

TRANSCRIPT OF INTERVIEW

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TED PRICE INTERVIEW WITH BETTY CROSTA,

Well-known psychic reader and artist in Washington and Oregon.

9/19/90, Ocean Park, Washington. 21 pp.

[Recorded on audio cassette tape.]

By 1990, Ted Price had completed three major projects to document the story of the Bavarianization of Leavenworth, Washington:

- 1979 [Slide Presentation] Leavenworth: A Miracle Of Giving.
- 1985 [Video] Leavenworth: Village Of Inspiration.
- 1988 [Oral History] Project with the Oregon Historical Society.

Next Ted was considering writing a book, which would be heavily illustrated, about his and Bob Rodgers' role in initiating and implementing the Bavarian theme in Leavenworth.

For years he had been bothered by some of the unpleasant experiences he and Bob had with some of the leading Leavenworth townspeople. He consulted Mrs. Crosta to discuss the overall situation and, in particular, wondered how specific he could be in naming names, and in talking about the politics and personalities involved.

[Note: Ted did write the book which was published in 1997 as:

*Miracle Town: Creating America's Bavarian Village In Leavenworth, Washington.*]

think about selling that.

T: Oh yes, I should say so. Yes, we certainly are.

B: Okay, because it's all around you. Alright, let's put it down this way—you're not asking enough for it. I wouldn't sell it at the price you're asking. When you go back into it, look at it again. You thought you had a good price on it, but. . why?, it seems to be a lot more. Why? What's going on? You haven't heard? How long has it been since you've been back—last winter? Okay. You're asking quite a price, aren't you? Then why is it that there's something wrong around that price? Check it out again is what I'm saying, because you have to look at this again. And you will get what you decide to. . . you will make a change here.

T: Am I asking too much?

B: Not enough!

T: Okay.

B: Not enough. You just don't know the extent to which you got here. But, you know, you have to go back and look at it again. You're not going to be able to. . . because you may have an offer, but if you do go back and look at that again, there is something—not enough. It looks an ideal spot, like a. . . you're even close to the beach, aren't you?

T: Yes, three blocks.

B: Yes, and...so that part is good. And there was an extra piece of property here?

T: Yes. Oh yes. The property here is really my concern—over in Leavenworth.

B: That is something you've got to be very concerned about. This property in Leavenworth...now, you've got to, you know....there's something so fouled up on that Leavenworth thing that is absolutely ridiculous. And you cannot be any part of that. I mean, they think they're trying to get something out of you here. There's somebody here that's not quite honest with you on this.

T: That's exactly what I'm here about.

B: Yes. And, you see what's happening here is if you let that go, ... you planned on involving it with a kind of donate?...donating?

T: Yes.

B: You know, if you do, they'll give you none of the credit.

T: They never have.

B: Then why is it that you want to donate to that outfit? You know they

are not fair with you?

T: I know that.

B: And yet, you're... let's think of this straight—if you do, you'll resent it later. You resent it now. If you let it go the way you're planning, you will really resent it later, because they wipe you out on it. There's no credit. There's nothing but they're using you.

T: They've been doing that all along.

B: But this time it's worse than it has been, because you're donating too much. There is something valuable about that (property), that you're giving.

T: That's for sure.

B: Do you think you could get tough about it?

T: I never have.

B: Yes,....

T: I never have. . .

B: Yes, I know. You're not that type, but it's time. Because otherwise, if you just let them walk on you—and they think they're going to do that, that is the trouble with this, they think they've got you and you're going to give everything because of the place... you think it's quite. . . But why? . . . you see what I am saying, why give when they won't. . . they don't know how to take. They don't know how to give.

T: That's exactly right.

B: And when you're dealing with people that can't give, they use everybody around them, and nobody. . . that place. . . that place is not the way it's supposed to be—at all!

T: Should I ask any questions?

B: Yes.

T: I might say, I have a partner, Bob Rodgers. . and myself, and we've been very, very involved in the development of the town on almost every aspect of it. And there's been. . . and financially we have come out very, very,very well and everything, and everything just clicked into place all the way along the line. No problems. The thing just really clicked, clicked, clicked and everything just fell into place. And it's created so much jealousy in the town that they're just. . . jealousies can be a. . . and particularly the oldtimers, particularly so. And with the work that we've done, that I felt that I've really given my life to the whole thing. . . and now, they all seem to be joining together to attack me, to try and take the credit.

B: Absolutely. . .

T: Everything. . . everything I've done.

B: They are absolutely doing that, and do you know—you have to write something. You have to put in writing what you have done, and you have to publish it. It has to be put into writing. You have to do this. This is the only way you'll get credit. Why should they do that?—you see, because you were first. Tell what you have done. Now, this will be something that will be very good for you to do. And very good for the town, because they're hearing a different story (now) than they should.

T: They've been hearing a story that I feel is an absolute lie.

B: Absolutely, so that's why it has to be set straight. And that's one of the most important things there is for you to do—is to be sure you start doing something about telling people exactly the way it is. I saw that around you two years ago. . . that you were supposed to be doing this. And then you backed up again. And then you're doing the unforgiveable thing to your true soul is to paying them for ripping you off, and to putting you down! I do not like it. And I usually don't get so hostile about this, but when I see those people and what they're doing. And then they feel badly and they don't do very much for the town, because they've lost interest. They can only deal after you get something out of it. They know.

T: Um-huh.

B: They know. And they're vicious. And they don't like themselves for being vicious, but they're not letting you in the door one bit. You turned out to be different or something.

T: That's exactly right. That's exactly right.

B: And you are not different. You're still the same man you always were. And your partner was with you, and he's still the same man. And why should they get so insultingly....they don't even want to see you. They can't <sup>stand</sup> to see you for what they're doing. And there's some Christians there that should be out on a rail! You know. . .

T: I believe that. . . Should I ask you about any specific people?

B: Well. . . you're thinking of, uh. . .

T: Whether I can trust them. . .

B: Yes, uh. . . there's uh, a lot there that you <sup>(can't?)</sup> can trust. There's one older couple, or there was a man and woman there when you were there.

T: Yes.

B: And you dealt with them quite a bit. And they seemed to be on your side all the time. But now they're not.

T: Uh-hum.

B: Now they're listening to the other side. While you were there weren't



you good friends?

T: Yes. It happened when <sup>we won</sup> the All America City Award.

B: Uh-huh.

T: And at that time, they became so jealous. . .

B: Yes. . .

T: . . . when we received the All America City Award, that they. . .

B: And why would you get it if you didn't deserve it—it's a, . . . you deserved this. And yet why are they putting you down on everything, and even telling people around you that you didn't do. . . they are lying through their teeth!

T: That's right.

B: And you have to put them straight. Now, why?. . . why? . . . there's one person there you trust, but they're listening too.

T: I know that.

B: And so how can you still trust them when they're going back and forth from one side to another?

T: Uh-huh. There's a man that has been working with me on making videos, that we've made one video production about the development of the town, and he did a very, very excellent job on it. And his wife worked for us, and I'm getting very, very very mixed signals from that.

B: Well, she is listening to the other side.

T: And uh. . .

B: It's as if she. . . now has to put people straight that. . . those. . . videos . . . they're very good, and she's for her husband doing them, but she thinks somebody else should do another video.

T: Hmm.

B: . . . you see, And trying to promote that, with the city side of it, or the city coming in with all their fallderall (sp?) And the only way. . . sure, he was good and he's good with another—he'd do it again—but he's kind of leaning toward the other. Whether it's financial or what, I don't know, but I think he's going along with his wife.

T: Uh-hum. The newspaper man has given me more support.

B: He sees it all. You see, he sees the way it is. And he's trying to be more fair about this. That's not usually. . . a newspaper. . . but he is—he's that kind of guy, he's. . . goes, you know. . . he understands, he's intelligent, and he listens to both sides, and then weighs it.

T: Now there's one oldtimer there, a woman that I've become very, very involved with in Project Alpine, and she was been a thorn in our side from the word go. And she was against doing the job properly, if they're going to remodel the buildings, she was just going to tack up

a few boards and so forth. And it was really a battle to get around her. And now she is taking credit for everything, and she's quite a talker—an excellent speaker, and, and. . . people believe what she's telling them. . .

B: You bet. You see, she's is, is a terrible. . . she has to get all the credit, because she was mad in the first place that somebody else got credit—that you had anything to do with it. So, she is a vicious, vicious person, and nothing can change her. The only thing that you have to take your part in speaking up for yourself. Do you know, I went to that town expecting something. . .

T: Uh-huh. . .

B: . . . just. . . never been there before. John had told me about you guys, and. . . (I was going to say boys, but you appear that way to me). . . uh. . . it was as if I walked into that town and I was very disappointed. The vibrations are fighting. Everything was going back and forth. Besides, you walk in. . . the outside is beautiful, beautiful, with the flowers and everything. You walk inside of those buildings, and if you look around at all, it's run down on the inside, in most of those buildings, they don't. . . if you look beneath, which I was doing. . . because why do they not fix up the insides of their buildings? It's all front. It's like a big façade. Like it's beautiful on the outside—they don't do anything on the inside. Why are they letting it run down? Or was it always that way?

T: No. No.

B: Have you noticed that?

T: I know, but the people that we sold to—I thought that it's just so natural and not be. . . so many go back and find fault with the people that've taken over their business. I thought, now we're just not going to go back finding fault, so. . . so, we've. . . just overlooked it...

B: Uh-hum. Well, most people wouldn't be analyzing the way I did, because there was something wrong with that town. When I went into that town, the vibrations were all wrong. It wasn't a b-e-a-utiful place that I've led to believe—it was beautiful, but not a soul beauty, because of the fighting, the intensity of that place. That's the only reason I started looking. . . what's wrong here. . .

T: Uh-huhmm. Uh-hummm.

B: And that's what I saw. So I know that the people are deteriorating within themselves, if they let their buildings run down where they're making their money, although I don't think they're making that much.

T: I've offered them. . . their biggest problem, as I see it, and have seen it for years, is parking. And I've offered them more than a city block to put a parking structure on, and I haven't even got an answer from them.

B: You see, the thing is, that you should not. . . you should make them pay for it.

T: I've given them everything. in the past. . .

B: I know it, and they expect you to give them this too. But you see, what they're doing. . . tell them that you have this strip of land and how much you expect, and I wouldn't make it very low, either. I would. . . you have to do that, because if you gave it to them, they'd use you. The only way they have any respect is if you charged them. Then they're realizing that you're not to be walked on anymore. They have walked on you. . . sure, when you were there the town was something. It had the vitality. I know it did. Everything about it was the way it was supposed to be. . .

T: That's right.

B: It's gone down hill. I know it has. Because it doesn't have that kind of vibrations, unless it's gone down hill.

T: That's right.

B: So you see, why give and make it more so. . . easy for them, like that. Now, I don't know. . . you still. . . you see, and that woman, she's going to talk anyway.

T: She does. . . that's all she does—talk, talk, talk, talk to anybody that'll listen, to any town that'll listen.

B: Yeah. And everything is against you. So, it's not going to be any better if you turn that over to her, to the building, that's not going to make any difference. It means the making of their city, but. . . and you could, . . you offered it. . . Now, draw back that offer. Can you do it?

T: Oh sure.

B: Alright. Would you do it?

T: I might in time. I'll give them awhile to pick up . . .

B: Give them awhile to appreciate what you're giving—what you're selling.

T: Uh-hum. But I can see now that there's not going to be any answer to it, anyway.

B: No. No, because that bunch. . . you have to write your own book. You have to show what you are. You are a city father. You have to show that you gave enough—now it's your turn to get support. And financially is where they need to support you, because they'll never do

it any other way. That's a narrow-minded group if I ever saw anything like that.

T: The woman that we speak of, and I should say a group of the oldtimers, have banded together and they're changing the whole story around to say "The women did it! The women did it!" And it's only a half-truth.

B: The women helped, but you see, they're given credit where the credit is due. The women would have not done anything if they didn't have an instigator. You were the one that instigated these different ideas. And they just followed behind like sheep. And so how could they take credit for doing it?

T: They're doing it. And, and even when the newspaper man sends out his people to get stories, they say "No, you go to Pauline Watson for your story!"

B: Oh!

T: "You go to Pauline—she's the only one that knows the true story." And she. . .

B: She is lying. She is horrible. She has to be stopped. The woman isn't right. There's something wrong with her. She's too intent for personal gain, for one thing. She's a politician, at heart. And she isn't well. She isn't. And they don't even recognize that woman for what she is. She is just a quirk, mentally.

T: Yesterday, in the state of Washington, was Primary Election Day which the mayor, which has been our previous manager of our store, and which at times I think I can trust him. And other times I really have my doubts. . .

B: Well, that's his way. . .

T: And he's running for County Commissioner now. And, I talked with him very, very plainly and all, about the whole thing from one end to the other, and whether he'd really use it for good, or just for something politically to better himself in some way, to make a showing, I don't know.

B: He does a bit of that, too. You can depend on him for—he'll do anything for the power struggle.

T: That's what I. . . that's what I wondered.

B: Yeah. And, so you have to understand he's a true politician, and he's going to get it. He's like that woman. But no, not really like the woman. She's vicious. He's not that vicious. But he is all for himself—a power. And he'll use what he has to.

T: What should I be writing? Should I be writing in the form of a book?

Or in the form of articles in the paper?

B: Well, if you write articles, then they can fight you too well. What you have to do is put it in the form of a book, and it has to be published before they know what's going on and it hits them. Because if you. . . like they'd write, they'd write all kinds of things, and the things you wrote wouldn't mean a thing. You understand what I'm talking about?

T: Yes. Yes. I've already started to write, and I have whitewashed everything so much—that it's such a nice, nice little town and everything—and all of a sudden it struck me, "No, that's not the truth!"

B: No.

T: "That's not the truth." And it stopped me right then and there.

B: Um-hum.

T: And I'm very hesitant about coming right out and writing the truth. I'm just. . . wrugh!....I just. . . really, I just rear back! . . .

B: You have to do it. No, you have to do it. Sure you do, because you don't like confrontation, you know, of this kind. But, you see, unless you make a stand, you. . . nothing will be left for you, and besides, you will be so sorry you didn't make the stand that later on, that. . . and then you don't know what to do. You see. You're going back and forth. You're not taking your initiative which you have to do now. You see. Now, it won't be that hard. You've got this stuff all written down, about the town, and everything about it. Turn it over to somebody else. Turn it over to John, he'd take care of it! Turn it over to. . . or, do it yourself, whatever you feel.

T: I feel I'd have to be very much, very closely involved in it, and yet. . .

B: Of course you do.

T: And yet, where I've had somebody else do the writing, and I've purposely told them, well I don't want to offend anybody, and everything's been so whitewashed, that again, it's nothing but a lie that I'm writing.

B: And. . . so, what happens? They just keep putting you down. The only way. . . you see, it's time to straighten the town. The town is being ruined. Look at it that way. The town is being annihilated because—do you think people are going to. . . do you think that I am the only one that goes into that town that feels this way? They're disappointed! This is supposed to be something special. I know it is during the holiday where everything is a front. Well, that's fine. I went

through it not on a holiday, and so I could look at it the way it really was.

T: But the people come in such droves.

B: Of course. But, you see, people don't see things the way they should. But, this is the beginning. This is the beginning. You want this town to go on. You want it to be an historical thing, and in order to do that, it has to be there long enough to go down in history.

T: Right. One question I've had. You think I should really come right out and really name names and everything?

B: I would be very cautious. You cannot do that—about naming names, because if you did, they could sue you. You have to. . . what you have to do in your story is to write about how you started this and how . . . put in the whole story of how it came about, because you were there from the beginning. Write about how you were there from the beginning, and how the people worked together and how the beautiful part of it in those days, when they worked together. Then, later on, you could tell about the power struggle, because that's part of the history of the town.

T: Yes.

B: And, you don't have to name names. You could, you could put it such a way—be very subtle about it—they would know who you were talking about. But, you see, if you would do it in such a way that they could not get back at you.

T: Uh-huhmm.

B: And, you could even have a lawyer on it, for that matter, before you . . . to see how much you could say, without. . . without shaking up . . . I mean shake them up, because they'll be shook, when they read it. There's no doubt about it. And they'll be hearing the truth. But it will be so well done, that they cannot discredit it. What can they say? But if you name names, they can discredit you and everything else, because they'd fight you.

T: You know, I've had a partner, Bob Rodgers. You know, that we've worked very closely over many, many, many years. And when we left Leavenworth—we're living in Vancouver now—and he's just never wants to go back to Leavenworth whatsoever. He says, "Enough is enough!"

B: Uh-huh. Well, he was hurt.

T: With me, I don't know, sometimes I even get the idea, "maybe I should move back."

B: Yeah. I know it's so strong with you. This town was your life. You accomplished a great deal here. You made it something nobody else



could have done, because it turned out just right. Your ideas were just right. It was the best thing in the world. This. . . but of course the women did take over. And the women are gossipy, petty and—and, besides they wanted to give credit to somebody else. So, you see, at least—if you write, you'll have it all down. And they will buy your books, and the people would know. Everybody would buy those books. You can make a trip with your books up there!

T: Well, it'd make the merchants that they would \_\_\_\_\_? me not even carry them in town.

B: Alright. Wouldn't it be great if you put up a bookstand on your property? No, you wouldn't do that. (Laughs)

T: Well, what I'm thinking, you know, would be whether or not it would be more of a regional interest, of wider interest than just in town.

B: Well, of course, it would be all over. Because everybody is interested in this city. No, and it wouldn't make any difference. They would have to sell it eventually. You know. But, you have to tell about the city of Leavenworth, and get it out to the people. Of course you'll have help. . . publicize their city. But, be sure. . . now what gets me is the fact you're still backing up on selling that land. Don't donate a thing!

T: Uh-humm.

B: Are you convinced? (Laughs)

T: The land has two problems. It's all "Central Commercial." Part of it is in the flood plain.

B: Yeah, there's water around.

T: Uh-hum. And also, when we gave. . . when I say "when we gave, I gave the land because a very, very close friend of mine, Carolyn Shute, had said, "It is yours!—the people don't appreciate it here—it is yours to do with what you want." (Ted to Carolyn: "It is alright if I make a park on the waterfront?") (Carolyn to Ted:) "It is yours, do with it what you want. " So I did. And of course, she signed the deed over to the city for the park, and I made the plans for the park and everything. And, but then she became very ill and had a stroke, and parts of it were left undone. So the entry into it, the access into it,. . . I was going to wait and get it worked out right. . . but after the stroke, I thought, "Well, gee, if I wait, she just may not be able . . .

B: Yeah.

T: . . to sign, and then we got a real mess on our hands. So, I just



went and drew the lines out to get the entry in there, and got it transferred in the city. And now the mayor is just dragging his feet about getting that straightened out.

B: Well, he doesn't want to straighten it out, somehow.

T: That's what it begins to look like.

B: Yeah. He doesn't want to. But, now what advantage. . . does it—the whole thing belong to the city now? On that?

T: Yes. Uh-hum.

B: And so you don't really. . .

T: I own all the property around the park.

B: Around the park you own it all?

T: It's all Central Commercial zoned.

B: Okay. But. . . where is that wetland? In front of that?

T: It includes some of the wetland, the property that I own.

B: There's something the wetland they don't want you to touch. What is it?

T: It's probably the floodplain.

B: Oh.

T: . . . the floodplain.

B: How much. . . how much land is that floodplain?

T: The property that I have, . . . I'd say it's. . .

B: I mean the property that's in the water area?

T: It's less than an acre, out of maybe six, seven acres.

B: You own. . . you mean, there's an acre of water. . . ?

T: Yes, an acre of ground covered by water.

B: Okay. There may have to be a separation here on the two, like they want to do something with that water or something. Are they fighting to keep that property?

T: No, they're not fighting anything, actually. At least, that I am aware of, that. . .

B: I wonder what is set up where they're trying to keep that natural, or something?

T: They, . . . there is going to be that movement. Yes.

B: Yes. Alright. And, then they want it turned over to the state or something?

T: The city.

B: The city, I see. Well, but that doesn't touch the rest of your property.

T: Uh. I, I cannot get a straight answer. I get an answer, but nothing is done on what they promised to do. Nothing is done.

B: You see, what is going on here—they don't want, they don't even

figure that property that's flooded should be yours, and they're not telling you that, but that's the way they're figuring it. But why? It's because they want to keep it natural or something? And if they did, that would be alright, in many ways. But that has nothing. . . your property itself has access to it, and there's nothing wrong there.

T: The access is very, very poor. It really needs to be straightened out on that.

B: Okay. Okay.       ? that. . . going to the seven acres—the other acreage—that's a poor access. There's something they're trying to hold up on there. Yes. I don't think it ever went through the way it was supposed to...Yeah—that's what you're talking about. You thought you had it straightened out with this girl, but it never was straightened out. It looks like it's still hanging there about the same way.

T: That's exactly. . . it's been going on for years.

B: Yeah.

T: And the mayor, our ex-manager, is the one that's promised me to get that straightened out—promised me and promised me. . . but never followed through on it. . .

B: Well, he's not. . . he's running for office. And if he straightenes that out for you, then the people are going to be unhappy. He, ..or maybe that's it or maybe he's looking for something else here, because he isn't honest with you on it. He's just telling you one thing and not doing it. And if you went up to see him, maybe. . . let's see, after he gets to be County Commissioner, then he takes over that county thing which he thinks he's going to get.

T: But the primary was last night, and there's six running, and we do not know yet whether he made the primary even.

B: Wouldn't it be great. . . well, if he didn't, it wouldn't make much difference anyway, because he's not going to do very much for you.

T: He'll remain the mayor of the town?

B: Yeah.

T: Except, and this is funny, the editor of the newspaper, which is the owner of the newspaper, told me, "Well, he came in," this is the last trip over, about two-three weeks ago—"and told me that if he didn't make county commissioner, he was going to walk out of the mayorship, the town, and everything else." And he was saying, "Well, why did he ever come in and tell me that for? What's his object for telling me that? And announcing it in our office?"

B: Sure, because this man is a publisher, I mean a newspaper man. That is real weird. He must be a little bit flaky on many things.

T: Who?

B: The mayor.

T: I couldn't understand that, you know. I . . . I . . . Hhmp! Why, why he would do it. And Ren Adam said he couldn't figure out, well, why in the world would he have come in and announce such a thing in here?

B: Yeah. No, he just. . . and there is something real weird about that whole thing. There's a younger man running.

T: There's, for the county commissioner, there's six running, and I really don't know, being away from it now. . .

B: There seems to be some. . . and a woman. . seems to be. . .

T: I don't know who. . .

B: Yeah. Well, anyway, I think that that's a woman. If it isn't, it's a person that's very much in key with the women. I'll tell you, the womenfolk in that town is the most important thing there is. And they have to go the straight-and-narrow in order to get anything, in a political way. They've taken over. It's, it's too bad. It's a mess. Now, you would have to go to a council meeting type of thing that has to be worked out, because you're going to insist on having something done. And you'll have to do that, as soon as they get political. . .

T: Well, where we are now, as the county commissioner race is on, and "politics" is still on 'til the first of the year. Will Martinell, the mayor, may be wiped out and may not, I don't know, in the county commissioner—end of it. But, if he stays as mayor, I'll still have to, you know, go to the council. And probably at this point I'll just have to put it off until next year. I'll be leaving for Florida the first of October, and then for Hawaii later in October. So, I could make one meeting, but I might be starting something I won't even be here to finish.

B: Yeah. And you have to be. You have to. So, you can't start anything until you're ready to follow through with it. And they you have to do it, because there's no way that you can get what you want unless you get up there.

T: And then, along with it, if I do maybe I should have a lawyer right there.

B: Absolutely have to. That's one thing that's very important—you have your lawyer. You can't do it any other way, because they will fight you. And you've got to have a legal mind with you—and a good one. And you'll take care of that. You see, they haven't got a leg to stand on, but they will try all kinds of things unless there's a legal person behind you. And for goodness sake, there's people that would love to

take you into court and do all kinds of things. Well, they can't do it, because everything on that property is legal.

T: Yes.

B: Everything. And the only thing they could stop you the least. . . is not giving you an entrance.

T: That's right.

B: Yet. . . there's a place on the other side that could be approached. What is that?

T: Well, there are four possible entries. The easiest one would be using those given to the city for an entry into the city park parking lot, from 9th Street, and. . . which is not a dedicated city street, and which makes the problem. And the harder ways would be to come in from 9th Street or 8th Street, because of the big drop in the hill. And then the other possibility is the property I still own that goes out to Commercial Street on the other end, but it also has it's problems.

B: Yeah, that. . . I think the whole town has to be re-vamped. It looks like. . . none of it is set up right.

T: Betty, I know you're an artist. Did you, by chance, see the Art in the Park, when you were there?

B: Yes, in the park?

T: Yes.

B: There was no art in the park.

T: There wasn't?

B: No.

T: What month of the year was it?

B: It was a couple of months ago.

T: It runs during the summertime five days a week.

B: Well, what they had in there was a steel band. It was marvelous. It was a Trinidad steel band. And I was looking for more art in that whole town and couldn't find it.

T: Well, one of the things that had come to me was, and that was right in 1966, was to start these art displays, and have art in the park, running routinely on weekends and that was built up to five days a week immediately for the summer period, and have it run four or five months. . .

B: It was beautiful weather when we were there.

T: And that has been doing very, very, very, very well. And, again, even that, even that, they won't acknowledge where the ideas came from.

B: Yeah. Okay. I'll tell you. They may have had a little bit on the side, but there wasn't. . . it was mostly that steel band that took up

the park.

T: Well, the Art in the Park, . . . it's interesting. When you go back. . .

B: And then, of course. . . they had the big building up there where you walk up the. . . round building—it's very nice—they didn't have art in there either. There was one building, and that was the corner building. That had. . . that was really nice art.

T: I do have plans for a castle.

B: You do? On your property that you have? You know, I wouldn't be surprised, when you got this straightened up, you would feel you wanted to go back.

T: And also for a most unusual hotel condominium set-up. And yet it cost so much money that. . .

B: I know it. . .

T: . . . that it costs a fortune to do it.

B: Especially now. You see, I loved the street. I loved the buildings. They were so great, you cannot believe it! Everything about that town, the way it's layed out, is gorgeous! It is very special. Everything! The park with the music in it, and everything about that. If it had art in it, it would have been the greatest thing there was.

T: Yes, they have. . . it's there five days a week right now.

B: Yeah. Well, it was because of all that steel band, I'm sure, that they didn't have it. I think they had a little bit off to the side, but there wasn't hardly anything there.

T: The. . .

End of Side 1

## SIDE 2

(Ted's words are not continued from Side 1. Instead, Betty speaks:)

B: A . . . a town that's that great. . . if it wasn't. . . somebody will decide that. . . the young people, at least, will come in there and decide that it's not right, and try to do something. But in the meantime, it has to go down that "downhill" until it gets better. But, what a town it could be!

T: Yes, Yes. The flowers are really beautiful.

B: Oh, gorgeous! Everything about it! Yes, there is. . . I bet at Christmas time that there's no parking at all!

T: No. And they don't seem to do anything more than talk about it—if even that!

B: Well, they're fighting amongst themselves too, you know. It isn't only

you. They're really fighting amongst themselves.

T: Now, one real important question I have: Is with all these people, and many, many more that were involved in the early development of the town, I have put on videotape—interviews with them, long interviews, where we cover many many aspects of many many instances where they get up and just plain lie.

B: Yeah.

T: . . . and what they're saying, . . . there's other instances where they're not so, and other instances where, "Well, I'd just rather not give my opinion. I'd rather not talk about it." . . . that they know all this going on underneath, and they don't want to get into it. 'Cause they live there, and I don't, you know. . when we were doing these interviews. And, we started with Richard Barrington, and his wife, Helga, you know. . . his wife there. We started to make a documentary on the town. And I decided to whitewash it—to really make just squeaky-clean. So, anyway, in working up the script for it, we did exactly that, without anything too strong. . . and decided that I would do quite a bit of it. Well, and we've let it run whatever time it took, up to two hours. So Richard made it, and I'm on it so much that I just really didn't like it. I'm just on it absolutely too much, and we've finished—I forget whether it's 40 minutes or 55 minutes of it—and I had all the tapes and everything, all these interviews and everything, over there. I take them where I've been holding them, down to the Oregon Historical Society, over there. And now we have a lot to go, and I've been really held back within from going on with it, because I'm on it more than I like. I'm not fully satisfied with it.

B: Could you pull it off. . . and you can't very well get. . . a lot of those people are gone.

T: Yes, I know. I know it. But I have interviews with releases, and probably the most important one—I can't find the release!

B: Now why would that be?

T: I don't know. The two reasons it could be: I'm careless. I'm careless, and with something that's I feel is real important I might have put away . . .

B: Somewhere else. . .

T: . . . to safeguard it, and forgot what I did with it. The only other thing would be that one time, when I took the tapes over, I just gathered everything together and took it over to Richard to work with, and there's a lot of releases in with that.

B: Uh-hummm.

T: And whether or not something had happened to that particular release, I don't know. I don't know. Now, they're starting in Leavenworth something new, and it's called The Heritage Society. And as such, the people are, I should say it's Pauline Watson that is not telling the truth.

B: Yeah. And that Heritage thing, you have to get the truth into them, because they put that in a record that won't quit.

T: But they're going to block me.

B: The Heritage Museum?

T: Yeh, they're going to block me.

B: Okay, it's because they don't know anything about you. It's because they're not. . . they're blocking you just because she has made it. . .

T: She, and some of the other oldtimers. . .

B: Right. So, you see, you cannot. . . you've got to get that out, and it's very important you do that. Very soon, on that. But can't you take the tapes you have and re-do that somehow?

T: I want to. Of course, the thing that I don't want is because of all this going on and how the people really want to get ahold of those tapes now. . .

B: Yes, you bet they do. . .

T: I just don't trust their going back to Leavenworth. . .

B: Yes, you bet. No, you can't. Because they want to, those tapes are very important, because the tapes say it all. And you see. . . and you have to have everything legal on these tapes. You have to put these tapes out the way they are, regardless, because they were that way in the first place. Because they're out there now. . . Who has them now?

T: I have them.

B: You have them. But, nobody else has taped them?

T: I've had them with Richard Barrington whom I have trusted, at least, I hope that I've. . .

B: Have you talked to him recently?

T: The last time that I talked with him was just before the last trip to Leavenworth, he called up at night, and he told me, he said, "Oh, I hear you're coming over tomorrow or the next day." And I said yes, it's true. And he said, "Well, before you hear it from somebody else, I want to tell you that my wife Helga and I were caught by Pauline Watson who. . . we were just sitting and having a cup of coffee, and she came in and joined us, and stayed with us for about two hours, and just twisted our ears to no end. And I think she's out to do a lot of videotaping and so forth, of a lot of the oldtimers, to try and get



the story.

B: Right. You betcha. She'll do anything. . .

T: And he said, "I don't know"— and she (Pauline) was talking about this Heritage House, and that she's doing it for the Heritage House. And he said, "I don't know if she's trying to solicit my help or what, she didn't say."

B: Well, I bet you that that's what I'm picking up so strong. . . that it's pretty hard for him to keep it down, a lot of it. But anyway, you've to get this out and get this going, because you don't stand a chance now. That will be on that record, and they won't deal with anything else. So, you've just got to do it now.

T: Okay. I think you're right.

B: Yes, Because, that woman, she's going to have her way, and she will. . . she's right there, and she has the advantage, because they know her. They don't want to get acquainted with you.

T: That's right.

B: So you see, you've got to make a move. And it's very important you make the move.

T: Should I be writing any articles for the local paper over there?

B: Well, that won't hurt, to write. But what could you write? What could you write, that she wouldn't question?

T: Well, she has never publicly come out against any videotapes or any writing I've done yet, because she knows it's the truth.

B: Alright. Right, But, if you go into the paper, she could take it and use it again, which she will.

T: That's why I'm not releasing this. . .

B: Don't release anything you have. . .

T: . . . this Oregon Historical Society Oral History. . .

B: If you did....

T: . . . because they'll use it against me, and. . .

B: She will, and she will take parts of it and use it to her advantage. So don't write anything like that. You're best to stay away from that area—to go the other way.

T: Okay, Betty. Well, gee, this is really, really, really wonderful. Is there any other thoughts that are coming to you, pertaining to Leavenworth and . . .

B: I feel that Leavenworth. . . it doesn't deserve this. It's just like, they've got it so commercial, so not the way it's supposed to be—of course they have to make money—and every shop, every place in that town has the same merchandise. There's no creativity there. The

people that. . . merchants would have it, they're just are out to make a buck. They,. . . there is, in a couple of them—I don't say they're all that way, but the majority, they all have the same merchandise. You go into one, you know, you're going to see this and this.—have you noticed that?

T: Oh yes. It's been coming about. It wasn't that way to begin with at all.

B: No.

T: Now everybody wants to get into the act, and it goes from one store to the other store taking, . . .

B: Yeah. Yeah. And they're going to cut their own throat by doing this. But, of course, you can't tell a bunch of merchants that, that aren't creative. And, there's one—we stopped—we did enjoy. . . there's a beer hall there, which one was it?. . . to have a beer. And we did enjoy—they were very friendly, and very outgoing. That place, I thought, now this whole town should be this way.

T: Was it downstairs or upstairs?

B: Right on the main street. Right across from the park, I forget the name of it. And there were probably many places like that that we didn't see. But the thought of the town itself is the most marvelous thing I've ever seen—if they would learn to keep something different in the way of merchandise. And then fix up their place a little bit in the inside.

T: Yes. Yes.

B: And, of course, I realize that there was part of the year they're not making that much money, maybe.

T: Yes, that's true.

B: So, . . . but still, there's no reason to let. . . there's a lot of things that isn't that expensive.

T: Well, Betty, I really appreciate this time with you, that. . .

B: Well, I'm glad to see you, because. . . I'll tell you why I'm glad to see you, Ted, because it was so—the reading with John, he asked me—well, you (Ted) come up so many times in this reading. And then when he asked me about you, I says, "Boy, that town must not be the way he planned on it, because (laughs) it is not the town it should be!"

T: I try not to be in judgment on it.

B: Well, I was very. . . I was very judging on it, because the vibrations were so bad. But I know, and I don't say that with a—that's a right group—that group of business people are not right for that town, either: the mayor, the politicians—there's some of them good, and

. . . that paper man is very fine. There's several that are fine.  
But there's too many that are. . .

T: I felt I could trust him (Ren), and he's the one that I feel that I can trust more than anybody else at this moment.

B: I think he's okay. He's trying to be fair.

T: Uh-hum. I think so too.

B: And there's . . . well, there's several in there that want to do for that. . . really enthused. . . they don't like that woman, either. There's several people that don't like that woman.

T: I wonder who that would be? She such a good on PR work. Her PR is really. . .

B: I know she is. But what is happened is, there's some from the background that knows what it is. And there's a daughter of one of the older people there that doesn't like what is going at all! And, I don't know, there is a man, too, that. . . young man. . . who wants to do something about skiing? Is there something to do with. . .

T: Yes, there is. Yes. Yes, there is.

B: Are they trying to promote something of that kind?

T: There's been quite a bit to do of skiing. We had the ski jumps for years—national ski jumps. And then we didn't get enough snow, and then we have the ski <sup>tours?</sup> that operate, and then we have the cross-country skiing in the wintertime when we have enough snow. . .

B: Yeah. There's somebody that's really that, and he's all for. . . he wants to. . . he wants a big ski lodge somewhere. . .

T: And at one time, years back, we did quite a study on large ski lodge and everything, some years back. . .

B: Yeah. There's something coming up on that. . .

T: But he was an older man.

B: No, this is a. . . well, this one is not that old. . . in between. But he knows what he's doing. He's a businessman.

T: Well, Betty, do you have a card with your telephone number on it.

B: Yes, I'll give you my telephone number. And you will have a lot of things, and you may feel you want to call me. Because there's so much is coming up around you, Ted, you cannot believe how much is coming up around you. I'll tell you why I don't give out my card very much, because I've got just about as many people as I want to deal with. So I keep it low key. Besides, I have to have time to think. I use to do this work—have you got a card?

(Recorder is shut off mid-sentence. . . )

End of Side 2