

Transcripts – KPU Oral – Jim Adams

Founding Faculty Member – FINA; Designed FINA facilities for Surrey Phase 1 – 72nd Ave.

Interviewer – Roger Elmes, Dean Emeritus

Co-researcher and Technical Assistance – Alice Macpherson, Faculty Member

File name: 180619_ Interview_JAdams

Transcribed by: Transcription Ninjas (MW)

Length of file (time): 1:25:59

[Beginning of transcript]

ROGER: And as you know we'll provide transcripts, it's probably around December that you'll get to review them and sign them off, before anything goes into the KPU archives.

JIM: Sure.

ROGER: So, the idea is to basically create some additional record of the institution and its various iterations above and beyond sort of any minutes that might still be available, not all of which are and get much below the surface and there's not a lot that's there so that's what we're trying to do is interview these different groups of people and make sure we get on the record some of their memories of the institution.

JIM: Sure.

ROGER: So, what brought you to Douglas-Kwantlen and what were your first impressions?

JIM: That's a very interesting question, we'd come back to Vancouver on the spur of the moment. We'd come through Vancouver in the summer of '69 on our way back to New York City where my then wife was from. And we were going to see her parents and go down to Philadelphia and see my mother and just settled in on the East coast again, because we'd spent a year in California. I was teaching at Cal State Long Beach and she had done an internship at Riverside General. And so, we drove across Canada and we said, "yes, this is a really nice place, maybe one day we'll come back here." And so, we drove across Canada and down into New York and into Manhattan on the worst smog day of the year.

ROGER: [Laughs].

JIM: You couldn't see half a block, it was really, really bad. We thought, "well, we'll get out of here, we'll go down to Philadelphia and visit my mother." So, the only way we could do it was to backtrack across the Verrazano-Narrows Bridge. Half-way across, a tanker truck had turned over and caught fire and this greasy black smoke was boiling into the air and it disappeared about fifty feet up because of the smog. We looked at each other and to this day, I still don't know how we did it, but we did a U-Turn on the Verrazano-Narrows Bridge and we didn't stop until we were back in Canada.

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ROGER: Really?

JIM: And we came back to Vancouver and in '69, '70, the country was still pretty desperate for people with skills. So, we could immigrate from within the country, something you can't do anymore. And I started to look for a job and someone said, "well, there's a new college opening up, Douglas College, you ever heard of it?" I said, "no." And so, I phoned them and gave the phone number of Fred Owen, and Fred contacted me and said, "alright, let's have an interview." And we did it at SFU, [Laughs] because there was no place else to do it. And after a long and rather interesting and enlightened conversation he said, "ok, you can start part-time, we have a couple of drawing courses for you." And that's how it started. I had my first all faculty meeting, was actually an all personnel meeting, in New Westminster. I think it was the Kent block it was called, and we were all sitting there, I looked around the room I said, "this is an awfully small college," I said. There was not that many people. [Laughs] And then they handed out the phonebook and there was two pages maybe a bit more. [Laughs] And I said, "ok." So, that was a start and it was a great start, I mean, and I felt like I was part of a family right from the beginning and it stayed that way right up until I left. So, that's how I came to be at Kwantlen, it was because of the smog.

ROGER: Wow.

JIM: [Laughs].

ROGER: That's fascinating, just incredible. So, there's a variety of changes obviously that have occurred while you've been here and we can kind of walk through them a bit as we go along, but you also started teaching in Simon Cunningham?

JIM: Yes, we were – and Simon Cunningham, which was on King George Hwy at the time, the site was across from where the tax centre is now and we had the building. We had rented the building and the annex was still being used by the school board and elementary school kids, I can't remember how many grades there were, but there quite a few grades there. And we got along quite well, I mean everything has worked out very well. This was back in the '60's, or yeah early '70's I should say, and things were a bit lax in those days and we had – the Fine Arts department had two rooms in it at the top of the stairs. We had a drawing room, a painting room on the left and a sculpture, ceramics room on the right and down in the basement we had the kiln. And unfortunately, the only bathrooms for the two facilities was in the main building. And we were fairly casual in those days. Since we had all of our students, the students who were taking drawing one session would be taking sculpture the next so they would just sort of walk out of one room and into the other and since we were always doing their figure, the model would just pick up her stuff and she'd walk next door. Well, she'd put her clothes on and she'd walk next door. Until the one day that we were walking out and she was walking, and we were having a conversation and I looked down the stairs and there was this young tyke standing up on the stairs, frozen –

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ROGER: [Laughs].

JIM: Just absolute frozen in the spot, his eyes must have been the size of dinner plates you know, and we thought after that, no at least she should put on a bathrobe. [Laughs]. Yeah, but that was the way it was, it was a very friendly atmosphere. Because the college had been built on the 9 to 3, 3 to 6, 7 to 10 schedule, which is basically to accommodate women returning to school and women who were at home with their children and you drop them off at school, pick them up at 3 o'clock, feed them, come back to class. So, it worked out very well, we had mixed classes in terms of age. We had students who were in their fifties, we had students who were in their forties, thirties, and some in the twenties, but of course and we had our high school students. And the ones who behaved the best were the high school students.

ROGER: [Laughs].

JIM: Yeah, I think that the whole idea of returning and having a certain amount of freedom was very intoxicating and got a lot of people who experienced the same things.

ROGER: Yeah, I can imagine it would be. So, you also had Ewan McAslan was he there at the beginning?

JIM: Ewan and Fred Owen were the two original members of the department. I was the third, sort of half member for about a year before I became full-time, and they were the basis of the department. They were the two who created the structure and the, oh, what you say, the format from which the department had grown. Because we were told that we had to teach twice as much as universities, because we were technically a college, we could do that. We did that and because of the depth of knowledge that the two of them had, and I added a bit myself, we were able to take that double period that we were given for each of our courses and make it into a double year. So, by the time our students finished two years, they had the equivalent experience of any art school student going into fourth year. They were well-versed and we always had people come back saying, "we learned so much, how did we learn all of that?" Well, you gave us a time, you said we had to teach them twice as much, so we did. Ewan, a Scotsman, painter, great storyteller, full of all sorts of laughter. And his wife Isobel eventually joined us in the department, she was also a painter. And the two of them were, I won't say the parents of the department, but they really did give a lot of again, structure to the department and I think their descendants, who are now teaching here, you can't not give them the kudos that they deserve for what they built.

ROGER: So, even after you moved to the Surrey campus, it was still a relatively confined space that was available to the department. It was kind of a wing in behind Admissions and –

JIM: [Laughs].

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ROGER: - you had, what three or four labs or studio settings?

JIM: We had one, two, three, four, five, six, we had six settings, no seven, beg your pardon, seven. We had seven in there and compared to Simon Cunningham, of course, we were living in the lap of luxury, we had all the space. They were those portable buildings that funny enough I think the school board's still using a few of them. [Laughs]. The engineer for the college said, "well, they're designed for a five-year lifespan." And you know it was 22 years later we moved out of them.

ROGER: Yeah that's how long they lasted.

JIM: Yes, and they were – well, they were quite wonky because if you looked down the hall, the floor had a wave to it, you know, it went down because of being separate buildings and sinking at different points and the floor was quite noisy so you could hear the clomping down the hall and clomping back and after a while you sort of got used to the fact that certain people in the administration went to the bathroom a lot more than other people. [Laughs]. A number of people clomp, clomp, educators, clomp, clomp, clomp, clomp. But the rooms were great in that we had more space, we could be more specialized in those spaces. We had a room which was for design and early photography. We had a room for painting and drawing, actually had two rooms for drawing, big studio for painting. A nice room for sculpture, which was next to the ceramics studio which had room for the kiln actually on site rather than being hidden in the basement. And it suited us just fine. We were quite happy there and the offices were small and unfortunately Isobel had to share an office with me, because I am the worst packrat you've ever seen –

ROGER: [Laughs].

JIM: - just stuff everywhere, she's very neat and tidy so [Laughs] I was suffering for her sins.

ROGER: So, pretty early after that campus actually opened, we started a faculty basketball team.

JIM: Oh, yeah.

ROGER: And you were by far the tallest player on the team, I think I might have been the shortest, or maybe John Reid was the shortest.

JIM: Yeah, there was quite a range of guys. Yeah, and I fumbled around on the court there for a while, it was fun, it was back when I was young. [Laughs]. And I don't remember why it turned out that way, but all my athletic gear was yellow for some reason or another.

ROGER: That's right, yeah.

JIM: Yeah. [Laughs]. And it was Sarah Pawson, I think was in the stands with her daughter, and her daughter turned to her and said, "mom, is that Big Bird?"

ROGER: [Laughs].

JIM: Yeah, it stuck around. But it was fun though, I mean we played, we kept on playing, we played even at Princess Margaret for a while and that was good.

ROGER: Yeah, well, we played sometimes against students, but frequently we played against the high school, Surrey School District faculty or teachers, including Reni Massey who went on to become a principal and –

JIM: Yeah, we played at Queen E I think it was –

ROGER: Yeah, Queen E and sometimes, I think next door at the new Simon Cunningham, they had a little gym there.

JIM: Yes.

ROGER: So, it was quite an experience. So, that was kind of again, early in this period.

JIM: Yes, there was another, not symptom, but another manifestation of the whole sense of family that the college had, because we pretty well knew everybody. There wasn't anybody who was a stranger and we knew who was in the English department, we knew who was in Physics and Chemistry, it's just we knew who everybody was.

ROGER: And then we had our wonderful snack shack there in a trailer which appeared in about the fourth year I think, fourth or fifth year.

JIM: Yes

ROGER: Just sort of this outdoor hamburger shack – [Nell's]

JIM: Right.

ROGER: - which ran forever.

JIM: Well, I'll tell you, it was a life saver, because people like me who would dash out of the house in the morning could grab a bite before class and then you had lunch, it was wonderful. And again it became part of the fabric of the college and the way things worked out well. And we had a first name basis with just about everybody, there was no Professor this, or Professor that. It was, Mike you know, Joe, it was just who they were, and we had the same sort of basis that they had with us. The staff, if they wanted me, they'd yell out the window, "Jim! Come over here." So, it was not a very formal setting in that respect. I think it made for a better learning atmosphere to work in.

ROGER: It was a very relaxed atmosphere and I think quite a close relationship between students and faculty.

JIM: Yes.

ROGER: And it was a small enough organization that you knew most of your students by their first name.

JIM: Yeah, the joke was my first day of class I would say, “for the first six weeks of this class your name is, ‘hey you.’”

ROGER: [Laughs].

JIM: - but you learn their names very quickly and I can still come across a student and their name will pop into my mind, you know they have an effect on you, you know they really do have an effect on you, which is kind of nice.

ROGER: Another thing you did was you ran probably innumerable exhibits at the Surrey Art Gallery and elsewhere.

JIM: Yes, we wanted to show that the faculty in particular were working artists, because there was still some prejudice against college, quote-unquote two-year college instructors, that they can't be very good, they're only teaching a two-year, they're not a teaching at university. Why aren't they teaching at a university? And so, we would put on these exhibitions which frankly would not have been if it weren't for all the people here. Really solid work, obviously these people are working year-round and not just turning out something for a show. And we had shows at the Surrey Art Gallery which were well-received. We had a couple in Richmond at the Richmond Art Gallery which were well-received and before we were over here of course, the whole idea of having everyone gallery came up and it started there. Yup, we got that in the beginning.

ROGER: And I think it was a big part of – it created visibility for the institution as well, for the department, faculty and the students, but it was kind of that linkage to community which supposedly a community college is embedded in the community, so it was very interesting that you were so involved in that for so many years.

JIM: Yeah, it was a lot of fun to get that done, to put it together and have it up and actually have people in and go, “really? Oh wow.” That was really something.

ROGER: Yeah, well, one newsletter, internal newsletter, I picked out was 1987 was the fifth annual Fine Arts Student Exhibit at Surrey Art Gallery.

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JIM: Oh yes, oh god, yeah, that's going back a ways. [Laughs]. Yup. It came to us that we needed to expose our students to the real world, what it's going to be like for them when they get

out there. To actually see their work on the walls in a professional institution was something that I think really gave them a real insight into how they were going to be seen in the world and what it was going to take for them to get into the world. We were quite pleased with the way that the students' work turned out, because it was at a very high level, but then again, we were giving them four years in two.

ROGER: Yeah, so right around then is when, I thought '87, maybe it's '88, but it's around there that you get involved in the planning of this campus. [12666 72 Avenue, Surrey].

JIM: Oh yes.

ROGER: The original iteration with, let's see, one, two, three, four – five buildings originally around the quadrangle and then the two sort of nestled together.

JIM: Right.

ROGER: - and that was where Fine Arts was. So, yeah, I think you worked closely with Bob Lowe –

JIM: Yes.

ROGER: - and he was leading that planning evolution –

JIM: Yes.

ROGER: - to create the first permanent post-secondary campus south of the Fraser River.

JIM: Right, yeah, we gave poor Bob a lot of grey hair.

ROGER: [Laughs].

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JIM: Because we had a lot of demands on the space. We didn't want just big boxes, we had certain demands on the kinds of facilities that were put in, wiring. We would all of us have access to a plug so that people could plug things into their desks in the design studio. We didn't get it right-off the bat, but we were working on photography, so we had a dark room space. And I think the thing that gave everyone the most in terms of results was right across the hall from Design was a room that was for Art History. We said, "look, we want ranked seating, we want seating that goes up so that students in the back can see as clearly as students in the front." They said, "you can't do that, it's a small space, it would take so much money." And we said, "that's what we want and we're going to have it," you know, and we got it. And not only did the art historians love that room, but it was used by the English faculty, I think Physics and a couple other people did lectures in there, so they all loved that room because it was set up as a lecture room and boy, that went over very well. And yeah, we really enjoyed it. The only drawback of that layout was the fact that Fine Arts went down one way on the second floor and Biology went

down the other way. And Biology had to be clean, contaminant free from each other and the Arts students were tracking charcoal and paint and everything else up and down the hallway [Laughs] and – what's here name? The technician for –

ROGER: Pat Yorke?

JIM: Pat Yorke, yes. Pat Yorke would go up one side and down the other trying to tell them to, “keep that dirt out of my house!” [Laughs]. We tried our best to do it, but it was pretty hard to do that, because of the materials we were using would just float in the air, but –

ROGER: We also hung a lot of student works in the hallway there too.

JIM: Yeah.

ROGER: Not on the second floor, but certainly on the gyprock walls would periodically have to get –

JIM: Yeah.

ROGER: Re-done. [Laughs].

JIM: Yeah, we did that because we would have student shows there as well, once a year, and yeah, they would have to get re-done, because we did put a lot of holes in the wall and we tried not to, but we had to do what we had to do.

ROGER: It's inevitable -

JIM: Yeah.

ROGER: - and it will cause problems, but the other challenge I guess for building this campus was it was way underfunded. It was the first [permanent] one and Ron Rea worked hard sort of running around the community saying we really need this campus, hooking up with Rita [Johnston] who eventually became the first female premier –

JIM: Yes.

ROGER: - of British Columbia, to put together something that would sort of get funding from the provincial government –

JIM: Right.

ROGER: But by that time, they were totally responsible for the capital funding of institutions. So, I guess you know we ended up with a cement block campus, all the buildings were cement blocks and that had certain constraints already when you do that, but the budget was always it seemed to me, that the budget was always sort of shrinking as the process of drawing various iterations of plans moving forward.

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JIM: Yes, that what's you have to work with. I mean if the money's not there, you better drop by ten yards and punt. You have to figure out one way or another to do it. We seem to have done alright. We managed to get pretty much what we needed to run the department well and it worked out well. I think we've got a few extra things as the years went on, got more proper sinks and when we got into our dark room we got proper dark room sinks and things like that. So, it began to fall into place, I mean, but we made do with what we had. It was touch and go at times, but you know that's just the way it was and the way it was with the new school.

ROGER: Yup, but then you also were able to free up a classroom right by the front door and create an art gallery which is there to this day. Yes, I'm not sure what will happen with the new expansion that's going on whether it'll be still be located there or not, but that was sort of like, here's an empty space, well, let's make this an empty space and sort of do what needs to be done to turn it into a small gallery.

JIM: I was just leaving when we got that going and it turned out to be a really wonderful space. I think it's done the students a lot of good too because they can have shows in there or they can even bring in shows. Some students can get the whole sense of what it's like to curate, which is a really important thing, because not all the students are going to be active artists, some will be in the administrative end of things. No, it's important that we have that space.

ROGER: Yeah, I know that we explored for a time the idea of the business of music where there are degrees in the US which that's the degree. So, you go a certain point and you say, "ok, I know I'm not going to be a performer, but I love it and I still will, but that's not where my bread is going to come from." So, the business of music is the, whatever the percentage is, the many more behind the stage as opposed to in front. So, there's, I assume that there's this whole other business of art that's out there too which is –

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JIM: There is, and there are a few people who actually lecture on it at the arts school. We haven't had anyone, or I don't think they do yet, have anyone who comes in and lectures on that now. I ran a course for a while, it was called "Ideas, Theories, and Techniques," right up until I retired and that course, the orientation was, "so, you want to be an artist? Well, this is what's involved." And so, we would go through the whole process of being an artist in the real world. The whole thing about your portfolio, what a gallery is looking for, this whole thing about commissions, how do you put a portfolio together, how do you photograph a portfolio. And I think the one of the most important things we ever did with them is to say, "you're now here at Kwantlen College. You are about to leave and go on. Where do you go from here and where do you envision yourself being when you're successful, what does success mean for you?" And we would have them actually draw a roadmap, whatever form it would take, it took some pretty bizarre forms, for them to actually see what was required for them to reach success. I think it changed the minds of a few people, and I think it made some people more determined, and I've come across students who have done very, very well and who are painters, but the number of

students who are active artists, it's fairly small, but there's a very large audience of students who appreciate art. There's, I guess that's part of the business of art.

ROGER: Yeah, I would think that's the normal pattern that one would see is that many people start and they end up reaching the point and then their career takes a right turn or whatever and they go off on some other path and that's quite common, certainly, I think in my case it was very, very [Laughs] -

JIM: [Laughs].

ROGER: - Mowed the path before I ended up here. You also had, interestingly, your painting of Betsy BJ Payne, who was the first US Air Force black female navigator.

JIM: Yes, that's in the women's aviation, yeah, the women's aviation, aerospace museum. Yeah, it's in Ohio I believe it is, yeah. I did that and a painting of the first black woman pilot and they said, "yes we want this," and that's where it is now.

ROGER: Wow.

JIM: So, yeah, I did a few paintings like that when I was – my work was in transition, because for years I had done things that flew. Airplanes, other things that symbols of flying. And then people started to creep into my work, people who flew, as with her. And I also did one of the Tuskegee Airmen, and that's in their museum. It was in Detroit, but I think they've moved it since then. And from there I transitioned into people and landscaping, out of the cockpit and into the environment. So, yeah it was a start, it was a seminal moment you might say for me to move away from what I had been doing.

ROGER: Well, in the cockpit, was that one of your hobbies?

JIM: Well, I eventually learned to fly. It was something I wanted to do all my life actually. I determined I was going to be a fighter pilot in the Air Force when I was back in elementary school. So, one day I took myself down to a recruiting office in sixth grade and I stomped in there and I said, "I want to fly jets." And I can still see it today there was this sergeant sitting at his desk, burly guy with a crew cut wearing his glasses and he was reading and looks up at me and looks down over his glasses and looks me up and down and he says, "son, you're too tall." I was 6'6, yeah or 6'3. [Laughs]. And that crushed me for a long time. But anyway, I got back to it and in the mid-70's I learned to fly. I had a chance to learn to fly and I did a bit of flying. I don't do much anymore, because it's rather expensive [Laughs] but –

ROGER: Indeed, more costly than golfing probably.

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JIM: Oh yeah.

ROGER: In 1995, Kwantlen became a university college and you were one of the first founding members of Education Council. So, this is sort of a shift from there was the Kwantlen Educational Advisory Committee, and that was under one piece of legislation with certain powers, and then as a university college it went under another piece of legislation. And the Education Council actually had more power if, you like, than the EAC used to have. So, what are your memories of that, as that kind of opened all up and started to offer four-year degrees?

JIM: Well, I know we were fighting for it for four-year degrees for Fine Arts. And I know, I can remember other departments putting forth ideas for degrees and I think there was still some reticence about the whole thing because there was still, the whole sense of this being a two-year institution and “oh we can’t do that, oh we can’t do that here.” We can do it, and we should do it, and we would present arguments. For instance, in Fine Arts saying look at the thousands of students who are South of the river who have to go North of the river to continue their education when they could do it South of the river here. All they need is a four-year institution and it eventually happened, so we [Laughs] were happy about that. It was after I left, but the seeds had been planted. And I know that in some programs it was easier. Like the sciences it was a bit easier to get something through, because that seemed to be more acceptable, I guess. But now this is a solid institution with a lot of four-year courses in it and it’s going to be one that’s going to go on I think, growing and growing, maybe even graduate work. Are they doing graduate work now?

ROGER: Well, we can offer Master’s, but there’s nothing that I’m aware of that’s actually happening at this point.

JIM: Oh, I see.

ROGER: So, when it became a university college and you were on Ed Co, you were in something called Applied Design, like Fine Arts was actually in the grouping called Applied Design.

JIM: Yes.

ROGER: And you were the representative of that area, but you were one of the first to put forward a degree proposal and it was around Fine Arts, sort of a four-year Fine Arts degree.

JIM: Right.

ROGER: And I remember when you were drawing that up and writing that up and presenting it and sort of ran into some of the challenges, because there was this concept that the first degrees were all going to be applied degrees.

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JIM: Yes.

ROGER: So, the School of Design, sort of grand-parented a degree they'd already done with the Open Learning Agency into the first official degree and then some of the applied programs in Business kind of kicked in. Then it wasn't until right around the time you were leaving that the B.A. framework came into being with the assistance of the former Dean of Arts at SFU, Bob Brown.

JIM: Well, it was the whole, again as I said, it goes back to the whole two-year college thing, because the college was meant to turn out people who were going to be ready for the job market. And that hung on for a long time rather than looking at people who were going to develop and grow and become something more than just something – a mere worker in the field. So, become maybe a researcher in the field, or an innovator in the field. So, it took a while for that to get beyond that.

ROGER: Yup, change and growth.

JIM: Yup.

ROGER: So, in the first grouping of faculty, you had the ... Isobel and Ewen McAslan.

JIM: Yes, Isobel taught part-time for about five years before she became full-time. But the three of us that started off were Ewen, Fred and myself and I can't –

ROGER: Then Dick Bond jumped in –

JIM: Yeah, he came in part-time, and then I think Roger Vernon came in and then Isobel came in for the full-time, then Kay Bonathan. Let's talk about studio people. We had Dana Crepess teaching Art History and then some late comers like Brian Mussom who came in. And one of the most important people of the department didn't teach, well, that didn't teach much, he did teach some, and that was Michael Laver, who was the department technician, who had as much skill and experience in teaching as any of us, but he ended up being the department technician and kept us all on track. He kept the budget organized, he kept us in line, he was great. And he kept a very keen eye on photography, because that was what his specialty was. And because of him we had a very strong photography program. A program that was so strong, that the two people who teach photography out at UFV used to be our students. It was a remarkable faculty group and I include our techs as part of the faculty, because they had as much influence on the students as we did.

ROGER: Now Joan Owen did she ever teach in Fine Arts or was she always in the graphic –

JIM: Joan taught drawing and I'm not sure where it – no she taught drawing, but it was always with the Design program, Graphic Design. And I can't remember – no, no she was never part of our program.

ROGER: Yeah, it was kind of confusing from the outside, because at one point you were all on the Surrey campus [140th Street] in the sort of wing there and –

JIM: Yeah, we'd wander up and down the hall and we used the same drawing room, so it was not as though there were separate rooms. It was only after they moved to Richmond into their more luxurious quarters out there that they had their own space.

ROGER: They're in more luxurious quarters now.

JIM: Oh yes, I hear they're really –

ROGER: The Wilson School of Design building –

JIM: Oh my word.

ROGER: It's quite an interesting space with tons of natural light, but it's worth having a look at. 1999 - Laurel Prior –

JIM: Laurel Prior.

ROGER: - she won a \$10,000 scholarship.

JIM: Yes, I remember her.

ROGER: - going from here to wherever she went on to, I'm not sure, but it was a Fine Arts student, \$10,000 scholarship.

JIM: Yeah, it was a lot of money in those days.

ROGER: It was, I mean that was –

JIM: Yeah, I think she went to Concordia, if I'm not mistaken. Yeah, I'm pretty sure. She came back to the Westcoast after. I haven't heard from her since she left, but you know.

ROGER: Well, there are a lot of artists, I mean I've run into people periodically, "oh yeah, I went to Kwantlen, yeah I remember Jim Adams," or – I remember Fred Owen kind of left earlier right?

JIM: Yeah.

ROGER: And then David –

JIM: David Lloyd.

ROGER: David Lloyd did ceramics, so one woman in my building was taught by David –

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JIM: Oh, there you go.

ROGER: - and still does a ton of ceramics and goes to various shows to present her work and so on, and so on.

JIM: David had a big effect on ceramics, and he helped form the Fraser Valley Potter's Guild, which is a very strong force for ceramics in the area.

ROGER: You also did – and I don't know whether it was the fear of when it would happen at the Millennium, but you did a show entitled, "In Advance of the Millenia."

JIM: Yeah, that was one of my shows at the Surrey Art Gallery and it was just before the turn of the century, well, actually the end of the century, 2000 and I put out some tongue-in-cheek comments of everyone thinking the world's going to come to an end in two 2000 and it didn't. It turned over and everybody carried on the way it was.

ROGER: Yeah, computers didn't fall apart.

JIM: No.

ROGER: Didn't break down, they worked without the necessary digits and –

JIM: I had a computer watch, not computer watch, one of those little calculator watches. I loved that watch, the only problem is it went up to 1999, would not turn over to 2000.

ROGER: Really?

JIM: No, could not and so I had to retire it. [Laughs]. That's funny, I went back to analogue watches after that, because I said I'm never going to let a watch stop on me again, no.

ROGER: So, that was, kind of in a nutshell, sort of what was going on in the more-or-less thirty-five-years, thirty-year period of your turning around and getting out of the smog of New York City and just coming back to Vancouver.

0:44:15

JIM: Yup, yeah, it was. Sometimes I would think how lucky I was that it was a smoggy day that day, because it's been a fantastic journey and I just love my life here and I love being at the college. I enjoyed coming to work every day because I had family here, you know, you come in and grumble, we would grumble, and you know, we go off to classes and we share things, and everything was done essentially on a handshake. I mean "ok, I want to do this, ok, you do that, I'll do this," and that's the way things were. And we would have these great battle royales about things like, "how do you cut a matte? I cut a matte from the front." They say, "ok, I cut a matte

from the back.” And the student would say, “but she does it this way.” And I’d say, “this is the way.” [Laughs]. We loved things like that because we’d have these great conversations about how we learned to cut mattes and it was fun, because the students knew that it didn’t matter which way you cut it, it had to be done properly or you were going to catch hell. [Laughs]. So yeah, it was good. I enjoyed being here, I used to come in during the summer to work on projects, to get things ready for the Fall. And I didn’t see it as being an imposition, it was just because this is where I worked, this is where I did things, and it was a year-round job and not something you left at the end April or May or whatever. It was a good time. And just looking out the doors here and the doors to what was then the D wing, is now what, the Fir and Spruce buildings? [Laughs]. Yeah, and many days I came out of those doors. And in those days of course smokers who couldn’t smoke inside were right outside the doors, so you had to hold your breath and run the length of the portico out there to get away from the smoke. And I taught my students a lot of things about being aware of things. Like I said to them, “would you walk two blocks in the wet, cold weather to get coffee?” All the time you had to go to the second floor to get it. And they would like me and I’d say, “would you do that all the time? Because that’s how far it is to get your coffee.” Oh, ok. And the one that really scared the crap out of them, because I would say it as I walked into the studio, I’d say, “alright, everybody strip down to your underwear, we’re going to go to the lawn and catch some sun.” Starting to edge toward the door, and I stopped, and I said, “how many of you went down to the beach this summer?” I said, “and wore your bathing suit.” I said, “you realize you’re standing in front of ten thousand people out there wearing less material than your underwear.” So, there were questions like that, that we would constantly pose to the students, because we wanted to take them out of being a student in a classroom and start them to think about what it meant to be in the real world and how are you going to think outside the box to create your work. And it seems to have had an effect. I can remember one of my last classes and [*0:47:13]. I walked in and they got the wrong [*0:47:16] they’d made a voodoo doll and hung it on the wall and pinned it. [Laughs]. I lost that voodoo doll. I wanted that one.

ROGER: So, by that time the ratio of mature students to straight out of high school and 18 to say 21-year-olds, that had shifted around, hadn’t it?

JIM: Yeah, mostly young students. There were still I would say, I would count at least three or four mature students by that point. But yeah, mostly young students. We were getting a larger number of those students who were coming from abroad and they always brought a different perspective on things and we would talk about things like that. I was talking to one young fellow who was from Japan and we were talking about it was very intense education system. And he says, “yeah,” he says, “but they’re settling it down, they’re taking a day off of the school week,” he said. “Now they go down to six days a week.” And you could see the faces on the students.

ROGER: [Laughs].

0:49:01

JIM: “Wow, six days a week.” And they began to see that there are other ways of approaching things and perhaps they shouldn’t grumble so much about the amount of work we gave them. [Laughs]. Yup, it was something.

ROGER: So, increasingly we're getting, I think we started to get a lot of Chinese students around 2002, sort of coming to Canada and doing Fine Arts studies here.

JIM: Yeah, we were talking about languages. They were saying, "you realize in Europe, you can drive from here to Hope and they'd be speaking different languages." And one little girl raised her hand and she said, "I do that every day when I go home to Richmond." [Laughs]. I said, "yup, there you go." But yeah, we really did try to give the students as wide an exposure to the world as possible, and having those students coming in from Asia and blending with the students who were coming out of high school here gave them a wider perspective on what it meant to work in the world, and how intense it could be for them once they were out of here. And yeah, it worked well. We were happy with the students that came out of here.

ROGER: Well, my Belgian niece came for a year immersion in probably somewhere around there, maybe it's just after Expo, I think it was after the Expo year, and she took a bunch of Fine Art courses. I mean, she ended in kind of communications and sort of thing, and works around Monaco now, but it was a huge experience for her to come for a year to live – I mean she lived with us so, not kind of being alone, totally, but to be in this other situation where she spoke English but wasn't perfect and she really got into colloquial English being with students in Fine Arts and other program areas. So, she did a mix of programming, but she always remembers that experience and talks about it still, about meeting all these students in Fine Arts courses, because they were more, obviously more expressive – not necessarily obviously, but they were more expressive than the students in some of her other classes, like let's say English Composition. So, she treasured that to this day.

JIM: The structure was different. We only had one course which was a lecture course, and that was Art History, and even that had its own characteristics about it. So, we had the benefit of being able to be very expressive, be open, be flexible in how we did things. You could walk in and say, "alright, we're not going to do that today, we're going to do this today." And it's much better than a pretty rigid schedule and format that most lecture courses have to take.

ROGER: I remember that Isobel was able to work in French immersion students until they were sort of, the theory was they would be immersed in French while they were doing post-secondary. So, we had some actual individual courses that were totally into French, they were the lecture discussion kind of courses. And then she was able to, because of the way that your studios were structured, she was able to, "ok, I've got three students, they're speaking French with each other and with me, but with all the rest they're speaking English." So, that was that kind of flexibility.

JIM: Yeah, I keep wondering how many of those students, French immersion students, ended up speaking French with a Scottish accent.

0:53:10

ROGER: [Laughs].

JIM: It's quite interesting because Jim Gunson [MATH] did a recording of Isobel, and he was saying, [Laughs] she had a very strong accent there and she didn't really hear it anymore until

she heard it on the tape. [Laughs]. So, that was funny, because she spoke fluent French and that was the problem, with a slight burr to it.

ROGER: Yeah, but I think she and Ewen – I don't know if they met in Paris, but they did a bunch of stuff there together while they were still students and there was some connection like that. They were very much connected in their heart to Paris, although they ended up re-immigrating back to Scotland.

JIM: Yeah, I think that was –

ROGER: - Scotland.

JIM: When I first came here Ewen said, "when I finish here, we're going back to Scotland." And I go, "really? OK." And they did, and they were quite happy there, quite content to be going back and it must have been the art community here though because they had a lot to say, and it's really interesting.

ROGER: Well, it's quite, you know it's amazing when you think back to the kind of situation – we're discovering more stuff from other students that have come in and talked about their experience here in 1970 as some of the very first students and how different the region was. And you probably heard that Judy Villeneuve is retiring, and she started as a Surrey councilor with a population of 140,000 and now Surrey is like –

JIM: 400,000, something.

ROGER: Yeah, it's almost four times, not quite, but getting close to that. And so, the region has changed so dramatically, and yet because of Douglas/Kwantlen, there was this Fine Arts, post-secondary Fine Arts program situated right in this community for all those years and it was, I think it was mutually beneficial to, for example, to the Surrey Art Gallery and to its place in the community.

JIM: Right. And we always had a connection with the Art Gallery and with the Arts Council. We tried to be part of the community and I served on a number of committees, I still do, but it made us visible in that respect, and it made us the go-to people when it came to the arts. Which was good for us and I think good for the city and it certainly is sunk in very well now. They're talking about developing a larger art gallery and more theatre space. I mean, it's become a real city and the council, which in the old days would be very much concerned about agricultural land and jobs, now began to see the benefits of the whole thing and it's a whole different thing.

0:56:42

ROGER: Yeah, it's quite – and you have been, as you mentioned involved in the community in a whole bunch of ways, both with Surrey and with White Rock. And the most recent furor –

JIM: [Laughs].

ROGER: - in White Rock is around a couple of pillars they want to erect at one of the entrances to the city. And in French we would say that the designs that were in the website and on the newspaper anyway were "quétaines", which is sort of a really awful word meaning tacky, and yet there is kind of those things that will keep you involved and sort of like, "yeah we still have to make changes here. We still have to move forward."

JIM: It's a slow process, but it will all be gone before it changes, but it's one that keeps me engaged, keep my blood pressure up.

ROGER: [Laughs]. Well, it is, and it's also, I mean what I was just fascinated by was that when they built the South Surrey Recreation Centre, it also had a gallery in it and they had somebody who's there to try to coordinate what's happening with the arts in a rec centre, whereas in the past the rec centre was a pool and a small gym and that was it.

JIM: Yeah, when they enlarged, they added on a couple of studios for ceramics, one for painting. So, it's growing. It is growing. They are two pieces of public art, one outside the door, actually three, because there's a lovely panel by Susan Point is by the lobby and then the – we have pieces by two Coast Salish artists down on the 20th avenue there at the round-about. So, it is changing, things are growing, and people are really taking an interest in the arts. And there's, kind of funny, talking about interest in the arts, there's a fellow, his name is Chris Thornley, he graduated from the graphic design program and started his own business. He's done quite well, as a matter of fact, he is basically the image of Surrey. They've gone to him to create [*0:59:02] and this whole, "the future lives here," thing is his. He's retiring at the end of the month and I looked at him, I said, "you're just trying to make me feel really old." Ah geez, yeah. He was an older student when he first started at the college, it's not unusual to be retiring, [Laughs], but it's another nail in the old coffin there.

ROGER: Well, I just was talking last week with Frank Bucholtz.

JIM: Oh yes.

1:00:27

ROGER: So, Frank was a 1970's student at the 140th Green Timbers campus and rode his bike from Cloverdale after he got enough money in the first summer to buy a bike for second year, rode his bike from Cloverdale to that campus every day. But, of course, he's now retired too, and yet he was eighteen when he came to [Laughs] the campus. But you'd know him because of his role in local new media, and he's had a big impact on the community in a variety of ways, partly his writing, party hosting All Candidate Meetings, that sort of thing. So, he's been, yeah quite interesting character and interesting career.

JIM: Yeah, this is no longer a place where the papers write solely about the tea parties. This is really the news and the journalism is at a very high level now and they cover a lot of things and they do a very good job of covering the arts.

ROGER: Yeah, well, Alex Brown in Peach Arch News, I mean he's sort of, his background is music, I think, and he's had a big band, a swing band thing that he was directing out there, but he does cover a lot of arts coverage in the last, what decade or so?

JIM: Oh yeah.

ROGER: And that coverage really ramped up to the theatre to the performing arts theatre, or playhouse rather, to music in general and arts in general. So, it's quite neat.

JIM: Yeah, I think it shows how the whole area has grown, has changed and it's filled in. It used to be, you looked at a map of Surrey, it was a lot of empty space, but now it's building.

ROGER: So, one of the little side tidbits in the internal newsletters is the ad you used to place for a suite.

JIM: For a suite?

ROGER: I think you must have had a suite in your house or something?

JIM: Yes, yes I did.

ROGER: Yeah, I mean talking a long time ago now.

JIM: Right.

ROGER: But yeah, there was a little ad for a beautiful suite, I think it had an ocean view, anyway close to the beach.

JIM: Close to the beach.

ROGER: Yeah.

JIM: Yeah, and Mary Griffin [ENGL] moved in for a while. Yeah, she was there for a while, she was looking for a place and so, she was downstairs.

ROGER: So, Mary Griffin from the English department.

JIM: Yeah, we had two Mary's in the house, so we had Mary upstairs and Mary downstairs and to this day she's still known as Ms. Downstairs -

1:02:52

ROGER: [Laughs].

JIM: - so we could differentiate which Mary we were talking about. Yeah, that's funny.

ROGER: So, you've worked with a ton of other people around here too, because you were often outside of your department in terms of working with, for example you talked about Bob Lowe, but also Bob Lisson. Bob Lisson signed the one dollar a year lease on the Green Timbers campus site with the Surrey School District. The apocryphal story is that they wrote it on the back of a matchbox or a cigarette package or something like that, but that was a very useful relationship, because it meant that we just had to get some portables and drag them onto the property and muck our way through the mud and that opened up the campus.

JIM: Yeah.

ROGER: But this campus, I think there's now been five different major projects here on this campus -

JIM: That's unreal.

ROGER: - since the first construction. So, it is an amazing amount of growth and change that we've seen.

JIM: I always wonder whether they caught up with the growth of the population because I know that they projected a 30% growth for this place. By the time the doors had opened it was already full. Yeah, so I don't know whether or not it's keeping up with the growth here. But this campus has, the changes are absolutely remarkable.

ROGER: Yeah, it's basically always been full. I mean, there's been a couple of years where some sections whatever, whatever, but basically the place has been, as you said, it's been full from day one and then it's gone through these various expansions. So, there's still some room here and still quite a bit of property out at one end of it that still has the capacity to grow some more.

JIM: Oh yeah, and that's just this campus. I mean they've added onto Richmond, they've got space to expand in Langley, of course, Cloverdale if it doesn't sink in the mud. [Laughs]. I always worry about that place, but it's going to grow and yeah.

ROGER: Well, one of the oddities of the place was that where you'd normally expect to have sort of Fine and Performing Arts, and say, "we're going to put them together because there could be some sort of creative juice working between them." But the music program for space reasons, I guess, and partly to satisfy in Langley that we would go back to Langley and create a campus there once again and put the music program there. But that was kind of pushed out into that area as opposed to having it with Fine Arts.

JIM: Well, the Langley School of Fine Arts which is a high school I believe –

1:06:00

ROGER: Yeah, in Fort Langley.

JIM: - and they've developed I think fairly strong connection with the music program. And I think really, they needed a place where they could build a performance space and a practice space, which I don't think could be done around here. [Laughs]. It was pretty full at the time.

ROGER: Yeah. It's been a nice relationship there. And I know that Fine Arts has reached out and worked with other people. I know that, let me think now, Jane Monroe, and I think it was Isobel did something together. It was around different concepts of, like putting creative writing with creative painting, drawing and painting, and they had different themes for about three or four years they ran these themed projects that was quite interesting too.

JIM: Yeah, it gives focus to the work, it's not just learning it technically, but why are you applying this technique, what is it for? You know how to load the gun now, why are you shooting it? What are you shooting it at? That stuff is very important. The one thing that we always try to teach our students is, we're going to teach you how to say it, but it's up to you to learn what you want to say. And we were constantly saying to them, "what are you trying to say with this?" They say, "well, you gave us a model to paint." "Yeah, but what is your approach to painting that model? Why are you looking at the model in this particular way?" So, we would get them to think about how they approach things and what is it that they're bringing all their experiences to. And they began to then develop work that was uniquely theirs, it wasn't just a [*1:08:08] copy of technique, but they would use that technique to actually create something that was uniquely theirs, that was their own invention. And that was nice to see, it was like, "wow." And quite often they would do something, and you'd say, "right, I'm stealing that for sure." [Laughs]. That was one thing we would say, it's great having students around, because you have 40 or 50 kids you can steal ideas from. [Laughs]. And sometimes there were things that you could use, and you'd say to the student, "too bad, that's mine now."

ROGER: Yeah, did you find that you got some students that were technically fantastic at, let's say drawing, but to move them into, in music you'd say the musicality, that that was a huge leap for them, they couldn't get away from the almost mirror image of whatever it was that was there, as opposed to any kind of interpretation? Or perspective.

1:10:26

JIM: What you had to do was to use that, not against them, but to turn them around. We had one young fellow who was very good. He left here – I can't remember his name now. He went to Orville Roberts University of all places, and he continued that very tight thing, but we plant the seeds so what he did was what is called magic realism. He would do things that look like photographs but we said, "ok, but what are you seeing? Why are you seeing it in this particular way?" You know, "we don't care how you paint it, but why are you painting it this particular way?" And it affected his work to the degree that he has some sell-out shows in New York City now. So, you can – the idea of teaching is not to force the student to break through, but to take what they have and assist them in using it so that they create their own unique work. Some people will always be representational, you'll always know exactly what they're painting. Some people will go off the deep end, but that's the way they want to go. That's the way you have to help them go. And it works, I've always been quite happy with how the students turned out.

ROGER: What my son has found is that for young artists, because he's been in New York, in Detroit, and his schtick was to encourage young artists, give them venue to, in case of Fine Arts you know space, wall space, whatever, and run shows and so on. And then for performing artists, give them a venue for performing. But what he ended up doing in Williamsburg in Brooklyn, was he converted this mayonnaise factory –

JIM: Oh yeah.

ROGER: They got signs, neon signals that say Galapagos, you could see it from the subway, which was about three blocks up, but that nobody came down there, because it's sort of this meat packing, mayonnaise factory stuff and whatever. So, but his doing that created these venues and artists were living in the warehouses, like converted stuff and just squatting. But then that started the gentrification.

JIM: Well, yeah.

ROGER: And so, all the artists sort of created this gentrification that pushed them out of the, ultimately out of New York City, at least for new artists who are already market kind of to be able to live there. And it always struck me as one of the huge challenges for young artists who want to make a living in their art is to be able to find the space they can live in, find a space they can practice or perform, or do whatever it is they need to do, and do it in a way that they can make a living and if they want raise a family and you know etcetera, etcetera, so bloody incredible.

1:14:24

JIM: Yeah, the funny thing is in Surrey it's almost the reverse, because Surrey is so new, there are no old neighbourhoods. There are industrial parks, but they're brand new. I mean, you go onto 192nd street there, there's not one industrial building that is more than ten years old. And so, the artists who come out here end up working in their homes or in their apartments and there are no quote-unquote artist's quarters out here. The closest you come to it, of course, is White Rock and that's because it had the opportunity or reputation of being where the hobby artists live. So, there are a few people out there, but it's funny the way it's developing, because the artists are embedded in the community. They're not in any particular place. They're from all over the place, all over the city. When you look at the shows they have here, the one that's there now, the jury show at the Surrey Art Gallery, and you look at the addresses, I mean they're North Surrey, South Surrey, they're from Whalley, Newton, they're from all over the place, because artists will live where they can find a place to live and work and that's what's happening. So, I'm sure that one day they will have live-work studio space built around Surrey, but right now it's just, you sink into it, into the city and you have your neighbourhood artists. [Laughs].

ROGER: Yeah, it's certainly it's an interesting difference between places. It kind of is – I guess that works as long as the cost of housing or however you're housed, rent, whatever, is such that you're able to do it.

JIM: Yeah. What's happening, of course, is that, it's just forcing people further out in the valley. Abbotsford is sure becoming to be a hot spot now. It's becoming a bit of a dent in the bible belt out there now. You got some very different ways of thinking out there now that weren't there before. And those people are looking back to Surrey, and Surrey's looking back to Vancouver as that place of culture. The place where you can go and meet artists and talk about things. And we have that Centre, that catalyst on 88th and King George Boulevard there that has just made life so much easier for so many artists in the area as far up the valley as Chilliwack, because it's a place where they can go, it's a place they can talk to. And like Kwantlen at the beginning, back when it was a little town, there's a family orientation to art in Surrey still. I can pretty much say I know all of the artists in Surrey. It may take me a minute to remember the names, but that family sense is still there. I don't know how much longer that's going to last, because the city's growing so bloody fast and geographically it's enormous, about three times the size of Vancouver.

ROGER: Well, at one point it was the geographically the biggest municipality in Canada and then I think Edmonton annexed something or so on and it became larger, but it's a huge area to get around in now as the traffic patterns change. So, the Surrey Art Gallery, which is just to remind folks is in Bear Creek park at 88th and King George, yeah.

JIM: Yup, you know I think back to the early days when we thought nothing of having a class in the morning in Surrey and one in the afternoon in Richmond, and the amount of miles we put on in going from place to place to place to place, just amazing, because we covered a huge area. And one of the guys said, 500 square miles of the most densely packed population in Canada or just about because we were so dense, from Chilliwack to the ocean, and from the New West, Burnaby border, to the US border. That's a lot of people.

ROGER: Yeah, so what do you think the impact of Fine Arts department has been on Kwantlen?

1:19:27

JIM: I'll probably have to struggle in saying this, but it's given it this whole, it's given it a vibrancy, it's given it charcoal footprints in the hallway, it's given it that sense of light that is needed in every institution so that it doesn't get strangled in the formality of an education system. They have this sort of openness where things happen and experiments take place that quite often don't work, but are always very spectacular. [Laughs]. No, it's given it life, it's given it soul, and I'm glad that they finally recognize that it needs those kinds of supports through the infrastructure that they're giving it now. It definitely needs to have that so it will thrive. And it's still funny, you drive along, you're past Kwantlen, and it still seems so quiet today. You know I got out of the car and I was hobbling along over here to the library, and everyone was coming back from lunch or for coffee break or anything, and I'm wandering along slowly and saying to myself, "yeah, in one way this place hasn't changed, it still has that sort of quiet, friendly atmosphere that you don't see at UBC or SFU, it's just you're rushing around all over the place." And the Fine Arts department has certainly contributed to that. You have these students all over the place, you have their work all over the place. When I came it, I saw it in the hallway there, I went "yeah, yup, it's making its mark." And I just hope it will continue to make its mark all over the college itself, all over the campuses.

ROGER: Yeah, well, I never saw students, and take your example of – in their underwear outside sketching and so on, but I've certainly seen lots of the students out at various times of the year outside sketching or painting and it certainly does create a whole other feel for an institution. And other people walking around looking, "oh wow look at this, yeah that's kind of different and neat." Students are out here actually doing something. But it was also, I mean we made a conscious decision to not build in Surrey Place. And when we did that, that sort of created certain dynamics around the institution and where it would go and Bob Lisson located this farm, Margaret Westerman's farm, and made the deal and she lived on it for the rest of her life. So, this became a campus in which they were actually able to preserve a little mini forest, a couple of little mini forests actually, which creates a whole different atmosphere. And we insisted, although I don't think there are any in this room, that'd we'd have opening windows, but this was one of the later expansions and the engineers kind of started, I think, to take over and win their argument about – we can't control the heat and temperature and so on, we can control it, so no windows.

JIM: But you know, it's a college, it has a soul, it has roots now, and you can still see those roots, they're still there, they are sort of gnarled and they come out of the ground every now and again, but they're supporting what is becoming a major institution. And I'm just very happy that the Fine Arts were there at the beginning to help build this and to keep the soul alive.

ROGER: So, thank you, Jim.

JIM: Well, you're very welcome.

ROGER: Just in time, I'll mention that one of our – thinking of Isobel reminds that at a party at her house, after he'd had cancer, it was pretty clear Barry Leach wouldn't live forever. His grandson is now here on the staff of the International Student's Office.

JIM: Oh really? [Laughs].

1:23:45

ROGER: So, he kind of came around one day and said, "what do you know about my grandfather?" and they said, "go and ask Roger." But I told him stories about his grandfather, but yeah, quite interesting, because his son actually taught history here for a while too, before he went to Fraser Valley where he's been on faculty for quite a while now.

JIM: Yup, I remember I think there was probably a New Year's party, and he was there, and he was in the kitchen, I can remember waving to him and that was the last I saw of him. His wife belongs to a group that my wife belonged to before she died called the Go-Go's. And she and Mary got to meet each other, and she came home, and she said, "do you know who so-and-so is?" "Oh, yeah" [Laughs].

ROGER: Well, any thoughts before we wind up?

JIM: No, I think I've exhausted my time and bored you long enough and you can move on.

ROGER: Well, it's quite interesting because we always, it's always different insights and different perspectives and different memories, because we all move through life in our own life and interact with others, but everybody has a different perspective. So, yours is particularly valuable, because you were such an important leader within the Fine Arts department, whether you were formally the Chair at a given time or not, you always played that leadership role. And maybe you weren't the father or the mother, but you left that to you and Isobel, but you were certainly pushing in certain direction and getting people to look outside, and what's out there and let's see what we can do and work hard here to get stuff happening.

JIM: Well, it happened and I'm happy and I can feel quite satisfied that things have gone well.

ROGER: Well, thank you, Jim.

JIM: Well, thank you.

[End of transcript]

1:24:59