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**Lucy Jones (LJ):** Today is Friday, March 19<sup>th</sup>, 2004. My name is Lucy Jones, graduate assistant for the Florida Studies Center. Today I'm continuing a series of interviews in the Special Collections reading room at the Nelson Poynter Library on the University of South Florida's St. Petersburg campus. Today I'm with Dot Thrush who ran the bookstore on campus for a many years.

**Dot Thrush (DT):** Many years.

LJ: And her husband Bob Thrush who ran the audio/visual—

**Robert Thrush (RT):** I worked in the audio/visual—

LJ: Audio/visual for the campus at the same time. And good morning both of you and thanks for coming.

DT: Uh-huh

LJ: And um, were—did you two come to the campus together?

DT: No.

RT: No, I started first. I started in '68, part time in the little library in the A building and that library was a circulating library. What was the name of it?

DT: Gomez.

RT: Mr. Gomez operated it, and he had books that he would send to other universities. And uh, [he] would package them up and send them to Gainesville or wherever. And, uh that was sort of the nucleus of this, what little library we had on this campus. So, I started there.

LJ: And how did—

RT: And then the A/V was just sort of a, when you needed a—showing a film, they gave me a little off—place there where the projectors were and then I would provide that, what little they needed it at that time. But each year it grew more and more.

LJ: So you've been here continuously since 1968?

RT: From '68 to '91, uh-huh.

LJ: And you retired in 19—.

RT: Twenty-three years, uh-huh.

LJ: So, did you move over here to this library when it opened?

RT: No, this wasn't here. This was ah—the ah, the next building over was the library when I left.

LJ: Did you meet Dot here or—?

RT: Oh, no.

LJ: He brought you in? (laughing)

DT: That just—Lorraine Mailloux was in the bookstore and um, I'm not just sure when she came. It was the type of thing that, I think, started out they would just bring the books over from Tampa, and she would be here um, to sell them. And then, as enrollment grew, along about '72, she needed an extra pair of hands to shelve books, and to uh, help with the shipping and the receiving, and help the students locate them. So, it was in a square room in the center of the east side—east hall of A building. And, shelvings were basically, initially around the sides and a couple of stacks down the center. And she had fashioned a very, very tiny little storeroom in one corner that were flanked by shelves facing the store for shirts and things uh, supplies.

And um, had a sliding door that hooked to nothing, but it was an old piece of um, plywood paneling. And um, back of that was our back-up stock and old cash register, old number four that we would bring out during book rush. And um, that was basically it, and then of course, you just kept adding stacks as they were needed. And we were based out of Tampa, so there was never a[n] overlay of um, for Bob and I. My supervisors were all out of Tampa. So, it really worked out quite well, and I started as um, OPS. Helen Sheffield<sup>1</sup> was in charge of personnel and she hired me, and I think that stood for other personnel services, I'm not sure. But, it would be sort of a temporary basis, but my temporary basis went on for six years.

Eh, and I started out like the first two weeks of ru—the book rush for semester one and two. And, Lorraine just sort of hurriedly trained me, and I was really under fire and on the job. And, I'd never done any of that before, never worked a cash register or anything but it turned out okay. And um, then it would seem that it needed to be a two-person operation, so I was hired as an official line item, and um, had to take a test to do what I'd been doing for six years. So, that was exciting.

Part of the reason it became more full time is I was, at that point, coming back for book buy back at the end of each semester because that required buying books back and getting them ready and shipping them back to Tampa, which was more than one person could do. And um, Lorraine had been taking six weeks off each summer for vacation, summer break. She closed up. And then we would come back one day during the six weeks and conduct buy back, and get the books off. So um, once it became a two-person operation, we were always there. And our hours were nine to one, with a break from one to three because we would come back three to seven, Monday through Thursday for the six o'clock students to be able to get their books, and um, notebooks and pencils and things.

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<sup>1</sup>An interview of Helen Sheffield is available as part of the USF 25th Anniversary Oral History Project collection.

And um, actually um, we also had to take inventory, annual inventory once a year: June 30<sup>th</sup>.

LJ: (laughs) It's stuck in your mind.

DT: Ah, could not ever forget it. It was major thing. We had to um, close the store for three full days, right after summer session started. And the only person allowed in, other than ourselves, was the state auditor. And, we had to count every pencil, every eraser, every textbook um, every greeting card, every bar of candy. So it did take the full three days, and then you had to be released by the auditor. And that was a—really an inconvenience to the students, even though you tried to notify them. These were part-time students that always did not get the information. And um, so that was a um, something that you knew had to be done, and that was about it. But, we did that for a number of years.

Um and, I came on—let's see. Loraine um, retired I think in 1980, and um so I sort of applied for her position. And, they were changing things around and um, I could only do it if I became a Clerk IV, so I became a Clerk IV. And I didn't get appointed um, manager until we moved into the new store that had been promised every year since we'd been here. The position opened for supervisor, and you can become a manager if there is a supervisor in the store, so we had supervisor, and a clerk, and myself. So, we moved into the new store um, and that was—I was there until '91 when we retired. We retired April 1<sup>st</sup>, so we left at the same time.

RT: Mm-huh.

DT: But we did not come at the same time.

LJ: April 1<sup>st</sup>, another date that—

DT: (RT and LJ laugh) Oh yes. Some of them are vague, but those two are really embedded.

LJ: When you say new store, is that the store that's currently—

DT: Yes, COQ [Coquina Hall] 101. Yes, yes, yes, yes. And, um, it was a beautiful store. It was um, sort of frantic trying to move in. By then, we were having um, graduation on

campus, and the president of the university would come over and personally hand out the diplomas. And Loraine and I would take all the orders for the regalia. And um, Robert would video them. I guess that first one, they just took it for granted it wouldn't rain. [They] just had it out harbor side, and it was a gorgeous day.

RT: Oh, a number years it hadn't—

DT: And then they put up the big tent.

RT: Tent, yeah.

DT: They finally put up the big tent. And the weekend we moved into the new store, um—and of course I always came to graduation to help with the collars, and the caps, and safety pins, and bobby pins, and things. And, of course he was always here. Um, I gave out bumper stickers that said “Class in St. Petersburg, compliments of the bookstore” um, to all the guests. And um, then we opened the following Monday for summer semester, which was a lot of last minute transition from A building to COQ. But um, it worked out okay, and it was beautiful store.

Well, it is a nice store. We put a lot of planning into it, and it all paid off. So um, basically gave us more room, but we had already started ordering um, some merchandise—shirts and things with St. Petersburg campus imprint on it, in the old store even. So ah, that gave us a little bit of an identity because I think for years, when you would say you worked at USF, everybody thought that we commuted every day. And you said, oh no, we go to the St. Petersburg campus, and I think somebody mentioned one time, well it was the best kept secret in St. Petersburg that it was here. Probably so. But um, that was our transition into the new store.

So then, um by then Bob was working out of the second library. So we just sort of kept transitioning along. The beauty, I think, probably for us was for such a long time things changed, but the people remain the same. And, we kind of tried to come up with um, some of the names of the people um—like I say, Helen Sheffield actually hired both of us. And then there was um, Les Tuttle<sup>2</sup> was dean, and um, Donna Christianson was his secretarial assistant. I don't know the various designations, but um, she was in the office.

And then, Earl Bodie<sup>3</sup> was the head cashier and Evelyn Muller ah, worked in the registrar's office. She was not the registrar, but she was the contact, and she was there all

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<sup>2</sup>An interview of Lester Tuttle is available as part of the USF 25th Anniversary Oral History Project collection.

the time. And then of course, they had a secretarial pool upstairs, and that was um, Pearl Williamson and Mary Ann Herrell and Collea Bryant and um, Marilyn Bock worked with the nurses and for a while they were in B building. I am not sure whether she was in A building initially or not. But ah, they were on the second floor of A building, upstairs in the very center. And then there was Betty Hodges and Dorris Martin. So those were the ones that kind of came to our mind, and I think there were probably a couple of more, but uh that's big. And Mrs. Doris Cook was head librarian, I think, when—

RT: When I started.

DT: Yeah. And um, I do believe that Jackie Shewmaker was there, and Betty Fernez I think it is, or Ferris. And there was a Dorinca in there, and I don't remember her last name, but she was there. And um, Al Christian was in charge of the physical plant, and Gene Overstreet worked with him. And um, then a retired WAC [Women's Army Corps] major, Ann Whitman ran the veteran's affairs, which was a pretty big—a lot of veterans returned. So she was in charge of veteran's affairs.

And, Abora Smith and Ed McCarthy handled the custodial chores during the day. And uh, lovely person, Juanita, and I have no idea of her last name, but because we there until seven, we would meet her coming on for the night shift. I think she might have been the supervisor, and just a lovely person. And Bill Doherty was uh, one of the people, and Fran Seagrave and Nancy Teets were kind of connected to the student activities or student affairs uh, areas. And Nancy Teets was—in all the closeness that was here—she was the kind of the unofficial baker, and she would bake birthday cakes for everybody, which was always a real treat. Pleasant surprises and a real treat, and that was just another thing that kind of kept things closely knit. Um, you know, we all enjoyed her.

And, the faculty names I recall—and I've just put them down as professor, and doctor, and instructor because I never knew the designations that went. I think I probably just called them all professor. And um, Bob Hall was here, and David Kenerson<sup>4</sup>, and Harriet Deer<sup>5</sup>, and Alan Blomquist, and David Carr<sup>6</sup>, and Bill Garrett<sup>7</sup>, and Joy Kleeman, and Robert Fowler, and Winston Bridges, and Tim Reilly<sup>8</sup>, Jean Towery, Harry Shaleman. I

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<sup>3</sup>An interview of Earl Bodie is available as part of the USF 25th Anniversary Oral History Project collection.

<sup>4</sup>An interview of David Kenerson is available as a part of the USF 50th Anniversary Oral History Project.

<sup>5</sup>An interview of Harriet Deer is available as a part of the USF 25th Anniversary Oral History Project.

<sup>6</sup>An interview of David Carr is available as a part of the USF 50th Anniversary Oral History Project.

<sup>7</sup>An interview of William Garrett is available as a part of the USF 25th Anniversary Oral History Project.

<sup>8</sup>An interview of Tim Reilly is available as a part of the USF 50th Anniversary Oral History Project.

remember when Ray Arsenault<sup>9</sup> came and took his things up the stairway to his office, um moving in. He had one of the girls with him, and she was a helper, and there was Hamilton Sterling, and a Maryanne Rouse. Peter Betzer<sup>10</sup> was here as a professor prior to returning as director. Sonia Helton, she was Sonia Forsythe then, Herb Carl, Eleanor Getzlow, Robert Kline, Edgar Dunn and then people that I—I just probably used last names.

There as a Humm, and Kelly, and Toutan, and Stewart, and Ahern, and Musgrove. And then there were a number of adjuncts that would be on campus when their courses rotated in. Um so, but sooner or later they all needed textbooks, so you um, kind of talked to them on a peripheral basis. Usually the secretaries handled the orders, but when there was a problem ah—and there were probably a couple of major problems. Um, one (coughing; pause) excuse me, I'll tell you my major problems later. You tell her some yours.

LJ: (LJ and RT laugh) Never any audio/visual problems.

RT: No, um they went pretty well. Um, perhaps the main challenge is that when Sudsy<sup>11</sup> would um, need [a] PA system for some of her programs, and I had to learn that pretty quick. But it uh, pretty well worked out well through the years. We sometimes would—she'd have programs outside, and we'd have all these tables out there on the—and the PA system would be going and somebody would trip over a cable and no PA. So you had to run down where that had gone amuck, but uh—and then we put in a PA system for Sudsy in a building so she could make her—or that was in B building where she would make her announcements to students, things that were going on and all. That was successfully done.

Um, I—just like Dorothy, we initially worked for Tampa campus. My supe—my boss was over there, and during quarter breaks, he knew there was nothing much to do here. So, he called me over to Tampa during, uh that week or two break, whatever—generally was about two weeks seems like at a time. I believe it then was in quarters. You had four quarters in a year.

DT: Yeah.

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9An interview of Raymond Arsenault is available as a part of the USF 50th Anniversary Oral History Project.

10An interview of Peter Betzer is available as part of the USF 50th Anniversary Oral History Project.

11An interview of J. M. Tschiderer is available as part of the USF 25th and 50th Anniversary Oral History Project.

RT: So you had a lot of breaks in between. Well, he'd send me over to help his needs, which were mainly—and they were challenging. Getting the—checking on the inventory that he had given out through—to professors and classes, and then to make sure everything was still there, so we—and he had these young fellows that uh, ran the carts like golf carts. They were real cowboys. I mean, that's how I got my first gray hair, flying around there. They were so good at up and down, and they just kept it wide open going from building to building. Of course, that's—they had a lot of buildings to get to. And it would be amazing how um, the material would show up when—checked when—at the time.

But uh, that was quite often a quarter break job, having to go over there and um, work with Jim. Jim Haskins was my supervisor all those years. He just retired last year, and a very capable person who really had a challenge of having to keep ahead of all their needs at the main campus, which is uh, antennas for broadcasting and the whole—and powering up bigger TV broadcasting and the whole thing. He was on top of that right up until last year when he retired.

But another thing we did during—when quarter break uh—the film, you had quite an extensive library of film, 16mm film for classroom use. They also use—had a catalogue and rented it out to other schools: high schools or whoever would want to pay for it. It was a very nominal charge that they charged, but the film uh, it would seem needed to be lubricated occasionally or else it could become brittle and start breaking up. So uh, he had to devise, almost like a torture thing, where you'd dropped a solution as the film was running around, drop, drop, drop. It was amazing—it did the job. You would run fast speed, the film, from start to finish, and these drops coming down. And then when it was finished it would be lubricated. And then you rewound it and it was all set.

We did that one time, but uh that—amazing, throwing up those films, getting them ready and doing the program. He got them all done in a course of a couple of weeks, with a number of his volunteers and me, from St. Pete campus. But uh—and then occasionally um, the runner—we would get—we would request films for over here, and the runner that went between campuses was to bring it here. But occasionally, it didn't make it to the drop point in Tampa, and Dorothy and I many a time have gone over at night, just on our own and picked up the film, rather than have to tell the prof that it wasn't going to be available. It would just seem so much nicer to have it.

LJ: I'm sure they appreciated it.

RT: So, a lot of times, I don't think they ever knew that that's how the film came, but occasionally that breakdown did happen.

DT: And, every once in a while if—when I was not working full-time, if those things happened, and somebody needed a six o'clock film, and it missed the run, I'd run over during the day and pick it up and get it back here by six o'clock at night because, they all depended on it. We had two runs a day, morning and afternoon. And, it always seemed like you were pushing to get things for the runner and waiting for him to come back. And that was also—he also ran the shuttle at—there were a number of students on St. Pete campus who didn't have cars that had to take classes only offered in Tampa. So he'd run them over in the morning and then make arrangements to bring them back at uh—in the afternoon run. And, of course then there was a time the one young man, I think the van rolled over, but he was all right. And um, so that worked out good.

Um, initially all of our books came over on one big run from Tampa at the beginning of each quarter or semester. And then, the runner would bring in the additional ones uh, that were needed. And then the Tampa runner—bookstore would send over the big truck to take things back. And that—those were the problems I was going to mention. We were a small campus, so I don't know that they ever turned any students away. They would order books for one section and then if more students showed up, they'd open a new section but books were only here for one sec. And um, so that was a panicky thing.

We didn't have Pubnet<sup>12</sup> or overnight shipments or anything. Everything was very labored and slow, and the saving grace was that I worked with um—there was Carla Bowman, and Sarah Brasilia, I think Brazilian, and Margie Boyette, and Patricia Reynolds, and um let's see who—. Oh, and out of the UC bookstore, which was where our shirts and all came from, and our supplies, there was Fran Bradberry, and Lee West, and Charlotte Medlin and then there was Cathy Nayo in office stores, where we got um, some of our supplies from.

And um, George Hardy was in charge of the shipping and receiving, so I kind of call Margie with my tale of woe. And um, quite often they would be in a position to share some the texts they had on their shelf, with us, until our shipment could come in. So that—that helped a lot. Um, a student without a book for the first two, three weeks of class has a definite problem. And I know they think we don't care, but I just couldn't breathe until they were all supplied.

And um, one of the other major problems was, we did not have um, courses scheduled so that they could take a course semester one and somebody else who had just come to school could take the same course semester two. Um here, they rotated in the second half

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<sup>12</sup>Pubnet operates as a business-to-business service in North America helping streamline book purchases, improving efficiency, and significantly reducing costs.

of that course, so I obviously you didn't need the book for the first half, so when buyback rolled around, it was not on the buyback list. That was a major frustration for the student. And um, if they were teaching the course in Tampa, we could buy the book back for them, and we would be sending that with our returns. But, they would set a limit.

I mean, they only needed to buy back so many, and of course, their students are selling them back too. So we were that—and when it went to a used book company, the um price you paid was certainly less. And um, it eventually got to the point of where it was um, you couldn't ensure them that there wouldn't be new edition out, the next time that course was offered, a different [edition]. Their availability picked up new editions by leaps and bounds, so um I'm sure that was always a student's problem. Uh, but that also meant we had almost a total wipeout of textbooks on the shelf. When one semester was over, almost everything had to go back, and almost all new ones came in. So, you really were hard pressed to be ready.

LJ: Uh-huh.

DT: Like, we never had vacations. Ah, Christmas holidays, the students and professors would be off, but we only had that amount of time to switch gears and be open like January the second. You—they were ready. They needed them. They wanted them, and you needed to be ready. So, that was another thing that was part of the operation. You just knew that wasn't going to be the way that would go. But um it—I think those are the things that are difficult for a student to understand. Ah, and I think they would have a tendency to feel that, for their monetary investment, we should be more solicitous. We were trying as hard as we could, and the main thing that you wanted to let them know was that without a student, I didn't have job. If they didn't need textbooks they obviously didn't need me. So um, I felt honor bound to provide as best we could.

Of course, now I—we didn't have computers. We only had telephones to be communicating with Tampa, and sometimes those didn't work. Building A had a telephone room, but it didn't always function. I think they said it was moisture in the air a lot and being very close to the—there was not like a basement or anything. And so, a lot of the decisions had to just come from home port here, and you just kind of had to go with the flow. But um, you watched the campus grow and you watched them graduate.

And um, I think the other thing that I thought made the campus so unique was the fact that there were nontraditional students here. The average age was older. We only had junior, senior and graduate work. They were dedicated students. A lot of them had already been out in the field. A lot of the ladies had gotten married, had children, came back looking for career, so they were not your typical um, freshman or sophomore. They were um—they studied, and you'd see little groups of studiers everywhere, uh study groups.

They were here longer because they could only come part time. So rather than just be here two years, you kind of felt like you got to know them. They were here longer. You're on. [speaking to RT] (LJ and DT laugh)

RT: Well, I'll tell you one story that we had. Sudsy would have Friday night movies at the auditorium, the auditorium in the A building. I'm not even sure if it's still an auditorium or whether it's been subdivided, but it was a large room. It had a stage and uh, a big—we had a big screen brought in. And, she'd have these movies every Friday night. And this one time, the movie was *Patton*<sup>13</sup> and it was in CinemaScope<sup>14</sup>, which would be okay except that we didn't have—we had a normal size screen. And this screen, this came over uh—that took care only about a third of the picture. And then you had about a third more to the right and third more to the left. And, so I got some of our daughters' boyfriends to come on down to help us. And uh, we pinned white paper down both sides of—on either side of the main screen—there was duct tape and such and held it up to where we could fill out the film.

Later on, Tampa sent us over a bifocal [lens] that we could use that would bring the film back to normal, but in this case we didn't have that. And um, so we had to go with the white screen, and it did work for the film. But as evening progressed, it was starting to roll down on either side slowly, but fortunately, most of the action of the war going on with Patton and all was going on in the center stage. Patton was generally in the center, so um you didn't lose any of the story line, but that was kind of where we had to use ingenuity.

And some of the times, some of the young fellows that got the job of having to do the Friday night movies, when I wasn't doing them, they'd get the film and it would not have been rewind. At the last minute, they were having to do uh, hair-raising adjustments to get everything done on time. But, the films were enjoyed by the campus. It was all part of this mystique of everybody feeling very much a part of very small campus. And then, all the activity, unbelievable amount of activities that Sudsy would try to provide for the enjoyment of the kids other than just studying. And she had a little uh, coffee shop and—what did they call it?

DT: Mushroom.

RT: Mushroom.

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13A biographical American film from the 1970s about US General George S. Patton during World War II.

14A CinemaScope screen is rectangular and approximately 86 percent wider than a standard screen.

DT: Yeah.

RT: And uh, that was in the era where, when there were coffee shops and, you know, the coffee—

DT: Houses.

RT: —houses, um that era. And she would uh—had her coffee shop and had posters up showing what the movie was going to be, Humphrey Bogart or whatever.

DT: She'd have live musicians come in to the coffeehouse, and um all of that was also, I thought, another beauty of the campus, was that was open to the community. And the neighbors would come all in to watch the movies and things. And, every once and a while, if the distributor sent them out, they didn't send them in the right sequence. So you'd see reel one, and they'd have reel two all ready to go and it turned out to be reel three, you know. So then, you're—they'd have to regroup and throw in reel two. They'd have to line that up quick. So uh, that was always interesting.

And, another thing uh, that was all part of sights and sounds that—around A building. On Sunday afternoons, there was a band called the New Yorkers. And uh, the fellow who led it, I think his last name was Vogler; he and his wife would come down. And, all of the musicians were professionals that had retired from um, big bands<sup>15</sup>. So it was the big bands sound, and all the community folks would come in, and the students—and being among the older people, the jitterbug<sup>16</sup> was all the thing. They'd get up and jitterbug in the aisles and have a wonderful time. It was just a fun afternoon when the New Yorkers would come. And, they'd put on quite a concert.

And, some of the other things that they did like that. Just out of the clear one day, Al Christian and the guys from um, physical plant somehow managed to get this ancient, old grand piano out on the cement slab in front of A building, and Skitch Henderson<sup>17</sup>, who was a very well-known pianist, he came at lunch time one day and just put on a concert, out in front. And it was hilarious because it's sonorous there in the water, and it would reverberate off of the buildings across the way, so it came and went. And it—but oh that

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<sup>15</sup>Big Band is a musical ensemble that usually consists of four sections: saxophones, trumpets, and a rhythm sections. It originated in the early 1910s and dominated jazz through the 1940s.

<sup>16</sup>A fast dance consisting of a few standardized steps that are intermixed with moves such as twirls, splits, somersaults, et cetera.

<sup>17</sup>Lyle Russel “Skitch” Henderson was a pianist, conductor, and composer. The nickname “Skitch” came from his ability to “re-sketch” a song in a different key.

was—he was just terrific. And, a group called Gabriel’s Brass came—just magically appeared one day, and did the same thing. And then later we saw them up at Disney, so I think they were on their way up. But, we got to enjoy them. That of course was open to anybody that came. Among the students who were returning over a period of time, we had a number of uh, senior citizens who would take advantage of the free tuition and show up on a space available enrollment. And they would take literature, and history, and sociology—

RT: Geography.

DT: —and geography, big on geography, and um, eventually got into some computers. If they wanted to learn how to access SeniorNet<sup>18</sup> I think it was. So, that was another something that kind of made it seem a little different here because, of course—and I always thought that added a lot to the classroom discussions. Uh, it made it more intergenerational than the traditional student body. You had people who had practical experience in the same discussion area as people who had basically book learning. And when some of the local teachers would come back for recertification, they’d already been out in the classroom, and they could offer a lot of advice as to what really did work and what really didn’t work. You’re on. [speaking to RT]

RT: We had a number of these education teachers that would come on campus. [They] had had whole careers up north or in other states and when they would come on campus, probably to teach maybe their last ten years of their career, they would bring in an awful lot of experience that they’d already had. A number of, I think, Dr. Totten had awards for some of the innovations he had done up in Michigan. And, so they were interesting.

Dr. Hearn would bring in—would invite people like the mayor of the city at the time, to come and give a talk to the class. Or, he’d give a um—there was a sort of an outspoken fellow in Tampa politics that he had something to do with the water supervision over there. And uh, he was controversial. I think Tampa has always having a vigorous time with their politics and all and uh, other things. So he would come over and uh, talk about his sanitation problems and what it is, and he would be—he was very interesting in that. I would take that, those kind of shows. I had that. Also, in a little conference room 130, when they had the speakers come. There was a nice interesting assortment. Sometimes dePaola—dePaola? (DT and RT speaking at the same time)

DT: Yeah. Oh yeah the a—

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<sup>18</sup>SeniorNet is a nonprofit organization founded in 1986 to provide seniors with computer and Internet education.

RT: The children—

DT: Tomie dePaola.

RT: The chil—Tomie took—I taped his little speech to the class, and he was just very entertaining. Telling about, as a boy in his bedroom, he had—the wallpaper was—he discovered that it—you pulled up on it, there was white underneath there. And so, he could pull it up, and he'd do his drawing. He just never had enough paper to do all the drawings he would do. So he would do his drawing, then he'd pull the wallpaper back down so he had his little hidden artwork in his own bedroom. But he was just a delightful person. [I] taped Ralph Nadar in the A building one time, and uh one of the Beat Generation<sup>19</sup>—Ginsburg [Allen Ginsburg].

DT: Yeah, I think so.

RT: I taped him. And uh—

DT: Yeah that's —

RT: They have had quite an assortment of uh, interesting people over the years, sometimes just speaking to classes. Sometimes, it was to for little public forums. But the campus was always trying to promote interesting people for discussion and for insights for, not only the students but for anybody that wanted to come down. And there would be a number of people that lived in the apartments and around the downtown area that found this, the various—enjoyable thing to come to once, every week.

DT: Yeah, the uh—they had uh—that was the lecture series, and then they would have like, um—there was a great *Times* columnist and cartoonist, Dick Bothwell. Robert, I think, had taped him. I think the League of Women Voters always had a—had the politicians up for election. That was always kind of open to everybody. And then there would be a foreign ent—country week, once a year. They'd pick a country, and everybody would kind of rally around and come up with something that would be of interest. It touched on the costumes, and the food, and religion, and the cultures, and that sort of thing. And it kind of tied in with history and geography, and then we'd get something—books in the—general reading in the bookstore to sort of go with it. That was a pretty major thing. And they would get dignitaries from the country to come sometimes,

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<sup>19</sup>The Beat Generation is a post-World War II era literary movement. Central themes include spiritual quests, exploration of religions, rejection of materialism, experimentation with psychedelic drugs, sexual liberation and exploration.

which was another—ambassadors and things. And that was another thing that was open to the general public. And then the Suncoast Writer’s Conference. Wasn’t it?

RT: Yeah.

DT: He did a lot of those.

RT: The thing progressed along to where there was a lot of activities going on, and the writer’s conference, they had Margaret Truman. I can’t—I don’t know what her married name was, but she had just written one of her mystery books, and she was promoting it. She was giving a talk on that, and we taped that. And uh, for the writer’s conferences, some of them would have slide presentations and we’d provide the equipment—whatever equipment they needed. Some of them would have it—video that they would want to play. We’d prov—whatever they needed to support for the lectures, we provided that. And that went on year end and year out, probably 20 years.

DT: Uh-huh. That Tomie dePaola, he came—I think that was sponsored by the Elementary Ed area because they um—and they had a gal called Paula Danziger, was another one that they had in, and she was terrific. They’d all do autographs while they were there and that sort of thing, and it made it nice. So, you always felt like you were in a position to be learning something, if you had time to concentrate on it. Robert was always running the equipment and, you know, you always felt like you had responsibilities. It was not like sitting down and saying, ‘Oh you know, this is—hmm. See you next time. You know? But he also did a lot of um—that was some of the other sites around the area.

He’d be videoing kids out on the quad there, uh Bayboro Harborside. They’d—in the marketing classes, they would come up with imaginary products and then have to put together a whole um, sell job. They’d do commercials, and along with that they’d send people into the bookstore to ask—with surveys—would you like this color green on a stocking wrapper or something like that. They always had a whole list of things they were trying to piece together, so that was one of the um—and you videotaped a lot of Kenerson’s [students].

RT: It was amazing how many innovations that they come up with to make commercials of later became things. There was a Z-bar. Z-bar, Z-bar (singing). They had a song about it and everything, and it was a nutritious candy bar. And there was another couple that had devised a remote lawnmower, and of course they’ve got that now. This is—and they’d gone out to Honeywell and checked on it. And they said, Yeah, it’s feasible. And

so, a number of them had done research. One kid in one of Dr. Kenerson's<sup>20</sup> programs was having a thing on problems with alcohol. He had gone to this police station and asked if there was any way he could get to a cell and take a picture of—he put himself in a cell. As luck would have it, the whole wing of one of the jail was being repainted, so they gave him the whole wing. And so, I went in and had to video him as he was being—the officers taking him into the cell. (LJ laughing)

And then you hear this “clank!” And uh, it was quite a—and the funny thing about that was he had been part of group four or five other boys. They had—Kenerson had had down in groups, five and six clusters. Well, this guy couldn't get along with other four so they threw him out. That's when he did his own thing. And, I had to work independently just with him. And uh, [I] went to the jailhouse and videoed him getting out the policeman's car, out of the cruiser, and uh, and in to the jail cell. So he had that—

DT: Well then you went—

RT: So that was his promotion.

DT: He went to court.

RT: He went—and we went. Oh, went to court. We had uh—

DT: Dr. Wiley—.

RT: Dr. Wiley had a girl student who wanted to do an actual mock trial. So she had a number of people, got them all together to do it. So we went, and we got—we went to the courthouse right here in downtown St. Pete and had it done right there. They had the jury, the judge, the prosecutor, the defense, and we went through the whole thing. And, it was quite realistic. Her point was that, it was when they were still discussing whether to have video in the class, in the court room. At the time it was still being kicked around, and so that was her program, that it should be done. And it all went well with the uh—one of the people sees a button behind the judge's chair there. He just wondered what that was. He pushed it and all of a sudden security comes rushing in, you know. (LJ laughing)

DT: Bailiffs everywhere.

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<sup>20</sup>An interview of David Kenerson is available as part of the USF 50th Anniversary Oral History Project collection.

RT: Bailiffs—had three or four bailiffs. He had set off the alarm. And so, that was the only embarrassment we had on that one, but it had been a good learning experience.

DT: Well, and Kenerson did the interviews for personnel when they first came in and then at the end of the session.

RT: Yeah.

DT: He—

RT: And he had a lot of patience listening—they would make presentations about themselves, and we taped that. And then they would, they'd get to see how they did. And uh, but he did that session after session. And uh, took a lot of time to [do] that because—and he sat back and, you know, graded them and made comments about every—each and every one them. It was really quite a dedicated effort that he made. And it would be interesting the various students that came along: sons of politicians—local politicians here that were going through the courses here, and named people from St. Petersburg, the next generation coming on through in business.

DT: The ah (pause)—one of the smells was right above his little office and storeroom, and there was a huge refrigeration unit that was ancient, I think was put in with the initial—when the Marine Association— (RT and DT talking at same time)

RT: Freezing for the [military] service, when it was in the service.

LJ: Oh.

DT: And.

RT: But they were old, old refrigerations—

DT: Yeah, and the marine science students would bring in cores that they would get from out of the gulf, and put it in there and freeze it until they could do their research, on a particular one. And, every once in a while that—the equipment broke down, and it would just reek. (RT laughs)

And I mean—and of course I'm sure that meant that particular part of their research would probably be put back quite a while. And they probably would have to redo it, but you always knew when that had happened. And um, on the bookstore side, we were kind of between—Dr. Forsythe, Helton had the art room on one side of us, and oh gee, that was so exciting. You never knew what was going to happen there. You'd go out to lunch, and you'd come back and there'd be a clothesline strung between two palm trees outside, and she'd have all of these wet tie-dye shirts hanging from it. And then they would be there to dry.

And then she'd have—you'd come down the hall, and she'd have the students all laid out on the floor on long strips of brown and white paper, and they were tracing around each other. And they'd have to cut it out, and they had two sheets under each one, I guess. So then, they'd have to draw in their face, and their hair, and their clothes, and their jewelry, and just do a self-portrait, front and back. And then they'd stuff newspaper in it, and staple around the side and then they'd be all propped up around the hall, and it would look like the class is standing out there. You know, that always got your attention, and then they um—she'd have an art show at the end of the semester. And they had kilns in the art room, so they'd do clay things and turn them into ceramics.

And, uh she'd do some kind of a—take a picture and make it into a grid, and then she'd have a team reproduce that with the grid, so you always had variations of color and that sort of thing. But essentially the pictures—and she had some sort of a scratch art where they'd have colors and then put total black crayon on top and then scratch a design. So that was all part of her end of the semester art show. These young teachers must have learned something, because when the grandchildren went to elementary school, they were doing scratch art, and they were doing grid art, and they were doing um weaving with construction paper, and all that. So, you realize that it's all put to use when they graduate. But, it has to be learned.

And there on the other side of the bookstore, there was what they call the Ed Resources room. They'd have—I think probably when some of these intern teachers went out into the classroom, they needed a place where they could get little story books and films and things like that to take with them to class. They had a big old tooth for, I guess, a dental instructions and things. That was staffed by, I think, some of the students. They'd be there to keep it open certain times, so that they could come in and make that available.

I thought another thing that was really great is they took a part of, I think it may have been B building, and had a nursery there. The education students would put their time in and then the employees could bring the preschool children in. And um, then on their coffee breaks, they could go over to the nursery and visit with the children. It did seem

like such great opportunity for practical experience plus the fact that it was just so convenient. And, I'm sure they—they all appreciated that. I thought that was a good idea. It did not survive, but it was a good idea, I thought.

You realize how helpful it would be for students to have a way to utilize what they are learning and see for themselves if it is going to work. Because that's—there's nothing like that. If you can't hone your skills, you're kind of in trouble when you get right out in the real world, and of course that was always their thought was that the real world would be coming down on them.

And then, I think, one of the times I remember being so unique [is] A building had been built, I guess, by armed services specifications and the floors and the walls were unbelievably thick concrete. And golly ding, didn't they have to termite it. And I'm thinking, you know, what's to termite here? But apparently, they thought they had discovered termites up in the wooden rafters. So we had to take all of the candy, and all of the envelopes for the greeting cards, and everything that you would come into contact with uh, you had to secure and everything. And then they put up the big tent. And that was a weekend to behold, because it was—I'm sure—a major undertaking. But, we had to do a lot of preparation for that.

LJ: (speaking softly; recording paused) Okay that seems to be it.

DT: Some of the other things that I thought were really unique was being dockside like we were, are. Um, golly they had some really—Jacque Cousteau's<sup>21</sup> research vessel put in. And of course, I thought it was—they were doing a lot then on TV with his activities, and I thought it was going be really great. It was all rusty. I don't know. It came in for repairs and had a teeny, tiny helicopter on it, looked like a big dragonfly. All the sailors had um, deckhands I guess, had bicycles, and they'd whip those things off and whip on in to town. And, he was in for a while, so that was something.

And then, at Christmas, British Naval ships would come in and golly they'd have the whole crew in their whites, standing around the top deck railing there. And, lots of times the Dunedin bagpipers would come down and pipe them in, and they had their kilts on and you'd look up that the—and I think they allow 14 year olds to go to sea. And they looked so young, but it would be Christmas, and they would be allowed this trip here. The local folk would come down and invite them to lunch, to Christmas dinner and things like that. And Peninsular Telephone would put a pay phone out there that was always

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<sup>21</sup>A French conservationist, ocean explorer and scientist. He co-developed the Aqua-lung which was later refined to the open-circuit scuba technology used today. During his life, he produced more than 120 documentaries and more than 50 books. His work allowed people to appreciate and understand the resources of the ocean.

busy. They could call I guess. And there would be a canvas stretched over the back part of the deck there, and they would have dignitary festivities. The officers would invite the local dignitaries over and that would be—you could see that kind of activity going on. So that was always pretty exciting.

And then they had our army's landing crafts out there. The national guard would practice on those on some weekends, and so that was kind of a unique sight. I think it was like from Texas, some marine science research boats would come in from Texas and dock up front. And then some of our students would join them on some of their—kind of a combined effort there. But uh, I think it kind of gave you a little feeling of things other than normal college life when you think in terms of that coming up. But uh, and then of course we, didn't have recreation like they do on Tampa campus, so it was sort of do it yourself thing. They would have pick up volleyball games in the low end of the swimming pool there at noon time, and golly they were spirited. And if it was too cold to swim, they'd do it just on the grounds out there by uh—in front of the guard house. So they were all pretty excited. You're on. I'm so glad you came sweetie. [speaking to RT]

RT: (RT, DT and LJ laugh) One of the assignments that I really did enjoy was Dr. Towers would have, she—much of her teaching was in elementary education and the fairy tales. So, she'd get the kids to enact *Jack and the Beanstalk* and they'd do that on the main stage in the auditorium. And uh, some those kids were fearless at improvising and quite clever and had a ball doing it, a number of them did. And then in the classroom we would tape little puppet shows. They'd have the little puppet theaters and they'd do that. Perhaps the most hilarious of that um—rather ingenious—you took a table and put it a table cloth over it [and] dropped it down to the floor in front. The participating kids would be under the table with their feet up in socks. They'd have socks on, and they'd have faces on the socks. And then of course they could write their script, and they could read that in the back and you couldn't see them, so they didn't have to worry about memorizing. And then they'd have these hilarious dialects and the whole bit. And, to video it was just a lot of fun. They were very good at that, and so that was one of perks of doing what we did.

DT: Another thing I thought was pretty swell um—there's a Ken Pothoven, came over from the Tampa campus in the summer, and there would be local kids. He'd run a math camp. You had school-aged children that would come on campus, and he would have them for a week or two weeks, but whatever it was, they would be swimming in the swimming pool for their little recess breaks and playing volleyball too. But, they really did do some great projects because they'd have a sharing night when the parents would come, and um they were bright kids. And of course, they were everywhere.

And we had the coke machine outside the bookstore there, and that was an activity place, and the candy bars and things like that. And also um, there was communications—I guess

mass com or—he was in to reading or mass com. Bob Snyder would come over with his colleague from Tampa, and it was like a reading course. So they would put on action readings in the auditorium there, with just minimum props and minimum costumes.

RT: That was really mind boggling in that they were not part of the drama thing. So lighting was just coffee cans and whatever they—it had to be improvised. No costume. In a way it made it extremely more difficult. When you think of a drama, you think the costumes add to the reality of it. The lighting adds to it. And, these kids had to get up and do—and to give you an idea of what they did, they did *One Flew Over the Cuckoo's Nest*. And, um—

DT: Terrific, it was terrific.

RT: There was one scene there, and it's in movie and all. He, the—Harold takes them all out in a wild boat ride. So what they simply did was take kids and line the up like a teardrop with a cap—center, one person in the center, he was the captain. The rest of the inmates were formed—the point of each end of the boat. And, that was the way that they did that. And I mean, this was all but—they got across the mystique of the drama by way of their acting.

DT: And one year they did *Doonesbury Chronicles*. That was great.

RT: *Doonesbury* and uh—.

DT: *Peanuts*.

RT: They did it with *Duke*—.

DT: Oh yeah.

RT: That's still very much a part of *Doonesbury*. And, uh he was out in the South Sea Island at that particular time.

DT: Oh yeah, they managed to convey that.

RT: It was amazing what they did, and he would start off the class and have the kids doing neck—neck exercises: rolling their head and getting all loose. And then each one would have to get up and do their presentation, but they were very good.

DT: And then we sold little plastic recorders in the bookstore for Janice Buchanan's class. That was introduction to elementary education music I guess. And oh, that was ever so interesting. I think it was the first time a lot of them had ever—she was just terrific with it—they'd ever tried to play an instrument or read music or do any of that. And, so you'd hear them practicing up and down the hall there, trying to get it together, because I think they had to play a solo for their, maybe, final. At the end of semester one they'd be learning Christmas carols, and you'd hear "Jingle Bells" and one thing or another. So um, just wherever you were you'd hear this music coming, and you'd just see—we'd see students on the streets or in store in the store somewhere, and they'd be all excited about that.

That was, I think that was another thing that was great that they had an opportunity to help each other while they were learning to do that. And of course, we had block programs. There was a block education program. They went through in a block: started out at the same time, took all the same classes. So they really got to know each other. And I think they did that the nursing courses too. They would come in one day with the idea that they'd have all their nursing courses scheduled for one day, very concentrated. So they just kept on their regular jobs, and that would be—they'd schedule their day off then. And they were a very dedicated group.

When they—it was amazing how much so many of these students accomplished. Many of them were married, and they had families and full-time jobs. And they were still going to school and still learning. They may have been working either toward upgrading their career or just changing their whole choice of things to do. I don't know, but they were really—well probably still are, but uh it was not your average time spent. I mean, parking would be a problem at night because so many of them came at night. And, then like Friday afternoons, it would be kind of quiet. Everybody would go [gasps], try to catch up what didn't get done during the week, but they didn't have too many classes scheduled on Friday afternoon.

There was, I think one prof would come in maybe Friday night. He'd—that was his night. He'd always have that. So, you know, there'd be—not everything was uh, laid out in very rigid things, but it just kind of depended on the various and sundry situations, and they kept changing. You could never think of terms of um the fact that it is always going to be like this. It really was not always going to be like that when it came right down to it.

We had in A building—upstairs there was a lounge, and it had a stove, and a refrigerator, and a sink. And a lot—most of the staff were brown baggers, so you'd be up there for

lunch. There were some tables and there would be some playing Scrabble or cards or something, and that gave you a nice opportunity to visit with someone out of your area because, of course, most of the times it was just the two of us in the bookstore. You're looking at everything that has to be done and frantically trying to get it done. It's kind of nice to be able to visit with somebody in a little more relaxed situation. So, we did enjoy that, and there was a snack bar in B building where they had—offered sandwiches and things like that if you wanted to slip over there and do that.

It worked out pretty well. It gave you at least options. But that was a nice little lounge, and you kind of kept up with what folks were doing. I thought that was good thing to do. And, we had our own little campus newspaper: *The Crow's Nest*. And, I'm sure Sudsy was the primary person for that. Um, sh—and that just had our campus news in it. And, we kind of tended more toward the nautical logo and things. Ours eventually became the seagull on the pilings, and I carried shirts that had various types of fish on them, and just had the imprint on the sleeve: St. Petersburg USF. We eventually went into things like um—we had a supplier from Crystal River, I think, for stuffed manatees and things like that in the new store because it seemed like that was our only opportunity to be somewhat different.

LJ: Uh-huh.

DT: And I—it was certainly logical where we were. And there was a time we had very own resident porpo—dolphin, porpoise person, porpoise I guess it was. It was a historical tank. I have no idea what they used it for in the service, but it was outside of building A. It was solid concrete, and it was not terribly large, but there had been an injured porpoise that somehow they put in the tank. And the marine science students were teaching it. They were doing their research, and they'd ring a bell. And it would know how many times the bell rang and one thing of another. And it would come to the surface in this little limited water.

And golly, he was just our resident critter, and then unfortunately, it was just right there in the open. And I think they said some of the more mischievous kids in the neighborhood had apparently thrown in coins and things and it thought it was food and it died. But um, that was um—that was really something. You could go pet it and everything. So, I don't know whatever became of that tank. And DNR [Department of Natural Resources] was a building that's still there, I think. And uh, we did not have much occasion to go over there, but I think they utilized a lot of the marine science students in some of their jobs.

One thing that we had was the work study program. I guess that had that at all universities, but Robert got a lot of really great students that would be his night personnel. And, because we were retail, we did not have them for the whole semester. We

could hire them for 20 hours a week for like the rush week and all. But gee, I was just always blessed with them—he was too—with some really great student help. You uh, rely on them heavily, and they were just great. So we felt that that was a good program, incorporated here. Over a period of time, golly I wouldn't have any idea how many stu—guys you had. Well, you had gals too.

RT: Yeah, uh-huh.

DT: They had to get out the night equipment, or if he put it all out at six they'd have to get it back at night. So that was another thing, but that was, I thought those kind of programs were good. They uh seemed to work in a lot of the different areas around. And I know of nothing else. What about you?

LJ: Well, I actually have a couple of questions.

DT: A-hah, why not?

LJ: Why not.

DT: Why not.

LJ: Well, I was wondering what your experience with audio/visual equipment was before you came to the university? Did you have—?

RT: Not a bit. I was a furniture buyer.

LJ: Then why did—?

RT: I was a furniture buyer for 20 years at the largest furniture store in St. Petersburg at the time, Lester Brothers. And um, then I left there, and Dorothy and I built a dormitory for JC<sup>22</sup> students, first one of its kind.

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<sup>22</sup>St. Petersburg College was formerly known as St. Petersburg Junior College. It was founded in 1927 as a private, non-profit two-year junior college and has grown to become a four-year state college in Pinellas County with 11 campuses and centers.

DT: Boys.

RT: And it was while I was—we were running that Helen Sheffield—

DT: One of our boys had said—

RT: —called and said, did I have one the boys that could come and work in the library. And so, we sent one down, and he worked that period time. And then the next year, she called again. Well, by then we were finding some of the financial shortfalls of a dormitory. So, I went down myself—thought I could do a part-time job, and it wouldn't disrupt our managing of the dormitory. So uh, I came and applied for that, and that was a very fortunate step for me. And, I was just a part-time from '68 to '71, and then I came full-time onto the campus.

But uh, so I learned running the projectors right, kind of cold, right there. And then, Jim Haskins was very good about bringing over and getting me started on any new thing that I needed to do. If I—when it—when they started asking for video equipment here, he would send equipment over. And, for the first several years until we uh had a chance to get our own program going and buy our own equipment—and he was always good about um backing up what the need was and uh advising me about the PA system. So I kept just a little step of ahead of the—barely ahead of the demand, the challenges of it. And that kind of kept it stimulating, to say the least. But I did enjoy it and learned to do extensive amount of videoing of the various programs, in class, and in the lecture series, and whatever needed to be done.

And then, I think sort of the culmination of what video I had learned—the very last month, the March. We had said that we were going to leave April 1<sup>st</sup>. Dr. Betzer said he was having a big seminar of international marine science people coming to give talks about their various fields. And it was going to be at the Bayfront and wouldn't—would I tape it. And we were still—when I left there, it was still a small department, so if it was to be done, I was to be doing it. So uh, the last week that I was on campus, I was over at the Bayfront doing this uh from morning to night, and Dorothy came when—extra time hauling in extension cords and helped me along on that. And um, stay right in front and a lot of it was in French or it could be—(DT and RT talking at same time)

DT: Russian even. There were Russians there.

RT: —from all over the world uh during their thing uh—but I think it was a good lesson for them because some of them told Dr. Betzer later that they wanted copies of the tape to

see how boring they were. Or how they needed to pick up on the thing because so much of it was just data, and it would just go on and on and on. But uh, that was my big finale was doing that about four days in a row, from morning to night taping all these people. And, I think it went quite well as far as we got just about everybody—and with the equipment, which has gotten a lot better in the more recent years. That's the thing that's fascinating about when you get into video and all. The technology keeps improving upon itself each year, and you just get more capabilities. It's just wonderful but uh, that was uh—that was my finale. (RT laughs)

LJ: Going out with a bang.

DT: Yeah.

RT: Going out with a bang, yeah.

DT: Sure did, sure did. Well, they had a very nice retirement party for us.

RT: Oh they had a—yes they did.

DT: Wonderful retirement party.

RT: Very, very nice.

DT: Yeah, people came over from Tampa, my coworkers and everything. It was just really very nice. It was the kind of thing that I really felt fortunate to have had backups over there who were very capable and also very helpful because, there again, I couldn't function without them. And um, I felt like that's part of what made it work, was to be able to coordinate things like that.

And of course, we progressed to um computerized registers and all. And there was always an upgrade and always an upgrade. You just about learned to do it and it's one more, um so that you really never felt as though you had everything down pat and squared away. It was—something was bound to change just about the time you had that feeling. So uh, you had to keep up with what was happening, but they were very helpful to me too. So, question number two.

LJ: Well I was—I had just recalled that before we started taping that you had talked about how your children were (laughing) quite familiar with the campus.

DT: Oh yeah.

RT: Mm-hm.

DT: Oh yeah.

LJ: And I was just curious as to how that came to be. (laughing)

DT: Well, we've kind of always been a closely knit family, and um everything we did, we just—has always involved—we have two girls, and it always involved the two girls. Um, although they were each away from home for a little while after high school. But um fortunate—we were very fortunate that they came back to town. But, our older daughter Linda graduated from USF and um, so she did—she had gone two years to Florida—she had gone two years to JC, then she had gone one year to Florida Southern in Lakeland. And then, that being a small school, she changed her major, which is fairly normal and, in order to get out on time, she needed to come to USF to get the required subjects she'd need in the last years. So—and she spent, I think, one summer on our campus. But she graduated from USF, and did some graduate level work. Then, our younger daughter was um, at Disney a while. She opened Disney up, and met a nice young man there. So um, they moved to town, and they ah—they have two daughters.

So um, like I say, while we were working, it was sort of the kind of thing that uh, there were times we had—there were things that they could enjoy around campus. And, I always think it's kind of nice for children and young people to be exposed to campus life, whether or not—the younger daughter did not elect to go camp—college. I kind of laugh. She thought she was through with school at 18 there, had graduated from high school. But, she went right to work for Disney and when they were opening up, you went to WDU, Walt Disney University, to learn to do what she was going to be doing. And I said, “who ever thought”—but uh just—it was just the kind of thing that, there's still that need to kind of, I think to be exposed to it. Whether or not you ever want to do it or not.

I say the older granddaughter, of course, had her four year's undergraduate work at Tampa, and she's into graduate level work now there. And uh, the younger granddaughter goes to St. Pete high in the IB program, so as much as you can assume uh, there may be a college in her caree—future. But um, we just kind of always thought of education as being pretty important to an individual. And um, it's kind of nice when you can do it in

this type of surrounding that was here at the time. Because it doesn't make it seem like anything, you know, overwhelmingly huge um mind-boggling. It just is a way of life, and um so that was kind of where we were coming from with them.

And of course, the girls had been around when we had the boy's dorm, and that was very interesting. But uh, they saw several sides of college life under those circumstances. And it's kind of nice to see the more frivolous side, and that can be so appealing to a freshman who has not seen the bigger picture. And uh, so that had its place. Kind of like everything else, you know, that had its place. And, question number three?

LJ: Probably wearing you guys out. (laughs)

DT: No, I—

LJ: But thanks for coming in and uh talking with me.

DT: Yeah.

*End of interview*