

SMITH: – April 4 [2019], at the Beaufort Lab, in the library with an interview with Margaret Ann Rose from Harkers Island. I think she started work at the lab in 1962. Also, here doing a lot of the questioning, two former directors, Drs. Don Hoss and Bud Cross and myself, Joe Smith, and Dr. Doug Vaughan. Don?

Don Hoss: Yeah. I'll start out, Bud. I was here a couple of years before Ann. I came here in '58, and she was '62, but at that time – and I want her to talk about this – we had what was called a typing pool. I'm sure a lot of the younger scientists will have no clue whether that's a swimming pool type thing or something that relates to science. But that's the way you had your manuscripts prepared, and then they would do the first draft and all. I think there's two or three people in it, but I don't remember.

Ann Rose: Most of the time, it was two. We were in one room. I'd be on one side and someone on the other side, and we'd sort of face each other. You could look in between the two desks, and we faced the parking lot of, I guess you'd call it, on the north side.

DH: At that time, that was the only – a lot of these buildings weren't here. It was in the first brick building that replaced the old wooden structure. It might have been in where the library section was.

AR: Yes, we were off from the library. The library was small at that time, and it was just off from where the typing pool was. Then off from our typing pool was the hall that led down to the – no, at that time, the administration was as you came in through the entry door from the parking lot. But I think that the hallway down from where the typing pool was, was where some of the guys who were in charge of the different research programs. I think they were mostly [inaudible]. I remember John Baptist being down there at the very end of the hall because my first day on the job, he came out in the hall to greet me as I was being introduced. When he found out I was married, he acted very disappointed. [laughter]

DH: That was John. And that still is John, actually.

AR: Yeah, because I was only nineteen, and I don't know what he was thinking.

Ford Cross: Oh, really?

AR: Yes. I was nineteen years old.

DH: Well, I can remember I would know when Ann was working because smoke would be coming out of the room because she was burning up the typewriter.

AR: I loved to type.

DH: She was the fastest typist I've ever seen. There's a story when we come to computers later, but do you remember who was in the pool, because I can't.

AR: There was one lady. I cannot remember her name. She was an older lady, probably at that time, maybe in her early to mid-60s. I can see her, but I cannot put a name – I cannot attach a name to her. She maybe worked another three, four years, and then it seems to me (Corinna?) may have come in, but I can't remember. We're talking about fifty-five years ago. I'm trying to pull stuff out of my brain.

DH: I believe (Corinna?) was in it.

AR: Yeah, she was, definitely.

DH: I know the woman you're talking about.

AR: Inez Nierling. I think Inez Nierling, I believe, was next. Then (Corinna?) came in there somewhere in there. Inez, yes. Yeah, that's right. That just popped in my mind.

DH: We had a typing pool because, of course, there weren't any computers. They were just a blip on the horizon, I suppose, and so every manuscript or everything that a biologist that didn't have a secretary, like the director, had a secretary to type memos, but everything else went to the typing pool. You had to stack it up. They got it out as fast as they could. I don't remember exactly how it worked. We'd just give you stuff?

AR: What you just said there about maybe put it in, in an incoming bin, first come, first serve. Then that was probably the way it was done unless there was an urgency about it, at which time we were given instructions to give this a priority. But they could be anything from six or eight pages to, some of them, forty, fifty pages. But I loved to do those. That was idiotic to say that, but the more messed up it was – the handwriting – the better I loved it. I loved the challenge – get it back to them in something that's real and punctuated.

FC: There were no memory typewriters at that point, were there?

AR: No. No.

FC: So everything had to be retyped from scratch.

AR: Right. It was done on an IBM typewriter, the kind with the basket keys in it first. Then we really upgraded to the ball, that little ball that you clip on. Then we went to that.

Douglas Vaughan: The Selectric.

AR: And then, later on, to some of the memory typewriters. But I didn't really care for that. I loved the old Selectric with the ball.

DH: I should have done this first. You're from Harkers Island. You had an interesting childhood, I think, because your daddy was in the Coast Guard. You did a lot of living up in New York. Why don't you give just a brief background?

AR: I'll give you a brief – yeah, see, Mom and Dad were both from Harkers Island. Dad went in the Coast Guard in 1938. They sent him up to Long Island, New York. He comes back in 1940, marries Mom, who he went to school with, lifelong sweetheart, and then they go back, and I was born in Staten Island, New York, in 1942.

DH: That's so funny.

AR: Then we lived on the South Shore of Long Island. Daddy was at different lifeboat stations along there doing rescue work. As a matter of fact, my brother over there went with him on a lot of rescues, would stand on a bucket, him eight, nine, ten years old, and steer the boat [inaudible] time Daddy was doing inland patrol. He was with Dad on one of the rescues, which Dad got a commendation for saving seven lives. See, he was there at the wheel that Dad was –

M: I wasn't on the wheel at that particular time. I was on the boat, though.

AR: On the boat? Okay. But he went lots of times with Dad out there –

M: [inaudible]

AR: – and learned – they even gave him his own little sailor hat and chambray shirt and jeans because he went so much. But anyway, the last three and a half years of Dad's stay up there, he was lighthouse keeper at Montauk Lighthouse. So I lived there at the lighthouse for three and a half years, went to East Hampton High School, which was a half-an-hour bus drive from Montauk Village to East Hampton. Then he retired in '59 in the summer, came back to Harkers Island, where all our relatives were located, built a house there. I dated my husband. We got married in '61. I started working here in '62, in January, so that gives you a brief –

DH: But your maiden name was –

AR: Was Lewis.

DH: Lewis?

AR: Yes. Last year, they had the big parade thing. You probably saw my dad's picture in the paper, just about every issue, "Chief Ira Lewis parade, Chief Ira Lewis that," whatever, all these [inaudible] that was Daddy. [laughter] So it was quite a [inaudible] –

DH: Yeah. Sorry I couldn't get there. We were out of town.

AR: Yes. My husband was sick during that time, so I was only able to get to half of that day with all the commemorative speeches – Admiral Dean Lee and different people. For the past twenty years or so, he became very active in the things there at Harkers Island, the refuge harbor, getting that done, the veterans' memorial, and then speaking at a lot of Coast Guard events in the county. He's even been as far as Virginia and – let's see, I think – well, but anyway, he's got a display down at the museum upstairs, on the second floor, with replicas of the surf boats and the breeches buoy exercises that they do out in the Outer Banks now. He had no problem [inaudible]

up there and correcting them and telling them that they're doing it wrong and they should modify this or that and the other, so he's been an interesting fellow in the last fifteen to twenty years of his life that he's been involved in civic activities.

DH: I just thought it was interesting, and you told me that story a long time ago about where you're from because we always pegged you absolutely Harkers Island.

AR: No. Well, they have – like I say, I've been down here fifty-eight years, and I'm still referred to as somewhat of a Yankee [inaudible]. [laughter] They don't let you forget where you were born.

DH: That's like me. I've been here since '58, and I'm just considered well acclimated. They don't say I'm off anymore.

AR: You're stepped up a notch, yes.

DH: But anyway, back to the typing pool, it was just so different in those days. Is there anything you want to relate from that period?

AR: Well, in the days of the typing pool, as far as duplicating things, we needed to have a great volume or number of copies – we had the old mimeograph machine. I think you had to crank that one up. If I'm not mistaken, the first one we had to crank. You had these long blue things you typed on, put them in your typewriter, you typed them. Well, then you wrapped it around the drum, and then you hand-cranked it. Then we upgraded to the electric version. But photocopying stuff was quite unique. We had an APECO machine. It was about the size of this, not quite, maybe that height, that had fluid in it. You had to fill it with paper, then put your copy on top and hit the button. The paper went through the thing [inaudible] – anyway, it came out wet. We had drying racks, four or five, that high, all around on the tables in the library. You had to put the pages on those drying racks to dry. Then, of course, they would crumple. Then you have to take them out, once they're dried, and get them flat and pack them down tight.

FC: And that's how you copied material.

AR: That's how you photocopied material. That's right.

FC: And that's before the Thermofax came out. When I came, there was a Thermofax. You put it, it went through a machine and came out. And it wasn't wet, but it was warm.

AR: Okay. That was an upgrade, but before that was the APECO. It was wet.

DH: And the Thermofax, if I remember, put out kind of a brown [inaudible] –

DV: Think I remember the Thermo.

DH: – brownish thing. It wasn't –

AR: It probably wasn't perfectly flat. Probably a little bit of heat to it.

DH: Yeah, it would come out crinkled, the Thermofax.

AR: I had forgot about that procedure, but I recognize the name on that.

DH: Yes, that's all I recognize. Yes.

FC: And then, in the typing pool, what was so different is that, with no memory machines, you often, when you knocked out the first draft of a manuscript, triple-spaced it. I remember that.

AR: Right. Yeah, for sure double, sometimes triple.

FC: – and gave us plenty of time to write in between and cross out because you had to type it all over again.

AR: Yes. Depending on how messy it was, determined the spacing on it. And then, see, they'd do the changes, whatever, then they run it back through the typing pool again. Then we'd start from scratch with another draft. It's not like we had something there we could pull out, edit it, and whatever, and then run off a fresh copy. We had to start from scratch again.

FC: Is that before Wite-Out even came?

DH: I'm sure.

AR: Possibly. Possibly. Possibly.

FC: Wow.

AR: See, we in the typing pool also did some editing because some of the guys weren't the best of spellers or knowing where to put the punctuation and the commas and whatever, or the semicolons, so as we went along doing that, we sort of helped them out a little bit with that aspect of it. It was fun.

DH: I don't remember when the typing pool finally ended.

AR: I'm wondering if, when we had – when the radio lab was built, see, I wound up over in the radio lab primarily because, about 1965, at that time, I had two children. My mother was taking care of them. I didn't want her to be bound down with taking care of grandchildren [inaudible] time I worked full-time, so a part-time position opened up with the radio lab for maintaining the reprint supply and so forth. So I switched over from the typing pool to maintaining reprints on a part-time basis. As far as the typing pool over in the previous, earlier building, I'm not quite sure what happened there. I know for sure they kept at least one lady. They may have added someone else, but I'm not sure who they may have added.

FC: But didn't you also do typing-pool work when you were doing the reprints?

AR: Yes. I still did that. Yeah. Yeah.

FC: That's [inaudible]. Yeah.

AR: And probably mainly for the radiobiological lab staff, so I did that as well as maintaining the reprint supply. I just [inaudible].

FC: And cover the front desk on Fridays.

AR: Right, yeah. Yes, and when the secretary was out, yeah, maintained the front desk and all that. Yes.

DH: Yeah. So you went directly from the typing pool to a job with radiobiology, which was probably still a separate unit at that time?

AR: It was separate geographically. Administratively, they might have had division of fisheries, division of radiobiology, with two separate directors, but at one point there, then, I guess under Ted, that he got the whole thing.

DH: Yes, Ted finally got – Ted Rice was the first combined job.

FC: That was '68.

AR: Was it? Okay, you remember that.

FC: I think.

AR: Okay. I don't remember that date.

DH: For the record, we always ought to bring Doug's book.

FC: Bring what?

DH: Doug's history book when you come, because otherwise we forget names and we look them up real quick. But anyway, and then in the reprint thing, what all did you do there?

AR: When I took over the collection, I think we had roughly two hundred reprints that we had kept a record of and a listing. Every time one of the guys would come out with one, I'd add it to the list. Every year, I'd send – excuse me – a copy of the publications that had come out that year to at least maybe two or three hundred organizations, fisheries-oriented organizations.

DH: They were automatically –

AR: I would send it out in a mailing. I'd send a list out in a mailing to them, just the list. That was internationally as well as within the US, all over the world, sending the list with a form on

there, if anything they wanted a copy of, send it back to me. Then they would do that. Then I'd mail them out a copy of that particular publication. It could be anything from one publication or if some guy would say I want everything on your list and send a box.

FC: I was always amazed at how you were able to read the writing that came in from other countries. I would look at them, and you'd get them out and sent, and they'd go, but I couldn't.

AR: Well, there were some that were a challenge. Some of them were no more of a challenge than some of the writing I had with some of you guys. [laughter]

FC: I can name a few.

AR: Ken Henry was the worst. He'd start with the first couple of letters in a word, then zz-zz-zz-zz, like a wave on the ocean, and we had to try to figure out what he was trying to say, so he was the worst, so you guys would feel better.

DH: Well, I don't know. I had trouble with my own writing. [laughter]

AR: Well, even to this day, my writing is so bad that I type my to-do lists at home. My brother will know. I typewrite my to-do list, everything going out. Even sometimes, if I got to write a note to a friend or whatever, I'll put it in a card, but everything on the inside will be on a separate sheet, typewritten. The first paragraph is, "I do not mean to be formal. It's just that my handwriting is so bad; I don't want to put you through this." Because I learned my lesson. One time, I wrote a handwritten note in a birthday card for a guy at church. He was supposed to get up and read it, and the poor fellow couldn't read it. I said, "I'll never let this happen to anybody else again." So I keep my typing skills and my typing speed up because I use it every day. Every day.

DH: As you got into the reprint thing, did you work – your direct supervisor was the director himself?

AR: I think so. [laughter]

FC: Or was it Bernie? Was he over the administrative group?

AR: He was over administrative, but I don't think I fell under Bernie. One time, John Reintjes was involved in my supervision because he wrote up a suggestion that I needed a raise, and he was instrumental in me going from a GS-3 to a 4 – or was it a 4 to a 5? I don't know. I can't remember what it was [inaudible. Been so long. I've been gone twenty-four years.

DH: Really?

FC: You have?

AR: I've been retired twenty-four years.

FC: Twenty-four years?

AR: Yes. Another nine years, I'll have equal time retired to employed.

FC: To employment.

AR: So far, I still feel pretty good, so maybe I'll make it.

FC: Geez. Wow.

DV: Go for it.

DH: Yeah, well, I knew John Reintjes was involved a lot in things that dealt with publications because he liked that. He was an editor at one point.

AR: Well, he gave me – when I first started, I was a clerk stenographer. And I think he was instrumental in getting that designation changed to editorial assistant, so that's what I was called when I retired, editorial assistant.

DH: And that was probably a way to get a pay raise too.

AR: Possibly so. Possibly so, but that helped.

DH: Some of those things are pretty fixed. Yeah, John was very much into, if you ever had him proof a paper or anything, you found out he was a good editor, and he doesn't hesitate to make suggestions but –

AR: But see, the reprint collection had got up to reprint number like 1,100 and something, heading towards 1,200 when I retired.

FC: Is that what it was?

AR: So it was close to 1,000 that had come through me during those, say, not quite thirty years, because I spent three years full-time within the typing pool. And then the rest of the time was part-time, over in the radio lab, doing reprints and helping the guys with their manuscripts and, at times, doing theses for guys. Yes, I did a number of theses. I can't remember how many I did.

FC: Oh, that's right. Yeah.

AR: Yeah. I think – I know Mark Fonseca, and I can't remember a few others that I did. Maybe three, four, five theses that I did.

DH: Yes. Again, for the record, we had at the lab at that time a lot of graduate students. A lot of people were advisors on their committees. The endgame was they would have the thesis typed here for a final copy. Those are always hard because each university had a different



protocol. Back in those days, if you had one thing out of line, they'd reject the thesis. I don't think they're so much that silly anymore.

AR: Yes, they were just trying to show off.

DH: I think they, yes, [did] a lot of things. Was Peggy Keney ever involved in what you did?

AR: Not that much Peggy. I remember, in the early years, it was blue crab, the blue crab program, and studies of that. I can't remember what year it was that she ended up taking the position in Texas.

FC: Was in the '70s sometime. Yes.

AR: '70s? I think it maybe was in the '70s.

DH: Before she left, she got into some kind of administration. Was that with Ted? Sort of a special assistant or –

AR: I think there was a little bit of something there.

DH: Yeah, some kind of [inaudible].

FC: She was a type of an assistant that Ted had do work for him to gather information and things like that. Yes, yes. The reprint list here at the lab pretty much fell apart after you left. It wasn't much [inaudible].

AR: Well, everything was becoming so automated, and I was still lagging behind. As soon as I got gone, they probably thought, "Okay, we'll get this thing tweaked. We'll get this more automated." But I do have my personal list at home. [laughter]

FC: Because now nobody writes in for reprints, and so they just pull it off the Web.

AR: That's right. Yeah, that is right. Everything's pulled off. There's no need for that anymore. It was about to meet its demise along about then.

FC: See, when we ordered reprints all those years you were here, you just took one and filed it in there. But now, there's no such thing. And sometimes they get down here and get put in there, and sometimes they don't. There's nobody even responsible for it now, so – but what you left is still there and with some addition onto it. I think there might be up to 1,300 or something like that in that range.

AR: I remember, a few weeks before I retired – I can't remember what I did, but I was letting people know that I was going to be retiring and, if there's any extras they needed of any particular ones, to let me know, because we had – it was just bookcases – I mean shelves just full. I'll tell you one thing, if anybody says a librarian is weak, they're lying because you got to be strong to handle that [inaudible] up and down and have to shift around and make room for

new incoming stuff. But I let them know. Then I started getting requests. I think I shipped out – I don't know how many – boxes and padded envelopes of publications just to relieve the room and provide space for whatever they were going to use it for later, so for weeks there, I was just mailing them out. Gosh, the postage must have been exorbitant.

FC: Well, Patty (Marrero?), the keep after that, I've forgotten, after you retired, and she sent – before she retired, she put together a master list and sent it up to the NOAA library. Then she contacted us, and whatever publications we had, she would pull them off for us and get it. So that's really much where it ended at that point. Now it's, if one shows up down here, fine, but there's no reprints to come in to automatically get filed, so.

AR: Well, it doesn't make sense anymore.

FC: No.

DH: Well, there's an age group that would still have appreciated. I would still – I would have trouble coming back to work. I know that.

AR: Oh, I would. I definitely would, because I – when I sit down and read, I want to read something like it's in a book [inaudible]. I have trouble reading off a screen. I just don't like it.

DH: The other thing I remembered was that you had a, I'll say, not-so-happy relationship with computers. Do you have any comment? [laughter]

AR: Not so happy is putting it mildly. It was disastrous. And it still is. But I remember, Bud said, "Oh, Ann, give it time, give it time." I'd give it twenty-four years, but it ain't no better. And it ain't no better. If it weren't for my granddaughter and daughter, it'd be hopeless for me. Certain things I can do, and it's minuscule.

FC: You and Irene. She was the same.

AR: Was she?

FC: Did you go over and spend some time with Shery Epperly? She took Irene over to her office and worked her into computers. She volunteered to do that.

AR: I didn't, no. I remember taking a course over at the community college. I took a course. That was my first one. That was DOS. That was before Windows. Windows came about after I retired, I think. They said I passed the course. But when I figured my score, I didn't. But they had to make it look good for the government. You paid for this lady to go to school; we need to justify that she's passed the course. But I don't think I did. Then they sent us to school up in Raleigh, four or five of us girls. We went up to Raleigh somewhere and went to a day class or something up there and got lost trying to get home, but we finally made it back. But that's my only instructions, other than just sitting there, hands-on, crying. [laughter] I used to cry a lot if you recall.

FC: I remember. Yeah, yeah. It was tough.

AR: It was.

DH: I remember everybody gave you – I can't remember any, and you probably can't either, but we didn't hesitate to give you special jobs, either. Your main job was the reprints. But if we wanted –

AR: I loved to type manuscripts. It sounds crazy, but I loved to see a manuscript come in, all the doodles and the pencil and all that. I said, "I can do something with this."

FC: A challenge, yeah.

AR: And I loved the challenge and to come by to hand the guy something that was nice and fresh and clean.

FC: Yeah, and you did.

AR: I got a high off of it. [laughter]

FC: You did. [laughter]

DH: Well, while I know the computers have done a lot of things for us and word processing and email and all that, and research, but I think my personal opinion – I've expressed it since I was a director until now – is that biologists waste too much time typing. They'll sit there and fiddle with a manuscript when they should be doing research. It wouldn't hurt to have the first copy or something go through and get typed proper, and then you could work with a clean copy. But some of them, I'm surprised they get anything done. They do. They do.

AR: I managed better working with DOS than I have Windows because I was able to – with my up and down arrows and left and right arrows, I was always able to go and block portions of a text and move it. But I have trouble with the mouse. As far as highlighting, the thing goes – I just have trouble. I'd rather have my up and down arrows. I was able to do more effectively with DOS than I have with Windows.

FC: I'll be darned.

AR: The mouse just messes me up. The notion to whack the thing has been overwhelming.

FC: Well, you never used any of the memory stuff, did you? There was a tape machine that was the first to come when Jeannie Fulford first came here to work.

AR: I didn't use it that much. That was probably when I was beginning to develop a mental block.

DH: What was it, Bud?

FC: There was a tape machine. And Jeannie and – it was Valerie and Ann Burgess. They were switching back and forth each month between the two divisions. You put the manuscript on some magnetic tape. Then if you could go back and make changes easier than just from scratch, you had it on this – you had the manuscript on there, and you could pull up different parts of it and change it and then put it back on the tape.

AR: I don't recall working with that. If I did, it was a very, very short period of time.

DH: I don't remember Jeannie being awfully fond of computers, either. But she got to where she could use –

AR: She got [inaudible].

FC: She got really good.

AR: She got really good and proficient, yes.

DH: Yeah. But do you have any particular memories you'd like to bring out, bad or good or any particular person –?

AR: Well, as I was mentioning to Joe, when I first started working here, the wooden bridge was there. It was one lane. Whoever got to the top first got the chance to go across. The other one had to back down. Then when you come over the bridge, there was a pond or a cement pool there. You had to drive around that. I remember, when we took our coffee breaks, when you left from where the typing pool was and headed towards that back door of the original building, I think, back in there, there might have been trays for blue crabs or something, but it was a table back in there, and that's where we met for coffee break. We had a coffee pot that we'd set on a Bunsen burner to make coffee. We had a concession machine back there for that. That's where we took our coffee breaks. Was it one or two buildings out there? Was it the old dorm that was converted to ADP building?

DH: Yes.

AR: okay. We had that building. And then later on, of course, then Mike – no, let's see – Larry-what's-his-name?

DH: Hardy.

AR: Larry Hardy, yes, was in the –

DH: Trailer.

AR: – the trailer that was down there. Let's see. I just remember Gerry Talbot lived in the residence across the driveway. Then that, later on, was turned into office space after –

DH: Yeah, he built that house.

AR: He built it? Okay. I remember Miss Penney being there, Maxine (sp?) in administration. Let's see if there is anything else. I mentioned about the machinery and then the gadgets we had available to use – the old bridge. Oh, I remember too, where the original building tied into the radiobiology building, you got that sort of up ramp there. That's where it ended, where those doors are. When you looked out those doors, there was the narrow driveway that come from off the bridge, quite near that exit door, and went on down to Duke. And everything on that side was the old turtle ponds, and it was marshy and water there. So in later years, when they got ready, I guess, to do this lab, was that about the time, you think, maybe they went in there and got rid of the roadway there, filled in all that, and created the new property that we got out here with that straight edge all the way down to the Duke lab?

DH: A lot of people had forgotten that when they started work. When they ran into those concrete walls, they wondered what they were getting into.

AR: That was those turtle ponds, yes.

DH: Yeah, they should have shown – they didn't look at the old plans well enough. I remember they hit a couple of walls of the turtle pen. I think there were three turtle pens on that side here.

AR: At least that many.

DH: Three or four.

AR: Yes, and somewhat abandoned. Didn't look that much had been done with them, but they were just there. But that little narrow drive, we went alongside of that, and that was near the end of that building.

DH: Yeah. One of them was freshwater, and they kept some striped bass occasionally, mostly freshwater.

AR: That's about the oldest memories that I can recall.

FC: Who's the most unforgettable character you worked with here?

AR: Oh, gosh.

DH: [laughter] Place full of characters.

FC: Can you sort it down? There are so many, I'm sure.

AR: Oh. (Jim Zim?). (Jim Zim?). I came in one morning and lifted up my papers, and there was a snake, one of the petrified, mortified, whatever.

FC: A real one?

AR: It was a real one, but it wasn't – it was a dead –

DH: Dead and dried up.

AR: – it was dead, and it had been preserved. He had coiled that thing up and put that underneath my typing papers.

FC: Oh, my Lord.

AR: I guess he assumed anyone was going to be afraid of snakes and – but some people would have a heart attack. He wasn't thinking [inaudible]. I remember him coming in with this cap on and that back part – that thing that's supposed to clip back here and snap-in would always be hanging over one ear.

FC: That's right.

AR: Yeah. He never had a lunchbox. He always brought his lunch in a pail, in a galvanized pail, or a plastic pail. He'd come in with – that's all he was going to eat for that day was in that pail. He was something else. You never knew what to expect out of Jim.

FC: You never did.

AR: And he at times – had been to the island, I think, a time or two, eat dinner with my dad, because I'm related to Jim, believe it or not, through his mother's side and my dad's side. Yeah. Yeah, we're related. I'm also related to Jim Guthrie and [inaudible] who else. But yeah, and another thing too, he always wanted to eat his dessert first and his meal secondly, so that was one of his quirks. Because where I was at, at the front, most of the time, I'd see him drift in with that cap a little bit to the side and the thing undone in the back and stuck over his ear and his pail, the lunch [inaudible].

FC: You know, we didn't get to interview him before he died. We didn't get him on tape. That's one we missed.

DH: That was a bad miss too, because, yeah, that was a character of the first order.

AR: And there have been, I think, some article was written about Jim, with his interest in the Atlantic Beach area and the boat banks and very knowledgeable about the history over there. I don't know how much history he knew of this place, but –

DH: I think he and his family, at one point, were the only permanent residents over there in the winter, before it all –

AR: Yes, started, yes.

DH: – because the family had the lock on the mail. They were postmaster and postmistress, probably.

DV: Yeah. They were the first permanent residents of Atlantic Beach.

AR: Yeah. I'd say the main reason he made such an impression – because he was so different, just so, so different. He would get your attention.

DH: And for the record, this is James Willis Newman III. But he changed to Jim Zim when Sears had a store here. And there were so many Willises in this county; they couldn't find his stuff.

AR: Yeah, they had to wait for him to go through all of the – so he just simplified it.

DH: He told them his name was Zim, and they could go right to Zim. Weren't many Zs. [laughter]

FC: That's what he ordered his stuff under. [laughter]

DH: What were you going to say?

AR: Oh, I just always got a kick out of Ted. Every time he'd go by my door, he'd stop and look, and he'd wink. He probably did that [on] more than one door. [laughter]

DH: Oh, I expect he did. Yeah.

AR: Yeah, he was something. So I'd just smile and whatever.

DH: Anything else?

FC: What year were you born on the island?

AR: What year?

DH: 1942?

AR: I was born in December 1942. But I was born in Staten Island because Daddy was stationed up there at that time.

FC: Oh, you were born up there?

AR: I was born up there. Right. I lived on the South Shore of Long Island.

FC: Well, that makes you a Yankee. No wonder they don't accept you down here.

AR: That's right. We would come home and visit relatives every two or three years, especially the five-year period prior to dad retiring. Then we moved back when he retired, in 1959, in August.

FC: What year did you move down here, then?

AR: In '59.

FC: It's when he retired you came back?

AR: When he retired, yeah. I was sixteen years old. Phil was fourteen. I had one more year of high school and went to [inaudible] school for that.

FC: So that must have been quite a change from Staten Island to Harkers Island.

AR: Well, I didn't live on Staten Island. I was only born there because that was the nearest military hospital that Dad could use. He was stationed, at that time, near the west end of Long Island. He had a friend or someone in the Coast Guard with him who lived on Staten Island. They told [them], "Send your wife over here within a week or so of her being ready to deliver. And that way, whenever she's ready, we'll make sure she gets to the hospital." Because see, you had to take a ferry from the end of Long Island in the Brooklyn area to get to Staten Island, so he didn't need Mama to go into labor at two o'clock in the morning and have to – and the ferry closed down. So Mama stayed with somebody he knew over there, so she'd be ready to go to the hospital when I was born. But after I was born, then we just came, she –

FC: What lighthouse did he end up with?

AR: Montauk Point Lighthouse, the one at the very end of Long Island.

FC: Montauk?

AR: Montauk.

FC: Oh, man, that's a wonderful place out there.

AR: Beautiful place. I climbed that lighthouse many a time, just to keep busy.

DH: Nice winters.

AR: Oh, gosh. Wind and fog.

FC: So that must have been quite a shock to come from there to here –

AR: Yes.

FC: – because the culture's so different.



AR: Well, in between, from about 1948 – about '48, '49, Phil? – until about 1957 that we lived in Center Moriches. That's about midway up Long Island, on the South Shore. Remember that plane that went down – was it the '80s or something – that went down off the South Shore of Long Island? It was right near the station where Daddy was stationed, but he wasn't there at that time because he was retired. But lived there for about – I went into kindergarten there, right up through the ninth grade. I was midway through the ninth grade when we moved to Montauk Point Lighthouse. Then I went the rest of my ninth grade there, tenth grade, eleventh grade. Daddy retired. We moved back to Harkers Island. I went to twelve grade at Smyrna Consolidated School.

FC: Was the bridge built at Harkers Island when you came?

AR: Yes. But it was the first wooden bridge. That was built in 1941. They didn't put the concrete bridge until 1968, so the wooden bridge was there when we moved back.

FC: Okay. '41? I didn't know it was that [inaudible].

-----END OF INTERVIEW-----

Reviewed by Molly Graham 3/7/2022