made a splash. This says Jane was sixteen or seventeen, Mimi eighteen or nineteen, and mother was twelve or thirteen.

AW:

Wow. Nobody looks twelve or thirteen in that picture.

LU:

I always went with the older people. That was really funny.

AW:

What a wonderful portrait.

JH:

So those were the Hopkins girls when they arrived in Dallas.

AW:

Did you get to do in Dallas as much—partake as much of the arts as you had in New York?

LU:

Oh no. Heavens no.

AW:

Yeah, because there wasn't as much, for one thing.

LU:

No. Truth to tell, I did ask to go to Hockaday, believe it or not, because I went to—I guess I was in the sixth grade, or maybe I was in high school—

JH:

Twelve is probably sixth grade.

LU:

—but I don't know whether I was put back or anything, but I think I went—I'm not sure, but I think I went to the sixth grade at Hockaday. I don't know. Could that be true? How old are you when you're in the sixth grade?

AW:

Well, you're twelve, pretty much. Just looking at my batteries.

JH:

We've used up all your tape.

AW:

No, no, we're—

JH:

—and we've gotten her to twelve.

AW:

We've got plenty of time and plenty of tape. No, my grandmother just talked about—I think my grandmother was thrown out of Hockaday. She was caught riding on a motorcycle with some boy, and I think that was—when she was there, it was frowned upon.

LU:

I can understand that. She almost threw me out of there—Miss Hockaday did—because I begged—I told you I asked to go there because I was not happy in the public school. They were too—I don't know, it was so much—and Dallas is still that way. They're all about how you look, what you do, and all that kind of stuff. We didn't have all that. We had a beautiful house, and we had the symphony and all that, but we did not have clothes or the kind of thing that you think are really important to you in those years.

AW:

Well, and if you'd moved from that very progressive school system, I just don't imagine that Texas in the thirties had anything to compare it with.

LU:

Maybe that was it.

AW:

Yeah, to compare with that.

LU:

I wondered why I did that, but I really did.

AW:

Well did you enjoy Hockaday?

LU:

Oh, I loved it, but also, I was a—I walked on a different path, and—

JH:

You know that's a surprise.

LU:

And, you know, we wore bloomers, we wore those black shirts that, you know, your grandmother did.

AW:

Yeah, I have a photograph of her—

LU:

Do you? I need it. I need it. I can't find a single picture of me in a uniform or my sisters, any of them.

AW:

If I remember right, she had a little—

LU:

Green?

AW:

—well, it's a black and white photograph, so it was a very dark top, bloomers, and if I remember, a little white tie, like the kind that crosses under your collar, you know, just a little—

LU:

Oh, well we were uppity, then, because we had a big green something, I don't know, that hung down that saved our lives. It looked a little better. Just white blouses—

AW:

Yeah, those looked pretty severe, as I remember.

LU:

Oh—and high shoes.

AW:

Yeah, button, laced.

LU:

Well, I wore button, but they were laced?

AW:

Yeah, that's what I mean, where you lace around the—

LU:

High-laced shoes, you know, clomp-clomp—of course they wear them now, but we didn't like them.

JH:

And they don't look any better.

LU:

No, they don't.

AW:

And I don't think they're any more comfortable.

LU:

But anyway, the boys, you know, were not very fond of the Hockaday girls, and so my junior year—and I had sort of met some—as you said, you attract—three girls—four girls, actually, I don't know why she wasn't in it.

JH:

Well, she was only eight, so she wouldn't look very good in that picture. You don't want a picture of those kids.

LU:

Anyway, so I'm sure that that's why I probably started going with older people, because they certainly weren't attracted to Hockaday people. So I begged off to my daddy, and he let me out one year. I went over to Highland Park and had a ball, and I joined a sorority.

AW:

They had sororities in high school?

LU:

They did, and that's where they belong. (laughter)

AW:

I think you're right.

JH:

I think that's a good point.

LU:

You know you've had enough—

AW:

That's a great quote.

LU:

Yeah, where they were doing the bad stuff, and, you know—what do you call it?

JH:

Hazing.

LU:

Hazing and all the rest of it, but oh boy, did I have a good time.

JH:

But hazing without alcohol and a driver's license, that'd be a lot better.

LU:

Yeah, it's true. So anyway, so what was I going to tell you?

AW:

Well, about meeting different people.

LU:

Oh yeah, and of course, that was just wonderful. I knew those people all the rest of my life because my Hockaday friends, of course, went off to—which I did, too, the first year I went to Pine Manor thinking I was going to Wellesley, but they—instead of taking my exams to get in Wellesley, I went to Europe that summer, so that was my graduation gift. I graduated in 1936.

JH:

At fifteen?

LU:

No—yes, I was sixteen when I went to—I was just turning seventeen.

AW:

Yeah, so they didn't hold you back. They actually moved you forward, because normally you graduate when you're eighteen, you know.

LU:

Well nowadays they do, but I think we cheated a year, didn't we? It seems to me we did. I think we added another year or something.

JH:

Well tell him a little bit about your trip to Europe. That's kind of interesting.

LU:

1936 was the Olympics—

AW:

Yes, and the Nazis were coming to power, and there was all kinds of anxiety, and my goodness. Did you go alone?

LU:

No, I was on a trip with a nice lady and about—I think there were about eight or nine of us—and her sister turned out to be Mrs. Bible from the Texas University, and she had about twenty girls with her, and she talked our lady into going on her—everything—I mean the schedule and everything—changed everything. But anyway, that meant there were about thirty of us at a time, and when we came into Berlin, you wouldn't believe it. There was just—you know, "This is Pocono Tour Number So-and-so, and So-and-so and so-and-so," anyway, it was a Pocono tour, I believe—how did that come out of my mouth? It was awful. We had this beautiful trip planned for that, and she—I resented her ever since because we had such terrible accommodations sometimes, and we—one time it was so bad—the beds were straw—were made out of straw—

and our lady said “Huh-uh, this is it,” and so we got to go to normal beautiful hotel, and then we—it was too funny, because as we were coming in, some pouty girls were coming out saying “Oh, my,” you know, just real hoity-toity, and here we were—

AW:

You were excited because it wasn't straw.

LU:

—we were so excited. We should have taken a note right there. But we were—I will say we were so feisty, and we were Americans—bad, bad, bad Americans.

JH:

Ugly Americans?

LU:

We made—we just—here we were in Germany, knowing that our—we were at a pensione—or however they call them, whatever those little things are where we were, but the people were deathly afraid of Hitler and what would happen.

JH:

So actually it was good that you were on this crazy tour, because you wouldn't have been staying with a family like you did.

LU:

Oh, that's true.

JH:

You wouldn't have had that experience.

LU:

No, we would not.

AW:

And so you saw a Germany that wasn't what the publicist from the Third Reich were portraying. You could see that people were—

LU:

Absolutely.

AW:

That must have been very interesting for you.

LU:

Well it was, and we could not—we did not have the—I can't believe we didn't really realize—well we didn't really realize it until years later, what those poor people were—they were terrified because we were doing things—saying things, ugly things, about Hitler and everything. They didn't know but what they'd be—

JH:

Using a comb to make his little mustache, making fun of him.

LU:

What? Oh yeah.

AW:

For the tape, which can't capture this, Jane was just illustrating with her finger the little mustache.

JH:

And we get a comb and—

AW:

Yeah.

LU:

Oh, but well, of course, we were just teenagers, I guess you'd say. But what an experience, and our seats were—I must say our seats were good. I guess that was due to Bible.

JH:

They went to the Olympics.

AW:

Oh, you went to the Olympics and got good seats at the Olympics.

LU:

Oh, we did.

AW:

So did you get—by any chance, did you get to see Jesse Owens?

LU:
Oh, did we ever!

AW:
Oh, gosh!

JH:
Isn't this cool?

AW:
Yes, this is very cool.

LU:
Well, really what we—because, let me tell you, first of all—and of course, we didn't know who Jesse Owens was; I don't believe anybody else did, really, before that.

AW:
No, because in that time—in 1936 in America, black people weren't all that popular in sports here, also.

JH:
Exactly.

LU:
Right. But we were so impressed with—as I said, we were so pleased that we were Americans, and when they had the parade, or whatever, that comes in—the entrance—

JH:
Didn't Hitler come right by your seat?

LU:
—right—see, Hitler was—I could have touched him, almost.

AW:
Really?

LU:
I could have jumped over a few people, but—in fact, he was always coming down that big center thing, you know, and then he was giving his speech and everybody was—oh, it was just—of course, we didn't know what he was saying, but he was crazy. Anyway, and so all these

countries would come in, you know, and they had to go in front of him, and now you know how they always dip their flags in front of the—in honor of the host. Well, by golly, we didn't do it! And so you know what we were doing in the stands? We were just going crazy. Then, you know, he was so awful about the black people that—it was just awful—and who won? It was one of—Jesse Owens, and then there was another one. I can't remember who the other one was—

AW:

I should know his name, too, but it's escaped me. Were there any black spectators from America?

LU:

I don't remember that.

JH:

Probably not.

AW:

I would think not.

LU:

See, I wasn't aware of that situation, really. We had one black person, I think, in Bronxville, and she was—and that's all that I ever saw in Bronxville, itself, and so—and then Dallas, we had wonderful black help. Well actually—yeah, we did for a year or two and then we brought back some people—a German couple from New York that we'd had in New York. They stayed with us the whole time.

JH:

Who had escaped Germany in the early thirties.

LU:

Yeah, he was—that was a strange thing. He was a draftsman and she was just a—

JH:

Wasn't he an engineer?

LU:

Draftsman with an airplane—did something with the airplanes. Boy was he a German. He was from Munich, and she was from Bavaria, and it's like the south here and—

AW:

Right, and the north, yeah.

LU:

Yeah. But they—I don't know how their paths ever crossed, but they got married and went to work for us—

JH:

She was a cook or something, wasn't she? I mean they weren't the same class.

LU:

No, they weren't.

JH:

They just married to get out.

LU:

And they did it just for convenience, but of course they ended up—it was wonderful that they did. But we had them for those whole eight years.

JH:

Longer than that, through the war, because—

LU:

It was before I got married, yeah.

JH:

—they took care of me when I was a baby.

AW:

Really?

JH:

I learned a little German.

LU:

That's right, and they were still there, and he was working—Mother got him a job at Neiman's. He was so—oh my goodness—but we were scared to death around the house. He'd—we had to eat right and we had to do all kinds of things which we had not been—

AW:

You weren't avid before?

LU:

No, we were just—Mother did sit around—I remember in New York, though, we had a round table in the yard and she would get a little switch, and then it got to—because she had us all the time, you know, and she'd make us go out and cut off a little switch off the—if we didn't behave—and she'd leave it right there on her plate, you know, by the plate. She wasn't like that, but she threatened.

JH:

They also went back and forth. You rented the house in Bronxville and lived in the winter and went to school in Texas.

LU:

Yeah, that's why it's so confusing, because we didn't get rid of the house in New York until—we went back and forth.

AW:

So you'd go to New York in the summer?

LU:

In the summer, and most—almost the whole summer—almost those whole years, you know, we—and we belonged to Rye Country Club, the New York Yacht Club—

AW:

In Rye, New York?

LU:

It was in Rye, New York, yes, and only the—we just lived in the—did the swimming part. We didn't have a boat or anything.

AW:

I've actually stayed—

LU:

Did you?

AW:

Well, Wayne Eisman's house, when he lived in Rye.

JH:

Oh yeah, in Rye.

LU:

Did he live in Rye?

AW:

Yeah.

LU:

I didn't know that.

AW:

I used to go up and stay there with him.

JH:

It was a pretty swell house.

AW:

Yeah. So that's close to Bronxville.

LU:

No, it was—well, it seemed like a long ride.

AW:

Well, I was just trying to get it in my head. Bronxville is north of Manhattan and the city.

JH:

Uh-huh, just right north of the Bronx.

LU:

Yeah, I don't know. It's close to Connecticut. We were on the edge of Connecticut, and Tuckahoe was over here, and then that Mount Vernon was where we lived when we first went to New York. That's where we'd go in to the movies.

JH:

But even when they were little, here they are, five kids, and grandmother would take them on the train by herself, and then later they drove back and forth, and he frequently wasn't there.

AW:

Drove back and forth from New York to Texas.

JH:

Dallas, uh-huh.

LU:

Yeah, and mother and daddy were both very, very, very, very—travel was their—they thought that was the best education that you could have, which, I've got to say, since that's the kind I had, it was wonderful. But it took two weeks, usually, to get from A to B, and we went through every cemetery, it seemed like, reading the signs, you know, the old—

AW:

Oh really? So your mother liked to do that?

LU:

Oh she did. She loved genealogy and spent half her life doing all that. Yeah. So we saw everything, you know, and had friends all up and down the stops and stuff like that.

AW:

What else about that European trip that summer, besides the experience in Germany and the Olympics and the straw mattresses, what else stuck out? Did you get a chance to go to museums and things while you were doing that, too?

LU:

Yes, but you know the things that I really remember—as I said, it was a different world, having Mrs. Bible being the leader of it.

JH:

She was a gym teacher.

LU:

She was a gym teacher. But we did—when we were in Italy, what impressed us, of course, was what Mussolini was—we thought he was good, you know, in a way, because they—

JH:

Made the trains run.

LU:

Well, I don't—

AW:

Well he was more interested in art, was he not? It was sort of a local spirit sort of thing for Italy, but if I recall correctly, he was—

LU:

Didn't they—he built some, seems to me, these beautiful—I remember going to somewhere, like it was a—not a racetrack, but some kinds of sports place or something—

AW:

Yeah, big public pieces.

LU:

That's what I really remember.

JH:

He built that big white building they call birthday cake or wedding cake or something. Isn't that one of his?

AW:

Yeah, that's what I meant, that he was interested in those, because Italy was kind of the hangdog of Europe before that, and so he was trying to build back—

LU:

I think so, yes. I think—you know, he was just—ended up being a buffoon and everything, but I think he was—probably did some good for them at the beginning.

AW:

And in '36, he wasn't the ally of Hitler yet, was he?

LU:

No, oh no, no, no, no, that happened much later.

AW:

Yeah, so it would have been quite a different experience for you than it would've been—

LU:

Yeah, but that stuck out, and then of course, I remember all those beerhalls, my goodness. There was one place in Munich where each floor had a different little orchestra or something and singing those songs. You know, they pulled down—you remember when they'd pull down the—

JH:

Like maps that list the words to the song.

LU:

—Germany was—Heidelberg—oh, those soldiers were so good-looking. Don't you remember, though, they—everywhere, they pulled down a screen so that—and it had pictures and something of the—so you didn't have to learn German, you could just sing with the—somehow or another. I don't know. Anyway, we had a lot of fun.

AW:

I'll bet.

LU:

We did. But you know, not until—I don't remember—I'm sure, certainly we did—was went, and that woman that we were with, we went and surely we did go to museums. That's just been such a part of it—of me doing everything—I don't know.

AW:

Yeah. No, I was just curious as to what in the mid-thirties would have been the—

LU:

—was there.

AW:

Yeah—well, I mean what would have been on the itinerary for that kind of trip.

JH:

It's funny, it never occurred to me to ask her another question beyond the Olympics. It's just such an amazing—

LU:

Well isn't that funny? I haven't thought about that, either.

AW:

I kind of like the idea of the beer gardens and the singing. That sounds good to me.

LU:

Right, but I'll tell you—

JH:

That's not something she mentioned to her children when we were growing up.

LU:

But we did go to—we went to—we spent almost three months, and we went to—you know, we went up to—Czechoslovakia was there, and that—we misbehaved there because we were standing on the—you know, watching the one with the flame, you know, run through—

AW:

Oh, the torch?

LU:

Yes, and we were clapping our hands and doing all of this thing, and somebody objected to it. I don't remember why.

AW:

Gosh, you'd think that would be why you'd show up to—

LU:

But I remember that she—we had a wonderful guide, a German girl that was a guide for us on all that trip in Germany and around. In fact, she took us, I guess, everywhere, or maybe it was just that one that I remember so well, but she had to talk to everybody, you know, say, "It's okay. They're just kids," and everything. I'm trying to think—but that impressed me, too. I'd read lots of books about the different kings and queens, and that was very, very important to me, to go—and I know we did all that.

JH:

Did you go to England and France, too? I guess you did if you were there all summer.

LU:

Yeah, we did, England, France—

JH:

Grandmother was a great reader, and she would read aloud to—I'm sure when you all were little, because she read to you when I was little—and she was fascinated with history, so you got a lot of it. I think she felt maybe she was Eleanor of Aquitaine. (laughter)

LU:

Yeah, we never did talk about—but the theater was such a big thing—like I said, the puppet shows and all—and we had that big basement, and we all—all of us were putting on plays and all

that kind of stuff all the time, and that's what we carried on here in Lubbock. All y'all did all that kind of stuff. They put on plays and did things, and that was—

AW:

Yeah, and this is such a great story, because the power of developing an interest—whether it's in the arts or something else—how that carries forward once it's established.

LU:

It's true. Back to Dallas, they belonged to a Print Society—they either formed it or belonged to it—but it was wonderful. The artists would—as I remember it, it was one of those things where you'd bring—a potluck, you know, you'd bring something. Of course, they were all starving—all the artists were starving, and so the club's rules were that you had to buy twelve prints a year, and they probably cost \$10 apiece. But anyway, so that was one of the things that happened in Dallas, and Margot Jones—we were involved in the beginning of that movement, and stuff.

AW:

Well let's talk about Margot Jones just a minute, but was the—this would have been about the time for the Dallas Nine.

LU:

It was.

AW:

Yeah, so they would have been part of this group?

LU:

Yes!

JH:

And talk about the Fort Worth people, too.

LU:

Yeah, but that was later, J. This was out here, yeah.

JH:

But didn't Grandmother give the money to the—

LU:

Yes, she did, you're right, she gave—she was always giving—

AW:

For the Kimbell, or the—?

JH:

No.

LU:

No, that picture was—she gave that as a purchase prize. It had won a prize. Mother wanted all of us to have our portraits painted, you know. She was giving money to the—she liked to do that, too—double service.

AW:

Well tell us about Margot Jones.

LU:

Well that was fabulous.

AW:

Okay. Explain what that is for people listening to this.

LU:

Well I don't remember much about it, except that she was something. I just remember being in on some of the meetings that they had. She was a big—do you remember about her?

AW:

No.

LU:

You don't?

AW:

No, that's why I was curious.

LU:

Oh, well I'd have to go research it again, because I really don't know.

AW:

I'll look it up.

LU:

It was a different kind of theater, and I don't know—I couldn't tell you. Two of my sisters were, sure enough, actresses. One of them really became—I mean she followed through. She graduated from Northwestern in the drama thing and then went to one of those schools where—not a school, but the—she worked under somebody.

JH:

In New York. She went back to New York.

LU:

In New York, she got her—

AW:

An institute or something like—

LU:

She got her thing. She was professional.

AW:

What was her name?

LU:

Madeleine Wade—M-a-d-e-l-e-i-n-e, I think. It's spelled different. It's not just "Lynn," naturally. She was the actress.

JH:

Probably didn't start off that way, but she probably changed it.

LU:

Yeah, because show him a picture of her. She was something else. Yeah, but anyway, she was in Theatre Three in Dallas, she was really good-looking—you could come over here and see the rest of them.

AW:

Yeah, that way you won't have to haul it over.

LU:

Here's Mattie in all her splendor.

AW:

Yeah, she's stunning.

LU:

My little sister. This is my oldest sister right here.

JH:

And she was an actress, too, wasn't she?

LU:

Yes, she other one.

AW:

And what's her name?

LU:

She was Amy.

AW:

Amy?

LU:

Amy—

JH:

Selig.

LU:

Yes, she was married to Fitch, and then married to—golly, Jane—

JH:

Duke Selig.

LU:

Thank you, thank you, and then this is the—my other—she and I were real close. We were the uglies—

AW:

Oh gosh!

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LU:

—we thought we were. That's me.

AW:

That is not ugly.

LU:

No, I know. He's having to prove to me that I'm not all that bad.

AW:

In fact, you look like the star—the movie star—of that group.

LU:

Oh, and that's my mom.

AW:

Yeah, I thought that must be.

LU:

Yeah, and I've forgotten who—you'd know this artist they picked. Jane's was different, and I said I wouldn't have mine done. These three were the same man, and then this was a different one, and then that's my sister up there. He was a wonderful artist from—

AW:

Now, is that Amy or Madeleine?

JH:

That's Jane.

LU:

That's the same one as this one.

JH:

That's Aunt Jane.

AW:

Oh. You look so much alike, for one thing. Really.

LU:

Really?

AW:

Yeah. Well, now, you look more—you're more distinctive than—but your sisters look a lot alike, particularly Madeleine and Amy, to me. It's wonderful.

LU:

Anyway, he was a wonderful artist. I've forgotten what his name was. See, mother always had—

JH:

But the man who painted Ella Rose painted mother.

LU:

This one. Yeah. That is a wonderful—where's that book? Here it is. This—you might be interested in this sometime, because I said, "I'm not going to have the same" —but this is a fun book.

AW:

Okay, I'm going to make a note of this.

LU:

They were out to have fun, and they were doing—you know, they were really so far ahead of their time, you can't believe it.

JH:

This was the Fort Worth group. What I love about what Grandmother did that Mother learned from her and has done better than anybody I know, and what I'm sorry my generation is not so good about is, she did little things that were supportive of the artists. She put up the money—

AW:

Oh, the Amon Carter, of course.

JH:

—to make that a purchase prize, which I never heard of until they called mother and asked if they could borrow that for a show at the Kimbell? No, at the Amon Carter.

LU:

Kimbell.

JH:

It was at the Kimbell, when they did a show of the Fort Worth group.

LU:

It's in that book.

JH:

But it was something that enabled the artists to—you know, like doing the print show where people—or like Lynwood Krenek's stories about Mother buying his early work.

AW:

Yeah. Well, the other thing that's interesting about your mother, to me, is that—I don't know if this was a factor to you, but there wasn't a warm and fuzzy relationship between Dallas and Fort Worth at that time—particularly with Amon Carter. In fact, when we tried to organize a show of our Frank Reaugh's at the Amon Carter, one of the curators there, who wrote a very nice piece about Frank Reaugh, said, "You know, I just don't think it's going to happen here, because he's a Dallas artist," you know, and I thought, This is 2000—surely we're past all that. I think that—

LU:

It was—even in 2000?

AW:

Yeah, so I think—and it must have been when your mother was doing things in both these communities, that must have been pretty unusual.

LU:

Well, I—that was just in a show, and I think it was at a show in Dallas, but—I was thinking it was.

JH:

But they're also outsiders.

AW:

Oh, so they could get—

LU:

What?

JH:

You all were outsiders.

LU:

Yeah.

AW:

So you could move between either one.

JH:

—more than any more than she'd give a fig about who didn't think that was right. Grandmother wouldn't have either.

AW:

Now, I just think that's really interesting.

JH:

—and also, even coming from Houston, you know. Houston never thought much of Dallas and vice-versa.

AW:

Right, and still don't.

JH:

Still don't!

LU:

But oh yeah, the rivalry was something else. Harris and I became very—we had lots of friends in Fort Worth. In fact, I'd rather live in Fort Worth—

AW:

Yeah, me too. Fort Worth to me is just a big small town.

LU:

Right. But they have—they do things—well maybe they do them for the same reason. I don't know—but Dallas is so glitzy and so—I don't know.

AW:

Yeah, I used to do—back in one of my other lives I used to do business in both—when I worked for the New York firm that I worked for, but Dallas and Fort Worth, I was in those towns a lot doing work, and they were night and day differences, and especially in doing business. You didn't show up at a client's office in Dallas dressed like I am, but if you wore something too fancy in Fort Worth, you were not trusted. It was quite a different culture and attitude. Well, so when you got back—

LU:

Surely I hope this is all being recorded, because I'd hate—I'd hate to miss it. It's been fun.

AW:

Yeah, no, we'll keep the recording—we'll keep the recorder going. When you got back from that trip that summer, that strikes me—that would have been kind of depressing to have to get back to—was it?

LU:

Oh, yeah. Well, but I went off to Pine Manor, like I said, I had to go—and how smart I am, I thought, Well, I couldn't get in Wellesley, but this is in Wellesley, and my older sister, Mimi—we called her Mimi—Amy went to Wellesley and she had a ball. She had the best time, so she had to go to Denton the next year. She didn't get to go back to—

AW:

Had too much fun?

LU:

She had so much fun.

JH:

We have quite a family history of that kind of thing.

LU:

So I—dunce that I was—I picked Pine Manor. It sounded wonderful, and believe me, it was wonderful. The school was wonderful, but it was like a—I mean it was a—the rules of—we got two weekends a semester, and that meant that—and so I didn't know anybody in Boston.

AW:

Yeah, because you never got to go—

LU:

No, and so I never got—I got to go to Dartmouth and something else once. I don't know where else that was, but—and very rarely, I mean we were still chaperoned. It was just like being in boarding school. Anyway, and it was so cold I nearly died. But the idea was wonderful, and I loved the girls, and it was absolutely fabulous. There were two that—out of the whole school—I think that we had four hundred in the school. We lived in little houses. They just had a—I don't even remember having a classroom, but we had to have one, I guess. We had a smokehouse, I remember. I didn't smoke in those days, believe it or not. But anyway, that was wonderful, you

know, everything about it. The town was charming. Boston was great, but heck, we couldn't go anywhere, and without boys around, you know, it wasn't any fun—it really wasn't.

JH:

And it was a long way home.

LU:

Oh yeah, and I was so homesick. It took several days to go on the train, you know. But so I didn't go back.

AW:

So you just went there one year.

LU:

That one year, and I've always regretted that I didn't go ahead and just go on and go the next year, because the curriculum was very—it was different, and so when I went to the university—for instance, we took psychology and then we did a lot of—we had economics, which is kind of different in your first year. They don't count when you transfer.

JH:

Texas wouldn't take those things.

LU:

No, they were out—you had to take those when you were older at Texas, so I didn't get that much to transfer. Anyways, it was a wonderful school—wonderful professors. Now where are we?

AW:

Well—

JH:

Now you're at the university.

AW:

Yeah. So did you go to University of Texas?

LU:

I did.

AW:

Okay, why did you pick that, as opposed to SMU or TCU, nearer to Dallas or Fort Worth?

LU:

Well, I guess—

AW:

—because it wasn't nearer?

LU:

What?

AW:

Because it wasn't nearer?

LU:

Yes, I think.

JH:

Your mother went there, though.

LU:

Yeah, my mother did go to—she had at least a year, maybe two years. She loved education, but they just didn't have the money to send her that time, I think.

AW:

But she went to the University of Texas, and not a Houston school?

LU:

She did.

JH:

Did Jane or Mimi either one?

LU:

What?

JH:

Neither of them went to the university.

LU:

Huh-uh, they went to SMU.

JH:

Oh, that's right. They got kicked out of there.

LU:

That's right.

AW:

Terry Allen's mother, you know, got kicked out of SMU.

JH:

No, I didn't know we had that in common. It wasn't my mother, but it was my aunt—two aunts.

AW:

Yeah, for playing Negro music in a nightclub on the piano.

JH:

How funny.

LU:

Oh really?

AW:

So she was expelled from SMU, which Terry takes pride in.

JH:

Absolutely. I think, probably, my aunts were there listening to her, because they got kicked out for drinking and smoking.

LU:

No, no, their thing—Mother was a Kappa at the university, and loved, loved going—she loved the school, she loved her—she loved the girls, and I have the cutest picture of them. There were about twelve of them, you know. It was a sad story, because when the two girls went to SMU—and as you can imagine, they were outstanding girls—

JH:

One came from Wellesley, and where had Jane gone? Was Jane a freshman?

LU:

Jane always went to SMU. She graduated from SMU.

JH:

I see, okay.

LU:

—and so did Mimi, by the way, but she—instead, she went to Denton on the way.

JH:

I forgot about Denton. Wellesley, Denton, SMU—checkered career.

LU:

Well, I think actually she graduated in the first class of junior high at Hockaday. They let her go that year. She really was probably a senior in high school, but—or maybe she was in college, I don't know. But she—they made her—they allowed her to graduate from Hockaday.

JH:

At any rate, they're back at SMU, and what happened to them?

LU:

All right, so they're back at SMU, but—and you remember that alcohol was banned in Texas.

JH:

Oh, Prohibition, yeah.

LU:

And, I forgot to mention this, but in New York, of course we went through the Prohibition and all that stuff, but my daddy and mother were just the most gracious, fun-loving—they loved fun, too—but he could make a cocktail better than anybody. That was—the big cocktail was in in those years, and he always made us one. It was always a—it was like a—what do you call them?

AW:

Like a—

JH:

Whiskey sour?

LU:

No.

AW:

Oh, like a—

JH:

—Shirley Temple?

LU:

Shirley Temple. We always had one with a cherry, you know, and we'd been around—all I'd drank—they had two cocktails, no more than that, and we always—the shaker, and the—it was a—

JH:

—a ritual.

LU:

It was, and it was fun. When they had company, and—so that's what we thought about it. We moved to Texas. It's Prohibition, but everybody's going around with a sack with a whole bottle of booze in it. It was a whole different ballgame. Anyway, so they went to college, and like everybody else, was drinking. I don't know what happened, but there was a big ole loudmouth guy who said ugly things—and I don't even know what he said—but about their drinking, and of course he was one of the biggest—anyway, and so they kicked them out of the sorority—the Kappas. Well, it broke my mother's heart, because she—anyhow, so that's what happened. When I went to the university, that record went with me—

AW:

Oh, that you were connected to those wild girls at SMU?

LU:

Well, it turned out—yes. It didn't really—I had discussed it with my mother because—and I said, “Mother, I really don't want to do this anyway,” and so she said, “Oh, well go through the process if you want to,” and of course that was the big thing and everybody was doing it, so I decided to do it, too.

AW:

This was rush?

JH:

Going through rush.

LU:

At the university. Yeah, oh—I don't think we had to go early, but we did wear our hats, we did wear our gloves and all that kind of stuff, and stockings. We had to wear stockings to school, too, even at that time.

AW:

You know, even when I started to Tech, my girlfriend—who is now my wife—but I can remember, she had to wear dresses.

LU:

Oh, we did!

AW:

Yeah, Texas Tech in the sixties, you wore dresses. You couldn't wear—

LU:

Right, I never had anything but dresses.

AW:

Austin must have been quite a change, too, because it would have been much smaller than Dallas and Fort Worth.

LU:

It was 10,000—we had 10,000 students.

AW:

Yeah, I mean, and the city, too, would have been pretty small.

LU:

Oh, it was delightful. Oh, it was a fabulous place. Beautiful, and we lived out at Barton Springs. It was just wonderful. I mean, you know, swimming and not going to school. (laughter)

AW:

Well, so Barton Springs hasn't changed one bit.

JH:

No, nor have a lot of the students.

LU:

Probably not.

AW:

What did you study, and what was your major at University of Texas?

LU:

Well, see, they blew it out—they said, “Oh, you don’t want to” —when they transferred all the stuff, I was practically back to square one, and so—and then everybody said, “Oh, it doesn’t make any difference. Here, let’s just”—so I remember Bible, and I remember—oh, if only I had been able to get the social end of the—what do you call it? Not architecture. Digging in the ground.

AW:

Archaeology.

LU:

Archaeology. But it was not very interesting, and by golly, that’s the only class I had that was a hundred people. It was big. Maybe it was fifty—and taught by the—

JH:

—graduate student.

LU:

Yeah, but social—you know, if I had done that, and what people were like, and—

AW:

Oh, like sociology or psychology?

JH:

Or the way they look at archaeology.

LU:

Well, there’re two of them, yes.

AW:

Cultural anthropology.

LU:

Anthropology. Cultural anthropology, I would have absolutely adored it. Of course, I guess we had to take English, and we had to take math, and you know, there’re just certain courses that they make you take. So I really wasn’t too eager to—

JH:

And then you dropped out of rush, didn't you?

LU:

Yes, one of—I had lots of friends, see, I knew all these people from my high school adventure, so I was being rushed just so—by everybody, it was fun and I thought, This is great. Then I had had a friend of my sisters that came over, and said, “I don't believe I would go tonight,” or whatever, said, “We just had a meeting and one girl held out. One girl.” And one blackball got you. And I found out who it was later.

JH:

Did you?

LU:

Yeah, it was somebody that had been on that trip with us.

JH:

Really?

LU:

Yes. I couldn't believe it. Anyway, I became quite a good friend of hers. She moved out here, and—

JH:

To Lubbock?

LU:

Yes, and she told me—

JH:

Mom, I'm impressed with you.

LU:

Well, but Billie Bob was my friend down there. She was a big Kappa, and she also—I mean, I didn't know her until we went down there, but she told me what they had said—what the thing was, later—why they did it. Anyway, what was I going to say?

AW:

About—

LU:

Oh, so anyway, everything all worked out fine. But you know what it did, of course. I was a good fellow. I was a beauty. I was a—

JH:

—a nut.

LU:

—a nut, which is **Error! Bookmark not defined.** “Phi Beta Kappas don’t appeal to me. Blah-blah-blah,” I don’t know what the rest of it was, but it was cute. It was all the cutest girls from all the sorority. It was a lot of fun. It really was. So—but it did—whoever it was—the editor of the thing, I heard, was one of—I never knew him. I don’t know why he was so generous with all the—but I’m in all that stuff—in the book. And I never had a better time, and I met my husband that I dearly loved.

AW:

I was going to ask if you met Harris there.

LU:

Yes. I met him in Dallas.

AW:

Oh, not at UT?

LU:

No, he was going to SMU at that time, and that was the summer that—came back—I met him the summer before I went to Europe, after, maybe when I came home. I think it was after that I came home. Anyway, he went on—he changed schools and—I don’t know, we went together to—I mean, that’s where we started dating was at university.

AW:

Was at UT?

LU:

Uh-huh.

JH:

My word, he was going out with a much younger girl. Shame on him. He was too old for you.

LU:

He was too young for me. I mean, I never—

JH:

He was too old.

LU:

I never had gone with the young boys.

JH:

You were sixteen and he was twenty?

LU:

Well, seventeen and he was twenty. Yeah, he was over twenty.

JH:

Twenty-one?

LU:

He was twenty-six when I married him, because I was twenty-four—I mean twenty-two when I married. But anyway, we did that.

JH:

So you went together longer than I thought.

LU:

Yeah, but in the meantime, we were still—we went back to New York, as I said, in the summers—it was really kind of strange. Anyway, he—I guess it was '39. I was thinking it was '40. Daddy died in '40, and that's why we sold the house after that up there, and didn't go back ever.

AW:

Didn't go back to New York?

LU:

Didn't go back to New York anymore. But Harris came up that summer because his sister, Mary Katherine, had been on the *Athenia*—

JH:

Which was torpedoed.

LU:

—and it was torpedoed. Have you—did you know that?

AW:

Yeah.

LU:

And so she was—they had rescued her and she came home on the—

AW:

Oh, so she lived through it?

LU:

Oh yes, she did. She and three or four other girls were—the captain of the *City of Flint*, which was a tugboat or—not a tugboat, but one of those—

JH:

Freighter.

LU:

Freighters, yes.

JH:

Norwegian freighter.

LU:

Yeah. Well he turned over his cabin to him and they would take turns sleeping in his bed. It took them about two or three weeks to get home, I think—at least two weeks because they were doing like this, too.

AW:

To avoid the U-boats.

LU:

Right, and they dropped them off in Canada, and so he came up to get—you know, to pick her up, and we had a real good time—and he asked me to marry him that summer, but I was thinking it was 1940. He asked me to marry him in one of those little—maybe he came two years—but in one of those little—you know, where you have the horses and the carriages—

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JH:

In Central Park.

LU:

—very romantic in the park.

AW:

In Central Park?

LU:

Oh yes.

AW:

Oh, that is romantic.

LU:

Yes, and you know, I can remember being in—we had a convertible then—and being down in New York. You know, we'd stay at—go to—with him, and being in the nightclubs, and—probably only a weekend or something, maybe stayed a week, I don't know—but we'd have the whole island to ourselves, practically, down there. Can you imagine that?

AW:

No, that's just wonderful.

LU:

I can't imagine that now. But we parked and sit and watch the river and stuff. Yeah. It was such a time.

AW:

So when did you marry, what year?

LU:

1941, because he asked me to marry him, and I thought that was the reason—why would I have not accepted it?

JH:

Because your daddy died.

LU:

My daddy died suddenly, and I just couldn't go off and leave my mother because I was the oldest one at home. It was such a shock, he just—

AW:

Oh yeah, because he was young.

LU:

He was very young and he had a stroke, so that's what happened.

AW:

So it wasn't like he had been ill right up to the—

LU:

No, no.

AW:

So it would have been a real shock.

LU:

We were down in Kemah by the sea, which is right out of Galveston. Mother built a little house down there. Anyway, we were down there and it was the Fourth of July weekend, and my daddy had been at—went out to the—he and Jane, who was having Marilyn, were at the—had been to Brookhollow for dinner or something, and Jack—Uncle Jack—yeah, I guess Jack was there—or was he? Maybe was in the war.

JH:

No, he wouldn't have gone yet.

LU:

No, he wouldn't have gone, but anyway, they were together, and then he had a stroke and he—we just barely got home. Somebody sent an airplane for us—one of those wonderful people from Oklahoma sent their private plane to pick us up to get us back, and we just barely made it.

JH:

Tell about Daddy and how he got into the army.

LU:

Oh.

AW:

That was going to be—my next question was, it's 1941 and you're getting married. That seems kind of risky that he's going to go off to—

LU:

Well, that's right, and that was what was so funny. We were—well, that was the next year, I guess in '40—no, it was '41—maybe she didn't build that house—maybe she hadn't built that house until—she built a little house down there. Her relatives all lived down there, and there was a little yacht club that was down—the Corinthian Yacht Club, have you ever been there?

AW:

Yeah, at Kemah?

LU:

Yeah, Kemah.

AW:

Well, Kemah has always been a sailing port.

LU:

That's right.

AW:

And it still is.

LU:

Boy, we're really connected, aren't we?

AW:

I have friends that go down there, and I believe—I guess it's because I grew up out here and there's so much wind—I believe I could probably sail if I had to. I have no experience with it; there's just something about a sailboat that really is attractive.

JH:

Feels kind of at home.

AW:

Yeah.

LU:

Well, and that was a private—they had made that shape of the boat and everything, they called it the Corinthian Yacht Club, and it was a little bitty place at Kemah, as you said, and she bought the land next door—or two places down. By the way, she planted trees—live oak trees—all the way down, so I would love to see what happened to those trees, you know. Of course, they tore her house down because it was just a little house—I guess that's the reason we couldn't find it, because there was a big house on that property—

AW:

—where there used to be a little one.

LU:

Uh-huh, but the trees are there. That was a wonderful little place, and had the best food. Gosh.

JH:

Well tell about Daddy getting into the army.

LU:

So that was a—he came to visit us—oh, he got in the army. That's right.

JH:

He was still at the university.

LU:

Well, he and his two buddies—he had lots of really great friends in Dallas, and two of them had said that if the draft came, that whoever—I was thinking, though, that's a whole year ahead of the draft, wasn't it?

JH:

No, because Pearl Harbor was '41.

LU:

Yeah, that's right. Okay, so I know that's what the story is, anyway, that—and one of them who always had bad luck of everything—he always got picked up by the police in Dallas for—and he wasn't—he never did anything really horrible, but—

JH:

They said, "If anybody gets drafted, we'll all go together."

AW:

Oh really?

LU:

Yeah, and so the first thing out of the box, this redheaded fella that they—

AW:

The guy that's unlucky gets drafted.

JH:

He was one of the ten Roosevelt drew out of a hat.

AW:

Oh really?

LU:

Yes!

AW:

Oh my goodness. That's not only getting drafted, that's really getting drafted.

LU:

That's right. So Harris and Bob Manning went ahead and went on in with this Dick Phelan was his name. So they were like that. There was a movie that came out about that—

JH:

No Time for Sergeants

LU:

I think it was, and it—

AW:

When I was a kid, that was one of my very favorite movies.

LU:

Well that was the—I think it was just like—

JH:

I think it was written about them.

LU:

Because they said, "Well, we'll go in and get our year over. We might as well." They weren't married or anything. They did everything. They said, "What can they do?" you know, they were buck privates. They were yardbirds, so there wasn't anything. We were supposed to—we were down at the what-you-call-it, and then he asked me—no, he didn't ask me to marry him—but we were mooning around because we knew he had to go back to maneuvers or something. My sister Jane, you know, my friend, said, "If y'all don't quit acting like this, then I'm going to go get the—I'm going to just take y'all down and get the license and we'll just get married," and so he thought that might be a good idea, so I said, "Okay, well, we will. That'd be fine."

JH:

He was stationed in Brownwood, and he was in the ambulance car, and he'd steal the ambulance and go to Dallas to parties with her.

AW:

My grandmother worked at that base.

JH:

In Brownwood?

AW:

In Brownwood.

JH:

Oh, how funny.

AW:

That's where my dad—yeah, my grandfather taught school. He taught math in Brownwood, and that's where my father was born—and this is the same grandmother that went to Hockaday, and she worked at the base.

LU:

Well I'll tell you, those people in Brownwood were awful to us. They really were.

AW:

Yeah, I don't think they liked the military.

LU:

They hated the military's coming in there. It turns out—

AW:

Yeah, not my grandmother. I remember, she really had fond memories of that, but she wasn't from there, either. She'd grown up in the Panhandle. She's the one that's Charlie Goodnight's niece, so she'd grown up way up in Texoma, right up in the top of the Panhandle. So Brownwood was a little foreign to—she was an outsider, too.

JH:

Isn't that something.

LU:

Yeah, but they really didn't like—you know, there was nothing there. Nothing except dirt. Of course, they had been there, now, by this time, I don't know, it was almost a year, because we married in October, thinking he'd get out in January. He went in in January, and they thought they'd be out. Dick had married, hadn't he? Dick was married. He got married, and so I think she was down there with us. But anyway, we were—and came out and we said we would, and so we did put it for October, and we were married in Dallas on October 11, 1941. He was to get out in January. We were in Dallas—actually, we were staying in Athens—and we were up in Dallas on December the seventh, and that's when Pearl Harbor happened, of course, so wasn't—he was in the army forever. But they couldn't find us because we were out at the lake, and they didn't have a telephone or anything out there. They didn't know where we were. So thank heavens he didn't have to go that time, but then—but all that foolishness that they did in '41, I guarantee they thought “Well, we”—he could have had a—

JH:

Commission?

LU:

He graduated from New Mexico Military, and he could have gotten a commission, you know, but didn't even look for one. When he went in—the three of them went in as yardbirds, but he decided, “Maybe I better to go to OCS,” and so he got—he asked about that and they sent him to Miami, and he was the second class of the 90-day wonders. Didn't they used to call them 90-day wonders?

AW:

Yeah, 90-day wonders.

LU:

His class was the second one off the bat.

AW:

So he was in the army?

LU:

He was in the army then, yeah.

AW:

I mean as opposed to the navy or—

JH:

But he was in the Army Air Corps.

LU:

Yeah, he was in the Army Air Corps. In Brownwood, though, he was in the medical—

AW:

That would have been part of the army, but even the air corps then was part of the army, right?

LU:

Yeah, but he wasn't in the air corps until he went to—

JH:

—until he went to OCS.

LU:

I think that's right, yeah.

AW:

So while he was in the army this time, where did you live? Did you go back to Dallas?

LU:

I went to Dallas, and I was there until he—he had to go—I went up to meet him in—somewhere in the south—he was having another—

JH:

He was in Columbus, wasn't he?

LU:

No—

JH:

Weren't you all in Jacksonville while he was stationed in—

LU:

No, I've forgotten the name of it, but he was—from the OCS they sent him to another school somewhere over there in the south, and so I went up thinking we were going to go to wherever this new place was, which was really close by, and he had—what, two days' notice, maybe? —said, "Huh-uh, you're going" —they put him on a train and took him out to California. They were issued all winter stuff—

AW:

And they went to California?

LU:

They took the stuff with them on the boat to the South Pacific. If that's not the army—

AW:

Yeah.

JH:

So he wound up spending three years in the South Pacific.

LU:

And then he stayed there for—they said that he would not be gone but six months. Well, that—then they made it a year, and then they kept him three whole years.

AW:

Wow.

JH:

Came back right before I was three.

LU:

Yeah.

AW:

So he—so you essentially didn't even know him until—

LU:

Oh no, he'd never seen her until she was three years old.

AW:

Wow. So what was that like? Here's—now you've got a dad that you—

LU:

Do you remember that? Can you remember that?

JH:

I remember singing to him. I remember singing that “Bell Bottom Trousers” song to him on the telephone when he called from the coast, I guess, and I don't know what I—I don't know whether I remember any of this or whether I just know the story—that mother and her two sisters—all the sons-in-law were gone to different places, so the girls—

LU:

Now speak up, because I want this on record.

JH:

—so the girls went to Dallas and stayed with Grandmother, and they would go to Love Field to serve meals to the soldiers and army people who were coming through. You know, they didn't have to be there until ten o'clock at night, so they'd get up in grandmother's four-poster bed and she would read to them—and they'd put me to bed, and I would get out of the bed and they'd—it was a room like this, with more than one door—so I would be sitting there with my head on my pillow, listening to the story and my fanny in the air, and they would paddle me and put me back in the bed. Then they'd find me at the next door, and I wouldn't go to bed.

LU:

We couldn't keep her in that bed.

JH:

They tried tying me in, they tied things over the top, but I was horrible. Anyway, I wanted to hear those stories, and so when he came home, he told me once to stay in that bed and I never got out.

AW:

Oh really?

JH:

Yeah, it was the end of my good deal. And we left Grandmother's and came to Lubbock, at which time there were 30,000 people?

LU:
35,000.

AW:
So right after he got out of the army y'all come to Lubbock?

JH:
He had actually sent mother to Lubbock to have me. I was born here.

AW:
I didn't realize that.

LU:
Yeah, I mistold you. You said where did I go, but I did go to Dallas right away, and then when he left, he asked me to come here and have the baby here.

JH:
Can you imagine?

AW:
And why?

LU:
Because they had a fabulous—and by that time, my little sister was out of Northwestern and she was going to New York, and Mother thought she had to probably have a chaperone. So she got an apartment there, and they lived together while she was being trained or whatever. So she was—that's why I was—

JH:
You wouldn't have had a place to stay in Dallas.

LU:
—that's why I was not there. The house was still there, but—or did she—no, she didn't sell it then, did she?

JH:
I don't think so because Edwin was still little. Edwin was in high school, wasn't he?

LU:
Yeah, mother still had another job at the school.

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JH:

Still in high school.

LU:

Yeah, well no. No, by that—because he married—don't you know he married at nineteen or something terrible, went in the army, and—

JH:

He was fourteen, though, when your daddy died, wasn't he? Something?

LU:

Yeah, he was. I've never figured all this out. You can see it's a complicated life.

AW:

I'm the same way. I can remember the events as if they'd just happened, but if someone says "Well what year was that?" I can tell you the day of the week, but the year? I don't know. I don't know why there are some of those details that are just not as important as some others. So you were born here—

JH:

I was born here and then we went back to Dallas.

AW:

Went back to Dallas.

LU:

Yes, when she was six weeks old, and then I stayed until mother left—or maybe that time she was going to sell the house, I guess, or give it away or whatever she did—and I got a little apartment here because I had all these wonderful friends from the university—Catherine Graham and Billie Bob Jones—

AW:

And they were all back here?

LU:

They were all living here.

JH:

And Daddy's sister.

LU:

And Daddy's sister, yes.

JH:

Mary Katherine Prather.

LU:

That's right. We were—I lived with Mary Katherine in a sorority house down at the university. She was delightful. I always had real good friends. The people here were just wonderful to me.

JH:

Chris Keeney. You lived in a duplex with Chris Keeney, didn't you?

LU:

Yes, I did, and Chris's—you knew her, did you not, or did you?

AW:

No, but I know who you're talking about.

LU:

Wonderful, she's a native from somewhere around here. Where was she from?

JH:

You would've thought Connecticut, but—

LU:

Little town, maybe Ralls. It was Ralls. I believe it was Ralls.

AW:

Well that's kind of close to Connecticut.

LU:

Well, she married Bill Keeney. But she was married, and he was killed the first—I don't know what his name was [**Raymond Allen Keeney**]**—it was Bill Keeney's brother, though. So, in the connection with the family, they loved her so much, and they always had her around and stuff, so Bill fell in love with her, too, and married her.**

JH:

She married her husband's brother.

LU:

She was one of my close, close friends here. I loved Chris. She was fabulous.

AW:

Yeah. What hospital were you born in, Jane?

JH:

Lubbock Memorial, and they didn't have enough beds because there were too many babies—of us—even before those baby boomers came out.

LU:

Yeah, I bet that's—

AW:

My wife was born in that hospital.

JH:

Really?

AW:

Yeah.

JH:

Did she have to stay in a dresser drawer?

AW:

I haven't heard that story, but they may have added a bed or two by then.

JH:

But I bet she was born well after the war.

AW:

Not—well, '48, not that far after.

JH:

I was born in '43.

AW:

That's what I mean. That's not much difference at all.

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JH:

It's the other side of the war.

AW:

Yeah. So yeah, you were going to tell a story about the hospital? Was that what you were asking—

JH:

Oh, you were here because the hospital was good?

LU:

Yeah, because they were very close friends of the Kruegers—Dr. Krueger—and they knew that—you know, and I would have just been a name to somebody in Dallas. I don't ever remember going to the doctor hardly in Dallas. I remember the dentist. I had to do a lot of that, but I don't really remember going to a doctor. So anyway, that's the reason for it, and he knew that his mother and daddy—can you imagine taking in your daughter-in-law, though, and keeping her?

AW:

You know, of course, we're not that far apart in age, and that was the thing that people just did, you know, you didn't think twice about it. My Uncle Bob, who was my grandfather's brother, had a big house over on Main Street, right behind the Broadway Church of Christ as long as I can remember, and he owned grocery stores here in town. Bob Wilkinson. They had a woman that lived with them that we called Aunt Nan. Well, Aunt Nan wasn't an aunt or a cousin or anything else.

LU:

Oh, no, that's right. Yeah, oh, we had a lot of those.

AW:

She was just someone who lived with him forever because she had been widowed or left behind somewhere, and so we grew up with that sort of thing. It was never—everybody had somebody like that, so I think that all makes sense, and the whole idea of the friends and relations that were so important then, and think about that now. Would that happen now? Probably not. How are you doing on energy? Because we're not going to do all of this stuff today. There's way too much to talk about with you than—

JH:

Did you realize what you were getting into?

AW:

Oh no, I knew this—I couldn't wait to get started on this. So you doing okay? You want to talk some more?

LU:

Sure. Should we stop and have a—is it five o'clock?

JH:

How about a glass of wine?

AW:

You could talk me into that.

JH:

All right—or would you rather have something else?

AW:

I'll have whatever y'all are having.

JH:

You probably want Prosecco.

LU:

I just want a—yeah.

JH:

I think I'll have a glass of wine, but I've got access to gin and Scotch, and—

AW:

Oh, you have any bourbon?

LU:

Vodka, gin, anything you want.

JH:

Uh-huh.

AW:

Okay.

JH:

Anything fancier than tonic—I mean soda?

AW:

Water.

JH:

Water, okay. I can do that.

AW:

Which could be fancy out here.

JH:

Let me see what kind of bourbon—be sure it suits you.

AW:

Oh, it'll be fine. Just some ice, and don't make it real strong.

LU:

What do you put in it?

AW:

Just water and ice.

LU:

Really?

AW:

Yeah.

LU:

Never could do that. I love bourbon, but I didn't like that. I went through phases, though—and Harris switched me to that sour mash, and I thought, Oh, golly, it took me a long time to like it.

JH:

Smell it and see if that smells like something you want—are willing to drink.

AW:

Oh yeah.

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JH:

That's good?

AW:

Yeah. Sure.

JH:

All right, we're in business.

LU:

It's been sitting there a long time.

AW:

Well, it's aging, yeah. So describe, would you, what Lubbock was like in '43, when you were here with—having Jane at Lubbock Memorial, and—

LU:

Well, it was just—they were just fabulous. Like I said, Lubbock was 35,000 people. Everybody knew everybody. There was no—nobody cared about—it was strange, though, there were—let's see, I guess from—I was going to say really, I don't remember—it seemed like—I guess before Harris left, and I was in the army with—you know, living in Brownwood, and then we went to Florida, to Blanding, and lived in a motel out on the beach because it was out of season, and we got a suite. We had to divvy it up—throw up the dice or whatever you do to see who was going to get the bedroom, and of course we got the couch. But anyway, that was sixty miles away, and the boys would—they went back—that same redheaded guy and his wife were with us. They got transferred there together. One of the other one didn't transfer there. But anyway, they had to drive sixty miles every day, back and forth to Camp—

AW:

Oh gosh. That's pretty unusual for that time. We don't think about that all that much today as a commute, but that was a lot.

LU:

It really was when you think about it.

AW:

It had to have been more than an hour, because speed limits were lower and—

LU:

Oh a lot, lot longer than that. Yeah. But we were out on that little beach and of course—Margaret

was her name—and we had a grand time. We played backgammon, and it was cold, but yet I've got pictures of me in shorts and stuff, I guess. So I don't know. We were there from—I don't know, but not for Christmas, but I think—yeah, we weren't. It was after Christmas—after Pearl Harbor, of course. And we were there until we got called out here, and then he went from here to OCS. We never—I don't know—where would he—maybe we just—yeah, we took Mary Katherine's apartment one time for just a month or so, because by that time, Wayne was in the army then, and they were off somewhere. That's the way that worked, I think. It's hard to piece everything together, you know it?

AW:

Oh yeah, well things mover pretty fast when you're that age, especially. Trying to reconstruct that is difficult. Well, it's very interesting that you said that here in Lubbock everybody knew everybody, and there was not a lot of hierarchy.

LU:

No. Well, of course there was a great deal of difference between the Underwoods—that age—although—no, we did a lot of things with them still—I mean I did. I was—because I got, of course, married. But they didn't know me from Adam, and I just thought it was really wonderful that they took me in.

JH:

You sort of met at the wedding, didn't you?

LU:

Yeah, sort of.

JH:

And then moved in.

LU:

Yeah, and they—as I said, the help was not hardly to be had. I know when I came, when the—yeah, when I moved in with—with you, she brought some help from Athens. That's where they were from, and so she brought a—

AW:

Athens, Texas.

LU:

Uh-huh, Athens, Texas, yes.

AW:

Just to clarify.

JH:

And they'd just built their house. They moved here in '39 and you arrived in '4—

LU:

'41.

JH:

—'2

LU:

'42, or that'd be February '42.

JH:

February of '43. I was born in '43.

LU:

'43, yeah.

JH:

So they hadn't really been here all that long, themselves, although they'd been out here since '27 or whatever—Granddaddy had, working.

LU:

But they—the only thing—and in those days you didn't put your feet down on the ground after you'd had a baby—anywhere else, but when I got here—I mean all my friends were being waited on hand and foot and all this stuff—and oh, Bob—

JH:

—Hand

LU:

—Hand was the doctor, the OB, and the new theory was to get you up immediately, you know, I mean seven days I think it was.

AW:

So you didn't even get a rest out of all that.

LU:

No, no, and then when I was over—everybody wanted to come see the baby, of course. It was like everybody town came in to see you, and of course, I was—you'd throw up your bottle or whatever, and that was later, though, because I was holding court in the guest room downstairs when I first got home, and then, after I don't know how long, I guess it was okay for me to walk upstairs after so many—they still had that rule, but can you imagine all that? Now they get them up in two days, I think.

AW:

Yeah. So what was the house—which house?

LU:

It was their new house here on—

JH:

The one on Nineteenth.

AW:

The one on Nineteenth. I wanted to make sure that I knew that that was it.

LU:

Oh yeah, they built that house.

AW:

You know, growing up here as I did, that house was like—it was sort of part of the fabric of this place. Everybody knew that house, and it was just—

JH:

It's very embarrassing if it was your grandparents' house.

LU:

And it was a lovely home.

JH:

I went to Matthews. I didn't want anybody to know that was my—

AW:

Really?

JH:

No.

AW:

Why?

JH:

Because it was two-story.

AW:

Yeah, two-story and it's imposing.

JH:

Fancy looking, yes.

AW:

Yeah, well, it's very—it has presence, you know, and there were other houses along Nineteenth that were big, but they didn't—that one just commanded your attention, you know. We always liked it.

LU:

Yeah, it was, and it was always beautiful because Minnie had those flowers out in front. You know flowers—we didn't have flowers out here in those years, really and truly. Whatever flowers you had were—

JH:

She brought geraniums.

AW:

We were pretty proud to have a tree, and usually that was a mimosa or something that wasn't really much of a tree to start with.

LU:

Right, but if people had flowers, they were in the backyard. She did all those—that whole bed in front of there was full of geraniums. So that was wonderful. They would come in, as I said, and I just wasn't used to all that stuff—having all that company, and you know—

JH:

Having to clean up after me.

LU:

But I did have—I had a nurse at the hospital, too, by golly. Imagine that. Her name was Miss Hopkins, which was wonderful, and she made me put my makeup on. She'd come in and she'd say—she wouldn't let me—I never was in my—imagine, my mother-in-law was here for me. My mother—it didn't occur to my mother to come. I might say I've carried that on myself.

JH:

That's a family tradition.

AW:

Well, when our son was born we lived in Colorado and both mothers came up.

LU:

That would drive me crazy.

AW:

Well, I was going to say, I think—from our point of view it was like—I remember—I mean, she was glad they were there when Ian was born, but it was like—

JH:

Exactly when are you leaving?

AW:

Yeah, when are you leaving? We've got to get a routine going here.

JH:

My mother did the nicest thing when my first child was born. We were living in New York, and she didn't come, but she sent Clara. Clara was the best thing that ever happened, because I would never have let mother clean the bathroom or clean up the kitchen or go to the grocery store—any of the things that needed to be done—and Clara went and did everything, and everybody she ran into tried to hire her. We sent her—one of the nicest things Jack ever did—he sent her to see *Hello, Dolly!* with—I started to say Pearl Bailey—

LU:

Now speak up, because—

JH:

Was Pearl Bailey who was in “Hello, Dolly!?”

AW:

Oh, I always think of—

LU:

No, it was—

JH:

No, that's too long ago.

AW:

Right, I think of Carol Channing.

JH:

Yeah, but this was a black singer.

AW:

Oh, so that would have been—

JH:

And it was '68, so who would that be?

LU:

Hello, Dolly! had a black woman?

JH:

Uh-huh, they had a period when the cast and *Dolly* was black, and it was when Clara was there, and Jack bought her a ticket on Broadway. She had never seen a play, she had never been to a musical, she'd never been to Broadway, and I guess he took her, because I bet she didn't go on the subway. We lived north of Harlem, so—

AW:

Oh did you?

JH:

Yeah, so I'm pretty sure he must have taken her to the theater.

AW:

Were you there for medical school, or—?

JH:
Residency.

AW:
At New York Hospital?

JH:
Columbia.

AW:
Columbia. So you were on—Columbia's a great school, but it's in a—you have to go through a bad part of town to get to it, as I remember.

JH:
Well, Columbia University is at 110th Columbia University Medical Center is at 168th, and we lived on 186th, so it was an interesting subway ride to come see us.

AW:
Yeah, I'll bet.

JH:
Anyway, this is not my story. It's yours.

AW:
No, no, this is family.

JH:
It's the family tradition of mother not showing up, I benefited from greatly. So, then you had a whole bunch more children after Daddy came home.

AW:
Well, so, he doesn't get back till '45, I guess, after the war is over.

LU:
Right, Christmas '45, and we went to—we made the mistake, in a way—we went to Athens, and they had a lake house, and we decided to have—that's where Harris wanted to go when he came home—wanted us to go—and that's where he met his daughter, and had the—I was afraid he was going to have to spank her, because you know, I had done everything I could do. I had even spanked her and it didn't work, and I thought, This is a dreadful thing to make him do, but he

didn't have to spank her. He just told her "No," and she never got out of that bed after that. It was wonderful.

JH:

I knew who the boss was. I didn't forget it, either.

LU:

We stayed about two weeks, and that was a bad idea because everybody came to visit.

AW:

So you—I don't know if you started out a gracious host, but you had to become one pretty quickly, didn't you?

LU:

Absolutely. Yeah.

AW:

Well so you get back to Lubbock, he's out of the military, and you have a family.

LU:

He wasn't quite out of the—got out in January—

AW:

Well, the war is over, so—

LU:

—so we, yeah, and then we came out here in January, and we couldn't find a place to live, of course. We had a friend, Rosemary Holcomb—Rosemary Leaverton she was—and I had—as you said, when I—I really got to know all the—everybody here was so wonderful to me, and we—I learned how to play poker out here.

AW:

Did you learn well?

JH:

Cultural shock.

LU:

I did. You know, I have a good poker face, and I did—and of course we played for matchsticks.

JH:

And she is a competitor.

LU:

So we had fun, and there were only a couple of men left. Paul Graham was left, and one other man, and everybody else's husbands were gone in the war, so it was mostly women, and as I said, they were all friends anyway, and the ones I didn't know, you know, you soon knew. But it was fun. It really was fun.

JH:

So they rented the ugliest house in town when Daddy got back, and it's still there, and it's still the ugliest house in town.

AW:

Really, where is it?

JH:

Thirtieth and W, kind of over that—

LU:

I used to know the number of it, 310-something—

AW:

Well thirty-one would be—

JH:

Thirty-First, wouldn't it?

AW:

Yeah, if it was on north-south on W, yeah.

JH:

It wasn't on W, though, it was—

LU:

No, it was—this way—

JH:

It must have been 210-something, Mom.

LU:

You shouldn't say that, because this is for posterity, and we got it from—

JH:

I said that once, and mother said, "That's who I rented it from," so I shouldn't say that again, but it is the ugliest house in town.

AW:

Well it's—you know, the first house my wife and I rented after we got married was at Twenty-Fifth and T, so just—

JH:

Same neighborhood, but it can't be as ugly as this one.

AW:

No, actually it was kind of quite a cute house. We were so excited it had a fireplace, and we'd grown up—you know, there's no forest here where you get trees—

LU:

And they never had a fireplace in here.

AW:

Right, and then we get to this house with a fireplace, and it was one of those wretched gas logs. We were so disappointed.

LU:

I was going to say, we had one of those.

AW:

Well actually, now that I'm older, I think that's a great fireplace to have—no wood, no ashes, and it was warm.

JH:

Yeah, you get the effect.

AW:

Well culturally, other than poker parties, what—

LU:

There wasn't anything.

AW:

There wasn't any culture here, I'll bet.

LU:

I guess some people would dispute that, but at the—but of course, you know, Andy, if you're in a college town—no matter what kind of college town, I guess—it would be different. Tech was wonderful, and there was a very close town-gown associate—

AW:

Oh, there was?

LU:

Oh yes, it was wonderful. Actually, we do—

AW:

You know, before the war it was quite the opposite. There was a faction in town that wanted to fire all the professors, and—you know, there was a real period in Texas Tech history that was very contentious between the community leaders and the college.

LU:

Really?

AW:

Yeah, in the 1930s.

JH:

How odd, because they had to fight so hard to get it from the neighboring community.

AW:

I know, it's quite—exactly, but it was—when you read Lawrence Graves' book about the history of Lubbock—that first book, the big thick one that's so good—oh, it's a great book; it's really well done—there's a chapter in there that's really quite interesting.

JH:

Really?

AW:

Yeah, it'd be worth looking at—so it's interesting to hear you say that 1945, that there was a close connection.

LU:

There was a very close connection, and the Underwoods were very close to all the people out there. I belonged to a—what was the name of it? But it was AAUW Study Club—and so half of the people in it were the university people—teachers and people that—wives of teachers. What was that wonderful couple that lived on—across from Mary Katherine—Ms. Brewer?

JH:

Oh, Brewer—Mary Louise Brewer.

LU:

Yes, Mary Louise Brewer. Gosh, that was a wonderful thing—and you were over there. Jane was one of those students that—where they watched them all day—watched them while they were there.

JH:

I was one of the babies in that house.

AW:

Really?

JH:

Yeah.

AW:

My goodness.

LU:

It was that house—I just read about that house, something—

JH:

The heritage society did a tour of it, and Ollie is going to do one in the fall.

LU:

Yeah, it's still there and everything.

JH:

Still there.

AW:

So do you remember it?

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JH:

I don't trust mirrors. I think—you know, in an airplane I'm just not convinced that those pilots are not looking in that bathroom, because somehow in that house they could watch us, and I don't know how I knew it, but—

LU:

They did. There was a whole long corridor that—and they did, they watched them all.

AW:

How spooky.

JH:

Isn't that creepy?

AW:

It is very creepy.

JH:

Yeah. I don't like that stuff.

LU:

But they—yeah, they kept records on you, and—

AW:

You were experiments.

LU:

Not that they ever shared them with us. They didn't share them with us, and I'm sure they didn't keep names or anything like that afterwards.

AW:

I don't know. I wouldn't be too sure about that.

JH:

I wouldn't either. Well you also were part of the museum. You did stuff with the museum.

LU:

No, I—I was late to the museum—well, '50 —1950. We really got—I did after that, but—I remember the theater more than anything.

AW:

Now was that Lubbock Little Theater?

LU:

Yeah, it was, and see, my sisters were both big in the little theater in Dallas, and there was a fabulous famous man in Dallas there with that theater. I don't know who it was now, but—

AW:

Yeah, I don't either.

JH:

You did have a few babies in those years.

LU:

Yeah, Jane pointed out to me one time—she made me a—because I really did—I'd forgotten—I just wondered, “Why can't I remember that or do this?” and she put down what age and what was going on—you know, what baby was doing—or how many kids I had.

JH:

I think this came up because when I was in—a freshman in college at Mount Vernon—I had a friend from Fort Worth, and we had a bet about whose mother would be the last one to write us a letter, and so I gave her unmitigated hell about never—I won the bet. It was late spring, I think, before I was getting ready to come home before I heard from my mom. So she felt bad about it, and I said, “Okay, Mom, when I was eighteen you had a twelve-year-old” —no, wait a minute—if I was eighteen, Gwinnie was fourteen, Busty was twelve, the twins were eight, and Mary was four, so she had a few other things that went on when—how would—she probably didn't know I was gone, except there was nobody to drive anyone. It was definitely a busy time of her life, but in that time period she still did a whole lot of other things—and of us did little theater stuff. We all performed—except for Busty, who popped corn. We all did that, and we all were in some kind of music stuff. I had to take piano at [inaudible center?] (2:20:45), and I hated that—[inaudible] (2:20:46)

AW:

So were you sent into this, or did you volunteer for it? Did you look forward to it?

JH:

You know, it's funny, I can still dream about not knowing my lines. I'm not real outgoing that way. It's not my absolute nature to do it, but I did it a lot. I did it in high school. It was kind of one of those things people did, and we always had—once we moved into the house on Seventeenth and Toledo in 1950—it was the past paved road in town, and as soon as the house

was—they moved from Thirtieth to Sixteenth, they lived right by Saint Paul's, and then built this house. So as soon as there was enough house that they could lock the door, the roof was on, there was a kitchen and a basement, and that was it—and five of us and a dog.

AW:

And you moved in?

JH:

Mother and Dad and Gwen and Busty and I lived in one bedroom.

LU:

He moved me in on Christmas Eve! Had a trunk and a Christmas tree with all the—we wouldn't have lights because the house in Athens had burned because of the Christmas lights, so we had all those streamers that kids would get back—

JH:

I loved those streamers. I still don't like all that other stuff.

AW:

Me too.

LU:

That's a story, too, about trying to rent—there just weren't many houses here, and after we had to get out of the little ugly house—she's so—I was very fond of that house. We finally cut bait—it looked pretty good, I thought. But it was a tee-ninchy little thing, but then we had to move—

JH:

It was two bedrooms and three children.

LU:

No, just two—

JH:

Well, yeah, there were only two of us there. Busty was born on Sixteenth.

LU:

But they were like this—the rooms were out there. The living room and the kitchen were one, except we had a halfway thing, you know, here that divided the—you know, it was a postage stamp, but it was fine until we needed more space. Then we moved over there, rented it—the—what were their names? They rented it all during the war for \$40 a month. It was caught on—whatever it was—and we had to pay a good deal more by that time, they'd lifted it. But it was

one of those shotguns, and you walk in the living room and the kitchen was there, then the bedroom was here—and one bedroom behind with the bathroom in between, and Harris—what was I going to say to you about that? He brought me plastic—they used plastic—great big ole pieces of plastic that were rolled up. They were fabulous things that they used at the compress. He brought that stuff to me and he made me a little—made us—there was a porch on that little house—that rent house—and he fixed it. He stapled it somehow and made a playroom for those kids, but it had one disadvantage. You had to get in and out of it through our bedroom window—and he brought a great huge old dog home from the compress who lived with—who was supposed to be an outside dog, and I'd never been around any—well, I guess I had but I'd never lived with a dog that was in the house.

JH:

He was an Irish Setter.

LU:

Yeah, but this was a huge thing, not just a dog-dog. Anyway, that—so he could jump through that window, too. It was too funny. We were just three doors from the Episcopal church. It's one of those little houses over there. They took the plastic away, they're back to just having a useless porch. Oh, it worked out all right, except we lived there a whole lot—really more years than I had planned and he planned. We tried to—Miriam Green has always been a character, but I really liked her, and she lived in Dallas, too, you know, and you'd always see her—we always saw her coming into the symphony or the opera, you know, and she used to have green hair or some something different. Anyway, she was just gorgeous, and I'd see her out at Brookhollow all the time. So she had a house on Nineteenth street, you know, the house that has the back door and the front door or something, you know, that's there on the corner of—

JH:

Canton or Boston—

LU:

It's close to where the Krueger house is.

AW:

Yeah.

LU:

It's one of those old houses.

JH:

It's kind of Tudor, isn't it?

LU:

Yeah.

AW:

Is it Tudor or the one that's right on Boston, the two-story?

JH:

No, that's the Chalk's house.

LU:

It's a two-story, yeah.

JH:

It is a two-story, but this one's a Tudor, not—the Chalks were on Boston, and then the Kruegers and then the next house is Canton, and I think that might be her.

LU:

Oh yeah, the Chalks' house—

AW:

Is it—?

JH:

I think it's Tudor.

AW:

The other one I'm thinking about is on the west. It's a prairie revival with the big—

LU:

There are two Tudor houses.

AW:

—porches that I always—and you can see the—because it's on the corner and you can see a side door and a front door.

LU:

No, this house was built backwards. The front door—to make fun of it—but it's—the back—was okay with me. But I've never been in it, but it looks like a nice big house. So anyway, and she'd say "Oh, darling." I found out she had a house, and Katherine Graham was kin to her somehow out here, and I was a good friend of Katherine's, and she was telling me, "Just go ask her. She

never comes out—it's just once in a blue moon she comes out," so she said—I finally got up the nerve to ask her, and she said, "Oh yes, darling, oh darling, yes, be glad for you to come," so then she never came out, and she didn't come out. Finally, I don't know how I finally got—it was months later, anyway. Then, of course, I was getting bigger and bigger with Busty. But anyway, we finally, after a long, long time, she agreed to have us—she came out and we went in it, and I've never been so shocked. It's a little bitty living room—you walk in that back door and go in the living room—and then there's a dining room there, and upstairs it was a tight little—one, two—I think—they had to have had three bedrooms, but I don't know. One room was where—she had a son and he died, and of course it was reserved for him, anyway. She would have reserved that for one, and I don't know about the other one, if they even had one. Maybe they had one downstairs, I don't know. She was always entertaining, though. So we sat down in her bedroom—she had a little table there and we sat down and talked things over, and she said, well, it would be lovely for us to have it, but we had taken a cook, but the cook—she was a party cook—and—

AW:

So no ham and eggs.

JH:

No breakfast or dinner, just entertaining.

LU:

No, but—I've forgotten what it was about her—that she couldn't do three meals a day by any means, but we'd have to take her.

AW:

She came with the house?

LU:

She came with the house—and oh, by the way, she had so-and-so that drove her, but said she wouldn't think it would be very wise to let the kids with him because he didn't really see very well and he might have a wreck. Then she wanted five hundred dollars a month or something. Harris was making two, probably. Anyway, we couldn't get out of there fast enough. It's a laugh—a hoot, I'm telling you.

AW:

Oh, that's great.

LU:

So we went back and we lived in that house with three—in a postage stamp and one bathroom, and it had a great big—one of those—

JH:

Floor heaters.

LU:

—floor heaters right there, right in front of the bathroom. You get—

AW:

Yeah, because you had to have it in the center of the house because that's—yeah, we had one—

LU:

You had one.

AW:

Well, we built—my father worked—he wasn't in the cotton compress business, but he was with Paymaster Cotton Oil Mill, and so when they moved from Slaton to Lubbock we moved with them. So we had the same thing. We had to build a house at Fifty-Second and Avenue D.

JH:

Avenue D? The compress is at Avenue C.

AW:

Well this is—in the fifties this was a brand new neighborhood. It was all GI Bill houses, and we lived there two years, at least—maybe three—before they paved the streets, because they just couldn't get around to them fast enough, but we had one of those little two-bedroom, one-bath, a little kitchenette, and a little living room, and had a big heater right in the middle. The one thing you learned was not to stand on it too long in the winter, and goodness help you if you sat down on it and it went off.

LU:

Well that was what happened to Gwen; she did.

JH:

We were acting out—I was the horse and she didn't have her diaper on, and I galloped over the heater and she fell and waffled her fanny—just burned a brand on her back. I still feel guilty; I didn't mean to.

AW:

Well, it must have been one of my brothers that got burned, because I didn't, but we knew not to do that after that. So I know those things, yeah, and not only that, it meant that—that was a hole that went down into your—sort of that sub—it wasn't a basement; we didn't have basements—but that crawlspace, and so when you'd have a big rain and all kinds of bugs would come out of that in the summertime.

LU:

I don't remember that part.

AW:

Oh yeah, because it was just like an open door, you know. Yeah, no, I don't have very fond memories of those things because they were only warm in one spot, and that was standing right on it, and the whole rest of the house was—

JH:

The worst thing we did, and it was the most—I still remember how much fun it was.

LU:

I know what you're going to say.

JH:

It was Busty's fault. He was in a crib and he must have—but the bedroom had wallpaper, and we peeled the wallpaper off. Can you imagine a renthouse that we had peeled the wallpaper?

AW:

Oh yeah.

JH:

In our bedroom we did it. We did it behind the crib. Maybe we just did it behind the crib to blame it all on—knowing Gwen and I, we probably did.

AW:

My brother would write his name on the back of the door that normally would stay open, and so—and he was always surprised not only when he was caught, but they figured out who had done it. It was his own name. We always enjoyed that.

JH:

My older son was smarter than that. He wrote Robert's name, but he wrote it—he could write and Robert couldn't, and the "R" was backwards.

AW:

Well, you know, we can do a lot more of these stories, but when was the first time that you actually volunteered and got involved in the arts scene here in Lubbock? Was it right at the beginning?

LU:

Well, no, because I wasn't—

AW:

All these kids.

LU:

See, I was really not in—the visual arts really was not—I loved them, and I had been—my lordy, I had been to all the museums and—

AW:

Well, and I'm just looking at all these paintings, and—

LU:

Yeah, and all that, but I mean I really wasn't that—theatre was—theatre and the music were the things that really got me, and ballet—of course, I took ballet under ole what's—Kozlov—in Dallas, and that—so I really loved it, but of course he used—everybody has a story, I guess, of where they beat on you with a cane; well, they do do it. But the ballet here was so bad. You know, it was—

AW:

I didn't even know we had ballet.

LU:

I don't think—maybe you didn't have it at first, until—what's—

JH:

Mr. Band?

AW:

Mr. Bandzevicius? Yes, I took—I was in the inaugural group of the Belles and Beaux—

JH:

Oh dear.

AW:

Yes, I'm a legacy. I'm the first class. We learned to tango and foxtrot—of course, this was at the time when the twist and the hully gully were all popular, and here we were, learning to do the foxtrot. That didn't suit us very well.

JH:

One of the things she did, though, when we were little is we could always do make-believe anything. So we could take all the yard furniture and build castles. We could take all the blankets in the house and make forts, you know, and we always did performances.

AW:

That's really great.

JH:

Like when I waffled Gwinnie's fanny and I was a horse. But there as a lot of that going on in the house.

LU:

And they taped it.

AW:

Yeah—and Our Gang, you know, "Let's have a play."

JH:

Exactly.

LU:

Yeah, and when the tape thing came out, y'all had—you used—

JH:

Oh yeah, we had a radio program.

LU:

And you always had a fantastic—after we got into seventeen, we always had a fantastic—

JH:

Stereo?

LU:

—music, the—I was thinking it turned the records for us, but it didn't—

AW:

Like a Hi-Fi set with a stereo?

JH:

It wasn't a—it was before stereo.

LU:

And I'm sure mother gave it to us, I'm sure, but—and it went all over the house. I didn't do that after we—

AW:

That's pretty unusual.

LU:

I didn't do it over here because the help couldn't stand it. They'd turn it off everywhere—and at the other house whenever I had help. I have it here and it goes to the yards, but no, I don't have it all over the—and upstairs, I have one that goes into—but anyway. Those things are all—but really and truly, I didn't get into the visual art, really, until having Gwen go to Tech. She was in the art department. Well, I mean, but before that.

AW:

Well, and when I said “arts” I meant just generally, not just visual. For instance, one of the things about Lubbock is that we've had community musical groups of one kind or another for really, quite a long time for a small city. We had a symphony with Bill Harrod pretty early on, and we had the Lubbock Quartet, and gospel people like that in the thirties and forties, and so I'm kind of wondering what was that life like when you—?

LU:

Well that—I will be honest, and I just—like the ballet, when it did perform, I never could get interested in it—you know, when it's not really good? I'm sorry, but that was the way I felt about the symphony.

AW:

That's how those of us growing up here felt.

LU:

My mother made me go to the symphony and all, and I can remember sitting there, and I'd have to find something like the drum or something to occupy my mind while I was there because it was hard for me just to sit all the time. I loved opera. I always loved opera, and Mother was kind of—she was one of the—oh, what do you call them? They put up some money to—

AW:

Patron—an angel?

LU:

For the—to bring the Met to Dallas, before they even had their own, and then she was very involved with all that. But all those people, you know, I was always around the musicians from Hockaday. She'd invite the pianist that taught music at Hockaday, for instance, to come to the house. We always had a piano, and she—the minute I got a house big enough—she gave each one of us kids a piano, which she went and sat and played and picked out.

AW:

Oh, so this is not only a gift, but it's a—she knew whether she liked it.

LU:

She knew what she was—

JH:

But you all had music at parties and stuff, and you had crazy creative parties.

LU:

We did.

JH:

They would cover the basement with butcher paper, and then draw scenes that looked like Paris.

AW:

Oh really?

LU:

We stole that idea from the *Columbo*—that's what they did—

JH:

From the ship?

LU:

That was the most fun ship that we was ever on. It was a little bitty Italian ship, and they'd pull the things down, and one night it'd be Paris and one night it'd be Italy, one night it'd be something else. One night we'd have a contest. They'd give you the hats, but there were twelve—and we were all—I've got a cute picture of all of us in that—Billie Bob and me in those hats.

JH:

Then you did things like kid parties, and you'd have to climb through the jungle gym to get into the party.

AW:

Oh, that's very cool.

LU:

We had—well, it was a baby party. It was a children's party or something.

AW:

I was—you know, I grew up here, and I don't remember going to cool parties like that. You had to have been a trendsetter in that. I don't know of anybody else who was doing that sort of thing. Am I accurate?

LU:

Maybe so.

JH:

Well, their crowd did it, because I remember pictures from Billie Bob's where one of the guys had on the—

LU:

Oh, that was the South Pacific thing.

AW:

Now this is Billie Bob—?

JH:

Murphey.

LU:

Jones. Do you remember Hub Jones?

JH:

The car dealer?

AW:

Oh yeah.

JH:

That was her daddy.

LU:

Well that was their gorgeous—she was a gorgeous brunette with a—had a great big—her hair was slicked back and she was very—

AW:

I don't think I ever knew her.

LU:

Then Betty Boren was her sister—Betty Jones. So yeah, we'd all—we went on the train car to New York that time, you know, and we went—that was to—we went to see all the—I don't know what year it was, but we went to see all the plays. It was when *South Pacific* came out. That's what year that was. So when we came home, of course, that was a perfect—

JH:

Had to have a *South Pacific* party.

LU:

Yeah, and they—we all—parties were creative, they really were.

JH:

You had to make your own.

LU:

We've had treasure hunts, we had—Marjorie and John Reed lived here. He was the head of Santa Fe Railroad when he grew up, but he was on his way up, and his family—his mother—he was a Shedd. His mother was a Shedd—you know that—

JH:

The Shedd Aquarium in Chicago.

AW:

Oh wow.

LU:

He became the head of Santa Fe Railroad—president and stuff. So anyway, they were—yes, we had to make our own fun.

JH:

And they always had music, and I'll jump way ahead to when my sister Amy got married and they said—well, there were three weddings in a row. David married in August, Amy married in October, and Mary wanted to marry in March, and so the sweet, compliant one, Amy, said—they said, "Well, why don't you not have a big wedding. Just have family, and then on your first anniversary we'll give you a big party." That seemed like an okay idea, so they had this wonderful wedding affair, and everybody came dressed as either in your wedding clothes, if you could still get in them, or you could come dressed as your spouse—or if he was a louse, you could come dressed as you wish he had been. So people came in these wonderful—they had these kinds of crazy parties all the time.

AW:

That's terrific.

JH:

So their—do you know who the band was?

AW:

No.

JH:

None of us remember this, and about ten years ago we discovered who the band was. The guys at the country club took Mother and Daddy down to Stubbs to listen to some bands and see who they might want. They hired Stevie Ray Vaughn. Can you believe this? And we didn't know who he was.

AW:

Then, nobody did.

JH:

All I remembered is somebody fell off the—got so drunk they fell off the bandstand. So they always—these were before everybody got famous, but they always had these wonderful crazy—

LU:

That was on the tennis court. We had so much fun. We had—it was the circus? What was the theme, though—you all helped make the column.

JH:

Oh, no, that's the other one. That was when Shelly Underwood got married and we had a Zodiac party.

LU:

Yeah, that was a Zodiac party. I remember that.

AW:

That sounds very sixties.

JH:

Probably was.

LU:

That was with the Werners. We had that with the Werners. They moved to next door.

JH:

So all this is—you know, there wasn't a lot of—there weren't galleries. There weren't many theaters, but it wasn't not going on.

LU:

But I will say this, that I always, always took audited courses at Tech, and when Gwen was at school there, then—and Harris was always good about—because other men were not—about anything like this, but he was great about it. We weren't on the board of the little theater, but he was interested in it, and we were on the advisory board. We were—because well, heck, I didn't have time to do anything anyway, except—this was just because we were all doing things together. Also, then, we got involved with all the—that powerhouse of those teachers out there—Paul Hanna, by the way, you know, he died.

AW:

Yeah, just—

JH:

Oh, and I forgot to go to his funeral. I meant to and I forgot to go.

AW:

Well I didn't find out about it until after it was all over with. I don't know how I missed it.

LU:

Yeah, and then I met somebody last night at that art thing, and she said that she does something for—she said, “Your kitchen out at the church is going to be fabulous,” she was really bragging on you.

JH:

Oh good.

LU:

Yeah, but she said that he—that very few people came, and I'm sure that's true.

JH:

I'm sorry. I can't believe I forgot to go.

AW:

Well, I mean a lot of us just didn't even know until it was after—

JH:

I didn't see it in the paper. Mother sent me the obituary or I wouldn't have seen it.

AW:

I think the obituary came out after the service, if I remember right.

LU:

Oh really?

JH:

No, there was one before, because—

AW:

Oh, well it may have been a short one, but there was a longer one—

JH:

A real one?

AW:

Yeah, a longer one afterwards, and that's when I was—

JH:

Yeah, I'm so sorry about that.

AW:

Well, you know, the Little Theatre in Lubbock, there in those years, was really pretty good.

LU:

It was, and let me tell you something. We had—talk about town and gown—the theatre department at Tech has always been fabulous, and they had the most wonderful—golly, they've had two that I—I can't remember their names—was one Shultz?

AW:

Shultz?

LU:

Shultz and somebody else was an absolute—of course, our wonderful, wonderful George Sorenson, oh my gosh—I mean superior, superior—

JH:

And Miss Cobb at the Little Theatre was wonderful.

LU:

And see, she was a war bride, and came from the Abbey Theatre in Ireland.

AW:

Yeah, and that was when you had Barry Corbin and G. W. Bailey and a whole group of students—

LU:

And the two little ones did it under him—both— isn't that awful, I don't even remember anything about them being over there, but they were in plays.

JH:

Of course, they were young men at that point.

AW:

Yeah. Well, Barry has told me that they just—they lived over there because they—you know, at

the university, everybody gets to be in something, and that's because you're taking courses—and he said, “Well we just couldn't get enough time on the board, so we went—we made sure that we were over there, and whatever they wanted us to do, there we were, because we wanted to—”

LU:

Well, you know there was a period—yeah, because that's what's disappointed me so. We were so close to all those good things—you know, everything—and Tech was bringing all these wonderful things—Linda Donahue brought—what was that—Night Broker or something?

What'd they call that?

AW:

Yeah—I'll think of it in a minute.

LU:

But anyways, she always brought—

JH:

The Rabbi?

LU:

The Rabbi, we didn't have—and you won't believe it, but there weren't any art books. I had whatever we had because my mother had—she gave me so many and so forth, but there weren't any. There really weren't.

JH:

And Louise from Floydada—Louise—her—the speaker series that that family brought.

LU:

Oh, the Wilson—

JH:

Wilson? Wilsons.

LU:

Yeah, they brought the best preachers here—I mean really outstanding.

AW:

Well the only art gallery in town was at an office supply store.

JH:

That's right, Baker Company.

LU:

That's right.

AW:

People are really shocked when they—you know, no one thinks about that.

LU:

I know it, we were talking about—Isabelle was here with Sally Monday night, and we were talking about that, and she was trying to remember who all the people were that helped with the arts. One of them, of course, was the Baker Company—but it was all cowboy stuff. I didn't say that out loud, but—

AW:

Yeah, no, it was pretty much—

JH:

And the museum was, too, in the beginning.

AW:

Oh, was it?

LU:

It was.

JH:

Yeah, a lot of their stuff—she was on the early acquisitions committee, and—

AW:

Yeah, you know, as a young person I didn't really pay that much attention to the museum. We knew the rotunda, and—my mother had gotten to—my mother was a painter, and she got to go watch—

JH:

Peter Hurd?

AW:

—Peter Hurd do some of that, and she was—oh, she was—

JH:

Oh, really? Oh, how fun.

LU:

Oh, yeah, we were talking about Peter Hurd last night.

AW:

Yeah, she was just so ecstatic about that, you know, getting to watch some of that—not like she was going to go do frescoes herself, you know.

LU:

Well there were a few people—like Miss Lawrence taught—I mean was in her—Gwen went there. Do you remember her or anything? She was a—

AW:

Yeah, I remember her name. Who I remember teaching was Mac Carrow.

LU:

I don't remember her, but Connie—

JH:

Martin.

LU:

Yes, and I took drawing from her.

AW:

Oh, did you?

LU:

Yes, but I did it at home, which was a terrible idea.

AW:

She was terrific.

LU:

Oh, she was. She was terrific. And Louise Maedgen came and she taught us drawing. She was so generous, she gave us all her tips, and the trick about doing things from far—

JH:

Perspective?

LU:

Yeah, perspective. She just was wonderful. Oh, she was just fabulous.

JH:

She was a fabulous person.

LU:

All those things, I was involved in them, but it—I really didn't go do anything. I would say I did the—Sherry Column was the first time that I really ever went out—really involved—and that was so much fun because it was by invitation. What was that guy's name, Jane?

JH:

Smith.

LU:

Yes, Smith. Bud Smith, and he was in our—we went to different churches, but we—because I was an Episcopalian, and Harris was a Presbyterian, so we avoided those two because they were fighting over us.

AW:

So you had to be Methodist, is that—?

LU:

So we tried everything. We didn't try the Methodist, but we did try several others, but we finally—I thought “Oh well,” the Underwoods were real Presbyterians and really involved, so I said, “Okay.”

AW:

Cumberlands, or Missouri?

LU:

No, First Pres.

AW:

All my family were Cumberlands.

JH:

Really?

AW:

Yeah, in fact one of my grandads Wilkinsons' nephews was the editor of their national publication—lived in Nashville or Cumberland, Tennessee, by the gap. So they were pretty dyed-in-the-wool.

JH:

Yeah, that's pretty—you don't get much more Presbyterian than that. That's cool.

AW:

Well is Underwood a Scots' name?

LU:

Underwood?

AW:

Yeah, I wonder, because you know, the Wilkinsons, all of us were Scots-Irish, and that's, of course, the Presbyterians.

LU:

Yeah, and they were—

JH:

I think we don't know more than Alabama.

LU:

What was I going to tell you about that?

AW:

Well let me ask a question while you're thinking about that. Of course, that'll ruin your thoughts to ask. I've done some interviews with Pat Krahn, and she was telling me about she and Glenna Goodacre, who shared a studio—

LU:

I loved her.

AW:

Yeah—and the two of them had studio space together, and one of the things that was interesting in listening to her talk about her career, and then some about Glenna's was how difficult it was for women to be in the arts, except for just as sort of a pastime, like bridge club, or whatever.

LU:

Oh, yes.

AW:

And so, was—and I know what a champion you've been for not just women, but for anybody who wants to be in the arts—was that something you picked up on right away in Lubbock in those years?

LU:

Oh, absolutely. Yes, and I think—yeah—it wasn't just real easy for me to be out here in so many ways.

AW:

Yeah, because you came from a family with—first of all, this—look like a centerfold full of beautiful women, and all of you strong women, and—

LU:

Strong, every—

AW:

And your father dies young, and so all of you still operate together, so this must have been somewhat of a—

LU:

It was. Yes, and it's—yeah, and of course, that was the era. Where did—I saw something on TV the other night that just explained it so well, but you know—and I came from a family where everybody revered my mother. My father put her up on—but he didn't—I mean she was doing things since she was young, and so she ruled the roost because she had to because he was gone all the time. But when I came out here, and I remember Harris telling me, he says, "It's going to be a little different out here," but he was always different.

AW:

Yeah, I was just going to ask about that, because it sounds to me like—and from what I know of him myself—that he wasn't cut from that "good ole boy" mold.

LU:

No, he wasn't.

AW:

I guess that's why you picked him.

LU:

He picked me because he liked an independent woman, and then it was kind of a shock to me to think—because that's the absolute truth, men are—

JH:

And his father was. Granddaddy was—

LU:

Granddaddy was—

JH:

I mean Minnie was really strong, and she was the power behind the throne.

LU:

She was the backbone in everything—

JH:

—but he was the guy who was out there. She wouldn't have made a public statement for anything. So for Daddy to tell Mother "Don't tell your opinions, you crazy Republican."

LU:

Oh, I used—that was what was so much fun. I always—I mean he talked to me. We'd argue all the time, and I knew who really was the one that was the solid one—seemed to me—

JH:

You're talking about Granddaddy. You and Granddaddy.

LU:

Granddaddy, he got all these accolades and all this stuff, you know, when she didn't care one whit about all that stuff. So she was—

JH:

And Granddaddy liked mother because where everybody else would hide their cigarettes, she'd suddenly be sitting there with an ashtray with four or five cigarettes because everybody else disappeared. So she didn't quite go along with being a demure little in-the-background kind of wife that Daddy wanted her to be.

LU:

But women in general were that way, and they still are in lots of places.

AW:

Yeah, which is sad. Well, is it all right if we call an end to it today? I'm worn out.

LU:

Yeah. I am, too.

AW:

But I'd like to—

JH:

And we're barely—

AW:

No, no, no—

LU:

You probably ought to erase that last part.

JH:

That's the longest tape recorder I ever saw.

AW:

Well, these are digital, you know, so—I'm running a little low on battery, but this is—these really do pretty well, and they record—they pick up things—

LU:

I'll kill you if it doesn't work.

AW:

Yeah, well me—that's all right, I'll commit suicide first. No, they're really very reliable, and they pick up things quite well. I'm sure it will even have picked us up when we were talking over there. It won't be quite as loud, but—

LU:

Really?

AW:

Yeah.

JH:

I was afraid the kitchen noise might be coming through.

AW:

Oh, we'd hear it in there, but that's okay. We know—I mean, this is—we want to record things as they are. I've even used these in restaurants, and you can—

JH:

My word.

LU:

Oh, really?

AW:

It's not as good, you know, restaurants are pretty noisy places.

JH:

Yeah, they are.

AW:

But the voice picks up pretty well through them. It's pretty cool. But when we get back together—and we'll talk about how to do that in just a minute—

JH:

You'd probably like for me not to be here.

AW:

No, no, no, no, this is great.

LU:

No, I've got to have you back.

AW:

This is—it's a shared story, and it's always helpful to have—

LU:

But you're a wonderful interviewer, I'll tell you. They usually just say, "Well tell me about your" —and there I am talking about youth or whatnot, but you can bring on the right—some of these things I haven't even thought about in a hundred years.

AW:

Well, but if I had a whole list of questions, you never would think about them, because you'd be trying to answer questions. You know, Hemmingway said, "Any man's life, truly told, is a novel," and I think that's true. Any person's life, if they just relayed it in a true way, it's very interesting. Then when you have someone who has an interest in their life, anyway, then it really is interesting.

JH:

And they lived in a really interesting time, and in some amazing places, and knew some astonishing people, and did some crazy things. Really, our children go "What?"

LU:

Yeah, well you think of all the—just the people that we've met, and I mean—and done things with, and—

JH:

Their announcement party, which Daddy couldn't attend because he was in the—service?

LU:

No, it wasn't the announcement party. He did get home for that.

JH:

He did? I thought that was where Eddie Marcus took you?

LU:

No, he took me to the DeGolyer House.

JH:

Wasn't that your announcement party?

LU:

No, Mother had it.

JH:

No, it was at the DeGolyer Mansion in Dallas, which is now the arboretum, and her escort was Eddie Marcus because Daddy wasn't available.

AW:

Eddie Marcus—for the tape—of Niemen Marcus, right?

LU:

Yeah, he was fabulous. I liked him.

JH:

Kind of amazing.

AW:

Yeah, it is amazing.

LU:

Oh yeah, we didn't even go through the social things, did we? That's another day.

AW:

Okay, well I've got to make a note for that, then.

LU:

It was lots of fun.

AW:

Yeah. I always like to make notes for the next interview. What I'd like to do is, I'll just send you both an email and say what's a good time for you, and we'll do just something similar to this—whatever works.

LU:

See, this is the best thing for me, if you don't mind.

AW:

No, this is perfect. This is great. I'd like to do that. I travel enough, though, that I want to make sure we have a time when I'm going to be able to be sure and be here.

LU:

We'll be gone between the—

JH:

—twenty-fourth and the fourth.

AW:

Okay, and I've got to be gone from like the twelfth of August through the end of that week. That's the middle of the week. But other than that, I'm pretty flexible, so—

JH:

I'm gone from the seventeenth to the twenty-second, too. Jack's out of town, so I'm hitting the road.

AW:

I'll just send out—what I'll do is, I'll—tomorrow, when I get back to the office, I'll send out a list of dates that might work, and—

LU:

That's the way to do it. We'll count on you.

AW:

—and you pick—if none of them work, then we'll move on to the next batch. You might think of other topics, you know, I want to—I just have already made a note—I want to hear more about the train car, you know. I've heard bits and pieces of it for a long time, but I'd like to get the whole story, and I think that would be fun. Then I'd like to hear more about the social events in Dallas and anywhere else. But then the third thing is—you know, and of course we talked this a little on the phone—is that here you are, a consumer of the arts, you know, when you're very young—which is not something I knew about until today, although I suspected it, you know, that you came from a family that had art as a part of what you did—but you go from that to raising kids and having these great parties, but then the next thing any of the rest of us know is that here is this driving force in promoting the arts in this community.

LU:

Well, I don't know why anybody would be surprised, because when you—that's the thing—I think what drives me is—that's why I'm—I just hate the fact that we've changed the mission of our—and I'm not—I hate to say it, but the director did that on her own, as far as I know—took out the availability—you know that's what—availability and affordability for the artists.

AW:

Yeah, when we turn this off we can talk about that.

LU:

Yes. But saying that we want to be the catalyst for the arts? That does not mean that much to me. It's that available—because I think it's the fact that I was around it. The thing is, I've been so lucky because in all kind of fields, even the science, you remember, how we happened to know all these fabulous people, and find out that all people who are great are great. They're all just human, just—and it's wonderful. But if you are—there was a black man on Charlie Rose the other night that was talking about the fact that what keeps the—one of the things that really keeps them down is the fact that they live around—anyway, you have to be—

JH:

Exposed?

LU:

Exposure, and he just happened to have—and now he's an author and always has been. But anyway—but that availability, to make it available so that you have the opportunity to take it or not. I had a big fight upstairs today because she does—I'm—well, I shouldn't talk about this, I guess, but I'm really, really concerned about the way they've—we have let our downtown go to pot. It looks like a deserted town. It has weeds all over the place, they haven't touched the trees—it could have been—as I was thinking, they've been there forty years. You know what a forty-year-old tree looks like that's been pruned—

AW:

Or what it ought to look like.

JH:

If it'd been fed and pruned.

LU:

Look what we would've looked like, and now—it's just pure old disrespect, to me, not to do something about keeping downtown up.

AW:

Well not only that, by not keeping it up—when was the last time you were over at, say, Eighty-Second and Milwaukee?

LU:

Oh, don't get me started on that.

AW:

We wouldn't have that strip shopping center world if we had a real downtown.

LU:

Exactly, and you know what they're doing tomorrow? They're going to vote on two different place—hundreds of acres, more, south—that are south of what, 130th or something? We haven't even gotten to that place yet. All right, there's another one over here. Rather than think about what I was going to do today, that's what—I'm sorry, but—

AW:

No, that's fine.

LU:

I didn't write—

JH:

Good luck she didn't have time to think about you coming.

LU:

Yeah, so—well I didn't. I really wanted to think about back over my life, and see some of the—he gave me some clues—

AW:

Well you're doing perfect, so—

LU:

Yeah, well you here was just great. But I'm so mad about that, and the idea of doing a golf range—here we are in this drought, and they plan to—and yet they closed all of the public swimming pools.

JH:

When kids need exercise.

AW:

Yeah, and need a place to go to—

JH:

And need a place to hang out.

AW:

Yeah, where they can be supervised.

JH:

Exactly.

LU:

Exactly, well, that was one thing that everybody could do. Everybody could afford it, more or less, but they just took that—just yanked that whole summer out from under all those people.

JH:

And that wonderful pool in Mackenzie, it was great looking.

AW:

Oh yeah, and it was historic.

JH:

Yeah it was.

LU:

So anyway, I'm mad about those two things, and I was trying to get—because Latrelle said that she tried to—she asked—it came out in the paper, didn't it? I couldn't find the paper to back me up, so—but I thought she did. She said, "Think about your future bills," you know, that's what she was mentioning.

JH:

Fire stations and—

AW:

—and streets, you know—

JH:

—and sewers—

LU:

—streets, roads—

AW:

I live at Forty-Sixth and Joliet, in the house that my grandparents bought.

JH:

Really?

AW:

Uh-huh.

JH:

Cool.

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AW:

And when I walk now after we've had this rain, I walk down streets that are—either have potholes or they're about to have them, and where do we—do we have the money for that?

JH:

No.

AW:

No, I don't think so.

JH:

And we're crying because Cooper and Frenship are stealing our students, so we're going to go build more—take in more territory out there so more people can move out there, so the better students are all out there?

AW:

That's right.

JH:

I'm sick the tennis coach is going out there. I'm sick about it. That's going to be such a draw.

AW:

I haven't understood—

JH:

Why? Well, I understand why.

AW:

Yeah, let's—let me just say what a great afternoon, and we're going to take up more of this, so thank you Louise and Jane, and I'm going to stop the thing right now.

LU:

Thank you.

JH:

Thank you, Andy, this is wonderful.

AW:

Oh, it's fun.

LU:

I haven't slowed up enough to go back and think about all this.

AW:

That's all right. If you stop to think about it, it'll be a lot more trouble, so yeah just keep going. We'll take it up next chapter.

JH:

And besides that, you're very valuable when you write Latrelle a letter and tell her that.

AW:

That's right. A letter from Louise is an important thing.

LU:

Well, it's not going to do any good, though. See, I'm so handicapped because I don't have the skills to—I could type—I did teach—I did go to LCT to night school to learn how to type at eighty years old. But then comes the computer.

JH:

So she signs up for BASIC—and BASIC is programming.

AW:

Yeah, that's right. That's—all right, thanks.

LU:

But anyhow—but see, it took me so long, and I really think I came up with a crackerjack—I took everything that I thought of—that I was being ugly about—out of it, that would—you know, I wasn't blaming anybody, but I was saying I want them to look at that downtown. I do want them to look around them—

JH:

—and think—

LU:

—and think about it, and then for God's sakes, think about your grandchildren and your children. I had a big fight with Harriet. She said—you know, she doesn't understand stuff. I said, "Just write. I don't have time to tell them that I don't want them to vote for that stuff."

JH:

"Don't argue with me, just type it."

LU:

I spent three days on that letter.

JH:

It's a good letter.

LU:

But anyhow, what good is it going to do if it doesn't get there?

JH:

Well, it'll get there.

AW:

That's right.

LU:

They vote tomorrow.

JH:

That's all right. We'll get it to them.

AW:

Yeah, they take email.

LU:

This one thing that bothers me, I think not only do we not have good leaders, but I mean look—and oh, I'm just sick about Don Haragan leaving here.

AW:

Did Don Haragan—oh, let's talk about that.

JH:

Isn't that sad?

AW:

Yeah. I'm going to stop this so we can commiserate. Thanks.

End of Interview