

**Oral History Interview of  
Louise Hopkins Underwood**

**Interviewed by: Andy Wilkinson  
January 27, 2016  
Lubbock, Texas**

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*Women's History Initiative***

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### Preferred Citation for this Document:

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### Recording Notes:

*Original Format:* Born Digital Audio

*Digitization Details:* N/A

*Audio Metadata:* 96kHz/ 24bit WAV file

*Further Access Restrictions:* N/A

*Related Interviews:*

### Transcription Notes:

*Interviewer:* Andy Wilkinson

*Audio Editor:* N/A

*Transcription:* John Clements

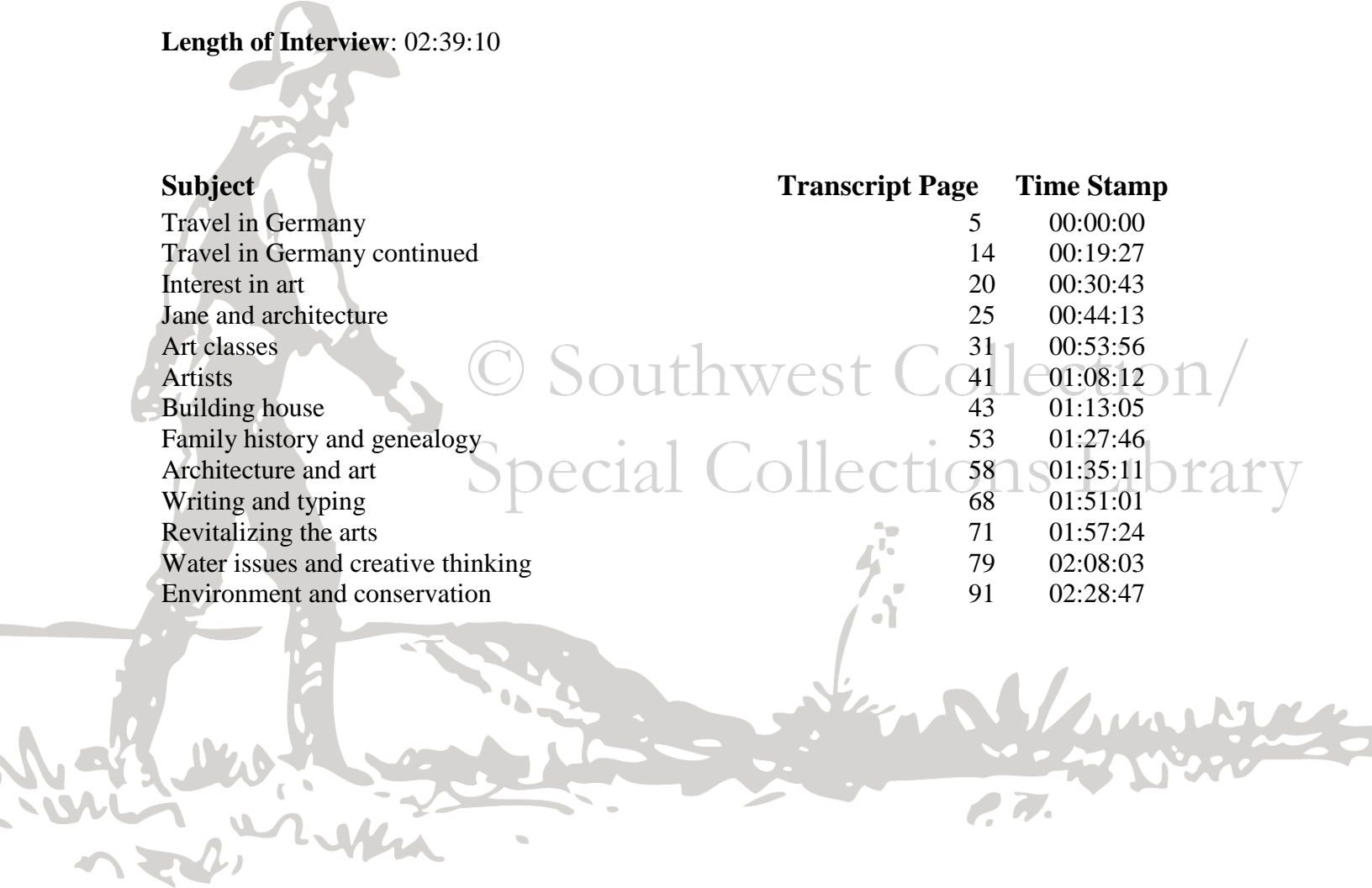
*Editor(s):* Katelin Dixon

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## Transcript Overview:

This interview features Louise Underwood. Underwood further discusses her travel in Germany in the 1930s and her experience at the Olympics. Underwood also talks about the art community in Lubbock, Texas, and her support of the arts in the community.

**Length of Interview:** 02:39:10



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### Keywords

art, architecture, Lubbock, Texas, Texas Tech University

**Louise Hopkins Underwood (LU):**

You know, I asked for this because I felt like—

**Andy Wilkinson (AW):**

I'm going to set that over—

LU:

—that I have not produced what you'd like. You wanted to know what turned the spigot on for me to do that thing. Well, it was turned on when I was about that high, and my strength is in the fact that I've had so many absolutely fantastic adventures—all the advantages you can have. So when somebody needed somebody for something, I always had them a go-to person that I knew, that I could be the connector of, and that's the way it's been always, since I've been out here. So I had—it's not really due to me, it's just what—I've been so lucky about—excuse me, I've got to calm down a minute to talk. But I was going over this thing. The kids—you know, my life's been so fast and furious and all these wonderful things, I looked up how many times I've been to Europe.

AW:

Oh really? How many?

LU:

I think she made a mistake, but it looks like—well—

**Jane Henry (JH):**

Wow, a lot of them.

LU:

I think she's got—you know, I had some sacks up there with pictures and things in all of my stuff, so I think she just thought it was all that many—but many times. Then Ray Westbrook did that—have you seen that little article?

AW:

Yeah, I read it and I proudly told my wife, because she read it, she said, “Oh look, here's Louise. Did you know this?” and I said “Yes. I have it on tape, and it was” —there was a lot that I knew about you and a lot I suspected that turned out to be true, but that was not in my horizon, to think about you having been there at that Olympics in 1936—and such a wonderful story to hear you tell it.

JH:

One thing I love is the picture of her with the shovel. It is one of my favorite photographs of all time.

AW:

I love that.

JH:

You know, you kind of like to use it for an obituary, but it doesn't work. When people put in those real young pictures in there—

AW:

You know, I like them. Don't you?

JH:

They ought to let you put two.

AW:

Yeah. I'd love to see "Here's a person in their prime, and—"

JH:

And how old were you there, about fourteen or something?

LU:

No, no, no, no, I was at least nineteen.

JH:

Oh, you were?

LU:

See, I was. I had just turned seventeen when I went. I graduated from high school—and they were always later than the regular school—so I may have been seventeen for about two weeks when I left Dallas to go over there. It was just a—oh, my word—and we fell—of course we were in love with Germany when we left home. We had a German couple working for us that were just out of this world, you know, and they loved me and I loved them. I really loved them.

AW:

Well you know, that's—one of the things I'd like to talk about, and we can do it here in a few minutes, but you were there at a time when a person who'd been elected turned out to be such an awful choice, and I don't know about you, but when I was growing up there was sort of an

unstated bias about the Japanese and the Germans as being bad people, or they wouldn't have had those bad leaders. The older I got, I realized, "Wait, people are pretty much the same everywhere," so to me the chilling lesson is that could happen to us.

LU:

Well, and what brought it all home, too, was about three years ago there was an exhibit at Tech, and it was from the Smithsonian. It was all about that era and what had happened—he went in there and he got in because the finances were so awful and the things were so awful that anybody would have been an improvement, so they were willing to take him. But you know what he did? He killed off three million people in three years. He went in there and killed off a hundred thousand communists right off the bat. Then the other two hundred thousand—I don't remember what they said—and then he did the survival of the fittest—I grew up with that, and I thought that was pretty good stuff.

JH:

Well that eugenics exhibit at Tech was the one. That was when—

LU:

That was it, and it showed that he was killing off everybody that didn't—anybody he didn't like, too, but all the people that had any kind of defects.

AW:

Yeah, you know, here's the funny thing, and I think about it in today's world because we're in the middle of a political season, and there is absolutely no penalty for lying in politics. So here you have Adolf Hitler who is preaching this Aryan superiority, and what does he look like? He's kind of—he's got dark hair, he's got a dark mustache—

LU:

He was a little bitty pipsqueak!

AW:

He wasn't an Aryan superhero.

JH:

And had a Jewish background.

AW:

Yeah.

LU:

Well did he know he did?

JH:

I think he did.

LU:

I think that somewhere I did read that he did have—

JH:

I mean that was his dark secret, you know.

AW:

Well, it was expedient for him. What do we all do—and not to—there are real terrorists out there—but what a convenience a terrorist is, because you can do what you want by holding up the terrorist as the alternative, and that's who we're after. You can't have a truce with a terrorist, you can't defeat a terrorist in a war—if we go to war with Iraq, we can eventually win it or lose it, but the terrorist is a kind of ghostly thing, and so that was—Hitler's terrorists were Jews. What is a Jew? Well, you look a lot like them.

JH:

“They've taken all our money. We wouldn't be in this trouble if they didn't have our banks all sewed up.”

AW:

Right, so I think the lessons are—it's not just old stuff. It's going on today. And you lived through it.

LU:

Yeah, and the thing was—that it doesn't show in the article, either—was that the shame I felt later because you know, we were so excited as students, and so proud of the United States and America for heaven's sake, and he had been so awful. He did not want the Jews to compete. He did not want the blacks to compete. And he said, “No, we're not going to have them.” Well I don't remember—I did look all this stuff up again on the internet or whatever, and he—I don't remember why he—they persuaded him that they had to do it. They couldn't turn it—I mean everybody would have quit, I guess, wouldn't've come. So here we were, and everybody else—the most important thing to me was that we didn't dip our colors in front of that old so-and-so. But I'll tell you what, another thing I found on that—in that article, Tom Wolfe said that there was just—it was spooky—and it was spooky, because you were in this crowd of hundreds of thousands of people in this stadium, and this goofy little thing coming down the—prissing down



the stairs—and then to have all these countries come in, and oh, the pomp and circumstance, and all—it was just so wonderful—and all these people would—you know, everybody. You’ve seen it on television a hundred times. But it didn’t feel like that. In real—it was spooky, and you just couldn’t figure it out. We’d come home at night and just say these terrible things about Hitler, and you know we could’ve gotten those people in terrible trouble, because they had been in power for six years, now, and see—and when they came in and they killed all those people, what they did—they had the—they took the little boys when they were like six years old—maybe even younger—and they picked the best ones, and then they told them if they’d ever tell on anybody, they’d get—that was—they’d make points. I mean they were trained to tell on their parents, that “Oh yeah, the Jews live in our attic,” or whatever.

AW:

Of course, J. Edgar Hoover tried to do that with us in the fifties, also, about the communists. Well, let me ask this—and we didn’t really talk about it when we did the interview earlier, and I didn’t see much mention of it in Ray Westbrook’s article, but did you get a sense when you were watching all those people with their salute to Hitler, did you get a sense that it was heartfelt or that they were doing it because they had to? Could you tell?

LU:

No, I think they were into it. That’s what was so spooky about it. It was unbelievable. It really was unbelievable that this little—and really, he was so—he was just so nothing, and then to have this adoration—and I guess the whole crowd was going, you know, and all the other countries dipped their flags. As I remember, we were the only ones. Of course, as a student and young, I was so happy that we didn’t, but—and then here we won all the things, and I thought we won the Olympics, really. To this day, I thought we had won the whole thing, but they won about eighteen more, or something like that, more gold medals—or not gold medals, but all medals. Then I found out later—I went back to—I thought, That’s just awful. I just don’t believe that, and they made it all in equestrian stuff, and something called dressage. Have you ever heard of dressage?

AW:

Yeah, dressage.

LU:

Dressage. Okay. I’ve never heard of it.

AW:

Yes, it’s horses prancing.

LU:

Yes! Of course you could pick up eighteen medals in three different categories if you had enough people there to do it. So they weren't—well, they did have two really fine athletes, too, that participated with Jesse Owens and somebody, too. One of those was a gold medalist and he had cheated, and instead of kicking him out, they just gave him a little fine because he was a German. He got to keep his medal.

JH:

Apparently they cheated on a lot of it with medical things. A lot of their athletes were given hormones.

AW:

Yeah, kind of like today, isn't it?

JH:

Kind of like today. When you said you were ashamed, is it because you could've gotten those people in trouble?

LU:

Oh, certainly. Oh, you know, when I saw that show, *I Am a Camera*, oh my Lord. Maybe I got that even from the musical, I don't know. Maybe I got that even from the musical, I don't know.

JH:

*Cabaret?*

LU:

*Cabaret*. But to think that—yeah, we really could've exterminated some of those people, you know, if they'd wanted to.

AW:

I thought that those two pieces, *I Am a Camera* and *Cabaret*, were chilling.

LU:

They were. And I saw it, and I tell you, I just broke out in sweat thinking about what we had done, and not thinking.

AW:

Well, but on the other hand, you were being a valuable example that not everybody has to do that. Sometimes, somebody has got to step up and say—

JH:

The emperor has no clothes.

AW:

Exactly.

LU:

But just think, the war—I mean we were—as I told him, we were in Prague and the runner came through, you know, and we were standing on the street corner. I don't remember all the details, except that we were kids and we were hurrahing and thrilled to death that we were here, and all that kind of stuff, and the policeman came over and spoke to our German guide, who was taking us through, being our interpreter and everything, and they told us to get—pipe down, this is not good behavior. And it was only just a few years—just a couple of years before he marched right into Czechoslovakia and they weren't a country anymore. So they were so close to being taken over, I guess, and then, the poor things, the Russians came in and took over. But I didn't realize that—I'll tell you, Jane and Jack had a wonderful party and they invited all of the soldiers that they knew that had gone over to the war—to go to that exhibit over at—and all of—it was a fascinating evening, wasn't it?

JH:

It was. It really was interesting.

LU:

Yeah. They invited them to go to that and then to come back and talk about experiences, you know, and stuff.

AW:

I bet that was more interesting than going to the exhibit.

JH:

Well, the combination was good.

AW:

I mean just hearing—

LU:

It really was. One was in the Battle of the Bulge—

AW:

Oh, so these were veterans from the Second World War, not necessarily Afghanistan or—

JH:

No, no, they were all that generation.

LU:

Yeah, they were—

JH:

I guess it was at the time that Ted Hartman's book came out.

LU:

It was Hartman, and then the other one that—

JH:

Bernie Mitemeyer.

LU:

Yeah, and I don't remember, but everybody there had been—almost everybody had had something, and I became the—I didn't even think about anything until—well, I guess I would've said something about that, but Jack, you know, he always comes out to—embarrasses you or gets into the subject, “Now you tell us about what you did.”

AW:

Yeah, you can't be a wallflower around Jack.

LU:

No.

JH:

Not so much.

LU:

But everybody sits there, and you realize “Oh, you went to the Olympics? Oh, may I touch you, please?”

AW:

Well, not many—I mean we all know the story, but not many of us got to be there, you know, to actually experience it. The recounting of the story is one thing—you know, the facts—but the—like your description as “spooky,” that says a whole lot.

LU:

Well, it was really just—that's not a good word, really—it was—

JH:

Chilling?

AW:

Surreal?

LU:

Yes, it was surreal. You just could not believe it.

JH:

You know, the other thing is, it's hard for us to think back before spectacles. You know, we didn't have Super Bowls and things that were like that, and what they did for that Olympics—what they built and—

AW:

Well, and what they were doing for the whole country to have those big—you know, when you do see the films of Lina Wertmuller you know, where they have the big swastikas and all the people and the shouting and all that sort of thing—and you look at it and you realize it's, really, it's theatre.

JH:

It is theatre, yeah.

AW:

An awful theatre, but it's theatre.

LU:

Well, and you—

JH:

And to a level that we'd not seen before.

LU:

Yeah. Have you read the book *The Boys in the Boat*?

AW:

No, I don't think so.

LU:

It is fabulous. I will send you my audio—I think it's—to hear him read it is the best thing.

AW:

What's the subject?

LU:

It's the canoers that won—

JH:

The crew team from the University of Washington.

LU:

Yeah, and they won it and went over there, and in his book, he says that Hitler did the same thing that—I mean I found out in this, somewhere, that Hitler did the same thing—and maybe from that book—that along the way—well we came into town—I don't know how we came in; I'm sure either on a bus or a—

JH:

—train, maybe—

LU:

Well, we went over with a nice lady from Dallas, and there were ten of us, I think, and there was she and another—a mother of one of the people that went with us—and we were just quiet. We were very—I don't know—but she joined up—somehow—and we had nice accommodations, we had all this stuff planned. This was my graduation gift. Then her sister, Mrs. Bible, from Texas, who was a gym teacher, and she brought twenty—the university students with her. I don't know, we just—we didn't get along very well. Well, for one thing, all of our accommodations were changed, and so we weren't in very nice places. While we were there, we were in these little—I call them pensions, but that's the Spanish word, I guess.

AW:

Like hostels?

LU:

It's called—it's spelled like "pensions" you know, -i-o-n-s, but they were just boarding houses. That's why I say—see, we could've gotten those people in trouble. But we came into town and here was Pocono Tour Number—we were number fifty or something like that, and there must have been a hundred and fifty others. We went over on a ship. We were in fourth class, down in the bottom.

AW:

Down in the bilge.

LU:

Oh, lord, and the Dreyfuss girls were—two of the sisters were my roommates down there. I don't know who the other one was, but I mean—and no porthole, of course, you couldn't see. But we did have a wonderful time. It was just so much fun, because so many students were on there.

JH:

But they made you go in a prescribed—

LU:

That's what I was getting around to. In Berlin, yes. It came out in that book that that's exactly what he did. He moved everybody out of the way and he made people that were on this—just these streets that he wanted you to go on, he had them put the flowers—they had to have the paint jobs—

JH:

And they took away all the signs about "No Jews Allowed."

LU:

Yeah, everything was taken and cleaned out. And that book is a wonderful book. Then I was going to tell you something—oh, yeah, when we went to Italy, we went to Rome and here we were with all these masterpieces around us and antique treasures and everything, and what does Mrs. What's-her-name—Bible—do? She has somebody—evidently in the government took us— young as we were, we were it was propaganda—and they took us out to the outskirts of Rome and showed us this—

JH:

What Mussolini was doing?

LU:

Yes.

AW:

Like a housing development or something?

LU:

No, it's a big arena, you know—

AW:

Oh, like a stadium or something?

LU:

Yes. I sent him all those pictures that—I don't know. I have those upstairs—but anyway, and—but heck, imagine going to see a football stadium, except of course, they didn't play football, but—

AW:

Yeah, and not getting to see all the art and the Roman ruins, and—

LU:

Yeah, and we had to go to lunch and listen to a lecture. So we were really upset with them. But it was a wonderful trip. But when we got to Prague—or Budapest—even our woman rebelled at this place that they put us in. It was some place with straw mattresses, so we did go and stay in that fine, wonderful hotel—and I say Budapest because all I can remember about it was that it had waves in the swimming pool. You know, that's something—and sure enough, I found a thing in Budapest, a famous spa that has waves. So I guess that's the hotel we stayed in.

AW:

Wow, I wonder how they do that?

LU:

Isn't that funny?

AW:

Now, was Prague a pretty city when were there?

LU:

Beautiful. Oh, I just loved all those old—

JH:

I think it still is.

LU:

—yes, I really loved—we hated Paris. The people were—you know, they pinched us. Being a brunette, I was not as bothered as much as blondes, but we didn't like those. And Italy, we just hated Italy. It was smelly, and we went to Venice and it was kind of stinky. Can you imagine way back in '36? Italy was really not a united country, really. They were just the beginnings. He'd been in power, I guess, about ten years, Mussolini. I don't know, it was—



AW:

Yeah, the last effective they government they had were the Romans, I think.

JH:

That's about right.

LU:

Yeah, and they were all, you know, old families and—I don't know, the different places were really ruled by the governors or whatever you call it. So it really wasn't a—and now, of course, I love that—it's one of my favorite countries.

AW:

Well, in '36, what was your favorite city?

LU:

In '36, probably Germany.

AW:

Berlin, really?

LU:

Well, it was a beautiful city—just beautiful—and the architecture was so gorgeous, and the gardens were beautiful and everything—and of course, it was so much fun, all those German—they had some—those—well, all I can remember was this one place that had a—probably stacked up however many stories high, I don't know—seemed like it was a skyscraper, but I don't think they ever had any real skyscrapers anywhere, but maybe four or five stories, and each level had a different beer garden. They pull those things like maps down out of the sky, and here comes the Beer Barrel Polka, or whatever.

JH:

It's the words of the different songs?

LU:

The songs.

AW:

Oh, so it was like the “follow the bouncing ball” kind of thing on a—what do we call those? Venetian Blinds.

JH:

Or like those maps we used to have in grade school, when they pull the different ones down.

AW:

Right, because they would have the little roll-up things.

JH:

Three or four different—

LU:

Right, and of course the whole crowd, you could hear us all—you know.

JH:

Coming from Texas in 193—right after the Prohibition days.

LU:

We learned a lot of words—and we learned lots of words in German, and of course, as I said, we'd had Herman and Katherine about five years, at least, by that time, I would think. So we picked up a word or two at home. Anyway, we just loved it—and went to Heidelberg, where the castle up on the hill, and very romantic, and you know they had all the best-looking men that you ever laid your eyes on.

JH:

They'd done away with the ugly ones.

LU:

Yes, and all those wonderful uniforms that they all put on, so it was just wonderful. So I would say that and—I don't even remember going to London, but you know we did—and I don't know, because we went all over Europe. It seemed like we did.

JH:

Yeah, if you went to Prague and Budapest—

LU:

Yeah, we did, we went to so many places that—and I think we were there about two months.

JH:

I guess you wouldn't have gone to Spain in those years. That was where the war was going on.

LU:

I never have been—no, I had not been to Spain or Portugal.

AW:

Yeah, there was—in the thirties, a civil war was—

JH:

They were bombing Spain in those days. You know, it's astonishing, the span of history. If you think that, when mother was born, women couldn't vote. That span of history is just sort of remarkable.

AW:

It is, and in fact there's a new book out called—I just looked at the review in the *Times* yesterday, it's something like *The Rise and Fall of American Growth* and what it's talking about is this time period from 1900 to the seventies was unique, and we cannot expect that to be the same thing that is going to be happening in the future, but it's tied into the same cultural idea, that all those enormous changes were going on. We forget looking backwards. For instance—

LU:

You have this going?

AW:

Yeah—the horse. You talk about technology, how fast transistors became—well, it took less time for the Comanche to get the horse and put it to work and distribute it across the plains—fifty years— isn't that amazing? We forget that people two hundred years ago, a hundred years ago, three hundred years ago, were every bit as quick at adopting technologies as we are, you know, and in some cases, quicker.

JH:

That's amazing.

AW:

Yeah, so no vote and just the enormous differences in the women's—

LU:

And you know, they never have passed that something that—

AW:

Equal rights amendment.

LU:

They haven't? Isn't that awful?

AW:

Uh-huh.

JH:

There's a lot of stuff that's awful right now.

LU:

Yeah.

AW:

We were talking about that earlier. Well, not to change the subject, but back to the subject of turning on the spigot and—you know, there is still—you've done so many things, but we still, in this town—when we think “art” we think of Louise Hopkins Underwood. We just do, because of all that you have—

JH:

Because of Margaret Talkington, who said, “I'm not going to give you any money for that art center unless you change the name to the Louise Hopkins Underwood Center.”

AW:

Well, but before the art center was changed, I remember—we've already talked about coming right in this room and having I don't know how many of us—two dozen, three dozen of us in here talking about it. But that was only the latest in a whole series of things that you'd been doing, and so it still seems like that kind of becoming the leader of the art community here is something that you wound up, whether you wanted it or not.

LU:

Well, yeah, and the thing is that—and thank heavens—as I said in here somewhere, I started putting all this stuff together—I think you kids got me to do that—when daddy died, maybe, and so I just used to throw things into a pile, you know, things that I was proud of or that Harris and I had done and stuff like that, and then having a secretary, because we did that at—she was—well, when we started all this, and I've got you in here, too. I found your—where you were here with that Performance Lubbock. That's what started so much, with Neal. That show showed me that we really—and I knew we needed theatres—

AW:

Yeah, it's kind of sad how Neal's been forgotten, isn't it?

LU:  
Exactly.

JH:  
And Mother always tries to bring his name into it, any time anybody—

LU:  
I have.

AW:  
In fact, I'll be having lunch tomorrow with Richard Privitt, who was always—

LU:  
Oh yeah. I never, hardly ever say anything about it that I don't mention him. And the people— that's what I'd like everybody to know, the reason that that place is what it is, is because it came from the bottom up. It was all the professionals, the artists, and the—

AW:  
Yeah, but you know, you have to—all the artists won't stop and take time to do it if they don't have the community builders like you who will say, "We're interested in this, and we'll be part of it, too," because, you know, people who tell me "Well, you play guitar, and so you're in the arts," or "You paint and you're in the arts and I'm not anything," and I say, "Wait, wait, wait, wait. If we just sat in a room by ourselves and played the guitar, it wouldn't amount to anything, or if you hang a painting on a wall and you're the only one that looks at it, what's the point?" So you're part of a community of art that has audience, it has critics, it has collectors, it has people who build venues and spaces, and education, so they're all equally important, and without being able to come over to those meetings—I remember that you were getting started right in this very room, we'd never have gone anywhere. We still wouldn't have a center.

LU:  
You bet, and—

JH:  
Some of that is what you were saying about being able to put people together—knowing different people and drawing—and if you get invited, you come.

LU:  
And when you see the people that—when I collected all these things and we finally put dates with them and stuff, the people that were on some of these committees and things that—you won't believe how—they were from all—the whole—and I'd been here since it was a little bitty

town, and so in the beginning I knew everybody, so when you see—I'm just amazed, because I never would've—you know, if I'd just been a little housewife, I never would have done all these wonderful things. But it was because—

AW:

There's knowing people, though, and there's also knowing what they can do, and one of the things that always struck me about when you had a group of people over here, everybody that was invited—first of all, if you asked, we were all going to come—but second, you had put together a group of people that connected once they were here. You have some talent for knowing that a person might be a business owner to the rest of the world, but you know that they have an interest in theatre or in music or in something else, and so that is—

LU:

Well, I really think that that's the talent—that's not a talent. I just—

AW:

Oh, I think it is.

LU:

No, I just—it just—that was my role. That's what I was put here for, I guess. Why else was I sent out here to the—you know, I don't know.

JH:

To the prairie.

LU:

Yeah, and Dallas, I'd had all the fill I ever wanted of the society. Oh, my God, it's a mess. Fun, I had the best time, but two years and I was—wow. You know, I would've hated to have been married and lived in Dallas. Really, Dallas, when we moved to Dallas, there was nothing much in Dallas, I'll tell you. Really, there wasn't. [inaudible] (37:13) had given some paintings to the museum or something to start the museum, even. There was just nothing much there. It was an ugly city—ugly—until the Lamberts came in from Louisiana and started that marvelous landscape place. I think—I give them credit for—we brought them out here to do our yard, and I do think that they—they were the ones that brought the live oaks, the yaupons, the hollies out here. Nobody else was willing to risk the losses. What they would do, they said, "We'll come and we'll—" they were interested and wanted to test, and they said, "We won't charge you for it and we'll replace things," which was unheard of. We had to pay the labor, but to get a new tree if it died, and so they experimented with the—took the—and they proved it. Then we showed—our garden over there was—Ed Zukaukas was one, and there's another—there were two or three people in that kind of part of Texas Tech that would bring their students through to see what was

going on. So I—we just—I think that we just got people to connect with one another. John Watson came out and did our—put in our lighting. He was the biggest—the first in the world that did outdoor lighting—called it “Moonlight.”

JH:

Eventually, the people who lived on Sixteenth and Seventeenth, in that one-block area, joined together and got Lamberts to do—you know, they did more landscaping, and if you see that little block between Toledo and Salem on Sixteenth and Seventeenth, it's real pretty, and then it kind of—it has spread now, but for years, there was one little—it's too bad everybody didn't just say “Wow, great idea. Let's all do that.”

LU:

Well, John Anna Dean and—do you remember the Deans?

AW:

Uh-huh.

LU:

What was his name?

JH:

Joe Kirk.

LU:

No, no, no, no, no.

JH:

Kirk Dean?

LU:

No.

JH:

It's not Kirk?

LU:

No, John Anna Dean was an old timer, and what was her husband's name? He was a farmer, I guess.

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JH:

You sure it wasn't Kirk?

LU:

No, honey, no, no. I'm talking about somebody that was a lot older than I—and she had the nerve to go get—she brought out somebody from Dallas to do that whole street—the next whole street.

JH:

Yeah, that's what I'm talking about, Sixteenth.

LU:

Sixteenth Street, it wasn't my street, it was the next street, and they all planted things together. You know, that was a big thing. She was wonderful. John Anna—you—no, honey—what was his name? Oh, and she had the most wonderful houses. She had the house that—who was the entertainer? Who's the one who plays Joe Boy—what's his name?

JH:

Jay Boy Adams?

LU:

Jay Boy Adams. His house.

AW:

Monte Monroe lives in that now—in our shop. He and Laura Monroe bought that from Jay Boy.

LU:

No, I take it back. It was the house across the street. The house across the street on Sixteenth Street, I guess it is, yeah. It was just wonderful, and I don't know, somebody came along and knocked the front out and did a big fancy—you know, to a wonderful, wonderful house. No, they had another house over in Tech Terrace that was just terrific, too. She and I were involved in the Rush Pool thing, and we found a Mexican architect—oh, and we had plans for a wonderful—and then nobody would go for them, so we didn't get to do that, but we did get the pool here—get them all to do that, but that was just a little ole nothing—you know, little concrete thing.

AW:

What were you going to do with the architect? What kind of thing—?



LU:

Oh, it was going to be wonderful, and just a—well, and we had a separate thing for the little bitties, you know, and—

AW:

Little bitty kids? Yeah.

LU:

Yeah, and it was—

JH:

And a good-looking pool house instead of what they have.

LU:

Yeah, it was good-looking—it just would have been a—

AW:

Yeah, you know, growing up here in Lubbock we went to K.N. Clapp Park. My wife went over to Maxey, to that—but you know, until we joined the country club that had a nice pool, all you could think about in swimming was the smell and the pain of chlorine, you know, because there was so much—you know, those kind of old pools.

JH:

Killer chlorine.

AW:

Yeah, they just pour it in by the barrel, I guess.

JH:

Exactly.

LU:

Well, you know this town was absolutely anti-architects. They just would not spend the money on an architect, and I don't know, we had maybe one or two—two, it seemed like—but I don't know. That's been a battle since we've been here.

AW:

Yeah. Well, so, you're an architect, Jane.

LU:

She's an architect.

AW:

How did you get interested in architecture growing up in a city that doesn't like architects?

JH:

Probably because the house they lived in had an architect, and we moved in it before it was built. When they got the walls up and the roof on, the kitchen was finished and the basement was finished, we moved in. So we lived there all during the construction, and I'm always fascinated by how our favorite place—and we didn't know—the three older ones played in the hideout under the basement stairs—we didn't know the little ones knew about it, too, until they were selling the house and we were all home and we started talking about the hideout, and all of us went down and got in the thing—well, those of us who were still agile enough to get under the stairs—but I think just the—you know, being involved in the construction and watching it happen. We moved in the house in 1950 when I was seven or eight, and they built the structure of the living room, but they had a plywood door and just sealed it off, and so they used what became the dining room as the living room. So until I was in high school, that was covered up. When I was in high school, they finished the living room. They didn't do anything they couldn't pay for first. Then the porch got enclosed, and so the house kind of gradually evolved, and Mother always let us do things like build forts, or we could take the furniture in the basement and move it all around and have offices. So my friends would draw doll clothes—you know, paper doll clothes—and I drew plans, but in my generation, women weren't architects. You had to be—you know, you could be a nurse, a teacher, or a—what was that other one I didn't want to do?

AW:

Secretary.

JH:

Secretary, and that's the one I did. I disliked it so much I can't remember the name of it. You know, it never occurred to me that I could possibly do that. Then my major in college was history, so I've always loved buildings. I just didn't know I could participate. So when Jack was going over to—when I was fifty and he was fifty-eight, I thought, You know, it's not going to be too long before he retires. I don't want to be a secretary again, so I better find something that I like, and our son said “You know, mom, you've been on every building committee in San Antonio. You ought to get paid for it.” So I was working with a young woman on our church and she said—and I just laughed and said, “This is what my son told me,” and she said “Well, go to San Antonio College. The first two-year program there is outstanding, and then you can transfer,” so that's what I did.

LU:

Can she be heard, do you think?

AW:

Yeah.

LU:

Golly, that's wonderful. Go ahead, excuse me.

JH:

That's all.

AW:

Well that's great.

LU:

And then she went to New York and went to Pratt. She should have graduated from Pratt. She was that far—two months, I think, and Jack decides to come to Tech, so she came down and graduated.

JH:

I called Tech and they said, "Well you should be in graduate school. You've already got a degree," and I said, "You're right. I should," by now I've been in architecture school for seven or eight years—nine years, I guess, and so they said, "Well send us your GRE," and I said "If they've still got my GRE I will send it. If not, I'm going to just come and finish as an undergraduate," and when I called the GRE people they said, "You know, this is really lucky. We were just getting ready to destroy that whole year's GRE."

LU:

Would you put those on—the lights?

JH:

Yes, I will.

LU:

Good.

JH:

So they sent it in and I got in and got my master's here.

AW:

Well that's great. I hadn't heard that whole story.

JH:

It took me ten years. I learned from my son, David, you don't have to do it so fast.

AW:

Well, there's—it's not a football game with quarters and halftimes and stuff, if it needs to be.

JH:

We thought so when we were in school, but no longer.

AW:

Well, we wanted to get out—I mean, I did. I had things to do.

JH:

It never occurred to me not to.

AW:

You know, being a—teaching, now, I think, What a great life it'd be to be back in school.

JH:

It was, I'll tell you, it was fabulous.

LU:

Yeah, that's when you ought to go, is after you've been in the world a while.

AW:

That's exactly right. You know what it is you want to study, for one thing.

LU:

Right, and you do it.

AW:

And you do it, and you don't let people pull the wool over your eyes quite so easily as you did.

JH:

When I finished San Antonio College, a guy who was the head of the department—whom I did not like and didn't want to ever take a class of his—laughed, and he said, “Do you realize that you've had every person in this department teaching the best thing that they teach?” And I said,

“Really?” I’d never been a student of his. You do know—you know more. You know how to choose and you know what you need. I took a lot of things twice.

LU:

Well, and my mother was a—she’s responsible for lots of stuff, and that was—I believe—she was always interested in architecture, and built—well, we had a wonderful house in Dallas that was absolutely a marvelous house, and then she—when she was sixty-five or seventy—

JH:

Sixty-six.

LU:

—she built a house in Colorado and just duplicated the house in Dallas, except it was on—she put her bedroom on the front first floor. Then she bought a little—she was interested in opera and helped with the operas—I think I told you, in Dallas—and she bought a little house in Colorado City—not Colorado City—

JH:

Central City.

LU:

—Central City in Colorado, and it was a perfect little Victorian house, and she did it all up really cute, and then gave it to the opera for the singers to have. So that was fun, and then they told her she had to come back to Dallas because she couldn’t—at that time, they only let you live out of state for six months, but she had a heart attack or something and so they wouldn’t let her go back up there. So she came back.

JH:

The altitude was bad for her heart.

LU:

But she bought a house—she really had a good eye, and she bought a house—I mean built a house—in Kemah by the sea, down in between—for all her relatives living in Houston, and it was a little yacht club, and she built this—

AW:

Yeah, because that’s what Kemah’s noted for, is yachts and boats.

LU:

Right, and there's a special one for Kemah that they did, and that's right. It was a certain size and stuff. Anyway, that little house with an architect, of course, and then—

JH:

Wimberley.

LU:

And then Wimberley, she bought in Wimberley—

JH:

She bought Jacob's Well.

LU:

Yes she did. She just had a—you know, she was a widow for a long, long, long time, and that was her—

AW:

Yeah, I remember from our earlier interviews. So this could be genetic.

JH:

Yeah, also her father was an architect. I didn't know that until I almost graduated.

AW:

No, I don't—didn't talk about—

JH:

He was a geologist, but he had a degree from Penn, an architecture degree.

LU:

But he got it along with—I don't know when he picked that up.

AW:

I don't think I remember us talking about architecture in the last interview.

JH:

Isn't that amazing?

LU:

Yeah, travel and architecture were her two things—well, music of course. But anyway—

JH:

And she was a lifelong learner, too. She was always—and the last—went to see her not long before she died about—she was about ninety-seven, we think. She always told us she was a hundred, so you never knew exactly how old she was. She almost made it. But I went to visit her and she said, “You know, I just can’t get over what’s going on in Merida,” and I thought “Merida, Merida, where the hell is Merida?” She just constantly was interested in what was going on in the world. She was wonderful. Everything I’ve gotten to do, I can feel her sitting on my shoulder. We had a great relationship because I was one of the older grandchildren, so I could go to Colorado and visit, and that’s always a good position to be in.

AW:

Yeah, it is. I’m the oldest in ours, and you get the better years with your grandparents and aunts and uncles.

JH:

Exactly.

LU:

Oh, I know what I wanted to tell you, yes. I had some good training, too—yeah, let’s have a little glass of wine, Jane.

JH:

You ready?

LU:

All right. Yeah. Where is that about—yeah—let’s see—anyway, you know Tech has always been so wonderful—having that wonderful college out there.

AW:

It makes the difference in Lubbock, don’t you think?

LU:

Oh, of course! Yes. I can’t imagine living in a town that doesn’t have a university.

AW:

Me either.

JH:

I can’t either.

LU:

You know, we were really lucky there. I took advantage of every opportunity I had to learn something about the arts, particularly, and I was in Betsy Sasser's art history class. She let me come and sit in on her classes. Let's see, who else?

JH:

Rabbi Kline.

LU:

I can't even see the—it's too dark.

JH:

Rabbi Kline.

LU:

Rabbi Kline, you know—and you know, people today do not realize what a wealth of—you could go anywhere and find a picture of any picture in any museum anywhere nowadays. There was no such thing. The only pictures were those little books that you could get to—you know, for travel—that might show that the museum in Paris has such-and-such a picture and stuff like that, and maybe have a little bitty picture about like that in black and white, but no, they didn't have anything like—now it's just amazing, and the color is perfect as the portrait—whatever you're doing. So I did that, and then I did—oh, heck. The Rabbi Kline, and that's what made me think about it because—*Time* Magazine used to have wonderful—and *Life* Magazine had the best—almost the best—pictures of—that's, I guess, where he got a lot of those pictures. He used those teaching things where—and his wife would—did you ever go to one of his classes?

AW:

No, I didn't.

LU:

Well, he was just a Rabbi here, and he was just thrilled, you know, by all the art, and he just had a huge collection of all these things he just snipped out of magazines and art magazines, too, and I don't think there were too many art magazines back then.

AW:

No, I remember in the later fifties, my mother's—one of her brothers—worked at the Texas Tech bookstore, and so I would go visit him, and they had art books for textbooks and other things, and you could actually buy a book with big color images, because there wasn't—you know, the Tech museum at the time was in the—



JH:

At the cave—at the dugout.

AW:

Yeah, and it wasn't an art museum. It was a history museum.

JH:

Except for the rotunda.

AW:

Yeah, which was a great art piece, but it was about history.

JH:

Yeah, it was still a history—

AW:

Although, it didn't include women, except peripherally.

JH:

Oh, why would you bother?

LU:

Let's have a glass of wine, shall we?

JH:

You ready?

LU:

You want one?

AW:

Sure.

JH:

I can do that, too.

LU:

I thought that's what you were doing, sorry.

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JH:

Well, I was just waiting. I thought we were still working.

LU:

Well we are.

AW:

We'll just work better. I'm always a lot smarter when I've had—

JH:

Would you like a red smart or a white smart?

AW:

I would prefer red, if you have it.

JH:

I bet we have it. On the condition that you will tell me if it's bad, and we will try another bottle.

AW:

Okay, I will do that. I do the red because it has less guilt, you know. It's supposed to be better for you than white.

JH:

Yeah, so they say.

AW:

I'm sure it's only a tiny manner of degree.

LU:

Well anyway, he did that for the museum.

AW:

So Rabbi Kline taught this—it was an art appreciation course?

LU:

Yes.

AW:

And he taught it at the museum?

LU:

Yeah, it was just a one-hour program once a week or something like that.

AW:

What was Betsy Sasser like as a teacher?

LU:

Oh, she was fabulous, fabulous!

AW:

I'll bet she was. I never got to take a class with her, but I've just always admired her—

LU:

I do, too.

AW:

She and Tom both—

JH:

Andy, we don't have one open, so you come choose from these bottles, because they're all left from various and sundry relatives who come here.

AW:

Okay.

JH:

There might be a chance that you'll get one you like.

AW:

Oh, I'm sure I—I'll let you serve the white, and then I'll—

JH:

Okay, there are the bottles. Come and check.

AW:

All right.

LU:

I may have to come over and sit on your side so I can see the paper.

JH:

Sorry mom, I gave you a little more than you want, but I forgot.

LU:

Yeah.

JH:

Here you go.

LU:

Okay. Can we—I guess no way to have any more light?

JH:

Sure. Let me go show you a trick.

LU:

Would those do it?

JH:

Nope, I've got a better trick.

LU:

Do we need a plate, Jane? I don't know, maybe not. You find anything?

AW:

Oh yeah, I'm just—

JH:

There you go. How's that?

LU:

Oh, that's good. Yeah.

JH:

I'll hold it, it's—

LU:

Oh, no, I've just got to—have to keep it. Well, wait a minute, that's something you wrote about me—

AW:

I'm leaving the cork off that, Jane, so it can—

JH:

—decant a little bit?

AW:

Well, just a little bit.

JH:

Good.

LU:

Was it—this is all about what-you-call-it.

JH:

Smells okay? Smells okay.

AW:

Yeah, it's great. I think we pay a lot of money for older wine, don't we?

JH:

Exactly.

AW:

This is just great.

LU:

I was just looking at the—

JH:

You know, I have a lamp you need mother. I don't want to give it to you.

LU:

Huh?

JH:

I don't want to give it to you. I just bought it not long ago, but—

LU:  
What?

JH:  
It's a pole lamp, but it's tiny so you don't really even notice that it's there, but it's got a really good light on it.

AW:  
Well, and then, in the middle of a room, getting the light to it is hard. I don't know about you, but overhead lights just drive me nuts.

JH:  
I hate them. I just hate them.

LU:  
I don't like them, either. I'm not going to have you do that, Jane.

JH:  
Why not? I'm not—

LU:  
Because I want you to sit down and enjoy this.

JH:  
I will, but I'll tell you. The truth is, after sitting on an airplane all day yesterday, it feels good to stand up for a minute, and I've got to go do it again, so—

AW:  
Oh, really? Where're you headed?

JH:  
Austin.

AW:  
Well that's, at least, a short flight.

JH:  
I know it, but in order for it to be a short flight, you have to go at seven in the morning.

AW:

Oh.

JH:

Isn't that awful? And come back at nine at night.

AW:

Yeah. We used to have three or four straight-through's a day.

JH:

Not anymore.

LU:

Okay, well—all right, now, about the Rabbi—and then there was—took Idris Traylor, you know, had Russian art and history, and we took—Carol Layne and Tommy Krueger and I took a course from him on that.

JH:

And then you traveled with him, too.

AW:

Well going over to his house was pretty much a course, too.

JH:

It is.

LU:

The what?

JH:

To go to Idris's house.

LU:

Oh, absolutely, yeah, but that came much later. Then Lynwood Kreneck, for a few dollars' investment in his color print series, would spend hours educating Harris and me about prints. He is the master. He is the master. And Gary Edson and his lovely wife, Miriam, became great friends, and that was a—see, I worked at the museum. I was a trustee for whatever—I don't know, twenty years or something?

AW:  
Yeah.

JH:  
And on the acquisitions committee, weren't you?

LU:  
Yeah, acquisitions, education, and travel—the three best things you could do.

AW:  
Incidentally, I just met the new director a week ago. We had lunch, and I like him.

LU:  
We liked him, too. We met him one night when—remember Jane?

JH:  
No, have I met him? I haven't met him. It must have been you and Sally, your other daughter.

LU:  
No.

AW:  
You'll remember him. He's Australian.

LU:  
Well who did we meet? You and I met somebody and I thought it was him.

JH:  
I don't know.

LU:  
We went to the Ansel Adams, too. You missed a wonderful program, by the way.

JH:  
I know, I'm sorry about that.

LU:  
That was real interesting.

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AW:

Yeah, I had to miss that, and I'm a fan. In fact, one of my prized possessions, I have a signed Ansel Adams book.

JH:

Really?

AW:

But it was late in his life, and so he signed a—what do they call those, when they have the little plaque that they add to the book? So it's his famous book, *Yosemite and the Range of Light*, but some publisher did a series, and so Ansel Adams, probably on his deathbed, was signing these things, and then they would—you know, when you acquired your book, it would have this plaque in it—you know, affixed to it—which, it's still his signature, so it's still nice to have, but what a remarkable photographer. My word.

LU:

Oh, absolutely, and that man's—Ross was his name?

JH:

His friend.

LU:

He worked with him for so many years. But he gave a whole different side of him that you would never know that he—you know, he was really a neat person. It was fun. I loved it.

AW:

Well he had to be pretty neat. He said of that beautiful photograph he took, *Moonrise over Hernandez*, you know—it's iconic of the American West—and he said, "I was lucky on that," and I think not many people who are really successful at a thing would say, "Well that was a piece of luck." Most of us would want to take credit for it.

LU:

He showed us a lot of absolutely fantastic photographs of people—what do you call—

JH:

Portraits?

LU:

Portraits. He was a portraiture, too. I didn't know that. I've never—

AW:

No, because all we think about is f/64, his landscapes, and all that.

LU:

Anyhow, okay, and then Gwen went to—she went her last two years in the fine arts, so we were close to Terry Morrow and Bill Lockhart and Clarence Kincaid and Betty Street and Paul Hanna and the—

JH:

—Paul Milosevich—

LU:

—Paul Milosevich, and those—the way that department was so nurturing and they just cared about those students—and they still do, you know that. If they don't look out, they're going to lose that. It's wonderful to look for the PhDs, but by golly, you forget about the—you look for the teachers, the ones that—

JH:

You've got to have a people person.

LU:

Yeah, because that's so important, and they all—they were wonderful, so we got a whole lot of input from all those wonderful same people, and then the people in the museum, John Lott and all those—I don't even have the—and Louise Maedgen was one of my mentors. But anyway, I wasn't just sitting down all this time, doing things. I was up there trying to learn something about art.

AW:

Is it a stretch to say that being in a community small enough, but that also had a university, gave you a different set of opportunities than had you stayed in Dallas or in San Antonio or a larger place where there're a lot more opportunities, but there're also a lot more things that get in the way of those opportunities.

LU:

Exactly. Absolutely.

AW:

Your description, it sounds like—talking about the parties where y'all would come up with the ideas and the decoration and, well, living in a house while it's being built. That's pretty remarkable.

JH:

Five of us and the dog in one bedroom.

LU:

Yeah.

AW:

Yeah, and people would say “You know, those rich Underwoods live in that big fancy house with only one room.” What a great story.

JH:

Exactly.

LU:

And Harris was so proud, he wouldn't ask his daddy for things, you know, and his daddy didn't pay him very much. But anyhow, so—and Harris was never very realistic about—well I knew our house was going to cost more than he did. He said, “Oh, no,” and of course, we did it. We took all kinds of—we were lucky in that his business—for instance, the compress people could do all of the—you know, by that time, we had an architect who was up on the new way of doing, and that was the concrete floors, which of course, I wouldn't give you a dime for nowadays, but anyway that was new. We got all that—that was wonderful that we could have the advantage of their help.

JH:

And when they built this house, daddy had bought some lumber when—or maybe they bought the warehouse. I guess they bought the warehouse from say one of the Maxey's or something, and it had lumber in it that the carpenters, when they were getting ready to build this house, said “We have not seen this kind of wood in years,” and you know, it'd been sitting there for fifty years.

LU:

That was Harris's—yeah.

JH:

But they were straight boards and gorgeous wood.

LU:

And his daddy was a builder, and Fred was a builder, and they—yeah, and they would—when it

called for something strong, you know, he'd do it ten times that—just because he didn't want anything to—

AW:

It's almost sad to put covering on that kind of wood, isn't it?

JH:

Exactly, it is. When we were looking at—when Jack and I moved back here, Jack decided he wanted to live in granddaddy's old house, so he was going to try to buy it. Well thank goodness we didn't, because that house needs a family, not two old people. But we did go so far as to have a contractor come and look at—a structural engineer come look at it, and he said "I've just never seen a house built this way." It's pier-and-beam, and all the pipes are either exposed under the house or in the attic, so it was very easy to repair—and they're, of course, all copper, and every beam—all the structural beams are in tin, and Granddaddy said, "Well, there are no termites here yet, but they'll come," so they're all wrapped in tin so the bugs couldn't get in. It's just a beautifully constructed house and beautifully designed. That's another one an architect built.

AW:

For the recording, say which house that is.

JH:

The old Underwood house across the street from Tech, on Nineteenth—

LU:

3107 Nineteenth Street.

AW:

Now, my wife always says that—and I don't know where she learned this, maybe going to school with—

LU:

From her daddy, maybe.

AW:

Maybe her daddy, but—

LU:

Because he was a good friend of—

AW:

Yeah, because he—in fact, he would go out when they had a lot of cotton in the yard, he would

go out and night watch. But Mary Anne would say one the things she always admired was the cross ventilation of that house.

JH:

Yes, exactly.

AW:

Why do people not do that now?

JH:

I don't know.

AW:

They have exposures to the north and west, and only that, and things that you think "Well, we should know better."

JH:

Exactly, and I hadn't thought about that house until we were looking—actually, I used it as a project for a landscaping course I was taking at Pratt, and I realized that not only that—there's the cross ventilation, but it's built going north and south, so the east end and the west end are the short ends with no windows. The north side is a hallway. It's got a big wide upstairs hallway—

AW:

Oh, I didn't know that.

JH:

So the bedrooms are all on the south side, so you don't get the cold, but—

AW:

Perfect. You get the warmth in the winter and the cool in the summer. Because the summer sun on the north side is brutal in our country.

JH:

Exactly, so it's really a very well-designed, well-thought-out house.

LU:

Yeah, except when we went to build, they wanted us to use that same architect, and of course, we couldn't afford him in the first place—which, they always overlooked—

JH:

If you're through looking, I'm—

LU:

Well, I'll need it in a minute.

AW:

Yeah, that'll eat up your battery pretty quick.

LU:

Oh yeah, it works on a battery?

JH:

It's just my telephone, but isn't that cool, to have a flashlight?

AW:

I know it. Hey, speaking of cool, have you seen these battery cases that you can get from Apple, now?

JH:

No.

AW:

You can get two days' worth of pretty heavy usage out of it.

JH:

Really?

LU:

What are they?

AW:

It just has a battery built into the case. You can kind of see it, and—

JH:

Is that a—

AW:

It's an Apple product.

JH:

Is it?

AW:

Yeah, this is an iPhone Six with that, but thinking about battery just reminded me.

JH:

Yeah, I need some kind of a case because I unfortunately keep dropping it.

LU:

We were looking for things differently. We wanted—and the main thing that I could remember was I definitely wanted—you know, we had sliding doors, and we had—you know, where you had the outdoors and the indoors and all that stuff, and where you put your sinks in your bathroom, you know, they would put them down. This architect—this young kid we got was—

AW:

Now where did you get him? Where did you go to get him?

LU:

He was from Midland. His name was Newhart. Charles Newhart, just fresh out of A&M, and he knew all about those new things, you know, and that's what we wanted. These old architects—he didn't know how to do that. He wasn't about to do that. Boy, we have just loved everything he—all the things that he did in that house. This house has—we were forced to take Deane Pierce, who was—oh, my, he was a wonderful architect, because Lou and Ray said they wanted every house to be the same sort of architecture. As it turned out, you see how they followed it, but they made us do it. I'll tell you, there's never been anybody any better at closets and storage and knowing how you want to live and where to put the—you know, the right size—

AW:

It's a big deal, too, when you're going to live in the house.

LU:

Yeah, and he knew the proportions, and being a decorator also, that is a big advantage if they know all those kind of—

AW:

Yeah, because he was kind of the first real decorator in Lubbock, wasn't he—his company?

LU:

Yeah. Right. Well, Ann Howard was a good one, and there may have been one other one, I think. But no, they were hard to find.

AW:

I think Deane Pierce also did—because we got it for our collection, our archive—did a plan for a recording studio that Buddy Holly planned to build before he died.

LU:

Really?

JH:

Wow.

AW:

Yeah, and I think Deane Pierce—I think they—

LU:

And he probably would have known all about the—where the—

AW:

Uh-huh, acoustics.

LU:

Yeah, he would have known all that. He was the—I'm not sure, did he ever get a degree? I don't know whether he did or not.

AW:

You know, I don't know.

LU:

I remember that he did—my best friend here was Billie Bob and Tom Murphy. Did you ever know them?

AW:

I mean I know who they are, but—

LU:

I think I asked you about—she was a Jones, do you know Hub Jones?

AW:

Oh, yeah.



JH:

Had a motor company.

LU:

Yeah, and that's—it's a wonderful house there on Twentieth Street, and he did that house when he was just fresh out of—I mean he wasn't even out of college. So I wondered if—because he was so good at what he did, and he did the Jones's house over there on somewhere—

JH:

Twenty-Fourth and the lake—you know, the park.

AW:

Maxey Park?

LU:

No, it's the next one. It's Flint.

JH:

The one on Flint.

AW:

Oh, Tech Terrace.

LU:

Yeah. But I don't know whether he ever did, but he never stopped. He was so good he just kept going, you know. Then he went into decorating, too. So I don't know. What I wanted in this house was just a little English cottage, was what I was looking for, and he was more—he liked the French way better, really. I didn't want as fancy a house as we went into, but we did it. I've loved every minute of it. Yeah, it's perfect for adults. Our other house was perfect for children. Well, but anyway, just—oh, I was going to tell you all the things that—

JH:

This is. The living room had to be the size of the carpet.

AW:

It's a beautiful carpet.

LU:

But I was saying—yeah, I was also telling you that Tech not only had the—you know, they had such wonderful theatre, and—by the way, I finally found out about the Little Theatre on—

AW:

Twenty-Sixth and P?

LU:

He is a hoot. This is the hoot I found today. That's why I'm not prepared today. I don't know where she found this, but it's—I'd let you take it home if you want to read about it.

AW:

Well, I was going to ask if we could get copies—make copies of all those things.

LU:

I'll make you any copies you would like.

AW:

We'd love to have them.

LU:

Would you?

AW:

Oh yes.

LU:

Well I would. I've decided that what I'm going to do—I am going to resign from being a trustee. I think I'm going to do that, and just spend the rest of my life putting this stuff together—because it's fascinating.

AW:

It is fascinating, and putting it together while you can comment on it is invaluable. Plus photographs—gosh, we'd love to have a collection of those. One of the cool things about an archive is that we can digitize those—because you have a lot of kids and grandkids, and you can get—then you'd have a digital file where everybody can make a copy of it, but then it's preserved for—that picture of you and the shovel is terrific!

LU:

Isn't that cute?

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AW:

Just terrific, you know, and you can do a lot of talking, but a picture is a thousand words, it really means something.

LU:

And you know what? You know that was made for the paper. It was just something, you know, they did silly things. I've got all kinds of things like that.

AW:

But it was just—I saw that in the *Avalanche-Journal* this week and I—"Gosh, I wish I'd seen that picture when I was—"

JH:

Isn't that cute?

AW:

Yes.

LU:

Well I thought we had a—

JH:

And there are some picture of her with her sisters, and they were just beauties.

AW:

Yeah, well we looked at the paintings here, and—

JH:

Yeah, but you should have seen them when they were that age.

AW:

Yeah.

JH:

They came to Dallas and made a splash.

AW:

I'll bet.

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LU:

Yeah, because everything now is—but it's not quite right, you know, and they get wrong—"This thing you are going to die over!"

AW:

Yeah, you know, here's what would be a really good way to do this. If we can get a—and we don't have to do it today—but if we can get a set of copies of these and let me sit down and go through it, then I can create a series of—not questions, but points, that—"Could we have a little clarification here?" "Little clarification there?" And that might really tie things together.

LU:

Yeah. Well see, what happened—and like I said, the kids wanted some things because they knew they'd have to look up or know something—well, they've all wanted to know things anyway—

AW:

Sure.

JH:

And there's so much history that—well, you get mixed up about, you know, "How did they happen to be in Tampico, Mexico?" you know, "What year was that? Who was born where?" It is a—we just discovered one of the granddaddies was on the Santa Fe Expedition, and there's a—

LU:

—whole book about him.

JH:

There's a scholarship at Rice still given in his name.

AW:

And what's his name?

LU:

Longcope.

JH:

Captain Charles Septimus Longcope. He was a sea captain that moved to Texas before the revolution, and he was in Houston.

AW:

Wow. Well, I'll tell you, beginning to assemble all these bits and pieces to have a family history is—it's a good idea. Some people think about family history as being sort of like a vanity press, but that's not at all the case. When you follow a family as to what happens, it's a big story. It's not just the story of a family, it's the story of everything that's going on at the time.

LU:

It really is.

AW:

Yeah. Hemmingway is the one who said "Any man's life, truly told, is a novel," and I think anyone's life, if you really tell it, it doesn't matter if they were a clerk at the five and dime, if you tell the story, it's a big story because things were going on.

JH:

Particularly in this part of the world. This is just astonishing.

AW:

Because the history is new.

JH:

We were—Jack always said he married me because he wanted his sons to be Sons of the Republic of Texas, and I allowed him to think that because they weren't born in Texas, they couldn't be. Well this Christmas, I decided it'd be a fun idea to kind of look it up, after mother and I were talking about this stuff that we were talking to you about. I said "Yeah, it might be kind of fun to go back and see if we actually could be Sons," and sure enough, our—if we had a grandchild, that would be the seventh generation Texan, and that's not just all that common.

AW:

No it's not, even—because my uncle, Charlie Goodnight, came here in 1845, we're in under the wire.

JH:

Really?

AW:

Yeah.

JH:

That's interesting.

AW:

So we can actually do that. I don't know what it all entails. My daughter almost joined the Daughters.

JH:

It doesn't entail much. You fill out a form and pay them fifty bucks. It's not even expensive.

AW:

Okay. I didn't know whether you had to have a genetic test or something.

JH:

No, not yet. You have to have a bunch of birth certificates, like your grandparents and whoever, but—

LU:

Well my mother did all that stuff. She used to do it herself, and then she hired people to do—you know, look it up. So we had—and we used to make fun of her a lot about it, but you do appreciate it, particularly now that—I mean, the last few years particularly. But nowadays you can almost get on the internet or something—you could trace it all back—

AW:

You can do a lot of work online. Yeah, you can do a lot of it. There's still—like I know when I was looking at the Goodnight family, there were several Elizabeths, and the same family would have daughters that all had the name Elizabeth because it was some grandmother's something—they would have Elizabeth Anne, Elizabeth Louise, or—and so at some point you have to do some research and make sure you know which Elizabeth or which—

JH:

And sometimes if the child died, they'd rename the next one the same, which seems a little creepy.

AW:

Exactly. I just saw—what did I see? Maybe an obituary in the *New York Times*, a person who was survived by his two sons, who had the exact same name.

JH:

Really?

AW:

Yeah. He'd named both of his sons this—

JH:

Both alive and both named the same name?

AW:

Yeah.

JH:

How could they do that? That's crazy.

AW:

I don't know. You think Well, why? It is crazy—and no more explanation in the article, and I thought This is a more interesting story than the guy passing. Yeah, it's very odd.

LU:

Gosh.

AW:

But, you know, no matter what we do, we're still tribal. We're still familial—and a tribe is really just a big family. It's people you're still kin to, and so our connection as human beings through this long line of family is really important. You know, talking about architecture, why are you an architect? Well all of the sudden it turns out your grandmother is a real—probably a big reason, because here is this—and your mom and your dad and your grandfather on your father's side, and they have all this interest. Well, in some ways, a person might say, "It's inevitable that you—or at least highly probable—that you would have done that." Without knowing that, you know, and the kind of things that we're doing right now by recording these stories, that's all lost.

JH:

I've just got to say, one of the things that you all did—you know they did a lot of things to support the museum, but it was frequently funny things, like the kite fly. Do you remember the kite fly at the museum to raise money? How many years did you do the kite fly, two or three?

LU:

Just two or three.

AW:

And when did that start? This is really good.

LU:

I've got it in here. Just a minute and I'll tell you. That was—there again, we did that with Jody and Joe Brotherston, did you ever know them?

AW:

I know who they are.

LU:

I think he was—was he not—I think he was one of the—at Reese—I think he was probably—he stayed here after he got out of the—or was still here in the service here, and she was a decorator when the decorator—when that department was under the home ec department.

JH:

As was architecture.

LU:

But she was in the architectural department, just like our famous potter, he was in the—

JH:

James Watkins?

LU:

James Watkins has always been in the architectural department.

AW:

Well, Betsy Sasser.

LU:

Betsy, yeah, of course. Her father was a famous architect, I think.

AW:

I didn't get to interview Betsy—she had already passed away—but I interviewed Tom, and he went into great detail about why she—when they finally created an art department—why she preferred to stay in architecture, and it's very interesting. Her point of view was that she was teaching people to draw who needed to know how, not trying to do a style or create clones of herself. It was a pretty interesting take.

LU:

Oh, I bet it was. I saw where he died.

JH:

That had a big impact on the architecture department, because they still have artists involved, which is wonderful.



AW:

Yeah, I know it. Well Lahib Jaddo, La Gina Fairbetter, John Chinn, I guess Future Akins they're all—aren't they in the—

JH:

And the little bitty short man. Jimmy Davis.

AW:

Yeah, and they're all over there teaching rendering and composition, and I don't know—

LU:

And they're in the architecture—?

AW:

Architecture—

LU:

Are they really? I didn't know that.

JH:

I had a fabulous teacher at Pratt who was an artist, and her philosophy was that we needed to get out and see things, and we needed to get away from T-squares and triangles. So she made us draw on newsprint tablets with markers, and we went everywhere in town. We went to Chinatown and sat in the street and drew, and we went to Grand Central Station and walked above the ceiling—above the lights in the ceiling—and up the columns in the—yeah, and the windows between the windows, you know. Fascinating. We went to the Museum of Natural History, and to see all the artists who were in St. John's Cathedral—the guy who tightrope walked across the twin towers practiced at St. John's. So fabulous, you know, just experiences you never get, and in the meanwhile we learned how to get around the city, because we had to be on the subway and get on and off and go wherever she was taking us that day.

AW:

Terrific.

JH:

Absolutely life-changing. It was.

AW:

This is a so much smaller version of that, but to walk around the campus and see students sitting out in front of a building with their pads, it's just great.

JH:

Just think what that art collection on the campus has done. It's amazing.

AW:

It's one of the greatest things. My son and his—our grandkids and my daughter and her job is public art director, you know.

JH:

Really? I didn't know that.

AW:

You didn't—Emily is public art director.

JH:

How wonderful.

AW:

And she has done some great things.

JH:

She's doing what Cecilia Carter Browne used to do.

LU:

Isn't that wonderful?

JH:

That's Andy's daughter!

LU:

I know it. Isn't that wonderful?

AW:

Yeah, and she's done some really important things.

JH:

I love the brand new one over in the plant and soil center.

AW:

Agave Dreams, or the—have you seen the brand new one over at the research park done by the South African artist? You need to—it's on Fourth Street.

JH:

No, I haven't seen that.

AW:

You have to go see that. He's the fellow that did the outside sculpture of Mandela—Nelson Mandela. You look at it and it looks like tree, and you step around, and all of the sudden now it's a bust of Mandela. This piece, you look at it and it's a tree, you step around it and it's a human brain.

JH:

Oh my word! And it's over by the medical school?

AW:

It's a wonderful piece. Well, it's west of that. It's where they're building the new research innovation hub. It's right off on Fourth Street. It's really worth looking. But Emily—one thing she did was create a booklet, so you can get a booklet and you can walk around and see all the art.

JH:

Thank goodness they've finally redone it. I still keep giving people the old one they had before all the new stuff was in it.

AW:

Yeah, she's got this—and it's small, it's pocket-sized, it'll fit in your pocket, and they've got a website now. Then, the other thing that she's done is inventory everything they have, which they had never done completely, and put it all on a maintenance schedule.

JH:

Wonderful.

LU:

My word.

AW:

Yeah, in fact I was talking to someone the other day and they said, "Well, gosh, that's a great learning experience." I said "Yes, but she did say 'Dad, I learned there're just two words that really would take care of most outdoor art maintenance issues,' and I said 'Really? What are those, Emily?'" and she says "No power washing. Keep the maintenance people away from your art with their power washers." They do more damage than any—

JH:

Yeah, I bet that's true. Sort of like a weed eater and a tree.

LU:

Who does?

AW:

The maintenance people with these big power washers, you know, like would come out and wash your car. They'll go out there and they're washing everything, they wash down the statues, they wash down the artwork, the grillwork, and pretty soon you have rust and the patina's gone.

JH:

Oh dear.

LU:

Oh. See, and I can't find that. Isn't that crazy?

JH:

And you're looking for the dates of the kite fly?

LU:

Yeah, and I just—

JH:

We can find that. It was probably the eighties, wouldn't you say?

AW:

I think I was back in Lubbock when it was going on.

JH:

Yeah, and their thing was to get families and children involved in the museum, and so they had all these wonderful artists come and help make kites and then they flew them.

AW:

Oh, how pretty!

JH:

Why are we not doing it still? It's a great idea.

AW:

Yeah, it's a great idea, and what happened to the—for a while, we were doing, at the Arts Alliance, the chairs and then they would do something, and they'd get chairs or something and they'd give to artists—

LU:

Oh, they did that just for a fundraiser once.

JH:

Why are we not doing the Hearts for the Arts? How did they let that die? So stupid, and so discouraging for the artists that made them and then nobody ever sold them. It's just awful—and we never followed up and gave them back.

LU:

They don't have any records or anything. Katherine just—when she left, she just chewed up everything. All the records are gone, so we don't have any records about how much they sold for or anything. They did sell for all different prices, and now they don't know. They're giving them away to things, and they shouldn't do that because some of them cost \$30,000. If you have a permanent one, like for the—that's probably what that hospital paid for it, or whatever the one that's down at—

JH:

The heart hospital at Covenant and the one—

LU:

I don't know. By that time they may have lowered the price. I don't know.

AW:

Well even if they gave you one of those hearts, by the time you installed it, you would've spent quite a bit of money for the foundation and the—

JH:

We did give away one. We gave United one. The one that's on Fiftieth? We thought United had such a heart for this city that we presented that one to them, and they said they would buy another one, and nobody ever followed up on it.

AW:

Oh, well, you know that's—I went by Jim Arnold's office yesterday and picked up—we pick up boxes of grant applications that are five years old and archive them. Jim told me a really

disturbing thing, that out of fifty grants that they'd made this past year, he'd only gotten twelve letters of thank you notes. Twelve out of fifty. It's a fourth. Isn't that awful?

LU:

Of the ones that they gave?

AW:

That got money. Only twelve out of fifty would send—

JH:

And they're hard to get money from.

AW:

Yes, they sure are.

LU:

They are. They really are.

JH:

Isn't that something?

AW:

It is.

JH:

So you archive all the old grant applications?

AW:

Uh-huh, once they're five years old.

JH:

At CH and—?

AW:

Well, we're doing it for Helen Jones. I don't know what's happening with CH. We may be doing them, but I always go out and—once a year I go out and pick up a couple boxes from Jim and we bring them in and archive them. I think that's good stuff to archive. You know, two hundred years from now that'll be really interesting.

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LU:

Now, what does that mean? What are you telling me?

AW:

Well, in our archive—our collection of documents—we put these boxes of grant applications that went to the Helen Jones Foundation for various things, and this is whether they got something or didn't get something. It's the applications. So again, two hundred years from now, a person studying those would see—what are we interested in, why are we giving money, where did that money come from, what did it cost to do—

LU:

And you'd have records of what—those things that we lost.

AW:

Yeah, and I had no idea that that happened to the records for the center. Oh, that's just awful.

JH:

Isn't that terrible? Because we don't know who the donors were, even.

AW:

Yeah, and well, how do you go back and say "Here's what was happening." How do you have a baseline for—you know, if you don't know where you've been, you don't know where you are, and if you don't know where you are, you sure don't know where you're going. You've got to—yeah. That's scary.

JH:

We might not should have said that on tape, actually.

AW:

Well, I don't know. It'll be important later on.

LU:

That was tragic, though.

AW:

It is tragic. That's the kind of stuff—it's like burning books, you know, it just doesn't make any sense. Even if you disagree with them, you shouldn't burn them.

JH:

That's right. Maybe especially if you disagree with them, that's what you need to read, although it's very hard for me to listen to—because I can't—

AW:

Well, a hundred years from now it'll sound different.

JH:

True.

AW:

But in the midst of it, it's pretty scary. Well so yeah, now, those things that you're reading from , Louise, are these—does Mary Carpenter have those on the computer where she can print of copies, or—?

LU:

Well, oh, the trouble is that I keep correcting and changing and all that. I was just trying—this is one that Jane wrote about me for the—when I got the architectural award from the architects.

JH:

Texas Architect.

LU:

And that's a wonderful—you did a wonderful job.

JH:

Thank you, dear. Will it work as an obituary?

LU:

Uh-huh.

JH:

I wouldn't want to do that.

LU:

They're just different things that—a lot of—and I keep so many things that—I keep the old ones, and I shouldn't do that. I ought to throw those away.



AW:

Well, if you're making changes, you might—you need to know which one is at least the newest one.

LU:

Right, I try to do that as much as I can. Why I don't have that thing right here about the kite fly, I don't know, because it was in one of the things I had her correct today. It was in—

AW:

So if she's correcting them, that means that somewhere there's a digital file on the computer, is that right?

LU:

Uh-huh. Yeah, there is.

JH:

There should be a copy somewhere.

LU:

Yeah, there is.

AW:

Yeah. Well, if we could just get a copy of those—

JH:

—then you wouldn't have to copy them.

AW:

Uh-huh.

LU:

Well, but some of them are not—you know, have been greatly improved, or they've gotten a lot more stuff on them, anyway.

AW:

Well, we'd want the latest version, you know.

LU:

And I certainly would want to see it before she sent it out, but she sent a whole lot of them out—you know, she did that. When they asked her—when they weren't supposed to tell me about

getting an award, she'd just send it to them. So she's sent a lot of stuff I probably didn't want her to, but I cannot believe that I—that business of the—but anyhow—

AW:

Well, we really would like to get copies of them. It would be really valuable.

LU:

Okay, if I could give them to you and let you look at them and then tell me, you know—

AW:

Well I can. I can take them with me.

LU:

—tell me that you want something more on that or something.

AW:

Well, I mean I can take those today and make photocopies of them and return those to you, and then I can read through them and we can get some idea of what we need to pursue next. Thank you, Jane.

JH:

Another thing Andy was saying is he has a couple of young ladies he'd like to bring out here to talk to you as a—in training.

AW:

Yeah. Well, they're really bright young graduate students. They're interested in doing oral histories, and they're good at it, and they're both interested in particular in women's issues. And I said, "This is one of the most important women I know, so you should go out and talk to her," so—

LU:

Well, I don't know about that, but I'm certainly the oldest.

AW:

I clearly said "important," not "old."

LU:

Heck, my brain may go any minute. You never know. I really am—there is a part of you that just disappears, and you just can't get it back.

JH:

Believe me, I see it coming. It's just appalling.

LU:

I didn't believe that.

AW:

When I graduated from high school here, there were 670 kids, and I think I could have named every one of them. Today, I sometimes have difficulty remembering my name, much less someone else's. I can remember everything else about a person, but sometimes a name just—and I think, Well how's this happened?

JH:

That's why Jack and I have to stay married, because we each only have half. Together we can sometimes come up with people.

LU:

Well let me just go through them again before I—

AW:

Okay. Take your time.

LU:

—I put you off a whole month and been thinking that I'll get to this and stuff, and by golly—

AW:

Take your time and then call me, and I'll come by.

LU:

I've had so many requests to do things that—and I don't know why, but time gets by, and I hadn't done them.

JH:

Like they wanted her to be the voice of the community in this election of a new director of visual and performing arts. They wanted her opinion about what was so good about Carol and what they should be looking for in somebody else. Well you feel compelled to really give—

AW:

Oh, you mean the dean.

JH:

The dean.

AW:

I sure miss her.

JH:

She spent a lot of hours trying to run things.

LU:

And that took me two weeks to really do it—give it what I should.

AW:

Well, but Louise, that's not because you're not good at it. It's because you are good at it. Thomas Mann said, "A writer is someone for whom writing is more difficult than it is for other people," so when you talk about taking two weeks to come up with this idea, it's because you're thinking about it. It's not just something right off the—

LU:

Well, I don't have the skills to even—I finally took typing and I had got that down really good, you know, and then by golly—because we—it was a no-no. You couldn't do that. When I was in school, they would never have allowed us to have anything like that—to take typing or to hand in anything typewritten, huh-uh. Anyway, I really had it down and then here comes the computers, and it was so sensitive that I just—and then I tried—I signed up to go and learn, and I signed up and I got in that class, and guess who was in my class?

JH:

It was a DOS class.

LU:

It was Skibells and different ones. It was to write the programs. Well that didn't work. Then it took me three years—I signed up down here across from the high school, in the library, when that was the library. I signed up with them, and after three years they still didn't have a place for me. I could get in at three years, after that.

AW:

Wow!

LU:

Yes, and so by that time I was so busy with—into this, and I had Mary, and Mary does all my

typing, but I'm lost without her. She doesn't know the—I mean even doesn't know the computer just too well, so between us we're—but she does type, and I can't type anymore.

AW:

I don't know if I could type.

LU:

I wish I hadn't given up my typewriter, now. I would've done—you know, because I could've done a lot of this, but I have to wait for her to do it and her to be in the mood to do it, but I told her today, I think—would you be willing to help me to get this stuff straight? See, the pictures are not with the subject matter, and she has taken it upon herself—which, thank heavens she has—a lot of times to put the—she'll take my letters—I'm sorry that she did this in a way, because they were all there, which, what year and we could've figured things out from that—but she would take my letters out and put them with whatever it was. Well who knows—we can't find those—I have no idea where any of that stuff is now. It's all scattered or maybe thrown away. So anyway, it's hard to put stuff together.

AW:

Oh it is. One of the things, though, that we can do at the archive is help put that together.

LU:

Yeah, that would be fabulous.

AW:

That's what we do.

LU:

It really would be—it really would. Because, you know, here's the—Isabelle Howe, you know, was going to do the book on the story of the—well, it just was a disaster.

AW:

And what we she going to do, the story of the center, or of—?

LU:

The story behind just the whole thing.

JH:

Behind LHUCA.

LU:

Yeah. So I gave up all my treasures, and—

AW:

Have you gotten them back?

LU:

No. I don't think so.

AW:

Does Isabelle still have them?

LU:

I don't know. I hope so, because if she brought them back, Mary doesn't know where they are, and we have just—we go through this—we just don't know. She doesn't know, either, anymore where things are. She's old, too, you know. So it's—

JH:

And I'm no help. I think I brought back the train books and she can't find the train books.

LU:

No, they're not here. They would be out here in the hall, and I don't think they'd be anywhere else, so they're not here.

AW:

Well one of my colleagues has been doing interviews with Isabelle, and they have a really good relationship. I'll ask him.

LU:

Well she—I had Mary write her today to ask, so she probably did. But she will, yeah. No, it just didn't work out. It was a funny way of doing it in the first place, I think. I just came across your critique. Well, and it's—she read us a thing that she had written one time that was just fabulous, you know—

AW:

About the art on—?

LU:

About—well, way back in the history of—you know, there's always been a little nucleus of people that really—you know, like the Maedgens and Pauline Bean and Rila Lott and some

different ones—even way back—and Bess Hubbard and people that really did—but as you said about your being a musician and stuff, and you play and stuff, but I discovered that the worst thing about the whole situation was that the money for the arts was so scarce, and it was valued so little in this town, that—now where was I going with that?

JH:

Competition, probably.

LU:

Yeah, that—oh, that people—well, like Lynwood—or I would ask the artists sometimes, “Why don’t you—did you see the such-and-such play?” or something. I would have thought that all of you all would be—if you were creative you’d be doing this with everything, but that’s not true, and they were so busy making a living, also, that they never went out of their—now I understand. I talk to Shannon Cannings and she said to tell that man that it’s so scattered—the arts things are so scattered and so hard to get to see one another, that she hoped that she’d try to do something about that, in other words.

AW:

Well you do get in your own thing, and it is hard. For me as a performer, and if you perform a lot and you have a night off, you don’t want to go out. You want to stay home.

LU:

That’s exactly what Lynwood said. I think it was Lynwood.

AW:

But the other thing is it takes something to get you together, and there have been two times in my experience here—as you know, I’ve been on the board of the Arts Alliance a long time—I’m not on it anymore—and I was here to help with the starting of the center—

LU:

You were.

AW:

—but the two times when we got people together and we really had a sense of community in the arts was when David Langston was mayor and we had the—

LU:

Oh, he was wonderful.

AW:

—that committee on art entertainment and performance on the Llano Estacado, and we met like once a month and had a big lunch, and we didn't do anything other than just get together. The next time we had that same feeling was when we came over to your house and started to work on the center. All the other things—we were all off on our separate things. Like, even the arts festival—and I finally just gave up because it never has been an arts festival. It's always been a visual arts festival. You know, you can say "Well, we're having other things," but it never really was. And that's okay, if you say "This is a visual arts festival, and lets do music over here—"

JH:

Actually, one of the better things is bringing the ballet in. Adding that component gave it a—

AW:

But even then, you have jockeying for position over who gets the space when and who gets—that sort of thing, and so it's really kind of difficult. But talking about getting the center together and then talking about—that thing that David did for a while—we really—and we got together and you got a chance to talk to some—I could talk to someone as a musician who was a visual artist, or someone who's a playwright could talk to someone who's a choreographer. We had that opportunity, but we don't now. We need that again.

JH:

We need to that.

AW:

We do.

JH:

I wonder how we can make that happen? It would really be good, because part of what I think happens in this town is that there is so much good stuff going on and you don't know it. You don't have any idea.

AW:

Yeah. You don't know it, or it's all happening at the same time.

JH:

At the same time, that's true, too.



AW:

The week of Lubbock Lights, which I'm heavily involved in through the university—and I'm going to be just slammed that whole week—during that week, Harry Belafonte is going to be on campus talking about his role as an activist.

JH:

My word!

AW:

I would love to go to that, but there's no way on Earth I'm going to be able to go to it. But—

LU:

I'm amazed he can still do all that.

JH:

I am, too.

AW:

Yeah, because he's got to be—

JH:

Older.

LU:

He is really old.

AW:

Yeah, because he was—

JH:

His book is wonderful. Have you read his book?

AW:

I haven't read it, no. Is it good?

JH:

Yeah, it is. If you go on a road trip, it's a good one to listen to, too.

LU:

Is it a new one?

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JH:

No, it's the one—I think you and I listened to it, maybe.

LU:

Oh yeah, it is. Oh, that's years old. Golly.

AW:

Well his—he was—or is an astute musical ethnographer—a musicologist. He really understands that music of the Caribbean and that's an amazing thing to me.

JH:

Well we need to find ways to get people together.

AW:

Well, and we need to get them together—not just artists, but creative people.

LU:

That's right.

AW:

Because that's—you know, art is important, but you know what's most important in the world today, right this very minute, other than peace—which of course, that's a big war—but we're running out of water, not just in West Texas, but around the world.

JH:

Absolutely. Interesting you would say that. I went to a water meeting this morning.

AW:

Did you?

JH:

Uh-huh, and I ran into a friend who's coming from San Antonio, who was on the Texas Water Development Board—

AW:

Yeah, they're doing a good job in San Antonio.

JH:

—and he sent me an email—oh, San Antonio does such a good job, such a good job—El Paso,

too—but he was on the water board, he's gone off now, and he sent me a note and said he was coming—

LU:  
One of these?

AW:  
Thank you, these are so good. Did you make these?

LU:  
No, Lupe did.

JH:  
He said, "I'm going to be in town on the fourth of October"—I mean of February, that tells you where my mind is—"and I want to see you," and I ran into him yesterday when we were in San Antonio, and I said "Now tell me again why you're coming to town." There is a film. He's coming with a film that's going to be shown at—

AW:  
I'm part of that.

JH:  
Are you?

AW:  
I have to miss it—the premier of *Written on Water*.

JH:  
Yes.

AW:  
Mary Lisa Trigilio produced it, and so it's my poem and music, but I have to be in Kerrville that day.

JH:  
Is this my poem that I used for my thesis?

AW:  
Uh-huh.

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JH:

Is it our poem? You wrote it.

AW:

Yeah, she used that and then some music and I introduced her to people around here that she filmed, but I have to be in Kerrville that day and the next day to teach a workshop in songwriting, which I'd already planned and agreed to, and I'm stuck doing it, so that's going to be a neat, neat thing, and she's a really wonderful gal, too.

LU:

Who?

JH:

It's going to be at the Alamo Draffhouse. It's a movie on the Ogallala—

AW:

Called *Written on Water*.

JH:

*Written on Water*, and it's free, so we've got to get people to go.

AW:

A woman from the University of Montana, Mary Lisa Trigilio—Trigilio, I don't know—it's Italian, T-r-i-g-i-l-i-o—

JH:

It's not Spanish?

AW:

No, I don't think so. I think her husband has an Italian name, but she's really terrific and did a very good job.

JH:

I'm really excited.

AW:

I've seen the—you know, she sent me a copy of the film, and when she was putting the music, I helped with that, but then she sent me a copy of the finished product.

JH:

Oh good, so you've seen it?

AW:

I've seen it, yeah, because it's just killing me not to be able to be there and hear it, because the discussion is going to be great, you know. Ken Rainwater is going to be there—I just talked to him the other day—and then my friend, Andy Hedges, who recites the poem—that's from our recording—so he's going to be able to show up, so I'm glad you're going to be there. You should go.

JH:

Yeah, we need to send some emails out to get people there.

AW:

Yeah. You should go. You would really like it. It's a well-written piece.

LU:

Yeah, oh I will. I will go.

JH:

The women I met this morning are part of a group called "WTEP?" West Texas—no, WTAP, maybe? West Texas Advocacy Project or something, but they're the women who got—they're previous concern was about oil, and what was happening in Lubbock, and they researched the regulations—the Lubbock regulations—and I said, "Did you happen to go hear a panel that they had at the Underwood Center with the Health Department?" They had a doctor from the medical school and Health Department and engineers talking about what Lubbock's—and I said, "It was a fabulous panel," and one of the ladies said, "I was one of them," so they actually got things changed in Lubbock's regulations on fracking and—

AW:

I didn't know that.

JH:

It used to be that they only had to be three hundred feet from a house or a school; now they have to be six hundred feet. So they actually got something done. So they've decided their new interest is water. So they met with David Driscoll and me this morning to talk about "Who else can we talk to?" And so I was telling them about this film and they said, "Oh yes, we know it's coming. We're going to send out an email," so we need to spread the word.

AW:

Oh good. Well, if I can help on any of that—I'm only a minor part of it—

JH:

But that's wonderful.

LU:

I'm going to be right back.

JH:

Actually in my thesis, I used champagne—

LU:

I've got to go to the powder room.

JH:

Okay, do you need my help?

LU:

No, but I will be right back.

JH:

You're all right? Okay.

AW:

Yeah, I got—

LU:

See if you can turn the fire on. It's getting cool.

JH:

Okay, I can do that.

AW:

I got a chance to work with Mary Lisa, as I said, in not just the music part, which was fun, you know, and the poem, but getting to introduce her to people in the region that she could interview.

JH:

Yes, isn't that wonderful?

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AW:

Yeah, and so she did these really nice interviews over the contentious issue of right of capture. I'll tell you who knows as much about water as anybody on this planet, is our chancellor.

JH:

Oh good. Good, good.

AW:

Right after he took the role, I went to a water conference we had at Tech. I'd been to it the year before—all academics—and some of it interesting stuff, some of it kind of boring. But this next year, right after Robert Duncan had taken the job, he was the kickoff speaker. I was there the whole day, and his—that half hour or forty-five mints—was the best of the entire conference.

JH:

Really?

AW:

You know, he grew up—his father was a soil conservation person—

JH:

No, really?

AW:

Yeah, and so—

JH:

So that's in his DNA.

AW:

It's in his DNA, and his dad was in that job when you were in it because of the same reason you were a preacher or a teacher. It was a calling, not just a job, and so he has that in his background, and then he's done all the work—or he's been down at the legislature, and plus he knows the science. I was really impressed, and I really hope that we have a chance to, at Texas Tech, build on his grasp.

JH:

Oh, I do, too. Tech should be in leadership in water.

AW:

We should, in the whole world.

JH:

I mean, what's happened to the ICASALS? We ought to be leading the flag there. We ought to be researching solar and wind—I mean the Tech campuses stretch from Amarillo to El Paso. It's the perfect region to be—

AW:

—and to Fredericksburg, and to—

JH:

When you're talking about what would bring people to Tech, that would bring people to Tech.

AW:

Well, we're trying to do that with—to create a center for study of the creative process—it would put people in the sciences and the humanities together, not with a charge to come up with a plan or anything, but with the idea that if you have creative people working together in the same space, they're going to learn from one another.

JH:

Exactly, and it doesn't matter that they're not coming from the same place.

AW:

No, in fact it's better.

JH:

It makes the mix.

AW:

That's what's nice about architecture and geography. Those are two professions that—they draw from so many disparate elements.

JH:

I've been going for years with my sister, Gwen, to a conference in Albuquerque every February.

AW:

Quivira Coalition?

JH:

It's called "Xeriscape and Water," but it's now become more about water than landscaping. But it is fabulous, and they always have an artist involved in it. It's the last speaker of the day, and



it's always—and you just leave with this wonderful, upbeat—that piece is so unique—but you would love that conference.

AW:

I would. If you've never been to the Quivera Coalition, which meets in Albuquerque—

JH:

I don't know that one.

AW:

it's about the relationship of producers, you know, ranchers and farmers, and ecologists, and how that's all coming—how that needs to come together, and it's very, very interesting as well. But yeah, you know, it's not just that the scientists can learn from we, artist. We artists can learn a lot from the scientists. It's not a one-way street. We're all doing work that's creative. That's the objective of—is to—and the process, I think, for being creative is very similar, no matter what you're doing.

JH:

And I think artists—the value of involving the artists is that they can make people see things that maybe they can't come up with just if you've got a scientific treatise on something.

AW:

Well, I think in the arts you value revolution more than you do in the sciences. The sciences are communal and they want to build incrementally. In the arts, we tend to—although there're fads in arts, too, that are very communal, you know, what's in this year as opposed to something else. Willie Nelson's song "Sad Songs and Waltzes" aren't selling this year—but still, to me, the only difference between creative work in the arts versus the sciences is that in the sciences you want your creative work to be replicable. If you say "I achieved this result," everybody else has to be able to achieve that result doing what you did, or it doesn't count as real science, whereas in the arts, we say "This is irreplicable. It is unique, and it is a story." It's a different story and it can't be exactly the same. Heraclitus's saying, "You can never step twice into the same river, first those waters, now these," you know. That's the art side of it. But other than those two things, the notion of curiosity and coming up to some idea that you prove or disprove, you do the same thing in science as you do in art, and vice versa—those two major parts with this little intersection in between, and we can get a lot of territory covered if we have people who can talk to one another on those terms, and not just talk about their very specific, tiny little territories.

JH:

They had a wonderful woman who was an artist at New Mexico University in Albuquerque—right? NMU?

AW:

Yeah, New Mexico—NMU—UNM.

JH:

UNM, that's right. She was in the art department, but she did a project where she went to the headwaters of the Rio Grande in Colorado, and she took a thermos—not a thermos, a canteen—and she filled the water from the Colorado part of the river, and then she passed it to someone else to take down the river. Every now and then she'd meet up with it again. She didn't go the whole journey with it, but she would give it to the next person who would pass it on, and then she kept track of where it was, and she'd go meet up with it, and there were villages on either side of the river that had never met each other, but in order to transfer the canteen, they had to cross the river and get it to the other side.

AW:

Cool. I love it.

JH:

Each time they would pour that piece of water in, and then take the water from there to the next thing, and some high school track team ran it down further—and so she just kept up with how the water transferred, and then about thirty miles from the Gulf, she and her friend went down and met the canteen, and that's the end of the Rio Grande. It no longer goes to the Gulf.

AW:

I know it.

JH:

So they carried the canteen to the Gulf and gave the water to the Gulf. Well, that story is just—you know, it just gives me chills. She wrote a wonderful book. She's done things like make papers with seeds, and then putting them in the river and letting them wash away, so she's—but that whole story of the Rio—you just don't recover from the fact that the Rio Grande couldn't make it to the Gulf without those two old ladies going down there and helping it. It really is—

AW:

Right, no, exactly, and that's the value of art. But the value of science is them knowing that the Rio Grande doesn't make it all the way.

JH:

Yeah, and what do we do about it?

LU:

Does what?

AW:

That the Rio Grande doesn't make it all the way down, and why—you know, the dams, the usage, and all those kinds of things that keep it from going.

JH:

And where we've straightened it out with canals, you know, concrete conduits, and it's lost its ability to flood the—

LU:

Yeah, and so many things that we thought we were doing so well. We thought damming things up and doing—

JH:

Well intended.

AW:

Oh yeah. You know, if anyone ever writes the true story of the corps of engineers, it'll be a sad one.

JH:

It's becoming clearer and clearer, isn't it? Have you met Andrew Sansom, who—

AW:

Yeah, Andy Sansom and I stood shoulder-to-shoulder when the herd of JA buffalo were turned out at Quitaque.

JH:

Oh really?

AW:

Yeah, I got to know him relatively well back when he was head of the TPW. I like him a lot.

JH:

I do, too. He's a wonderful speaker, too.

AW:

Is that mine?

LU:

Have I heard him?

JH:

He spoke at the law school when Hardberger's niece—what's her first name? Amy Hardberger—was at the law school. She had him come and speak on water issues and legal—

LU:

Oh, I didn't hear it, then.

AW:

He's a really, really good guy, but his—

JH:

He came from here, but he's down in San Marcos now. He's the head of the—

AW:

Well, I mean he came from—

JH:

—Tech—

AW:

Oh, I didn't know that. I knew him when he was head of Texas Parks and Wildlife, when Richards was governor?

JH:

Probably—the last time we had a governor who knew—

AW:

Yeah. Well, and of course, that ruined him, you know, because he was head of that department and was doing so well, but when she was swept out of office—

JH:

—other folks came back in.

AW:

—people like him went with her, and so—but he was really great to talk with, especially about the bison. That was such an interesting issue, you know. It's like the wild horses. I got to write a theme song for a PBS documentary on wild horses. When I got—the person called me up and

said, "Do you want to do this?" And I said, "Of course! What a romantic idea." Well, I had no idea what I was getting into, because wild horses are a—like the focal point where all these land rights issues and what is the original landscape like versus the new landscape, what are feral animals versus indigenous animals, what is the role of the federal government versus the states versus the private landowners, all that stuff came together in these horses. It was like—you know, here I was—I went up to Wyoming and I watched wild horses, and I interviewed people—what'd I get paid? I don't know, a hundred bucks to write this thing. It cost me a million dollars to do it, but it was very interesting. I finally wrote the song from the horse's perspective, because it was the only way that you could do it, because all the rest of it was so contentious. So when you look at bison being moved from one place to another or cooped up—because they're not an animal that was ever cooped up—like this cowpuncher up in the JA one time said to me in the middle of all this—we were talking, and I said, "It's just awful about this," and he said "Oh?" and I said, "Because buffalo are disruptive. They tear down your fence, they stomp your underground water pipes," and this cowboy said, "Well," —and a full-grown adult buffalo—American bison—can leap a six- to eight-foot fence—

LU:

No!

JH:

You're kidding! They're like deer.

AW:

They're not cows. They're like big hairy antelope or something.

LU:

Really? I didn't know that.

AW:

Oh yeah, they're incredibly athletic. They're not cows. They're very different animals, and so I said "It's almost—you can't fence them in, you can't fence them out, what do you do?" and this cowboy said "Oh, I can fence them," and I said "Oh yeah? Well how would you do that?" and he said "Oh, it's simple. You figure out where they want to be, and then you put a fence around that."

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JH:

Oh, that's great.

AW:

Yeah. I thought, Well, that's a great answer, but I don't think it's going to work.

LU:

No, how do you find out where they want to be?

AW:

Yeah, seventy miles of territory or something, but so Sansom was really instrumental in helping to resolve the issue of the rancher wanting to move the bison where they could—and get them someplace where—I mean, it was—they didn't want to have to put up with them, but they also didn't want to have to go to shoot them all, and so it was a difficult problem, and Andy Sansom was—

JH:

I didn't know that.

LU:

Well where'd they put them? What did they do with them?

AW:

They're at Quitaque, Caprock Canyons Park.

LU:

Really?

AW:

They have a beautiful facility there. They spend most of their time just on their own, kind of like what that cowboy said, "Find out where they want to be."

LU:

That's what they like.

AW:

Yeah, and that herd, which was the herd started by my distant uncle, Charlie Goodnight, is the—although it's not pure, it's the purest of the herds, because—

JH:

Really?

AW:

Yeah, there were so many experiments about breeding cattle and buffalo, trying to get the hardiness of the bison and the predictability and the meat-carrying capacity of the framework of these cattle—of regular cattle—that there are—the genetics of lots and lots and lots of bison have

what they call “cow influence.” In their DNA, they have some cattle, because they’re not far enough apart biologically that they can’t crossbreed. They don’t create very many offspring that can reproduce, but sometimes. So you’ll get this cattle influence, they call it, in the DNA. That herd was one that was left over from Goodnight days that was essentially pure. It was the most pure of the North American groups of bison. So it was—what Sansom and Ninia Ritchie at the JA’s and Jay O’Brien, who was her manager at the time, and Caprock Canyons Park, what they all did together is a really great story.

JH:

Isn’t that wonderful? I didn’t know he was involved in that. I’ve just heard him talking about water.

AW:

Yeah, do you know him?

JH:

No, I’ve just heard him talk and tried to get him to come here to be a speaker for me, you know, one of those Spring in the Green things.

AW:

Yeah, I like him a lot.

JH:

I was very impressed with him.

AW:

Yeah, I have a high regard for him.

JH:

I think he’s now in charge of—it’s not the Meadows—is it the Meadows Water?

AW:

Meadows Foundation?

JH:

It’s at San—

AW:

San—

JH:

San Marcos.

AW:

At Texas State University.

JH:

Yeah, it's there. It's under the auspices of the university, I think, but it's funded by—if not the Meadows, it's one of those big foundation things.

AW:

Yeah, I don't know. I don't know anything about—

JH:

It has a title—water research, so he's somebody we need to know about.

AW:

Well, we should be doing it here, but we have—

JH:

We must.

AW:

We've got civil engineering. They have their hand in it, and they've got great people like Ken Rainwater. How could you not be a good water scientist with a name like that?

JH:

That's right. He doesn't have a choice, does he?

AW:

He's from Fort Stockton, a place that knows all the ups and downs about water. Then you've got—we have—our agriculture college, now, is one of the best because you've got Michael Galyean as the dean, who is terrific.

JH:

Really?

AW:

Oh, yeah. He's one of the best things we've got at Texas Tech. He's thoughtful, he's a scientist, he's a good administrator, he—



LU:

What's his name?

AW:

Michael Galyean. It's G-a-y-l-y-e-a-n. I don't have any idea what the etymology of that name is, but he's quite good.

JH:

That's good to know.

AW:

But we—and it's the College of Agricultural Sciences and Natural Resources—CASNR is what they call it. So they're very interested in that, but then you have, over in civil engineering, people like Ken Rainwater, and they have worked together with the people in wind engineering. So, like there's this project down at Seminole where they have a well—a very deep well—that goes into the Santa Rosa aquifer, which is brackish. The pump is powered by a wind turbine, which brings up the water and runs it through reverse osmosis filters, so that now the brackish water is useful. It's not potable yet, it's not—

JH:

It certainly could water a golf course or something.

AW:

Or farm with it or wash clothes with it, and it wouldn't—it would just cost a little more money to make it where you could drink it. So they're doing those kinds of things. He's part of that film, too, *Written on Water*. Ken will be in that.

JH:

Yeah, and I think Ken is going to be one of the discussers.

AW:

Yeah.

JH:

Well, you know, it alarms me that people like the water board in Lubbock don't yet get that you can't just use it—it can't just be about selling water.

AW:

No, they're—

JH:

No, we can't—

LU:

Can't what?

JH:

Well, the—as has been true of LP&L, you had to pay for the infrastructure, and there were so many things that you had to cover the cost of that you couldn't encourage conservation because you needed the money from the people who were buying your water. So they talk about this hundred-year water plan, well, Lake Alan Henry is one-seventh the size of Lake Meredith, and Lake Meredith was the last hundred-year plan that was finished in forty years. We're out of water. So it's insane. We've got to do something different.

AW:

Oh yeah, there's no question about it. The other thing is that no amount of exploration can compare to—adding new supplies—can compare to conservation. It's the cheapest and most effective remedy there is. It's just that no one wants to—

LU:

There's never been a start here. Well, what little they do in the yard, but that's nothing. They're really not doing it.

AW:

Look at Tucson versus Phoenix, and you can see the difference. Why people are still putting Bermuda grass out here is—

JH:

It ought to be illegal.

AW:

Exactly, and why we have houses that face the north, and don't have—

JH:

And windows that face the west all over the Tech campus.

AW:

All over this whole town. It's insane.

LU:

Well, and they're still doing the—build up the center and let the water—so it'll all run into the street. That's just—I can't imagine them doing it, but they are. The new building is going to be that way, you know.

AW:

A three thousand square-foot house with a water catchment, annual rainfall of barely more than ten inches will supply most of your domestic needs for a garden and washing—not drinking.

JH:

And if you do a few swells and trap it in—you can catch a lot of water in your soil more than you can in your little cisterns. It just doesn't make sense that we don't get that word out.

LU:

No, we don't.

AW:

And we're a town—we're not so big that we couldn't make changes—

JH:

Educate people—

AW:

—and make changes.

JH:

And I think it's still illegal to put greywater in your yard. I don't think they'll allow that in town.

AW:

Yeah, you just have to be quiet about it. At least we are allowed to rain-catch, which, you're not in Colorado. It's still illegal.

LU:

You're not? Why?

JH:

They finally changed it.

AW:

Oh, did they?

JH:

They just finally changed it.

AW:

So that's recent.

JH:

Real recent.

LU:

Why would you be opposed to that?

JH:

Well, they felt like the water that falls belongs to everybody, and if they capture the water it wouldn't go down to the rivers—but eventually it goes, anyway.

AW:

Colorado is—its legal heritage on water goes back to the Spanish, and that acequia system is based on that idea of “The rainfall belongs to everyone, so you can't interrupt it,” which in some ways is a good idea, but that means it's being wasted by someone else.

JH:

Yeah, or just washing off your topsoil to put it somewhere you don't want it.

AW:

Yeah. No, it's a huge problem. It's something we should be—again, in Lubbock and at Texas Tech—should be—

JH:

And they have completely different water policy on the east coast than in the west. In the west, where we have no water, it's right of capture.

AW:

Yeah, which is crazy.

JH:

Yeah. You can take as much as you want to.

LU:

Where?

JH:

In the west.

AW:

Texas.

JH:

If your straw went in first, you have first right to take whatever you want to.

LU:

Really?

JH:

Uh-huh, no consideration of the guy downstream. They've gotten better, because somebody in San Antonio really did a bad thing, and they had a fish farm, and they were taking huge amounts of water, and they took them to court.

AW:

Well, and we've been—Texas has been fighting New Mexico, and Kansas has been fighting Colorado for a lot of years. Kansas finally won a big lawsuit against—in federal courts—against Colorado, and they had—on the Republican River, they had—I think it's the Republican that starts in Colorado and winds up in Kansas. No, maybe that's in Nebraska. Not the Platte, but just north of the Platte. Anyway, they had to go through and take out some dams in Colorado and remove some irrigation pumps to allow the water to go downstream. It was a big deal. That's happened in the last fifteen years—ten or fifteen years—but Texas and New Mexico have been fighting forever. That's one of the reasons the water doesn't get down to the Rio Grande.

LU:

Is that right?

AW:

And one of the reasons the Pecos is almost—you know, it's a trickle It's not as wide as this table.

JH:

Who knew the Pecos was in Carlsbad? Jack went to work in Carlsbad, and there's a beautiful river, and it's the Pecos River.

AW:

Yeah, but go down between Girvin and McCamey and cross the Pecos, and you could step across it without a big stride.

JH:

Isn't that something? Crazy. Well, we've got to take hold, because we're going to be in big trouble, the whole world.

AW:

Well, I'm sure glad you're going to be at that thing on the fourth. I wish I could be there. I'm really bummed out.

JH:

I'm glad you know about it. We've got to get the word out, though. Everybody in Lubbock should go to that free show, and nobody knows anything about it.

LU:

When is it coming?

JH:

It's February fourth.

AW:

Thursday, week from tomorrow.

JH:

So we've got to go. Put that on the calendar.

AW:

Yeah, I'd be there, but I can't.

JH:

That's life, isn't it?

AW:

Well, dang it.

JH:

Too much going on.

AW:

Yeah, and I had already—this—I really don't need to be going to this thing next week, but I made an agreement to do it. So here I am.

JH:

Have you seen the new campus at Fredericksburg?

AW:

I've just—I did a—I went down to the new building right after it was opened, but I haven't been there—it's been a year or two since—you know, right after they first got that building opened, I—

JH:

I can't believe they're closing the Junction campus.

AW:

Well, they're not closing it. They're closing it to construction. They're still doing research and—

JH:

Will they still have it?

AW:

Oh yeah. The campus isn't closing, but being able to do that intersession—and it was difficult. You have the scientists down there doing work on the river and doing the work that they do in biology and such, and then you have—

JH:

Art students coming down?

AW:

Well, two or three weeks of a lot of people on the campus doing a lot of things, and how do you juggle all that at the same time? Which is sad, though, because that's a beautiful place.

JH:

It is sad, and I know so many students—I mean so many people who went down there as students.

LU:

It's where the students loved.

AW:

Yeah. Okay, I better—

JH:

Like everything else, you have to juggle.

AW:

Yeah, you do, and it's—you know, that's the only clean river in Texas, and—

JH:

Is it really? The Guadalupe?

AW:

No, the Llano, in Junction.

LU:

The which?

AW:

Llano.

JH:

Okay, I was thinking the Guadalupe went through there.

AW:

No, it's the Llano.

JH:

It doesn't have a whole heck of a lot of water, either, does it?

AW:

No, but right up there, you know, that's—it's a rocky bed, and it's a pretty unique river. So in that sense, I can kind of see the—the preservation of that is a little different thing than it would be in other places.

JH:

Have you ever been to Laity Lodge down on the Frio?

AW:

No, I haven't.

JH:

If you ever get an invitation, go. It's just beautiful. It's a perfectly green river. It's really bizarre.



AW:

Yeah, I don't know anything about the Frio. I mean, I know a little bit about it, but I've not spent any time on it—or the Lost Maples. I've never been there and I want to go there.

JH:

Well, we hardly need to leave the state. There's so many things you can't get around to doing them.

AW:

I know it. Exactly.

JH:

Well, go to Laity Lodge if you ever get an invitation, because you would be a great artist to be invited.

LU:

That's in Burnet?

JH:

No, it's down on the Frio River. It's outside of—

LU:

That's where they all went to camp, wasn't it?

JH:

No, that's Hanton [?], outside of Kerrville. It's further over towards Llano.

AW:

South of there.

LU:

I don't think I've ever been to Llano, have I?

JH:

Probably not. It's not anywhere. It's kind of—

AW:

Llano itself is on the Colorado.

JH:  
Is it?

AW:  
Yeah.

JH:  
As far as I know, the only time I know anything about the Llano is driving to Fredericksburg, because you cross it.

AW:  
Yeah. Well maybe the Llano does go through Llano.

JH:  
You cross a bunch of the Texas rivers. It's funny to drive from here to Fredericksburg with an awareness of rivers.

AW:  
Yeah, and how many of them start right here.

JH:  
Yeah, and don't have any water in them at all.

AW:  
Yeah, we don't have any flowing water here, but that's where it starts. The—

JH:  
You taught me what the Brazos means, and I just love that.

AW:  
Yeah, the River of the Arms of God. Well, I probably need to go let y'all get on about your evening. I've still got some work to do, but—

LU:  
I certainly thank you for coming, and I just—

AW:  
Oh, I always love coming over here.

LU:

But I just hated—I felt like I didn't quite get over to you what I was—

AW:

No, it's—any time you want to talk, I want to be here. On those things that you were looking through today, we'd really love to have a copy of those, and we'd really like to make copies of all those photographs. It's an important part of our heritage, as well as yours.

LU:

The photographs?

AW:

Your photographs. Photographs like of you standing on the shovel. That kind of stuff.

LU:

Oh. That is a cutie.

AW:

Yeah, it's terrific. So I'm going to say thanks and turn this off.

JH:

I have a copy of a picture of Lyndon that he gave to granddaddy that's autographed, and I undid the frame. I should give you a copy of that before we put the frame back together.

AW:

Yeah, because we can scan it digitally, and at least have that preservation for him. All right, this—I forgot to say at the beginning of this, Andy Wilkinson with Jane Henry and Louise Underwood, and it's the twenty-seventh of January—wow—2016, at Louise's beautiful home, and we've been enjoying some really nice cheese, crackers, and hummus, and things, and getting to have a nice visit. Thanks.

LU:

Thank you. Thank you.

***End of Interview***