Molly Graham: This begins an oral history interview with Ann Schaefer for the NOAA [National Oceanic and Atmospheric Administration] 50th Oral History Project. Today's date is January 13, 2022. The interviewer is Molly Graham. It's a remote interview with Ann in Bethesda, Maryland. We'll just start at the beginning, Ann, if you could just say when and where you were born.

Ann Terbush Schaefer: I was born in San Francisco, California, on January 20, 1947.

MG: You've got a birthday coming up.

ATS: Yes, I'll be officially seventy-five, a nice round number. [laughter]

MG: Happy early birthday.

ATS: Thank you.

MG: I'm wondering if you could trace your family history for me a little bit, starting on your father's side.

ATS: Yes, sure. Yeah, my father was born in North Dakota, and his family was one that had – they'd been a pioneering family, originally from Northern Ireland, and had come over in the early 19th century to work on canals in Canada, and so they were really based in Canada. My father's grandfather was a real pioneer who moved with his family around 1890 from Ontario to what's now Saskatchewan as the trains – you know, in Canada, their moving west wasn't covered wagons. It was waiting until the train got to a certain spot. I had an opportunity to visit that spot with some cousins from North Dakota about ten years ago, and it was really interesting to see how that little village had really not become much more than a little village. But apparently, the life out there on the plains was very, very difficult. The parents both died within about a year of each other, within a few years of getting to Canada. The oldest children died, too, at 20,17, and 15 – there were ten children, and my grandfather was the youngest of those children. He was only five years old when he was shipped back to Ontario and then eventually was brought to North Dakota by an uncle, who was trying to reunite as many of the remaining seven children as he could. My grandfather went to the University of North Dakota in Fargo, and he became a teacher there. He became an extension agent and a teacher. He died very young. He was forty-two in 1931 when he died, which left my dad at 12, with responsibilities as the oldest of four to help with the family. This was in the middle of the Depression when my grandfather died, and so life during the Depression certainly shaped my father's life in particular. As the oldest, while his mother was trying to keep things together for the three youngest, he would stay with other uncles or relatives in Minnesota. Where he first met my mother was in high school in Rochester, Minnesota. Going back to my grandfather, who was the extension agent, he was naturalized soon after college.

MG: I have a couple of follow-up questions. This is your grandfather Roy Dynes?

ATS: Yes.

MG: Do you know what he passed from at an early age?

ATS: Well, it was heart – he had rheumatic fever as a child, as many in his generation did. Of course, moving from – in these northern climates and on the train and all those things, he had rheumatic fever as a child. I think that weakened his heart, so that was why he died.

MG: And his father had passed away at an early age or was it –?

ATS: Yes, his father because of the harsh climate in Saskatchewan. There was a history of the – and I guess that wasn't atypical of the pioneer life, that if you were doing a homestead somewhere, you had to work really hard, your resistance would be down. One rumor that we heard – we have several – there's a very sad letter written by my great-grandfather after his wife died, and I think one or two of the children, the older children, who were also working hard on the farm. He talks in a letter about how difficult the life is and his concern for his children. But one of the rumors that I don't think we have any documentation for is that there may have been tuberculosis that was in bedding or something that they acquired along the way or might have been in a little cabin that they started as a home. Anyway, it was a harsh life.

MG: Did they already have family in Ontario when that generation immigrated?

ATS: They had family in Ontario. Yes, and actually, there still are some descendants of my ancestors who are in Ontario now. But there's no one in Saskatchewan right now, except the gravesite, which we visited ten years ago, that showed the two parents and the three older children.

MG: And you mentioned the village. Was that Summerberry?

ATS: Yes. Summerberry was the village in – let's see, let me look back at my notes here. Yes, it was Summerberry. There is a little bit of a village still there. This is just a side note that was kind of interesting – as we were driving through this little town looking for things that might have dated back to the 1890s, when they were trying to homestead there, there was a gentleman working on his yard, and we waved at him, and it turned out that he was a former – he had once lived in Bethesda, where I live right now. He had worked for the State Department and just wanted to settle in a quiet place, and so he was in that little, tiny village.

MG: Small world.

ATS: Yes. But the train went on further west. We do have some of this family history. My sister would be much better at it than I am because she's been updating archives. One of the cousins, one of my dad's first cousins, who was also the descendant of the family in Summerberry became a professor at the University of Delaware. He did a very detailed family history about the Dynes family, dating back to the time when they left Ireland.

MG: Oh, neat. You mentioned your grandfather was an extension agent. Can you say what that meant or entailed?

ATS: Yes. Well, it entailed working with the farmers. He wasn't a farmer himself, but he would look up information for them on what kinds of grains do well in the North Dakota climate, how to order things, get organized as a group of farmers to get equipment, and things like that. He basically worked with the farmers, looking for scientific information and agricultural advice.

MG: Do you know how he met your grandmother and what her background was?

ATS: I don't. I could look that up, but it wasn't something we – well, she died the year that I was born. She never saw me, and I never saw her. My dad, as he was growing up in his teenage years, didn't live with her a lot of the time. But I'm not sure where they met. They may have met at college. I don't have a lot of information about her – I have a picture of her as a young girl with her sister, and I did get to know her sister when I was a child. My grandmother's name was Louise, and her sister's name was Eldora. And Aunt Dora became kind of a matriarch of that family because Louise died quite young, too. I think she was just fifty-seven when she died. Aunt Dora was a DAR [Daughters of the American Revolution] member and could trace the family back to two pre-revolution settlers.

MG: She didn't remarry after your grandfather passed away?

ATS: No, she didn't. She ran a restaurant for a while. And she ended up – there is a family history that I will be reading fairly soon because one of my cousins, who grew up in North Dakota – she's one of the children of my dad's youngest brother, who's my only surviving uncle. He's ninety-two. When he dies, I will be the oldest one in that family. But my cousins are all ten years or so younger, as Uncle George was twelve years younger than my dad. But they've just written a history of an uncle who was on my grandmother's side who was kind of a pioneer in Dickinson, North Dakota, which is where my dad spent some of his early years and where my uncle still lives, so it's just a little town not too far from the [Theodore] "Teddy" Roosevelt [National] Park. My uncle became a lawyer and worked for the State of North Dakota, [and] came out to DC a number of times. He argued a case at the Supreme Court about whether North Dakota could charge for school buses. But one of his daughters has just written a history of the uncle who was kind of the protector of the family after my grandfather died. He was really the one who was the patriarch for the children and helped my grandmother through those Depression days.

MG: Is Dickinson where the restaurant was located?

ATS: I don't think so. I think the restaurant may have been in Rochester, Minnesota, where there was another uncle who my dad – after the restaurant failed and my grandmother went back to Dickinson, my dad stayed in Rochester for a while with this uncle, and then he ended up going to college in St. Paul. There was another uncle. It seems like the family did manage to stay in touch with each other, even though they were spread out.

MG: What about the family history on your mother's side?

ATS: On my mother's side, her father was the youngest son of a family that immigrated from Sweden in about 1890 and started a farm in Minnesota around 1900. And that farm is still in the

Nystrom family. But there were several sons, several great-uncles, my grandfather's brothers, and my grandfather being the youngest was the only one who was actually born in this country, so when we'd go to family reunions in Minnesota, there were people speaking Swedish and some that never did speak much English. But the older brother continued the farm, and the farm is still being run by Nystroms. It's changed its produce, and it's changed a lot over the years, but we were able to visit it on the same trip west about ten years ago. We don't have as much information about my grandmother's specific history, although my sister's looking for more. Her mother immigrated from Norway as a child. But she and her sister were teachers. Their father's family settled here, perhaps from England, many generations before. Actually, my grandfather and my grandmother met in Minnesota. They lived near each other, near this farm in Foreston, Minnesota. Actually, one of my grandfather's brothers married my grandmother's sister, so my mom had a cousin who was almost more like another sister. They would have a little joke amongst themselves, and they'd say our fathers are brothers and our mothers are sisters, but we're alright and then they'd stick out their tongues and make funny faces [laughter] But they ended up being very close through the years.

MG: There was a big wave of Scandinavian immigration to Minnesota after the Civil War, and so I was curious if they were among that group and if the Swedish community was fairly insular.

ATS: Well, there was some interaction, actually, with Norwegians as well. When I visited Norway and Sweden a few years back, it seemed like the borders were very blurry and that some people – that there were a lot of intermarriages even in Europe between the Swedes and the Norwegians. There are a lot of – and my mother's sister, my Aunt Harriet married a guy who was – his name was Mayland and it was a Norwegian connection, mostly Norwegian, and there's some old furniture from Norway. I'd say it was a mixed Scandinavian community. They managed to be pretty well-educated. My grandfather was a banker before the Depression. Then he moved. During and after, he ended up selling automobile parts all over Minnesota and even into North Dakota. My mother was born in North Dakota, even though the family was from Minnesota, so they didn't really – I wouldn't say they – while I guess, as teenagers, the two brothers, and the two sisters were nearby, there was some mobility. I don't think it was a really restricted community. There was a lot of going back and forth to the Twin Cities and things.

MG: I was curious if there were interfaith marriages going on at this time and if that was an issue for some of the family members.

ATS: I don't think so. I think everybody was Protestant, as far as I know, on both the Dynes side and the Nystrom side. So, I haven't heard any rumors about that, about that in the past.

MG: Tell me what you know about your father's life up to the point where he met your mother.

ATS: Well, they met in high school, but he was a year younger. He was in my Aunt Harriet's class. My mother was way above at that point, wasn't even paying any attention to him. But apparently, he had his eye on her and stayed in touch with Harriet. When he ended up in college in St. Paul, my mother was working in a restaurant, and he would stop in, and they developed their relationship while he was in college and actually got married right after he graduated because he got drafted in 1942. That's when they were married. She had studied at the

Minneapolis School of Art for a while, the museum school. I guess my Aunt Harriet also married her husband about the same time and when he was drafted. And both sisters and this cousin Ruth who was almost a sister, all went out to California at that time to work for the Navy during the war, while both sisters' husbands were in the service. Ruth married later in life when she was a librarian at UC Berkeley.

MG: What do you know about your father's service in World War II?

ATS: I know that he started out in – well, he was a reporter for a few months before he was drafted. He was an English major. He was interested in journalism, and so he worked for the St. Paul Dispatch for a few months. It was his intention, in the Army, to work for the Army communications. He wanted to be a part of the little internal newspaper. I think it was *Stars and Stripes*. That didn't ever work out for him. But he was in the Signal Corps, so he was going with the advance troops from – started in North Africa to Italy and spent most of his time in Italy. But he got sick. He never suffered a wound and never got a Purple Heart, but he did become very ill. It might have been – it was probably brucellosis. He called it something else ─ungulate fever, I guess, was what he called it. But it was transmitted through milk products. So, he spent most of his Army – well, maybe not most of his Army time, but a significant part of his Army time was spent in the hospital. Dad was a big man—over six feet tall. When he came back to California to meet my mother again, he was down to something like a hundred and fifty pounds when he came back to California and then fairly shortly got back up to his normal around two-hundred-pound weight. He did spend most of his Army time in Italy– we did a family trip to Europe when I was about fourteen. We didn't go to Italy on that trip because he wanted to spend more time in Italy. This was just kind of an overview of things. But he felt very fondly about the people and places he encountered in Italy and France – there were some places in France that he had been able to go to, to pick up a check or whatever – Lyon, various places where there were, I guess, disbursement offices and things. But he was mostly in Naples and other places in Italy.

MG: Was the war something he would talk to you about and share stories from?

ATS: Not too much. We had some pictures. We have some pictures of him in the service. He had friends that he stayed in touch with. But I think it was pretty typical of his generation to really not talk about it very much. I think that it seems like the Vietnam veterans, my contemporaries, talk about it a little bit more as they age. Dick Schaefer, my husband, was very well timed in his Army career in that he didn't have to go anywhere except Fort Knox, Kentucky. He was the one who joined the American Legion and wanted to talk with other veterans. But he was mostly doing his biologic work. He was working with a team that was studying – or was seeing how goats would be affected by radiation for the possible nuclear battlefield, which, fortunately – research that fortunately was never needed, but he did develop some good relationships, and my dad did too, but nobody that ended up living near us. There were certainly Christmas cards we got from some of his friends, but it seemed like his goal was to get his family, and his career started, and that was where the focus was.

MG: What brought your mom to California during those years?

ATS: To work for the Navy. I guess that was an interesting time because there were so few men to do any work. She and her sister and her cousin all worked for the Navy, basically doing clerical work, I think. She had moved out of her parent's home when they got married, and she followed my dad through his training, stayed in places near where he was having his training while he was in the US. So, leaving home wasn't an unusual thing for her or her contemporaries to do. It just seemed like California was calling for women to go out there. That's how I happened to be born there. Actually, a lot of our midwestern relatives ended up retiring in California, so there was definitely a migration from the cold Midwest to California.

MG: Well, San Francisco seems like a great place to be born and to spend your early years.

ATS: Yes.

MG: When your father came back from the war, did he immediately get the job with the San Francisco Chronicle, or did it take some time?

ATS: I think he got it pretty quickly.

MG: Did he enjoy that work? I know that he shifted in his career.

ATS: Yes. No, he did, and he always – all of his jobs had a lot to do with writing, but he ended up – he always belonged to the press club. If we were in New York or here in Washington, he belonged to the press club because he was working with reporters, and there were several famous reporters, people like Pierre Salinger, who was [President John F.] Kennedy's press secretary, was a friend of my dad from California, from the Chronicle in San Francisco. Working with the press was definitely something that he enjoyed. Just coincidentally, yesterday, I was talking with a couple of artist friends and a woman who I really didn't know very well. At lunchtime, I was talking with her, and she was saying that her husband is writing a book now because being a reporter and going all over the world and all these things was just too difficult to do with a family, especially as they got to be teenagers and things. I think my dad was thinking about the stability of working for a company like AT&T, but he could have the best of both worlds and ended up writing a lot of things for AT&T, press releases that they would put out, and it was really the communication satellites that brought him to Washington from New York. They always thought they'd go back to California. As it turned out, we came to Washington because of the communication satellites.

MG: Well, walk me through some of those transitions. Before you moved first to New York, two more siblings were born, two sisters?

ATS: Yes, two sisters, Susan and Elaine. And we were about two and a half years apart. My sister Elaine and I still spend a lot of time together. She lives about twelve miles away in Silver Spring. I'm in Bethesda. But our middle sister, Susan, had MS [multiple sclerosis], and she was an architect. She had been trained as an architect, and she was working for the Rhode Island Historic Preservation Commission when she was diagnosed in her early twenties. She came back to Washington. She had been renovating an apartment. They'd been doing some real estate investment and doing a little bit of architectural renovation that she was really enjoying up there.

But it was really health insurance that brought her back to Washington, the need for that. She had to go start working for the federal government in order to have her medical insurance, which she desperately needed at that point, so she worked for the Interior Department.

MG: Was it the Park Service?

ATS: The Historic American Building Survey, which I think is part of the Park Service. It's very closely connected, anyway, with that.

MG: How did you feel about moving at such a young age? I think you were eight years old when you went from San Francisco to New York.

ATS: Yes. I was kind of excited about it. I think my parents made an effort to make me feel like it was exciting – I got to go with my mother. While my sister stayed with an aunt and uncle in California, I got to go out on a house-hunting trip and look at the various apartments they were considering. I think, when you're eight years old, you're willing to try lots of different things. I had friends that I was leaving, but that was still a pretty – in the mid-'50s, it was a pretty mobile time. People were moving away. I wasn't the only one moving away from my neighborhood.

MG: Where in New York did your family settle? What neighborhood did you live in?

ATS: We lived on the West Side of Manhattan because they had really thought we were only going to be there for two or three years for a developmental assignment for my dad. Then, as it turned out, it grew into more and more time. I had some really good educational opportunities in New York. We started out in a little Presbyterian school that had very small classes. The third and fourth grade were together, which was good because also, back in those baby-boom days, in California, they had split the school year so that some people started in September and others started in February. With my January birthday, I started first grade in February and finished it in what would normally be the beginning of the next school year, so it was staggered that way. When we moved to New York, I'd finished half of the third grade. It was really good to be in this little school where this wonderful teacher, who I stayed in touch with until she was a hundred and three, and she passed away at that age. I'm still a friend of her daughter's. But she helped me skip over that half-year and finish as a fourth-grader at the end of the school year. That was a good opportunity. They also had a number of competitive high schools in New York – The Hunter College High School. When I graduated from the sixth-grade middle school, I went to Hunter College High School, which was all girls, and it was part of Hunter College. We could swim in the Hunter College swimming pool and things like that. In ninth grade, my parents, I guess, were encouraging me – I was always involved in art, and they were thinking that I shouldn't be in an all-girls school anymore, that I needed to – here I was, thirteen; I ought to meet some boys too. So, they encouraged me to apply to the High School of Music and Art, which turned out to be a really good choice for me and made me realize that the arts can be a career for some people. I still have one really good friend that I go out on painting trips with now that I met in the ninth grade. In the middle of the tenth grade, we came down to Washington, and that was quite a transition because I was used to being right in the middle of New York. My parents had – actually, this is just a little sideline, but, at that point, we'd been in New York for four years – five years, I guess. They were thinking we should have a bigger

house; we shouldn't just be in this apartment where we were. The kids all had to – we had one big bedroom, and then there was the maid's room, and I usually got to have the maid's room, which was about the size of a bathroom, but it was private, on the other side of the kitchen. Anyway, it was crowded. So, they bought a house in Queens. Before we had a chance to move into it, Dad got transferred to Washington, so AT&T helped him with buying two houses at once and selling one of them. It was a big transition to coming to a very suburban kind of life here. There was never a football field or anything in any of the schools I went to in New York. But it was good in many ways, too.

MG: Well, I wanted to ask you a little bit more about the high school you attended in New York. It had merged with the High School of Performing Arts at some point, is that right?

ATS: That was after my time. Yes, it was after my time. At the time that I went there, it was actually in Harlem. It was set on Convent Avenue. Are you familiar with New York? Did you spend time there?

MG: Only a little bit. I lived in New Jersey for a while, so I'd visit, but I haven't lived there.

ATS: Yes. It was actually quite easy for me to get to Music and Art. Of course, I guess one of the things that you do learn at a pretty young age – or in those days, anyway – I learned to take the bus by myself when I was about ten. I took the bus to Hunter, which – I had to take a bus across town and then down, another bus or the subway. To get to Music and Art, I just took one subway, the 8th Avenue. Our apartment was on 96th Street, near Central Park West. There was a subway stop right there. I just took it up to 135th Street and walked up through a beautiful park. The school was one of those – well, you see them in New York. I guess you see them probably all over the country. There were gothic-style buildings with lots of fancy trim and big windows and a castle-like building. That was what Music and Art was like. It was one of those. It was an imposing building that overlooked this park at Convent Avenue. I was not happy about leaving there. [laughter] I was really enjoying that school. The kids that went there were all pretty serious about what they were – they were taking themselves probably much more seriously than a lot of high school kids do because they were exhibiting their talents and had teachers that were attuned to that and were used to that.

MG: Yes. I think it was nicknamed Castle on the Hill, so I was curious how that felt, going to school.

ATS: Yes, it definitely was a castle on the hill in terms of the way it looked, very gothic. Hunter College High School was also that kind of gothic building, but it was more dwarfed by the 1950s high-rise Hunter College that it was nestled right up next to. So I had good educational experiences in New York.

MG: When you applied to the High School of Music and Art, did you have to submit a portfolio of your work?

ATS: Yes. Yes, I did. To apply as a music student, you had to do an audition and to apply as an art student, you had to file a portfolio. I think there was also a written test. There was definitely

a written test for Hunter, and I'm pretty sure there was a separate – there was a lot of testing that went on in my generation. Even when I ended up coming to the federal government, there was an entrance exam for that, so it was good to be a good test taker in those days.

MG: Do you remember what you submitted, what was in your portfolio, what your subjects or techniques were at the time?

ATS: I remember I did one – I did a ballerina. It was probably the things you would expect any thirteen-year-old to do. I think there was a still life that I had done of food. I don't think I had anything terribly imaginative. I think there probably were some landscapes, which is what I do now, too, of places that I had visited.

MG: It sounds like the school was a very nurturing environment. But were you also subject to critique and feedback of your creative work?

ATS: Oh, yes. Yes. Yes, definitely. This friend, who I'm still – she ended up teaching art in Massachusetts. When I went up to Maine this summer, she was the one I – well, there were some other friends we met as well, while we were up there in Maine. I think she and I had – we both admired each other's art, whatever we did in the classes, and that became part of what made our friendship strong.

MG: Did you have any tough teachers that would give you strong critiques of your work?

ATS: I think they were all more nurturing. I don't remember any discouraging things, except, I guess, when you were an art student, you had to do music appreciation. If you were a music student, you had to do an art appreciation, art history kind of class. I think these teachers who were so used to having very talented kids in their class – I have absolutely no music talent at all. At one point, in the music appreciation class, we had to do a scale, try to do eight notes in the right order. I just really couldn't do it. The teacher asked me to try it again. Then she said, "Oh dear, some people just have altered ears." That was the only criticism I remember from Music and Art that was negative or that stuck with me. I know they were very professional teachers, and they would have us doing things that were certainly much more imaginative than the portfolio that I submitted – to sculpt things with paper and just use different materials and different techniques. I'm sure they were encouraging us to use more contrast if we were supposed to use more contrast, or whatever. But I don't remember any negatives. I don't remember any other students who seemed discouraged. I think the teachers that go to places like that are likely to be the best because they're teaching something that they love and that's part of their – I remember one English teacher I had in that school was publishing books of cartoons. I think we bought one of her books of cartoons. A lot of them were New Yorker cartoons. I can't remember what the subject was now, but I remember being impressed that this high school teacher was publishing a book.

MG: Well, and I imagine folks that you went to school with there became fairly well-known or notable people.

ATS: Yes, some did. I met another graduate who was just ahead of me who didn't become famous, but she goes to the church I go to now. We've been doing art things together. She remembers the school the same way I do. But I don't think, in terms of – one artist who's famous now actually went to Bronx Science, so it wasn't quite like the performing arts side. Certainly, performing arts also was something that – the celebrities that I remember that I met in New York were more likely to be the parents of students in my elementary school than the Music and Art [students]. The woman at my church does art now, as I do, but her career was in public relations. Not very many people in visual arts are able to go straight through and become famous as artists.

MG: Was it your hope, dream, or plan to become a visual artist at that point? Were you worried that moving to DC would impact that?

ATS: I'm not sure. I don't think it was really my plan, although it certainly was something I was interested in. I was in the generation that was – this may come in when we focus more on my work career. The women's movement didn't exist, and we were postwar. My parents wanted us to be well-educated, but my mother never did get a paying job. I helped her get a museum job. They wanted to hire her. This was when I was in college. But she was a homemaker. The fact that she was, I think, often an unhappy homemaker – she had other things she wanted to do besides just helping with the Sunday school and helping with her kids' classes and all that. But I wasn't really career-focused. They didn't really try to push me that way, so it was more – if you're interested in it, do what you're interested in. I was very interested in biology, actually. So, when I was shopping for colleges, I was looking for places that had an art program and had a biology program that was good. I was kind of thinking, "Well, I'll become maybe a medical technologist, something like that. I really just wasn't very career-oriented. I think I was kind of on the edge of a generation that people five years younger than me probably looked at things very differently than I did. My sisters looked at – although my youngest sister ended up dropping out of college and doing a technical job with AT&T, she again was a pioneer, doing a job that mostly they hired boys to do, climbing frames to fasten wires and things like that. Now nobody needs to do that anymore. [laughter]

MG: You mentioned your mother had aspirations beyond the home. What would those have been?

ATS: Yes. Well, she was an artist. My dad was certainly very career-focused, and I just remember him saying things to my mom like, "Well, you don't need to have a job. If you get a job, it'll just increase our tax bracket" – that kind of attitude. Then, he became, I think, as – raising three daughters, I think he became a little more open-minded about how women need careers because he wasn't very happy with any of the guys that we connected with early on. But he just really didn't encourage her. She had a lot of friends. She didn't have friends who worked. Her friends were homemakers too. I think that the way society was organized, they depended on [husbands], which is, unfortunately, I think, happening due to COVID, that mothers are having to make that choice because somebody has to take care of the kids. Fortunately now, it's sometimes the fathers that – and fathers always do pitch in now, at least the good ones too.

MG: Yes. Thank goodness.

ATS: Yes. But back in the day, back in our New York days, my dad understood how my mom needed some time to herself. He would always take us someplace on Saturday, so she'd get a break from us. I'm not even sure what she did when that happened. Maybe she just took a nap. [laughter] But I think sometimes she went and had coffee with friends. She did that a lot, having coffee with friends, and she did meet some really interesting friends. I used to babysit for Charlotte Rae, who is probably – you might have heard of her because she died recently, but she was in several sitcoms -- *Different Strokes, The Facts of Life*. She played Mammy Yokum on Broadway, and I would babysit for her kids. There were a lot of people in our building that my mother got to know and like and helped her have a little more of a life than just taking care of the three of us. Anyway, my dad would take us to museums. We would do something interesting with him every Saturday, and she'd get a break. That, of course, gave us a chance to take advantage of being in New York to go to the [Met] Cloisters or go up through the park and go to the zoo, whatever we did.

MG: Yes. What else stands out to you from that time period as special memories, special trips?

ATS: Yes, I just remember loving – I could go to the Metropolitan Museum of Art all by myself from the time I was, I guess, seventh grade – it would have been seventh grade. I could just walk through there all by myself and not pay attention to where I was – which room I was going through. If I'd get lost and I couldn't find my way back, I'd just ask one of the guards, "Where's the stairway?" I remember doing that and really enjoying that. But I think just the overall – the Christmases and the lights on Fifth Avenue. We kept up a family tradition of going back with my dad, really. My mother would want to go back and visit friends, but she had friends here in DC, too, and it was usually my dad who would go with us up to New York. Even after, my son would go with us too when he was little.

MG: What other activities were you involved in during high school besides art? Did you get involved in clubs or sports?

ATS: I wasn't ever involved in – well, I did a little bit of, I guess, church basketball, because I could be a good guard for basketball, even though I'm not really tall enough to do anything else with basketball, but I really wasn't involved in sports. I had asthma as a child, and that kept me from developing the basic motor skills that would have helped me in sports. I was the president of the art club. What other things did I do? I was involved in church. I was part of the church youth group. I did do various clubs. But I wasn't terribly involved in extracurricular things, I'd say.

MG: What year did your family move to Washington, DC?

ATS: We moved here in '61, late in '61, right after Kennedy had come in.

MG: Well, talk to me about that era in DC. The high school you attended was Woodrow Wilson. Was it racially segregated? What were those years like?

ATS: Oh, yes. It was definitely racially segregated. It was interesting. Because of having skipped that half of the third grade, I was three years ahead of my sisters. When one was in ninth grade, the other was in eleventh. They went to the same school quite a bit. But since elementary school, I never was in the same school with them, but they went to Wilson. When my sister started Wilson in 1964 , which was when I graduated, it suddenly was integrated because they changed the boundaries. It was segregated by neighborhood, really. There were certainly some Hispanic and Black kids that were in my school because they were connected with the embassies. The only real diversity we had was from embassy kids.

MG: Do you remember any tension or protests around the time of integration?

ATS: I do. Actually, I was actually kind of involved because of my dad. I worked at the phone company in the summers, starting when I was fourteen. Then there was one summer when they didn't – I guess they were only taking people that were sixteen or over, and I was fifteen. And he said, "Well, how about if I give you an extra allowance and you work with the Urban League this summer?" So, I had a chance to really work side by side with people who were planning the Poor People's Campaign and various – my dad, as part of his job with AT&T, was to make the connections with the civil rights movement. So, I was definitely aware that that was happening, and it was always something that my family was pushing to have happen. It was kind of like – to move from New York to Washington in those days was kind of like going to the deep South for Yankee kids. It was very strange, a strange feeling to be here. But actually, we would be on the fringes of the demonstrations. We'd go down and hear speeches and things.

MG: Can you explain AT&T's connection to the civil rights movement? I didn't quite understand that.

ATS: Well, I think, as corporate policy, they – dad's job was public relations and government relations. They were feeling the need to integrate, too, to try to be good corporate citizens. It was my dad's job to get – he ended up actually being – and I'm not sure how much you would know about the DC politics, but Marion Barry, of course, was a big character that was known nationally. My dad knew him personally. They had a campaign party for him at their house. I think it was part of the ethics of my family to do that. But it also was part of dad's job, officially, to move in the direction that the country was moving.

MG: Two years later, when Kennedy was assassinated, what was the impact on you and your family? What was that like?

ATS: Well, it was devastating. It really, really was just the feeling that, all of a sudden, we were in a third-world country. These things don't happen here. It was definitely something that stuck in my mind. I still remember where I – I guess, when he died, I was sixteen. I had just started driving. I was with a friend, and we were driving in the neighborhood when we heard it on the radio. I still remember that time. During the funeral, I didn't go to watch the funeral but watched it on television because I was babysitting for one of our ministers, who was participating in that.

MG: Yes. I was curious about what the mood or the atmosphere was like in school and in DC in the following months.

ATS: Yes. It definitely cast a pall on everything. It was definitely something that was part of what was happening in the country. It's probably true everywhere, but maybe more so in DC.

MG: How were you thinking at this point about your next steps and the colleges you wanted to attend, things like that?

ATS: I was wanting to do something in liberal arts. I think my dad, again, was a big influence. He drew a circle around three hundred and fifty miles – maybe it was even less than that – it was around three hundred miles, couldn't go more than three hundred miles. I was very shy. I've always been kind of a quiet person. Both he and my mother were encouraging me to go to a women's college. I ended up going to a very small women's college in New York state, Wells College. They had a good biology department. They had an artist in residence, although I didn't know until I got there that the arts program was very limited, and it was so far – to be that far out in the middle of nowhere was – oh, I think I'm going to have to plug in my iPad. I thought it might have enough juice. Can you hear me?

MG: Yes, I can hear you. I've lost your picture. There you go.

ATS: I'm just going to take a minute to plug it in.

MG: I think this is a good time to take a break anyway. [Recording paused.]

ATS: So, we were just – I trying to remember exactly where we were when –

MG: We were talking about Wells College. It was in Aurora, New York. I thought it was interesting that your parents, in high school or grammar school, had encouraged you to go to a co-ed school, and now they were encouraging you to go to an all-women's school.

ATS: Right. Right. No, they were always trying different things. Sometimes, it would swing back and forth like that. But at that point, I think my dad was thinking that, in the co-ed setting, I would just sit in the back row and wouldn't say a thing and wouldn't participate in class, whereas I'd be more likely to if there were – and at that point, I think I'd had enough boyfriends that they weren't afraid that I wouldn't meet boys. Actually, my two years there – and I did discover, actually, a high school boyfriend that I'd planned to break with totally was going to Cornell. So, we ended up carpooling to get up to Wells because it's only thirty miles from Cornell. Despite my original plans, we did end up dating. He was my first husband and the father of my son. But I really was not – I liked a lot of things about Wells. There were excellent professors there. It was really a good liberal arts education that I was getting. But I really missed the museums and a more exciting art environment. The artist in residence there just really wasn't up to what I'd been spoiled with, I guess, at Music and Art, perhaps. I also had some very good art teachers at Wilson. So, while a lot of people were doing junior years abroad, I negotiated a junior year at George Washington University. I had admission to both places, and the plan was I would go back to Wells for my senior year and write my senior thesis there and everything because that

was part of their program to have a major paper project at the last year. I ended up not going back. I ended up just finishing at GW for various reasons. My boyfriend ended up back at GW, too. We got married in my senior year. He'd had some health issues that were keeping him away. He was still going to school full-time, so that's how I knew that I couldn't just be an artist; I needed to make some money. But I think GW was a good move for me. I lived at home while I was going to GW. I also was able to take a – when I decided not to go back to Wells, a good friend of mine from high school, and I decided to take a trip to Europe. She was studying city planning, and I wanted to visit art museums. We went to a number – we went to Scotland to visit new towns there. She was comparing a new town outside Glasgow to the new towns that were coming up around Washington, Reston, and Columbia. Anyway, I had a semester. I had my time in Europe, even though I'd done my junior year in DC. And then we came back. We traveled on a Eurail pass and really Europe on Five Dollars a Day, and we had a really great time. Well, my boyfriend, who was in great danger of being drafted, decided to join us without telling his draft board, so there was a little bit of drama there. He had to go back and cut his trip short.

MG: Well, say more about that. Also, tell me more about this trip to Europe. Did you do any hitchhiking?

ATS: We didn't actually hitchhike because I did follow a lot of my parents' advice, as you've noticed in the story so far. We had Eurail passes, which, for two hundred dollars, you could travel pretty much anywhere in Europe without even getting a ticket. You could just hop on the train. So, we didn't even have a – we had sort of a rough schedule about what we were going to do. We had mail. There, of course, were no electronic media at all, but we got mail at various places. We had a list of our rough itinerary, and Thomas Cook's travel offices would hold mail for students. Actually, my friend's son has become a writer, and he wrote a book that was based on the postcards we sent home to our boyfriends and comparing *Europe on Five Dollars a Day*, which was the bible that we all used, with traveling in – I guess he did most of his traveling around 2012, thereabouts, so traveling has definitely been part of my life story.

MG: I imagine there were some inspirational scenes that made it into your artwork on these trips.

ATS: Oh, yes. I did a lot of sketches. I did a lot of notes of the museums that I saw.

MG: I'm fascinated by this time period for lots of reasons, and we'll get into some of the social and political movements, but just even coordinating with Terry when he came to visit, without cell phones and email.

ATS: Yes. Yes, it was all by letter. And there was one disastrous phone call that I had promised my parents I would do because my mother thought – she didn't think, with five hundred dollars in our pockets, we could spend three months in Europe. And she was hoping that in six weeks, we'd be home because she wasn't comfortable with that much distance. But we did have a – I had an agreement with Terry that I would send a postcard every day. My friend Patricia did the same thing. I sent regular letters to my parents as well, and they sent letters to me. We would pick them up at these Thomas Cook offices in each of the towns we had planned to visit. It was

a lot of freedom. We were both pretty serious about our boyfriends at that time and ended up both getting married. The trip was in 1967, and we got married in ’68. Patricia was married early in ’68, and I was married late in ’68.

MG: Well, talk a little bit about being on campus during those years. College campuses were a hotbed of protest, and you’re in DC.

ATS: Yeah. I was just on the edge of that. The protests didn’t get too – the burning of some of the quarters, and all of that really didn’t happen until ’69, thereabouts, a little bit in ’68 in DC. I noticed there were definitely times on the GW campus where I had to avoid the tear gas, but GW itself wasn’t – I guess maybe because it’s an urban campus and people had other ways to express their protests, working for a congressman or whatever they were doing, we never did have a closedown, at least not – I don’t think they even did when it got to be 1970, ‘71. But there definitely were times when the general protests were being controlled with tear gas, and I had to dodge the – take a different route to get to classes or get to work.

MG: You said in your survey that the women’s movement was particularly influential to you. I was curious how that came on your radar and in what ways you engaged with the women’s movement.

ATS: Yes. That was definitely part of my world– even while I was at GW. But it was mostly, I think, after much of the civil rights legislation had passed. Of course, we were reading the books by Betty Friedan and all of the others. But I think it was when I first started working for the government, which was right away, basically, because my husband was still in school, so I had to find a job very quickly. We did quite a bit of organizing. Some of it was very informal, like the women in the office meeting in the ladies’ room and saying, “Well, we’ll all wear pantsuits tomorrow,” because women did not wear pantsuits in those days, and it was you had your skirt and your high heels. So, we did that kind of local organizing.

But also, I belonged to NOW [National Organization for Women]. I joined NOW. I went to NOW meetings regularly. I think this was mostly, though, in ’69 and later, after I had finished college and was part of starting a Washington-area feminist theater that developed out of the NOW chapter. One of the young women, who was a student at American U [University] at the time, was part a director of some of the plays we did – Molly Smith. She’s now the director of the Arena Stage, one of the biggest regional theaters we have here. There definitely was a ferment that was happening. I was just going through some papers – I had to find my box left from NOAA. It took me a little while to find it. Now that I’ve found the box, I’m thinking I really don’t need these things anymore. But as I was thumbing through them, I was seeing things like the NOAA Committee for Women and the EEO [Equal Employment Opportunity] committees, which were always part of my life in the Commerce Department and NOAA. I guess a little bit like what had happened with my dad and AT&T wanting to tap into the ferment; it definitely was part of what was going on in the government in an unofficial and also in an official way.

MG: Being responsive to the efforts of the women’s movement and hiring more women, you mean?

ATS: Yes, yes. I don't think that a generalist like me really could take the same path I took, certainly not today, but back then, I took the federal service entrance exam, thinking I would be continuing in the art area and I'd work at the National Gallery. The National Gallery was willing to hire me at a GS-3 or 4, and then, when I got my master's degree, they'd promote me to maybe a 7. The Commerce Department was really willing to hire me at the 7 already, based on my test score. It became very clear that I would take that job because it was the only income that, as a newly married couple, we had. I took a part-time – it wasn't part-time; it was full-time, but it was a temporary job with EDA [Economic Development Administration] at Commerce. They converted me to permanent after it was proven that I could do the kind of work that they needed done, which had to do with economic development districts and grants to less-developed areas in the country. They even used some of my art skills to – back then, there was nothing electronic about maps or anything like that, and we had big plastic mylar – or I guess they were mylar – printed counties around the whole country, and I would cut out the little pieces of red to indicate, which ones were the growth centers and that kind of thing. Then, from that job, I ended up learning about federal grants and what the requirements were across the board for federal grants and was promoted pretty quickly up to a grade 12. That was, I guess, in 1975. It just was pretty clear that there weren't any – the only woman that was a higher grade than that was about twenty years older than me. There just wasn't a place to move. I was working very long hours. I decided to take time off. I decided to just resign. After you have three years – I think this is still the case in the federal government – you have reinstatement rights. I had been there five years, so I had the reinstatement rights, but I thought I would try doing things that were a little more art-related. My husband was working for GW at that time, so we had another income. I took about six months off, did a little more traveling, met the same friend and her husband in Europe, and saw some things that we had missed on our 1967 trip. I traveled a little bit with my sister, who was an architect. This was before the MS was interfering with her being able to do that. We visited Barcelona and saw the fantastic architecture there. After I had tried several art-related jobs and nothing was paying me anything close to the grade 12 that I'd walked away from, I started looking back in the government. NOAA was just forming. Well, NOAA had formed a few years earlier, but the Magnuson Act was just in the process of coming to fruition, and NOAA was staffing up. One of the division chiefs from my EDA days asked me if I'd be interested in going to NOAA to work on grants. So, I took that job. It turns out I'm still very close friends with the woman who hired me then – Barbara Webster. She was, I guess, a grade 14 then and hired me as a 12 and then promoted me to a 13. Then, she moved on to another job, and I got her job. We also had a very informal group of other women, mid-career young women, who were looking for advancement and wanting more challenges. I'm still in touch with many of them, as we're all retired now, but we became close friends as well as colleagues and helped each other move on. So, I became a NOAA grants officer. I got to know several people from Fisheries. Bill Gordon was the director of Fisheries at that time. I don't think I had met him until he called me to say they needed someone to handle NMFS [National Marine Fisheries Service] grants and that it would be a promotion for me. I would be doing more program work and less of the administrative work that I was doing as the NOAA grants officer. I think that they saw this as one opportunity they had to hire a woman to a mid-level job. I had gotten to know a number of other people in Fisheries, including Dick Schaefer, who I married a little more than ten years later. So, I moved over to Fisheries. One of the women who'd come in '76 to the NOAA grants office took my job. She's a neighbor of mine right now, so we have a little group

that's still close together. There weren't very many women. By the time I –I guess I got a promotion to a 14. As a NOAA grants officer, I was a 13. I got promoted to a 14 when I came to Fisheries. From that job, I, of course, got to know a lot of people in Fisheries at that point. Roland Finch was the director of the Fisheries Management Office, dealing with the Magnuson Act. He hired me to be an operations coordinator for the office. It was basically an administrative job, but it was also like the acting deputy. And I was promoted to a 15 in that job. And I really enjoyed it. I was doing all the personnel and certainly grants management as well as budgeting and a whole range of administrative work for Fisheries and getting to know the scientists. All throughout my NOAA career, I was depending on trained scientists because that was not – I dropped my biology when I had to cut up animals in comparative anatomy back at Wells, so I just really wasn't – although I had that interest and I've always followed a lot of science, I just have always depended on having trained scientists working with me. So, I enjoyed that job quite a lot. I got to know all the division chiefs in that office, and I'm still in touch with some of them. Dick Schaefer, at that point, was sent up to New England to be acting regional director in New England. That's when his wife – I'd gotten a divorce, I guess, about that time. I can't even remember what year it was I actually got divorced. I probably put that in the questionnaire, but it was in the mid-'80s. So, Dick and I started dating when he was in New England. His wife didn't want to go. It was a little bit like my mother and my [father]. He was eleven years older than I, so there was a real generational difference when he was married in the '50s, things were still pretty much the way they were back when my parents were married, in the '40s, that it was an assumption that the wife would be the homemaker and would follow Dick to his Army service at Fort Knox. She wanted to work. And as their kids got to be teenagers, they kind of drifted apart. Dick was doing more and more fishing on his own, more and more hanging out with the guys that he worked with and that he knew from the state and the American Fisheries Society, and other things. His wife was looking for jobs and wanting to work, and Dick was not encouraging her to do that. I guess the deal that they worked out informally was this will be a separation. I'll go to New England; you stay here. If you want to get a job, get a job kind of thing. She and I are still in touch, and I think she was as glad to get rid of him as I was to get him because he had learned a lot about how women contribute to a workplace and about how there are a lot of reasons why women should work or can work. Anyway, he and I were dating long-distance. He was one of the longest temporary duty regional directors in Fisheries history, I think. He was there for about three years. It was enough time to make enough enemies in the industry that was being regulated and complaints to congresspeople and all. At that time, my boss in Fisheries Management was Dick Roe, who was a good friend of Dick Schaefer's. Actually, Dick Roe ended up being the best man at our wedding when Dick and I got married. Anyway, they decided that they were going to send Dick Roe to New England. They were going to bring Dick Schaefer back into Dick Roe's job. Really nobody knew about the personal relationship that was going on, except Dick Roe. He knew because he was a good friend of Dick's, and he was my boss. When they got a call from [Anthony] Calio – the NOAA administrator quite a loud kind of an administrator, who would tell people exactly what he thought. He called Dick Roe, and he said, "You're going to New England." And he called Dick Schaefer, "You're coming back to Washington." So, they each called me and said, "This is going to be awkward," because I was really the deputy in that office. So, that's where Nancy Foster came in. When Dick came back, I think we both talked – Nancy had been a friend anyway. We did some exercise classes and things together. She led, I guess it was, jazzercise, maybe, something like that, that we would do next door in the – I guess it was a boys' club that was next

to our building at that time. It was in Georgetown. Anyway, Nancy and I were friends, casual friends, anyway. When I talked with her – I think Dick Roe had also been her boss before, had the job that she had. I guess that NOAA, particularly NMFS, has always been like that, where people would move from one job to another and would still have a very collegial relationship with the person who had the job before. And Bob Brumsted, who was doing marine mammal permits – he was a Navy captain and was very close to the Navy constituency in the marine mammal world. He was retiring. So, Nancy put it together that, with my grants background, permitting would be very close, be a very similar kind of a process. She and I knew, because of our friendship, that we shared a lot of the feeling – the need to be protective of the environment and to foster programs that were more protective of the animals. She knew more than I knew at that time how much controversy there was between the animal rights community and the zoo and aquarium community and the Navy and the controversy of capturing marine mammals in the wild. Bill Fox was the director of NMFS at the time. We would boil the policy down to something very simple, like, "Well, we're going to make the decision that's in the best interest of the animals. If it's the population of the fish that we're trying to manage, we'll err on the side of letting the population grow instead of depressing it. If we're dealing with whales, we'll make the decision that's best for the whales." So, Nancy said that she really wanted to turn things around in the permits division. She had already taken some steps to cut back on permits that were being issued to capture marine mammals. So, when I came on board, we were looking very closely at the Marine Mammal Protection Act protections and less at the needs that Sea World or a new aquarium in Chicago thought that they needed. She thought that I would be a good person to handle these human controversies, with the support of the scientists that were part of the permit division already and the ones that we would be consulting within the various Fisheries science centers and the Marine Mammal Commission. We'd had a somewhat adversarial relationship with the Marine Mammal Commission during the time before Nancy came into that job and the time before Bill Fox came into that job because he had had a marine mammal focus too and had been involved with the commission. He was also pushing for a better relationship with them. I really found that they were great allies in supporting the directions that NMFS wanted to go in marine mammal protection. So, I was selected for the permit division job. It was a lateral move at a grade 15. And they were able to fill behind me, so Dick could have – so actually, he brought Dave Crestin, who'd been working with him closely in New England. One of the real challenges, I think, that probably continues to this day in the headquarters offices, and the regional offices are concerns that the regional concerns are not being fully addressed at the national level, and having someone like Dick, who'd spent that much time in the region and having Dave come down and support him certainly helped in terms of that region. So, I was finding it fascinating to get much more involved in the program issues through permits and through working with the Marine Mammal Commission and the Hill on amendments to the Marine Mammal Protection Act and with the science centers. I was onboard carrying out the provisions of some of the permits that had been issued in my time to capture marine mammals and dealt with those controversies. But we did not issue any more captures from the wild, except – we didn't issue anymore, but there were some that were extended for years, like the Shedd Aquarium did capture some Pacific dolphins to put in their new facility in Chicago. Every time that would happen, there would be a lot of calls to meet with various people on the animal protection side of the world as well as on the public display side of the world. One of the other controversies that was going on at the time was expanding swim-with-dolphins programs. In talking with veterinarians who were familiar with dolphins and how they adapt to captive

situations, there was a lot of concern that it's a very stressful thing. The *Flipper* TV show had been a decade before, I guess. But the Flipper in the TV show kept – the dolphin would die, and another Flipper would come in, just like the whales at SeaWorld would somehow always have the same name. We had the Keiko movie [*Keiko: The Untold Story of the Star of Free Willy*], which was another interesting aspect of my job. When the Keiko movie, the movie about a whale – I don't know if you saw those when you were little. You might have seen them later. But a Free Willy movement came about because of that movie, where it was discovered that this killer whale was languishing in a Mexico City aquarium. So, we issued a permit to import that whale with the support of the Humane Society of the US (HSUS). Jean-Michel Cousteau got involved in a number of these things as a funder – the Ocean Futures Society. So, there was a plan to bring Keiko to the United States and into an open-water pen in Oregon. There was enough funding to have veterinarians follow this whale and work on getting him trained for a possible eventual release in Iceland because the whale was originally – while there are killer whales all over the northwest, you couldn't introduce a whale from a different natal pod. They communicate with their own regional group. There was no way that this whale could really adjust to being anywhere else. Anyway, following the saga of Keiko was an interesting one. He ended up being sent to – can you pause it just for a minute? [Recording paused.]. Anyway, eventually, Keiko got to Iceland. There was a whole crew of trainers and veterinarians that were following him and trying to teach him how to feed in the wild. It never did work. They'd take him out into the – following boats into the open ocean when they'd hear the pod of whales coming by. He ended up either being followed or chased by one, [and] ended up in Norway. Anyway, he wasn't able to adapt to the wild. I think the other big drama that had an effect on my life was an attempt to release dolphins, Navy dolphins, in the Florida Keys, with Ric O'Barry, the former trainer of Flipper, who became an international celebrity. Anyway, all these controversies ended up taking up a lot of my telephone time during my time. I didn't need to be a biologist to be listening to the concerns of the people who were worried about these animals. One impact that had on my life was there was a release – by Ric O'Barry prematurely – the permit had a requirement that they send a report to us on the progress of the dolphins. Two of the dolphins had been Navy dolphins. The Navy had had an extensive dolphin program at the time that Bob Brumsted was the permit director. As the technology changed, the need for having marine mammals do Navy work was diminishing, and so the Navy had a very close relationship with the public display communities to place some of their dolphins and sea lions in aquariums. They agreed to place two of their excess Navy dolphins in this experimental release program in the Keys. There were people in the Keys that were dolphin people, watching every minute when Rick O'Barry and the son of the – owner of the Sugarloaf Hotel, the resort down in the Keys where the dolphins had an open-water pen – he worked training the dolphins as well. His name was Lloyd Good. Anyway, without going through the step of getting permission to release the dolphins, Ric O'Barry and Lloyd Good decided to release them anyway, on their own, and it would be filmed by a German film crew. O'Barry had a strong following in Europe. So, the German film crew – we started hearing from our little spies down there who were concerned about the dolphins that they were loading mattresses onto pickup trucks, and they thought the dolphins were – maybe they were planning to release the dolphins. We had a very cooperative enforcement agent who was following up on a number of the concerns that seemed to be serious ones. I contacted him, and I said we think something may be happening at Sugarloaf. It turned out that, in the dark of night, they took the three dolphins out on a boat outside the reef and just released them. The film crew was following them in another boat. The enforcement agent was

back and took possession of the video that had just been taken. This ended up a major – there was discussion among the lawyers at NOAA and DOJ about whether this should be a criminal case or an administrative one. Within days, the dolphins had swum from outside the reef into the Key West Harbor, were begging for food from boats because they never did get the idea of hunting on their own. It was just that they were used to getting regular meals. So, the fishermen in the Key West area kept reporting on these dolphins eating their fish and causing problems. The people that were able to observe them were seeing that there were cuts and abrasions, and they were concerned about the dolphins. I had a young staffer, who I'd just hired shortly before that, but he was so enthusiastic about everything – his name's Trevor Spradlin – he's still working in the stranding program. He went down to the Keys, and he did a great job of communicating with everybody that needed to be communicated with. The Navy sent trainers to try to recapture these dolphins and get them some medical attention. Within a period of several weeks, they were able to get the dolphins into a Navy facility, what used to be submarine docking areas. Then they were moved to a more responsible dolphin facility in the Keys, the Dolphin Research Center, and nursed back to health to the point that they could eventually go back to the Navy. But there were injuries that really kind of doomed them, and so it was certainly an example of how ineffective releasing animals that have been in the human environment for too long, how ineffective that can be, and how dangerous it can be for the animals. So, I spent a week in Key West when the administrative law judge decided February would be the best time to hear this case. Dick took a week off and came down and went bonefishing in the Keys, loved it, and started looking for a timeshare down there that we could use. We did buy one in, I guess, '98-99. We still have it. I'm still planning to go next week to use that time in Key West to paint and to just enjoy a break from the winter. That started out being a week of vacation from NOAA. When we retired, we added another week, and I'm looking forward to it. Missed it last year.

MG: Well, I have a million more questions. I think there's still some parts of your career to explore. I wonder if this is a good place to take a break for today or if you'd like to keep going. I'm open to either. I don't think we'll get through everything I want to get through today, so it's up to you.

ATS: Well, why don't we go ahead and schedule. I hope, by rambling, I didn't go – I hope I touched on some of the things you would have asked about anyway. [laughter]

MG: You did, and you brought up lots of questions that I didn't anticipate planning to ask, but I have a long list in front of me now. So, let me pause the recording, and we can take a look at our calendars, but I'm really excited to keep talking to you. You've brought up a lot of things that I'm really curious about. I appreciate the time you have spent with me already.

ATS: Okay. Well, let's do that, then.
----------END OF INTERVIEW----------
Reviewed by Molly Graham 2/19/2022
Reviewed by Ann Terbush Schaefer 5/10/2022
Reviewed by Molly Graham 5/10/2022