

RECORDED INTERVIEW OF ROBERT "BOB" SPUDE

CONDUCTED BY KAREN BREWSTER

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ORAL HISTORY 2017-01-106

KLONDIKE GOLD RUSH NATIONAL HISTORICAL PARK ORAL HISTORY PROJECT
TRANSCRIBED BY RUTH SENSENIG

[00:00:00]KAREN BREWSTER: Ok, this is Karen Brewster, and today is May 9, 2019. And I'm here with Bob Spude in his home in Santa Fe, New Mexico. And this is for the Klondike National Historical Park Oral History Project. Thank you, Bob, for finding time

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BOB SPUDE: You're welcome.

KAREN BREWSTER: -- to visit with me.

BOB SPUDE: Welcome.

KAREN BREWSTER: Um, and you did so much for history in Skagway and Alaska, uh, but before we get there, I'd like to know a little bit about your background so people know who you are. So where were you born? Where did you grow up?

BOB SPUDE: Ok. Well, I was born in Nampa, Idaho, and uh, pretty early, when I was three or four, my -- my parents moved to Arizona, outside Phoenix. And so, I grew up in Arizona during the '50's and '60's, before it became the megalopolis it is today.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So it's a very different place. And spent a lot of time outdoors. Enjoyed getting out into the hills into the ghost towns and environment. I graduated in 1968 from Sunnyslope High School and went off to Arizona State University (ASU) for a BA and MA. Um, I originally was planning to be a civil engineer and work for the Arizona Highway Department, but decided to become a historian of technology, so I went to the University of Illinois at Urbana-Champaign. And uh, that's where I got my PhD in history. And during that time, I did seasonal part-time work, and some of the projects that sort of influenced my career was -- of course, the National Historic Preservation Act was passed -- passed in '66, which provided a lot of impetus for local preservation efforts. So while at ASU, I worked on a National Register nomination for Prescott, Arizona, knowing the little historic district. And then, the ghost town of Swansea, Arizona, when at that time we weren't sure ghost towns were eligible to the National Register. What was a ghost town, how to define it? So a lot of yeasty moments in that early '70's period.

[00:02:22]Um, so the first Park Service job I was hired for was in the summer of '76. I went to Augusta, Georgia, and was on a Historic American Engineering Record team (HAER), a unit of the National Park Service to document engineering sites. Great opportunity to work in the field with architects and engineers and in a team. And that's sort of important in preservation, to work as a team. And so, we documented the Augusta

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 1 of 74

Canal, a power canal, and the textile mills along the late-19th century New South sort of boom. Very exquisite Victorian-type of architecture in these old textile mills. So my interest in history of technology and history of the evolution of the architecture sort of fit well in the rising historic preservation field at that time. So when I was at Illinois and talked with a colleague, Melody Webb, who worked for the Park Service, she told me there were jobs. And in the '70's, anybody who was a history major in graduate school knew there were no jobs.

KAREN BREWSTER: Right.

[00:03:48]BOB SPUDE: And so, um, I was offered a summer -- continued summer job with HAER, the Historic American Engineering Record, and then Melody cob -- called with an offer to go to Skagway, Alaska, for a three-month job, and as it turned out, almost two years. But it was a great opportunity to work with Skagway and the preservation team. So I -- I decided to do that.

KAREN BREWSTER: And what year was that?

BOB SPUDE: Uh, spring of '78.

KAREN BREWSTER: Ok.

BOB SPUDE: I -- I'd known Melody through the Western History Association, and just -- she had come to Arizona State University doing research on Kennecott from Alaska, and so, we -- we shared notes and um --

KAREN BREWSTER: So she was already working for the Park Service in Alaska?

BOB SPUDE: Right.

KAREN BREWSTER: Or for the Cooperative Park Studies Unit (CPSU) or something?

BOB SPUDE: She was a Park Service historian but was involved with the CPSU with Zorro Bradley --

KAREN BREWSTER: Um-hm.

BOB SPUDE: -- and company. And she was a dynamo. I mean, she just was a prolific writer.

[00:04:55]Um, and I think originally, they'd hoped Bill Brown would do the job in Skagway, but Bill jumped ship and did -- he had been regional historian in Santa Fe and then moved to Alaska to be on the -- uh, key man for the Yukon-Charley.

KAREN BREWSTER: Oh, so he wasn't regional historian for Alaska yet?

BOB SPUDE: No. There was no region Alaska yet. It was under Seattle, the Pacific Northwest, at that time.

KAREN BREWSTER: Ok. And who would've been that historian?

BOB SPUDE: Vern Tansel (sp?).

KAREN BREWSTER: Ok.

BOB SPUDE: And Vern was a very old-fashioned gentleman, African-American, very talented. Um, and I didn't work that closely, but I really appreciated him because he was the one who signed off on the contract, you know.

KAREN BREWSTER: Well, I didn't realize -- I didn't realize that in those early days that a historian for Alaska was based in Seattle. That seems a little bit --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- inefficient, maybe.

BOB SPUDE: Yeah. And that's why, you know, later with the reorganization and the creation of the big park units, that became a regional office of Anchorage. But in 1978, it was

Seattle Pacific Northwest. And then the CPSU in Fairbanks where Melody was based had a lot of cultural staff doing work around the state.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And then there was an area office in Anchorage that was mainly coordinating the studies and other activities --

KAREN BREWSTER: So --

BOB SPUDE: -- for the Seattle office.

[00:06:24]KAREN BREWSTER: So was the area office in Anchorage -- what was the size of the staff there?

BOB SPUDE: Oh, Bryan Harry had a permanent core staff of just a small group, a dozen or so.

KAREN BREWSTER: Um-hm.

BOB SPUDE: But beyond that, there were study teams. And like, Bill Brown, key man for Yukon-Charley was a, you know, a -- a -- one of the field people doing work on those studies.

KAREN BREWSTER: But he was based in Anchorage?

BOB SPUDE: Um --

KAREN BREWSTER: In those days?

BOB SPUDE: Based in Anchorage, but always in the field.

KAREN BREWSTER: Ok.

BOB SPUDE: You had to be out with the people while these studies were being done.

[00:06:56]KAREN BREWSTER: Yeah. I want to go back, you mentioned, you know, studying the history of technology in your PhD. What about that grabbed your interest?

BOB SPUDE: Oh, ok. Well, you know, when I was at ASU, the idea of history of technology was alien, so I was very much a historian of western history. And I did take a course or two with Marcus Whiffen, an architectural historian who was a character, but he was also very knowledgeable about the built environment and had published one of the style books on architecture. Had been at Williamsburg in the '30's when they first started reconstructing it. So it was an eye-opening that, you know, the built world, the built environment, was something you could study. So I went to the University of Illinois, partially because of Clark C. Spence, who was a mining historian, and partially because of this gigantic university with a seven-million-volume library in the days before internet.

KAREN BREWSTER: Right.

BOB SPUDE: I mean, all those volumes on the shelf. So and, you know, the usual full ride scholarship didn't help -- hurt, too, you know.

KAREN BREWSTER: Right.

BOB SPUDE: Um, so, the interest in the field of the history of technology, uh, was -- sparked at ASU, and I did have Otis Young as my master's thesis professor at ASU on history of Arizona copper mining. But uh, he was an old-line military historian who was more involved, but also had done mining history. But it was really Illinois where I got the base

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KAREN BREWSTER: Yeah, I didn't --

BOB SPUDE: Just the academic --

[00:08:47]KAREN BREWSTER: Yeah, I've just never heard the name -- the specifics of history of technology was a thing.

BOB SPUDE: Yeah, the Society of History of Technology is pretty big, and its -- its journal "Technology and Culture" is pretty respected. It's -- it's mostly the idea of innovation, invention, what are the influences on society of simple innovations. You know, and you think of the steam engine to the pill, you know.

KAREN BREWSTER: Right.

BOB SPUDE: Those incredible changes.

KAREN BREWSTER: Right.

BOB SPUDE: So um, my dissertation was on the metallurgists and assayers of the American mining West.

KAREN BREWSTER: Ok.

BOB SPUDE: So really nuts and bolts on the application of chemistry. Basically, the chemical revolution into that.

[00:09:34]KAREN BREWSTER: And that -- how that -- you were just talking about, you know, the study of the built environment and the connection between history of technology and buildings and how that varies from being a historic architect?

BOB SPUDE: Right, yeah.

KAREN BREWSTER: Or a historical preservationist?

BOB SPUDE: Well, the biggest difference, and this goes to the root of academic history. Most academic history you're trained to do, be it professor at a university or a teacher, in an academic setting. And the opportunities that arrived with the Historic Preservation Act, as well as it's always been there, the interest in the built environment, preserving old buildings, um, meant that there was a whole new field of study. And in some ways, learning to write an article for a professional journal with footnotes is the acceptable tract in academia, whereas writing a National Register of Historic Places nomination, which is just as rigorous, just as tough to do, is not.

KAREN BREWSTER: Hm.

BOB SPUDE: So it took a, sort of a revolution in academia to -- and now it's called public history.

KAREN BREWSTER: Right.

BOB SPUDE: And that whole creation of that field, where you were outside the academy. You were in the public. And so, you're providing information to managers who were responsible for the preservation and interpretation, etc., of a historic site.

[00:11:05]KAREN BREWSTER: And is there, like, a historic architect looking at the building and the structural components and the materials used, and you as the historian, are you looking at the story of the building.

BOB SPUDE: Right.

KAREN BREWSTER: And how it was used and who was there when and that kind of thing? Is that the --

BOB SPUDE: Well, it's -- it's a collaboration. And I was very fortunate. Gary Higgins was the historical architect based in Skagway. Had been only there less than a year when I arrived. Um, and he was a very talented historic architect and being sensitive to the historic fabric, um, and -- and just had a long career with the Denver Service Center, and also special projects beyond that as -- as a specialist in the historic preservation field. Unfortunately, the Park Service had a cadre of folks like that, so my collaboration with Gary was -- evolved in a -- think T. Thompson, who was a historian in the Denver

Service Center who gave me training wheels for a while, while I learned how to do what's called Historic Structure Reports and other complementary reports. The -- the -- the role of a team, an archeologist, a historian, the historical architect, and other specialists like Jean Swearingen(now Rodeck), the curator.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Um, the best information you can get, all the data you can collect, all the historic photographs, all the information, has to be provided to -- analyzed and provided to the historical architect to guide preservation. The building will tell you a lot of information, but, you know, there's -- there's the old story of the historic southern mansion with the wing that didn't really fit, so they tore down the wing and preserved the mansion. And, of course, then they found out the original antebellum structure was the torn-down building. You know. So you need to provide all the information you can on the evolution. [00:13:17]And Skagway being a tourist town, so much of the information about the buildings was from Ma Pullen and Martin Itjen, the tourist guides from the '20's on, so they created -- you know, Jack London had been there and talked in front of the Salvation Army building. So they needed a Salvation Army building. They told the story of the Salvation Army building, and we bought it, and it was built in 1899, a year after Jack -- or two years after Jack London had been there. You know, which is not important to us because we were preserving the historic fabric from the gold rush era.

KAREN BREWSTER: Right.

BOB SPUDE: It fit into our overall scheme. I mean, and the Jack London story is still told.

KAREN BREWSTER: Right.

BOB SPUDE: You don't have to worry about that ever going away, but you didn't anchor it to a mythic story to a structure.

[00:14:06]KAREN BREWSTER: Right. And -- and for a tourist, they don't care that the building wasn't really there?

BOB SPUDE: Right. Right.

KAREN BREWSTER: They're more concerned with the drama of the story.

BOB SPUDE: And the fabric around them was part of that era.

KAREN BREWSTER: Right.

BOB SPUDE: And that -- and that was a lot of the evolution of that time of the historic preservation philosophy of, how do you best preserve the fabric of Skagway? And the philosophy at Skagway was a little bit different from Parks Canada, which was still using a lot of reconstruction. They were selecting major buildings, the Grand Opera House, to reconstruct to be an anchor for their story, for example. Whereas for Skagway, we had the depot and the admin building that really required a lot of sensitive work, long-time work, but the end goal was to re -- provide offices, a visitor facility. And how to sensitively restore it while adapting it to these new uses?

KAREN BREWSTER: Um-hm.

[00:15:11]BOB SPUDE: So you worked to -- with the architect to say, ok, what are, you know, precious fabric, and what are things that could be compromised. Or what, you know, is -- is spaces that can be adaptively re-used. And that's what most of Skagway's buildings -- uh, some of -- I wouldn't call it a fight, but it was just an education I had to do with some of the staff is, some of the simpler buildings were from the first generation of settlers in Skagway. The first wave built tents and shacks.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And a few of those had saved. Been -- been -- just survived, you know, somehow.

KAREN BREWSTER: Right.

[00:15:55]BOB SPUDE: And they weren't anything exciting. They didn't have false fronts, they didn't, you know, didn't have stories with -- Jack London didn't stand in front, but it was important to have those as -- and we did buy a building, the Goldberg Cigar Store, that, you know, the architects had proposed we disassemble and dispose of. I said, "No! This is from 1897, and it's, you know -- " we -- and -- and it's -- it was a discussion that evolved that finally, yes, they saw the value of having a very early building. And it had been moved. All those small buildings had. And so, we relocated or proposed to relocate it near the Moore Cabin, near the Moore House, to show that early evolution of Santa Fe. Santa Fe? Skagway.

KAREN BREWSTER: Skagway.

BOB SPUDE: Of -- of the community.

KAREN BREWSTER: Right.

BOB SPUDE: And not lose that, 'cause, you know, you have a finite number of buildings.

KAREN BREWSTER: Right. And you're right, the first wave, it was not glamorous.

BOB SPUDE: No, it was, let's get up the trail.

[00:16:57]KAREN BREWSTER: Well, and it -- well, we've kind of gotten off chronologically.

BOB SPUDE: Ok.

KAREN BREWSTER: But that -- we'll get back to that. Um, 'cause what you just said made me think about the idea of, yeah, originally there were wall tents.

BOB SPUDE: Yeah.

KAREN BREWSTER: And, you know, just very rudimentary structures. But I've never seen the Park Service, like, put up a wall tent in the summer for the tourists. Has that ever been --

BOB SPUDE: Very early there was. And this was just because you needed something. You know, because the depot wasn't going to be done for years.

KAREN BREWSTER: Right.

BOB SPUDE: Um, and yeah, there's -- there's -- and it was kinda one of those awkward moments. A wall tent and a -- a uh, sled full of a ton of goods.

KAREN BREWSTER: Uh-huh. Right.

BOB SPUDE: Or it wasn't a ton of goods. Whatever. And you could put the harness on and walk a little bit. And superintendent Hoffman was looking out the window, and some 80-year-old guy, or I don't know if he was 80. Whatever.

KAREN BREWSTER: Right.

BOB SPUDE: Put on the harness and passed out.

KAREN BREWSTER: Oh.

BOB SPUDE: So that was gone.

KAREN BREWSTER: Right.

BOB SPUDE: So, it was one of those things. No, let's -- let's talk about the buildings and keep it to the exact story that we have. And for, you know, the longest time, it was an external, walk around the environment. Exterior.

KAREN BREWSTER: Right.

BOB SPUDE: Walk around the buildings and the environments, talk about the trail at the Chilkoot Trail. You had Dyea, but uh, pretty much.

[00:18:28]KAREN BREWSTER: That even at Dyea, that they never have put up some, you know, fake buildings or wall tents to recreate that, you know.

BOB SPUDE: Yeah, and it really has -- the whole discussion of, we've got so much work to do on the remaining fabric, let's focus all the energy on that. And uh, leave the whole reconstruction thing Outside.

KAREN BREWSTER: Well, and as you say, it sounds like it's -- was a philosophical choice about --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- we don't want to put up fake things and re-create.

BOB SPUDE: Right.

KAREN BREWSTER: We're gonna restore what's there.

BOB SPUDE: Right. Yeah. [00:19:05]And there have been some things that -- that unfortunately didn't happen that -- you know, various reasons. A landmark building is Captain Ben Moore's house.

KAREN BREWSTER: Right, the house. Right.

BOB SPUDE: But and -- I mean, Captain William Moore. Not the house that's standing there, but behind it --

KAREN BREWSTER: The cabin?

BOB SPUDE: Is -- well, Ma Pullen took over. It's Pullen House.

KAREN BREWSTER: Oh, right.

BOB SPUDE: And the Pullen House was her boarding house and then later became a tourist hotel, but it was originally built by Captain Moore.

KAREN BREWSTER: Oh.

BOB SPUDE: And the upper level was a steamboat, you know, sort of pilot house. And it was an exquisite building, and then he had her take it over as a boarding house. And then eventually she acquired it as a hotel. And the Park Service in its Day One plans was to acquire the Pullen House, restore it, and uh, tell the story of those grounds. Couldn't happen. Never -- never were able to -- and -- and the worst thing to do is -- happens someplace, to put out a notice that you're going to buy somebody's property at all cost.

KAREN BREWSTER: Right.

BOB SPUDE: Then the cost would go up. But there was just -- there was no just final agreement, and, you know, it's --

[00:20:25]KAREN BREWSTER: So, do you know what kept it from -- was it too much money or the Park Service didn't have the money?

BOB SPUDE: I do know that there was an offer. The offer was refused. It was upped. The upped offer was met. That was refused and upped. And then, a new party came in. A private party came in and said, "Well, we'll buy it and we'll restore it." Uh, out of Portland. And they -- and this is secondhand because private negotiations, we don't know. Was a similar sort of series. Yes, we want to buy it, and they -- they didn't get their package together or whatever, but. And I'm sure the owners would probably have a different viewpoint of the whole thing, but the amount of money was never met, which was kind of, you know, just the nature of some of the beast.

KAREN BREWSTER: And then it -- when did it burn -- it burned down?

BOB SPUDE: Well, it slowly was falling apart. You know, it was one of those things where it was along the little creek, which meant it had problems with the foundation all the time, and slowly but surely, it was falling apart.

KAREN BREWSTER: What do you think about if somebody wanted to rebuild, you know, make a replica of it on that site?

BOB SPUDE: Um, it's really a difficult thing to -- to do unless you're well-funded. You know, quality reconstruction is not an easy thing to do, so.

KAREN BREWSTER: Right.

BOB SPUDE: Have you been to Skagway?

KAREN BREWSTER: Yes.

BOB SPUDE: Yeah, ok. [00:22:03]So a lot of -- Skagway at one time had two-story buildings with one three-story building, the Golden North.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And the guidelines allowed for three-story buildings, so every new, big building is three stories. You know. And that takes away from the character, you know, overall.

KAREN BREWSTER: Right.

BOB SPUDE: Because all of a sudden, new buildings. So rep -- doing reconstructions really have to be carefully considered and all the questions asked. And it should be sympathetic and have a character element of stuff. But reconstruction is really difficult.

KAREN BREWSTER: And I don't know -- I mean, the Pullen House, there's certainly are lots of photographs of it.

BOB SPUDE: Yes.

KAREN BREWSTER: But I don't know if that's enough to base a reconstruction on and how that works.

BOB SPUDE: Um, probably. Probably. I know somewhere, somebody did a sketch plan, I think Gary Higgins or somebody did.

KAREN BREWSTER: Ok.

BOB SPUDE: A sketch plan to give enough of a basis. But um, you know, my -- my research that I started was sort of tabled when the Portland people came out. Um, the major -- the major -- (cough) -- buildings in Skagway, thankfully, are still there. There was a loss of a few of them to fires over the years. It's kinda sad, but um, knock on wood, they've been very fortunate.

[00:23:32]KAREN BREWSTER: Yeah. So now, I'm going to take us back chronologically.

BOB SPUDE: Ok.

KAREN BREWSTER: Because we've kind of jumped ahead here.

BOB SPUDE: Oh, I should say, the official policy of the Park Service is not to reconstruct unless there is overriding necessity.

KAREN BREWSTER: Right. And that's what I was think -- wondering, is if the Pullen House would count as overriding necessity?

BOB SPUDE: You'd have to go through the planning process.

KAREN BREWSTER: Uh-huh.

BOB SPUDE: To really answer that.

KAREN BREWSTER: Um, and again, you know, as you say, the amount of money that --

BOB SPUDE: Funding would have to be there. It would be substantial.

KAREN BREWSTER: That is a substantial amount of money, and would that money be otherwise -- would it go farther -- to --

BOB SPUDE: Better used.

KAREN BREWSTER: -- to be used some other way.

BOB SPUDE: Work on other buildings, surviving fabric, yeah.

[00:24:17]KAREN BREWSTER: Hm. Ok. So we have you in Skagway in 1978.

BOB SPUDE: Right.

KAREN BREWSTER: And that was a summer job? Seasonal job?

BOB SPUDE: Yeah, it started out I was hired to help compile data for the Historic Structure Report. Melody Webb came down, and T. Thompson. Gary Higgins was there. And sort of outlined a little planning to get all the data I could gather on the buildings they had acquired so far.

KAREN BREWSTER: So how many buildings?

BOB SPUDE: Ten, at that time. It got to be sixteen. And they were buying them at that time, you know. It was -- it was rapidly happening. Um, so Melody and I also, when she was there, we hiked the Chilkoot Trail to the pass. She went on. I went back. And uh, we met Meg -- Meg Jensen, the ranger. I don't know if you've talked to her.

KAREN BREWSTER: No.

BOB SPUDE: But she later was my wife. Uh, for ten years. And Meg convinced Melody that I should work on Chilkoot Trail. So I did a -- compiled data for the Chilkoot Trail, also, and did a little book with her help on the Chilkoot Trail. So Skagway, Chilkoot Trail, and then there were other things that just popped up. Dick Hoffman would get a call and say, "Somebody wants to give us a snow plow. A railroad snow plow. And should we take it?" And we put together a little notice and stuff, and said, "Yeah, sure." And then it never happened. But those little -- and he'd say, "The third graders are coming. Can you give a little talk to -- because nobody else can go out." And so, I'd give the tour -- third graders a talk about Klondike. So the goal was to provide historic data to the team, and -- but I was also part of that staff. When they needed help, you jumped in and you did it.

[00:26:11]KAREN BREWSTER: Because at that time, the staff was how many people?

BOB SPUDE: Oh, geez. Skinny. You know, a half dozen seasonal rangers. The chief ranger, Jay Cable, didn't arrive 'til after I did.

KAREN BREWSTER: Oh, ok.

BOB SPUDE: You know, a couple months. And so -- and Gary and Pete Bathurst, and Pete was hiring his -- his crews to start work. So --

KAREN BREWSTER: So Pete Bathurst was doing the building work?

BOB SPUDE: He's a -- what's called an exhibit specialist.

KAREN BREWSTER: Ok.

BOB SPUDE: But he's a hands-on fabric guy. You know, he's the guy who jacks up the buildings, pours the foundations and all that, with his crews. And then, it was an arrangement where the office -- um, my position because I was Cooperative Park Study Unit-funded, it came from the Park Service. And so, technically for our purposes, I was part of the park team. But, and you know, the fine line, I was an employee of the university for that time, which um, I don't think it bothered our ability to work as a team, but it just was a little bit different to be that, uh, in that --

KAREN BREWSTER: Did it create challenges with the leadership and administration and the superintendent because you were --

BOB SPUDE: I didn't feel it. When the superintendent needed something, you know, we would hustle all to get it because we were all there together. Um, and I -- I felt a little bit more independent because I wasn't part of the hierarchy, but, you know, it still, if they needed something, I was -- I was there.

[00:27:56]KAREN BREWSTER: And at that time, what was the community's feeling towards the Park Service?

BOB SPUDE: Well, it was the age of D-2.

KAREN BREWSTER: The lands bill.

BOB SPUDE: The lands bill about creating the park, so we had to be very sensitive about the community in Skagway because there was -- you know, (unintelligible) honest, and as they say, screw up and prove just what everybody was saying. The Park Service is evil, and it's gonna take your -- and I, you know, I remember -- and this is sort of a joke, that may be true, may be not, but Dick Hoffman bought all the people that liked him, bought their buildings. And they all left town, and all his supporters were no longer there, so the people started griping who didn't get bought, and so he became the evil Park Service that wouldn't buy this land.

KAREN BREWSTER: Or I was thinking, did he become the evil Park Service because he bought up everything?

BOB SPUDE: Or --

KAREN BREWSTER: Now the government owned the -- owned the town?

BOB SPUDE: In '78, tourism was there, but it wasn't as strong, and the railroad world was changing. We still didn't have a road to Whitehorse, so you had an isolated community. So -- and everybody knew everybody's business, so. Yeah, it was a tense moment, you know, just because of the creation of the new park lands. You know, when the monuments were established, it was sort of like, "Oh geez. You just made everybody hate everybody working up there."

[00:29:32]KAREN BREWSTER: Well, that the feeling in Alaska was that now the federal government was locking up all the land.

BOB SPUDE: Locking the land, yeah. And kicking you out.

KAREN BREWSTER: Yeah. And they hadn't yet created parks, some of the newer parks. It was, as you say, monuments and things. Um, did you personally experience any animosity, name-calling, whatever?

BOB SPUDE: Yeah, but, you know, it's one of those things, when you get on an airplane and you tell someone you work on -- for the Park Service, you immediately get berated. Um, I wasn't -- I made a lot of friends after hours at Skagway. So personal friends and that, I -- you know, it's nice to be able to -- to feel comfortable. And it's always funny, Bill Brown and I were eating dinner in the Golden North, and in the bar next door, a guy was yelling, "The goddamn f-ing Park Service." And Bill looked at me and said, "We gotta go diffuse this guy." And so, and -- gigantic young man was at the bar going, "Goddamn f-ing Park Service." And Bill walked up to him and said, "You want to arm wrestle?" And just shocked the guy. And he was sitting with a couple of guys I knew well, and they were -- we had chatted and we were friendly, so they said, "Calm down, you know, Bill." I'll make up a name. Calm down, Buffy, or whatever. And -- and -- and Bill said, "Well,

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 10 of 74

no, I'll arm wrestle. Buy you a beer." And so, Bill bought the guy a beer and arm wrestled, and he lost a couple times. And the guy finally said, "Are you Park Service?" He said, "Yeah. You know, you want to talk?" And it was amazing. It just diffused. He just needed to vent. And that was one of the problems at the time, you know. You needed to -- if you needed somebody to vent your anger at the moment on, there we were.

KAREN BREWSTER: Right.

BOB SPUDE: You know, it was the evil Park Service. So in public meetings, you know, the park was used as the bad guy.

[00:31:40]KAREN BREWSTER: Now, did you walk around in uniform?

BOB SPUDE: I did not. That's one thing, when I was in Skagway, because I was with the university and also, we were on the preservation team.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Um, it made our work easier if we were in, um, you know, day-to-day clothing. And then people knew to go see the seasonals, who were the interpreters, for their questions.

KAREN BREWSTER: Um-hm. Well, and I was thinking about that you -- for CPSU, you really were a university employee that in those tense moments, you could say, "Well, I don't work for the Park Service. I work for the university." Now that might not have been any better?

BOB SPUDE: Yeah. No, I didn't. I was honest. I worked at the park. And in some ways, you know, working for the university, it -- there was a buffer or broker situation. You were looked a little bit -- you know. Especially a historian, you know. How intimidating is that, you know?

KAREN BREWSTER: Right.

BOB SPUDE: But um --

KAREN BREWSTER: So there was sort of an anti-academic sentiment, is that what you mean?

BOB SPUDE: Oh, no. What I meant is, historian is not an intimidating.

KAREN BREWSTER: Oh.

BOB SPUDE: Whereas a ranger with a badge is.

KAREN BREWSTER: Right.

BOB SPUDE: And so, there was not -- I didn't feel it. It was just in certain situations and um, the only time I was shot at up there was a couple years later at Wrangell-St. Elias. New park area. Hunters were out, and we had dropped in to document an old ghost town, Copperopolis, in Wrangell's.

KAREN BREWSTER: And you dropped in by helicopter?

BOB SPUDE: And we dropped in by helicopter. We were hitting a lot of sites. That's a 13 million-acre park. So um, they put up a target near where we were, and they started target practicing and sending a message. And the message was received. We decided, maybe we'll leave, so. And, you know, I don't know if it was because I had a woman with me, Kate Lidfors, who was a very competent historian, and -- and, you know, they were just - - but it was one of those things that, no, it's time to get out of there. And so.

[00:33:47]KAREN BREWSTER: I mean, they may have shot at anybody who stopped in? It may have had nothing to do with Park Service.

BOB SPUDE: Mm.

KAREN BREWSTER: I mean, how did they know you were Park Service?

BOB SPUDE: Yeah, well, they -- they -- they knew. You know, it's one of those things. It's -- it's a big land, but people know, you know. We've had -- and we have had situations, again at Wrangell's. I was told that an old miner there who I wanted to interview at Chisana was going to shoot the first park ranger that came up to his cabin. So we flew into the airstrip, and I walked up to his -- to the gang of people gathered there, and there was a body bag. And one of the young wranglers had committed suicide that day. And they were carrying his body out there. And this old miner, who actually turned out to be a wonderful guy, a wonderful informant, Ivan Thorall, was there. And they must have had their dead man for the day because when I went up to talk to him, he was more than willing to talk about the old days.

KAREN BREWSTER: Yeah, and Ivan Thorall did a lot of providing information about Chisana in later years.

BOB SPUDE: Yeah. Yeah. Yeah. And, you know, being a historian of technology and really interested in -- it's funny, we finally took him on a helicopter flight over the creeks where he'd been working all of his younger life, and brought him back. And I said, "Well, how'd you like the helicopter ride, you know?" He goes, "Yeah, I remember when we used to take 'em every day out to the oil fields." I went, you -- here I thought it was something special, but nah.

KAREN BREWSTER: Yeah.

BOB SPUDE: But I -- you know, that was one of the things about Alaska. In Skagway, they needed a video tape of the Chilkoot Trail, and I swear, every year up there I'd get at least a dozen helicopter rides, and so, I -- I was strapped to the outside of a helicopter with a video camera.

KAREN BREWSTER: Oh my god.

BOB SPUDE: To tape the Chilkoot Trail from Dyea to the summit, which was a wonderful thing to do.

KAREN BREWSTER: You were -- you were the first drone.

BOB SPUDE: I was the first drone, yeah, exactly. They had all these ex-Vietnam helicopter pilots up there, who -- who had, no problem, you know, zipping up valleys and --

KAREN BREWSTER: They are good pilots, those guys.

BOB SPUDE: Yeah, they were. They knew what they were doing.

[00:36:04]KAREN BREWSTER: Right. And you didn't go to Vietnam? You weren't in the military?

BOB SPUDE: No, I wasn't in the military. I was a 1968 graduate, and the Tet Offensive, I don't know if --

KAREN BREWSTER: Um-hm.

BOB SPUDE: People remember that how it --

KAREN BREWSTER: It was a big deal.

BOB SPUDE: A big deal. And everybody -- I'd lost a cousin, two cousins, over there, and both my aunts said, go to college. So.

KAREN BREWSTER: So by going to college you got a deferment?

BOB SPUDE: Deferment. And that -- a lot of people were doing that. It was either that or Canada.

KAREN BREWSTER: And then by the time you got out, they were no longer drafting people?

BOB SPUDE: Well, they changed the rules. And it was a lottery, and, you know, my lottery number was high enough that I didn't have to worry. A lot of people who were lower numbered --

KAREN BREWSTER: Yeah.

BOB SPUDE: -- decided to go ahead and enlist.

[00:36:55]KAREN BREWSTER: Right. Um, ok. So after that first summer in '78 --

BOB SPUDE: Yeah.

KAREN BREWSTER: Then what did you do?

BOB SPUDE: Well, a lot -- (cough) -- a lot of the -- the research I gathered and I did three-month reports and stuff, was sent in and approved, and the contract would be extended. And it was -- it was Denver Service Center (DSC) money that went to the region, and the region and the DSC would agree to extensions, and it was just pipelined through the CPSU up there. And, you know, that's contract work, but I was extended for six months, and a large part of that is I identified universities and archives, so you know, I was in heaven for the winter. I was -- went from Dartmouth, um, to Berkeley, looking for collections dealing with Klondike. And, you know, Tappan Adney's papers, and he was a newspaper reporter up there during the rush, had photographs at Dartmouth were wonderful. The Bancroft Library's full in Berkeley. It was sort of like, everywhere.

KAREN BREWSTER: Um-hm. And how did you identify these places that they had Klondike-related collections?

BOB SPUDE: Well, a lot of people had already put together bibliographies and sources, and so you just knew how to, you know, the basic culling of footnotes and pulling that information together. And then, you know, the logical ones, Yukon Archives, Alaska Historical, you know.

KAREN BREWSTER: The state one.

BOB SPUDE: The University of Alaska Fairbanks. And then, uh, just writing to institutions in the Lower 48, um-- And so I put together an itinerary, pretty much established a library for the park, of -- you know, the abundance of historic photographs. You know, it's -- went from being a gold rush town to a boom town to a historic railroad town to a tourist town. Tons of photographs. Great amount.

[00:39:06]KAREN BREWSTER: Yeah. Well, and the Klondike Gold Rush does seem to be an event that was very well documented by photographs.

BOB SPUDE: Right.

KAREN BREWSTER: I don't know why.

BOB SPUDE: Yeah, you get off the boat, you take a picture, you know.

KAREN BREWSTER: And maybe, was photography something more accessible to --

BOB SPUDE: That was the biggest change.

KAREN BREWSTER: -- the regular people?

BOB SPUDE: The dry plate era and then the Kodak. Photography, you know, the daguerreotype, there's nothing, you know, a very few late 1850's maybe. Then you transfer to the wet plate, which is a lot more difficult, um, than anything that would come after. But it was still more stable, and you could do a negative and make multiple prints. And then finally, in the 1870's and thoroughly in the 1890's, you had the Kodak film developed, which meant it was in the hands of anybody --

KAREN BREWSTER: Right.

BOB SPUDE: -- with a camera. And a lot of the professionals were just easier to take more pictures.

KAREN BREWSTER: Because some of the Klondike photos were done by professionals?

BOB SPUDE: Right, yeah.

KAREN BREWSTER: I don't know who hired them to go up there and document it.

BOB SPUDE: A lot of them had a business of selling photographs. It was before TV. It was before any mediums, so you'd buy a stereopticon.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And a view camera, or -- And you'd take photographs that had two images. And then, every household parlor had to have the stereograph.

KAREN BREWSTER: That's right.

BOB SPUDE: And then, a stack of photographs. So you'd sell a stack of Klondike or Alaska pictures, and uh, so that was a thriving business during the late 19th century.

KAREN BREWSTER: And to take those, they had to have a special camera.

BOB SPUDE: Right.

KAREN BREWSTER: A stereopticon.

BOB SPUDE: Right, the dual eng -- uh, dual lens camera, and people loved to have them. And especially of the moments. So you'd have the Klondike rush, and then you'd have the Alaska rush, and then you'd have, you know, whatever to market a story, especially exotic lands, distant lands.

[00:41:05]KAREN BREWSTER: Um-hm. Yeah. So did you have funding to purchase photographs from all these archives?

BOB SPUDE: Right, yeah. And I was very fortunate that there was funding to buy copies. And it was before the era of, you know, outrageous expenses for that. 'Cause now it's gotten out of hand, you know, the cost of reproduction and rights, so.

KAREN BREWSTER: And it was also before digital, so they actually had to make you a copy.

BOB SPUDE: Right. You had to make a negative and then make a print. So that --

KAREN BREWSTER: And were those collections, they were all right? You know, from their policy, that ok, we're giving copies of our collection to another institution?

BOB SPUDE: Yeah. It was -- it was pretty common to do that at that time, but, you know, nobody had the funding to do it on the scale we did, because as we know in the Park Service, one moment you have a lot of money, then you have none. So this was our moment. Let's acquire as much as we could. [00:42:12]And then I also -- Gary Higgins had some year-end money and bought me a microfilm reader-printer.

KAREN BREWSTER: Wow.

BOB SPUDE: So we bought the daily Alaskan newspaper and all the microfilm we could get, so I could sit there and do research in the newspapers, which was a blessing.

KAREN BREWSTER: Yeah. So you got all those newspapers on microfilm from where?

BOB SPUDE: Um, Library of Congress, usually, was the one.

KAREN BREWSTER: Um-hm.

BOB SPUDE: You know, twelve bucks a reel, and you get a drawerful. So we bought --

KAREN BREWSTER: So that's where those newspapers were archived originally, Library of Congress?

BOB SPUDE: Um, the Library of Congress had initiated it -- microfilming back in the '50's and '60's.

KAREN BREWSTER: Right.

BOB SPUDE: And slowly had been doing that. It's like today's initiative is digitizing them all.

KAREN BREWSTER: Right.

BOB SPUDE: Um, so we were fortunate that the ones I needed for that period were available to me. I -- I went through that, and that's why the -- the Historic Structure Reports are fortunately as detailed as they are just because we had the newspapers. And, you know, newspaper editors at that time were boosters, so any shack that went up, it was a grand new building, and very detailed.

KAREN BREWSTER: And also they -- they also moved buildings.

BOB SPUDE: (Unintelligible)

KAREN BREWSTER: So that was probably a big event in town.

BOB SPUDE: Yeah, yeah. Anything to promote the community, you know.

[00:43:37]KAREN BREWSTER: So what years did Skagway have a newspaper, because --

BOB SPUDE: October '97 on. 1897.

KAREN BREWSTER: Because um, in the '40's, they did not.

BOB SPUDE: Right. There was a break there. Um, I was mostly interested in the early period, you know, the construction era.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And the Juneau newspaper had a little bit before that. Um, so probably March of '97, and then you could follow Captain Moore in some of the earlier newspapers, the Sitka paper. So we -- we tried to piece as much as we could together. [00:44:14]And then, some of the old-timers were still around. You know, George Rapuzzi, uh, old-timer. When I arrived in Skagway, they put me in a building that didn't work out, and so, I rented a building that George Rapuzzi had. And it's one thing to interview somebody, but like George, he'd give you the same stories over. But when you have him working with you to work on the pipes at the house, that's when the stories came out.

KAREN BREWSTER: Um-hm.

BOB SPUDE: That's when the good stuff about being a kid, going into the Mascot when he was delivering papers, and, you know, checking it.

KAREN BREWSTER: Cool.

BOB SPUDE: So -- so having Oscar Selmer, George Rapuzzi, those old-timers providing, you know, a little more flesh to the story, if you will. [00:45:01]Um, so I did those spring, uh, and then Kathy Morack at the CPSU at the University of Alaska, uh -- I had two manuscripts that we were working on. And one came out in '80, but it was the -- the Chilkoot Trail one. And she did that. And then, we were well along with the Skagway architectural history.

KAREN BREWSTER: Yeah, I was going to look up that Chilkoot Trail one.

BOB SPUDE: Yeah, I think it's 1980.

KAREN BREWSTER: Well, there's the one in 1980, "Chilkoot Trail from Dyea to Summit --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- with the '98 Stampeders."

BOB SPUDE: Yeah.

KAREN BREWSTER: Which has historic photos and excerpts of diaries and newspapers.

BOB SPUDE: Yeah. Yeah. And that then had a section about the major cultural clusters along the trail, up to the summit.

KAREN BREWSTER: That was sort of the first publication to provide a historic overview of the trail?

BOB SPUDE: Yeah. Sort of an analysis of the themes and then the sites, and then recommendations for management done in a document and record there.

[00:46:18]KAREN BREWSTER: So when you were buying photographs, you also were buying books for the park library?

BOB SPUDE: Um, I -- I was buying some books, and then putting them into the hopper 'cause a lot of them were rare books, and so, it was, you know, how to get into the market. You know, Amazon wasn't around.

KAREN BREWSTER: Right.

BOB SPUDE: So you had to be on the lookout. So we'd put 'em in a wishlist, and then they would be acquired. Some of them had been microfilmed, and so I -- I hated microfilm books, so I had them printed.

KAREN BREWSTER: Um-hm.

BOB SPUDE: It's, you know, hardback kinda, basically a Xerox.

[00:47:01]KAREN BREWSTER: And what about diaries and things?

BOB SPUDE: Same thing. And boy, we were fortunate. People would come in the door, and they'd have diaries.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And we'd glom onto those.

KAREN BREWSTER: But some of them came from archives in other places?

BOB SPUDE: Yes. Yeah. Yeah.

[00:47:17]KAREN BREWSTER: Hm. And whose idea was it to get this funding? Was it yours? Did you go to the park and say, I want to build these collections?

BOB SPUDE: Um, Gary Higgins. I must admit, I was a waif, a naïve waif, when it came to the world of, where does the money come from? It was sort of like, my focus was, do the best on the history, because, yeah, it takes a while to understand the government and its ins and outs. Gary Higgins being, you know, a Denver Service Center architect, knew he needed this information, and that was part of the estimate of restoring the buildings.

KAREN BREWSTER: Ok.

BOB SPUDE: You didn't just go in and buy a plumber, and say, fix the plumbing.

KAREN BREWSTER: Right.

BOB SPUDE: And, you know, when you're done, we'll open it up. So.

KAREN BREWSTER: So he somehow -- he got the money.

BOB SPUDE: Well, it came as a package.

KAREN BREWSTER: And then, yeah. You were assigned to --

BOB SPUDE: I was hired to do that.

KAREN BREWSTER: Or did you volunteer to go do that?

BOB SPUDE: It was part of the -- I would put together the next phase. And then, move into doing, you know, six more weeks, or six more months. And, uh --

KAREN BREWSTER: But how fun to go and look in all those archives and find all those collections.

BOB SPUDE: Oh, it was a blessing. It was a -- but, at the same time, it was the difference between being able to do a good job or not. You know, how many historians say, this is a great idea, but who's going to pay my way to Berkeley?

KAREN BREWSTER: Right.

BOB SPUDE: Who's going to pay my way to Vermont, you know. Or New Hampshire, where Dartmouth is.

KAREN BREWSTER: Um-hm. And the idea, too, to get copies and consolidate it in Skagway, versus the historian goes and looks at a collection and makes notes.

BOB SPUDE: Right.

KAREN BREWSTER: And maybe gets a few images for a publication.

BOB SPUDE: Yeah.

KAREN BREWSTER: And they st -- they stay spread out all over the country instead of putting it in one place.

BOB SPUDE: Yeah. It's changed a lot just because of the availability of the Internet.

KAREN BREWSTER: Right.

BOB SPUDE: And an incredible amount of data already on the Internet. So the -- the research is a little bit different. But you still have to check every source. You still have to do that.

[00:49:19]KAREN BREWSTER: Right. So the final Historic Structure Report --

BOB SPUDE: Right.

KAREN BREWSTER: Was that --

BOB SPUDE: Yeah, there were -- there were several of them, and they were done for, uh, the immediate use of Gary and Pete (Bathurst) and, you know, Dave Snow, who followed Gary. Um, to help them. So you didn't give them a finished document. You just said, Gary, you know, this is what I found out about whatever. Or Dave, we would do a tour of the buildings, and we would say, what can we find out about this? Um, so -- so the Historic Structure Reports in volumes were published, you know, six-seven years later, after, you know, they're done, just because -- But stand-alone Historic Structure Reports on each of the buildings is, you know, a finishing of the history data, the archeology data, the historic architects -- um, they always will do drawings called as-builts.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And those show the building as it was. And then, they'll do proposed design or whatever drawings. And so, that -- those are great reports. And I'm glad we follow through in publishing those. So those were -- those were done for the park, and it's fortunate because when I left Skagway, you know, I didn't know if there was a chance to work with the Park Service again, but my time with BLM, they were very willing to let me continue helping Skagway. And when Heritage Conservation Recreation Service (HCRS) office in Anchorage was formed, and I went to work for them, they, you know, were more than willing to send me down to Skagway to help out. And then, when HCRS was abolished and became part of the Park Service in '81, bam, I was back in the Park Service. I was in heaven. And so, you know, I was never away from Skagway professionally. You know, I made some good friends the -- the two years I was there, but um, the -- the real ability to keep encouraging work and contacting folks and working with superintendents to make sure we get funding to get things done, even if it's twelve dollars to get Frank Norris to do a little more work for us. He was always willing to jump in as the historian there.

[00:51:57]KAREN BREWSTER: Well, as a historian interested in mining history --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- I'd think Skagway might've been kind of exciting.

BOB SPUDE: Well, at Klondike Gold Rush National Historical Park, you betcha. Yeah, it was -
- you know, it's one of those things. When you -- when you go, uh, into your field, you --
the chances of you teaching or doing research in your primary graduate-school interest is
slim. You know, just 'cause you're always involved with something else. So I was very
fortunate to get that chance with Klondike. And I did have a chance to work for HAER,
Historic American Engineering Record. I was offered a job same time in Houghton,
Michigan, to document the copper country of Keweenaw Peninsula of Michigan, which is
now a park. And it was one of those things. I went to Alaska instead of to HAER.

[00:52:52]KAREN BREWSTER: Why did you choose Alaska?

BOB SPUDE: Oh, I think it was because it was three months guarantee, six months possible,
versus three months and you're gone.

KAREN BREWSTER: Yeah.

BOB SPUDE: And it -- you know, it was just a little more to my liking. I was at Illinois, and it
more -- I'm a westerner. You know, not that Michigan isn't that much different, but it --

KAREN BREWSTER: Little bit.

BOB SPUDE: Yeah.

[00:53:19]KAREN BREWSTER: So those -- those two years you worked on the Historic
Structure Reports in Skagway, did you finish collecting all the information and
documenting for all those buildings?

BOB SPUDE: You know, it's never done. You know, the reality is, somebody will always find
some new information, some new photograph. You know, the evolution of these
buildings through time, you know, is -- is -- is -- there's periods where we're just blank.
World War II was very frustrating to find out -- 'cause military work moved in there,
built a bunch of barracks, and, you know, it was a major impact to that town. So yeah,
those -- those are -- those are periods that, yeah, I'd like to know more about that
speakeasy that was in the back of the Pantheon, where the girls were upstairs, and the
gambling was downstairs. And they had a guard at the door to say when the colonel's
coming, or, you know.

KAREN BREWSTER: Well, and how do you even know that much?

BOB SPUDE: Well, yeah. And -- and that's -- that's -- you know, the Oscar Selmers and the
other boys talk about the days of World War II build-up, George Rapuzzi.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So.

[00:54:28]KAREN BREWSTER: And so, in 1980, you left Skagway?

BOB SPUDE: Yeah, I had taken -- I don't know what's the exam, but I -- the PACE exam?

KAREN BREWSTER: I don't know.

BOB SPUDE: Well, the federal government used to keep lists of, uh, potential employees. And
you took this exam, and you got a score, and then you said where you wanted to work.

KAREN BREWSTER: Ok.

BOB SPUDE: And so, I put my name -- you know, I knew Skagway wasn't going to happen for
me forever, and even to get a job in Skagway, you had to -- permanent job, you had to go
through certain processes.

KAREN BREWSTER: And in that time, there still was not a cultural resources historian
position with the park?

BOB SPUDE: No. No, it was -- you know, the preservation transition from that office into a part of the park was -- was slowly moving there, but it wasn't there yet. It would be a couple more years before folks would be hired. But I, uh, was hired -- called in September of '79 by BLM, out of the blue, you know, to be a historian on their studies about navigation, navigable rivers. There was a lawsuit over that.

KAREN BREWSTER: Oh, yes.

BOB SPUDE: So Mike Brown hired me out of the blue. And I said, "Well, I gotta finish this." So in January, they -- I was on my way to BLM in Anchorage to work for them writing a navigability study of the upper Yukon River. A GS-11 historian. And I'd been working there for like three months, and I'd already done a lot just because of the river -- the Yukon River runs to Skagway's back door.

KAREN BREWSTER: Right. It was a little bit connected with the Klondike story, yes.

BOB SPUDE: Right. Yeah. So you know, I'd quickly written a 200-page manuscript on the thing when I got a call for -- from Heritage Conservation and Recreation Service. And uh, they -- they wanted me to be part of that Anchorage office when it started up.

[00:56:45]KAREN BREWSTER: I've never heard of the Heritage Conservation and Recreation Service. What was it?

BOB SPUDE: Oh, well. The National Park Service has always had a preservation arm that helps outside the parks. Has given advice, technical assistance, and this goes back to, oh, the 1935 Historic Preservation Act. You know, I'd have to look that up. But it's -- it provided for us to work with other groups.

KAREN BREWSTER: Right. I -- I know, like, in Skagway, the historic architects will provide -

BOB SPUDE: Technical assistance, right.

KAREN BREWSTER: -- assistance to local, um, private --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- building owners who want to do restoration and things like that.

BOB SPUDE: Yeah. So there's always been a vehicle to provide us to allow to do that. Well, after the Preservation Act of '66, which set up the National Register of Historic Places, and set up a lot of grant programs for preservation, the Park Service managed those, but it was decided that it would be better to have a separate agency. And there was already the Bureau of Outdoor Recreation (BOR), which did a lot of recreation initiatives from the '60's. So HCRS was a Jimmy Carter initiative. Great ideas. Um, when Reagan was elected, he hired James Watt, and James Watt had one time been head of the BOR and had pretty well let everybody know that he thought this agency was worthless.

KAREN BREWSTER: He was -- he was very much interested in development and not so much preservation, I guess, is how we could describe him.

BOB SPUDE: Right. And I still remember being in Anchorage with Floyd Sharrock, who was the archeology head of the group, and Jim Thompson was an archeologist who I worked with, and we were being briefed that, you know, Watt was our new boss, and one of the old tough guys would say, "We're doomed." And I'm having too much fun.

KAREN BREWSTER: Right.

BOB SPUDE: 'Cause I'm going to Skagway, working on the Iditarod Trail, doing you know, all sorts of technical assistance, you know. It was one of those things, throw me in that briar patch.

KAREN BREWSTER: Yeah.

BOB SPUDE: I did a lot of travel. But uh, and then, less than a year later, we were all called to the phone, and Watt gave a little speech and then somebody asked him, "Are you going to abolish our agency?" And his response was, "Don't worry about it." And the next day, he abolished the agency. So -- so it was a very brief idea, and -- I mean, initiative. It is unfortunate because even Bulgaria has an external cultural affairs office. All these countries, western countries, have these entities. The United States doesn't.

[00:59:43]KAREN BREWSTER: And so, what kind of projects did you work on, and where did you travel to?

BOB SPUDE: Well, we administered, um, the National Historic Landmark program, the Historic Preservation Fund grants program, Historic American Engineering Record, Historic American Building Survey projects, and then technical assistance. And worked closely with the State Historic Preservation Office.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Which HCRS at that time funded through a matching grant with the state.

KAREN BREWSTER: Ok.

BOB SPUDE: And we, uh, you know -- when I was in BLM, I'd met some of the guys who worked on the Iditarod Trail Studies, so we immediately jumped in, worked with them. We, uh, did HAER documentations of some mining sites in Juneau. And unfortunately, we really didn't have enough time to get underway. You know, HCRS was abolished before we really had a structure. And Janet McCabe, who was our boss, was very connected politically in Alaska, but, you know, no influence nationally.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And so, our group was abolished. Jim Thompson went to become regional archeologist in Seattle. Floyd Sharrock went to be with the federal inspector's office for the pipeline, one of the pipelines. And then I, you know, no problem with me going to the Park Service, so I went to the Park Service.

[01:01:20]KAREN BREWSTER: And then, did you become a regional historian for the Park Service at that point?

BOB SPUDE: When I first arrived, Bill Brown was regional historian, and he was more than willing to give that up because it included a lot of, you know, administrative stuff that he -- he was a very good field guy, a very good historian, but he really didn't -- they'd tell him to administer the Historic Preservation Fund grant applications -- (sound effect to denote, it wasn't happening). We had a program the Tax Act, where if you -- you could get a federal investment tax credit for a project, uh, if it met the Park Service criteria for rehabilitation of historic structures. You know, reviewing those. So there was a whole bunch of things that he -- he wasn't enthused about. So I jumped in as regional historian over internal and external affairs for a while.

[01:02:12]KAREN BREWSTER: And so, what year was it that you then went to the Park Service?

BOB SPUDE: Well, in '81, we were abolished. Let's see, I was -- spring of '80, with BLM. Then the HCRS, uh, for about a year. And then we were abolished. And then, I went to the Park Service with, um -- Leslie Hart was the chief of the cultural resource group. Dave Snow was in Skagway, but he became our regional historical architect.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And Craig Davis was the regional archeologist. And then, I replaced Bill about a year later as regional historian. And then, Jean Swearingen was in there.

KAREN BREWSTER: She came in '84, I think she told me.

BOB SPUDE: '84? Ok.

KAREN BREWSTER: So you were there --

BOB SPUDE: Before, yeah.

KAREN BREWSTER: In '82-'83?

BOB SPUDE: '81 is when they abolished us as HCRS, but it was a slow evolution of people moving and bumping around. So -- so by '83, we had settled in. [01:03:15]And somewhere I have a little report I did of -- about '85-'86, of, you know, the CRM group, the evolution of the CRM group.

KAREN BREWSTER: And CRM, Cultural Resources Management.

BOB SPUDE: Right. In Anchorage. And very talented group of people. Very talented. And, you know, Dave Snow and I worked swimmingly together. I have nothing --

KAREN BREWSTER: You guys worked together on the history of the depot building, right?

BOB SPUDE: Right. Yep. Well, he was the architect. Dave Snow was the historical architect on that, and it was Gordon Chappell, a railroad historian out of the San Francisco office, that we brought up to help pull that together, and uh.

KAREN BREWSTER: And why did you need him?

BOB SPUDE: Gordon just was a railroad nut, you know. He was one of those guys that uh, if -- if you can get help and someone who can -- you know, you use it, you know. And it wasn't -- you know, when they created a park that had railroads anywhere, Gordon was there. He was the go-to guy. Sort of like when I -- when I moved to Denver and was asked to help with military parks, I am not a Civil War historian. I am not an Indian Wars historian. But I know a lot of good guys and gals out there who are, you know, that can jump in and help.

KAREN BREWSTER: And so, was Gordon based at the, um, San Francisco --

BOB SPUDE: Regional office.

KAREN BREWSTER: -- office.

BOB SPUDE: The Western Regional Office.

KAREN BREWSTER: Ok.

BOB SPUDE: He was their regional historian.

KAREN BREWSTER: Ok.

BOB SPUDE: Yeah.

[01:04:59]KAREN BREWSTER: Um, and so, that project on the history of the depot building, that was not a historic, um, survey report? Or whatever you call them?

BOB SPUDE: Well, it was a Historic Structure Report, and the problem was, it never got published. You know, we've got -- we've got the manuscript, and if you don't get it done when the money's there, it's going to be a long time before the money pops up again. And, you know, Gordon and I have both retired, and, you know, a lot of -- Dave's retired. So it's going to be a manuscript. You know, it's just the way it is. Great drawings by Dave, great history by Gordon, with a little help from me. But you know, it's just the way it is.

KAREN BREWSTER: So it's used -- it stays within the Park Service and can be used for management and things like that?

BOB SPUDE: Well, it's already been used.

KAREN BREWSTER: How is it used?

BOB SPUDE: It's already been used.

KAREN BREWSTER: How has it been used?

BOB SPUDE: Well, a Historic Structure Report, when done -- it's not like a book. It's -- it's a collaborative effort where you're providing information and feedback all the time. So when -- when the architect says, "We've got to put the auditorium in that building. Where are we gonna put it?" He doesn't wait four or five years 'til you're done with the Historic Structure Report.

KAREN BREWSTER: Right.

BOB SPUDE: You say, "Let's go over there and walk through this thing, and let's talk about spaces. And you know as well as I do, the best place is the freight room in the back." Where -- you know. But you do want to contact and make sure you have as much information as possible. And uh, you know, it's the story of the porch on Hamilton's house in New York City. Alexander Hamilton had a porch on his house. We don't know what it looked like, so you gotta guess. And you gotta say, I'm guessing, but it's an educated guess.

KAREN BREWSTER: Right.

BOB SPUDE: And so, you know, that was some of the buildings. [01:06:56] And we've also had some tragedies. You know, it's -- we were walking around the Lynch & Kennedy building, and they popped the roof off, drop ceiling, and there were the original drop lights, from 1898.

KAREN BREWSTER: Wow.

BOB SPUDE: You know, and they were just beautiful. Or I forget when the Lynch & Kennedy building was built -- it was a barracks, and then it was redone in 1907. So it was probably 1907 lights sitting there. And we went away and then told the guys to go document it and then put 'em into control. And they took the ladder and banged against it, and it shattered.

KAREN BREWSTER: Oh, no.

BOB SPUDE: Yeah. So -- so the reality is, sometimes, you know, your best effort, you just document it, and that's it.

KAREN BREWSTER: And they didn't even have a picture in order to re-create?

BOB SPUDE: No. Well, we had the snapshots we'd taken.

KAREN BREWSTER: Ok.

BOB SPUDE: And it was -- everybody was so excited. We found this, you know, under the ceiling.

[01:07:53] KAREN BREWSTER: And did you -- walking through the buildings makes me think about, you know, Oscar Selmer and George Rapuzzi, and some of the --

BOB SPUDE: Yeah.

KAREN BREWSTER: Could you walk through the buildings with them, and they would remember things?

BOB SPUDE: Not really. You sat down and you -- you talked with them. If -- if you can, great, but usually these were worksites.

KAREN BREWSTER: Mm.

BOB SPUDE: Or some sort of --

KAREN BREWSTER: Or I was thinking, before it started being, you know, worked on?

BOB SPUDE: Well, even then, they had been not used for so many years. A number of them, like the Mascot.

KAREN BREWSTER: Um-hm.

BOB SPUDE: You know, which is one that George had a visual image of walking in as a kid.

[01:08:32]KAREN BREWSTER: Um-hm. Yeah, so your information from George on the Mascot was just his memory?

BOB SPUDE: Right.

KAREN BREWSTER: You didn't go -- you didn't take him back there?

BOB SPUDE: We didn't go in the building. But I have with other people at other times. Of course, if you can get somebody -- it's like the Kennecott Mill and -- and, you know, walking from the top with a mining engineer to the bottom, and you discuss what's happening along the way. You know, I have the original plans that the company kept and says, this is -- this is how we're going to build it. And then you go there and see, no they didn't. They didn't put that machine there. It moved here. And that's what happens.

KAREN BREWSTER: Right.

BOB SPUDE: When they're actually constructed. It's a little bit -- you know, a little different.

KAREN BREWSTER: Right. And then, having a mining engineer to say, "Oh well, this was built this way because."

BOB SPUDE: Right. Right.

KAREN BREWSTER: We had to change it for this reason.

BOB SPUDE: Because the high-grade was becoming low-grade, and so we needed a little different machine. You know, that sort of thing.

[01:09:26]KAREN BREWSTER: Right. Well, that's why it would've been cool in Skagway to walk around --

BOB SPUDE: Right.

KAREN BREWSTER: -- like, the Mascot, with somebody like Oscar or George who had memories of it.

BOB SPUDE: Yeah. Yeah, and -- and, you know, the family's fruit stand was across the street. You know, and so, it had a long memory in him. But he did, you know, and I mentioned that I rented a house that he had owned, and when we were talking about the water pipes, he knew where the water pipes were. He knew, you go here, you just --

KAREN BREWSTER: Yeah.

BOB SPUDE: That sort of stuff. It was an old railroad house. The railroad had built it about 1900.

[01:09:59]KAREN BREWSTER: Well, and housing is now, you know, quite a problem in Skagway. Now in '78-'80, was that an issue?

BOB SPUDE: When I arrived, they had just bought the Pantheon building. It was called Brownie's then. But the old Pantheon Saloon. And they said, plop your sleeping bag on the second floor, and I did. That night it rained, and the water came inside the walls. You know, so it's always been a problem. You know, and it's just the nature of a beast of, you know, large number of employees in the summer over there's just not enough space.

KAREN BREWSTER: But you were able to find private housing fairly easily?

BOB SPUDE: Right, one of the workers had left for the summer because of the railroad strike, and I just rented his house. And then, the seasonals that were in the trailer had left, so I was in the trailer. And then Gary Higgins left, so I rented the Boxcar House.

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 23 of 74

KAREN BREWSTER: What's the Boxcar House?

BOB SPUDE: Oh, the boxcar with a shed on it that was called the Boxcar House.

KAREN BREWSTER: Where was that?

BOB SPUDE: Alaska. It's gone now.

KAREN BREWSTER: Yeah.

BOB SPUDE: But it was -- it was just one of those fun -- it was Skagway. It was one of those funky places where the White Pass, you know, it was a refer, actually, because it had thicker -- thicker, padded walls. And a little shed on it, right by the airstrip, and so.

KAREN BREWSTER: Did it stay warm in the winter?

BOB SPUDE: No place stays warm in Skagway, when that wind's blowing. Yeah, it was one of those places you could watch the wallpaper on the wall just balloon out as the wind came down.

KAREN BREWSTER: Oh.

BOB SPUDE: You know, but the boxcar was ok, but, you know, that was one of the storage anymore, but.

[01:11:53]KAREN BREWSTER: Um, what was I just gonna -- thinking about housing. Um, I lost my -- excuse the pun, my train of thought.

BOB SPUDE: Yeah, right. Yeah.

KAREN BREWSTER: Um.

BOB SPUDE: Well, it took a while. The park did implement a plan to -- like, upstairs of Mascot was housing. Dick Hoffman bought the Edwards House, what everybody was critical of, but my research showed that it was the Peniel Mission, a very important part of the story of Skagway. So, you know, they needed housing, and that immediately provided seasonal housing.

KAREN BREWSTER: So the Edwards House is --

BOB SPUDE: Was -- is the Peniel Mission.

KAREN BREWSTER: Is the Peniel Mission?

BOB SPUDE: Yeah. And the Peniel Mission was a major restoration effort, but it immediately provided some seasonal housing.

KAREN BREWSTER: Right. So what's the history on that building, then?

BOB SPUDE: Well, it was -- it was a missionary group out of Seattle that worked the waterfront. And the -- the -- they built the -- just the little milled building there to provide help to, you know, sailors and railroad workers and down-and-out folks, health, and, you know, soup kitchen-type thing.

KAREN BREWSTER: Yeah, so it did provide accommodation? I mean, because now, you know, it's this nice, restored building.

BOB SPUDE: Yeah.

KAREN BREWSTER: With an apartment and bunkhouse and -- but it wasn't a mission school? It was a --

BOB SPUDE: No, it --

KAREN BREWSTER: It was like a soup kitchen kind of mission?

BOB SPUDE: Right. Right. It was for the homeless, or the hobos and bums at that time.

KAREN BREWSTER: The down and out'ers.

BOB SPUDE: The Skid Row type of person.

KAREN BREWSTER: And it sort of, I guess it sounds sort of the equivalent of the Salvation Army.

BOB SPUDE: Yeah.

KAREN BREWSTER: Where we're gonna help 'em out and preach to them and hope to get them converted.

BOB SPUDE: Back into, yeah, stop being drunks. Yeah.

K[01:13:51]AREN BREWSTER: Yeah. But then, who were Edwards? They bought it?

BOB SPUDE: Well --

KAREN BREWSTER: And made it -- and lived in it?

BOB SPUDE: No, the Edwards were a local family, and he was mayor at that time, and, you know, it was -- it was just one of those opportunities to buy a house.

KAREN BREWSTER: So they had -- they owned it, but did they use it as a --

BOB SPUDE: House.

KAREN BREWSTER: They did live in it?

BOB SPUDE: Yeah. And when -- when they lived there, it was -- it was -- you know, Skagway's houses at that time hadn't been rehabbed very well. They're pretty basic. So uh, you know, when they moved out, seasonals could move in. I mean, it was better than the wall -- the water coming in the walls.

KAREN BREWSTER: Yes. Yeah. [01:14:37]Um, I just -- um, can you talk a little bit about the administration of the park in those days? And um --

BOB SPUDE: Well, it --

KAREN BREWSTER: The superintendents and things like that?

BOB SPUDE: It was like any new park. You know, it was -- it was not a -- you know, you go to Skagway now, and it's -- it's a park. It's got a structure, it's got a hierarchy. You're -- you're -- you've got your duties. It was very fluid in '78. You know, people had only been there a year or less. Uh, not that many of the positions had been filled. It would take, you know, a dozen years before the actual funding for the major positions to give it the structure. I forget when Karl Gurcke finally arrived. But, you know, the staff they needed. So administration, we can use that term, but if you weren't helping each other, you know, it ain't gonna happen. So -- and I remember when Barbara Montgomery, she was the admin, the secretary, at the time that they called 'em. Um, if she was sick, things stopped, you know. Or, you know, just -- you had to have everybody helping each other.

[01:16:05]KAREN BREWSTER: So who was the -- so Dick Hoffman was the superintendent?

BOB SPUDE: Dick Hoffman was the superintendent from the get-go. I think Gary got -- I can't remember. Gary, I think, got there first.

KAREN BREWSTER: Gary Higgins?

BOB SPUDE: Gary Higgins, the -- the historic architect. But, you know, they had oversight from Glacier Bay and Juneau, so we did have a presence from '76 at least, when the -- Ford signed the legislation.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And I think Gary arrived in '77. It's all in there.

KAREN BREWSTER: Yeah. It's in Frank's admin history.

BOB SPUDE: Frank's book. And uh, Pete and Dick Hoffman arrived. So, you know, a staff -- I mean, bosses without a staff, you know.

KAREN BREWSTER: Right. But so, yeah. So it was Dick, and then you said Barbara was the --

BOB SPUDE: Barbara Montgomery was the secretary.
KAREN BREWSTER: Montgomery -- secretary admin.
BOB SPUDE: Yeah.
KAREN BREWSTER: And was there a ranger of any kind?
BOB SPUDE: Well -- well, chief ranger Jay Cable didn't arrive until after I did.
KAREN BREWSTER: Has -- was there somebody before him?
BOB SPUDE: Nope.
KAREN BREWSTER: Ok.
BOB SPUDE: Well, it was like the trail crew. You needed to hire a trail crew chief for the Chilkoot.
KAREN BREWSTER: Um-hm.
BOB SPUDE: And you needed, you know, to fill out so many of the structures.
KAREN BREWSTER: Right.
BOB SPUDE: So the first two-three years was filling in those positions. So while I was there, there -- there was no chief of interpretation.
KAREN BREWSTER: Right.
BOB SPUDE: There was nobody in charge of cultural resources. There was nobody in the chief ranger spot when I arrived. So yeah, you --
KAREN BREWSTER: Was there a maintenance person?
BOB SPUDE: Hm-mm. No. I mean, it was -- and half in jest, there was nothing to maintain. They hadn't bought it yet. But yeah, they -- they -- they finally -- I forget when they hired the chief of maintenance, but it was in that transition of the first five years.
[01:17:55]KAREN BREWSTER: So, I was just trying to figure out how many people were physically there working in '78?
BOB SPUDE: Well, we were, you know, upstairs from Riewe's Grocery Store. Re --
KAREN BREWSTER: The A&B Hall, or that was --
BOB SPUDE: No, the -- the grocery store was on the corner of 4th and Broadway or 5th and Broadway, I forget. It's a very mundane little building with these fake half-logs on the front. And I don't know what it's used today for, but Riewe's Grocery Store was downstairs. And they later moved the grocery store, a block up, and then we were upstairs. You know, the Park Service rented the two offices upstairs. And it was Dick and Barbara, and then Pete and Harry -- Gary and I, and then they hired a secretary for the preservation group, Dorothy Richards, um, who typed most of the Chilkoot Trail book.
KAREN BREWSTER: Oh.
BOB SPUDE: But uh, yeah, it was very skinny. And then, uh, a couple rangers on the trail. In '77, I think, they hired the first one. In '78, they hired, uh, Janet Ross and Megan -- Meg Jensen.
KAREN BREWSTER: So two women?
BOB SPUDE: Two women, yeah.
KAREN BREWSTER: Wow.
BOB SPUDE: Yeah. And they did a great job, so.
KAREN BREWSTER: And they were just the -- they weren't the trail crew. They were the trail rangers?
BOB SPUDE: Trail rangers. They would walk and interpret and guide and -- and uh, Meg, you know, really got into the history of the Chilkoot Trail, and so was great for finding and

feeding information to me on the trail. [01:19:40]And then, special crews would come in for special projects. Like Cathy Blee, at that time, would come in to do archeology work. And before we could actually touch the foundations of buildings, you needed to get somebody who knew what they were doing, and Cathy jumped in for the historic archeology on all the buildings, or most of the buildings.

KAREN BREWSTER: And she was out of the Denver Service Center?

BOB SPUDE: Denver Service Center.

KAREN BREWSTER: And what year did she first come, do you remember?

BOB SPUDE: '79.

KAREN BREWSTER: Ok.

BOB SPUDE: And I -- I -- oh, I think it was the Moore Cabin.

KAREN BREWSTER: Ok.

BOB SPUDE: You know, it was going to be a major effort on that. It may've been '78. I can't remember.

KAREN BREWSTER: And we should say, you -- she has now become Cathy Spude.

BOB SPUDE: Yes, right.

KAREN BREWSTER: And unfortunately is not available today --

BOB SPUDE: Right.

KAREN BREWSTER: -- to be interviewed. And has done lots of publications on the historic archeology of Skagway and all those buildings.

BOB SPUDE: Yeah. She is probably far more knowledgeable than anybody besides Karl Burcke -- Gurcke.

KAREN BREWSTER: Yeah.

BOB SPUDE: Uh, about the archeology of that region. And she's moved into history, and so has published books on, uh -- the uh -- like three or four books on the history of the Klondike at Skagway.

KAREN BREWSTER: Yeah, she did one on Soapy Smith. She's done one on sort of the history of saloons.

BOB SPUDE: Saloons and brothels and reform.

KAREN BREWSTER: Yeah, which is beyond just Skagway.

BOB SPUDE: Right.

KAREN BREWSTER: It's for all of Alaska, I think.

BOB SPUDE: Right. She uses Juneau examples, etc. Then she did a book called "El Dorado," which is a, uh, edited work of all these archeological pieces of mining camps in the north.

KAREN BREWSTER: Ok.

BOB SPUDE: Uh, then she did a novel called "Sin and Grace."

KAREN BREWSTER: Yes.

BOB SPUDE: About that early period of the railroad workers.

[01:21:37]KAREN BREWSTER: Interesting how she's moved from dry, archeological reports -

BOB SPUDE: Right, right.

KAREN BREWSTER: -- to novels. And that's why I was so hoping to get to talk to her about that and how she's made that transition.

BOB SPUDE: Right.

KAREN BREWSTER: And maybe we could talk about it more. Maybe you have observations.

BOB SPUDE: Well, that was a passion. When she was getting close to that thirty years in the government, which most people retire at, she was saying, I want to be a writer. So she retired and started writing. And what do you know, in ten years, published five books, when she was unheard of.

KAREN BREWSTER: Well, and she did how many, uh --

BOB SPUDE: Oh, the government reports.

KAREN BREWSTER: One -- that whole series of --

BOB SPUDE: Archeological reports.

KAREN BREWSTER: Archeological investigations in Skagway.

BOB SPUDE: Yeah. Her little Mascot Saloon is a classic.

KAREN BREWSTER: Yeah.

BOB SPUDE: It's more than just an evaluation of archeology. It's a really -- discussion of the evolution of saloons and uses the Mascot as an example of from the boom to the prohibition.

KAREN BREWSTER: Yeah, I think she did archeology on every building there.

BOB SPUDE: Just about.

KAREN BREWSTER: Almost.

BOB SPUDE: Just about.

KAREN BREWSTER: Or she at least was a co-author.

BOB SPUDE: Co-author, whatever.

KAREN BREWSTER: Um.

BOB SPUDE: And you know, give -- give Karl a little credit.

KAREN BREWSTER: Oh, well yeah. Well, he did -- but I think of Karl now as the historian.

[01:22:55]BOB SPUDE: We both -- yeah. We both would've loved to have worked on Soapy Smith, 'cause it was one of those buildings that we all knew someday should come into the park, but you didn't want to pressure George Rapuzzi or anybody.

KAREN BREWSTER: Um-hm.

BOB SPUDE: But uh, yeah. It's -- it's one of those buildings, you just wanted to get in it. And then when you got in it, you go, this is crazy.

KAREN BREWSTER: That's what I've heard about George Rapuzzi's --

BOB SPUDE: Collection.

KAREN BREWSTER: -- collection.

BOB SPUDE: Yeah. Which is just wonderful.

KAREN BREWSTER: Were you involved in any of that?

BOB SPUDE: He allowed me to crawl through the Meyer building when, you know, all the stuff.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And then, he did a tour of the Soapy's with me, but -- for me. But no, that was much later, after he passed and after the family decided they really did want to do something long-term preservation in Skagway. And then, thankfully, some foundations came forward to help out, so that was -- that was wonderful.

KAREN BREWSTER: But that was already when you were no longer involved?

BOB SPUDE: I was gone from Alaska.

KAREN BREWSTER: Yeah, right. [01:23:58]And we were talking about Cathy's work. I found fascinating the trash pit archeology that they did.

BOB SPUDE: Yeah. Yeah, Father Turnell's trash pit, yes.

KAREN BREWSTER: Right.

BOB SPUDE: Just a look at, you know, the backyard world of their local priest.

KAREN BREWSTER: Well, and it just -- I didn't -- I'm not an archeologist. It's never really occurred to me that you would do archeology in an old outhouse hole.

BOB SPUDE: I don't think that was intentional. You know, it's one of those things. They might've been digging a pipeline or something, but it started out with her discovering -- or being asked to come in and saying, "We're finding a bunch of stuff here." And then she said, "Yeah, you found the latrine." And -- and that's where people hide their stuff.

KAREN BREWSTER: I guess.

BOB SPUDE: Being -- being a priest, of course, you're going to throw all your booze bottles down the privy so people don't know what you're drinking. So she -- she did the Moore House, the Moore Cabin, that whole area, and partially because at one time, there was discussion of doing something with Block 24, like uh, we were talking reconstructing. 'Cause that's where the original trail cut across.

KAREN BREWSTER: Oh.

BOB SPUDE: See, the street grid was platted on top of the Moores' trail.

KAREN BREWSTER: Right.

BOB SPUDE: And so, there was a series of tents and cabins and, you know, the first wave, if you will. So that's where she found Father's trash -- Father Turnell's trash pit, 'cause the Catholic church sat there.

KAREN BREWSTER: Oh, ok.

BOB SPUDE: And the -- the home he lived in. So that -- that was one -- [01:25:46]She has this story, and it's -- a little background is, whenever an archeologist is digging a hole and people walk by, in Skagway, they have to yell, "Have you found any gold yet?" You know, it's just -- and so, that area when they were doing the archeology there 'cause they did a pretty thorough job of it, she finally put up a sign that said, "No, we haven't found any gold yet, but here's what we found." And then they'd have little drawings and stuff.

KAREN BREWSTER: Oh, cool.

BOB SPUDE: But Alice Cyr, who's a dear friend --

KAREN BREWSTER: Um-hm.

BOB SPUDE: She -- if you ever get a chance to interview her.

KAREN BREWSTER: Yeah.

BOB SPUDE: She was an interpreter and walk up and would always have her people ready to yell at Cathy, "Have you found any gold yet?" So it became the thing of insiders if you wanted to annoy the archeologists.

[01:26:40]KAREN BREWSTER: But it's a -- it's a good idea to put up, sort of, little interpretive exhibit.

BOB SPUDE: Oh, yeah.

KAREN BREWSTER: While you're working.

BOB SPUDE: On the main street, yeah. On Broadway.

KAREN BREWSTER: While you're working, to show visitors this is what --

BOB SPUDE: Why we're here.

KAREN BREWSTER: -- we find, and this is why we're here.

BOB SPUDE: Yeah. And it's not -- not, you know, gold, and it's not Jack London, but it's part of the fabric. You know, the story. And that's -- that's what made it interesting, when you see a little morphine bottle that might've been used by a prostitute on the alleyway right off Broadway, so.

[01:27:11]KAREN BREWSTER: Well, and I always ask archeologists, and it would be interesting to hear what Cathy would say, but maybe you have an answer about, you know, kind of the story they create around these objects, and how do they know all that? Like ok, you find some bottles.

BOB SPUDE: Yeah.

KAREN BREWSTER: Were they drinking, or were they being used as medicine?

BOB SPUDE: And that's the --

KAREN BREWSTER: How do they figure that out?

BOB SPUDE: That's the sign of a good historic archeologist. And not to be critical, but versus an archeologist who's a prehistorian who's been asked to come in and clear this site because we gotta get the bulldozers in. Um, you do the research. You're not just looking at the features or the fabric or the -- the artifact. You're doing the research. And there's a lot of book -- bottle books. There's a lot of information from historic catalogs, uh, that provides dating and a lot of sites are dated by when you know that nail was made.

KAREN BREWSTER: Right.

BOB SPUDE: Or when you know that bottle was produced. So she -- yeah, she's very much on top of all that.

[01:28:23]KAREN BREWSTER: Yeah, it must take a long time to produce a report, then, for a site. Like --

BOB SPUDE: There's so many that never get finished. And that's what's sad is, so many archeologists take to their retirement the report they're going to do, and, you know --

KAREN BREWSTER: And Cathy, she originally, she came from the Denver Service Center to do all this?

BOB SPUDE: Well, the Denver Service Center was divided into regions, and so, um, she was on the eastern team and did work in Harpers Ferry. And then, I forget her track, but I know when the park was established in Alaska, she was asked to join Gary Higgins and the DSC folks.

KAREN BREWSTER: Um-hm.

BOB SPUDE: To go up there seasonally to work on the buildings' slow phase of construction. And she was pushed a little, just because they needed her work done before they could do some of their work. And so, um, you know, a lot of her information gathered in, like, the first seasons, you know, weren't published 'til ten years later.

KAREN BREWSTER: Right.

BOB SPUDE: But it wasn't critical for management to have the report. It was critical they have the information, and the information was, this is what we know. This is what we can tell you, and so dig here, don't dig there. Or let us excavate and collect data what we can, and then -- than you can move forward.

KAREN BREWSTER: It was like clearance archeology, like --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- we want to restore the Mascot. Before we can do that --

BOB SPUDE: Let's -- let's --

KAREN BREWSTER: -- we gotta clear out what's underneath.

[01:30:11]BOB SPUDE: Well, it also is, you know, if they're digging along a foundation, it's always good to have an archeological review, and it may help guide restoration. If you found a lot of window glass in this spot, you can bet there was a window up there.

KAREN BREWSTER: Oh, yeah.

BOB SPUDE: At this covered spot. You know. So it's to collect information to help guide restoration a little bit. But at the same time, salvage archeology is important to help us know what the building was. So you find a lot of -- 1897, you find a lot of whiskey bottles. 1898 -- 1898 there's a mix, and by -- by the time the railroad workers are here, it's just beer bottles.

KAREN BREWSTER: Hm.

BOB SPUDE: Well, it's freight. You know, you got a gold rush stampede, what's going to give you the most money? Whiskey.

KAREN BREWSTER: Oh.

BOB SPUDE: So you got whiskey bottles. And what do the laborers on the wharf want? They want a beer. And maybe a taco with it. So that was the, you know, the layering of the salvage archeology that helped us understand the evolution of that -- that use of that building, the Mascot.

[01:31:21]KAREN BREWSTER: And as you say, that the information she maybe collected was passed on to the historic building team.

BOB SPUDE: It's a team. It's a team, yeah.

KAREN BREWSTER: Even though it wasn't published, it was still --

BOB SPUDE: There.

KAREN BREWSTER: -- passed along and used?

BOB SPUDE: Right, but it was -- in Cathy's case, it was published.

KAREN BREWSTER: Right. But it was published, maybe ten years later, as you say.

BOB SPUDE: Ten years later as a document that showed the evolution, which is wonderful.

There's nothing worse than, especially reconstruction, is somebody'll say, we're going to reconstruct this and redecorate it this way. And there's no record that says, this is our decision process on how we got to picking out this design or whatever.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So you really need the finished report.

[01:32:05]KAREN BREWSTER: Yeah, I think she -- as you say, worked on almost every building. There's the Mascot, there's the Moore buildings, the depot, right?

BOB SPUDE: Yeah, Mascot Saloon, Pantheon Saloon, um, we -- we had to clear the lot before we moved the Itjen building across from the depot.

KAREN BREWSTER: Um-hm.

BOB SPUDE: The depot and the admin building, the Verbauwghedes series of little buildings.

KAREN BREWSTER: Right.

BOB SPUDE: The Boss Bakery, the uh --

KAREN BREWSTER: The cigar.

BOB SPUDE: The brick -- the Brackett Trading Post, the Goldberg Cigar Store, um, so, you know, the -- the street, basically, you know, the sixteen -- Peniel building.

[01:32:45]KAREN BREWSTER: Um, the fact that buildings were moved quite a bit in Skagway's history.

BOB SPUDE: Yeah.

KAREN BREWSTER: I find interesting. I don't know if that's normal.

BOB SPUDE: Gold rush. Yeah. Mining town. You bet. Moving buildings, not a problem.

Especially if they're lightweight, little lumber, but even big buildings got moved.

KAREN BREWSTER: Yeah.

BOB SPUDE: Jack 'em up and scoot 'em off to down the street.

KAREN BREWSTER: They weren't built on skids originally?

BOB SPUDE: No, most of the buildings did not have basements or really solid foundations.

KAREN BREWSTER: Um-hm.

BOB SPUDE: It was, um, post and beam, you know, would be it for the foundation. And so, it was, you know, not the best. And it's a river bottom, so that's a -- but all mining camps.

KAREN BREWSTER: That's normal.

BOB SPUDE: Very much, that's normal.

[01:33:38] KAREN BREWSTER: Well, how does that affect your ability to tell the history and the archeology of that building?

BOB SPUDE: Well, that's part of the fun, is you find out that they moved that building, and the front is now the back.

KAREN BREWSTER: How do you figure that out, from photographs?

BOB SPUDE: Well, partially is hopefully you get it from, um, local informants. Uh, newspapers will always tell, at least for the bigger buildings, when something's been moved.

Photographs are usually a good tool, um, but -- but Skagway was famous for moving. I mean, the Trail Inn, the grand, three-story building on Broadway, was army barracks.

Moved around the corner, down the street, and then put a big façade on, so you know, it's amazing.

KAREN BREWSTER: And the Golden North, wasn't that moved at some point?

BOB SPUDE: It was moved, yeah. It was turned around catawampus and then scooted to Broad -- see, Broadway wasn't the main street.

KAREN BREWSTER: 'Cause it had the track -- railroad tracks on it?

BOB SPUDE: And then the railroad built down it. Then it became the main street, so, yeah. It was -- I -- I -- I gave a talk at a science -- part of a science meeting once, and the guy told me that I needed to use a tracking device like they use on elk for the buildings in Skagway. 'Cause I was showing -- had a map of all the buildings that had been moved and where they'd been moved to. And said -- in the National Register of Historic Preservation Guidelines, it says, "buildings that have been moved probably are not eligible anymore."

KAREN BREWSTER: Oh, really.

BOB SPUDE: Oh, it's the petting zoo problem. You know, you take the church and the school and the railroad depot, and you put it in a little gated area in a park.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And you call it your historic building preservation program. And I said, "No, no, no. Leave it on its original site and respect that."

KAREN BREWSTER: Right.

BOB SPUDE: Well, that's because it's been moved, you know, fifty years later for other reasons, not moved during its original --

KAREN BREWSTER: Right.

BOB SPUDE: You know.

[01:35:38]KAREN BREWSTER: But if -- if it's moved in its original period of significance --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- now that old location, maybe something else is there, so you don't know how that building was used in the past.

BOB SPUDE: Yeah.

KAREN BREWSTER: You know, Building 1, part of its story is gone because it's no longer on its first site. You only know its story from Site 2 on.

BOB SPUDE: Well, the data's -- you can -- you can use newspapers, historic deed records.

KAREN BREWSTER: But like the archeology part would maybe --

BOB SPUDE: And the archeology part may be lost. Um, but usually, rec -- tax records, the usual, you know, number of various sources that we use will provide you that information. But if a building has been moved within the historic period, and there's something major happening within the community, and Skagway's a good case where the trail used to be the focus, and the major buildings were on the trail. And then it shifted to Broadway, and then there was an attempted revival in '07, 1907, to really build up the town as a tourist town.

KAREN BREWSTER: Hm.

BOB SPUDE: And so, creating that Broadway "White Way," you know, they called it at one time.

[01:36:59]KAREN BREWSTER: So the trail you're talking about from Moore's, that was up the White Pass side?

BOB SPUDE: Right, the White Pass. It's -- it was basically the creek that goes by the Moore House. You'd take your little skiff boat up to the Moore's front yard, and it was usually the Moores doing this, and then you'd clear it. They cleared a trail up to the White Pass. And, you know, they -- when the stampeders arrived, they just started building buildings and putting up tents along that trail.

KAREN BREWSTER: And why did they not continue to make that the main trail? Why did it switch to the Chilkoot?

BOB SPUDE: Oh, that's a whole different story. But the reason for the Chilkoot is the Chilkoot actually pre-dated the White Pass. For Native American use --

KAREN BREWSTER: Right.

BOB SPUDE: -- as well as -- They used both of 'em, but it was, you know, it was the preferred route over the top for packing. Healy's trading post was at Dyea, before Dyea was founded. So it had a longer period.

[01:38:06]KAREN BREWSTER: So why did Moore try to go up the White Pass?

BOB SPUDE: Because he wanted to charge a toll. It's a money-making deal. He was an entrepreneur at heart. So yeah, it was an effort -- and he'd already sold out partially to the British, or a lot to the British, and so it was their goal to start a trading company over the White Pass and into the Yukon basin.

KAREN BREWSTER: So it pre-dated the Brackett Road?

BOB SPUDE: Oh, yeah. Yeah.

KAREN BREWSTER: That was sort of the next phase of trying to do the White Pass?

BOB SPUDE: The next phase, building a wagon road. Whereas the other was a trail. Yeah. And if it had been successful, uh, Captain Moore probably would have built a wagon road and, you know, all, but.

[01:38:55]KAREN BREWSTER: Um, so the park's building purchase program.

BOB SPUDE: Yeah.

KAREN BREWSTER: That was all happening before you got there? You said Dick Hoffman --

BOB SPUDE: It was ongoing.

KAREN BREWSTER: Kind of --

BOB SPUDE: Well, the evolution was, there was a general management plan that made recommendations, and then a certain amount of money was provided to the park to buy properties that fit certain criteria and needs. Um, that was initiated almost immediately from '76 out of the Seattle office. Uh, Harlan Hobbs, I don't know if you've heard of him. He was head of the lands, and he was the guy who would meet people and even in the bars and the backrooms, whatever, to help -- help Dick Hoffman make a sale. And Harlan was very good at it. And so, it was a -- it was -- there would be no condemnation in Alaska, so it was a willing seller only. Which a land guy will say, that's a bad deal because usually when you condemn, you pay more. But I don't know. But that -- that limited his ability to buy properties that people thought they might -- and that's probably why we didn't really try that hard to go after the Pullen House.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Even though people said that was logical. It was best, especially during that period, not to condemn anything or acquire through condemnation. And he actively sought, and we -- by the time I'd left, we had pretty much bought everything that -- major that we had acquired. I think there was a maintenance facility yard that they bought.

KAREN BREWSTER: Yeah.

BOB SPUDE: Later.

KAREN BREWSTER: 'Cause Doreen did the -- Cooper did the archeological clearance on that, yeah.

BOB SPUDE: And then the work at, uh, Soapy Smith's. I mean, we'd always -- we'd always, you know, let 'em know how valuable that was, but that was a whole -- later.

KAREN BREWSTER: Right. That was George Rapuzzi and all that.

BOB SPUDE: Yeah. Yeah.

KAREN BREWSTER: Yeah, later. [01:41:04]Well, so are there other buildings that you wish the Park Service had purchased?

BOB SPUDE: Um, not really. I think the -- the -- the complication has been collaboration with the community and an agreed-upon philosophy of preservation. And it's moving from, you know, trying to not really be too tacky-tacky. And we all have jokes about the buildings that were -- little buildings that were lined up on Broadway called "Scam Alley." You know, and the guy who put two boxcars with a pizza place in it on Broadway as a -- as a business. You know, the local preservation board approved these, and you know, it's --

KAREN BREWSTER: That it's not, quote/unquote, "authentic," is that what you mean?

BOB SPUDE: Oh, it's tacky tourist trash.

KAREN BREWSTER: Right.

BOB SPUDE: You know, it's -- come on. But -- but, you know, that's just, um, the -- the difference between trying to keep Skagway from becoming too overwhelmed by the millions of cruise ship passengers arriving every day. Trying to keep it a little more honest.

[01:42:24]KAREN BREWSTER: So what did it look like in '78 when you arrived?

BOB SPUDE: Oh, like -- like it was well on its way to becoming a ghost town. You know, it was -- it was -- Part of the problem was the economic base was a major mine in the Yukon, which the railroad prospered from through haulage and then the workers. So that basic economy really was, you know, what kept the town alive. So the railroad workers -- it was a railroad town and port. Port.

KAREN BREWSTER: Um-hm.

BOB SPUDE: But in the summers, it had the touristic business. But very small, you know. It's phenomenal what's happened. So it was very small. And, you know, the empty buildings along Broadway, and you could have picked it up and been a ghost town in Colorado.

KAREN BREWSTER: Um-hm.

BOB SPUDE: In the San Juan Mountains. But a few people had done great work in restoring and keeping their buildings alive. And it still had a little hardware store and a little grocery store, so it was a real town still. Along the core on Broadway, but uh.

KAREN BREWSTER: But a lot of them were empty buildings?

BOB SPUDE: Empty buildings, and you knew they weren't going to last long. And you could look at a number of them that if their foundations weren't worked on pretty soon, it would be -- it would be tumbling over. So when the Park Service arrived, part of it was, you know, you'd get in there, and you'd start working on buildings. Right away, jack up the foundations. Jack 'em up and fix the foundations. And if a neighbor property owner wanted to borrow the jacks to jack up their building so they could work on 'em, fine. And, you know, that's pretty unusual for a federal government to say, "Yeah, you can borrow my jacks to jack up your buildings." So it was -- it was a turning point, I would say, for the town. [01:44:29]Another was punching the road through was --

KAREN BREWSTER: The Klondike Highway.

BOB SPUDE: The Klondike Highway. And just the booming in tourism in the last decades. Probably over -- overdid it, but.

KAREN BREWSTER: So did the -- bringing the highway in, did that change the community?

BOB SPUDE: Greatly. Everybody got new cars. You know, before you only drove to Dyea and back, you know, and you didn't need much. But yeah, it was --

KAREN BREWSTER: Did it bring more people in? More visitors, more residents?

BOB SPUDE: Um, you know, there was not really a boom from that. But it was just, you could go to Whitehorse now, which was a -- a big town. You know, instead of eight hours on the ferry to Juneau. Um, a few silly instances, people would come out of the Yukon, hitch up those trailers with snowmachines on 'em, and take 'em out. So the park lost a snowmachine because somebody came down and stole it.

KAREN BREWSTER: Oh.

BOB SPUDE: So security was ramped up a little bit, you know. Skagway was pretty relaxed.

[01:45:39]KAREN BREWSTER: And, well, during the construction, was part of the construction crew based in Skagway?

BOB SPUDE: Oh, yeah. Large, uh, large little -- oh, large. You know, it's one of those things that how many is how many? You know,

KAREN BREWSTER: Right.

BOB SPUDE: It's all relative. It's not the pipeline.

KAREN BREWSTER: Right. But it was a little bit of a boom?

BOB SPUDE: Little bit of -- harder to find rental space, type thing.

[01:46:06]KAREN BREWSTER: Um, and we were talking about some of the superintendents, so.

BOB SPUDE: Yeah.

KAREN BREWSTER: Dick Hoffman left when?

BOB SPUDE: Oh, '78. And I think Simms -- Simms was there quite a while.

KAREN BREWSTER: And so --

BOB SPUDE: From '79 to '80 -- oh, I don't know. It's in Frank's book.

KAREN BREWSTER: I know, but you worked under both of them.

BOB SPUDE: Yeah. And then I continued to work with Dick whenever I'd come down to the park. You know, you'd check in with him. And then, Jay Cable was acting for, gosh, I thought about a year. But a while. And then, so those -- it was mainly Dick Hoffman and Dick Simms. And I had known all -- number of the others, but I left in '88. And it's funny, when I arrived in Denver, a historian at the National Register of Historic Places in Washington, DC, Bruce Noble, contacted me to do a guideline for nominating mining sites to the National Register of Historic Preservation. So Bruce and I co-authored a National Register bulletin on how to nominate mining sites. So Bruce and I have been friends for quite a while. And I was pleased when he got superintendent of Klondike.

[01:47:43]KAREN BREWSTER: Yeah, so after -- Jay was acting, then it would've been Clay Alderson, I think.

BOB SPUDE: Yeah. Then it was Clay. And Clay was, you know -- got a call out of the blue, and said, "Hi. You know my park. Share." You know, type thing. And that's the sign of a good superintendent, you know. If they're willing to talk to -- to specialists. You know, after all these years, I'm impressed at young superin -- mentioned Golden Spike, or, you know, maybe before that we were talking.

KAREN BREWSTER: Right.

BOB SPUDE: But the young gal that's the superintendent out at Golden Spike, name drips -- skips --

KAREN BREWSTER: That's ok.

BOB SPUDE: But the first thing she did is call the specialist who'd done work or stuff at her park and said, "You know, I'd really like to catch up on -- " you know, when you were talking about tents and reconstruction.

KAREN BREWSTER: Right.

BOB SPUDE: I did a report at Golden Spike on re-creating the historic scene in May 10, 1869, which included a row of tents. "Hell on Wheels" town, along the railroad there. And it was just one of those things, to have somebody comes years later and said, you know, want to help her get to know her park.

[01:48:58]KAREN BREWSTER: Right. And so that applies for Skagway.

BOB SPUDE: Oh, yeah.

KAREN BREWSTER: A superintendent who was interested in knowing the history and the stories.

BOB SPUDE: Right.

KAREN BREWSTER: And all that.

BOB SPUDE: Yeah.

KAREN BREWSTER: You felt like that would make them a better superintendent?

BOB SPUDE: Yeah, just to -- They -- they -- they come in, and there's always issues. And so, you ask, you know -- Well, Karen Wade, at, you know, Wrangell-St. Elias, called me and said, "I know you've done work at Kennecott." And I said, "Well, yes. A little bit." And then, you know, asked about what -- what was my view on some of the decisions that are made and how to improve 'em. So yeah, it's the difference. And when we first opened the park at Nome, Bering Land Bridge.

KAREN BREWSTER: Um-hm.

BOB SPUDE: The guy who was sent up there, after a couple weeks, closed and locked his door, did not talk to anybody. He went up in the middle of the winter, so he was, I think, losing it. Those are the ones that are gonna fail real quick. They're gonna be sent to some little safe office elsewhere.

[01:50:03]KAREN BREWSTER: Um-hm. And in Skagway, those previous superintendents.

BOB SPUDE: Um-hm.

KAREN BREWSTER: Were there some other -- did they do that? Did they isolate themselves from the community?

BOB SPUDE: No.

KAREN BREWSTER: Or do you think they worked with the community?

BOB SPUDE: I think the ones that -- that were there did not isolate their community. You know, it's -- it's -- the superintendency is a challenging job, and it's always one of diminishing goodwill. And you try and, you know, keep things on an even keel, but sometimes external things happen that are beyond your control. And, you know, Dick Simms had a long tenure, and I think he -- he helped create the structure that that evolved into -- Because, you know, when Dick Hoffman was there, you actually had two offices. And you had a preservation office with Gary Higgins, and you had Dick Hoffman. But -- but they worked well enough together that there really was no boundary. 'Cause you couldn't survive. You couldn't operate with that.

[01:51:09]KAREN BREWSTER: And then in later administrations, do you feel like the superintendent became kind of separate? Is that what you mean?

BOB SPUDE: No, no, no. I -- I don't know. It's just, it had more structure. You know, you had a more hierarchical organization, which is not bad, but you do have chain of command kind of situations.

KAREN BREWSTER: Right. But you have more staff.

BOB SPUDE: More staff, yeah.

KAREN BREWSTER: The more staff you have, the more -- well, also, in the history of the Park Service in Alaska, did that hierarchical structure just in general keep getting more and more hierarchical?

BOB SPUDE: Well, no. The Park Service --

KAREN BREWSTER: And complicated.

BOB SPUDE: Yeah, the Park Service has always been compared to the Navy, structurally. You know, the captains of the ship is like the superintendent and his park. Or her park. And the admiral is on his flagship with his staff. That's the regional director, and his or her staff. And those little ships have a very -- they have a mandate, preserve and protect your park, and you set up a hierarchy to get that done. You know, a chief ranger, a chief of interpretation, a chief of cultural resources or natural resources, and a chief of maintenance. Since 9/11, it's really emphasizing law enforcement more and more, so that's the park police element that's expanded.

KAREN BREWSTER: But a place like Skagway, does that need a lot of law enforcement?

BOB SPUDE: Not really. You know, it's not the same issues as, say, some of our border parks, which do have problems with drugs.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And -- and lost too many rangers being shot down there.

[01:53:00]KAREN BREWSTER: Yeah. Um, so any other things about what you observed about what would make a successful superintendent? Or things that happened that made them unsuccessful?

BOB SPUDE: Oh, things that happen are usually, um -- personal failings are the ones that, you know, are -- are -- are rare, thank goodness, but sometimes they happen. And that's where, you know, when you're regional office, somebody has to go down and make sure the information is correct. And then, there will be a removal. You know, and there's enough of people with foibles, they're there. You know, it does happen. Other times, it's -- it's a -- especially with a new park, it's a situation where you've done all you can (jingling noise) and a regional -- oh, the dog.

KAREN BREWSTER: The dog. It's ok.

BOB SPUDE: A regional director may have to reassign somebody because you were a good soldier. Now they're all mad at you. Let's bring somebody in who can play nice cop.

KAREN BREWSTER: Um-hm.

BOB SPUDE: As opposed to bad cop. And so, you don't want to be in that position. You -- you -- but sometimes you just are in that. That's the real world.

KAREN BREWSTER: And personal failings could be anything from a drinking problem --

BOB SPUDE: Right.

KAREN BREWSTER: -- to a mental health issue. Or --

BOB SPUDE: Or just -- just the inability to manage a staff.

KAREN BREWSTER: Um-hm.

BOB SPUDE: The reality is some people may not be able to accomplish their job and also manage a staff or a budget or whatever.

KAREN BREWSTER: Or as you say, in some cases, in a small town, you've pissed off enough people.

BOB SPUDE: Yeah, right. Or you know, and that's -- that's just it. You've accomplished your goals, but the goals have been the type that generate animosity, and you need to give it an opportunity elsewhere and move ahead.

[01:54:59]KAREN BREWSTER: Which brings up the issue of the Moore House/Cabin property and the street alignment there.

BOB SPUDE: Yeah. Yeah.

KAREN BREWSTER: Was that anything you had, um, connections with?

BOB SPUDE: Um, not directly, but second-hand. Um, Sandy McDermott, who I had hired as a research historian, eventually got the role as regional historian, and it was a -- it was a challenging -- you know, I was adamantly opposed to realigning the road, but that's because there was a story there. It wasn't just because there would've been a mistake on survey. That was the Moore line given by the citizens, the settlers, and the Reid survey party said, "That's yours. The rest is ours. That's the deal we're going to pen. And put your fence there." And so he did. So it's a major moment, a major story, a major part of that story.

KAREN BREWSTER: Well, it's a major part of sort of the social history.

BOB SPUDE: Yeah.

KAREN BREWSTER: To think that here's this family who came and --

BOB SPUDE: That was their homestead.

KAREN BREWSTER: Yeah, established this town site, in a way, and to have sort of the quote/unquote "newcomers" come and say, "Sorry, we're just taking it from you."

BOB SPUDE: Yeah, right. So -- yeah, so it was -- it was one of those -- it was part of, um, an important reason for Skagway to develop the way it did. So uh, but, you know, at the same time, there was enough local political pressure that sometimes Park Service things are compromised. And so, that was what was compromised.

KAREN BREWSTER: So --

BOB SPUDE: But I had no real authority involvement other than being asked by, you know, some of the staff to join in (unintelligible). I said, sure, my confidence, so but.

KAREN BREWSTER: Um, 'cause you had done some of the historic survey reports on that?

BOB SPUDE: Well, I had written the history of the Moore House and Moore Cabin as part of those Historic Structure Reports.

KAREN BREWSTER: Right.

BOB SPUDE: Yeah. And that -- that was part of the evolution of the property.

[01:57:29]KAREN BREWSTER: So did they end up taking some of the property for the road?

BOB SPUDE: There's a bite out of it. There's a bite out of it. And it's annoying.

KAREN BREWSTER: And the reason is they -- for the tour buses to make that corner?

BOB SPUDE: To make that corner. And what was awkward is, on the other side of the street, um, the World War II-era building that was there, the road had been actually used on that property.

KAREN BREWSTER: Hm.

BOB SPUDE: And so that owner wanted to sell it with the corner. Well, when you put that corner on and didn't use it as a dirt back road. Um, he wanted to sell it as a lot, that really pinched the road there.

KAREN BREWSTER: Oh, ok.

BOB SPUDE: So that was the --

KAREN BREWSTER: I didn't real -- 'cause the lumber yard is there now. But there was a World War II building there?

BOB SPUDE: Yeah, there was an old, knocked-down building. You know, real quick and dirty little thing. But -- and that may have been gone long ago, but that was there. And it was a dirt road, you know, and you just drove around the corner.

KAREN BREWSTER: Right.

BOB SPUDE: No big deal.

KAREN BREWSTER: Um, do you know what some of the, um, -- how -- because I think it was during Clay Alderson's tenure as superintendent, do you know how all that went with him and the community and the city council?

BOB SPUDE: I don't, unfortunately. You know, I was asked my opinion, and I, you know, I backed Sandy on the compliance, but -- but other than that, no.

[01:59:00]KAREN BREWSTER: And did you -- I know you did that original work on the Chilkoot.

BOB SPUDE: Right.

KAREN BREWSTER: And sort of documenting that history.

BOB SPUDE: Yeah.

KAREN BREWSTER: Did you work on Dyea history at all?

BOB SPUDE: Not that much. We did document a little bit of it in the -- but, you know, it's one of those histories, I wanted to get done and started. And then I -- just one of those things, never got done, so.

KAREN BREWSTER: And the White Pass trail and the White Pass Unit?

BOB SPUDE: That was Carley, et al. Caroline Carley came up, '79 on, to do her archeological survey of that, and so that was a very good report.

KAREN BREWSTER: And were you involved in any of that?

BOB SPUDE: Oh, cheering 'em on.

KAREN BREWSTER: Oh.

BOB SPUDE: Coming to visit, you know, that sort of thing.

KAREN BREWSTER: But you didn't work on any of the history to go with that?

BOB SPUDE: Whatever I found, I gave to 'em.

KAREN BREWSTER: Um-hm.

BOB SPUDE: You know, it's one of those things. When you're -- you're at Dartmouth, and you say, no, don't send me the White Pass stuff. So yeah, and, you know, provided what I could.

[02:00:07]KAREN BREWSTER: And then Julie Johnson did the --

BOB SPUDE: The compilation, yeah.

KAREN BREWSTER: Were you involved in that at all?

BOB SPUDE: No. I mean, other than cheering her on and, you know, it's one of those things that -- when you move to another region and --

KAREN BREWSTER: Oh, by then you were down here?

BOB SPUDE: Yeah.

KAREN BREWSTER: Ok.

BOB SPUDE: Yeah.

KAREN BREWSTER: 'Cause I was wondering if you knew whose idea that was for that project.

BOB SPUDE: I'd -- I'd compiled information and started on something similar to the Chilkoot, but since Carley was working on it, I didn't. And then always said we needed to hire somebody to do that. And I'm glad she did it, but it was -- no, I was not involved.

[02:00:45]KAREN BREWSTER: So why do you think that was important to document that story?

BOB SPUDE: The White Pass?

KAREN BREWSTER: Yeah.

BOB SPUDE: It's a unit of the National Park Service. Yeah, it -- it was one, you know, that we needed to interpret and manage, especially if we were to eventually do any development, it would really help to know what's down there.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And there's just legends of great goodies, you know, down there.

KAREN BREWSTER: Do you think it's an area that the park should look into doing more development with?

BOB SPUDE: Um, depends what's on their plate. You know, it's one of those things. If they need to have another alternative for visitors, of course, but right now, it's -- you know, you see it from the train, you see it from the road, so.

KAREN BREWSTER: Have you -- you've been out there, though, right?

BOB SPUDE: Oh, yeah. Yeah. Winter and summer.

KAREN BREWSTER: And it is a worthwhile place? I've not been to it.

BOB SPUDE: Yeah, White Pass City, I really enjoy. We rode a speed-around and hiked down. Speed-around on the railroad and then hiked down and just -- the stuff, you know. And that's one of the concerns, is, you know, people go out there hunting or whatever and pick up stuff.

KAREN BREWSTER: Right. I don't know if there's even anything left out there.

BOB SPUDE: Yeah.

KAREN BREWSTER: Um, ok. Other Skagway projects you worked on?

BOB SPUDE: Uh, why don't we take a break.

KAREN BREWSTER: You want to take a break here? Ok.

BOB SPUDE: Yeah.

KAREN BREWSTER: Ok.

BOB SPUDE: Think a little bit.

(recording paused)

[02:02:20]KAREN BREWSTER: Ok.

BOB SPUDE: The trail-related, but, you know, talking to Jay Cable or somebody else. Have you talked to Jay, or is Jay still around?

KAREN BREWSTER: I don't know.

BOB SPUDE: Yeah, I don't know where he is.

KAREN BREWSTER: Um, Karl -- Karl's the guy who keeps up on all this stuff. One thing I can ask you about, uh, is some of the findings and conclusions, maybe, from Cathy's work. Is there anything that she's talked about or that you feel were like, "Ta da!" These great, exciting finds.

BOB SPUDE: Yeah. Well, some of it really relates to the invisible people of history. And, you know, your newspapers are a good example of showing, especially 19th-century newspapers, of who's going to get written about and who's not.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And if they are written about, it's usually disparagingly, like stories of Popcorn Kate and "wearing outfits down the street that could only fit into a thimble." So scanty, you know. So the underworld of Skagway, you know, and that's one of the things that unless you're really thoroughly versed in the literature and then take the fact -- the artifacts, the cultural material, to try and weave together a story, a narrative that -- that I think has helped the park in its information. I don't know, you know, how do you

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 41 of 74

implement interpreting that to a broad audience? But that's probably the biggest part of her work, has been to reveal something that has been titillation or good-time girls crap.

KAREN BREWSTER: Yeah.

BOB SPUDE: Excuse me. And make a little more serious understanding of what was happening at that time and place, as compared to what Hollywood might have sold to us over the years. And you see that in the archeology reports in more your matter-of-fact manner, and then in her more recent publications on Soapy Smith.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And on the brothels and saloons of Skagway. [02:04:37]So that's -- that's really been a major contribution, not only to Skagway's history, but to the broad interpretation of the American West experience. You know, the mining frontier especially, is understanding those little aspects of the invisible people.

KAREN BREWSTER: Um-hm.

BOB SPUDE: You know, you think of Golden Spike National Historic Site, the Chinese.

KAREN BREWSTER: Right.

BOB SPUDE: You know, the Chinese built the railroad.

KAREN BREWSTER: Right.

BOB SPUDE: From -- from Sacramento east. So that's finally getting its story told, as well, but it's still -- a lot of the parks need to evaluate those and take on new ways of telling invisible stories. One that I dealt with a little bit in the Intermountain Region was the Native American story at our military parks. You know, it's an evolution from the World War II generation that for years, we're managing the forts, so we're very much into the military aspect. And that -- that's valid. You know, that's ok. It's just, how do you more appropriately tell the other stories.

(loud phone ringing)

KAREN BREWSTER: Oops. Phone.

BOB SPUDE: Woop.

(break)

[02:05:47]KAREN BREWSTER: The idea about the Native American --

BOB SPUDE: Right.

KAREN BREWSTER: -- stories. I was wondering about that in the Klondike story.

BOB SPUDE: Yeah, that's a good one.

KAREN BREWSTER: You know, it's -- it is now talked about for the Chilkoot Trail, and it had been a Native trail, and that there were Native packers.

BOB SPUDE: Yeah.

KAREN BREWSTER: But what about in Skagway and White Pass?

BOB SPUDE: Oh, yeah. Minnie Moore.

KAREN BREWSTER: What -- what are --

BOB SPUDE: Ben Moore's wife. You know, it's a very important story. And it is one that has slowly evolved, and I unfortunately haven't been in -- in -- Cathy's book on El Dorado, the edited one, that she put together on the archeology, you know, talks about the ethnohistory that was done. And unfortunately, I, you know, I would say, look at the book, but that was sort of a start, that study, and Karl's work, to try and get that elevated. And uh, it's more than, you know, a white man's story for gold, and (inaudible) for gold. It's very much the Native story.

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 42 of 74

[02:06:54]KAREN BREWSTER: Right. And the -- what I'm wondering is, how much has been looked into in terms of the impacts on the Native communities in that area.

BOB SPUDE: Right. Right. Right.

KAREN BREWSTER: Having all these thousands of people coming in.

BOB SPUDE: Well, even before that, the marriage of the Tlingit and interior Athabascans within the white community, you know, the impact on families. There's a very good Canadian book, "Many Tender Ties," on the story of that relationship.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And in Canada, the story of the "half-breed," quote/unquote, use the term.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Is very, very much up front. It has to be.

KAREN BREWSTER: Yeah. Well, and I asked Candy Norris yesterday, who'd been a trail ranger for so long.

BOB SPUDE: Yeah, right.

KAREN BREWSTER: How much of the Native story those rangers, you know, interpreted.

BOB SPUDE: Yeah.

KAREN BREWSTER: And um, on the -- [02:07:50]I don't know how much on the American side. I mean, you said Meg, and what was the other woman's name?

BOB SPUDE: Meg Jensen and Janet Ross.

KAREN BREWSTER: That how much they were doing with that kind of stuff when they were on the trail?

BOB SPUDE: Yeah. Well, the biggest problem was, they -- the only thing we had for interpreting on the trail were a few panels. And they were, here's a picture of what was here then, and then talked about what you saw in the pictures. So there was only a broad reference of Healy about the earlier Chilkat packers. So they were very limited at the time the park was established and afterwards. You know, and you had to have constant communication with the parks. So, one of the things I -- I didn't really get as much information as I hoped was -- at Dyea is a Tlingit cemetery.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And it was eroding out. And Craig Davis did a report, archeological report, and then I followed with some history data, on what we could on that. And it's the type of, you know, how do we talk to the descendants of these folks to capture their stories? And it just wasn't happening. We were just overwhelmed with other things.

[02:09:10]KAREN BREWSTER: So were you involved in the moving of the Dyea cemetery?

BOB SPUDE: No. It was -- it was still at that time a discussion of how do we get appropriate working relationship with the tribes so that we can even get to the point of discussing moving.

KAREN BREWSTER: So do you know, did they ever discuss it with the local tribes?

BOB SPUDE: Oh, yeah. Oh, yeah.

KAREN BREWSTER: It was all done that way?

BOB SPUDE: Yeah, but it -- discussion is -- You know, working with Native -- you've worked with Native groups. It's not, you just knock on the door and say, "Hey guys, let's have a meeting. We need to talk about this."

KAREN BREWSTER: Right.

BOB SPUDE: It's like, no, you've gotta build a rapport. You've gotta really have them comfortable with what you're talking about. And are they going to trust you?

KAREN BREWSTER: Right. And a lot of consensus-building.

BOB SPUDE: Oh, yeah. Oh, yeah.

KAREN BREWSTER: Well, and I wondered, too, why they decided to put it in the new location that they selected?

BOB SPUDE: I don't know.

KAREN BREWSTER: You weren't involved in that.

BOB SPUDE: No, I was -- the only thing I'd heard was at the earliest discussion was leave 'em there. Let the river wash them away. And Dick Hoffman saying, "Right. I've just put a campground across the river, and I'm going to have bones wash in the river all year, and the visitors are going to --" And so, yeah. It was the beginning of the beginning of the discussions. So I don't know how the final decisions were made.

[02:10:32]KAREN BREWSTER: So when you went and did your Chilkoot Trail history --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- how did you go about doing that? You --

BOB SPUDE: Well, mostly --

KAREN BREWSTER: You walked the trail?

BOB SPUDE: Plenty of times. Yeah, Meg Jensen and I were dating at the time, and so, I had very other reasons for going up the trail. But it was -- it was an opportunity to get to know all the spots along the trail. To know, um, the evolution of the trail. 'Cause the evolution of the trail's very important. It -- it went from a isolated, backwood trail to a major industrial corridor. You had a tramway system going over the top that was state-of-the-art. You know, you had an incredible amount of technology dropped along that pass.

KAREN BREWSTER: Did they use horses on the lower part?

BOB SPUDE: Oh, yeah. They used horses, camels. No, I'm kidding.

KAREN BREWSTER: Camels, whoa.

BOB SPUDE: Anything they could get up there, they would use it, you know. So in the lower -- you know, the story of the trail is one of, you know, from March 'til summer, twenty thousand bodies funneling through there. You know, that's an incredible amount. So what you had was evolution of the -- the -- the packers to horses up to the base. Tramways up -- Well, a wagon road to Canyon City and then tramways from there over the top. So you could, you know, see it as a rather just pedestrian walk and you're there. So.

[02:12:14]KAREN BREWSTER: What year was the tramway? 'Cause that's, again, something I think most people don't know that that was there.

BOB SPUDE: Maybe.

KAREN BREWSTER: 'Cause you see that photo of everybody trudging up the pass.

BOB SPUDE: Right. And you -- later you'll see the towers, tramway towers.

KAREN BREWSTER: Right.

BOB SPUDE: The image. Most of the tramways were in operation at the time of the peak of '98, the spring of '98. The -- the railroad started construction in May of '98. So when the railroad reached White Pass in February of '99, using -- even using the switchbacks, it was over.

KAREN BREWSTER: Right.

BOB SPUDE: The industrial business of wagon road to Canyon City, tramway over the pass, and then steamboat down the Yukon, summer of '98 that was about it for that businesses. And they were defunct, and the railroad bought 'em out in summer of '99, and they were gone. So it was a, you know, major industrial intrusion, and then --

[02:13:20]KAREN BREWSTER: And do you know why some people chose to go the White Pass trail versus the Chilkoot? But there was the Brackett Road, and then the trail, before the train was there?

BOB SPUDE: Yeah. Oh, so many options. You know, it's flip of a coin, almost, for a lot of folks. How much money you had, was another reason. And if you had horses or not. You know, if you had 'em, you took the White Pass. And if you didn't, you went the other direction.

KAREN BREWSTER: Or if you had money to hire horses?

BOB SPUDE: If you had money to hire horses, yeah, or hire packers, you'd go either way. So um --

KAREN BREWSTER: Or and also, if you had money to pay George Brackett's toll, maybe?

BOB SPUDE: Or -- or the avalanche on -- the April avalanche on the Chilkoot got a lot of people changing their mind to go to the White Pass.

KAREN BREWSTER: And that was April '98?

BOB SPUDE: '98, yeah. So you know, it's so many factors, and it's all personal decision. You know, you finally decide, um -- When it first opened and Captain Moore was advertising it before the main rush, um, it seemed like the way to go. You know, you could take your boat to the wharf at Skagway, the little wharf, and then take your pack horses over the pass. And then it fell apart real quick, and people decided to go to the Chilkoot 'cause it froze up. So it was -- it ebbed and flowed.

[02:14:52]KAREN BREWSTER: I was always amazed to think that they did all that in the winter. Like, why would you do it in the winter?

BOB SPUDE: Hard -- hard ground. You've -- you're hiked in the tundra.

KAREN BREWSTER: Yes.

BOB SPUDE: You know, and part of the problem with Skagway was, on the trail up to the White Pass, it isn't tundra, but it's a lot of rocks. And then the snowpack, and you can build a decent trail on the snowpack. And when it thaws, or when it's churned up and broken, it becomes a mire.

KAREN BREWSTER: Yes.

BOB SPUDE: And it's just, you know, that's why all the horses died.

KAREN BREWSTER: Right.

BOB SPUDE: You know, just stuck.

KAREN BREWSTER: And the Chilkoot side was not as bad in that regard?

BOB SPUDE: Oh, it was, um, not as bad, especially once you got up to White -- White Pass City was worse than it was, and the Chilkoot was not as bad. It still had problems, but it had been used for so long that it was a little better developed.

KAREN BREWSTER: Yeah. But I have to say, you know, that classic photo of climbing the Scales --

BOB SPUDE: Right.

KAREN BREWSTER: -- in the winter. I'm like, why would you do it in the winter?

BOB SPUDE: Yeah. Yeah. Well, when you get to the top, it's a slide down.

KAREN BREWSTER: And they were desperate for gold.

BOB SPUDE: Well, that's it. You know, the opportunity, the main chance, see if you can get a cha -- you know, a slice of the pie.

[02:16:20]KAREN BREWSTER: So in those early -- those late '70's, was the Chilkoot Trail passable?

Or was it an obvious trail by that point?

BOB SPUDE: Oh, yeah. The state had actually developed it as a recreational trail before the Park Service took over.

KAREN BREWSTER: Right.

BOB SPUDE: And, you know, to their credit, they had -- had built a number of bridges and things. And since the gold rush, it was used. And I've talked to some of the old guys that had been hunting up there and just followed the old trail.

KAREN BREWSTER: Um-hm.

BOB SPUDE: It had been washed out here or there, but you find a pole or whatever.

KAREN BREWSTER: Yeah, didn't -- it doesn't seem like local people kinda went up and used it much before the '70's when it was re-done.

BOB SPUDE: Well, everybody had to do it once. You know, it was like, if you grew up in Skagway, you had to go up the Chilkoot. You putter over in a little boat, and then later, the road went through. So, you know, it's a matter of -- it's always been there.

KAREN BREWSTER: Yeah.

BOB SPUDE: But it's -- it's been contentious, you know, the use of it. When the state transferred it to the park, it took a while. And in between the transfer it was sort of like, you're taking our state land and you're going to put federal regulations on it? Which means we can't pop off our gun any time we want? Well, no. CFR, Code of Federal Regulations, say no, you can't just pop off your gun. You know, so it -- it, eh. It can be contentious when you're dealing with people who lived there a long time and used it as their playground.

KAREN BREWSTER: Right. So then they were concerned that then their ability to use it was now changing.

BOB SPUDE: Yeah. And you couldn't go up there and collect neat stuff and bring it back with you.

KAREN BREWSTER: Right.

BOB SPUDE: Like all these bottles, you know.

KAREN BREWSTER: Right.

BOB SPUDE: So yeah, it's an evolution.

[02:18:19]KAREN BREWSTER: But it was -- so by the late '70's, you know, the park had rangers on it, and they were keeping the trail way cleared and building bridges and things.

BOB SPUDE: Yeah, there was a trail crew, which would keep the trail open.

KAREN BREWSTER: Right.

BOB SPUDE: And were maintaining the trail and building it. Basically, upgrading it. You know, the state standards were not the same as Park Service standards.

KAREN BREWSTER: Right.

BOB SPUDE: But it was not to be a, you know, a -- a highly developed trail like you might find at Mount Rainier.

KAREN BREWSTER: Um-hm.

BOB SPUDE: It was to be a backcountry trail. And, you know, the people that took it had to be told, this is not an easy hike. And I can remember being in Riewe's upstairs, the office, and having this old couple from Michigan come in, and said, "You need to put bigger signs up there telling us not to go on this trail, 'cause this was a terrible hike." It's like, "Oh, sorry. It is hard." But, you know, the maintenance of the trail was the trail crew, and then the rangers were mostly to help people who might have difficulties. And there were a number of cases where people would get hypothermia, and they'd have to get them warm or -- 'cause the weather can change real quick up there.

KAREN BREWSTER: Right.

BOB SPUDE: Even, you know, earlier.

[02:19:37]KAREN BREWSTER: And what kind of facilities were there along the trail? Were there campgrounds and outhouses and buildings?

BOB SPUDE: The state had built a couple cabins at Canyon City and at Sheep Camp. And so, these little cabins had Yukon stoves and bunks, and so you could --

KAREN BREWSTER: For the rangers.

BOB SPUDE: Well, no, these were for visitors.

KAREN BREWSTER: Oh.

BOB SPUDE: And then, you could camp around those. So first serve -- you know, first come, first serve. But yeah, we lost -- it happens. Somebody burned down one of those cabins.

KAREN BREWSTER: Oh, no.

BOB SPUDE: Some visitors came and, you know, it happens. But uh, you tent camp at Canyon City and Sheep Camp, and then over the top. The rangers and the trail crews each had at one place, at Canyon City for the trail crew and the rangers at Sheep Camp. And I still remember Meg Jensen so impressed by Russell Dickinson for hiking the Chilkoot, but also washing the dishes after they fed him dinner. You know, the old ranger that became director of the Park Service.

KAREN BREWSTER: Oh. Yeah, his name sounded familiar.

BOB SPUDE: Yeah, Russ Dickinson. And -- and they had an A-frame up at the top of the Chilkoot also that they could crash in, in case they got stuck. And then the Parks Canada folks, down in -- at the lake were --

KAREN BREWSTER: Lindeman.

BOB SPUDE: Lake Lindeman. Had -- had their station and their camping area.

KAREN BREWSTER: Right.

BOB SPUDE: Yeah.

KAREN BREWSTER: And very different.

BOB SPUDE: Hedgecocks. Manfred Hedgecock. Really nice people with Parks Canada.

KAREN BREWSTER: Yeah. But um, certainly not as well established and monitored as it is now.

BOB SPUDE: No. No. And again, you know, it was the beginning. And one of those -- one of those things. I don't know how many people hike it now.

KAREN BREWSTER: I don't know the numbers.

BOB SPUDE: If the numbers have increased.

[02:21:42]KAREN BREWSTER: Um, do you have any idea how they were able to enforce people not taking things? I mean, as the historian --

BOB SPUDE: Information. Yeah, information to the locals. I mean, it's -- it's their park, too. You know, it's -- there were people who -- I think it was mainly being told not to. You know, when you -- when you educate and get buy-in, it's different than just saying, the CFR says this.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Yeah, John Cook, who became regional director, had to come down to Skagway, and I was brought as one of his lackeys, but we got in front of the locals who were upset that gun restrictions were being placed on the Chilkoot Trail, and -- and uh, they were upset. And so I joked with the guys that I knew locally and said, "You guys know why this is important. Why am I up here?" And I talked a little about the trail and the history and stuff, and, you know, joking with them. And then, John Cook, who was very charismatic, said, "You know, we want to listen to you." And um, and what was done and then -- you know, it made it just easier to transition into saying, "No, it's ok to carry your gun, but you can't just pop it off on the trail."

[02:23:14]KAREN BREWSTER: Um, speaking of public and education, I do want to ask you about educating the public about history in Skagway.

BOB SPUDE: Yeah.

KAREN BREWSTER: Um, and besides, you know, writing these reports and things. I'm not sure how much that gets to the public.

BOB SPUDE: Well, you're right. It's -- a lot of it is personal, but at the same -- one of the reasons I did the architectural history, the Skagway District of Alaska one.

KAREN BREWSTER: Right. Right.

BOB SPUDE: Was uh, um, and -- and this wasn't required in the contract. It was the structures reports. But one of the things that had evolved over Skagway was the tourist story that people like Martin Itjen and Ma Pullen had created for their interpretive reasons, mostly to, you know, educate a little bit, mostly entertain the tourists. You know, Martin Itjen with his street car and his Mae West story of "come up to see me sometime," and all, had - had identified the buildings a certain way.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And all the locals knew the Martin Itjen story 'cause he published a little booklet.

KAREN BREWSTER: Right.

BOB SPUDE: And it's -- there's three different editions, and each one of them are clever and witty and cute and all that. And -- and Frank Norris has written some good essays on Martin. [02:24:37]One of the problems was, coming into town saying, that building is this, and then you hear at the bar that night, "Did you hear what Spude said? He said, they -- they're sayin' that building -- well, everybody knows it's this." So it was a little bit of personal education. You know, you take the third graders out and talk to them about what they're seeing. But it was also putting together the architectural history about the evolution of their town. The trail started here. The Moores were here. And the grid. So the chronological evolution of the scene in the town. Also, the decisions being made at certain times, like Broadway was going to be the main street. And this, in 1907, all of a sudden, the Pack Train Inn that you could find an advertisement for for 1897 is not in 1897. It's a 1907 building, 'cause it was moved. And so you create, you know, you provide the photographs, you provide the, you know, information, and slowly but surely, you know -- and we published enough that we gave everybody a copy. And everybody

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 48 of 74

that wanted a copy got a free copy in Skagway. And so, you know, it's -- it's got a lot of photos. And, you know, people don't -- You know, can't argue that much with a photo. We can, but you know. So that was part of that education. [02:26:04]A little bit of preservation philosophy. I don't know if you've seen it, but in the back, um, there's a discussion of design guidelines. What would be appropriate new construction. And each of the building has a history paragraph, and each -- so there's -- there's some nuts and bolts. What do you do the next step if you want to build a new building or restore your present building?

KAREN BREWSTER: And did that information feed into the Historic District Commission's --
BOB SPUDE: Yeah. Yeah.

KAREN BREWSTER: -- regulations?

BOB SPUDE: Yeah, and -- and, you know, after the book came out, you no longer saw two boxcars connected to make a pizza parlor on the main street. You know, it -- it didn't -- it didn't solve all the problems, especially the newer big-buck buildings that come in because everybody wants to build three stories. Everybody wants to be -- but for that first generation, the preservation philosophy did winnow -- get down into the group. And I know some of them read even some of the small little text items, because I was in the office, and Jim Jewell, who was on the day labor crew, but later he became a local at the park. And Jim's a good guy. He was talking -- he came up purposely to the office 'cause he knew I was visiting. And he was talking to the secretary and looking out the window, he said, "Yeah, if you look at Spude's book, it says that you can tell those are historic buildings 'cause they have the wood chimney coming out of the building. I remember building those."

KAREN BREWSTER: Oops.

BOB SPUDE: So you know, it's one of those things. Yeah, they -- they look historic, but they're not historic 'cause Jim built 'em. You know, so I know that at -- at somebody was reading 'em and correcting 'em. But uh, no, it's -- it's hard to get information to the local community unless you really make an effort.

[02:28:13]KAREN BREWSTER: So do you feel like they absorbed and changed their stories about those buildings?

BOB SPUDE: Oh, you bet. Oh, you bet.

KAREN BREWSTER: So they stopped telling those romanticized myths?

BOB SPUDE: No more Jack London in front of the Salvation Army's building. You know, which never existed. So yeah, a lot of -- Cathy's probably had more because of her underworld story. Um, some of the interpretation in the community really wants to get to the good-time girl type stuff and the Popcorn Kate tales.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So it's -- it's sharing -- sharing that the history there has evolved, too.

[02:28:59]KAREN BREWSTER: Um-hm. And um, is Skagway unique as a community? Are they particularly interested in their history, more than some other community might be?

BOB SPUDE: Um --

KAREN BREWSTER: Or is it only the people who have businesses on Broadway?

BOB SPUDE: You know, there's -- the history of tourism at mining sites, or sites related to mining, or, you know, other than shrines, you know, and people are interested in the history of shrines. It's a whole different group. But our -- our social history or movement

of peoples, things, that is -- that is so often mingled with stuff. You know, people really want to sound like they're interested in the history, and they -- but then when they get to the nuts and bolts, they get bored.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So they want to experience history. They don't want to be educated. So they want to know about and experience the historic building, the fabric, the culture, the artifacts, the things that are more personal. You know, it's not a history classroom, although we educate. It's more a history experience, and trying to make it as honest as we can.

[02:30:23]KAREN BREWSTER: And do you feel like those buildings in Skagway have accomplished that?

BOB SPUDE: Yeah. For the most part. There's a few I'd like to change.

KAREN BREWSTER: Such as?

BOB SPUDE: Oh, I still get back to Block 24. The -- the -- the -- the little stretch from the Moore House/Moore Cabin along the trail is Block 24.

KAREN BREWSTER: Ok.

BOB SPUDE: And I think it's a missed opportunity to tell the evolution of this, at least the story, if it's no longer than fifty feet worth of, you know, the -- the -- the trail becoming Broadway. That you evolve from a first rush, first wave.

KAREN BREWSTER: Um-hm.

BOB SPUDE: But it's -- you know, that's also the Goldberg Cigar Store fight about, let's -- it's a small, costly proposition, so let's just dispose of it, you know. Disassemble and dispose of it. You know, I -- I go back to that, that's a missing part.

KAREN BREWSTER: Um-hm.

BOB SPUDE: When you're talking cultural and historic buildings.

[02:31:31]KAREN BREWSTER: What about the crib buildings?

BOB SPUDE: Yeah, that's a challenge. They -- the first documentation and how much information that we really have about the buildings other than, yes, they were here. Yes, we know they were used as cribs. And -- and then how do we honestly tell that story? And yeah, Cathy's been far more involved -- KAREN BREWSTER: Yeah, well, I think, as we said that Cathy's work on telling the story of the history of prostitution.

BOB SPUDE: Yeah.

KAREN BREWSTER: You know, and the social history in the larger context, could be told with those buildings.

BOB SPUDE: Those buildings, yeah.

KAREN BREWSTER: It doesn't mean you don't know specifically how that crib was used, but you know it was used for this purpose.

BOB SPUDE: It was an outlet, right. Right.

KAREN BREWSTER: Yeah.

[02:32:22]BOB SPUDE: And I remember in 1979 doing a report on what to do with the cribs, and should we acquire 'em?

KAREN BREWSTER: Um-hm.

BOB SPUDE: And it's -- it's just been a classic problem all along is how do you really move into interpreting this -- which -- without getting into, oh, the silliness.

KAREN BREWSTER: Well, but you could get into the social morale difference, maybe.

BOB SPUDE: Right. Right.

KAREN BREWSTER: And framing it in its proper historical context.

BOB SPUDE: Yeah.

KAREN BREWSTER: But again, you know, probably in terms of like, an interior building, how many photos would you have of the interior of a crib?

BOB SPUDE: Yeah, how accurate?

KAREN BREWSTER: Versus the interior of a saloon? So how would you know how to represent the interior?

BOB SPUDE: Yeah. We only have a couple of the exteriors with the women.

KAREN BREWSTER: Right.

BOB SPUDE: But that's it.

[02:33:16]KAREN BREWSTER: And then there's the -- that -- by the Moore House, it's like the ice building or something?

BOB SPUDE: Yeah, I haven't looked -- I haven't been there in years, so I really don't know what's there anymore, but, you know, it was one of those things where they have used that occasionally. I don't know what's there on the lot now.

KAREN BREWSTER: Yeah, it seems like it --

BOB SPUDE: It's a storing ground.

KAREN BREWSTER: Yeah, it seems like it's an old building that's temporarily there until they figure out what to do with it. But it's not a building you know about?

BOB SPUDE: I probably do, but I don't know what you're --

KAREN BREWSTER: Yeah, I think it's --

BOB SPUDE: They'd have to tell me which -- it's one of those "catch-22." I don't --

KAREN BREWSTER: Yeah, it's like --

BOB SPUDE: They didn't tell me when they moved it there.

KAREN BREWSTER: Well, and it's like using a common name versus the scientific name of a plant.

BOB SPUDE: Well, yeah. Right. Right.

KAREN BREWSTER: Like, well, it's something I -- people refer to it as the cold storage or the ice storage building or something. But it kind of looks like a big old warehouse to me.

BOB SPUDE: Yeah.

KAREN BREWSTER: But I'm not --

[02:34:11]BOB SPUDE: Well, and one of my favorite buildings --

KAREN BREWSTER: Maybe it's the Goldberg Cigar Building? I don't know.

BOB SPUDE: Well, the Goldberg -- it's -- yeah, Goldberg's probably still there, I don't know.

But -- but that -- it had been a lot used to store buildings.

KAREN BREWSTER: Ok.

BOB SPUDE: They'd just put it on something. 'Cause they actively manage it. You don't want just buildings sitting in a lot.

KAREN BREWSTER: Right.

BOB SPUDE: So.

[02:34:31]KAREN BREWSTER: But I was wondering about the, you know, educating the public about history, not only the local community, um, but the visitor public.

BOB SPUDE: Yeah. Yeah.

KAREN BREWSTER: How do you feel you can best do that?

BOB SPUDE: Well, at Skagway's, you know, a mixed visitor. There's the visitor that's there because it's on their destination checklist. They want to be in Skagway and experience Klondike Gold Rush, the White Pass Railroad, the -- the head of the Lynn Canal. So those are easy. You know, you can almost just show 'em the video, give 'em a brochure, get 'em on the interpretive walks, and you've -- you've got 'em. And the -- the others are your, you know, the people that are off the boat to the shops, and back to the boat. You know. Which is a good percentage of it. But it's the ones that are discoverers, you know, that are interested and like to be engaged. And those are the ones you want to be able to make sure you have enough information contact just out there, so that they know when they walk into the visitor center, you have park rangers, and that means good stuff's here. You go.

KAREN BREWSTER: So you kind of not even bother to try and capture the cruise ship in-and-out people?

BOB SPUDE: Well, that's where they are. They're all on the cruise ship. And cruise ships will tell you, they have people that are there to drink all day on the boat, and that's their good time.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Or be to a destination. They want to be at their destination, they're going to engage. So you have all sorts that come off the boat, but it's -- it's making sure that you're ready to capture those -- or help those people that are not as committed.

[02:36:20]KAREN BREWSTER: So given the history work you did, were you involved in some of the interpretive exhibit work?

BOB SPUDE: Yeah. Very much as a resource person. You know, it's part of what I've always been willing to do, is, you know, I've sort of immersed myself in this like nobody had the opportunity.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And I don't think -- you know, Frank's done a great job, but, you know, having the opportunity to go to some of the collections I did.

KAREN BREWSTER: Right. So when they were planning exhibits for, like, the new visitor center --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- and the depot building, did you and Cathy --

BOB SPUDE: Yeah, Cathy and I had a small little sub-sub-contracted to at least be on the phone and review documents and provide stuff when they wanted.

KAREN BREWSTER: Because that happened, you were already out of Alaska?

BOB SPUDE: That was like within the last couple of years.

KAREN BREWSTER: Oh.

BOB SPUDE: Yeah.

KAREN BREWSTER: Well, but when the building was opened in, what was that, '84?

BOB SPUDE: Oh, yeah. Well, that -- we were involved with that, yeah. It was just, you know, little things. The first draft drove me crazy. It was sort of like they were building a -- one design was to put a cut-out of a locomotive. And, of course, across the street was a locomotive at that time, and it was one of those, no, we need to start from scratch.

KAREN BREWSTER: So did you write -- do you help write the text?

BOB SPUDE: I edit. You know, if they wanted me to, I can, but, you know, they have contracts for these people, and they're usually experts, 'cause they know how to capture the broadest audience you can. But, you know, I would be a subject matter expert and say, you know, this -- this statement may be a little off or --

KAREN BREWSTER: So again, sort of being part of the team?

BOB SPUDE: Yeah. Well, at that point, just a review -- resource person.

KAREN BREWSTER: Right. [02:38:10]Um, so you went to -- you became the regional historian around '84, you said?

BOB SPUDE: Right. '83.

KAREN BREWSTER: '83. And then you continued to work on Skagway projects?

BOB SPUDE: Yeah. The regional office, we would each have a specialty or a program, and mine was the history program. And so, we would do work with the parks for the Alaska region. And so, a lot of my work might be going down to give a talk to interpreters at the beginning of the season -- season, or meet with historian that we might have on contract doing a special project, like Frank. Uh, I think he re-did the National Historic Landmark nomination at that time.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Um, so over the years -- and I would do that to all the parks that would want us there. We -- we had talked about doing a conference, you know, and this and that. So any -- any little way we could help. When -- and same for Sitka, and same for Wrangells, and same for, you know, Yukon-Charley. Did a lot at Yukon-Charley and Wrangells. [02:39:32]And at the same time, I was doing external work for, you know, the other part of my program was doing the old Heritage Recreation Service work. So in '88 -- well, actually, it was March of '87. No, November of '87, the job in Denver opened, and I applied for that. And so, in March of '88, I moved to Denver to be chief of the national preservation programs, which were all external. For the seventeen states in the Rocky Mountain Region external programs. And then from there -- and I was pretty tied up with that. Then from there, about '91, I -- the regional director wanted a ecosystem and strategic management team, and so, I went to work in the regional director's office for trying to integrate cultural with ecosystem management type of philosophies. Which was nice. It was -- eh, I won't nickname it a think tank, but it was, you know, an opportunity to really immerse myself in that whole new way of thinking about management, which was beyond the park boundaries. And uh, we pissed everybody off real quick. Well, the Greater Yellowstone Ecosystem proposal, you know, was -- was grandiose, but just became such a target of animosity.

KAREN BREWSTER: Because of the wolf and ranchers?

BOB SPUDE: The wolf and buffaloes and ranchers and Dick Cheney, and you -- you know. All the -- all the things you can think of.

[02:41:18]KAREN BREWSTER: So how do you -- how do you integrate ecosystem and cultural?

BOB SPUDE: I wrote a little treatise on that.

KAREN BREWSTER: Of course.

BOB SPUDE: So it's -- it's part of, you know, and it's more than the United States. It's a global issue. How do you take communities and help them remain viable, uh, when you start locking gates? And so, there are discussions of transition zones, buffer zones, evolution

of layers of management. And it's a very difficult, proactive, involved -- You can't just kick back, you know, you -- type of -- type of environment.

KAREN BREWSTER: And does -- does it include, um, integrating local community members into the --

BOB SPUDE: You bet.

KAREN BREWSTER: -- park idea and getting trust?

BOB SPUDE: And at the same time, the opposite direction.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Communities all of a sudden having park or natural or cultural folks involved in their community. [02:42:29]And the Park Service reorganized itself in '94, and went into an ecosystem management support office system, so that each ecosystem -- there were no longer regional office hierarchies as before. They were now ecosystem-directed area offices. So I -- I volunteered to move to Santa Fe as the chief of the cultural team. I always wanted to get back to the Southwest, so it was a new -- But the ecosystem plan was a little bit too idealistic. And the Cooperative Park Studies Unit became the Cooperative Ecosystem Studies Units.

KAREN BREWSTER: Right. Right.

BOB SPUDE: The Park Service were cooperatively managed. So well, you know, it didn't work. So it slid back to the regional office structure, reduced in number. There was ten regional offices. Now there's seven. But it was still, you know, a bold effort, but -- and when I moved to Santa Fe, the cultural resource team was to be over both the old Rocky Mountain Region and the old Southwest Region.

KAREN BREWSTER: So those regions got combined?

BOB SPUDE: Yeah.

KAREN BREWSTER: Into what is it called now?

BOB SPUDE: Intermountain.

KAREN BREWSTER: Oh, ok.

BOB SPUDE: Intermountain Region. And the regional director's office remained in Denver, but the cultural resource lead was in Santa Fe.

[02:44:10]KAREN BREWSTER: And what year did you come down here?

BOB SPUDE: Well, I -- organizationally, um, I was transitioned in '97.

KAREN BREWSTER: Ok. And then, when -- did you officially retire?

BOB SPUDE: I retired in 2013.

KAREN BREWSTER: Ok.

BOB SPUDE: But between '97 and '05, um, we went through several reorganizations, and we lost a lot of staff.

KAREN BREWSTER: Um-hm.

BOB SPUDE: It was just -- and Alaska Region had the same thing happen. We were -- went through several processes of reinventing, you know, the whole effort to cut -- cut --

KAREN BREWSTER: And that comes from changes in leadership in the Department of Interior and who's president?

BOB SPUDE: Yeah. And -- and 9/11 had a lot to do with that. You know, you need more law enforcement. Where are you going to get the bodies? There's no new money.

KAREN BREWSTER: Right.

BOB SPUDE: You have a new initiative for natural resource management. Suddenly, you need more bodies. So we were impacted greatly. And, you know, just a skeletal crew now left. One of the reorganizations, I decided to -- they wanted to put the chief of CRM in Denver, and I decided I liked Santa Fe.

KAREN BREWSTER: You did not want to go to Denver?

BOB SPUDE: So I retired as regional historian based in Santa Fe, and the cultural resource chief is in the regional director's office in Denver.

[02:45:55]KAREN BREWSTER: Ok. And I don't know how much you were still connected with what was happening at Klondike park, um, during some of these changes?

BOB SPUDE: Too busy.

KAREN BREWSTER: Yeah.

BOB SPUDE: Yeah, too busy. And, you know, again, I appreciated a call occasionally, but -- and a note from Karl, but, you know, I was way too busy with other stuff.

KAREN BREWSTER: Because you mentioned the focus on natural resources. You know, there was a time at Klondike where they didn't have really --

BOB SPUDE: A natural resources staff. Yeah.

KAREN BREWSTER: -- a natural resources staff, and that got added in. And then a few kinda were there during that time.

BOB SPUDE: Yeah.

KAREN BREWSTER: And how that might have affected the historical and cultural parts?

BOB SPUDE: It -- it for my -- my based in Santa Fe, I really, other than an occasional note from Karl and then the interpretive plan, really basically, you know --

[02:46:55]KAREN BREWSTER: And did Cathy continue to do projects?

BOB SPUDE: Cathy far more than I. It was mostly continually revising and completing the archeology reports. And that's because, you know, the DSC still had a little funding.

KAREN BREWSTER: I was going to say, how did she get funding to finish reports from so long ago?

BOB SPUDE: Right. Yeah. Denver Service Center was a -- the entity that was in charge of all that stuff.

KAREN BREWSTER: And did she have other projects she wanted to do in Skagway that she was maybe not able to do?

BOB SPUDE: We both wanted to see Block 24 do -- done. Matter of fact. But yeah, that's one of those things. You -- you -- I think she's pretty much done all the archeology, although she said she could always, um, do more, but.

KAREN BREWSTER: I don't know if she proposed things and peo -- the park administration didn't take -- take her up on it?

BOB SPUDE: Yeah, there -- there was an awkward period, and I -- I was not involved with it at all, but she had made proposals to the park, and uh, just was not getting a response from the CRM chief that one would've expected, and so the -- the opportunity to get a couple reports done just didn't happen at that time.

KAREN BREWSTER: And so, that was for reports, or that was to do actual, physical projects?

BOB SPUDE: You know, I can't say, actually.

KAREN BREWSTER: Ok.

BOB SPUDE: I'd have to leave that to Cathy. But I know -- do know that -- and the only one -- the only reason I know about Block 24 is 'cause I'd done a detailed history about that and had been involved with discussing how to use those spots since I started. And so, the --

[02:48:54]KAREN BREWSTER: And so those projects that Cathy tried to make inroads with with the CRM in Skagway, did she ever find out why there wasn't interest in them? Like, was it because, "Oh, natural resources has the money." Or because, "Oh, we already have a historian and archeologist on staff."

BOB SPUDE: Yeah, I don't know. I know a little of it was personality-driven, from a staff member there, but I really don't know all the details. Yeah. It's just one of those things that it didn't sell.

KAREN BREWSTER: Yeah. Well, and I think it could've been frustrating to have spent so many years up there --

BOB SPUDE: Oh, yeah.

KAREN BREWSTER: -- contributing.

BOB SPUDE: Yeah.

KAREN BREWSTER: And then to not be getting a response to your inquiries.

BOB SPUDE: Yeah. Well, and that happens. You know, it's one of those problems of -- of being around as long as we have is, "They're just not doing it right, and we know how." You know. And, you know, they -- they have to manage it, and they have to do what they can.

KAREN BREWSTER: And, as you say, now it's a much more, um -- it's a larger staff now with many more responsibilities than in 1978.

BOB SPUDE: Right. And they have millions of people coming off cruise ships every day, that boy, that's gotta --

KAREN BREWSTER: Yeah.

BOB SPUDE: -- steer your boat. You know, you don't have free -- free will.

[02:50:12]KAREN BREWSTER: Yeah. Um, but when you were in the regional office, the regional historian, and you were coming back --

BOB SPUDE: Right.

KAREN BREWSTER: -- to Skagway to do a project, for instance, is there a difference between coming from regional versus being in the park?

BOB SPUDE: Oh, yeah. Yeah. And -- and really, I never really did a project after I moved to Anchorage.

KAREN BREWSTER: Um-hm.

BOB SPUDE: It was more, um, facilitating being part of meetings to discuss priorities, funding packages, helping them get funding through the history program, working with locals with the park and trying to get them preservation grants or tax credits or, um, whatever technical assistance we could. So, yeah, the biggest difference is, in a park, you're there on the ground managing the resource, and you've got to help in a different way. Whereas you're facilitating in the regional office, the park, and helping it, you know, accomplish the goals. Even some of the goals they don't think they need to accomplish, you help them with.

KAREN BREWSTER: Such as?

BOB SPUDE: Oh, it's simple little -- little things, like, in order to make a decision, you'd better have background information. It's that simple. And it's a -- it's -- sometimes managers like to think, you know, ready, fire, aim is the method instead of ready, aim, fire, so it's --

KAREN BREWSTER: Well, and that --

BOB SPUDE: Nothing specific for Klondike on that, but other parks over the years.

[02:51:53]KAREN BREWSTER: Um-hm. Well, and it -- part of my question also relates to, for some of that work, who instigates it? Does regional say, "Oh, you know, we have this money. Do you have an idea?" Or does the park go and say, "Oh, we, you know, we have a building collapsing, please come help us."

BOB SPUDE: Well, that's -- that's -- that always happens. It surprises them when you try and help that. But for example, funding. In order to get study money, and I was in charge of study -- history study money. And we know annually, we're going to get a certain amount. It may rise, you know, maybe tacked and cut, but a certain amount. So you ask the park to do a certain submission of -- and I can't remember the technical name of the term -- form.

KAREN BREWSTER: PIMS, no?

BOB SPUDE: PMIS statement, yeah.

KAREN BREWSTER: I don't know what that stands for.

BOB SPUDE: Yeah, project management something, bah. So you -- you put in a proposal that describes your project, and you list -- respond to the criteria, and then you, um, submit to the regional office. The regional office, at least in the ones I've worked in, bring in a review team, usually from the parks. And I'm sure Karl has been on 'em. But they -- they come in and evaluate the proposals and rank 'em, rate 'em and rank 'em. And so, we have a list. And each year, we go to Washington and we take that list, and we say, "More swill, sir. Please." And -- and usually, they say thank you, and then we'll get an amount. And the amount covers a certain deadline, and then you have a list of projects then. Now there is always the regional director's prerogative to adjust the list. That's how we -- that's reality. So we'll have a list, and I'll go to the park. And I'll say, "You know, Mr. Simms, we've got money for you to do an admin history," for example. And he'll say, "Wonderful. How do we do that?" And I'll say, "Ok. I'll help you with the contract or we'll do a cooperative agreement with the university or we'll -- " Whatever. And we'll write out a contract, work with our contracting officer, and then send that out. So we'll work with the park and sometimes manage the contract. Sometimes they'll have a person on staff to manage the project. Depends if they have a park historian or if there's somebody qualified. So then, the study's let -- Drafts come in. They review it. We review it in the regional office. And then a final, we hope, comes in, and we're all happy. And -- and one final review, and it's published. So it's -- it's -- it's a multi-year process, but hopefully it will happen.

KAREN BREWSTER: Um-hm.

[02:55:04]BOB SPUDE: And sometimes you put in a proposal this year, and twenty years later, it finally gets funding. And you can, you know, you just -- just hope that your number will pop up.

KAREN BREWSTER: In that process, it sounds like the local park puts in their idea for a project.

BOB SPUDE: You bet. Well, we help every park and say, "These are the projects that we can help you put in for."

KAREN BREWSTER: Um-hm.

BOB SPUDE: Historic structure report, historic -- admin history, historic resource study, special history study. You know, all these things. And so, we don't force them, but sometimes I'll say, "Your centennial's come up -- coming up. We should probably have a history of, mm." And so, Sitka got a nice admin history in 1990 of its park, so.

KAREN BREWSTER: Um-hm. And was there every pushback from the locals that --

BOB SPUDE: Oh, yeah. Yeah. Yeah. They'll say, "I got -- my chief ranger's leaving, my maintenance chief is leaving, and my CRM chief is leaving. We can't do anything like that. So thank you for calling, and give somebody else the money."

KAREN BREWSTER: They didn't ever say, "We don't like that regional's getting involved. We want to do it ourselves."

BOB SPUDE: Oh, well, we always say, if you want to do it, go for it. Usually a small park like Klondike, at least at that time, say, "You know, what do we do? You gotta help us with this." But yeah, a large park, that's fine. You know, if you can do it, go for it. We're -- we're -- we're busy. You know, and want to make sure they get a good project and will do it. There are a lot of flaky contractors out there.

[02:56:42]KAREN BREWSTER: Um-hm. Well, and I was wondering, with Klondike, did it make a difference once there was a cultural resources staff?

BOB SPUDE: It --

KAREN BREWSTER: And a historian on staff?

BOB SPUDE: It helps. It helps. Because they become advocates on what type of study they want. Or what the -- they -- identifying needs. Especially when it gets to the point where special history studies.

Like most management don't know there's such a thing as an ethnohistory funding source, so having a staff member saying, "You know, this is a pot of money we should go for because we need this." So when you're talking to your Native American groups, you've already made contact with them through, you know, an honest broker.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Like a university contractor, you know, or cooperator.

[02:57:30]KAREN BREWSTER: Um, and that -- the local park historian, for instance, do they do their own projects? Like in Klondike, you know, Karl being the historian, you know, he worked on some of the archeology.

BOB SPUDE: Yeah.

KAREN BREWSTER: Did he work with you on some of your history reports?

BOB SPUDE: Well, you hope so.

KAREN BREWSTER: Or was it always being contracted out?

BOB SPUDE: Well, you hope so. You know, it's one of those things where, day-to-day demands are -- make it so difficult for staff to actually do long-term projects. Um, I -- I've had success. Palo Alto Battlefield. The park historian had a lot to do, interpreting and doing -- but he wanted to do the historic resource study. Did a bang-up job, and the University of Texas Press published his historic resource study. Another park to be unnamed, similar situation, that report has never been written. You know, the money was

used to help him do research, to travel, and even a little of his salary so he could take some -- so yeah, it's a tough.

[02:58:44]KAREN BREWSTER: What -- yeah, I was sort of wondering, what else are they busy doing?

BOB SPUDE: Well, you know, parks have a lot of day-to-day crises. And they also have a lot of reporting management. It -- you know, it's one of those jobs that you would be surprised how much time is just eaten up responding to reports requirements.

KAREN BREWSTER: Yeah, 'cause that's why. I think, you know, if you're a historian in a park, you would get to do research and write, and maybe provide information for the interpretive work.

BOB SPUDE: Right. You would --

KAREN BREWSTER: That is not always the case?

BOB SPUDE: That -- yeah, right. Yeah. Yeah, and that's -- that's the challenge, because you're responding to requests for information. You're the -- you know, there's a lot of -- lot of demands.

[02:59:38]KAREN BREWSTER: And certainly, once you become, like, regional historian, you probably have very little time to actually do research and field work?

BOB SPUDE: Well, you have to, or you go crazy. You know, that's why I wanted to do this.

KAREN BREWSTER: Right.

BOB SPUDE: So that's why --

KAREN BREWSTER: So you still were able to get out when you were Alaska's regional historian?

BOB SPUDE: Yeah, I continued to write and publish and finished a dissertation, and, you know, a few other things.

KAREN BREWSTER: And all sort of mining history-related?

BOB SPUDE: Yeah. But my last book was on, uh, the history of New Mexico with University of Oklahoma Press.

KAREN BREWSTER: Oh, ok.

BOB SPUDE: So it's, you know, but it -- it -- you try and keep your hand in, as they say.

[03:00:18]KAREN BREWSTER: Right. Um, so one of the other things just about life in Skagway, living -- and when you lived there.

BOB SPUDE: Yeah.

KAREN BREWSTER: Um, or your -- you lived there, and then you continued to go there. Um, the transition of what happened when White Pass shut down?

BOB SPUDE: Yeah.

KAREN BREWSTER: Any observations on that and how that changed the community?

BOB SPUDE: Well, and there was a strike, so it shut down, and then there was, you know, the closing. It -- it was -- and the timing was terrible 'cause, you know, we had just finished the depot. And we just opened the grand opening of the depot's open, but the railroad's closed. Um, it -- it was hard because you had a lot of the old families who were vested in -- in that, so you saw, you know, the usual thing of people going away to get jobs, but keeping their home base there. So I didn't experience, 'cause I'd already moved to Anchorage.

KAREN BREWSTER: Right, but I thought maybe you observed it.

BOB SPUDE: But I knew some very good friends that -- young -- young fellas at the time that moved on, and families were broken up, and marriages were dissolved. And so, it was a hard time in a small town like that. Park hired a couple of 'em, which was nice, you know.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Become part of the maintenance crew or whatever, but I didn't -- didn't experience firsthand, but, just, you know, the visiting, I'd talk to the folks.

[03:01:55]KAREN BREWSTER: Yeah. When I say you -- I mean, you coming back in on visits and things and if you noticed a different feel in the community? There was --

BOB SPUDE: There was a love for the park then, because they were hiring people, you know. But -- but no, there had always been people very supportive of the park.

KAREN BREWSTER: Um-hm. And then the railroad started up again --

BOB SPUDE: Oh.

KAREN BREWSTER: -- '88, I want to say?

BOB SPUDE: The tourist line. But yeah, it took a while. But, you know, fortunately the tourism was growing.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And building, that it helped. And there were just, you know, entrepreneurs were looking ways to capture that body of people off the boat and what to do with them.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So.

[03:02:48]KAREN BREWSTER: And then you hired Frank Norris?

BOB SPUDE: To do a couple little projects for --

KAREN BREWSTER: Ok.

BOB SPUDE: -- the external programs at first, and then for the park.

KAREN BREWSTER: So you didn't hire him as the --

BOB SPUDE: No, he --

KAREN BREWSTER: -- historian in Anchorage?

BOB SPUDE: No, I was -- I was -- it was kinda ironic. When I was in Santa Fe, I was on the hiring evaluation committee for Santa Fe Trails office, and so, I got to champion him there to get hired down here when he transferred from Denver.

KAREN BREWSTER: Right.

BOB SPUDE: To Anchorage.

KAREN BREWSTER: He did say, yeah, when he was first there, he worked on sort of these special projects, like the Dyea business --

BOB SPUDE: Right.

KAREN BREWSTER: -- thing. And doing some mapping, and that that was all for you out of --

BOB SPUDE: Little -- little bits of that special project money.

[03:03:42]KAREN BREWSTER: Um-hm. On -- you know, the story of the Klondike and the trail and all that, it's been so, um, told.

BOB SPUDE: Yeah.

KAREN BREWSTER: And, you know, and White Pass, maybe, too. Are there still bits of history that can be researched there and talked about, or do you think it's all been told?

BOB SPUDE: Oh, it's -- it's -- you know, it's one of those things how we always renew and refresh ourself of how we look at history. And, you know, from a modern viewpoint, um,

the diversity of the members of that rush is phenomenal. When you -- when you look at the popular literature, it's very different than if you start looking at some of the groups that went up. That again, the invisible people, the African Americans, the Chinese, the folks that aren't written about and, you know, don't leave literature that we would expect to find, so. You know, it's that -- that modern story, if you will, of that diverse rush. [03:04:55]And it's -- it is sort of ironic that -- for example, Cathy's done a little essay to help explain the story of Donald Trump's great-grandfather in the Klondike, and that, was he a brothel owner and a pimp, and, you know, the modern terminology. And help explain that in the world, the underworld of that time, businessmen owned property, and multiple properties may have included owning a building that a girl from the line would rent from him. So was he a pimp? Eh, that's a stretch. But was he a property owner, which a lot of the best businessmen in Skagway did rent to a -- a crib. To a girl of the line, so.

KAREN BREWSTER: They were entrepreneurial.

BOB SPUDE: They were entrepreneurial. Whatever made a buck.

KAREN BREWSTER: Right.

BOB SPUDE: So -- so those stories that help us, you know, look at the Klondike afresh, you know.

KAREN BREWSTER: And you think there's still enough of those out there?

BOB SPUDE: Oh, yeah. And it pops up, and, you know, it was the Juneau newspaper that con -- I think that contacted Karl and led them to Cathy to write about the Trump experience. But yeah, there's always --

[03:06:21]KAREN BREWSTER: What about the role of women and children in the -- ?

BOB SPUDE: Oh, yeah.

KAREN BREWSTER: -- either the Klondike Gold Rush, or, you know, after Skagway kinda became more of a community?

BOB SPUDE: And we need more of that. And that's a real problem. And it gets back to the sort of good time girl, um, scenario.

KAREN BREWSTER: Um-hm.

BOB SPUDE: We do have the Hollywood image, and all. It's sort of like, ok, let's get serious. There's -- there is a woman who wrote a book on Klondike women, and, you know, congrats to her for pulling that together, but it's unfortunately got so much of the mythology accepted as fact. And, you know, you read the Ma Pullen chapter, which starts with the same old myth, that she came up a widow, although her husband was down in Puyallup or whatever. And, you know, with her babies in tow, and it's like, you know, she's a great story, but let's cut it back a little bit and look at the real effort of a lot of people at that time.

KAREN BREWSTER: So you feel like the role of women and children hasn't been told sufficiently?

BOB SPUDE: Not -- not -- well, it's -- it's --

KAREN BREWSTER: 'Cause Minnie Moore is an example, maybe.

BOB SPUDE: Minnie Moore, but yeah. It's more -- a little less of the Hollywood version or interpretation. And then, yeah.

KAREN BREWSTER: Yeah, because I -- you know, there's -- you know, the woman who -- you know, had a roadhouse. You know.

BOB SPUDE: Right. That died at White Pass.

KAREN BREWSTER: There were entrepreneurial women.

BOB SPUDE: Yeah.

KAREN BREWSTER: Amazing, that they went and did what they did. From my perspective.

BOB SPUDE: Yep. Yep.

[03:07:58]KAREN BREWSTER: Um, so any subjects that you wish you had been able to do, or projects you wish you had been able to do in Klondike or in Alaska?

BOB SPUDE: Oh, I was lucky. You know, I just was very fortunate that right time, right place, and was able to do a lot. I, you know, I do wish somebody would write a new history of the Klondike, and especially since the still most popular book is Pierre Berton's.

KAREN BREWSTER: Um-hm.

BOB SPUDE: From the 1950's. And even he wrote that sometimes he's embarrassed by how jingoistic it is from a Canadian viewpoint. And how it was bad on the Skagway side and good on the Canadian side. He said, no, there was bad on the Canadian side and maybe some good on the American side. So that's an amazing hole.

KAREN BREWSTER: Um-hm.

BOB SPUDE: It's just incredible that nobody's done it.

KAREN BREWSTER: And you haven't thought about doing it?

BOB SPUDE: Ah, no. It's -- it's somebody else younger than I. I had thought at the time, but, you know, when you move away from the park into the regional office, and the projects expand logarithmically, so yeah. But that's one -- one thing that -- something that has, you know, a little broader view or different -- a refreshing view. But Pierre Berton's such an excellent writer. I mean, that's going to be the biggest challenge for anybody.

KAREN BREWSTER: Yeah.

BOB SPUDE: Is how to capture the --

KAREN BREWSTER: But you don't have some project you really always wanted to do and it never got done for funding reasons, or you've moved on?

BOB SPUDE: Oh, no. I -- you know, I enjoyed my time there, and it's been a long time ago, so.

KAREN BREWSTER: Yes. Yeah. [03:09:52]Were there any particularly challenging times in your connections with Klondike park?

BOB SPUDE: No. No. You know, keeping busy as I did, you know, just constantly producing something. You know, writing and text and, you know, it's just a very productive period for me.

KAREN BREWSTER: Um-hm. You got along with the superintendents?

BOB SPUDE: Yeah, and I think mainly because I didn't -- you know, there was -- it was a small band.

KAREN BREWSTER: Yeah.

BOB SPUDE: You know.

KAREN BREWSTER: That's why I asked. It could be good, you know, it can go either way.

BOB SPUDE: Right, right, right. And I -- you know, my -- my interaction socially wasn't with the superintendents. I mean, it's Dick Hoffman and Dick Simms. You know, so it's like -- I mean, both were married and both were settled, and I was part of the younger set in my twenties, so I was very much pretty separate from their social world.

KAREN BREWSTER: Um-hm.

BOB SPUDE: I was sorry that things did not go well for Gary. Gary Higgins left before I think he should have, but there was a personal moment where a woman he was dating, her ex-husband came and assaulted Gary, so he thought it was best to leave.

KAREN BREWSTER: Um-hm.

BOB SPUDE: That was unfortunate because he was really an asset.

KAREN BREWSTER: I was going to say, small town.

BOB SPUDE: Small town. So yeah.

[03:11:27]KAREN BREWSTER: Um, well, it does sound like for a historian to get a job like that.

BOB SPUDE: Yeah.

KAREN BREWSTER: Was it pretty ideal?

BOB SPUDE: It was pretty ideal. Well, but also, it was very demanding. You know, you -- the -- the -- the problem with the academic world is, sometimes we're -- we're taught to be above the fray and keep separate and, you know, your ivory tower image, and go into a -- a academic life of teaching and doing your research. That's the biggest difference between Park Service and -- if you get into a research institution in an academy, you pick your topic. Park Service, it's what comes down the pike.

KAREN BREWSTER: Um-hm.

BOB SPUDE: You know, you work on the project that's -- that's got the funding or what's got the demand at the moment. And I've been fortunate that almost all that I've done, from documenting Admiral Byrd's base camp in Antarctica to going to interview Iditarod trail racers, it was, you know, just a fun project.

KAREN BREWSTER: You know, and I think being able to get out on the ground, you know, be in Skagway with all that --

BOB SPUDE: Right.

KAREN BREWSTER: -- historic stuff right there. It'd be pretty exciting.

BOB SPUDE: Well, that's it. You know, the historic structures and the fabric talks to you as much as anything else, so you have to be there. You have to, you know, walk the boardwalk.

[03:13:03]KAREN BREWSTER: Um-hm. Did you ever consider going into an academic life?

BOB SPUDE: Um, at several times there were -- there were opportunities, and uh, you know -- you know, I almost went to Michigan Tech.

KAREN BREWSTER: Um-hm.

BOB SPUDE: To teach at their very solid industrial archeology program. And, you know, it was tempting, but, you know, I didn't want to be cold again.

KAREN BREWSTER: So yeah, I was going to say, why did you decide to stay with the Park Service for so long?

BOB SPUDE: Um, it's what I do. I think my roots go back to kicking around ghost towns when I was a kid, you know, in Arizona. So it was having -- knowing that was an opportunity to go into. And uh, it's also -- and several times, I've been asked if I wanted to be a superintendent. You know, move into the -- the line role. I was like, no. You know, I don't want to deal with budget people that are not happy with their job. And so, those are options that you just stick with.

[03:14:16]KAREN BREWSTER: And, you know, when you were regional historian, you know, you sort of -- when you did work on projects, it would be a park here, a park there.

BOB SPUDE: Right.

KAREN BREWSTER: And how did you learn what you needed to know for each of those places?

BOB SPUDE: Well, it was mostly hiring people to do the actual work.

KAREN BREWSTER: Um-hm.

BOB SPUDE: But to put together the contracts or the -- you need to know a little bit, so that's why all these books are around the wall here. You know.

KAREN BREWSTER: A big library.

BOB SPUDE: Yeah. It's one of those things you do -- you know, you do the research and the work.

KAREN BREWSTER: You have to be a quick study.

BOB SPUDE: Quick study and put it down on paper. If you can't write, you're in trouble real quick.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And that's -- that's another problem with academics is they're not producing at the volume we have to.

KAREN BREWSTER: Yeah.

BOB SPUDE: Except some of them, very talented and very productive.

KAREN BREWSTER: But yeah, you're right. In Park Service, yeah, you have to research and write a report and move on.

BOB SPUDE: Yeah. And then move on. The Aleutians? I did a report on the Aleutians, World War II base, you know. And then the next thing, you're on Sitka, the next thing Russian American, and so it's -- it's -- and then you're writing about the ecosystem.

KAREN BREWSTER: Right. And then, you know, in Cathy's case, she was fortunate to be --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- able to keep doing archeology and sort of work on the same thing.

BOB SPUDE: Yeah. It -- it -- it -- in DSC, it was a little bit of other demands, but she -- you know, 'cause she did a lot at Sitka. But she, yeah, she had to do that, too.

[03:15:52]KAREN BREWSTER: Now have you thought about what kind of a legacy you think you might have for Klondike and Skagway, all the work you've done?

BOB SPUDE: Hm. Let me take a break and think about that.

KAREN BREWSTER: Ok.

BOB SPUDE: That's a good one.

(break)

KAREN BREWSTER: Yeah, we were just talking about the -- all the books, and that you -- in Skagway, you had to create your own library.

BOB SPUDE: Well, that was again the fortunate preservation arm of the park. We weren't taking it from operation base, but for project to help us do the best we could. So buying a, essentially, a research library for the interpreters as well as for our operations to -- was -- was what we did.

KAREN BREWSTER: Well, and you, I say, you built your own personal library.

BOB SPUDE: Oh, and I built my personal library. These -- yeah.

KAREN BREWSTER: In a similar way, in that Skagway -- you needed something in Skagway, and it wasn't there.

BOB SPUDE: Yeah. Well, and it's also an addiction.

KAREN BREWSTER: Well, and you say, you have a lot about Alaska even though now you're in New Mexico, and you, you know --

BOB SPUDE: Well, yeah.

KAREN BREWSTER: -- the libraries here wouldn't have those Alaska books.

BOB SPUDE: And -- and Cathy has used them a lot more than I have recently, mainly because she's still publishing on Alaska and has, I think, at least one more book out of it.

[03:17:08]KAREN BREWSTER: Um, but you did mention interpretation. Do you feel like any of your historical materials have been utilized in the interpretation programs?

BOB SPUDE: Oh, yeah. And I think that was one of the benefits of the preservation work and hiring the crews. Feeding into the park information that, geez, you know, what -- you have Martin Itjen's pamphlet to go to.

KAREN BREWSTER: Um-hm.

BOB SPUDE: As your reference point. So um, the work, and then being asked to come down to talk to the interpreters each year.

KAREN BREWSTER: Yeah.

BOB SPUDE: To explain what we knew about the buildings and their histories, as well as their context and the evolution of the gold rush era. You know, it's not just 1897 or 1898. It's through until World War I, basically. So we -- we continued to, um, integrate as much as we -- and then being asked to help with the design of exhibits and stuff. And then Cathy and I have also published -- there's a little journal called "Alaska History," and always trying to get something to -- in there that's a spin-off article we can try and get into, and then it's a reference for the park.

KAREN BREWSTER: Um-hm.

BOB SPUDE: I think the last one was, "The Men Who Shot Soapy Smith," and it was about the photographers.

KAREN BREWSTER: Oh.

BOB SPUDE: And so, uh, I wrote the context for the photographers and the information, and Cathy wrote the legend of Soapy Smith, how the photographs had been manipulated.

KAREN BREWSTER: Oh.

BOB SPUDE: Flipped around, you know. Interpreted differently. So that was a fun little piece.

[03:18:53]KAREN BREWSTER: And I had asked you before about what you've thought about as a legacy, what you think you've contributed to Skagway, Klondike Park history work down there?

BOB SPUDE: Well, I hope it's given -- providing them with enough information to interpret the story broadly enough as well as to have the details to help people get interested. You know, we want to know about the broader stories, but it's easier to tell it when you're giving specific and having something -- fabrics, and building, and artifact, or something. So it's providing information as well as, maybe, some of the context for the gold rush story, um, in different avenues. And -- and I think the biggest thing is the experience of the visitor as they go through the various buildings and sites. That they come away with a feeling and appreciation of that time period and the place, uh, that sort of changed the destiny of Alaska.

KAREN BREWSTER: Um-hm.

BOB SPUDE: That part of the U.S. So yeah, I feel good about it. You know, I have some pet peeves still, and I, you know, it's -- well, it's the usual. And how do you educate a local

community that -- or help them get informed and maybe share the views about preservation philosophy, um, versus hucksterism.

KAREN BREWSTER: And you sort of referred to the decisions made by the Historic District Commission.

BOB SPUDE: Yeah, mainly the Historic District Commission, but they're always influenced by the city board. You know, it's -- it is a community that survives on tourism, and you make your money three or four months, or five months a year. And that's a hard thing to do. And so, you want to be able to make as much as you can, and if you've got the big red sign that attracts everybody, that's what you want. So you may have to explain, the big red sign isn't the best thing we want on --

KAREN BREWSTER: Even if the big red sign is in the proper font?

BOB SPUDE: Yeah, right. Exactly. So it -- it's you know, an educational process. You try and keep it informed and everybody in agreement without, you know, getting into a dictatorial (dictatorial) situation because you never win.

[03:21:26]KAREN BREWSTER: Now was the Historic District Commission there when you were there?

BOB SPUDE: Yeah.

KAREN BREWSTER: And did you have any involvement with them?

BOB SPUDE: Gary Higgins was on it, and then I was asked to be on it. Um, and then I left almost immediately, so. But it was -- it was up and starting -- And I helped 'em start the Skagway Historical Society, incorporate that. You know, those -- those were just, you know, people like Jim, um, Jewell and the carpenters and folks. Grass-roots kind of guy. Jim Hamilton, one of the shop owners, how do we -- how do we get into this preservation gig? How do we get the Historic Preservation Fund grants? How do we get technical assistance? So yeah, it was --

KAREN BREWSTER: So at the time the Park Service had an official seat on the Commission?

BOB SPUDE: No. No, it was just -- I mean, you have somebody like Gary Higgins come walk in your door, you bet you put him on the commission.

KAREN BREWSTER: Yeah.

BOB SPUDE: Because he knows -- knows the stuff.

KAREN BREWSTER: I didn't know if there were any rules about Park Service staff couldn't serve.

BOB SPUDE: No. No. And it, you know, it may be today, I don't know.

KAREN BREWSTER: Right. [03:22:43]So I didn't know that Skagway had a historical society.

BOB SPUDE: Is it gone?

KAREN BREWSTER: I don't know.

BOB SPUDE: I don't know.

KAREN BREWSTER: I don't know. Nobody's talked about it.

BOB SPUDE: Yeah. Yeah, it was started in the late '70's. And they were trying to get it a non-profit status so they could use it as a vehicle to do things.

KAREN BREWSTER: To get funding for things?

BOB SPUDE: Funding or donations or whatever, you know. It -- it's a tool.

KAREN BREWSTER: And did it get going when you were -- yeah?

BOB SPUDE: Yeah. Yeah. Yeah.

KAREN BREWSTER: Do you remember who the early participants were?

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 66 of 74

BOB SPUDE: Jim Hamilton, Jan Wrentmore, the -- the usual characters. Um --

KAREN BREWSTER: And do you remember any things that they accomplished?

BOB SPUDE: Well, I -- I -- I left before they really got going, but I -- I know they were hoping to get grants and, you know, set up a little entity to get some of the -- the initial steps to set up a body to do what historical societies do.

KAREN BREWSTER: Um-hm. [03:23:54]On your pet peeves question, um, do you have any thoughts about sort of these historical re-creations, the, you know, Days of '98 shows? You know, re-doing Martin Itjen's tours?

BOB SPUDE: I don't. You know, it's one of those things that, you know, that -- those are fine. You know, it's one of those things that they carry on a legacy of a, you know, ongoing thing that's, you know, been around a while. I think, you know, my pet peeves are more along the line of the architectural elements. You know, the scale of a small port city versus, you know, something much larger. And so, sooner or later, they're going to have to deal with that issue. When I was in Denver, we had a major explosion in money with gaming in the small little mining camps of Colorado: Central City, Black Hawk, and Cripple Creek. So all of a sudden, these little towns that were supposed to retain their historic character were being pressed by casino developers to build mega-buildings.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So that was --

[03:25:26]KAREN BREWSTER: And Skagway has faced a similar thing with the increase in tourism and those pressures to develop, expand.

BOB SPUDE: Yeah.

KAREN BREWSTER: And how they've managed to keep that in check relatively speaking.

BOB SPUDE: Right.

KAREN BREWSTER: I don't know how they have managed that.

BOB SPUDE: Yeah. And it's -- it's -- it is the challenge that keeps there. And then there's always, still gotta get Block 24 right.

KAREN BREWSTER: Yeah. Well --

BOB SPUDE: And the cigar store.

KAREN BREWSTER: And, I guess, how do you -- your example in Colorado, the how do you keep your community, quote/unquote, "preserved" --

BOB SPUDE: Right.

KAREN BREWSTER: -- against all that pressure. And is Skagway doing that?

BOB SPUDE: Better than the Colorado towns, by far. You know, and it's the difference between somebody paying a million dollars for your lot, you know.

KAREN BREWSTER: Yeah.

BOB SPUDE: In Colorado, the -- the casino industry's making money hand over fist. And so, the biggest problem there was the, uh, constitutional amendment allowing for gaming said that only a third of the building can be used for gambling. Well, as interpreted by the local preservation commission, that's a third of the floor space. So if the casino gaming device, the slot machine --

KAREN BREWSTER: Hm.

BOB SPUDE: -- is on the ground, that space counts. But the space where the person's standing is not a gaming device.

KAREN BREWSTER: Oh.

BOB SPUDE: So that just negated the --

KAREN BREWSTER: Yeah.

BOB SPUDE: You know, the one thing that would've saved them from getting the mega-casinos is -- is that.

[03:27:00]KAREN BREWSTER: And in Skagway, I can imagine those buildings that the Park Service has restored, they still require immense maintenance. And even the new buildings.

BOB SPUDE: Right.

KAREN BREWSTER: I'm sure that must be an ongoing practice.

BOB SPUDE: Yeah. Yeah. Maintenance and its historic fabric that is going to slowly but surely deteriorate and have to be replaced. And make sure you do it sensitively, and you know, that's --

KAREN BREWSTER: I've heard people talk about the Moore Cabin had all these newspapers on the inside.

BOB SPUDE: Yeah.

KAREN BREWSTER: Do you know about that?

BOB SPUDE: Yeah, um, as I said, the wind blows in Skagway, so you put wallpaper up.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Well, for the Moore Cabin, they put in basically shipping crate, wood against the wood -- against the logs, and then on the shipping crate, which had a lot of holes in it.

Now, they put period newspapers. And those were documented. Cathy documented them.

KAREN BREWSTER: Um-hm.

BOB SPUDE: But uh, when they had to make the decision to disassemble the cabin and, basically, take log by log and then cut out the frame, you lost that fabric. You lost that. So, you know, that's -- that's the hardest thing on some of these structures, and that's where you're almost reconstructing in some ways.

KAREN BREWSTER: Um-hm.

BOB SPUDE: In order for the building to survive.

[03:28:26]KAREN BREWSTER: And it's important enough for a building to survive to justify losing some of that fabric?

BOB SPUDE: It was -- it was going anyway. And that was -- that was just a matter of, at what point do you say it is time to do such an invasive thing? And it's -- you know, it is -- it is -- goes back to the Greeks and preserving the ships from -- from Thermopylae. It's sort of like, um, when is the point that it's no longer the ship, but a replica?

KAREN BREWSTER: Um-hm.

BOB SPUDE: Or the Abraham Lincoln's ax story. At what point do you no longer have the ax, but you have a replica? And that's the log cabin. It's evolved to the point -- especially something like a log cabin that was made out of cottonwood.

KAREN BREWSTER: Yeah.

BOB SPUDE: Instead of something a little sturdier, so. Yeah, more -- more original fabric than historic fabric.

KAREN BREWSTER: And you just have to live with that?

BOB SPUDE: Well, it's a decision you make. And you document it, and you say, this is our decision. This is what we did. And, you know, in Skagway the Moore Cabin is still there, and people enjoy seeing it. So yeah. [03:29:55]I think the one thing that bothered me was

ROBERT SPUDE

MAY 9, 2019

ORAL HISTORY 2017-01-106

Page 68 of 74

the auction at the Moore Cabin. When they started auctioning things out of it, we -- I was there, but we didn't have an official representative because we had been told that it was all Kirmse family leftovers.

KAREN BREWSTER: Hm.

BOB SPUDE: And it wasn't historic. And what started coming out as the deeper they got in was some stuff that I think the park should've acquired.

KAREN BREWSTER: Now why did they -- who auctioned?

BOB SPUDE: We bought the cabin from the Kirmse family, which on the corner of --

KAREN BREWSTER: Right.

BOB SPUDE: -- Broadway up, the Kirmse's store, the grand old store, you know. They'd been in Skagway forever. They retained the interior furnishings and stuff in the storage room. Basically, 'cause it was family stuff. And that was fine. And uh, the house was easy to go in and see what they had 'cause it was, you know, pretty -- it was stuff you kept in an old house you didn't live in anymore.

KAREN BREWSTER: Right.

BOB SPUDE: But in the cabin, you know, right inside the door was, you know, 1950's stuff, probably. But then the further it got in, it got to be where we probably should've had somebody with the ability to ask to make an offer for that stuff. But, you know, it wasn't anything incredibly unique, it was just sorry to see those -- you know, us not think about that.

KAREN BREWSTER: So -- so the Kirmse family chose to auction off their possessions --

BOB SPUDE: Right.

KAREN BREWSTER: -- that were in the building?

BOB SPUDE: Yeah, they were living in Los Angeles by that time.

KAREN BREWSTER: Ok.

BOB SPUDE: Yeah, they --

KAREN BREWSTER: So they didn't want to transfer those objects to the park?

BOB SPUDE: Well, the park at that time, when we first saw it, we didn't want it. You know, it -
- and, you know, in defense, you walked in the front door, it's a 1950's table.

KAREN BREWSTER: Right.

BOB SPUDE: With a pizza, um, checkered pattern --

KAREN BREWSTER: Tablecloth.

BOB SPUDE: Tablecloth. You know.

KAREN BREWSTER: Right.

BOB SPUDE: If this was the, you know, a 1950's farmhouse, then ok.

KAREN BREWSTER: Right. [03:32:11]Um, so I sort of -- a final question that maybe is more along Cathy's lines, but since she's not here.

BOB SPUDE: Yeah.

KAREN BREWSTER: Maybe you've --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- thought about it, or you and she have talked about it, which is sort of a general about archeology. Especially the trash pit archeology, you know, for non-archeologists, it sort of seems just like junk. You know, and you're pulling out nails and -
- why is this stuff valuable, and why is it -- what does it tell us about the past, and why is it important?

BOB SPUDE: Yeah.

KAREN BREWSTER: And you kind of said it before, but I don't know if there's an answer to that.

BOB SPUDE: Yeah. You know, it's one of those things that it -- it goes back to what is the definition of valuable, personally as well as nationally, or locally or state?

KAREN BREWSTER: Um-hm.

BOB SPUDE: And we used to do a team -- oh, series of workshops for folks on just the basics of historic preservation, usually for maintenance staff. And you talked about, you know, how to get your funding, and you talked about the guidelines and the regulations and stuff. But before you did that, you had to always talk about your heart. You know, where is your heart in this, and -- and -- and one of the guys, a chief of maintenance wrote back, he always started with a picture of an old pickup. And then talked about his grandfather's pickup. And he had this old pickup, and he had restored this thing perfectly 'cause it was his grandfather's pickup. You know, and it's -- it's a decision that something has value to you, and then how do we make the decision that it may have local value or state value or -- and -- and not just a financial.

KAREN BREWSTER: Right.

BOB SPUDE: Yeah, it's easy to say, well yeah, it's a diamond, so it's an old -- so it's taking the time to try and understand the context and its associations and the values of even a trash pit with a broken bottle that tells you about a time and place.

KAREN BREWSTER: Um-hm.

BOB SPUDE: So, you know, it's -- you know, a whole literature on this, but it is basically what we try and impart to people. This is valuable to us in the broader context of how we got where we are.

[03:34:50]KAREN BREWSTER: Yeah, 'cause I was going to say, how do you explain to people it's valuable to have nails, or bits of paint or whatever? I don't know. Things that you find under the depot building.

BOB SPUDE: Yeah, and I -- the trash pit report. I don't know if you know Terrence Cole. He's a dear friend.

KAREN BREWSTER: Yes.

BOB SPUDE: And I visit him whenever I can.

KAREN BREWSTER: Yes.

BOB SPUDE: And Bill Hunt. I hired an Alaskan to work for me for a while, and Terrence and I have been friends since the first day.

KAREN BREWSTER: Yeah.

BOB SPUDE: I met him that first summer at a history conference there. His brother is a very talented journalist.

KAREN BREWSTER: Dermot Cole.

BOB SPUDE: And he was given a copy of this trash pit booklet that had cost -- he'd gone and researched how much it'd cost the government to do this trash pit report. And uh, it is -- it is unfortunate that it got into a discussion of the financial cost versus the value of this report.

KAREN BREWSTER: Of the knowledge.

BOB SPUDE: The report.

KAREN BREWSTER: Oh.

BOB SPUDE: No, you know, that was what he was reviewing. 'Cause it wasn't the knowledge or the context or the associations or anything. And -- and we often have to get down to that question of, it is expensive to do what we do.

KAREN BREWSTER: Um-hm.

BOB SPUDE: But we have made a decision as a nation that in some certain places, some special places, we want to do this, and it's going to include this type of work. And it may shock us, the cost, as compared to having Joe down the street dig up the trash pit and he can tell you what's in it.

KAREN BREWSTER: Right.

BOB SPUDE: You know, for ten bucks.

KAREN BREWSTER: Right.

BOB SPUDE: As long as he gets to keep the full bottles. And -- and -- and I was sorry that Dermot took that view, you know, and did that, um, question. But at the same time, it's there, and you're going to see it as the reality of a lot of the people in the general public of cost of what we do.

[03:37:05]KAREN BREWSTER: Right. And so, how do you convince that general public that it's worthwhile?

BOB SPUDE: Well, you hope they see the broader picture, the broader connections, the broader associations, 'cause --

KAREN BREWSTER: Well, I was going to say, it's easier for the public to see the value of preserving a beautiful building, you know, or reconstructing a building versus things in the trash.

BOB SPUDE: They can see the value of the preserving and interpreting of the site. That's why, you know, Congress made the decision to create -- and the president signed off on, as representative, that this is a nationally significant, worthy site. It's the reality that some of it, in order to preserve it and understand it, it's going to cost. And Williamsburg is the only comparison of that scale we get into.

KAREN BREWSTER: Right.

BOB SPUDE: And Williamsburg, I hate to admit it, does it better than we do. They will hire a top-notch scholar from a university, and they will spend all types of money to understand the House of Burgess(es). And that study will be published and will receive widespread respect and recognition and reward. And then, they'll start to interpret the House of Burgess(es) at Williamsburg. And -- and it's a phenomenal amount of money, but it's also so incredibly well done, and we -- we try to follow in that path, and that's the challenge is, you know. Our costs are very political, you know.

KAREN BREWSTER: Um-hm.

BOB SPUDE: The budget's out there. You can find it anywhere you want. But, you know, in looking at some of the other sites that are -- there are historic places that have done this type of work, that's -- it's not cheap.

[03:38:54]KAREN BREWSTER: So -- yeah, so why do you think Skagway hasn't done as good a job as Williamsburg?

BOB SPUDE: The Park Service. The Park Service.

KAREN BREWSTER: Oh, the Park Service. Williamsburg is not the Park Service?

BOB SPUDE: Nope.

KAREN BREWSTER: Oh.

BOB SPUDE: Yeah, Williamsburg was the Rockefellers.

KAREN BREWSTER: Oh, I thought it was the Park Service.

BOB SPUDE: No, it's a Rockefeller --

KAREN BREWSTER: So it's sort of a public versus private monies issue?

BOB SPUDE: Yeah, Rockefeller had just decided that he wanted to preserve what was considered to some the birthplace of liberty.

KAREN BREWSTER: Um-hm.

BOB SPUDE: And so, he quietly had a priest buy up major properties, and they reconstructed beautifully. And my old professor Marcus Whiffen from ASU was an architectural historian on the project, and -- and they -- they do it very well.

KAREN BREWSTER: Um-hm.

BOB SPUDE: They re-create, re-construct, and etc. but it's a private project. And the Park Service at the same time caught on, and a number of our colonial sites were developed at that time along the same line. But yeah. There's -- there's a very --

[03:40:13]KAREN BREWSTER: So educating the public on the value of archeology, archeological material, the value of history, is an ongoing challenge?

BOB SPUDE: Oh, yeah. I mean, and most people are probably not in the discussion, and a lot of people are very positive about the archeology or CRM or whatever you want to call it, in historic preservation. But it -- it -- it doesn't hurt to be examined occasionally to say, "Are we doing the right thing? Should we have let the Moore Cabin just molder into the earth, and that would be that?"

KAREN BREWSTER: Um-hm.

BOB SPUDE: So yeah. It's -- it's -- it's not a static process. It's an evolving process. When I entered the Park Service, we were reconstructing Bent's Old Fort in Colorado, Fort Union in North Dakota, and they're beautiful jobs. Beautiful jobs. But the policy is not to do that again. You know, there's too much out there worthy of our efforts, so it's not a static --

[03:41:26]KAREN BREWSTER: Well, and like all the great work that Cathy did and all those reports, I'm not sure that members of the public are going to read her reports.

BOB SPUDE: That's true. It is nice, they're online.

KAREN BREWSTER: Yes.

BOB SPUDE: So that makes it a lot easier for the world to have access to, at least, if anything, do comparative analysis of similar sites.

KAREN BREWSTER: Yeah.

BOB SPUDE: You know.

KAREN BREWSTER: And, you know -- you know, not being an archeologist and having looked at her reports, some of it, it goes right by me.

BOB SPUDE: Well, yeah. And I don't read every footnote in a book, either.

KAREN BREWSTER: Yeah. No, I don't, either.

BOB SPUDE: Although I sometimes check to make sure the footnotes are good enough to justify what the author is saying.

KAREN BREWSTER: Yeah. Um, but yeah. [03:42:14]Um, yeah, the value of history, um, do we need to know about our past, I guess, is sort of a --

BOB SPUDE: Yeah. Yeah.

KAREN BREWSTER: -- big philosophical question.

BOB SPUDE: Yeah, well, it's the old, "if you don't know your history, you will repeat it," you know. You have the fear.

KAREN BREWSTER: Um-hm.

BOB SPUDE: Or I mean, being a -- "a people without a history are like a wind across the buffalo grass."

KAREN BREWSTER: Oh.

BOB SPUDE: An old Sioux saying.

KAREN BREWSTER: That's nice. [03:42:48]Um, so I'm -- I probably made you talk long enough.

BOB SPUDE: Ok.

KAREN BREWSTER: I don't know. You have more that you've --

BOB SPUDE: Well, we could probably take a break, and it'd help --

KAREN BREWSTER: Ok.

BOB SPUDE: -- refresh, but --

KAREN BREWSTER: Ok. I didn't know --

BOB SPUDE: I think I'm done on Skagway.

KAREN BREWSTER: Yeah.

BOB SPUDE: For the moment.

KAREN BREWSTER: Yeah. That thinking about, you know, when I broached the subject of this interview, that --

BOB SPUDE: Yeah.

KAREN BREWSTER: -- we've covered what you thought you remembered or the research you did?

BOB SPUDE: Yeah, and I'm sorry I can't add to the recent stuff because --

KAREN BREWSTER: No, that's -- you don't have to.

BOB SPUDE: And --

KAREN BREWSTER: This is meant to talk about --

BOB SPUDE: The whole story, Ok.

KAREN BREWSTER: The part you were involved with.

BOB SPUDE: That's good.

KAREN BREWSTER: And what you remember.

BOB SPUDE: Ok.

KAREN BREWSTER: And the more recent stuff, that's easier to come by.

BOB SPUDE: Well, it's getting tougher because the records are disappearing in the Internet.

You know, it's a big discussion --

KAREN BREWSTER: Ok.

BOB SPUDE: -- among people is, in about 1995, a lot of the memos and notes that used to be in file all of a sudden were on email.

KAREN BREWSTER: And the digital preservation --

BOB SPUDE: Isn't there.

KAREN BREWSTER: Yeah, well it should be. I mean, that's a whole field in and of itself.

BOB SPUDE: Yeah. Yeah.

KAREN BREWSTER: Maintaining that records management.

BOB SPUDE: Yeah. So our reorganization of the '90's has less records, but it should have more, is, you know, just not there compared to what is in the National Archives for earlier reorganizations in the '30's and '70's.

KAREN BREWSTER: Um-hm. Ok. Well, shall we say we're done?

BOB SPUDE: We're done.

KAREN BREWSTER: We're done. Ok. Thank you.