

**Oral History Interview of  
Sandy Henry**

**Interviewed by: Daniel Sanchez  
September 23, 2015  
Lubbock, Texas**

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## Transcript Overview:

This interview features Sandy Henry. Sandy talks about growing up as a military child and living in different places before moving to Lubbock, Texas. Sandy married former mayor, Alan Henry, and as such, discusses her involvement in community events and functions. Furthermore, Sandy was instrumental in the founding of the Science Spectrum in Lubbock. To this end, Sandy discusses how the museum has developed and the enjoyment she has gotten from her career.

**Length of Interview:** 01:58:01

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### Keywords

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**Daniel Sanchez (DS):**

My name is Daniel Sanchez; today's date is September 23, 2015, today we are interviewing Sandy Henry at her office in Lubbock, Texas.

**Sandy Henry (SH):**

Henry.

DS:

Okay, let's go ahead and state your complete legal name again.

SH:

Cassandra Lee Henry.

DS:

Okay had a snafu there—and when and where were you born?

SH:

I was born in Tyler, Texas, in 1945 and lived there just a short while until about kindergarten, went to Mrs. Wessel's musical kindergarten. My father was in the air force, so we started our career of moving around.

DS:

What's your father's name?

SH:

My father's name is Wallace Lee Devlin, D-e-v-l-i-n, so he—

DS:

And when and where was he born?

SH:

Pardon?

DS:

Where was he born?

SH:

He was born in Hastings, Nebraska, his mom died at a very early age, about eighteen months, so he lived in Kansas actually with an uncle and aunt for a number of years until his father remarried, then they relocated to Denver, Colorado, so essentially he was pretty much raised

from middle elementary on in Denver, Colorado and went to Denver schools, graduated from Denver High there and went on to Colorado School of Mines for a year or so, and then the war called so.

DS:

Which war was he in?

SH:

World War II, he was stationed in the Pacific theatre and flew into India a lot, they used to talk about flying over the hump. Fortunately, unfortunately, had to have a number of runs over Japan, so not a pleasant experience but he flew the B—what? B-17s and all those earlier type aircrafts.

DS:

Did he ever share any stories about that?

SH:

Very few and I think as you remember from all of the television and other reporting and books and all, that generation of fellow did not enjoy talking about the war and really did not say an awful lot. I do know that he was on Tinian at the other end of the island at the time the Enola Gay was at the—where it was in secrecy on the opposite end of the island, they somehow knew something was going on but didn't exactly know what. But he was a bomber pilot, he ended up flying B-36s, and that was not his last aircraft he actually tried to switch over to jets, but by then felt like that he had an old man's body and those g-forces were pretty hard, I mean when you get up that much—but he started his career, curiously enough, at Reese Air Force Base as one of the—I think the second or so graduation class and he ended his career at Reese Air Force Base and he, transferring back here, and his was the last funeral service that was given there. So anyway he had a very distinguished career, he was a command pilot which is over two-thousand flying hours, and I remember the Daedalians which is an honorary kind of pilot's organization so—

DS:

And so when did he meet your mom?

SH:

He met my mom here in Lubbock, you know all of the fly boys would come in and have socials with the locals, and my mother had migrated from Tyler as well, from East Texas up here and my grandfather was a building contractor, he built the women's club here in Lubbock.



DS:

What was his name?

SH:

And Alan's office and his name was Joe James McLoen, M-c-L-o-e-n, and most of the work in World War II is with air bases, so they migrated this direction and he actually didn't work on Reese, but he worked on Clovis and others point west going all the way in the southwest, they're going all the way to California. He would tell some interesting stories then about being given a set of plans, you would know what it said on the set of plans you had, but you had no idea how it connected with the greater whole of what was being done and that's how bases were built in pretty much secrecy during the war. So he got pretty good at that I guess. But anyway, he built what is now Alan's office, that was a home actually for George Grey who owned a lumber company here in Lubbock, and then it was later lived in by Clifford Jones of Jones Stadium and then Dr. Hull, I think Brandon Hull owned it last before we acquired it, it was about to be torn down on the location there with the then Methodist Hospital and so my husband and I decided we were going to try to not do that and maybe, I don't know, use it for his office and so it was interesting that it was purlin beams, so it was able to be jacked up and moved, and there was a lot two blocks down, the garage had to be separated and moved back, and interestingly there had been—Brandon Hull had had an artist paint a picture of it, so he knew what it'd look like, you can go in and still see what it looked like on its original plot, but it's now the helicopter pad there at Covenant, so it's where the house was (laughter).

DS:

Yeah and I think Alan mentioned that they moved that carport, put it in the back?

SH:

Yes exactly, yeah that's right I forgot you talked him and he gave you the whole story there. But anyway, my grandfather originally built that as well.

DS:

What else did he build in town that we might recognize?

SH:

The Women's Club, and he built a number of just apartment buildings, the house, and that kind of thing, but those I guess would be the two notable buildings in town that have remained that were not just residences or this sort of thing . But by then, by the time he came back and all it was kind of later in his career.

DS:

Well and tell us about your mother.

SH:

My mother was born, actually I think in Garden Valley, Texas, she was a Texan, and she was an only child and went, at least one year, to Tyler Junior College there with the Rangerettes or something like that, she was a twirler in band, so they came out here and settled in Lubbock while he, father, grandfather, went on, and my mother's mother had sisters, and one of her sister's was a mother of Dale Underwood in town here, married Fred Underwood of the Underwood family. So Dale was also an only child and with work not being real great and all, and her mother ended up being a single mom, and so my grandmother raised both my mother and Dale Underwood as sisters, so they went on then to Texas Tech and were enrolled there when they—and both of them, Fred Underwood was there in the military and so was my dad, so they met them through the socials and on as it is, and so then, courtships in those days weren't long because they were off, being shipped off. Anyway, that's kind of where she ended up in Lubbock, and she passed away when I was a senior in high school, and it would not have happened today, but medical practices being as they were then where they had you with surgeries stay in bed a long time, now like it or not, you're up you know two hours after surgery griping all the way. There was a reason for that and that was to prevent blood clots, so the speculation today is that that's what she died from was—because it was one of those deals where the surgery was a success, but the patient died, so I was a senior in high school.

DS:

Where at?

SH:

Here at Monterrey High School.

DS:

So when did you move—

SH:

We moved back to Lubbock, we moved when I was five we moved to California, so I had two years there, one year at March Air Force Base in Riverside, California, first grade. Second grade in Fairfield, California, Travis Air Force Base, and then we moved to El Paso for six years and went to Bonham Elementary and Burges Elementary, I mean Burges High School there in El Paso. From there he was transferred to Guam, so actually I came to Lubbock from Guam, we lived in Guam for a little over two years, so I came in my senior year actually.

DS:

What was it like living in all of those different places?



SH:

Living on an island for two years, wow. First of all it was a beautiful island, very beautiful and the only people on the island, at that time it was a closed port, the only people there were natives and the military. Air Force was at the northern end of the island there, and the navy was at the southern end, and then I think they had, like, a couple of other naval air stations, a few things, in the middle. Hagåtña is the capital, and Hagåtña was pretty much, there were not military schools, you went to public schools there and of course I mean it is an American—it's called a protectorate, but it—so we went to schools there, and I remember the school, high school, there was on the prettiest bay probably on the whole island there, gorgeous. Well, I got to go back so many years ago and they've built five star hotels all on my beautiful pristine beach with you know, that was just, had nothing but just gorgeous vistas, and then that's all been shelled out. It was used, or is used, as sort of the Japanese honeymooners who can't quite afford to go to Hawaii, go to Guam for a honeymoon there, so it's kind of a tourist destination now, but in those days all the beaches were just fabulous. They were far prettier than Hawaii beaches to tell you the truth, white sands and very clear, crystal clear waters, and it's a marginal reef around the island which meant that no big fish came in, so it's like swimming in a gold fish bowl really, there's just little fish, and you didn't have to worry about sharks or any other big predators, they couldn't get in, so it was never an issue. I never saw one the whole time I was there, and we didn't worry about it you know, so you'd go in and swim in the waters and play around—

DS:

What was your social life like back then?

SH:

Oh you know you're a teenager, and they had teen clubs on the bases and sometimes exchanges between the navy and the air force and being at the school was in the middle there and you had everyone, it was a typical school with all kinds of activities going on. We didn't necessarily feel deprived or anything, we rode the bus to school, and it would always rain every day when you're standing out there waiting for the bus, but that was just part of (laughs) island life, you know, you just go wet most of the time, wasn't a big deal. But it seemed to be a fun time you met kids from all over. The good part about military kids they learned to survive, they learned to make friends, they learned that they moved places, and generally I would think most of them are fairly comfortable wherever they go. I mean the change is never easy, but you go to the next place and you have friends all over, and that kind of—they were actually very pleasant years, learned to do a lot of things, they had lots of activities for kids. I can remember, though, thinking about, they talk about it now, rock fever, and rock fever is where you're on kind of an isolated place, no matter where you are, and you start thinking about that your home is way across this long ocean over there, and you're in this little island because Guam is about four to six miles wide and about seventy-eight miles long, so there's not much there, and it's pretty mountains in the middle, so most of the—it's around the edges where there in little towns, and you can drive around the

whole town, I mean the whole island in less than thirty minutes probably, I don't know what it is now. But anyway, so after a while there's just you know so many things if you don't develop hobbies or get involved or do something, you can go kind of crazy with nothing to do, but nothing to do—

DS:

Did you have siblings to play with?

SH:

Yeah, you really can't be in a beach too much, so it's really possible, but you know you had the beach access. The military had their own beaches, so they had constant shuttles going from the housing areas to the beaches, you'd just hop in, nobody thought anything about it, go to the beach.

DS:

And so you left there and came to Lubbock?

SH:

Came to Lubbock.

DS:

And what was that like?

SH:

Oh I had been in and out of Lubbock all of my life, so Lubbock was not—

DS:

That big of a shock?

SH:

In quantity because my grandparents were here, and I had other relatives that were living here, so that was not a big issue at all, but yet differences at school.

DS:

What year were you entering?

SH:

We came back in the spring of '62, but it was the middle of it. They gave me credit for a few of my classes but not all; I did go to summer school, and then senior year and graduated in '63 from Monterey. So there was a little bit of adjustment, not so much that you hadn't had the work or

were behind, it's just classes were different, but it wasn't all that difficult to catch up or whatever.

DS:

Did you already have some friends when you got back here?

SH:

Actually, I did and the curiosity of it was they were friends that I had been friends with in El Paso, and they moved to Lubbock, so I had a set of friends here. It was just very interesting because they had moved up here and then she'd even gone away and met another one and then we know, the mutual friends become mutual friends, so yeah it wasn't—and with relatives here, it wasn't like it was that hard for a newcomer coming to Lubbock, but you were used to an island so you kind of had to get used to, we're all back again (both laugh).

DS:

So what was Lubbock like in '62?

SH:

I do remember that Fiftieth Street was about as far as it went, and of course coming in and out of Lubbock, I remember when Tanglewood was being built, and that's the area over there around Twenty-First Street off of Slide road and around in there those real big pretty homes were being built right around in there. But we were—lived, had a house, rent house on Thirty-Sixth Street, so right off of Indiana, but Fiftieth seemed like a real far distance over there, but it was just developing, and the loop is not even thought about, so that was kind of it. But I do remember my grandfather's house, you're back talking to him about him, he built his homestead house on the corner of Thirty-Fifth and Hartford, and I do remember his statement all the time saying when he built that house, "Joe why are you building the house so far away from town, no one will come see you." Well at one point, then we kind of moved back and then for several years after that and all, that was kind of the geographical center of Lubbock, was right around that area. It's now since moved with all of the growth out southwest, but at one time, it was not so that was kind of funny (laughs).

DS:

Yeah, well you mentioned you know Monterey was on the outskirts of town, and you know it's way in the middle, not even in the middle it's—

SH:

Yeah Monterey was about two or three years old and maybe a little bit more, not much.

DS:

I think it opened in '58 or so.

SH:

Was it '58? Okay so it was a little bit older than that in '62, yeah been about four years old. I mean, it was relatively new and I came through there, and I went back and student taught there. It was kind of funny to student teach in the high school you graduated from. I could not call some of those teachers by their—"Oh call me"—"No, I can't do that, you were always Mr. Jones and you're going to be Mr. Jones" (both laugh) I just can't, I can't call you by your first name.

DS:

So what was your plan when you were in high school, what were you planning on doing?

SH:

I don't know if I had a plan, you know life just sort of unfolded and all. I went to Tech obviously when most of the other kids were wanting to go somewhere else, I'm thinking, I've been somewhere else I'm happy to stay here, and I'm very blessed to have a college here, why do I want to go anywhere, so anyway. So I just took the general type courses, at the time, thinking about I had a pretty strong heart there in languages and English and foreign language, and so I thought, at that point in time, most girls I guess maybe thought a lot about just teaching, so I got a bachelor's degree, bachelor of arts actually in—with an English and French major and got teaching certification for high school on the side. I was not an education major, they didn't recommend it if you were going to teach in high school, so I got it on the side, but that was my first degree.

DS:

Wow, your first?

SH:

First degree.

DS:

How many did you wind up getting?

SH:

Just two, later on, we—oh I don't know I had started the master's degree you know how life has a way of intervening, and kids were born and all that sort of stuff, and so anyway one day he was, had a luncheon with the graduate dean, and he said you know we're trying to encourage all those, to build up our numbers, to encourage all of those who started a higher degree to go ahead and finish it. Of course, what does he do but bring up, oh well my wife is one of those, and he

said, What? So he went and looked up in the you know musty basement of the administration building all of the records you probably keep track of, I don't know, in archives and found the transcript and actually gave me credit for a whole bunch of the stuff there, and technically they thought I needed twelve hours, and by then online courses were possible, which weren't available back then, so I took mostly online and a couple where you just met with the professor and that sort of thing, and as it turned out, I ended up only needing nine instead of twelve, but anyway, it was all right. I think it worked out pretty well.

DS:

When was that?

SH:

It was about, I think, 2009.

DS:

Okay, so it's not too long ago—

SH:

No, no, no it was fairly recently.

DS:

So what was it like going back after so many years?

SH:

Well, since it was online it wasn't so bad because you do a lot of computer work anyway, it was just that you had to—it requires self-discipline, so that's where you learn a lot about yourself, just how disciplined are you, to be able to sit there that you've got these courses and you have to make a schedule and how long you're going to spend on each one each day, and how you're going to get to the deadlines and do all of that, and so once I kind of figured that out and all. The beauty is you work on it at any time you want; the part that's hard is it may be three in the morning. But sometimes your best work is at three in the morning, so that worked out pretty well, but the teachers, the professors, were very, very supportive, and I found that probably those nine, twelve hours were maybe some of the most enjoyable of my whole career, just because they were supportive, they said we actually enjoy older students, they have experience, and they bring a lot more to the class, or just to your written work answers, than the young kids who hadn't tried anything yet much. So that made it really nice, they said, you know, write about your experience, write about what you know, write about—

DS:

What's your master's in?



SH:

My master's in interdisciplinary studies, so that's French, English, and actually hospitality. They said, do something that you, for your third one what you do, so I took a lot of tourism courses over in the hospitality area, stuff I knew about.

DS:

Well let's take you back to your first degrees, what was it like when you came out of college, where did you start working?

SH:

Well I married right toward the end there so I had to make a choice of, not with the getting married, but whether or not I wanted to—I had an offer, I put in an application for Lubbock public schools, LISD, but I also had an offer to be a teaching assistant at Tech. So the trouble is the one at Tech came first, so I did accept that one not knowing if I'd get the other one and then the other one came through, and it was a little hard to—I thought, Well, right now you're a young married couple and you need the income and the insurance (laughter), so you take the school job, so that was one of the things that put off the master's even longer. Actually, after that though, what I really did right after we got married is—he was working for Congressmen Mahon, and he may have told you that.

DS:

Oh that's right.

SH:

Yeah, so he came back, we were actually supposed to be married end of the summer, his dad was not going to live, though, so we moved it up to May, so he could be there. It was pretty fast, pretty hurried, and so I went then up to Washington and worked for Congressmen Mahon, too, for about three or four months there, and then came back then after that. But he came back when the congress session was over, but I came back before he did. But anyway it was a very interesting time to work in Washington.

DS:

What was it like?

SH:

Well, because, I think Alan told you this probably, because so many of the important positions were held by Texans, and it was pretty nice to be a Texan in Washington. So there were a number of opportunities and avenues open to you that may not have been quite as extended otherwise, but it was certainly much different than it is today. No one worried about—well yes there was security—but no one worried about terrorists, no one worried about—I mean I guess



your typical problems and insecurity, you would worry about. Obviously, you had to present credentials, you had to do the normal time, but it wasn't so prohibitive, as it is now, and I actually gave tours, I did tours for the congressmen of congress, and I didn't do White House tours, but I did congressional tours, and so it was fun and it was exciting. It's a lot of young people and all doing really pretty wonderful things and seeing how your nation's government works, and in one sense or another, representing people and staff members and all. On the other hand, or other part, is where it actually came to some of the office duties I had, they were—today you have a computer, and if you want to correspond with the constituencies down there you write emails to everybody. Well, they had to be handwritten letters then, or typed letters, so it'd be handwritten and then they'd hand them off to people like me or something then who would type a letter so, and then they would be approved by the office manager before they'd ever be sent out and all. They were, though, going to put out a mailing, well mailings weren't so easy. Today you just send something off to the printer or whatever and then it—pretty much many of them go out on emails anyway, or they're sent off or whatever. Well, these were done by what they call robotypes back then, and you had the standard, the message, and whatever the printed thing was, but you had to address by using this robotype machine, all of these had to be hand addressed. So we all, you know, sat down and operated robotype machines, so that these mass mailings, you know, could go out, and some of them are, you know, learning how to operate this machine (laughs). You talk about someone who'd never taken anything but a high school course in general typing, and anyways, so it was pretty big stuff, but anyway, so those were fun and other little duties that came along, you're just kind of a jack of all trades basically but—

DS:

Did y'all meet people there that became friends for life?

SH:

Oh absolutely, absolutely, and they were all in my son's wedding last weekend so (laughs).

DS:

So I guess they are right.

SH:

Right, absolutely. Sons and daughters of my friends and all, but yeah they are your lifelong friends, and you share something that's very special of a time, and I think a time when there was not the contentiousness that there is now and a lot more willingness to work together, and I don't remember, even some of the strong-willed folks around, there just seemed to be a lot more congeniality. But you know, we had the freedom to go in with your little credential, you go anywhere if you kind of wanted to and take people, show them around, do this that and the other, you know, go up and so you know it's—

DS:

So did you miss it when you came back to Lubbock?

SH:

Yes, you do, you do miss a certain degree of it, but you also see too—and I don't think the general public understands, it's a hard life for representatives and congressmen and senators. It's a very hard life, they're constantly traveling, may complain about the pay they get, but it doesn't come anywhere near covering expenses of what it takes to live in Washington in that area, even then. Even though they come back to the district a lot, they are separated from the district, so they're not living in the community. So sometimes, as in the case seemingly with Mr. Mahon, by the time in his older years when he then retired, you know, a lot of his friends had gone, and he's not lived where he represented in a long time, so the little common everyday things of life, he didn't experience. So there is a separation there, but anyway, it's not as glamorous or as easy as maybe some people might like to think, tough on families, real tough on families.

DS:

I know you mentioned the cost, where did y'all's young family live?

SH:

Where did we live while we were in Washington? We lived in the basement of a row house that had levels on Third Street, so I could walk to work, and he worked to work, and anyway they would rent out these various floors (laughs), so that was us in the basement. Anyway, it worked, kind of like a one room apartment kind of thing you know.

DS:

Had you already started y'all's family or—?

SH:

No, no, we came back to Lubbock, and actually I taught about four years at Coronado. So we were married about six years before kids came along, it was good, I kind of recommend it.

DS:

Okay, so you taught at Coronado when it was fairly new?

SH:

Yes, it wasn't brand new, but it was fairly new, I can't remember when it was built to be honest.

DS:

Yeah, sometime in the sixties I think.

SH:

Something like that, but I taught there from about—when did I teach there, '68 to—or maybe '67, '68 to the end of—no, okay I quit in May of '71, Ryan was born in January '72, so take about three years prior to that, make it about what? I think I started the fall of '67, okay that'd be about right give or take it was somewhere around there.

DS:

And what was the time like there?

SH:

What was that?

DS:

What was your time like while you were at Coronado?

SH:

Time like at Coronado?

DS:

What was your time like at Coronado? Your time—how did you enjoy it?

SH:

Oh! I see. It was good, good I still have a lot of lifelong friends, you make friends there too, and they become your lifelong friends as well. So good times, good group of kids in those particular days, not that they don't have them now, but it was a good group of kids and you keep up with them, and now those kids are introducing their kids, and in one case a grandchild, so that made me think, okay maybe it's been a few years have gone by, but good group of kids. I helped sponsor with the French teacher at Coronado, a tour of Europe for students from Coronado and from Monterey, and that was an experience. That was while I was sponsor of the French club and what else? Oh I don't know, you know you do a lot of things, English, but yeah very fond memories of teaching.

DS:

You mentioned you had quit after three years—

SH:

Yeah, I did because with kids come along, that was basically it. But I do remember one other thing, and I guess whether to comment or not, but I can see the situation, I taught in a time we were not against testing by any means, we have to have testing. But we had the things like the California Skills Test, another test that measured, you know, skills and achievement but I can see

a great difference in what a teacher is today because of the state wide testing that's there, the dilemmas that are there. Not only the stresses for parents, but stresses for kids and stresses for teachers, that we didn't have teaching in that time. So we could be a much more pleasant experience than it might be today. I think we probably could be a little bit more creative, I think it's pretty well today, they have to follow maybe some of the designated you know kind of, procedures maybe. We might have had a little more freedom in how we did and creativity in what we did. It's not that there aren't creative teachers today, but I mean it wasn't maybe quite as—maybe we didn't have the same, as much material as they have (laughs), we had to make it up, I don't know, but anyway—

DS:

So you started raising your family and that was—

SH:

Yep.

DS:

What were you doing then, were you staying at home?

SH:

I was staying at home, did a lot of volunteer work as people do. You know you end up being area chairman for this, that, and the other.

DS:

Is that how you started doing all of your civic stuff?

SH:

Oh probably so, I think—of course Alan, I think Ryan was here, I think, when he ran for office the first time, but the girls were born while he was in office, so he was already a member of this that and the other and various organizations, ABC, and Rodeo, and the ABC Club. But I went through the Junior League and did that, so you get opportunities for other involvement and you enjoy being where your friends are and doing what—just doing fun things that have good results and help out, make places a little bit better place to be. So basically, I guess that was kind of it and the activities preps got a little more involved once he was involved with city work a little bit more. But he participated on the statewide level with insurance as well so we had more than one track running at the same time you know kind of. If it hadn't been for his mother and my sister keeping kids, we probably wouldn't have been able to do as much because you weren't gone all night long, but you needed to be gone a couple of hours, and it's kind of hard to get a babysitter for just an hour or two, so.

DS:

You know when you mentioned Alan becoming involved in politics, what was it like when he first went into it?

SH:

Well, I think he thoroughly enjoyed it, again it was an interesting time where—when he first started it was elections at large, so there was no single-member districts. There was a great change when single member districts came about, but at that point in time, everybody was elected at large, and I know you can argue both sides of that. But what it did, though, is that everyone who was elected for whatever reason had the whole city at best interest so we—it seemed like that there were several things we all got to together. There were a trip or two; you got to bond trips, bond trips so you travel together. So I learned about bonds and city bonds (laughter).

DS:

You got an education as well.

SH:

I got a little education on some things that you know I'd never really studied along the way, so that was kind of fun. But we ended up going to a number of events, you'd have almost something every night, and Alan wanted to go to everything that we could, and sometimes there were two or three things in a night, and sometimes when it got to be kind of hard to get to them, or you were occasionally worn out, or it was just difficult for whatever reason, those were the ones when you got there that appreciated you coming the most and that you got the most enjoyment from, and I always tried to remember that. But get there, because that's the one you're going to not believe you could ever miss that, you know event or whatever it was so I think that anyway. People used to say too, that, well you all come and you stay, so I thought at first well maybe we stayed too long, and they said no, because a lot of them just come say their hellos and then leave, but you all came and you actually participated and stayed.

DS:

Not to mention names, but I know what you're talking about I've witnessed that myself.

SH:

Yeah, you come and you stay, so we stayed, even if there were two or three in a night, you try to stay as long as you can. But anyway, that was very pleasant—I mean these, still friends, you get to know an awful lot about your community by attending the events that maybe you wouldn't have the chance or wouldn't have otherwise, and therefore each event, and that group of people associated with it, represents a segment, you know, of all the segments then that make up Lubbock.



DS:

Are you good at remembering people?

SH:

Oh remembering people, you know if—you better be a people person or you're not going to do well at these kinds of things. If you don't like people, don't do it, I mean you just miss out, and then it's just not going to be pleasurable. Those that don't it, I don't think they have any idea how it could be so much better.

DS:

So you're doing that, and at what point did you start what's now the Science Spectrum?

SH:

Well I think during Alan's kind of last years or whatever, they're always—cities are always looking for something good to do in the community, and you're going to meetings and several of them, or at least once a year, there would be one for the whole family, and those are usually—the U.S. Conference of Mayors was very good about having a children's track, and they would hold them in the summer so that families could come, they intended for families to come, so kids loved it because they got put in the kid track, and you'd take them in the morning and see them later on that night, you know, and they had a ball, in fact, it happened several times with that, and then the insurance one, too, the kids all kind of get together if they've gone more than one year, so they all get to know each other, so they also—they would find out where the next meeting was before any of the rest of them when it was officially announced, but all the kids knew and you know, we are going, what do you mean we? You haven't been invited yet (laughter). Anyway, but it was kind of sweet because they have friends from that experience as well, that they still keep up with so, and the trips that were involved after a meetings, sometimes there would be another extended trip that you would get to go on so that was something again. But it was a result of these type things that—one was held in Philadelphia, and the social was at this thing called the Franklin Institute. I'd never been to the Franklin Institute, so we all go over there and we find out, you know, hey there are all these kind of—it's basically kind of a science orientation or nature or just a—but it's a little different, it's not a typical type museum, you get to play with things or you get to do things, and it seemed that there were, families were doing these things together, and it just seemed to be an activity that met a lot of needs, it met an educational need, that it met at a convention a need for something there. So therefore tourism and conventions had a benefit, and presumably then during the school season there would be school groups and other reasons that that was the attraction of the whole thing. So you started kind of wondering about them, what were these deals called? And they were kind of in this track called Science and Technology Centers actually, and there was this organization in Washington, and I started checking into it, and actually had found that there was pockets of interest in town of people who had sort of pursued doing a little bit of research, but for one reason or another, neither one of



them had really gone through with it. They either had gone off and done something else or whatever. And at that time then found the Junior League had actually even acquired a file from other leagues that had been involved in setting them up. So they were involved with Ronald McDonald, so they just got the file from Area 5 and gave me the file and we just, just a group kind of found each other, we were interested, you know basically friends and then some others, and as you get more involved in it there kind of more and all, and we started visiting several of them and wondered if it would work here. So we thought, Well let's try a demonstration project, so we from the Franklin, got a traveling exhibition that they had called Light and Sight, and it was a number of individual exhibit stations about various principals and largely physics, and how the eye sees and illusions and this sort of thing. And one of our other friends was able to get and know about an empty space at the mall that they hadn't put a store in, and they said, "Yeah, we'll give it to you for two weeks and set it up however you want to set it up. So we set it up kind of like a museum and played around with it two weeks, just see what people, invited them in, no charge, you know just like a mall activity, and then kind of took a little survey and had them, well what do you think you know kind of thing, would this be something you'd enjoy if it were on a little more decorative stage, presented a little better or whatever than just in a mall, what're you thinking? Had great response, so after that then, we decided to go ahead and incorporate in '86 then, and then actually took out nonprofit corporation papers, but it was a while after that and raised money. And Furr's, one of the ones helping us, the Furr's corporation and all, gave us the use of the building on Fiftieth and Slide that's now, it's still got the restaurant in it and has several other things in it, and I think on the side now is a western wear store, where the western store wear is facing Slide Road is where we were. They gave us the building to do—we did another demonstration project where we brought in a larger exhibition and really even set it up even more like a working museum, gift shop, the whole nine yards. And after we'd done that one a little while, that was Science with Sports, we actually had a dinosaur company call and say, we have a traveling exhibition, would you be interested? And by then, we'd been going to some of the annual meetings, and you start to know some people so we thought, we've got plenty of room in this building let's operate two of them at the same time, two exhibitions and also actually operated science of sport on one side and the dinosaurs on the other side. It was just great, it worked out beautifully there. So then the next thing is try to decide, Well this is where you want to be, if you want to formalize this and really turn it into formally a science center or should we be somewhere else. So we stayed there for about—decided we would stay there and open up as a formal museum, which we did in February 11 of '89, but knew we couldn't stay there long, Furr's then decided to sell the building, and by then you realize that was really not where you needed to be, it was a bad corner, not much expansion, parking also. Then one of the other board members knew about this building called Time-DC out on the loop, and that it had been vacant for many, many years, and the owner was wanting to dispose of it, who lived in Dallas with the Time-DC motor freight company, by then may have had another name. So anyway, our contacts contacted them, and so with all of that, we made a proposal to the city, at that time, there was this kind of new concept going around cities called

public private partnerships, and that's where a private entity would bring some things to the table and then the city would bring some things to the table. So that's still kind of happening, but not in the same way it was envisioned back in those days there, but the city then—we had done a little work about these things called IMAX theatres and would that also be something that—because in the early days those were with museums, it was not as it is today where they're either, very few that are free standing, very few, usually like the Grand Canyon or something but very few are free standing, most of them—but this new development that happened a few years ago where now they're opening up in multiplexes was not the case at all in those days, they were all with museums, so that when we found that through talking with them and all that their scaled to your community, so you know, one here would not be as big as the one down the road or whatever. But that it would work so that was the proposal to the city then. If they were interested in the theatre part of it there, we would bring the museum, and the building, and the renovations of the building, and then we would build the theatre and operate it and the whole company. So that happened, and it was not without controversy, everything you do is sometimes is with controversy, but it's now twenty-five or more years later and it's working fine. But at some point, the city decided then that it was built with obligation bonds, built with bonds money, that all of that had been satisfied and the city was deciding to get out of all of those arrangements that they had been in, even with other groups around town and basically deeded over, they didn't want to maintain, or any expense involved in it or maintain, basically, here it's yours. So good news, bad news, (laughter) you know, it's yours, that's okay. But I think, you know there's like a proviso that, you know, if you don't continue to do something with it that we may have a say in it. But anyway, that's kind of where we are today, basically is all under you know the Science Spectrum.

DS:

You know you talked about, you know, having the new building, moving in, you talked about the growth before. What was it like once you moved in here?

SH:

It's a tough building, I have to admit I was one of the ones of ye of little faith, and fortunately some of our board members and Alan and some of the rest of them are much big visionaries than I was at the time because all I could see was low ceilings, this was an office building, office-y ceilings, how in the world are we going to get height, how are we going to get this to work, you know, and then before we could ever even step foot in the place all the asbestos had to be abated.

DS:

I remember that.

SH:

And that took a ton of money to do all of that, the asbestos abatement. So it had been vacant for so many years, there were little dead birds everywhere, you know, and there were just all sorts of little creatures and things. So it pretty well was a tough building to start out with, but eventually, we, you know, we got it all kind of, got it where it needed to be and wonderful Joe McKay who's just a dear, and he and MaryAnn have been so faithful, and with so many entities in town with LHUCA and all, people don't realize what Joe and MaryAnn have contributed to this, through his architectural vision and services, and just what he does in volunteer work. They got it all to where it—oh I'm not sure if it took us, it probably took us a couple of years from the time we got—from about, I'm trying to think when we actually left over there, I think it was '92 we actually left the other building. But we had been working on it over here, and they actually moved in '93, because it wasn't that long, '93 we moved in the summer, and it was October, we opened in '93 here.

DS:

And how was that opening?

SH:

Well, as all projects you weren't as far along as you hoped you'd be (laughter), but we opened anyway so. I was hoping that we'd have a little more done, but people were really nice about it and we didn't have everything in place, but they were sweet anyway, and one sweet family even took pictures and made a little picture book and sent it to me, and it seemed to mean a lot to people. They were very glad, I think, to have the idea of it all, and so we got it finished later. So it was a little sparse to start out with, but it was a really fun evening, there's always the excitement on something new and something kind of different that way.

DS:

Can you name some of the projects you brought it or exhibits you put up that you think we really added to the city?

SH:

Oh wow I mean we have, I can get my little sheet out if you want specifics, but I know we'r well over eighty some odd exhibitions we've brought in in these years and well over a hundred some odd films that have been in all. But the first one was called Mission to Mars, and that was a lot fun, it had—you actually did simulated kind of mission things and little environments and we would have—you could sign up and I remember a couple of friends who had kind of a party, a small group, and they would have them come and suit out and the whole thing, and they would run through the whole and do the whole scenario, so they got to role play, and it was a good experience with some of those earlier type exhibits. We—not so terribly long ago had a chance at Titanic, which is one of those smaller ones traveling around, but it was our first time to have real

artifacts and it was a very good experience and people seemed to really appreciate that, very moving emotional experience, you get interesting, especially with that one, you would be handed a card when we went in, and you were one of the ones on the ship, so you followed yourself through the exhibition and all, and at the end you found out whether you made it or not. That got to be some real teary experiences as they came out, I hadn't anticipated that at all, but it was really emotional. People really took it seriously; yeah, it was something. I think I've enjoyed public reaction to what you present because sometimes, again as this one was, you don't know, you book them and you hope certain for the educational or whatever, but sometimes it means even more to people than you think about. And one of the little early ones with the dinosaurs, had a fellow call, and he said, "We want to come see the dinosaurs," he said, "What do you feed them?" and I said, "Well sir, we don't feed them," you're not sure where this fellow is coming from, so you've got to be a little careful. But if you're talking about, do we have a place where you could bring a sack lunch or some food or whatever, Yeah we have some tables and that'll be okay, "No what do you feed them, the dinosaurs?" Well again sir we don't really feed them, and you know, they are machines and, "Oh" (laughter). I guess he thought it was a petting zoo; I don't know what he thought it was.

DS:  
Yeah, Jurassic Park.

SH:  
So Jurassic Park, and you feed them (laughter). And then I got tickled, I came out of one of the exhibit areas there, and there was another—oh I'm sorry it was the opposite, I was going in, and he was kind of coming out, and he looked at me and he had this really kind of very serious sort of like he'd had an experience, and he stopped, and he looked at me and he said, "They looked at me," and I started kind of smiling, and I kind of what he meant, they were robotic dinosaurs, I said, "Oh?" "No, they looked at me; it knew I was there," and then I'm realizing, you better be careful there. Oh, well I hope you enjoyed it (laughs), but it bothered him because not only did it move, but the eyes moved and it moved, and it followed him, you know.

DS:  
Yeah, it just happenstance happens, right?

SH:  
Happens yeah, so anyway, it looked at me. Yes, (laughs) it looked at you.

DS:  
You know, and I think you bring up an interesting fact though you know we never think of, you know, yes you deal with people but every once in a while you're going to have those type of people that—



SH:

Well, that's the very reason you do the exhibits, they have not had the experience with something, and they're experiencing these things for the first time, and I think you have to be mindful of that and appreciative of the fact that these are first time experiences. Some people have never, had never gone to anything like this, had no idea what a robotic dinosaur was or a robotic anything was, and they're very lifelike. And then the idea of what do you feed them, like a dinosaur, it just didn't click you know. But who knows how many people, maybe a few in the world that don't know that much about dinosaurs, and so here's your opportunity, you know, to do something that's enlightening hopefully, and hopefully it turned out to be a nice experience. But yet you'll have people who will relate to things, and it will become very personal experiences and you need to take people from everywhere they are when they come in and sometimes we tend to forget that.

DS:

Yeah, we don't all start off at the same place.

SH:

We don't all have the same background; we don't start off in the same place, absolutely.

DS:

How hard is it to balance that when you're putting something together?

SH:

Oh maybe not really realizing all of that when you do it, these are things that kind of come out of it. I know we do sometimes look at signage and look at other things to say you know that isn't explaining enough or that isn't—you don't want to explain every little detail because it takes some of the mystery out of it, but there are some things I think sometimes where we'll add something, or we'll do a little something else, or we'll do a live presentation, or we'll do a little mini tour or something or other. But I think the demonstrators and everyone else needs to be mindful of the fact—and I think these ones around here have been very good about that—to realize that you don't make fun of anybody. There's nothing that anyone says or do that's right or wrong or whatever.

DS:

Yeah, and now I especially when there's so many things that can go wrong in the world and you know there's a lot of ticking time bombs out there.

SH:

Oh yeah, just whatever, but you know we try to find things that are not only I guess entertaining but have a value and reason to be, and we're going to do butterflies again. The butterflies was an

amazing experience also, you've always heard that butterflies or gardens are very calming, and they are. But to watch—it probably was the exhibition that had the most variety of people that came, all different—disabilities, all different kinds of everything and to go in there and watch reactions, and to watch families together, and watch those that were terrified of a butterfly. You just think, well who in the world is afraid of a butterfly? There are people who are afraid of butterflies but yet they would watch other people and kind of see and then the kids that were just giggling saying, land on me, land on me, land on me! You know and then they're—but there was one that thought they bit or bite, butterflies don't bite, but they thought they did so they were terrified. So I mean it was just kind of interesting then, we had little places you could sit and there would be those that would just sit and just watch and just kind of mediate you know, and then kids and families who'd get down on their hands and knees or just lay down and all look and wait and look at that butterfly. I mean I've got fabulous pictures of things that have—just reactions of people just to butterflies, that's probably one of the neatest things we did, too just from another, not the sad aspect or anything but from the overjoy. It was a stress relieving, kind of uplifting kind of experience with the butterflies, so that was it, you never know, kind of thing that we've had. All different types, I'm trying to think what else we've had, lots of robotics and lots of other types. But anyway, you can sometimes come up with something somebody said. Some of the neat statements, and I've said this many times to other people, the ones you overhear are kids and one was, “Grandmother, Grandmother come here, come here I want to show you something you've never seen before.” Well we just kind of start laughing and giggling, obviously Grandmother has seen that before but not in the eyes of that child. I have something to show you you've never seen before, so it was just great. Trouble is this is a generation that's teaching us older people computers, now if you want to know how to work your gizmo or whatever you get a young guru somewhere, you know find a five year old (laughs), they'll fix it for you. But anyway, it's statements like that I think you know if you wondered why you got out of bed that morning and came up, that's why you did. It's just cute, cute, cute stuff. The mother the other day that told me that, it's grandmother actually, she'd had the kids in for the week, and they'd come over here and said that the young boy, I'm not sure how old by what he said he had to be about four years old, but in the evening prayers every night, you know, he said, “And God bless the dinosaur at the Science Spectrum.” (laughter) So I said, Well that's the first blessing this dinosaur has ever gotten, but we'll take it! So anyway, cute stuff. But it meant something to that kid, enough to ask God to bless that dinosaur, and he would be good.

DS:

Must've liked the way he looked at him—

SH:

That's right, probably did look at him, you know I guess he was one kid that wasn't afraid. I don't know, so it's just thinks like that I think that maybe no matter what you're involved in or



what you do, if you don't get that kind of feeling out of whatever you do you may be in the wrong line of work.

DS:

We kind of touched on this walking in here, how difficult is it to keep it going, keeping that fresh and—?

SH:

Oh well it is, I mean it's an effort there's no kidding you about it. There are years when less things are available than other years and you sit around saying what're we going to do now and some things that may be the part of the public, and it's hard to have a smashing success every year kind of thing. But it's basically—funding is one thing, we can't do some of things without and there are not a lot of sources, and I won't kid you to say that what we do is cheap, and to bring these exhibitions in, it's very expensive, and we can't do it with just money that's earned through the turn style. Actually the money coming through the door and all doesn't pay for everything you have, so we're into a lot of endeavors as well trying to earn, or at least try to write a few grants, but we're very grateful to the granting foundations in town who have been so wonderful. But you know they have many people asking them, so if there's a year where they can't quite give you then you've got to figure out what to do or how to do it because you know we have some reserves, but it's not like reserves last forever, and we're having to use reserves to do a remodel right now. There just aren't that many places out there to get the dollars you need and we're not, again, talking about you know just a few dollars. We're talking about, this remodel is half a million dollars and here and it may not be that you'd look at and say, looks like half a million dollars. But all I'm saying is that's what it costs, so you know (laughs).

DS:

Yeah exactly, it is what it is.

SH:

It is what it is, you know, so we have to be involved in a lot of different things to try to earn the money to do it, so yeah, you know you're limited by finances, and you're limited by certainly the number of people that you have available to be able to carry out the project and all, and we're hampered a tad bit by where we live. So we're not exactly in the mainstream of America, but that's okay too, we kind of like that sometimes, you know, you're not driving thirty minutes to try to get to work either so anyway.

DS:

I heard a thunk I was trying to see—

SH:

I'm sorry did the phone mess you up?

DS:

No, no I heard something there that I thought that had messed up.

SH:

Oh is it okay?

DS:

Yeah.

SH:

So yes we're constantly having to look every month at the bottom line, and we've been very fortunate that Margaret Talkington did help us out to get a little endowment started, but right now those interest rates aren't real fabulous either, (laughs) so you know—

DS:

No, they're not.

SH:

Maybe Texas Tech is suffering through that one.

DS:

Yeah I think everybody is, yeah.

SH:

So you know that's kind of what it was. But anyway, you know we'll keep trying to plead our case, I guess, and hopefully it'll all at least we'll scale or do something you know to try to keep it going but I don't know—so far so good it's been extremely well supported and by entities outside of town too. We work with a radius of about 150 miles or so in all directions, so we send program out as well as here, so they go out into New Mexico and take programs all around.

DS:

How much has the technology that you have to support changed?

SH:

It's changed a lot, and that is a huge dilemma because there's nothing wrong with the exhibit, but if no one's supporting the old acorn computer that's in it, I just bring that up because acorns are old (laughs), then you're stuck, and you say, oh just get a newer computer and put it in it. Well,

it's not that easy because the program that worked as you well know, in that computer, doesn't plug in and work in the new computer. So then you have to figure out your technology people, is there some kind of a bridge that we can create, program we can write or something that will make it operative or do we have to totally rewrite it, and is that even possible? But there was nothing wrong with it until the technology was not supported by companies, that drives me up a wall because there goes then how many thousands of dollars it took to have that, and it works fine on the floor until it can't be fixed. We fix as much as we possibly can, and these guys are getting really, really good at this, at figuring out creative ways to make things work, but technology in that sense we don't have everything we've actually tried to not have so much into true computer based type things because of this problem. But the truth is too, families get a lot of that everywhere else, do you want to know the most popular things around here? They're the mechanical ones, I can make this do that and whatever, and it's not push a button or type in a something or other, whatever. But even those things have parts that a company will no longer make or another company will make you think a like one, but it's off just enough, you've been there, that it doesn't fit or work on this new one. So sometimes you have to ask the local folks here, will you fabricate me this thing here or whatever, it's a constant search for parts when the original folks quit supporting. So whether it's—and in our case here too, it's a constant situation of repair, people are hard on things. Now yes there is some maliciousness and bad behavior, but on the other hand, it's youthful exuberance too and don't know how much you need to push this or pull this or do whatever. So these things eventually either way are out or they'll break, and it's a constant thing, well here's this whole list and here's a note from the public that says you know, your exhibits don't work and you need to have this and this and you, you know—they worked that morning, and they might've worked at noon, but when you came in at one somebody broke it at twelve-thirty (laughs). So that's all you know, but in their mind it must've been broken a long time and you just aren't keeping up things, but that—

DS:

And then if you haven't been advised yet—

SH:

Well, and no one's told you about it, exactly, exactly, and I mean we have hundreds of these things, so that is a huge problem in a participatory museum, to constantly—and then what we have to do around here too is try to train everyone, that as you're walking through you aren't just walking through, you're looking around at everything as you go on your normal whatever and looking around to see if there is something that is obviously, either it needs attention, or it's a safety factor, or part of it's hanging out, and no one's told anybody and that's going to hurt somebody, or you know, whatever it is, and sometimes that's it. If it does break, I can grant you that person is embarrassed and does not want to tell anybody, it will have to be someone else who comes in or a staff member or someone. But they're not going to say because they're afraid, and you know things happen, they just happen—we have reworked some exhibits you wouldn't

believe how many times, have been reworked, and we've put in stronger parts, and we've put in this, and we've done that and whatever. We had one that used aircraft cable, that the base used to give us aircraft cable to try to do, and every time we'd say it's broken, they would say there's no way, those cables pull these huge B-30, you know, and I said, yeah we've seen a kid yet (laughter), and so military people before Reese closed could not believe that this cable would get snapped like it did, but it's just different usages.

DS:

Yeah, there's a difference between, you know, repetitive use and just you know, intermittent use, it's not the same thing.

SH:

Absolutely, yeah absolutely, intermittent use, precisely. But yeah, technology is a huge problem whether it's the—what you usually say technology, whether it's you know kind of the computer based or whatever else, or whether it's just simply—

DS:

Mechanical—

SH:

Mechanical things and parts, and one exhibit I got so tickled with, I was trying to—I was ordering actually, and they were telling me, Oh you can get the sand now, it's going to have sand, and it's going to use this, and you can get the sand anywhere, now I pretty well grill them pretty badly and all the parts and where, this sort of stuff, but oh you can buy this anywhere, and I said okay. So I go around and start asking around town people who sell sand, do you think that sand was sold in Lubbock, Texas? No way, no, there was no sand like that sold in Lubbock, Texas. Oh you can buy it anywhere, they've got it. No you can't. So when they tell you that, no not necessarily, (laughs) you know so. Well, and if it's a particular thing that it totally won't work if you don't have that one grade of sand then you're really, literally in a problem and sometimes that's it. Again, you know, a ten thousand dollar object can be rendered useless because of one tiny little part that won't—

DS:

Yeah so you have to take that into consideration before you bring anything in.

SH:

Well, you do, but some things you know and sometimes you don't even know until after it's here. But it's what's going to happen, and it may have never happened anywhere else, and you get to be the first ones that call the manufacturer about it, and they say, what? (laughs) This is what happened, so I don't know, but yeah—

DS:

I take it you've had that unpleasant conversation before.

SH:

We have had every conversation known to man, yes. And I'm not real easy on some of them, but yeah what can you be? I mean these are good hard earned dollars that go into things, and I don't know, I know that those are all well intentioned, and they again, work fine in other places, but there are differences in institutions and where you live as well and some things that are actually in children's museums probably fair a little better because the kids are smaller, there's a little more parent involvement, and things that are in museums where you entertain and have an older segment of child, then there's more force on it, and then maybe they're not quite as directed by parents when they come. So sometimes that's a little bit of a situation as well, but do what you have to do so.

DS:

You know and I noticed you had one out there that you know if they're thirteen years and younger they have to be accompanied by an adult. Is that because of that?

SH:

You mean what we're calling the children's museum up there, the children's—? Yeah, mainly because the objects in there are not built for big kids and won't withstand. Now sometimes they get in there anyway and sometimes, you know, people are coming in all kinds of sizes now, the vitamins are really good. Consequently, I think one thing that public entities, not just museums, but all public entities and you may can site Texas Tech an instance too where manufactures didn't use to think about so much. But chairs are having to hold a little more weight than they used to have to hold, and taller people, and a lot of these things that if you remember old dining room sets, I don't know if you had in any of your family's home or something, you remember an older dining room set, were the chairs fairly small and narrow—

DS:

I grew up in an older dining—

SH:

—you grew up in—think about the size of that table, and the size of the chairs, and then think about the furniture today, how it's made. It's hard to find one of those, the smaller sets anymore. But yet I guess there're better vitamins or whatever, that was one of the things with the remodel on the theatre in there, people complained the seats were too small. Well, they weren't too small twenty years ago, but they're too small now, and we only had because it's a dome and there's a curve, we could only do so much. We couldn't if you're—the IMAXs now—the IMAXs have flat screens, we're the dome. There's two kinds, the omni that's the dome and then the flat that's



still—then you can do straight rows on those but we have curved rows, so you can only do so much with the width of the new chairs. We did remodel and we did enlarge them as much as we could, we lost some seats by doing that too. So we had to give up more than I thought we were going to give up, I mean by ten or more chairs, a lot of them we had to give up, so anyway, to make them bigger. So anyway, you deal with those kinds of things, those too, we also you know we have handicap situations come through, and we've even had rolling beds come through, kids in beds, which is quite a—I really admire those caregivers who are able to make an experience for these, and it was actually a rolling bed. Well, the bathrooms are old, they weren't made for anything, and we finally remodeled I think all of the restrooms here to where it's a little better, but we still have a bit of a constraint on some to handle a few things like that. But numerable kinds of wheelchairs and types, I mean now you have all kinds of motorized, you have this, that, and then other, little bitties on up and they say, well you know, and there will be—a visitor will say, "Well yours isn't—" I had a discussion with a lady the other day about us not being handicap accessible, and I said, I fully understand what you're saying, and I wish I could tell you how hard some of these things are, we're not unmindful of that at all, and we really do try, but you can imagine with the constituency here that the world accessible has so many—there is a standard that the government puts out, that doesn't mean anything. It means something if you're the standard, but how many aren't the standard? We're talking about kids that are growing and chairs that are changing and all and so heights, what does that mean? You say well adjustable, well how am I going to deal with that because I have it adjusted for you at five, and then fifteen minutes later here comes the one who's now fifteen and I've got to—you can't keep adjusting tables all day long so how do you deal, you know, with that? People don't think about how hard accessibility is for all—and then look at the spectrum of disabilities that become quite difficult, so you try, you try everything you can but there's always going to be, and it's—as a mom, dad, your own kids or whatever, it's your child, and you want to make for the best experience possible, but it's [inaudible] to do, and anyway, she at least appreciated a conversation. I said you know I'd be open for anything that you can tell me how to make this better, you know, and we'll give it all—the trouble is they don't really have a suggestion, but it's just, when people say, Is it handicap accessible? It only means one thing and that it meets the government standards but it may or may not work for everybody.

DS:

Yeah some people may exceed those standards and—

SH:

Yeah and then say—but that part's really hard because you feel for people, and you want it to be good and you want them to be able to reach. She was cute she said, she was a smaller lady, and she said I can't even reach. No. But in one sense you are a bit handicapped yourself, I am, I'm short, I can't reach these top things. But the average type person that comes in here can, but yet, so how do I deal with that? So I don't know, but anyway, it's an interesting topic when you're in

public, when you're in I guess, oh I don't know, institutions or whatever that deal with the public especially on facility issues, and I know Tech tries to teach that in their architecture—accessibility and architecture and museum science program and whatever else, but that's a tough topic, really tough topic.

DS:

Yeah well in fact there must be something that just went on recently because we just got a reminder of—oh what is it they call? The dogs that—

SH:

Oh the dogs, these are the dogs that are—

DS:

Well, you know like seeing eye dogs and all those other—

SH:

They're seeing eye dogs, but these are the different dogs, these are the ones that are more like comfort dogs, that's not the word for them, but I'm getting close you know what I mean. They are companion type that if because of my problem, if the dog goes away, I get all—but the dog helps—

DS:

Well, and I think that was the problem, it's like, I mean, there's a certain standard as far as dogs that you need for your disability as opposed to—because that is protected and it's a dog it's not like any other animal.

SH:

Yeah no, no, no they've been trained exactly, right.

DS:

But then they have one that a lot of like PTSD syndrome people, the dog has been trained to sense an anxiety, which is a disorder. However, if someone brings a dog in because it calms them, the official word is—

SH:

Yeah, and see they can claim that and they can get that designation online and they can get that little dog little whatever it is, harness, that you can put on the dog. Yeah, I'm like you, it has totally slipped my mind on what that's called.

DS:

Yeah service dogs, service animals.

SH:

We've had it here too, you just deal with it. If it's not real rampant and doesn't cause a huge commotion or whatever, we're not worrying about it too much. But it hasn't been real frequent but you're kind of on thin legal ice, but—

DS:

Yeah, well, I guess they'd had an instance where one of the little service animals had created a ruckus or something because in there they also mentioned, you know, the person who has a service animal has a certain, you know, level of responsibility.

SH:

They do; they have responsibilities though, too, that if your dog is causing a problem that's another issue, and that's not covered by you as an institution having to deal with that I don't think.

DS:

Yeah, and so that brings a whole new level to what you have to deal with.

SH:

Oh you bet, and there's another one coming too and that's on Tech and everything else, is whether or not to put the handgun, you know, sign out there and which around here is ooh. It's more what families and young moms, and dads and their children and I see you come in with—now you can open carry. I'm not real happy, even though you—I don't know, and you got a gun around your waist, I'm not real happy, I may pick up my kids and go just because, you're probably the nicest person in the world, but I don't know you, I mean yeah, so that's the way it is.

DS:

Exactly yeah, and the danger also isn't like because of that some people will—say like, Well I'm intimidated by you, which you know means that the person that carries the gun is technically violating the thing without realizing that they're intimidating somebody, and it's like—

SH:

Oh easily, yeah absolutely, easily, you're going to intimidate somebody.

DS:

But yeah that's a different issue that's really—

SH:

That's kind of what you do with it, again with public institutions.

DS:

So how do y'all deal with—you know there's been a lot of like public shootings and that type of stuff, and at Tech we have to have like training about it. Do y'all do anything similar here?

SH:

Yes and we have one coming up soon I believe in October, the first week of October, and there are going to be three fellows that come out there with, I think, the police or some of the— whichever police entity it is or so they do these trainings around, and they're going to conduct one here, and we have other things that we do. We do, you know, the CPR trainings and all of those kinds of things, but we're going to do them, and they're going to assess the building too as to procedure if something were to happen, what would be procedure because no one's had to ever think about something like that before.

DS:

Yeah, because when this building was designed by the previous owners it wasn't— that was not in anybody's mind.

SH:

Yeah, no, I mean we're occupying a building that wasn't, as you say, an older building, and we have other tenants in the building too. We house the National Weather Service Center division of Texas Tech, which is a small business development center here as well, so it's not like we're the only ones here, so yeah. So anyway, it—interesting world.

DS:

Yeah the world has changed since—

SH:

The world has changed, technology has changed, but the world has changed just in, I guess I don't know whether to call it social whatever, I don't know what it is.

DS:

And how hard is it for you to keep your pulse on where this entity is going, the changes you need to make to get there?

SH:

For me it's very hard, and I think for most of them too because we keep trying to talk about, well what's next, where do we go from here, where do we spend the money that we have, and trying to see what trends are. We do belong to associations, and they do have newsletters and some of that is very helpful, we go to the annual meetings and then talking with other people and that's helpful. You just try to see what else is offered in town too and where the holes are or how you

can partner to make something better or what people come and mention would be good. But it is kind of difficult because there's so many ways one could go, and I don't know that they're all either wanted or needed, and they—you could waste bigger things, you could waste money that you don't have to waste kind of thing. So you know we have kind of a few just sort of iconic things that we do that people seem to enjoy, but you can get in a rut with that too, where there are some possibly new areas where we could offer some new programs or some new services and this kind of thing. So basically you just, again it's like anything else, you have to get out and meet people, talk to other entities, sort of see what are your needs or kind of how with not only the you know educational one around but all other social service organizations and educational entities and just other museums, what they're doing, you know, constantly be monitoring, you know, their websites as well, and then just what people—kind of surveying the public a little bit. But sometimes it's hard for the public to know too. So that's not easy, and this idea of a five year plan is just almost laughable these days (laughter), you know there's not anything the lasts five years. So if you're going to plan something five years down the road, it's going to be obsolete before you get there, so in some senses for me, that's a little bit of a sense of urgency, if we can't kind of think of it, and kind of be headed, and get some idea and at least try it out a little bit in two to three, then say in ten years, I'm going to be there doing that, I don't think so in this day and time, I don't think anything can go that far out. It's a constant correcting of course.

DS:

Yeah because as technology evolves so fast, the things that we thought were, that were going to be looked at—

SH:

It does and people's interests, what they're interested in, what is needed, what are the jobs. Part of this is to help kids in choosing the careers of tomorrow, you better be offering something that's going to promote what is thought to be the careers of tomorrow, whatever they are.

DS:

How often have the careers of tomorrow changed?

SH:

Well, some things will always be, but some things maybe have changed in the way they do business. I'll give you one right now that's bugging me to no end, but it's drycleaners. There's a dry cleaner around, you're going to go to the cleaners, but do you know they're not cleaning like they used to because the government I hear—now that could be wrong—but this is what I'm told, there have been environmental rules that have, and I'm not against the environment, but there have been environmental considerations posed in that the chemicals they were using before are no longer allowed. So they're now using different chemicals, and I don't know if you've noticed your clothes aren't coming out quite like they used to, and the pressing is not quite like it used to be. Now some of it is because of lack of labor and teaching how to press correctly and some of it is for expediency. I can put it on this and I can shoot it with steam and it looks good



enough and put it up there. Certain fabrics don't handle that well, and then we have what's changed in fabrics now if you noticed that there's so much spandex. It's hard to get one hundred percent cotton anymore without two percent to five percent spandex in it too, that changes the character of the fabric, the way it can be changed, how it will handle, how it irons, how it washes. It's very comfortable, but it won't last you as long, so it's these kinds of things even that in, when you think about what to exhibit or what programs to talk about, how clothing design is changed, what technology is now used in the clothing, how just the fabrics have changed. We've got fabrics now that'll change color on you, you know, and so those are kind of things that can be brought out in programming and trying to keep up with what the kids are interested in, the latest, and make you jump higher, and you know run faster type shoes. So that's part of science of sports in a sense, you know, the sports—the bats are going to make you hit harder and longer, and the shoes are going to make you run better and do and the other outfits now, watch how changed, you look at the pictures of the basketball players, they were wearing these cute little short-short things and now we've got things that (laughs) pretty well come down, and I'm wondering, how do you even run in that thing, but whatever. But all of that around us that the kids today are faced with and all of those have careers behind them, they have technology associated with them there, and then they have the cultural aspect that goes along with it and just the technology being behind it you know. Let me show you how math is going to be involved in this, you better learn math in school or at least something, and then there's going to be somebody who's going to write that label and how many labels have you read these days that who in the world wrote that label? Well, you've got to have people with communication skills and some of these kids are learning communication skills and nothing else and getting up before groups and demonstrating, explaining processes and explaining these kind of—and I've enjoyed that because we've now seen enough of them come up through school, worked here, and gone on and they come back and they tell you, Sandy I got the job because it didn't bother me, they made me get up in front of the board of directors and make a presentation and explain a process and all, and I just looked at them and thought it's another demo group of all ages where they have to learn and the gauges—they may have someone who's eighty years old down to a three year old in the same group, and they've got to make it work. And they get up and they go out there and then when their job interview or their—and it's nothing and they make you so proud, you know, just that these kids have done really, really well and some of them have gone on to work in other theatres, other museums and rise in the ranks, and that was a career field that didn't even exist in Lubbock much till, honestly— Tech had a few, but there was nothing in this area. So now they're more museums in town and all, but there really weren't back then, or a place where someone could really, as a kid, come and get some experience and go off and do something that weren't necessarily thinking to major or so in it. But it had other career extensions to it where they could apply their skills if you will.

DS:

Well, and you know that brings up an interesting idea, what do you look for when you're hiring staff or volunteers or—?

SH:

People persons as much as you can and obviously we need some skill level and certain jobs that don't require working with public and schools, and whatever it is. But over and above, if you can have someone who can smile, if you think about that one—I had one young man, people commented in the public, they thought he was mad all the time. You know I said, "Just smile." And then he looked at me in all seriousness he said, "Sandy I am smiling." I said, "Look at yourself in the mirror, I fully believe you're smiling inside make it show outside," (laughs) because that'll diffuse tons of things, even problems or whatever. But it's a people to people communication, so outgoing—now to say we don't take some shy kids, we do, and try to see if we can kind of get them over a little bit of that as well, if they have an interest basically in the subject. If they're here just to bide time just because, I need to earn some money to go to school and whatever and show no interest whatsoever, then they don't last long. But we try to look for those that seem to really want to be here, seem to have some reason to be interested in what's going on, maybe you know have been to museums all their life growing or some reason that they gravitate this direction you know, but basically, just give me a smile and act alive.

DS:

Wow—So what do you plan to be doing in ten years?

SH:

What am I going to be doing in ten years? Well, I'm going to be honest with you in ten years I probably won't be here. I'm getting older you realize so—on the other hand I hope to be in Lubbock still. But we're trying to grow a bunch around here on that end of it, but basically where the museum will be in ten years is going to be really kind of difficult to know. We right now aren't knowing whether we're needing to do more programs outside because the busing situation, but yet I'm very committed to the person who chooses to spend your good leisure time and your dollar to come here to have an experience, and some museums have forgotten that. Oh they have these wondrous programs, or they've gotten all these awards for that they're out doing such and such. But you as a visitor, as you walk through that door, would have no idea about any of that, and what you see around you is and what your experience is, is less, you know, than desirable. So I hope it's still a facility that's doing what the public wants to have, providing experiences, maybe if its film, a place you've never been before and so it gives you've a feeling of having really been there or some ways that—I think it was one of the Exploratorium ones, which is a museum there in San Francisco, Oppenheimer, Robert Oppenheimer, his brother was involved with the bomb. But anyway Robert Oppenheimer was a physicist, and he delighted in that the more knowledge, more understanding you can have about the world around you is the more that you can understand yourself, and vice versa, the more you can understand yourself the more you're going to understand the world around you and how important that connection is. And he told the story of an older lady who came in several times, he didn't know what she did when she came here, but she came a lot of times, and one day she came in and said, "Dr. Oppenheimer I wanted to tell you that after my last visit here, I went home and I rewired one of the lamps in my

house,” and he looked at her, and he said, “Oh you did?” “Yes.” He said, “Oh well do you know about, you know, have you studied electricity, or have you studied wiring?” She said, “Oh no I just had done enough of the exhibits around here and got to feeling and an understanding that I could do this, and then I went home and studied up on it.” The point being is that it gave her confidence, self-confidence, how many things do we do that give people self-confidence? That’s so important. So sometimes you never know as we were talking about earlier the extension of something. So if we could just keep doing, you know, at least things that enlighten people but make them feel, you know, that they have something to offer and then something to give and basically appreciate the world around you, you’re here, you might as well take it on and appreciate it, and you know you’re only going to do that if you understand it, how things work, why they work the way they do, you know and then you know how to make it better, if you can. But if you never understand its basic makeup, your experiences aren’t going to be that much fun in the world you live in, and you are here, and you are a scientist. If what a scientist does is observe the world around them, make up a few associations, experiment, try other things, you do that every day of your life. You just do it because it’s play and fun.

DS:

You know chatting with you it’s easy to tell how much you enjoy giving to the community in many ways and—

SH:

Well, it’s something that brought so much of my background together that I didn’t even realize myself. On Guam, my dad was, I guess you’d call him a scientist if you will, but his basic education was petroleum geology, so rocks were always in our house you know. I thought every kid had rocks, I didn’t know (laughs)—so everywhere he’d go he’d get an interest in something. So on Guam, then he started doing diving and shells and marine life underneath was all a part of our household, I mean they were all over the place. You know I didn’t grow up being afraid of animals because you could—even in El Paso when we came back from Guam, you know, we’d have aquariums and fish everywhere and just he’d have jars of this, that, and the other and poor repair people would come in and just kind of, some of them you didn’t— came and said I’m not working on that TV until you move that (laughter). But this was the kind of background you’re going—I understood it because it was play for us, I never thought about majoring in any of this to study, that’s my play, why do I want to—so for whatever the reason, the English and French only because I have grandparents that were—my dad was adopted on his side, the new mother and all was of French descent, and so to talk to them, I had to learn a little but then they, you know, they had English, but I got an interest in some of that. So that’s kind of where I went for whatever reason, should I have probably gone the other way? Probably, but I didn’t. But anyway, point being, and then you get Alan’s kind of public stuff in here and something to do, and then you get teaching for whatever, involved in some of that, and you put all of that together, and the perfect arena for it all were these things called science museums. It abled you to work with every little skillset, or every little whatever experience or background you had because you understood,

it was already second nature, it was just, you know, taking it in another direction. I was in the communication business already. So it was just interpreting, instead of that foreign language, it's you as a scientist and what you do, and all of those big long words. Go tell the seven-year-old what you just said, you know, so you take what Mr. Scientist says and his big, long fancy words and you go over and tell this seven-year-old what it really means, so you know, that's what I enjoy, it was fun.

DS:

You know, and I know that you and Alan are both getting an award this year from the Lubbock Area Foundation, and it's partly because of what and Alan have both given to the community. Can you describe what it means, that people appreciate, not only realize, but appreciate what you've done?

SH:

I think it's that it means something to someone you know we all had these—maybe growing up or whatever, these altruistic things that you want to do something that maybe makes a difference kind of thing, you hear that phrase a lot. But you never know if it does until someone says, "That meant something to me," and I think that's where the value and that's what is the most pleasing is that it pleased you, it meant something to you, you know, we got more out of it than maybe—and we learned a ton about ourselves and a ton about everything else, you probably get more out of it than you ever give. But I think that that's it, you're privileged to participate in many arenas on many levels in the community if you're able to live in it long enough where other people are constantly moving around never have that pleasure or never have that feedback to ever know a community you feel like well enough to understand it's heartbeat, you know, and because we've gotten to do things on many different levels and all, it has a very, you know, unique feel for you, and I guess obviously s feeling of accomplishment. But you know the old phrase is true, none of us got there by ourselves, I mean it was just because it was fun to do, and I met a lot of nice people, and got to do some neat things, so maybe some of it's selfish in a sense. We do it because it's selfish, but it had a neat result too, and you got to see something really glorious by it, so that came out really great, and everybody likes to feel like that you've seen or participated or done something that's really great. So I think maybe that's what it means. People entrusted us with opportunity, and they may not have known what they were doing at the time, and there were a lot of times I'll very much say, I don't think we can do this, I don't have—and they throw you out in the frying pan anyway, and you sink or swim, or you get hot and fry up or you figure out how to do it, you know. And there are some people, you know, that were back there that pushed you, and said, "Yeah you can do it, I'll help." So it's not always what you do, you've felt like you had what it took at the time, but I mean you've been there, I'm sure.

DS:

You know what was interesting earlier, you were talking about people that had complaints. But I'm sure you've had hundreds if not thousands of people that have told you about what it meant to them.



SH:

They have far outweighed those that were unhappy, but someone gave me a very good piece of advice that, Don't be afraid of those who are unhappy. I don't mean that I like it, but don't be afraid of them because if there isn't someone willing to tell you that, how will you ever know what needs correcting? And sometimes you'll never know if someone doesn't have the courage, whether they're mad or whether they really mean it in a good way to tell you, you need to do this. So it's true.

DS:

Yeah, and it's kind of in the society we have now where, seems a lot of kids grow up never hearing the word no or you can't do that—

SH:

True, and boy, you can go in hours on trying to have a philosophy on that one, but I'm sorry, but to tell a little child you can be anything you want to be, well it's okay up to a point. But somewhere in there, there is a reality in there that said, let's look at what you do best, let's look at what your, you know, your skills are, let's look at what you like, let's see what would be the best thing in the world for you to do. If all of us were president of the United States who's going to be a citizen? (laughter) I mean you know—

DS:

We need a few good citizens.

SH:

We need a few good citizens actually that's right, you know, you don't want everybody because it takes everybody.

DS:

I know, and you know, you've been involved, you know, through Alan in politics and then with your own service and stuff, and I was reading an article yesterday, and somewhere in some small town where nobody voted at the last election.

SH:

You talking about apathy or were they just that unhappy with the candidates?

DS:

Not even the candidate.

SH:

Well, of course sometimes the candidates there have so much modesty that, I can't vote for myself and that's another issue altogether as well. But yeah, but still, apathy is the thing, they think, Well I can't make a difference, it's just one vote and it's not going to—well, what if it was the one vote that pushed it over. It's not a question that your vote isn't going to make a



difference, it's a question that it's your duty to exercise that right that you have, and that's why you should do it.

DS:

Yeah, we lost that somewhere didn't we, that civic duty.

SH:

It's your duty, you know, you live here, and it depends on everybody's participation an all, and you certainly have no right to complain if you abdicate those duties. But, oh it's too much trouble or I don't have time or I just don't know. Well what's important to you? Then quit complaining (laughs).

DS:

So is there anything I haven't asked you that you'd like to get on the record?

SH:

Oh I can't even imagine, you've gone all over the place, so I don't know.

DS:

Yes, I tend to do that.

SH:

What else can you think of?

DS:

Anything of your parents that you want to get down on the record?

SH:

Oh let's see you want to know my three kids, we have an interesting—Ryan was the first, he was born in '72 and he got married last weekend, so that's cool, and then he has twin sisters, and they were born while he was in office, and one of the twins, they're fraternal, three years ago had identical twins. My brother has fraternal twin boys, so it's getting a little scary. The house we moved into on Forty-Third Street has only had two families live in it, the first family had twin boys. So people are saying now no one's going to buy that house, no one will buy that house.

DS:

Not unless they want twins, right?

SH:

Yeah, twins but anyway. So kind of funny, so that's pretty much—we're a pretty small family on my side of it with two only children, my mother only child, and my dad only child married, and we have no aunts, uncles or first cousins, so that takes out a whole layer of family so. And Alan's family wasn't very big either; he had a brother who passed away several years ago, a heart

problem, a younger brother. So pretty awesome at the top of the totem pole, we have no parents or grandparents left. I don't know if I like the position of the top of the totem pole (laughter).

DS:

And I'm going to ask you a question I've never asked anybody before—

SH:

What?

DS:

It's what advice that your mom gave you, do you remember the best?

SH:

Oh my mom, I don't know if I can—since she died when I was seventeen.

DS:

Wow, yeah.

SH:

I don't know that I was—I should've been old enough.

DS:

That's right she'd had—

SH:

My dad, another thing, he operated with the philosophy that if it's worth doing, do it right. But that's one of those things that's several people. He has one that was, the harder one, was that, if you see it you have to respond. So what do we do with kids, walk around like I didn't see it.

Well, you didn't dust that table—I didn't see if it was dusty, I didn't see it (laughs).

DS:

That's what we do as a society now.

SH:

But it plagues you, now today if you see something that you know needs attention, and you walk away and don't do anything about it, or attempt, I mean obviously you can't do everything, but at least, attempt respond you know. But I mean with all of this kind of—

DS:

And it can be mundane like, you know, in my office, I shouldn't interject so much—

SH:

No but it's true!

DS:

But in my office, they were replacing the ceiling tile because it had been—gotten wet and damaged, and so the one guy that was working on it didn't put it back in there exactly straight, and the other guy that was watching was one of those types that couldn't leave it that way, so after they both left together, he came back a little later and said, "Don't tell him I did this," and he got up there and straightened it out.

SH:

And straightened it out, you know, I mean seriously, there's so much—maybe there always has been, and I'm sure our parents said the same thing about us, I keep being reminded of that, Well, your parents said the same thing about you, you're telling the others—is it's not my job. Well I'm not going to do it, it's not my job, it's not in my job description, it's not my job. Why is not your job? If we all had that attitude, that it's not my job, it's not my problem, where would we be?

DS:

Yeah, well I mean society's turned that way it seems.

SH:

Oh it is, I hear it more than once, it's not my job, it wasn't in my job description. Well now it is. Remember that little line down below at the bottom said, anything else anybody else asks you to do (laughs)—the world can't function like that so. So it's some of those things that were kind of—remember he was military, I was raised very militaristically. It was basically shape up or ship out, so that was the operative, and you know, I actually entertained one time, this pretty young little girl, what would I do if I shipped up? What if I had, you know, would I get to take a little bag? Would I walk out the front door? Where would I go? I actually entertained, Okay I have to ship out, what do I do next? It wasn't that it worried me particularly, it was just what am I going to do? (Both laugh)

DS:

I can see you thinking like that.

SH:

What am I going to do, okay, I have to ship out, all right let's see. But it was shape up or ship out.

DS:

But growing up like that, you're probably fairly independent from an early age.

SH:

Yeah, I guess there is a streak you know that obviously, I think military kids do end up with a bit of that, they have to, and it's okay. But what is good is that you realize, and I've said it before,

that there are many ways to do something and they're all okay. Sometimes we get in this, Oh it has to be done this way or it just has to be done—no, it doesn't—there are many ways to do things and it's all right. And there are many cultures, I've lived in many cultures where, you know, we're alike more than were different, and the ways we're different makes it pretty interesting and fun. So what's it all about, why are we so—? I don't know. But that's now—hopefully through international travel, we've tried to take our kids on a lot of travel, and I think—this is a global society, this bunch of kids we're raising right now, and I think mine have a global perspective because they've traveled the world, we've taken them places and all. We didn't spend a lot of money anywhere else, but we've taken trips, and this has opened their eyes to the world.

DS:

Yeah, and you know universities have always done that, but now it's even more so.

SH:

It's even more so, exactly, and a lot of it didn't happen, when I was going through Tech, they didn't have all of these great programs, but it's so necessary.

DS:

Because you know I think Tech has satellite, you know, campuses all over the world where people can go visit for a semester or whatever.

SH:

It's not a luxury or a junket, it's not that, no. If we stay insular within the boundaries of—boy, not good.

DS:

Yeah because it's a global economy as what's going on in the world has proved right now.

SH:

I was reading that cute little book called Boomerang where, if you get a chance it's a tiny little book, they talk about the economies and certain and what went wrong, and some of it's just flat comical, but it's so sad that it's funny.

DS:

And it's scary at times.

SH:

Iceland's one of them with the little people, I love it—it's just but—(laughs)

DS:

Well, I better let you go back to work today.

SH:

Oh yeah a couple of things to get in, no big deal. You're sweet to come by.

DS:

Well, thank you for talking to us.

SH:

Well you're welcome, I [inaudible as recorder turns off].

***End or Recording***



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