

NARRATOR: Ted and Judy Lucas
INTERVIEWER: Unidentified Interviewer (IN) [Evelyn Taylor]
DATE: June 19, 2012

IN: This is an oral history interview with Ted and Judy Lucas. The date today is June eighteenth, I believe, or is it the nineteenth?

TL: It's the nineteenth.

IN: Nineteenth, 2012 and we thank you for being here with us today. I look forward to taking this oral history with you and learning about your life's experiences and what brought you to Cal State Channel Islands and what plans you have for, in the future, because I know that you two always have plans. And, you always have the best things going on, so I can't wait to hear about those.

TL: (laughs)

IN: So, let's start at the beginning. Tell me a little bit about your backgrounds. I'll start, I guess, with Judy first. Tell me a little bit about where you were born. You don't have to tell me when, just a little bit about your family. Growing up, where did you grow up, go to high school, that sort of thing? And then, we'll go over to Ted, so he can tell me the same. Then, I can't wait to hear where—the story about how you two met—

JL: Well, I was born in San Francisco and I was raised in Hawaii. My parents were missionaries with Congregational Church. So, almost all of my schooling up to high school was in Hawaii.

IN: Oh, wow! What island?

JL: And, we lived on Kauai and also on the Big Island of Hawaii in Kona.

IN: Okay.

JL: So, I feel like some of my most important childhood memories, I think most of them I would say, are from Hawaii.

IN: Kauai was really rural at the time, right?

JL: Yes, it was; it was all pineapple fields and sugarcane.

IN: Now, can you give me, like, a decade about? Was it—?

JL: Yes, it was in the fifties.

IN: Okay, no tourism there.

JL: No tourism.

IN: And, how many, do you have any siblings?

JL: Two sisters, one of them was born on Kauai,

\ she was actually born in a hospital, right next door to our house by the doctor who lived next to us, our neighbor, Dr. Redding.

IN: Oh well, that was convenient.

JL: Yeah. (laughs)

IN: Wow!

JL: So, everything pretty much happened right there and then, I moved from the islands, when I was a senior in high school and went to school, actually, in Santa Rosa, California, in the community college and then up here, Westmont College in Montecito.

IN: Well, tell me a little bit about your experiences in Hawaii. How old were you when you moved to Hawaii?

JL: I was five and I was the only Caucasian child in most of my classes growing up, I actually just found my first and best friend, Bernice Goto. I located her after about fifty years and so we are in touch again.

IN: Oh, that's pretty amazing!

JL: Yes, so I have wonderful stories of her and me and just running all over the neighborhood. Especially, we liked to hang out in the little cemetery. (laughs)

IN: Okay, I can understand that. It's definitely mysterious, right?

JL: Yeah, I was always so curious that, the Japanese side was much more fun than the Catholic and the Christian side, because they had all kinds of toys and fruit and food on this—on the graves. And so, she and I used to, like, hang out there—I remember being just mortified that even in death people were separated by their faith, you know, the Christians over here and the Buddhists over here. I thought that was just horrendous—

IN: Oh, yes, yes.

JL: —even at age five.

IN: Well, how many people were living on the island at that time, any idea?

JL: Oh, goodness, I really don't know.

IN: You mentioned that your parents were missionaries?

JL: Yes.

IN: And so, they originally started in the States. Now, where were your grandparents living, or where were they from?

JL: In the mainland and they were in California.

IN: Okay.

JL: My grandfather was also a minister and so they had their own life here and were, you know, in the ministry.

IN: Okay.

JL: I think one of the most significant things about my being raised in Hawaii, looking back now; I think that my life was more impacted by my friends and family in Hawaii. By family, I mean the people in our church and community, that I was much more impacted by them than they ever were of us.

IN: Well, tell me about that.

JL: Well, you've heard of the Aloha spirit. That really impacted me, because people would just open their arms to you and include you in their families and even if they didn't have very much money or much food, whatever they had was yours. And, I felt very, very connected to that Aloha spirit.

IN: Wow, that's pretty cool. Now, so then you came back here and you went to school. You went to high school and college here back in California.

JL: Um-hm.

IN: Really, actually close by, too, right?

JL: Yes.

IN: Do you remember anything about San Francisco, or you were really probably too young?

TL: Well, you went to three years of high school in Hawaii, right?

JL: Yeah, three years of high school.

IN: Okay, three years of high school, okay.

JL: Yes.

IN: Now, what did you do for fun there, when you got to be a little bit older when you were in your high school ages?

JL: Well, my family was very conservative, so we didn't do, you know, the traditional dancing and playing cards and going to movies. So, we had to have fun by going

swimming at the beach. Most of my fun was involved with church activities and we had a lot of, you know, camps and Sunday activities and parties and all kinds of things. But—my other really, really close friend from those days, two of them, Roy and Charlene Hayama, who we just had lunch with yesterday, they were on the Island of Hawaii with me. We were together and they were Buddhist and I was Christian, which at the time, the only way that really, truly impacted us is that I didn't see them other than school days. So, we were at school together; we studied together; at night we talked on the phone every single night. We were just really close, but I didn't really get involved with their activities, because they were mostly with the Buddhist Church. And, I regret that; I'm very sorry that I didn't get more involved in that way.

IN: Now, were you—so you were not home schooled. You were—actually attended public school.

JL: Yes.

IN: Did they have activities at the public school that you were able to go to? Were there anything, like school events that you went to or that your family went to, or it was pretty much separated out by church and religion?

JL: Yes.

IN: Yeah, pretty much. When did you move over from Kauai to the mainland or not to the mainland to the Big Island?

JL: When I was third grade.

IN: Okay.

JL: And then, from there to—until I was a soph—a junior in high school, but there were two or three years that I came back to the mainland to stay with relatives because I had a lot

of allergies and I—there was something in Hawaii that was hard on me. So, I lived with grandparents, lived with aunt and uncles.

IN: And, did you go to school here?

JL: Yes.

IN: So, you occasionally—so you kind of had two sets of friends, right? So—

JL: Yes.

IN: —everybody welcomed you; you were kind of, you know, oh, they missed you. And so, it's kind of like—

JL: But, it's funny, because the only friends that I've really held onto are the ones from Hawaii.

IN: Now, were there any differences? Did you enjoy Kauai better than the Big Island, or did it matter? I mean, do you really not remember any—the geography or topography is a little bit different, right, so or maybe not? I don't know. I've never been to the Big Island.

JL: Well, Kauai, I think, our home was—you could probably walk around our town in about an hour, totally.

IN: Okay.

JL: So, it was very, very small. The one in Kona—we lived up in the mountains and my dad had seven churches on the island and they were spread out over about a hundred miles.

IN: Okay.

JL: So, there were mountains, you know and the ocean every several times a week, but I went to school way up in the mountains and- everything in between. So, I guess it was just different.

IN: Did—now tell me a little bit about your father and what did he do as far as his missionary work? Did he—so you mentioned he had churches, so he did the Sunday morning congregation kind of thing? And then, did your life get involved in regards to helping him with missionary work and that sort of thing?

JL: Yes, I would say that everything about our family life had to do with church. It was a very conservative family and I have to say that I—probably my father has influenced me more than most people in my life. I watched him do all kinds of interesting things that a country pastor would do and maybe a city pastor wouldn't do. If somebody was having a baby, he would go up to the hospital and wait with the father. They didn't go in those days into the delivery room or if there was a single mom, he might go and wait with her. If someone died, he would go to their home and help carry the body to wherever it had to go. We didn't have any embalming in those days. So, he would take it to the home and then to the church with whomever he was with.

IN: So, he was really personally involved.

JL: Very personally involved and I remember one big, huge conversation that came up over the hula, which is the Hawaiian dance and the newspapers got a hold of it. He just made some comment that—off the cuff and then, the newspapers just started swarming in on him, you know and making him out to be this really horrible guy (laughs) that he was condemning people who hulaed. Oh, it was terrible, but anyway, yeah, he was very, very connected to his community that he loved. He loved—he loved his work and in the end, he retired when he was sixty-five and he hated it. So, he came back and got another job until he was eighty and then got very ill and retired on his eightieth birthday and died, what, a couple of months later.

IN: Wow! He worked a long time.

JL: So, he loved his job.

IN: Wow, that's pretty amazing.

JL: He was professional.

IN: That's pretty cool.

TL: Now, she was, —didn't graduate from Kealakehe Kailua High School, which is where she went, but she attends all of their class reunions as if she were a senior.

IN: Oh, that's pretty cool.

TL: So, every—you know, they had their thirtieth, thirty-fifth, fortieth, forty-fifth.

IN: Wow!

TL: We would go back to Hawaii for the class reunion, because she's considered to be part of the senior class.

IN: How awesome is that? How awesome.

JL: And now, they include Ted.

TL: Now, they include me.

IN: Oh, that is so awesome!

JL: They're called "hanabata friends" which means friends that you have had since childhood.

IN: Wow!

JL: And, that's just—that's a very precious thing to me.

IN: It really is; that's devotion, too; it really is very—that's cool. Wow, that's pretty neat.

Well now, Ted, now tell me a little bit about your family. Tell me about where you grew up and do you have siblings? And, tell me a little bit about your life's adventures.

TL: Knowing that my dad was a career naval officer explains a lot of things, a lot. We traveled around a lot. I was born in San Diego, where he was stationed at the Navy base there. And then, he was transferred to the East Coast and we were in Pennsylvania for a while and then, he was transferred to the Northwest up in—up in Washington and we lived up there for a while and then back to San Diego and then down to Texas, Port Arthur. So—

IN: Oh, my goodness! Now, what was the year, span of years, during this period of time?

TL: This was the forties and fifties.

IN: Okay, okay, do you have any siblings?

TL: I do. I had—I have a half-sister, a half-brother and I had a younger brother who was killed in an auto accident in 1994. So—

IN: And so, you've kind of your share of moving around the country.

TL: Um-hm.

IN: Now, did you like that, or sometimes was it kind of annoying or was it exciting—

TL: I didn't know any better.

IN: —kind of thing?

TL: Yeah, I didn't know any better. Actually, most of it was over by 1951. I think we'd pretty much, pretty much finished moving around. Then he went off to, well, he was in the Second World War—

IN: Okay and what was he—

TL: —which was a very traumatic experience. He was a—at that time he was an engineer and his—

IN: And, where was he stationed?

TL: He was stationed aboard a ship—he was on a destroyer in the North Atlantic, but it was sunk by a German submarine, so—

IN: And, he survived that?

TL: He was in the water for twelve hours, but yeah.

IN: Wow!

TL: Yeah, he's—that was a traumatic event for him and then he was also in the Korean War. That—he was gone for that, so much of my childhood he was gone.

IN: Now what did he do? Where was he stationed in the Korean War; do you know?

TL: Yeah, right there in San Diego, so we lived—we lived in El Cajon.

IN: Okay.

TL: Yeah and I went to El Cajon High School. I went to elementary school in El Cajon to junior high school and high school.

IN: And so, then he was really spent the rest of his time in San Diego?

TL: Uh-huh.

IN: He didn't go on anywhere else?

TL: Right, well, he retired—when he retired from the Navy, he regretted never having known anything about the real world, because he ran away from home when he was seventeen and joined the Navy. —And, a career naval officer all up until he was in his late fifties and so when he retired, he went to San Diego State as a freshman.

IN: Oh, wow! Okay.

TL: Yeah, majored in sociology and psychology to try to understand people.

IN: That's pretty interesting!

TL And, he had a whole second career as a social worker and psychologist.

IN: Wow! How interesting is that?

TL: (laughs) Right.

IN: Oh, my gosh! So now, how did you like that San Diego area? What, what, did you enjoy being so close to the beach and—

TL: Oh, yeah! I was a beach bum, yeah, for sure.

IN: Yeah, yeah, did you learn surfing and all of that good stuff?

TL: Yeah, I did all that stuff, yeah, surfing and body surfing and was always at the beach as much as possible.

IN: Now, were you affected at all, by any of the events that were going on in the United States with, well, the Korean War thing and then the Vietnam? Did any of that affect you, or were you sort of in between ages where it didn't really affect you?

TL: No, well, in terms of being drafted?

IN: Um-hm.

TL: No, I remember in high school, the Korean War—I remember issues with the Suez Canal—we were talking about this and that. And then, of course, when I was, um, student teaching in junior high school was when, President Kennedy was shot, so those kinds of events did affect me in that sense, but, I wasn't—I was right in between drafting age. And so, actually, I had received a letter to report, um, to show up for a physical to be drafted and then President Kennedy signed the marriage exemption and I happened to be married at the time, so—

IN: Okay, now were you married to Judy?

TL: Not at that time, no.

IN: Okay, so, now what age were you married the first time?

TL: Oh, gosh, way too young.

IN: (laughs)

JL: (laughs)

IN: Like, were you still in your teens or—

TL: I was twelve, I think. (laughs)

IN: No, yeah. (laughs)

JL: (laughs)

TL: Let's see, I was—

IN: Were you in San Diego?

TL: I think, actually, I was twenty-one.

IN: Okay and then were you—

TL: Yeah, I was in San Diego. I just graduated from San Diego State.

IN: From—okay, so you went to San Diego State.

TL: Yeah, right, back then in my high school, there was—it was not a question of, you know, are you going off to college somewhere? You just went out of—it was just a feeder school to San Diego State.

IN: Okay.

TL: I think 90 percent of—more than 90 percent of the students who graduated and went to college went to San Diego State. There wasn't a—it wasn't a question of "Are you going to go to Reed College in Oregon" or anything like that. I think maybe one or two went off to private school, but you know, that was—it was just the normal thing.

IN: Well, tell me a little bit about what kind of a child were you, in grade school or junior high, high school? What kinds of things, fun things, did you do, or memorable experiences or that sort of thing that sort of influenced you or made you happy?

TL: My grandparents and all of their children, my aunts and uncles, were all musicians and folk musicians, square dance players, you know, square dance musicians. My grandfather moved to Valley Center up there at, around Sacramento area when he was, gee, in his twenties or thirties. He built a dance hall himself by hand, just so he could play for dances.

IN: Oh, that's kind of cool.

TL: And so, he played for dances every Saturday night and then they'd—he'd call square dances. And, his sons and daughters would play guitars and violins and piano—so I was raised in that atmosphere of just I remember many, many nights going to sleep on an Army cot in my grandmother's, grandfather's house listening to everybody playing, playing violin and piano and guitar, all the old square dance songs.

IN: So, that kind of got you involved in your music.

TL: Yeah.

IN: So, what was your major in college?

TL: My major in college was definitely music. I mean, there was—there was no question. I discovered a piece of paper that I had written when I was fourteen that what I want to do in my life, my life goals, it was kind of—it was very goal oriented.

IN: (laughs)

TL: I guess I must have been because it said, "Here's what I want to do," you know and all of these things and one of them was to get a doctorate in music and teach music in college.

IN: Wow! That's huge aspiration for such a young one. Oh, my gosh!

TL: (laughs) Uh-huh, yeah, it didn't seem so huge. It just seemed like that's what I wanted to do and so that's what I did. So, I majored in music, music composition and violin.

IN: Now, what instruments did you play, or and then did you start in high school or junior high or even earlier?

TL: I started when I was, oh, my sister taught me to play the piano when I was five, I mean, you know, just by ear. And then, when I was ten, my mom started getting violin lessons for me, paid for violin lessons, so by the time we had orchestra in the sixth grade, I—that's when I got into the orchestra. And so, sixth, seventh and eighth grade I was in junior high school orchestra.

IN: Wow!

TL: And then, in junior high school, I picked up brass instruments. I don't know how. I can't remember how that happened, but then, I was in the band. And so, throughout high school and throughout San Diego State, I was in the marching band, concert band, and orchestra. So, my whole life revolved around that and in-between I tried to study.

(laughs)

IN: (laughs) We try to get that in there some way, right?

TL: Yeah, it was just—yeah, everything was all-all the music. You know, that was it.

IN: But, you ended up graduating.

TL: I did, uh-huh, yeah and then I got my Masters at state, at San Diego State and then I was really fortunate to study composition with one of the world's greatest composition teachers in Paris, France.

IN: Wow, now how did you get to Paris?

TL: Nadia Boulanger was her name and she was, you know, Leonard Bernstein's teacher and Aaron Copland's teacher.

IN: Oh, wow!

TL: Yeah, well, my teacher at San Diego State, David Ward Steinman was one of her favorite pupils. She just adored him and so anything he said, she would say, "Oh, of course." So, he said, "I want—I want my student, Ted, to study with you." She said, "Yes, of course, send him my way." So, I had private lessons with her once a week for a year in Paris.

IN: Wow!

TL: Yeah, so then—

IN: Now, how did you like Paris?

TL: Oh, it was my favorite city of all.

IN: Oh, my goodness.

TL: Yeah.

IN: Oh, we'll have to come back to you. We're gonna come back to the Paris thing, but I've got to—I've got to ask.

JL: (laughs)

IN: I've got to ask Judy now. I know you've written quite a few books—I know you do love to write. Did that start in Hawaii, or did it start when you were a little bit older? Do you remember writing as a child, being creative as a child or in high school or college?

JL: Hmm, you know, I think one of the times that I went away from my home in Hawaii to live with relatives, I had an aunt who was into scrapbooking and she had twin baby girls, though, so she didn't really have time for it. But, she kind of got me started and I don't really remember what I wrote, but I remember being up in the upstairs bedroom with a

peacock blue fountain pen. And, I wrote something. I don't remember what, if it was a journal or what, but I remember that pen. And, I have just always—I've always loved to write, but I don't—you know, I don't have a specific memory of when I was a kid, you know? I had a couple of wonderful English teachers in Hawaii, Mr. Tatsuno and Mr. Harai and they taught me a lot about writing and, uh—

IN: What did they teach you? What did they tell you?

JL: What did they tell me? Well, for one thing, one of 'em, taught me, taught us, to think outside the box, to always question everything and to link things. So like, we would read two or three books and our test was— he would ask a question like, “How did the main character of this book— what would that character have said to this character in that book if they had a chance to have a conversation?”

IN: Wow, yeah.

JL: —that type of thing. So and, he told us he was preparing us for college, Mr. Harai, he was. The other gentleman, Mr. Tatsuno, would have us do extemporaneous speeches in class starting at the beginning of the year, where we would have a day to prepare it down to the very end, where we would have to look at it and do the speech right then and there. And, we also had chalkboards all around the room and he taught us about diagramming sentences and that has helped me with grammar. And, both of those men came to our wedding in 1999.

IN: Oh, wow! How cool is that?

JL: Yeah, it was great!

IN: But really, very mature ways of teaching such young children, I mean, really very, you know, progressive and very, I mean, just you know, really was preparing you for college

at such a young age, really. I mean that's pretty amazing. And then, they expected you to go which is pretty cool—

JL: Yes.

IN: —because even back then not all women were, you know, expected to go to a university. You know what I mean? There was that sort of thing, so that was pretty amazing then. Wow! That's pretty cool. When you came over to, back to the States, you mentioned that you went and you graduated from high school here and then you went to Westmont which is real close to us, right?

JL: Right, Westmont.

IN: I think I—actually, I think I've been there. It's a sweet, little campus in that—back off in the mountains—

JL: Yes.

IN: Very nice, well, tell me, what was your major then? Was that creative writing, or did you do something else?

JL: No, it was actually sociology and psychology with an emphasis in elementary education, which you could do then in those days. You could do that. I went there for two years and then, actually, let's see. How many years later, nineteen—that was '69 when I graduated and then I got married right away to a gentleman who had been—who came directly from Vietnam in the war. We got married a month later and we had three children. And then, I went back to graduate school in New Mexico.

IN: And, what did you, what kinds of activities did you have or involvements or events when you were in college? Was there anything that you sort of, you know, like, Ted loved music? What were you drawn to?

JL: I was very interested in things, like, sociology absolutely amazed me and psychology, except I refused to take abnormal psychology. (laughs) I almost didn't graduate, because I said, "I'm not taking that stuff."

IN: Now, why, why not? It was just, like, "No, I don't want to hear about it"?

JL: I don't know. I think I looked at the book's end—I just thought, "This is gross". I don't want to have to spend my whole semester learning about this stuff, but it—you know, my—the biggest experience that happened there because my fiancé was in Vietnam. It was during the Tet Offensive of '69 and my whole life was either student teaching and or writing to him and mobilizing all of my sisters there in the dorms to support the men in his team. There were about sixty-five of them and sending care packages and writing letters every day and all that. So, I wasn't all that involved with school stuff, but between my junior and senior year, I went to Korea, through a student missionary project and I worked in an orphanage there for the summer.

IN: Oh, wow! Tell me about that.

JL: Well, I was their very first student volunteer and since that—

IN: You must have been young, right?

JL: Yeah, I was sixteen. No, no, no, I would have been eighteen or nineteen and I was young and there was a lot I didn't know. (laughs) It's embarrassing now when I think about it, (laughs) but—

IN: Well, you hadn't been involved in it, you know.

JL: I read about it in an article, in a Reader's Digest article, about Mr. Holt and his wife who adopted eight children after they—from Korea when they were retired. And so, I just

decided that I wanted to go to that orphanage. So, I went and took care of one particular orphan and she—they gave her to me to keep while I was there for the summer so and—

IN: Wow! How old was she?

JL: She was seven months—

IN: Oh, my goodness!

JL: —and weighed six pounds. She was just this little, baby girl.

IN: What was her name?

JL: Her name was Kim Won Suk and she was dying, because of marasmus, which is a lack of mother love or physical contact.

IN: Really?

JL: So, they gave her to me and she began thriving.

IN: So, she was physically dying.

JL: Yes.

IN: Wow.

JL: And, because I was young and didn't really know what could have been the consequences, I just treated her like I—the best I could, gave her to a nurse when I left, because they wouldn't let me bring her back and then she was adopted into England and then she moved to New Zealand. And, I found her about ten years ago.

IN: Oh, my gosh! That's so fantastic!

JL: In New Zealand.

IN: So, she lived!

JL: Yeah, yeah, she's fine. She was here last summer and spent time with us.

TL: She and her husband came to visit us.

JL: Yeah.

IN: Oh, my gosh; that's so awesome! Well now, so tell me more about your—about your trip there. I mean, what else did you learn, what else? What was the overall environment like?

JL: Korea?

IN: Um-hm, what was a shock to you?

JL: The shock was one day walking to town from the orphanage, coming back and hearing a sound that really troubled me and it was in a little hut, like, on the side of the road and I went over there and I discovered that a woman was dying. And, she had some kind of disease and I found out that it was treatable, but the family didn't have money. So, she had her little children there, her parents and she was lying in a bed and I realized there was nothing that I could do for her. She was just too far gone, so I remember going back to the orphanage, getting some ice cream and taking it back to her, which if you think about it is so bazaar, but anyway, that was the first time that I realized that some people just don't—they don't have their basic needs.

IN: Met—did she—did she eat the ice cream? Was she able to eat it?

JL: I don't know; the family seemed to be very appreciative of it. I don't know if she was able to eat it or not, but I know she died soon after.

IN: That's tough on such a young child. I mean really you were just a young child. And so, how long did you—did you stay in South Korea?

JL: Just the summer, so that's six, seven weeks.

IN: Okay, did you get to know your adopted family kind of, you know, the people that you came over to help, the people?

- JL: It was an orphanage, so I worked with—
- IN: Well, the people that ran the orphanage, I guess, did you get to know—to know them?
- JL: Yes, yeah, well, not—Mr. Holt was dead by then, but his daughter was there, Molly Holt and I lived in a house with her. And, there was a woman from England and there was a family from Minnesota, a husband and wife and he was in the military in Seoul. And, she was working on the orphanage and she had two little ones. Everybody else was Korean and yes, I learned to really connect and love the people and love the children. And, we would sing at night and we would tell stories and go for walks.
- IN: Wow, that's pretty amazing. So then, you came back to the States, so it was a little bit of a culture shock?
- JL: Yes.
- IN: How do you feel that that changed your life, that trip to Korea?
- JL: It just made me realize how fortunate we are to have the supports we have not only with family but community, you know, society, doctors. We just have a lot of supports that many, many people in the world do not have and the children who didn't have parents, many of them were mentally retarded or otherwise, you know, they're half American, half Korean. They were considered non-entities. They did not have citizenship either, in either country and I was always very much touched by that.
- IN: Yeah, yeah, that's a puzzlement not to have—be one or the other. When you came back to the States and you were in college and you mentioned about your, fiancé being in the Vietnam War—how was that whole Vietnam War experience and what was going on, you know, in the sixties, as far as civil rights and all that? How did that affect you here in California, where you were when you were going to school? I mean, that it seems like

part of your life was really kind of centered around the war in a way, right, with helping him get through his days and—

JL: You know, it was a very personal thing because I was connected to him and his—the men in his unit. No one died by the way during the time that we—

IN: Oh, that's awesome.

JL: —were supporting them and praying for them and sending them care packages and letters and everything, which I always felt—I mean, I know your prayers don't always get answered, but it really felt like this time they were. But, you know, I went to school. I finished at UCSB [UC Santa Barbara]. I took Black History and a couple of other sociology classes to finish graduating and it was the summer that they burned the Bank of America building on campus there. And, I didn't even know it, or if I knew it, I didn't care.

IN: Right, right.

JL: So, my connection with the war was strictly limited.

IN: To that.

JL: Yeah.

IN: And then, your fiancé made it back and then eventually you got married.

JL: A month later.

IN: Okay, a month later. Well then, let's skip over to Ted and talk about his Paris adventures. Okay, we're going international here. So, tell me about Paris. What— how long were you there and what were the things that inspired you the most or motivated you in Paris? What did you love about Paris the most, not the—other than the pastries?

(laughs)

TL: Yeah, the—I know. That is—the food is just amazing, yeah. I loved that everywhere you looked, it's a postcard, at least it was then. It's changed now. I mean some of the taller buildings are a little bit out of place, but when I was there, the tallest building was Sacré-Coeur and the Eiffel Tower. And now, there are some other skyscrapers there that kind of changed the landscape a bit, but I loved just walking, just walking. Just get on the Metro, go somewhere, you know, where you don't know where you're going, get off at some stop you never heard of. Just get up and walk around and look. I spent a lot of time walking and looking and exploring, so it was a great, great time of my life to just explore and at the same time, you know, compose because I had to get something done for my lesson, too. So, that was it. That's all I did basically because I had—I had saved much of my money because I worked my whole way through high school, through college, through graduate school. I had all kinds of non-music jobs that, you know, driving a taxi cab, working in a newspaper, working for, you know, all sorts of different places. And so, I had saved up some of my money to pay for that year abroad and my dad helped. I didn't have to work while I was there, so it was a great, great time to explore.

IN: And, how were the sessions? Did you really enjoy your professor or your teacher?

TL: Um-hm—

IN: How was she different from anybody else you'd ever experienced?

TL: Well, she was famous and often times during the lessons, she would tell stories. She would say, "You know, when Aaron Copland sat in that chair where you're sitting, you know..." and then she would go off and tell stories. And then, it was—because she was, oh, seventy-seven when I was studying with her and so, she had lots of stories about Igor

Stravinsky and Paul Dukas, famous people that sat in the same chair I sat in, so then I learned more about life and about managing my life and about other people and relationships than I did about music from studying with her.

IN: Oh, wow, that's very awesome.

TL: Yeah, because she spent a lot of time just talking about life and talking about her experiences, you know, because she knew some pretty famous people.

IN: Wow!

TL: Yeah, I mean, she studied composition with Gabriel Fauré, I mean, so that was pretty famous. And so, it was quite an experience, because her sister is actually the first woman to win the Prix de Rome. Lili Boulanger was the first woman to win the Rome prize in composition and she won that, I think, in right around—right after the turn of the century and then, she died of Crohn's Disease very, very early age.

IN: Oh, wow!

TL: And, my wife and I at that time lived in the bedroom that Lili owned. I mean when Nadia Boulanger had to go somewhere for the summer, she let us live in her apartment in her flat in Paris. So, we lived in Lili's bedroom and just had lived the life of Parisians so yeah. And, we traveled a bit. We traveled through Rome; we traveled to Berlin; we traveled to London. So yeah, it was a wonderful time.

IN: That was a great experience!

TL: It was a great year.

IN: Wow!

TL: Yeah, it was.

IN: And then—and then you had to come back to the States after that, so that must have been another culture shock.

TL: That was a culture shock. I—during while I was in Paris then I applied for graduate school to get my doctorate in music because I knew that was—your doctorate in music is basically your union card to teach college. It isn't even—a doctorate is just a union card, right? That's what my teacher said. (laughs)

IN: (laughs) But, a very expensive one.

TL: It's an expensive one, yeah. In order—yeah, so you have to—generally your Ph.D. is expected, so—

IN: And then, where did you get that?

TL: University of Illinois.

IN: Okay.

TL: It's actually where my San Diego State teacher had gotten his, so I was accepted at Columbia. I was accepted at Berkeley. I was accepted at Illinois and I'm glad I chose Illinois, because I knew about—I knew the West Coast, I knew a little bit about the East Coast, but I'd never lived in the Midwest. And, living in Central Illinois for three, four years is really somethin'. I mean, I'd never experienced the winter before that I recall.

IN: (laughs) Yeah.

TL: I mean, I lived—I remember Altoona, Pennsylvania, a little bit, you know, when I was four. I remember the snow, but it didn't seem as cold as Illinois.

IN: Yeah, especially as an adult and having to deal with it.

TL: Yeah, having to deal with it and then having to deal with the hot, humid summers and the cold, windy winters. So but, it was fun; I enjoyed it.

IN: Yeah, yeah, I remember, so now, did you have children at this time with your first wife?
Do you have children? Did you guys have children?

TL: This was my second wife at the time and yeah, had three boys. We—I met her in Illinois at the University of Illinois in Champaign and shortly thereafter I got my first teaching job at the University of Missouri at St. Louis, which at that time was a brand new campus. So, this campus was actually the second new campus that I've worked at, so yeah, yeah, it was a brand new campus, University of Missouri at St. Louis which was actually held in a former golf course clubhouse. And, you know—

IN: Oh, wow!

TL: So, that's kind of like here and so—

IN: Now, what year would that have been?

TL: Um, '67.

IN: Okay and what did you think of Missouri?

TL: It was the same as St. Louis; I mean it was the same as Illinois or Champaign, St. Louis. It seems like St. Louis was a little more humid, a little more. You know, the weather was just as bad. I remember we didn't have air conditioning in our car and on the hot and humid days, we would just get in the car and drive for the near—looking for the nearest thunderstorm, you know. That's how you got cool. (laughs)

IN: (laughs)

TL: That's all you can do.

IN: Oh, I was—I thought you were gonna say just to get the air flowing, when you were driving.

TL: Yeah, well, even—that's not even—

IN: Roll down the windows, okay, bye! (laughs)

TL: That's not good enough. You need the thunderstorm.

JL: Drive to the nearest Safeway.

IN: Exactly, exactly and open the freezer door, right?

TL: (laughs) Yeah, so my boys, two boys, were born in St. Louis.

IN: Oh, my gosh! Well now, did you, in between Illinois and Missouri were there people there who met you that kind of influenced your life and kind of promoted you or propelled you on further into your career?

TL: At Illinois definitely, because I think I met some very, very, well, some very well-known composers. I mean, I could name them. They're well-known. They're in the textbooks.

IN: Well, tell us!

TL: They're pretty famous people. Oh, Ben Johnston, there is probably the most famous one, Sal Martirano, an electronic composer, Gordon Binkerd was very well-known, Jerry Hiller, a very famous early computer music—computer music person.

IN: In good company, you were in good company.

TL: Yeah and all, you know, very encouraging to me and to keep going in composition which is what I finally got my doctorate in composition.

IN: And then, going to Missouri who did you find there that sort of—how long were you in Missouri?

TL: Two years.

IN: Okay and who in there kind of kept you going?

TL: You know what? I was so busy trying to teach and to write my dissertation, because I had finished the coursework for my doctorate and I would have to, you know, drive back

occasionally back to Champaign and do some—I don't remember what I had to do, but I was writing my diss—thesis, doing—actually, I wasn't writing it yet. I was doing research, so I was doing research trying to help raise two boys.

IN: What was your—what was your dissertation?

TL: My dissertation finally turned out to be the in the field of ethnomusicology which is the study of, you know, non-Western cultures and so there is a tribe of—an Indian tribe in Peru called the Shipibo and they live in about three hundred villages, up and down the Ucayali River and they've been there for thousands of years. And, they have a very unique music style and so it's—there's nowhere else like it in the world that has—you can identify, if you hear it. You know that Shipibo music. So, I did—I studied, analyzed hundreds of their songs. They don't have any instrumental music besides flutes and drums, but mainly it's all singing. And so, I analyzed, categorized their songs for my doctorate and later on was able to go down there, so—

IN: Oh, really? Oh, that's pretty awesome, so you got to see what you were—you'd been studying.

TL: I know, yeah, that was really awesome. (laughs)

IN: Oh wow, so Judy, let's go back to you a little bit. Tell me a little bit about what happened with you after you graduated from college. Where did—where did you end up?

JL: (recorded voice announces a call) (laughs) Oh, (laughs) sorry! (cell phone rings)

IN: (laughs) I—

TL: You forgot to say turn off your cell phone.

IN: Oh, my gosh, that's funny. I wondered what that was at first, okay. (laughs) You have a phone call. (laughs)

JL: Well, what I'm trying to do is—I'm trying to turn it off. There we go, okay. Let's see. After—

IN: So, tell me what happened.

JL: After college?

IN: Yes.

JL: Yeah, okay, so then we got married, lived in Seattle briefly, then Monterey. Then we moved to Albuquerque.

IN: Okay.

JL: We had been told when we were at Westmont, that if we got a teaching credential, we'd have a job anywhere for the rest of our lives and right at that time in the seventies, there was a huge glut in the market of teachers, because everybody had been told that. So, there were many, many students who went into education, particularly women, wanting to have the security of it. I mean, it was just horrible. I couldn't get a teaching job anywhere and I remember one time when I completely ruined my opportunity for getting a teaching job with that district, because I told the secretary, "I feel just like I'm in a food stamp line here."

IN: (laughs)

JL: (laughs) Oh, gosh! But, I did get a teaching job—

IN: That's funny. Yes!

JL: —um, on an Indian reservation.

IN: And, in Albuquerque?

JL: Yes.

IN: And, where—what—when was this about?

JL: It was in Acoma which is thirty—sixty miles outside of Albuquerque west near Grants in—I don't know. Grants, is that a famous place? I don't know.

IN: And, was this in the seventies?

JL: Yeah, it was from '71 to '73.

IN: Oh, wow! And, were you still married? Well, you were married to your husband?

JL: Yes, yes.

IN: Okay, so you guys moved and what was that like? That had to have been a really interesting experience.

JL: It was. It was amazing and again, like Ted said, he felt like he was so young when he got married. I was also so young. You're a really good interviewer by the way.

IN: Well, thank you. Oh yes, so we were talking about your going to Albuquerque on the Indian reservation.

JL: Acoma or Sky City is a reservation that's sixty miles out of Albuquerque and it had a little Bureau of Indian Affairs school there. And so, I got my—a teaching job there and that was—that was a wonderful experience.

TL: It's called Sky City 'cause it really is up on the top of a mountain.

IN: Really?

TL: You can't get to it, you know; you have to have special permission to go up there.

IN: Really, now where was this, desert or was it—

JL: Yeah.

IN: —more mountainous?

JL: No, it's desert.

TL: It's just this plateau that sticks up out of the desert. It's amazing.

IN: Wow! And then, how many—what was the population on the reservation?

JL: Just a few thousand; I don't think there were very many.

IN: And, who did you teach, grade school or everybody?

JL: I taught an Acoma day school and I had twenty second graders the first year and, I think, twenty first graders the second year and I team taught with another Native American teacher from Cochiti. And, it was just a fascinating experience.

IN: What were the highlights?

JL: Well, I—this sounds kind of—I don't know about highlights, but I went to a wedding of one of my fellow teachers. That was an amazing experience right there in the local Catholic Church and I went to my very first funeral ever for one of my students at the same church. And, that was—

IN: Yeah, hard.

JL: —that was very hard. He was a seven-year-old run over by a tractor. I just had, you know, like, my children, instead of bringing an apple, they would bring me a turtle. One time I got a turtle.

IN: Oh, 'cause that's sacred to them.

JL: A little land turtle.

IN: That's cool, yeah.

JL: And then, other times I would get pottery and—

IN: Oh wow, that's pretty amazing.

JL: Yeah.

IN: And so, it sounds you had a—you developed a really good relationship. Were you one of the few non-Native Americans whom they met, or did they frequently have a lot of, you know, traffic as far as come in contact with—

JL: Contact? No, there weren't very many—they didn't have very many experiences with Caucasians, Anglos, but, there were a number of teachers who were. On the whole staff, I think, of teachers, we had maybe seven, so it was a small school and most of us were Anglos.

IN: And, did you feel welcomed into the community? They were—they were good with who you were and—

JL: I think that—

IN: —what you were doing?

JL: I think there was a little bit of tension there and you know, I certainly don't blame them for that. And again, I was very young, so I wish I had taken advantage more, like, of some of their feast days and all that. Now, they are closed to the public. In those days, if we were their teachers, we would have been able to go to everything and I wish I'd gone to more.

IN: And, you were with your husband at this time, so his—he was living there as well.

JL: No, we lived in Albuquerque.

IN: Oh, okay, okay, oh, so you commuted.

JL: And, he was—so I was commuting every day with some other teachers. That was—that was kind of rough.

IN: Do you think it—oh, it was rough? Do you think it would have been easier to live on the reservation?

JL: Well, I don't think any—nobody lived there. None of the teachers lived there, so I don't know if we could have or not.

IN: It was a long commute?

JL: Yeah, but one experience I had was one of my children was in first grade and he was riding in a truck of his grandfather's, who was his guardian. And, he fell out of the truck and it rolled over his arm. So, he spent the next couple years in hospitals and one of the hospitals that he stayed in, was within a mile of my house in Albuquerque. So, I got permission to leave school early every day and I would go see Quentin on my way home and spend some time with him and that was—that was a pretty amazing experience. He actually lived with us then. They gave him permission to leave the hospital and he lived with us for a few months.

IN: Oh, wow!

JL: So and, I forgot to tell you that before I had that job, we lived in Monterey. I could not get a teaching job there, so I commuted every day to a little school in Salinas, which is a migrant school. And, I worked with migrant children K through 5. And, we had foster children through that experience, too.

IN: And, how was that? How well did you enjoy that experience?

JL: I loved it. I learned Spanish. I loved it and two of the children who we had as foster children; Ted and I found them again about eight years ago.

IN: Oh, wow!

JL: And so, they and all their family have been to our house and we've been able to see them.

IN: Oh, how awesome is that?

JL: Yeah.

IN: And, to know that they're fine and everything's good, wow.

JL: You know, they're just going through all the life things that people go through.

TL: Their kids call me grandpa, (laughs) so they're my extended grandchildren.

JL: Wow! That's so cool, oh, my goodness. I think you have the biggest extended family I've ever known. Oh, my good—I mean, all over, too. Well now, so tell me a little bit about that experience going back just a little bit. What did you learn from that? How did that whole dealing with the whole migrant situation because that would have been what, what years?

JL: That would have been '69 or '70 to '71 or '69 to '71 somewhere in there, before I went to the Acoma job. And, what I learned is that these precious children and families had it so hard in America. I mean, I can't even imagine what their life must be like in Mexico, because they lived in camps that would just shock you, you know, eight people in a room the size of a half of that little area over there, I mean just incredible situations.

IN: And, they were, the time, they were mostly from Mexico—

JL: Uh-huh.

IN: —not from, like, South America, just from Mexico?

JL: No, Mexico.

IN: Wow, did you get to know any of the families? Were you able to kind of, like, establish a little contact, or were they pretty much just with the children because I know the families would be out working?

JL: No, I did a lot of home visits and I got to know them quite well. And, that's how I got to know Tommy and Maria and they came to live with us for a while. So yeah, but the thing that I realized is these children would pick up with the crops their parents were able

to help harvest or plant or whatever. They would move around the state and so the continuity or lack of continuity in education was just horrendous.

IN: Yeah, yeah, there were definitely gaps.

JL: But, the children I just adored.

IN: Oh wow, that's pretty amazing.

JL: Just I just loved them.

IN: And so, then, you went to New Mexico and that's a very interesting experience. They really dovetailed each other quite well. You were really used to dealing with different types of situations. It wasn't like your standard city school education system and you—you know, you dealt with different types of situations than the normal, the quote, unquote, normal, I think, teacher would deal with. That—

JL: Yeah, yes—one really striking thing that happened is, we took the children on a field trip and for two days they actually were gone three days and two nights, so they slept away from home for the first time.

IN: How did that go?

JL: Most of them had never been away from their parents.

IN: Oh, yeah.

JL: And, two of our classes got together and we did this trip and it was pretty amazing. And, one other time, we had guinea pigs in the classroom. I always had a lot of plants and animals and the chief of our town, governor, came over and gave my principal heck and me, too, because that was against their religion or something to have live animals in cages, I guess—

IN: Oh, sure.

JL: —in our room. You know, so that was—

IN: So, you had to deal with another form of bureaucracy other than—

JL: Yes.

IN: —than the standard that the city folks deal with. Okay, okay, well, that's interesting. So, did you release the guinea pigs?

JL: I think I took them home and I don't remember what happened. I don't remember.
(laughs)

IN: So then, what happened after Albuquerque? Where did you go from there?

JL: We came back to California and that's when I was divorced, after twenty years of marriage. And so, I went back to graduate school and that's where I met Ted.

IN: And, that's how you met? Now, where did you go to graduate school?

JL: Well, I went to UNM, University of New Mexico, but then, I also went to San Jose State.

IN: So, we have now—so now we've got to get Ted to San Jose, so tell us how you got to San Jose, 'cause the last time you were in Missouri? How did you get from Missouri to San Jose?

TL: Let me think—I remember, where was I at the time? You know, something occurred to me that I have to mention—while my dad went to San Diego State before I did, we both made it—we both were there at the same time, which is kind of cool.

IN: Oh!

TL: Yeah, so—

IN: Was he the big man on campus?

TL: No, he was a sociology, psychology major somewhere over on the other side and I was—

IN: How interesting is that, huh? Did you guys—

TL: We never saw each other.

IN: —meet up at the cafeteria or—

TL: No, unh-uh, no, we never talked. (laughs)

JL: Isn't that kind of sad?

TL: I was the first one in my family to get a doctorate because it's just—it's incongruous to me, when I hear people say, "Oh, my—you know, my grandmother has a Ph.D. in chemistry" and that kind of thing. My grandparents were married, when she was fifteen and he was nineteen and they ran away from home and they lived in a cave. I mean, literally, they lived in a cave on the river and they were so cool.

IN: Oh, wow, where at, what city?

TL: Somewhere in Salina, Kansas.

IN: Really?

TL: Yeah, so they were just really poor and he was an itinerant, you know, he'd be a carpenter. He'd move around and build things for people and she helped people give birth to their babies, so she called herself a "nurse". They were very, very poor and their job, when they moved out to Northern California or, you know, Oregon was itinerant pickers. I mean, they picked hops, when it was hops picking time and that was it. So, it was a very—it was a really poor, poor family where I came from, so I'm the first one in my family to go ahead and get a doctorate.

IN: Now, was that your grandfather and grandmother on your mom's side or your dad?

TL: My mom's side.

IN: Your mom's side? Okay.

TL: Yeah, my grandfather on my dad's side was a janitor and his wife was a stay-at-home mom.

IN: So, this is a really big deal, though, that the coming from that and then with your dad, you know, going into the Navy, recognizing that was probably his way out, right?

TL: Yeah, it was his way out.

IN: And then, to decide, "You know what? I want to go back and I want to get my education!" Was your mom really into education as well?

TL: Unh-uh, unh-uh.

TL: My dad was a big influence on me, you know—. I really, really had to get a college education, so I did.

IN: So, he really promoted that.

TL: He really did, yeah; there was no question.

IN: Because he saw what life was like without one.

TL: Right, exactly and he didn't want me to go into the military—so, how did I get to San Jose—let's see. Last—well, I was at University of Missouri at St. Louis and I had fun at that time traveling around the country interviewing for jobs. I just did it for fun.

IN: (laughs)

TL: I'd apply for jobs all over the country—

IN: (laughs) Oh, my goodness.

TL: —and go and interview without any intention of taking any of them.

IN: But, you had to be really good at it, right?

TL: Yeah, but I just wanted to practice, in case it ever came to the time when I had to, so I would have a lot of experience interviewing. And so, one of my interviews was at Beloit,

Wisconsin, at Beloit College and I just fell in love with that place. It was, like, out of the state system. It was a private—it was that whole private sector and so that was new and different. And so, I just said, “You know what? I think I like this.” So, they offered me the job and I accepted it. So, I was at Beloit for seven years.

IN: Was that your first job out once you got your degree?

TL: No, the University of Missouri at St. Louis.

IN: Okay, that was your first—

TL: Well, you know, actually when I got my degree, was probably my second or third year at Beloit College when they finally granted it, maybe the second year. And so, I stayed there in spite of all the winters, you know and but eventually I just had to get out of there. It was just so cloudy all year long, you know, the rare summers. And, even though it was nice to be close to Chicago, you know, ninety minutes to Chicago to drive, so that was okay, but my third son was born in Beloit, Wisconsin. And so, we—I did that thing again where you just apply for everything and—

IN: (laughs) Between the two of you, I think you’ve covered just about all fifty states.

TL: Yeah, let’s see. That was—

JL: (laughs)

IN: I mean, you’ve lived—you’ve set foot in at least every state and then some.

TL: Yeah and so that was fun, then I wound up—well, while I was at Beloit I became music department chairman at quite a young age, I think and so that—I enjoyed that.

IN: When were you?

TL: Uh, let’s see. That was 1932, I think, so it was—you know, it was—

IN: 1932?

TL: Yeah, 1932, no, I was thirty-two. (laughs)

IN: (laughs) I was gonna say, “Dude looks pretty darn good, don’t you think?”

JL: (laughs)

TL: Yeah, I was—

IN: Okay, okay.

TL: I was thirty-two.

IN: Yeah, that is very young, yeah.

TL: And so, I applied for administrative jobs. I said, “I enjoy this.” So, I landed a job as Dean of Fine Arts at a private Methodist school in Georgetown, Texas, at Southwestern University. So, I was—I was a dean for a good thirteen years in Texas and that’s where my boys went to high school, where they grew up, where, you know, there were these really formative years for them. So—

IN: How did you like Texas?

TL: I really like it. Yeah, I liked it better than Wisconsin. (laughs)

IN: Yeah, well, not so much snow, probably.

TL: (laughs) Yeah.

IN: Although, I know it does get cold in parts there, but—

TL: Well, this was, you know, down—it’s just really close to Austin and so Austin is the greatest city in Texas so—

IN: (laughs)

TL: So, it was great. You know, it—the culture is a little too conservative for me, but Austin itself is a good, you know, nice education town. And so, yeah, I was there for thirteen years and then, just had been there long enough and got a little bit tired of the summer

heat. You know, then so I did that applying again and this time I sent, I don't know, two hundred letters and I had interviews all over the country and got a job at San Jose State as director of the—as chair of the Music Department.

IN: Okay, wow!

TL: So, I went right in as chair.

IN: So, you went right in, yeah.

TL: It was s a large department. I mean they were—there were thirty-five full-time faculty and about sixty part-time faculty. It was a big change, so and then, eventually got that changed to the School of Music from the Department of Music. And then, we brought dance from over from where it was in theater, moved it over to music, so it became the school of music and dance, which it still is. So, that was—so at that time, then I, where I met Judy—well, I was divorced at that time, so—

IN: And, how did you feel about the transformation back into California life?

TL: It was a shock and not so much—not so much, well, San Jose is just really crowded. It's so different from Beloit and it takes, you know, an hour and a half to get from one side of town to another. And, the bigger shock was going from, well, twenty years, really, in the private sector, seven years at Beloit and thirteen years at Southwestern in the private sector of higher education to a CSU (laughs). That was like a baseball bat to the head. I mean it was really a shock.

IN: What was harder? What was it or why was it—

TL: It was just—it wasn't horrible; it was just a shock. It was like in the private sector, faculty are worshipped. I mean, you're looked upon as, you know, idealized, you know

and in—at many state institutions, they're just another employee. And, that's the way I felt in San Jose.

IN: That was the hardest thing to deal with.

TL: Yeah, it was. Yeah, it was, you know, you're just a lowly employee, so stand in line with everybody else. They didn't treat you any differently from anybody and it wasn't very student-centered at all. Students were a commodity, whereas in the private sector, we valued every single student, the whole person, that whole person approach. And, when I went to San Jose, it was—we didn't have to recruit. You know, in the private sector, you spend a lot of time recruiting the best students you can get. Well, there were just, you know, always too many students coming in, so that was really different. But, you know I did get to teach; I did assign myself a few classes. So, I did get into the classroom and got to teach a few classes, so I enjoyed that.

IN: And, how—and that was good for you.

TL: Yeah, it was very good—

IN: You got to teach.

TL: —good to get out of the stress of administration.

IN: How many students about where you teaching in a class, per class?

TL: Um, a hundred.

IN: Okay, just a little.

TL: (laughs) It wasn't little.

IN: Was that—was that less than you'd had before or more?

TL: No, way more, oh, I mean, in Texas I had classes of ten, ten, fifteen.

IN: So, you had to do—that was a whole other—that's a whole other thing to deal with.

TL: That was a different way of teaching, yeah.

IN: Yeah, yeah, did you alter your way of teaching or how you taught—?

TL: Yeah, of course.

IN: —and what your expectations were with that?

TL: Yeah.

IN: Do you—were you happy? Was that okay with you?

TL: I didn't like using Scantron and, you know, different tests that were faster to grade.

There's no way you can read, you know, a lot of papers from a hundred students. So, that was—that was a different thing, yeah, so it was much more stage, you know, the stage kind of presentation than it was at a private—in the private sector.

IN: Were you performing at this time?

TL: I was. I played viola in the local symphony and with some local—the Los Gatos Orchestra. I played that in that orchestra where we lived. And so—

IN: And then, so now how did you get involved in this? When did you end up in San Jose? How did you get to San Jose, Miss Judy?

JL: (laughs) Well, I had been divorced for a couple of years and my children, by then, were in high school and their dad was very active with the children. And, they were—they spent a lot of time with him and the times with me were more weekends and trips and things. So, I always lived really close to them, like, within a block or two. But then, I decided that I really—I was having a hard time getting a teaching job again and because we had so many people in that area who were teachers, I decided to go to San Jose State and get a Special Ed credential. So, I ended up as a graduate student in this—what would you call it—the university club?

TL: It was a former sorority house, when the sorority went away, they turned it into a rooming house for visiting faculty and for staff. So, it basically a rooming house with, you know, a bathroom on each floor kind of—and with a central kitchen and, you know, a typical sorority house but, you know, dining room, living room, I mean and maybe one, two, three, four, five, six, seven—twelve to fifteen bedrooms.

JL: Oh wow, okay!

JL: So, there was one kitchen upstairs, I think, or were there two kitchens?

TL: A little, private kitchen upstairs.

JL: And so, several of us shared that kitchen, so I would be making my clam linguini for dinner and Ted would be having his peanut butter and jelly sandwiches.

TL: (laughs)

JL: And, we kept meeting in the kitchen.

TL: Yeah, that's where I lived, too.

JL: Just having our, you know, little conversation over dinner and that's how we met.

IN: And so, how long were you at San Jose before you guys actually met and started talking, relatively soon?

TL: Let's see. I was there six years. I had been there six years. I went there in '89 and left in '99 and so we met in '95.

IN: Okay, okay.

TL: At the end of '95.

JL: I went there—I went there in the summer of '95. Didn't I meet you pretty quick after that?

TL: December, uh-huh.

IN: And so, then when did you two start to date or decide that maybe you wanted some—?

TL: That Christmas?

IN: —something other than peanut butter and jelly? (laughs)

TL: We never really dated sort of. We just had—we ate—

IN: Kind of hung out and—

TL: —ate together, hung out upstairs in the kitchen and then there was a piano downstairs in the living room. So, I played that and Judy would come down and listen. And, we—and for my birthday in January she invited me to go see a movie. You know, it was just kind of—

IN: What did you go see?

TL: *Mr. Holland's Opus.*

IN: Oh, okay, okay.

JL: Oh, that was so good.

IN: That—yes, sure, that makes sense; that makes sense.

TL: (laughs)

JL: Well and one of our—one of the first memories I remember is, some guy had gotten out of a hospital somewhere and was sitting on top of an electric pole—

TL: In San Jose. (laughs)

JL: —in our neighborhood at San Jose State and so all—they had to turn off the electricity because, they were afraid he was going to get electrocuted. So, all the electricity was off in our little neighborhood and so we had no light. So, we—I probably started it. We said, let's go get our dinners and let's come down. And so, we all sat around the piano.

Ted was playing music for us in the dark with candles and we were all having our little dinners.

IN: Oh, that's pretty cool.

JL: That was a fun memory.

IN: That is pretty cool!

JL: Yeah, we used to go for walks on the campus.

TL: Oh, we walked all around at San Jose.

JL: And, we listened to all the students would have their shows, you know and he'd have to go and he'd invite me and I'd go with him.

TL: Oh, the recitals that we'd go to.

JL: Yeah.

IN: Oh, that sounds pretty cool. So then, how soon after or how many, uh—how long after you two met did you end up leaving the campus and did you get married before you left campus, or did you get—did you leave the campus and then get married?

TL: We married just before we came here, all right, so I came—Handel Evans was president at San Jose State, at the time I was there.

IN: Right, okay, I remember that, okay.

TL: Right and so we became close and Carol Evans as well. I was close to them and so when Handel left to come down here and he discovered the Camarillo State Hospital and that it was available, I stayed in touch with him. And, that is basically how I got down here was that I came down and visited him and visited Carol and that sort of worked out. Then, he invited me down here in 1999—Judy and I were also married in 1999. So, let's see. It was June 1st of 1999 that Barbara Thorpe—Handel told Barbara Thorpe to call me and

offer me a job. So, Barbara called me on June 1, 1999 and offered me a job here as a—as a faculty planner. Both Ira Schoenwald and I were the two faculty planners starting that summer and so then, Judy and I were married in—on the fourth of July.

IN: You weren't letting him go, right? You were, like, you can't go down there without me.

TL: (laughs) No, we went to Hawaii and got married and came back and loaded up the vans and everything and moved down here.

IN: Wow!

TL: Actually, I think I—yeah, right and so I started here the first of August, so—

IN: And, that was '99?

TL: '99.

IN: And, how was that kind of—did this kind of move quickly for you, or were you ready to go?

JL: You know, when he brought me down here before he actually got the call to come and when I saw this campus, I thought, oh, my gosh, "This is heaven". I was just amazed when we drove in that curvy road to the school and I loved Ted and his family and he loved mine. And, we wanted to get married anyway, so we thought, "Okay, let's start our first home down here."

IN: Wow, that's pretty cool, so you—so you guys really, yeah, you did start a new life down here. So, when you got to campus, what was your first day like, or what did you do? Did you end up living here on campus? Were you able to—?

JL: We bought a house before my first day.

IN: Okay, because I mean, we didn't have University Glen here, but I was wondering did they have anything available for you?

TL: No, they didn't have anything on campus. It was nothing but—it was in warm shut-down. Every building was closed. The only staff was there were maybe eight of us, you know, with Barbara and Ira Schoenwald and me as the Academic Affairs folks. Handel and Carmen—Handel Evans and Carmen Smith—were the first two, right? And then, there was George Dutra and Art Flores and Elizabeth Stacey and that was basically the only staff here.

JL: And Jim.

TL: Yeah.

JL: Do you remember Jim?

IN: I remember Jim, Jim Cochran.

JL: Yeah, Jim Cochran, he was here.

TL: Yeah and Barbara hired Phyllis, Phyllis Williams and —

IN: And, Anna Pavin was here, too, right?

JL: Anna was here.

TL: Anna was here, exactly; Anna was here.

IN: Who is the guy that always has the dog in the pictures, the little furry dog in the pictures? Do you remember who that would be?

TL: I'd have to look and see.

IN: I have several pictures and it was—and they had a little, furry, like, maybe, like, a Shih Tzu or Lhasa Apso, no?

TL: We'll have to look and see.

JL: Was it from somebody from staff?

IN: Yeah and I always see the pictures of him.

JL: Does he have white hair...Mr. Allen?

TL: Not Bill Allen.

IN: No, not Bill Allen, somebody I don't recognize.

JL: We'll have to look; yeah, we'll look later.

TL: We'll have to look after this.

IN: We'll have to—

TL: Yeah, so I'm moving into my seventh—no, my eighth office this coming fall. Eight offices I've had here.

IN: Since you've been here?

TL: Since I've been here.

JL: (laughs) Isn't that amazing?

TL: So, I've been here thirteen years and eight offices, so my very first office was actually sharing my office with Phyllis, who that was all they had, I mean, which was over in the old administration building, the one where the library is now.

JL: That's no longer now, right?—

TL: It's no longer there.

JL: —with the flagpoles in the front—yeah.

TL: With the flagpoles in the front and the morgue down below and so, we had fun in the morgue. We did lots of fun things down there, but my first office was in Phyllis's office and that was—that was fun. I mean, that was—that only lasted a month and then I moved across the hall and Ray Porras moved out over to parking and I got Ray Porras' office and his computer. So, it was pretty slim pickin's then.

IN: Well, what were you supposed to do? What did they say, this is what you do now for us?

TL: Well, mainly Handel really wanted the library to get going and so he appointed me as the person in charge of basically getting the library going. He had already received the \$10,000,000 from the Broome family from John Broome, so we knew we had that.

IN: Okay.

TL: And sound as far as the architectural plans, he had already contacted, you know, the architects and so my job was as far as the rest of it, the academic part and how are we going to get the books, letting people know about it, that first yea, and Steve Lefevre and Dan Wakelee came a month later. And so, we worked together with them in what kind of library do we want? And then, the rest of the time was promoting the university in the community, a lot of time we spent visiting the Chambers of Commerce, mayors, city councils, doing presentations before clubs and promoting the name of the university in the community and then working with WASC, the most—the very first thing we had to do was to even prove that we were eligible to receive WASC accreditation. And so, my whole second year was spent preparing the eligibility report.

IN: And, what did that entail?

TL: About that much, about that much paperwork, you know, with lots and lots of documentation. It was just, you know, financial, historical, academic, personnel, physical plan, all those things. We had to show that we are a real institution and eligible to even be considered for accreditation, so that was done.

IN: And, that was a big step. That was—that took a while to get through, too, right?

TL: Yeah, uh-huh, it did and we got it about October, so that was then the next step would have been all the other WASC planning.

IN: Did you have anything to do with the hiring of the new faculty?

TL: With—oh yeah, the very first group, well, of thirteen, we were able—we got to interview them, but, Ira and I got to see them individually but not to the extent that I did later when I was provost.

IN: Okay.

TL: Dick Rush basically interviewed them and hired the very first group of thirteen, as well as that second group which, was about, probably was supposed to be twenty-five and I think it was seventeen.

IN: So your first year was really just getting the community acclimated to the new CSUCI, really, right?

TL: Yeah, Handel Evans—right.

IN: I mean, the introduction was everything.

TL: Handel said, “One thing is really important; whatever you do, give it a name. It has to have a name, first. You can’t—you can’t really promote something and sell it, unless it has a name, so fortunately, you know, the CSU Channel Islands sounds a lot better than CSU Cambria or something else.

IN: Well, how did they come up with Channel Islands? Do you know the story on that?

TL: I don’t.

IN: Okay, but that was—so then did, was there anybody particularly in the community who you felt was really open and was, like, yeah, I’m gung-ho for the university, any particular individual—

TL: Everybody was.

IN: —or group or—

TL: Everybody was.

IN: They were all ready.

TL: Everybody— there were very, very few people that were not happy with the university. I can't think of any. The entire community was behind this.

IN: When you, so you were talking about moving into offices and so as you're moving in, they're probably still trying to clean out or clean up, right—

TL: (laughs) Yeah.

IN: —as you're going to different—

TL: Yeah. (laughs)

JL: (laughs) Yes.

IN: —because it can get the—we were really—when they say shut down, that was not kidding.

TL: You know what it was like? It was a—there was nothing. There were—all the buildings were, you know, broken glass and dust and yeah.

IN: And, all the furniture and—

TL: Oh well, yeah.

IN: Yeah, did you get—did you choose your furniture from the Exxon furniture, or did you get to order things?

TL: I went in the—my first furniture was from the old library. It was, you know, from whatever before which was the hospital, the surgery hospital. I got a lot of furniture from there, bookcases and—and then I got some Exxon furniture. (laughs)

IN: I remember that was the big thing with the warehouse, going in and picking out what you wanted.

TL: Uh-huh, yeah, picking out your furniture, but the nice thing—it was so quiet here, you know and then you could park anywhere you wanted. (laughs)

IN: Yeah, they didn't have to worry about a thing.

TL: No tickets. (laughs)

IN: Then did you have to—did you experience any of the old or any of the former patients who would come around? I know that there were stories about former patients who couldn't quite connect that it wasn't the hospital anymore, so they were dealing with that.

TL: I didn't. Maybe, Judy might have.

IN: No?

JL: Unh-uh.

IN: And, what were you—and speaking of—well, what were you doing at—during all this time? Were you—were you helping clean out his office?

JL: Well yes, definitely, definitely, but I remember one experience. It was—well, it happened more than once. People would come to our door in Camarillo and tell us that either they wanted a job at the new university, or they had a cousin or a nephew or somebody. And, they'd knock on the door and they'd heard that he was associated with it, so they—I always thought that that was quite interesting.

IN: (laughs)

JL: But when we got here, I remember, yes, looking for lamps for him, going and choosing desks and putting his name on it. He would take me downstairs and we'd—we would want to make sure we didn't get locked out or locked in.

IN: Right, right, with the key situation.

JL: So, we'd have to leave little signs by the—you know, by chairs and make little, what, designs and stuff, which way out. And—

IN: It did—yeah, that hospital was—

TL: Oh, in the big, old hospital?

IN: —was formidable, wasn't it?

JL: It was.

IN: It was really—you did feel like you needed the—

TL: You had to leave a little bucket there in the corner—

JL: Oh, really!

TL: —yeah, so you-you—

IN: Yeah, the arrows on the floor or something, yeah, the breadcrumbs.

TL: Have you talked to Barbara Thorpe yet?

IN: I haven't, but she's on my list, yes.

TL: Because she's going to tell you about the time she got locked in there and couldn't get out.

JL: Oh, she'll have great—she has wonderful stories, too.

IN: Oh, wow, I wouldn't have wanted that.

TL: Yeah, yeah, at night she couldn't find her way out and so yeah, it's pretty—it was pretty scary and with especially having a morgue down there. But, you know, we didn't meet any former patients, but we have met former staff. They—first or second year we were here, they had a staff reunion and you went to that—

IN: Um-hm, yeah, yeah.

TL: —and met some of them. And, she still knows, still even as of today, she's interviewing one of the former staff members much as you're interviewing her.

IN: Oh, wow!

JL: He's at Ojai; he's ninety-two years old and he and his brother-in-law and sister-in-law and his wife all worked here. And so, he has stories about here. They were the first employees.

IN: I have to get a—you have to give me a DVD of that. I've got to get a copy. Can I get a copy?

JL: I actually—I'm transcribing it, so you can have not only the DVD—I have it on cassette if we can—I mean, yeah, if we can put it on a CD or DVD.

IN: Yeah, yeah, well, I'll do it for you.

JL: Okay.

IN: We'll make extra copies, too, oh, fabulous!

JL: Yeah, it's wonderful; it's wonderful. He has some great stories.

IN: Wow, well, so now this was really kind of an exciting adventure for you guys because you were relatively newlyweds and you're coming into a new situation all the way around.

JL: Yes.

IN: Well, did you feel overwhelmed at all, or did you—was it, like, it was—there was too much to feel overwhelmed by? You know what I mean? You were—it was just a busy scurrying, trying to get things going and—

TL: No, I don't think so. I think it was exciting. There was a lot to do.

IN: It was a brand new campus, yeah.

TL: Yeas. The house that needed some work, so I spent a lot of time on the house. Oh, in fact, though, that first year, the first summer vacation, we went to Scotland for two weeks, so that was—

IN: Oh! Oh, how awesome!

JL: We got engaged there.

IN: Really!

JL: After we were married.

IN: Oh, that's so cool! Where did you go in Scotland?

TL: Mull of Kintyre.

IN: Okay, where is that, near, like, Edinburgh, where? Is that—how far is that? Where is it at?

TL: No, it's down on the southwest coast just across the bay from Ireland, so you can actually see Ireland from Mull of Kintyre, yeah.

IN: How fun!

TL: Yeah, so since we had never officially proposed, so we—I proposed to her there at the Mull of Kintyre.

IN: Oh, that was a nice place.

TL: I even have photographs of me proposing.

IN: Oh, that's awesome!

TL: I set the camera on a rock and put it on timer and –

IN: Oh, that's awesome!

TL: So, I can prove that we proposed at the Mull of Kintyre. (laughs)

JL: (laughs)

IN: I love it; I love it.

JL: But, you know, you asked if it was overwhelming for me. Absolutely yes! First, because I'm getting married and I'd been single almost ten years, I was moving to a new town, new house, new community. For the first time I wasn't working because I'd had the Special Ed job and so it was a big shock for me. So, I—

IN: It was a lot of faith out there. You really traveled on a lot of faith to get out here.

JL: Well, I mean, I wanted to follow Ted, so I would have come no matter what. But, when I got here, then I wanted to get really active and involved with the new faculty and staff people and get something going, you know, so that was kind of my—yeah, that was my motivation.

IN: Who were the most remarkable people whom you met on those initial years that really—that really inspired you to, you know, to keep going with the university and to really advance, anybody in particular?

JL: Ira and Terry Schoenwald and we had many, many experiences with them, good experiences, Fran and Alex. I remember Fran and I or Terry and I getting their apartment ready when they moved here from Canada or Alaska. Terry and I went to the apartments that the university rented for them and we got it all fixed up with flowers and food and appliances and bedding and everything.

TL: Yeah, there actually was housing but back there. There were the doctors' houses which were one bedroom and two bath sort of bungalows.

IN: Okay, okay.

TL: Yeah, there were.

IN: What kind of condition were they in? They still were—

TL: They were from the forties, pre 1940's, yeah.

JL: They were pretty good.

TL: Yeah, well built.

JL: Ira and them had a really nice, nice, little place, yeah, but there were a lot of snakes and they were kind of a little nervous about that.

IN: Um-hm, yeah.

JL: Who else? Did we—is that when we met Steve and Susan right about then?

TL: Um-hm, Steve Lefevre and Susan.

JL: Yeah, we got to know them right away, Jim, um, Barbara—

TL: and Handel and Karen.

JL: Who else was here?

IN: So, it was really like family.

TL: Um-hm.

IN: You really become part of a family thing.

TL: Yeah and I think when Dick Rush came is when the—when the vision for the future of the university really took hold. And, that's when, you know, I decided that I really wanted to stay and make it the rest of my career here because his vision for the future of what this university could be was more like what it was in the private sector than it was at San Jose State, so—

IN: Because at that time you were—is this going to be another San Jose or is this going to—

TL: Yeah, are we going to—

IN: —or do we have a chance to be something different?

TL: Right and the planning group there, you know, said—the academic planning group which were faculty from other CSU's said, "Let's do it right this time". Let's not make the same old mistakes, as some of the other campuses, start-up campuses, did. So, with Dick's—with Dick's leadership, I think we had a—we had a vision of something that could really be new and really be exciting.

IN: Now, um, so we had the library on board with that, with the money and all that. Did you have—did you step out of that participation and into another role, or were you still involved in getting the new library going?

TL: I was in my—when Dick Rush came, he appointed me as a chief of staff or assistant to the president.

IN: Okay, so that was, like, 2002?

TL: One.

IN: Two thousand one, okay, okay.

TL: I was his assistant. I don't remember the name, chief of staff or something like that and so initially, yes, I—my first job was to find a librarian, because I knew a little bit about libraries, but I didn't have the time to put into what it would take to—you know, because it was becoming a reality. I mean, we had the plans; everything was ready to go. So, we needed to have a librarian, so I headed up the search for our first—for our first librarian and that was Paul Adalian and he won that job fortunately. So, we—thanks to Paul we have the beautiful library that we have now.

IN: Well, I remember, you know, when I started here, the library, you know, that one wing was still a heat oven, you know, 'cause it was still all hot because of the steam, you know, that was coming' through the pipes. And, I remember saying—I'd been there

about a year and I said to Dan—I remember we were standing there and I was, like, “Do you think this is ever, you know, going to get renovated?” And, he was, like, “Well, probably not anytime soon ’cause it’s going to cost us a fortune.” And, within a couple of years, you know, it got renovated which was really nice, for us and the students. I know Loretta was happy. You know, Loretta Wagoner, she was the unofficial first librarian from CSU Northridge, the Ventura campus—

TL: Oh, right! Loretta.

IN: And so, we had a nice little staff going there.

TL: That was, uh, yeah, that’s right, yeah.

IN: Yeah, that was sort of the hub of the—in fact, Martha Garcia [now Reyes]....

TL: That was the beginning, yeah.

IN: —was the student assistant then—she and Loretta were some of the first people who I met—and, of course, the Lagomarsinos, who interviewed me. The library was the hub of the campus then and in a funny kind of way, it always has been.

TL: Well and it was also one of the—one of the hubs of our whole community relations. A lot of, you know, a lot of our relationships with the community were around the library and what’s happening with that with Jack Broome and his friends and his acquaintances.

IN: It was an interesting—yeah, it was a really great, great time.

TL: Yeah, yeah.

IN: And, I remember that.

TL: So, as soon as Paul Adalian came, then I was, uh—

IN: Good.

TL: I was good, yeah. And then, after that, then, I became provost and vice president for Academic Affairs.

IN: What did that entail? What did you do differently than you had before?

TL: Well, as provost and vice president for Academic Affairs, you are really the head of everything academic, I mean, anything, you know, that's not student life, that's not physical plan, that's not fundraising, it's everything else. And so, it entailed a lot of faculty, student, academic planning, supervision, extending out, I mean, a lot of a more broader, much deeper involvement in the life of the university. So, the primary work during the five and a half years that I was provost was recruiting faculty. We had—except for one year which was I think it was maybe '04 when we—because of financial reasons, we couldn't hire any new people, but every year other than that year, we hired new faculty and grew from, gosh, when I started we had thirteen and when I left we had over a hundred. So, recruiting the kind of faculty that Dick Rush had in mind was really the challenge. And, we all shared that vision because he always said and I think it's true, "We are going to build the kind of campus that is student centered," and we used to call them the three C's: civility, collegiality and cooperation. So, it's a civil, civil atmosphere, a collegial atmosphere and a cooperative atmosphere. So, that's what we aimed for and that's what we tried for.

IN: Was there anything that you've done or that, you know, you had took a part in, had a say in, that you would have maybe done differently? I mean, just because of looking back, being able to look back, well, maybe I would have done things a little bit differently.

TL: Yeah, not that I would say what they are right now.

JL: Well, who is wrong?

IN: Oh, okay, okay.

TL: (laughs)

IN: Okay, in the—we'll get back to you _____.

JL: (laughs)

TL: (laughs) I think one of the things that—

IN: Well, it doesn't mean that what you do is bad. A lot of times you just see things from a different perspective a few years down the line and go, "Oh, well, maybe I should have done it that way, but it doesn't mean what you did was wrong."

TL: Yeah, there were probably a lot of things, no, they weren't wrong. I mean, look what we have; we did things right.

IN: Yeah.

TL: There were some—there were some—there were some rough moments the first couple of years and-uh—

IN: Funding, was funding ever an issue?

TL: No, funding was never an issue until 2004—

IN: And then, what happened in 2004?

TL: Oh, the state budget in three or four I think it was we—I—you know, I decided that we weren't going to have any new faculty, so—

IN: I thought I heard that going.

TL: Was that the end? Yeah.

JL: You know, this is really great to have all of this to—

TL: I'd like to see them all.

JL: —to remember, I know, I mean, to remember all of these things.

TL: Oh, yeah.

JL: It really is a treasure.

IN: So now, in 2004 was when the budget—or 2003, 2004 is when the budget kind of—

TL: Yeah, somewhere around in there, we had a flat no new faculty hires. It was because my—I think the things that I'm most proud of are, you know, identifying or recruiting and hiring the outstanding faculty that we have. I mean Dick Rush hired them and he interviewed them and he's the one who decided on who we're having. But, being a part of that process, an important part of that process, was important to me, valuable to me and then identifying people within the faculty to assume roles of leadership was one of my greatest contributions, I think. And, they are still—I mean one of them is now a provost at another CSU, you know?

IN: Oh, who's that?

TL: Ashish Vaidya.

JL: Oh and how about Nian-Sheng Huang

TL: Yeah, Nian is now going to be a dean. Dennis was his assistant, associate provost. Remy [Christopher] is now assistant associate provost and so, you know, I think and so Dennis Muraoka and I were deeply involved in the WASC accreditation and getting the WASC accreditation faster than it's ever been done before, in the shortest amount of time. It was a real accomplishment for us, full accreditation in less than—and usually they don't give you full accreditation initially. So, we got full accreditation the first time around in the shortest amount of time possible, so I think working with—

IN: Wow, that's pretty amazing.

TL: —Dennis in that—in that was a great accomplishment and identifying people like Remy and Dennis to be administrators was really a thrill and very gratifying. I think if I had it to do—well, one thing I do regret is not being able to build a music department or a music program. And, that's not that I didn't try, but it's just that music in the schools is not there. There are just no—students don't come to an institution that doesn't already have a going music program and many of those high schools have no more music programs. Many high schools have no more, so it's pretty difficult to get a music program going. So, what I was—

IN: Yeah, you did do some teaching, though, right?

TL: Uh, yeah.

IN: I thought you did some.

TL: We have music now as part of the performing arts program and we do knowing that at least people sing, you know. It doesn't cost anything to sing. You don't need to buy instruments and music stands, so we do have a choir and I was happy to get the choir going. So, that's—

JL: You have a string quartet.

TL: Yeah, but that's—

IN: I know that you taught some classes and I know as Judy said you were involved in the, uh—in providing the music for us and all of that. So—

TL: Well, there we did a lot of music, right, but having a—having more of an instrumental music program, I'm just sorry that didn't happen. And, it's but not through any fault of my own. It's just that I didn't work on it as hard as I wanted to because I was doing other provost stuff.

IN: Other things, yeah.

TL: Yeah.

IN: Well, you—it's possible then that this will take place.

TL: Oh, yeah.

IN: Maybe just—yeah.

TL: In the—in the future as the performing arts program grows, I think we'll get more and more music students.

IN: And what activities have you been involved with outside of school music related?

TL: I am still—I do gigs they say, you know, a gig on the violin whenever they have a pick up orchestra for recording or concerts. You know, Thousand Oaks will put together an orchestra or Ventura will put together an orchestra, so I play in the the Channel Islands Chamber Orchestra. I play in some Thousand Oaks orchestras. I've played in Hollywood Studio Orchestra. I play in a string quartet as Judy mentioned which is, um, people my age who we just love to play and we get together every week. And, we play regularly in Santa Barbara and in Thousand Oaks. We give concerts.

IN: You used to play for the library I remember, right?

TL: Yes.

IN: Now, the one thing that I—that we didn't mention was that you actually composed our school song.

TL: Oh, my gosh! Yeah, that's right. It's played every day on the chimes on the Bell Tower.

IN: What led you to do that, like—?

TL: Dick Rush came into my office one day in the old administration building, when I was his assistant and he stood in front of my desk and he said, "Do you want to write the alma

mater? And, I'm, like, "Huh? Oh, okay, sure, I've never written, wrote, written an alma mater before." But so, I went home and just started, you know, listening and reading about alma maters and what they are and listening to alma maters around the country and never written words before, but you know, I came up with four or five different versions and just listened to them and played them for Dick. And finally, he decided on one and then I don't remember why it wound up being played in the bell tower every day at noon. But, it's there, so—

IN: That I think is a notable accomplishment, don't you think?

JL: Yes.

TL: That's true.

IN: That will definitely go down.

TL: Yeah, that will certainly be a (laughs) long term memory.

JL: Well also, the piece that you play for graduation when the students walk in or out—

TL: Out.

IN: Right, right.

TL: Out, yeah.

JL: Out? He composed that piece, also.

TL: Yeah, Recessional March.

IN: Now, I wanted to hear a little bit about—I know that you got involved with *Patch Adams*? Not tour but, when he—I know he came here on campus, right?

TL: Yes.

IN: Was it 2004? I can't remember right now.

TL: No, it was actually later than that—

IN: Was it later?

TL: —seven or eight, I think.

IN: Okay and I—and I remember, you know, attending his little symposium or the event or whatever and then, you know, he had talked about his excursions to Russia and all, basically all over the world and you guys got kind of involved in that, right? I mean, when—tell me a little bit about that.

JL: Well, you know, before I talk about that, one of the beauties of being here, is that we're able to hear these wonderful people who come to speak. You know, I was a student here for a couple of years.

IN: Oh, I didn't know that, really?

JL: A part-time student, yes.

IN: Oh, that's cool; what was your major?

JL: Well, I didn't have a major because I have a full, you know, Masters, so they didn't really—

IN: Yeah, you got to take classes.

JL: I just was taking them for wonderful fun. But writing, I took a number of writing courses and I had some fabulous teachers. And, I took psychology and art and in the course of that time, I was on campus and so I was able to attend any of the functions which were—I heard Muhammad Yunus who spoke. He just really impressed me with the whole business about you can—we can end poverty in our world within our lifetime. That amazed me. Sandra Cisneros—I can't think of any books that she's written right now, but she's—she was very, very impressive. And then, also, we heard Ana Moore and in one of those times we heard Patch Adams. And, I got to meet him briefly, bought a

couple of his books. Of course, I'd seen his movie years ago and started a conversation with him on writing and as a part of that, I went on a tour to Russia as a clown. And, there were about twenty-five or thirty of us and we got on a plane and went to Russia and met other clowns from around the world and that was an amazing experience for two weeks and then came back and wrote a book about it called *Clowns on the Bus*. And then, Ted and I later went back to Virginia to his Gesundheit Institute.

TL: Yeah, to West Virginia, uh-huh.

JL: And so, he got to meet Patch and participate.

IN: Now, tell me about being a clown. What was that? What was the purpose of that?

JL: We went to see orphanages. We went to visit orphans and children in hospitals and went downtown into the subways and performed and we all did different things. But, when we were meeting with children and staffs in hospitals; it depended on the needs of the children. If they were in intensive care, the final stages of an illness, then what we did was totally different. We'd blow bubbles, or we'd just sit with them, wear our goofy costumes. If they were children who were recovering from surgery, like in an orthopedic hospital, then we could do more fun things with them, you know, more lively.

IN: Uh-huh, right.

JL: We would do dancing and singing and stuff, so it was very different depending on our audience.

IN: How did that—and this was in Russia. Was this in the bigger cities or poorer cities of—or smaller cities?

JL: We started in Moscow and went to St. Petersburg and in between we went to little communities in—you know, in between.

IN: And, how did this experience change you or did it—or did it get you thinking, or how did it enlighten you, or what did it tell you?

JL: Well, it humbled me, because I saw these people from around the world who were coming. Some of this had done this for years. One lady was almost eighty and she had been coming from Switzerland and being a clown for years. Rosy—

TL: It was the same question Patch asked me on the phone, when Judy got back. He called and said, “How has—has Ju-Ju changed at all?”

JL: That was my clowning name, Ju-Ju.

TL: “Did that trip—did that trip change her?” He really wanted to know if she had changed as a result of that trip.

JL: What did you—what did you tell him?

TL: I said, “Nah, she’s the same old Judy, you know.”

JL: (laughs)

TL: I like to make him laugh, you know and so yeah, in many ways, you’re much more compassionate, much more—you know, you just—her whole perspective on the world is much broader and deeper.

IN: Did you meet anybody in particular who really influenced you there either in, you know, in one way or another that—one individual or somebody, a child or somebody who you worked with?

JL: You know, I didn’t really let myself get very close to the children. I did things with them, but I just didn’t let it in, but there was a lady, Maria Yeliseyeva, something like that. I can’t ever pronounce it, who actually founded Maria’s Children which is an art—just simply said it’s an art project for children who are in hospitals, mostly in orphanages

and they come to her area, her—what do you call it? Her studio and they do art together, but more than that, they have all kinds of programs for children who in the past their only experience was their orphanages. And, the average life expectancy of an orphan in Russia is about twenty-three years.

IN: Really!

JL: So, they would be there—

IN: Even if they get out and they're no longer in the system—

JL: Yeah.

IN: —that's still only—

JL: Well, they stay in the system. They stay in the system forever, so—

IN: Oh, they can't—they don't just move on and get another—

JL: No, not like here where when you're a foster child, you're kind of out of the system at eighteen on the road, you know, out on the street, but, these kids go from being babies into a certain—another kind of school. Then, when they're eighteen, they go to another kind of place and they live there until they die.

IN: Really!

JL: And, the average life expectancy is around I think they said twenty-three.

IN: They're not inserted back into the population or—

JL: Never.

IN: What is—why is that?

JL: Because they consider them inferior. That was—

IN: Are they educated at all?

JL: —the simple answer.

IN: Did they educate their children in their orphanages?

JL: Yeah, in some of the orphanages, they do educate them, yes.

IN: But, not all of them.

JL: And, you know, some of them—we went to places where the children had special needs. Maybe they had autism, or they were blind or deaf or, what, you know, all these different problems that these precious children were born with or had later in life. And, they just have no future.

IN: Now, do—their orphanage is that normally for that type of child, or can you have able-bodied children in an orphanage as well?

JL: Oh no, there were many able-bodied children and what was really bizarre, Mary, this wonderful woman who I told you about who she and her husband when they had one or two children of their own and had a little, tiny apartment, they adopted about eight kids of their own and brought them into their home.

IN: That's so interesting that they—that they're—these children are so—and really, the word “orphanage”, we don't hear here anymore. We—do we not even—I don't think we even have what you would call an “orphanage” anymore.

JL: Right next door to our campus, though, is Casa Pacifica which is as close to an orphanage as you can get.

IN: But, they don't—they don't use that term any more.

TL: They don't call it that.

IN: They don't use the term.

JL: They don't use the term, but—

IN: Isn't that interesting? Yes.

JL: But, that's who the children are. They have no parents, or they have no functioning parents, right?

IN: So, we've gone to a different term here, but the—obviously, it still exists. But, I didn't—I didn't really—that's really interesting that they wouldn't let them go on and live their lives outside of the system.

JL: And, you know what? They make a decision pretty young about whether the child is defective or not, whether they are going to follow the route of the normal kids or the defective children and the way they do that—one of the tests is, "Can they say their own name"? And, it's like, by the time they're three or two....

IN: Oh, my goodness.

JL: And so, these children are separated.

IN: You are already labeled before you have a chance to—

JL: Yeah, I mean and they're in an orphanage, so maybe they're just a little slow developing. But, it doesn't mean that they can't catch up, so it was a crazy situation. But, what I learned from Patch is you just—you have a dream and you just go for it. So now, forty years after that, his dream of having a hospital, a free hospital that is full of joy, art, music, gardening, all this other stuff, he's now building it right now in West Virginia forty years later. And—

IN: And, you will see that come to existence.

JL: Yes.

IN: And so, now you got involved in this later you said.

TL: Yes.

IN: You were clown leader.

TL: I never was a clown; I mean, I've been a clown all my life.

IN: (laughs)

TL: But no, I never went—I didn't go on the trip. I went to a workshop.

IN: Okay, okay.

TL: So one of the things that they—in order to fund the hospital, they have—they have workshops on building a new society, uh, healthcare. I went to a healthcare workshop because I'm now working for the chancellor's office in nursing and healthcare.

IN: Okay.

TL: So, I went to a healthcare workshop there at the—at this farm in West Virginia. And, a— and a composition, a music workshop, so that's—so that's where I've encountered him. He came and spoke to us there for a while.

IN: Now, I know you mentioned one of your books. What other books have you written because I know there's more than one?

JL: *A Thousand Pieces of Peace*.

IN: Okay.

JL: And, we have, I'm going to be publishing that hopefully the end of the year or early next year.

IN: And, what's that about?

JL: It is a collection. Do you know about *Sadako and the Thousand Cranes*?

IN: Unh-uh.

JL: The peace cranes in Japan—the little girl in Japan in Hiroshima who developed the atomic bomb disease, some kind of leukemia, when she was, I think, eleven and she died before she was thirteen. And, her goal to—was to end war and to have peace in the world

and what she did was she folded a thousand—she started to fold a thousand cranes— but didn't make it before she died.

IN: Oh, wow.

TL: Paper cranes.

JL: Yeah and so it's a tradition now in Japan and so if you go to the Peace Memorial in Hiroshima, they have millions of these little paper cranes out of every color and fabric—

IN: Oh, how awesome!

JL: —from around the world. So, I got that idea *A Thousand Pieces of Peace* and I have pieces from people all over the world that I'm putting into this book.

TL: Little sayings and comments and—

JL: Quotes, songs, verses, short stories, Maya Angelou is letting us use the—her poem that she wrote for Clinton's inauguration.

IN: Oh, my goodness.

TL: Jimmy Carter wrote the introduction.

IN: (inhales sharply) Oh, my goodness! That's amazing!

JL: Yeah, it was—and we have a lot of poems and things from children who are preschoolers and school kids who have never written—published anything and they're all going to be in this book.

IN: Wow!

JL: You're welcome to add your-your piece of peace.

IN: I'm going to grab it.

JL: I would love to have you in there, Evelyn.

IN: (laughs) You want me to come up with words of wisdom? (laughs)

JL: Words of peace from your heart.

IN: You know, my dad always said, “Just because everybody goes over the cliff, doesn’t mean you have to, too.” (laughs)

JL: Oh, right, exactly!

TL: That’s a good one; write that one in there. (laughs)

JL: And, these are fundraisers for Gesundheit’s hospital and for Mattie Stepanek’s Foundation of Peace, the poet who died when he was thirteen of an incurable disease, but who was all about peace from the time he was about two years old.

IN: Wow, that’s pretty amazing.

JL: Yeah, he lost four siblings, three siblings to this disease and his mom has it, but she’s carrying on for the cause of peace and Mattie.

IN: Wow, I can’t wait to read that.

JL: Thank you.

IN: Now, I have to ask you. You just brought up something that I was going to ask you about. Before we had started the interviewing, you had mentioned that you were still on your —you were still FERP’ed?

TL: Um-hm.

IN: So, you are still here two more years.

TL: Um-hm.

IN: And then, you just mentioned another position that I did not know about, so tell me about that. How did you get into that?

TL: Ah, I don’t know; I can’t remember; I just fell into it. So as FERP is the Faculty Early Retirement Program, which you can do for five years, in which you teach half time and

retired half time, so that's basically what I'm doing. So, I teach—each semester I teach one course and then the other course is reassigned to the chancellor's office. And, for the first two years because of the problem with articulation with community colleges, uh, there are some difficulties, some challenges facing articulation agreements and transfers from the hundred and forty-four community colleges to the twenty-three CSU campuses, the road bumps and all kinds of speed bumps and everything and so I worked for two years with the chancellor's office on developing agreements with community colleges throughout the state. And then, a couple of years ago, I—we've found out that the biggest problem of—one of the larger or one of the bigger challenges is nursing students, nursing majors who take all the nursing courses at the community colleges and then transfer to the CSU's and find that they have to either take a whole—take courses over again or stay for another three or four years or have to take courses that they had already taken or same name but different content, same content different name, just several challenges. And so, now what I'm doing is working primarily with eighty or so community colleges that have nursing programs with the seventeen or CSU's that have nursing programs and working with them to create partnerships with a local community college to develop a system of transfer whereby the student will graduate from—in nursing from the community college with an associate's degree in nursing, transfer to the—to their partner CSU and not have to take any courses, complete the bachelor of science in nursing in fifty units, with no repetition of courses and graduate with a BSM with a total of 120 units. So, this little—this partnership that each one of these campuses is developing right now is a model for future expansion to other community colleges. So, right now, Channel Islands has a very workable partnership with Moorpark College. The

graduates of Moorpark College come to us. They take their fifty units and they've got their BSM with no problem and they know exactly what to take. They know exactly what to take at Moorpark with no, you know—

IN: Streamlining.

TL: Streamlining and with a seamless transfer, so now—and I'm working with the other seventeen campuses and nursing chair to develop the same kind of thing. We're going to—we're developing website in the chancellor's office where a student can say they want to go to Chico. They say they want to leave. They want to leave and they want to go to Chico. So, they wonder—well, I wonder—I wanted to major in nursing at Chico, but I want to go—I wonder what community college is there. They'll go the website and they'll see the map of California. They'll click on Chico and up will come Butte College and you'll see the partnership between Butte College and Chico, what to take at Butte, what to take at Chico.

JL: Isn't that cool?

TL: A hundred and twenty units, perfect, you know, so we'll have one of those partnerships for every one of the eighteen campuses that has nursing programs, nineteen I think, yeah.

IN: That's amazing, thank goodness.

TL: Yeah and then next year then we'll expand to two or three more partners. Ultimately, we hope that it will be a statewide thing, but this is a state mandate. It's now a state law that we do that. It's AB-1295, which tells the CSU's and community colleges that this has to happen, so it's—we're doing it.

IN: So, you're implementing it and saving a lot of headaches for a lot of people.

TL: I hope so, right and a lot of unnecessary repeated courses and that kind of thing, yeah.

IN: That's pretty awesome.

TL: Yeah, this is June 19th. July 13th is the launch date for the website, so we're almost finished doing it.

IN: That's so cool.

TL: Yeah.

IN: So now, we've—

TL: New and different.

IN: You've got—well, we have two years of you here and now if we go fast forward two more years, do you think you're going to stay in California? You have—do you have plans? Are you planning on going anywhere overseas? Do you have—what do you—where do you see yourself in five years, or have you thought that far?

TL: We've thought it—no, we haven't. We've thought that we will probably stay in California, yeah. I mean we'll probably do some traveling. We'll probably go to Japan because our son and daughter-in-law are—she's Japanese and so her family is there. So, we've been once already. Judy's been twice; I've been once. We'll probably go to Japan again.

JL: Where do you really, really want to go?

TL: I'd like to go to India just, you know, because—just because.

IN: Just because?

TL: My doctorate is also—by the way was in South America and it's also in Indian music of India.

IN: Oh, so you've got to go.

TL: So yeah, I've got to go to India.

IN: I'd say that's a good plan for the next five years.

TL: (laughs) Yeah.

JL: Yes and I have a couple things that I wanted to say.

IN: Yes!

JL: There are two things that I really, really am so excited about that I think I had a little part in and that was, number one, and the children's section of the library.

IN: No way! Okay, tell me; tell me about that.

JL: Well, because when I went to graduate school in New Mexico, there—my three children were in—the two things that were very, very, wonderful about that program. Number one, my children were, three of them, under four were, under five, were in a daycare center, a co-op in the bottom floor of the education building, where I took most of my classes. And, the next building over there was a library and there was a special section for the children and that was just so amazing to me because my kids had it from the time they were little, teeny they had access to the university library. So, the two things that I really wanted for this campus were, number one, a daycare center that would be open to faculty, staff and students' children and it would be associated with their program, early development whatever, because that was so positive, that experience. And, the other thing is that they have a section of the library that was dedicated to the children and I remember going and having a conversation with Mr., uh, what was the librarian?

IN: Adalian?

JL: Adalian?

IN: Paul Adalian.

JL: And, that was he had a little committee together and I said, “These are some of my dreams for this library.” (laughs) And—they were—it was that and then also that we have a book exchange which we have out in front.

IN: Yes.

JL: And also, that we have some kind of events with the community revolving around authors, local authors and books.

IN: And, we do! And, all of that came true, Judy!

JL: And, those all came true!

IN: Oh, my gosh, that’s totally true! We have the children’s reading celebration.

JL: Yes, I know!

IN: We also have the campus reading celebration and the daycare, right? They still have the daycare, right, or didn’t they—did they—

JL: They—that’s something that hasn’t happened yet, but I’m hoping for that.

IN: Okay, okay.

JL: Someday, someday.

IN: Well, they have a preschool or some school, don’t they?

JL: They have a preschool, but it’s not at all associated with us.

IN: Affiliated with us, okay, oh, my gosh! So, we should really thank you for that because it’s a great children’s section and that furniture is wonderful.

JL: It’s a wonderful library. That’s how I feel about it.

IN: Well, that is so awesome! Those are huge!

JL: And, the other thing is Campus Ministry, which is—it was as student club and it started out called Campus Ministry for lack of a better name—

IN: Right, right.

JL: —with, uh, Chaplain Julie Morris who is very active here. And then, it's become the Abundant Table and now we meet in a farmhouse, two miles off of campus. And, we did a lot of things like helping, when we had the new student housing. The first day the new students came in, we—and faculty members—got together and had welcome baskets of food and gifts and cards handmade.

IN: How awesome!

JL: And, we welcomed the students and that was largely the faculty group and the community, the church.

IN: Oh, I bet that made a great impact, very positive.

JL: And, so our next project if you're asking about the next five years—

IN: Yeah, yeah, yeah, what's going on?

TL: (laughs) Oh yeah, tell me.

JL: We hope to have—we hope to have a group on campus, a student group called, Interfaith, an interfaith group, which would include anybody and everybody in any group and open an interfaith house where students can live.

IN: Oh, that's nice.

JL: So, that is a plan for the next five years.

IN: That's nice, oh, wow! And that, I think, that yeah, we definitely have the space. Do you have any idea where we'd put it, where it would be?

JL: There is the farm that we've had this organic farm that we started through our church, two miles down, a local farmer and there is a house there that would be perfect for it. So, we're working on that and we have two new students who are coming who have worked

with Ted in his music at a local church and they are new students here. So, we're hoping they'll help start the club.

IN: Wow.

JL: So, that's another thing and I would love to have that—the student co-op here for the children.

IN: Yeah, that's really a need that we, yeah, that we have. You're just a mover and a shaker there!

TL: She is.

IN: I'm really—well, both of you—I'm really impressed with both of you. I had no idea about the—about the—certainly about the library thing. I mean that's, like, really forethought. I mean, you really put a lot of thought into what we really needed and look, everything, well, just about came true. I mean, with, you know, especially with, I mean, the whole—the community loves the children's, you know library celebration. I mean—

JL: Library, oh yeah.

IN: —what with all the authors and they just love it. I mean, of course, the campus reading, I mean, all of that is just—that's a—those are big deals around campus.

JL: Now, you might know about this and I don't. I don't think Ted does. We'd really hoped to have an organization and it was called Pod Net—when we started where we would get the faculty and staff to join together and do things, you know, if we wanted to exchange services or materials, childcare—

TL: Sort of a common website or a chat room or a—

IN: Oh wow.

JL: Yeah.

TL: You know, it's a way to connect because there was no way to connect in those early years as people were all over.

JL: If somebody was sick or, you know, when our—

IN: Yeah, that's true.

JL: Do you remember when our gentleman died? What was his name, honey, he died and we had—we participated in his funeral, Sal? He was a staff member.

IN: Saul, was it Saul?

TL: Saul, um-hm.

JL: Yeah, Sal?

IN: Yeah, he was an OPC.

TL: Right.

IN: Yeah, he was killed, yeah, yeah; they shot him, yeah.

JL: And, the whole campus came together. We went to his funeral; we had gotten food; we had a big luncheon for the family and all that. But, that—the kind—we had a big shower for three families when they all had babies. Do you remember that?

IN: I don't remember that one, unh-uh.

JL: The two staff members and two faculty members and we had a campus-wide shower. We wanted to be able to do that.

IN: And still—yeah, yeah.

JL: And, maintain some kind of a continuity with the—and it was called Pod Net. We did it with Panda, Panda Kroll.

IN: Oh, wow! No, I don't remember that one!

JL: And, do you remember that?

IN: Unh-uh, no.

JL: So, I wonder if there's anything on campus now that brings people together.

IN: I'm going to have to check and see if I have anything about that in my archives.

TL: Faculty spouses club?

JL: Yeah.

TL: Was it—it was primarily faculty spouses.

IN: I know I have lots of—I know I have a lot of the—I have the photographs that you donated that all—that always have the parties and everything, so maybe part of that was that, that I have.

TL: It could be.

IN: Wow, well, I suspect that you guys are going to be back on campus even after if Ted really does FERP out—

TL: (laughs) FERP out.

IN: —permanently. I suspect you guys are going to be back. I sure hope so.

TL: Yeah, we'll be around for sure.

IN: I sure hope so because—

JL: I want to do peace rallies. (laughs)

IN: You sit—I mean, you know, I mean really look at all that you have contributed, both of you, to you know, this campus and the history and the making of the campus and it's—you know, it's pretty—it's an amazing thing. I mean, look at where we are, you know?

TL: Yeah.

IN: It's been twelve years for me, over that for you.

TL: Just thirteen, yeah.

JL: No, just about the same as you.

IN: And yeah, it's just kind of a crazy thing how we're just, you know—

TL: Yeah, it's really going.

IN: —we're just moving.

TL: Yeah, it's really happening.

IN: Yes.

TL: I mean, it's really happening, almost five thousand students now.

IN: How many were there when they first started, do you know? I—we had the summer classes, right, in '99 which I wasn't here for.

TL: Well yeah, I mean and when we came we had Northridge here for the first couple of years, right?

IN: Yes.

TL: And, they had a total of sixteen hundred half-time students. There were no full-time students. Our first full-time students were, like, two hundred. I mean, it was pretty small from—

JL: But, remember that graduation?

TL: Yeah.

JL: We had the first—

TL: When we had the first graduation—

JL: —graduation and there were four, four students who graduated from our school.

TL: I mean, right, we don't recall that. We actually don't remember that, but that's—

IN: I don't remember that.

TL: —that was actually the first one. But, it's—we don't count that one, but—

IN: Was that 2000 or 2001?

TL: Yeah, the very first year that Dick [Rush] was here.

JL: The first four.

IN: Wow, four.

TL: And then, the next graduation we had, you know, maybe a couple hundred, so—

JL: And, Susan Lefevre and Jane Rush and I sat together through many, many graduations.

TL: Yeah.

IN: (laughs) Yes, wow.

TL: It's hard to believe thirteen of them now or so, almost, yeah.

IN: It's—yeah, it's kind of an amazing thing.

TL: Ten—ten years, I mean this is the 10th year, right?

JL: Thank you for doing this. This is—

IN: This is the 10th year officially.

TL: Coming up on the 10th year celebration, yeah, pretty amazing.

IN: Yeah, well, I just thank you for coming and, you know, giving me your free time and I really appreciate it because we really felt that this was an important—I knew this was an important interview. But, we all, you know, we just really feel that it's necessary to get, you know, this documented because—

TL: Well, thank you.

IN: —this is going to be, you know, a time that people aren't going to remember in a few years and we need to get, you know, we need to get that documented.

TL: Yeah.

IN: And, when I heard, you know, that you were probably—you might not be on campus, I was, like, I've got to get it.

TL: (laughs) I hope I'm on campus.

IN: You were the first person I thought of—"I've get in with Ted".

TL: Oh, thank you. I hope I—I hope we're around for years to come.

IN: Oh, I know you will be.

JL: And, what about the people who have moved away, you know, Marty De Los Cobos and his family and—

IN: I'm hoping that we can get a hold of them. I do have the recording device, you know, that I—that I can use through the telephone or if people come back on campus. So, we will definitely, you know, we'll get a hold of—we'll get a hold of people.

JL: But, even if you sent out—this is a fantastic thing that you have written, okay? If you sent those questions out to people who have moved and maybe they could write some things and then you could either do it over the phone or they could just send that to you.

IN: Well, that's true; that's true. And- yeah, yeah, we could do, like, a little scrapbook as well, you know.

JL: Like, Art Flores.

IN: Yes, yes.

JL: You know, he did so much in the beginning, so much.

IN: For human resources, yes, yeah, we do—we have a—you know, we have a few people that we need to start, you know, or that we're backtracking and going, you know, going to the contact and kind of get this going. We've had—we have a few interviews that have taken place, but they're mostly the faculty who's leaving. But, I remember, you

know, the people who were here initially, so, we'll probably, you know, like I said, Barbara Thorpe was on my, you know and Ira was on my radar.

TL: Good.

IN: And so, yeah, but I'll—I forget about Art.

JL: Jackie?

IN: Kilpatrick?

JL: Kilpatrick.

IN: I think she—her interview might have been done. I'll have to check. I know Amy's [Wallace] been doing a few.

TL: Did Steve do some?

IN: Steve, um—

TL: Stratton?

IN: Stratton? He did. I'm trying to remember who he did.

TL: He may have done one or two.

IN: I can't remember right now. I'll have to go back and look that up, but there are a few people who we would really like to interview.

JL: Oh, yeah!

IN: And, he was so much fun, so we definitely have, you know, our list of people that we're, you know, going to go after and say, "Hey, come on down if you're here."

JL: And, how about do you remember Linda over in the building that used to be the gym?

Well, it is. I guess it's the new gym.

IN: Oh, Hagerty?

JL: Yeah, but Linda, remember, she was kind of the secretary for the whole—?

IN: Linda McMichael? No.

TL: No, I forgot about her.

JL: Do you remember, honey? She would know about all of the people, the Allens and all the people in the—

TL: Yeah, Linda Covarrubias?

JL: —the staff.

IN: Oh, yes, I actually got a hold of Bill Allen and he came in for an interview.

JL: Oh good and his wife?

IN: Yes.

TL: Um-hm, yeah, Linda.

JL: His son got married here and—

IN: Yes, yes, yeah, it's a big deal.

JL: But, is Linda still here?

IN: I don't think so, but yeah, she'll definitely—talk to her. She was always my little go to gal over there.

JL: Yeah.

IN: Yeah, there's a lot of people, so we're gonna be a rather busy couple of years backtracking, but you know, the nice thing is that I can do—at least I can do the interview over the phone.

TL: Yes and there's no hurry; you're not up against a deadline is it, are you?

IN: No, but no, no, I do want to— you know, after what happened with Steve [Lefevre, who passed away], I get a little, you know, like, oh, I don't want to put this off and, you know, to talk to people.

JL: Well, I would like to offer my services as a volunteer if you would like help, I would love to do interviews, love it.

IN: Oh, I might just have to take you up on that. Thank you very much. I really appreciate that because that would be a really big help. Thank you, well, we'll stay in touch. Now I know where to reach you.

TL: Okay, okay.

IN: All right, well then, let's go ahead and conclude.

TL: Okay, thank you!

JL: I bet there are amazing stories from people. Oh, you know somebody in the community who would be a really great story for you I think and she was very active here. She sold us our house. Honey, help me out here.

TL: Who?

JL: She sold us our house.

TL: Oh, Pam Rocklin?

JL: Pam Rocklin and her husband Neil is a part-time professor here in psychology.

IN: Uh-huh, Neil, right, right.

JL: But, she's been here since the beginning helping faculty members to find homes.

IN: I didn't know that.

JL: She helped us. She helped many people including Handel Evans and President Rush.

IN: I didn't know that, really.

JL: Wouldn't she—yeah, so don't you think she'd have some great stories to tell?

IN: Oh wow!

END OF INTERVIEW