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Dorothy Huyck's National Park Service Oral History Project, 1942-1987



Tom Giles
September 27, 1978

Interview conducted by Dorothy B. Huyck
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[START OF TAPE]

Dorothy Huyck: 00:03 The date is September 27th, 1978. I am Dorothy Huyck. We are going to be interviewing Tom Giles, who was the superintendent at Pecos National Monument in New Mexico, from—

Tom Giles: 00:16 1966 to 1978.

Dorothy Huyck: 00:18 Thank you.

Dorothy Huyck: 00:18 We were talking just now about adobe, which is a pretty important factor in the excavation of Pecos.

Tom Giles: 00:38 Well it certainly was as far as Jean was concerned, because that's where she was working.

Dorothy Huyck: 00:42 Jean Pinkley?

Tom Giles: 00:43 In the Mission Church area. And it is a tough excavation, because it's all adobe, it's tremendously big, it had been excavated in before by several other people, none of whom who left any good notes. The spirit of the Service wasn't with her, Washington didn't like the excavation in the first place, wanted us to cover it up.

Dorothy Huyck: 01:17 May I ask right there why it was ever acquired as a national monument?

Tom Giles: 01:25 Well it wasn't a question of whether it was a monument status, it was a question of the wisdom of the excavation. What they were afraid of, those who opposed it were leery of excavating ruins and not having the funds to maintain them. And it's a problem all over, so it was, in a way, a valid stand, except that we did have the money to maintain it, we felt, so we went ahead and excavated it. With the support of Dan Beard, who was the regional director.

Dorothy Huyck: 02:00 What years was Jean Pinkley in on this excavation?

Tom Giles: 02:02 Jean came to Pecos in the spring of '66, soon after I got there, and she died, well she had her heart attack in Pecos in the fall of '69 and died in Houston I guess soon after that. So she excavated about three years.

- Dorothy Huyck: 02:24 Was she in on the initial stages of the new excavations?
- Tom Giles: 02:28 Well she was the first Park Service archeologist to sign to work in Pecos. So yeah, she instituted and initiated the planned excavation and stabilization of the area that had been on paper for several years.
- Dorothy Huyck: 02:47 From what you were just saying, she had not been an active archeologist for some years?
- Tom Giles: 02:53 That's right, as far as I know, Jean had not been involved in active archeological field work, even though she was an archeologist. She was Chief of Interpretation in Mesa Verde and that, so far as I know, pretty well filled her time. She did have, working for her, some very capable guys, Al Lancaster, specifically, who I guess was in charge of stabilizing ruins in Mesa Verde. And in fact, one of the first things Jean did after she came to Pecos was to call Al and ask him to come down and help her evaluate her problem, which he did.
- Dorothy Huyck: 03:40 In effect, she may have recognized some of her limitations so to speak at that stage—
- Tom Giles: 03:46 Well it was a big job, it really was. But nobody realized how big, until we started digging. There was no indication of the tremendous number of rooms in the convento, for instance, that Jean found. We thought there were several great big corrals and a few rooms, and it turned out to be just endless. Endless rooms, two major periods of construction. That is the original construction in 1620s, and then the reconstruction after the Pueblo Rebellion around 1700. And in addition to that, there appeared to be constant remodeling over the years. So, for an archeologist to try and dig in that melting material, and determine what was built when, and with what, and what it looked like when it was first built and then rebuilt and remodeled, was really a tremendous kind of a task. And it took its toll on Jean.
- Dorothy Huyck: 05:11 Physically?
- Tom Giles: 05:13 I think physically, mentally. She was tough. She'd go out there and, all the time her crew was out in the field digging, she was out there with them. And the weather was sometimes pretty dog gone miserable, but she was out there, and they really loved her. But she—

- Dorothy Huyck: 05:37 Did it rain substantially on some of these efforts?
- Tom Giles: 05:44 Well the rains come in Pecos usually July, August, September, and the normal field season is about May 1 to November 1, which is about six months. So, three of those months you're apt to get – Well the first three months are windy, and ranges from cold to hot, dusty, and then you get the rains, and the mud. And then you have the month of October which is usually pretty nice.
- Dorothy Huyck: 06:18 That's what they call limited field season.
- Tom Giles: 06:21 Well it's not all that bad, because the rains are short thunderstorms.
- Dorothy Huyck: 06:24 What does it do to the adobe?
- Tom Giles: 06:27 Sometimes they can be very intense, and of course water melts dirt and that's all there really is. So, you get a good wind storm on, particularly any place that'll hold water, like an excavated room, which is simply a tub, and that fills with water, or partially fills with water, and turns everything under water into slop, destroying carefully exposed evidence, and it's heartbreaking. Just heartbreaking.
- Dorothy Huyck: 06:59 No way of covering a newly exposed area with a tarp or something?
- Tom Giles: 07:03 Well, we tried, she tried, there's some things you can do. What we needed was an Astrodome to work under, that would have been just nice. We talked seriously of big circus tents, these inflatable covers, but funds were very limited, and best we could was we finally go a big tarp and then stretched that, but it wasn't big enough to cover the work area, so it was just miserable sometimes. And it really was hard, it was hard on us, but particularly Jean, who was responsible.
- Dorothy Huyck: 07:49 So evidence was literally melting away to a certain degree?
- Tom Giles: 07:52 Right in front of our eyes, right as she watched. She did have a very hard time writing up the project, and off the record— [Tape is turned off].

- Tom Giles: 08:09 Now, they at Pecos are writing up the stabilization report, which Gary Matlock started, and he went back and got everything he could uncover, of the work of Kidder, and Nusbaum, and Whitcomb, and I can't forget who else. All of the previous workers there. And tried to pull it together into a history of the stabilization work in Pecos. Kidder, of course, left marvelous reports, but he didn't work on the church, he was working on the pueblo. So, the church, which was Jean's, where she started – and it was where she was when she died – was the real enigma as far as record is concerned, and that is a really fine piece of work. It's going to be a contribution to the state of the art and a pretty nice history too, because there's a lot in it. And there should be, I think [inaudible] final typing it now.
- Dorothy Huyck: 09:36 Jean's work was solely regarding the church?
- Tom Giles: 09:40 Yeah, the archeological project at the monument as initially conceived, in fact it was all planned before there was a superintendent, Charlie Stein, Harry Green, Al Schroeder, who were all in the regional office, kind of conceived this project, which was thought of as a three-year program. A year to excavate and stabilize the church, a year to clean up and do a little excavation stabilization of north pueblo, and a year to do the same to the south pueblo and write the report, with the funding of \$150,000. And the fact that those guys, who really were pretty knowledgeable, missed the scope of the project so far with their cost estimates, is a kind of measure of how that project surprised everybody.
- Tom Giles: 10:48 We were pretty sure it was enough money when we started, but as soon as we got into it, it was obvious that it was – We have another project, if I recall it was a 10-237, or something, to do an excavation and stabilization of the pueblo, the north and south pueblo. And that's estimated at about \$700,000, and we spent 10 years on the church. So, \$150,000 was not enough. And that was one of Jean's problems, trying to save money, trying to get as much done as she could with a limited budget, but she was some kind of a gal. We had a red-headed secretary at the same time, and two red-headed women in the same office may not be good personnel planning. There were sparks in the air every once in a while, too. Oh, boy.
- Tom Giles: 12:00 Let me see – One of the reasons that I don't know more of Jean's, details of Jean's work, is that she was really

assigned to me, to my staff, for just a couple of months, and then Art Thomas, who had been at Mesa Verde as superintendent, for whom Jean worked, was transferred to Globe, Arizona as chief of SWAC, and then they put her under him again, at her request, and it became a project being run by Southwest Archeological Center. So, Jean didn't report to me, we were coworkers or something or other, but she didn't report to me, which is one reason maybe that we were so surprised when it turned out that there were no good notes.

- Dorothy Huyck: 13:05 Did Jean suspect that there was a much larger church that had been built earlier, instead of simply the late church? From the documents?
- Tom Giles: 13:19 I don't think so. So far as I know, everybody was really surprised when we found that other church. Now, Jean once said that Nusbaum told her that he knew there was church there all the time, and he certainly should have because all the work he did on the other one. He excavated it, he should have known. But he never wrote anything, so nobody ever took him at his word, I don't think Jean really. It was sheer surprise because she dug for – It must have been two weeks, following stuff outside the foundations of the later church, before she realized what she had, another church underneath it.
- Dorothy Huyck: 14:17 So documentation was not really part of the picture, it was a matter of sheer discovery?
- Tom Giles: 14:22 Oh yeah, I don't think, nobody believed the reports, the documents said, or there are written descriptions of the early church, which described a pretty grand and glorious structure. And everybody, so far as I know, assumed that the early writers were kind of laying it on a little bit, to get a little extra assistance from the crown, and even the later church would have been a pretty substantial structure out there in that part of the world in 1620. So, it wasn't too much of an exaggeration to assume they meant the one that was standing there. I think it was a big surprise to everybody.
- Dorothy Huyck: 15:16 With the advent of the rains, did it become difficult to distinguish these various excavations? One from another?

- Tom Giles: 15:27 Well, you really oughta be there, tell you what it looked like, it kind of looked like a construction site after a good rain storm. Have you been where they're building maybe sewer lines, nice deep trenches, big piles of dirt, deep basements, that kind of stuff, then it rains in them? It really is a terrible mess, and there were deep trenches in Pecos, and it was all in adobe mud. The Indian style of construction is setting stones with adobe mud as mortar, and then plastering over that. The introduced Mexi- or Spanish style is the use of an adobe brick, laid on stone foundations, so there was little stone in the church mantle, but it was just foundations and everything on top of that was adobe brick. And as it melted, it turned back to mud, so it was deep mud and deep dirt.
- Tom Giles: 16:37 Jean had trenches eight feet deep in many places here. And you think of a trench eight feet deep and three feet wide, and you've got a big pile of dirt, and then it rains on it, and it washes right back into it, and you can't get near it for several days, so you have to find something else to do to it and that's not easy with a crew of men who are being paid. So, all of those things take their toll on a supervisor who is responsible for the project and for the crew and keeping them busy.
- Dorothy Huyck: 17:20 Did Al Lancaster stay on with you at Pecos?
- Tom Giles: 17:22 No, Al never stayed. He came down and visited and spent a couple of days looking over the whole area, discussing problems as he saw them, and I think he came back and visited a time or two. But he was assigned Mesa Verde, he wasn't assigned Pecos, he would just come down and—
- Dorothy Huyck: 17:41 I ask that because I wondered if in the process of excavation, with the weather in Mesa, if there have been some similar problems and frustrations.
- Tom Giles: 17:49 Well, Mesa Verde again, was not adobe. Mesa Verde, the cliff dwellings are, I assume, I've never excavated one, in fact, I've never excavated anything, but I assume in a cliff dwelling, under an overhang, it's always pretty dry and nice.
- Dorothy Huyck: 18:09 I was thinking some of the mesa top dwellings—

- Tom Giles: 18:12 But even though most of those were stone, so it really is not the same problem.
- Dorothy Huyck: 18:22 How large a crew did Jean have working for her?
- Tom Giles: 18:25 Oh, she had eight, nine, I think that's right.
- Dorothy Huyck: 18:33 And for the several years that she was there before she died, did the same crew function under her supervision?
- Tom Giles: 18:39 Yeah, it was a great crew. In fact, some of them are still working in Pecos. They work for Jean, and essentially unchanged after she died, they work for Al Hayes, and Frank Wilson, and Gary Matlock, and Larry Nordby. And we terminated, one of the last things I did, we finally finished up the stabilization of the church and convento, and we terminated what was left of the crew, except we kept two of them. At that time, we had kept two and terminated three, the rest had dropped off by attrition, for one reason or another. So, two of them are still working in Pecos, two are at Fort Union, and one at Bandelier. All local men, very fine crew, because they were trained under some very high-powered people.
- Dorothy Huyck: 19:48 At least one person [inaudible 00:19:50]? Let this plane finishing circling overhead. You said to me the only reason Jean Pinkley got ahead of the National Park Service was that her father and his name were very helpful to her. If I'm not mistaken, it was actually a matter of [crosstalk 00:20:20].
- Tom Giles: 20:20 Father-in-law.
- Dorothy Huyck: 20:21 Father-in-law? And also, that, Boss Pinkley died rather early on in her career.
- Tom Giles: 20:32 Well, I don't know what made Jean tick. I didn't know her before she came to Pecos. And I don't think that's valid, I think Jean was a very capable, hardworking, savvy gal, and I know that her interpreters in Mesa Verde were very, very fond of her. So, I don't think that helped, the name Pinkley is big in the Park Service, Boss Pinkley was really a legend in his own time practically. So, I suppose the name didn't hurt her.

- Dorothy Huyck: 21:06 Are you by any chance aware of the name of his daughter, Nancy Pinkley?
- Tom Giles: 21:12 No.
- Dorothy Huyck: 21:13 She wrote at least one article for Mesa Verde Notes back in the '30s and I know nothing else about Nancy Pinkley.
- Tom Giles: 21:20 Never heard of her. That's Boss Pinkley's daughter?
- Dorothy Huyck: 21:23 That's what I'm told. And I guess you know nothing of Jean's husband, who was killed in World War II?
- Tom Giles: 21:29 Just that he was a submariner or something.
- Dorothy Huyck: 21:34 I think so.
- Tom Giles: 21:34 That was killed in the war, yeah.
- Dorothy Huyck: 21:39 So there must be a number of interpreters still within the Park Service who got some of their initial training under her?
- Tom Giles: 21:46 Yeah, that's who you really ought to talk to, I think that's where Jean's career was maybe most savory to her, too. But there are so many. Maybe the guy at Casa Grande – Dedicated beer drinker – What is his name? He was one of them. He was chief of interpretation at Casa Grande. Gary Matlock, who was our next to last archeologist in Pecos, who is now with BLM in Denver, worked for Jean. He'd be a good one to talk to because Gary knows Pecos. He didn't know Jean in Pecos, but he worked for Jean in Mesa Verde, and then he followed soon after her at Pecos as our monument archeologist. And Gary could I'm sure give you some good stories about Jean, or some evaluations of her that I couldn't. Have you talked to Al Lancaster by any chance?
- Dorothy Huyck: 23:07 No I haven't.
- Tom Giles: 23:08 Are you going to?
- Dorothy Huyck: 23:08 I hope so.
- Tom Giles: 23:09 I think you should. I think there was, I know that Jean almost worshiped the ground he walked on. Al's quite a

guy too, somebody said a third-grade education or something, but just apparently a genius was stabilizing. Art Thomas, I don't know if Art's even alive. Do you?

- Dorothy Huyck: 23:33 No I'm not sure.
- Tom Giles: 23:34 He'd be a great one to talk to if he is alive. He retired some time ago.
- Dorothy Huyck: 23:41 I'd be rather fascinated by the variation of adjectives people have used to describe Jean Pinkley. Some people use the adjective you just used – tough.
- Tom Giles: 23:48 She was tough.
- Dorothy Huyck: 23:49 Other people used the adjective warm.
- Tom Giles: 23:53 Well, what do you know, tough and warm.
- Dorothy Huyck: 23:57 Right. Fine.
- Tom Giles: 23:57 You might even use the word drink a little with Jean.
- Dorothy Huyck: 24:00 Exactly. Others have alluded to her drinking, and others to her swearing.
- Tom Giles: 24:04 Jean did like to drink. Jean would get gloriously drunk.
- Dorothy Huyck: 24:11 Yes, I've heard that.
- Tom Giles: 24:12 Not on the job, though.
- Dorothy Huyck: 24:12 I was just going to say I take it this didn't impede her professional performance?
- Tom Giles: 24:15 I don't think so. She drank quite a bit at Pecos, and with good reason.
- Dorothy Huyck: 24:23 After every rain?
- Tom Giles: 24:24 Yeah. She was never late to work, as far as I know. Jean was warm, but Jean was tough, she really was. And I think of the kind of the life she had lead, successfully, makes you tough. She succeeded in a man's world back before there were too many women cracking that field. And all her employees were male, I'm sure, oh she had a secretary, I'm

sure, but that was back before they had women in the ranger uniforms like they do now. So, she was dealing primarily with a man's occupation in a man's world and she had to be a little tough, and she was.

- Dorothy Huyck: 25:20 Some people like the word masculine and other people say she was very much a lady.
- Tom Giles: 25:27 Well, I don't know. I don't think of Jean as a lady, necessarily. I don't think of her as masculine. Jean was not a – material for a playboy centerfold. She was tall, lean, she may have been in her day, but I didn't know her until she was nearly 60 years old. Jean was no nonsense, you don't think about things like that when you talk to Jean.
- Dorothy Huyck: 26:02 She had a sense of humor.
- Tom Giles: 26:06 Oh, sure. Limited. One of the big mistakes that Jean made was being a little too uptight. Frank Wilson was our monument historian and archeologist when she came to work at Pecos, and Frank had a lot of talent, and a lot of capabilities, but he was a very strange man. He was in the New Mexico National Guard, and was on Bataan, the Death March, three years in a Japanese concentration camp, and he was really kind of a hollow shell, physically. But he wasn't afraid of the devil himself, he had been through everything there was. And Frank took himself very un-seriously.
- Tom Giles: 27:03 And Frank could have helped Jean on the project quite a bit, but one of the first things Jean asked him was, if he knew the Pecos pottery, and Frank said "No, no I don't. Except I know one of them." He said, "I always carry a piece around in my pocket, because it feels so sensuous." Well, there's a biscuit ware, that has a very sensuous, if you will, surface on it. Well, Frank thought that was kind of funny, and I thought it was kind of funny, but Jean thought he was a jibbering idiot, and never thought him to be anything else all the time she was there. She wouldn't ask him anything, she wouldn't listen if he volunteered anything, she wouldn't accept his help. That did it, Frank was an absolute idiot, and that just wasn't true. Frank was a little different, but that was not Jean Pinkley's way.
- Dorothy Huyck: 28:19 And she was not about to reassess that, I'm sure.

- Tom Giles: 28:22 No. And Frank didn't care, he wasn't about to go ask her to. So, it was unfortunate because I really think that it would have taken the load off of Jean's shoulders if she had let Frank be her partner as it were. See, I'm not an archeologist, she had nobody on hand to really confer with. At least, well, she did, but she wouldn't and it would've helped her a good deal. Her sense of humor had its limitations.
- Dorothy Huyck: 29:04 Do you suppose that over the years of being one of these lone females, there were not very many, in a man's role, or world, that this had limited her sense of humor and caused her to have to be a tougher kind of person?
- Tom Giles: 29:21 Well, I think the latter, whether or not limited her sense of humor, I don't know whether that did it or whether it's always been that way. I would suspect that's part of it. When I think of Jean, not masculine, not lady. I think of Jean as no-nonsense. From eight to five, no damn nonsense. And Frank was nonsense any time the spirit moved him, and again, Frank didn't work for Jean, Jean didn't work for Frank, so she couldn't tell him to shape up or ship out, all she could do was ignore him. Which she did, and it really was unfortunate. What caused that, I don't know, but I suspect that the no-nonsense kind of role, I'm sure Jean developed in 25 years of dealing with seasonal interpreters at Mesa Verde, and you deal with college kids, and if you give them an inch they take a mile, and Jean didn't give anybody an inch.
- Dorothy Huyck: 30:47 Did she therefore discourage—
- Tom Giles: 30:49 Tread softly in her presence. We were scared to death of her, as a matter of fact, even though we were very fond of her.
- Dorothy Huyck: 31:02 Did this no-nonsense factor actually contribute to the fact that she died following the stay in Houston?
- Tom Giles: 31:15 Oh, gee, I don't know that much about her illness, she had a heart attack, is not unusual in 60-year-old people who have demanding work. And the fact that she was having trouble with making a record of this stuff, and could see it disappearing before her eyes, it must have been a lot of pressure on her.

- Dorothy Huyck: 31:46 Did she have any kind of surgery following the heart attack?
- Tom Giles: 31:51 Yeah, I think she did. I don't know that she didn't have a ruptured aorta, do you know what she had?
- Dorothy Huyck: 32:00 I'm not sure, I think there was some sort of procedure—
- Tom Giles: 32:03 I think so, they took her down to Houston, her family, sister, was down there, and took her to the best specialist they could find. So, I assume if she needed it she certainly had it. We never did hear a great deal about it, so I don't know.
- Dorothy Huyck: 32:27 Did she return to Pecos after that?
- Tom Giles: 32:28 Oh no, she had her heart attack in Pecos, I wasn't there. Frank took her to the hospital, that was the only time she really embraced Frank. She wanted Frank when she had her attack. And then her family moved her to Houston, and she died while she was there in a relatively short time.
- Dorothy Huyck: 32:56 Anything else we should say about Jean Pinkley, since she's not here to be interviewed?
- Tom Giles: 33:03 Well, like I say, there's so many people who know Jean better than I know her. Jean was full of fun, after hours. She loved to party, and she and Meredith Gellet [phonetic] did a tremendous Yeibichai dance and song. God, what a howl. Have you talked to Meredith Gellet?
- Dorothy Huyck: 33:33 No I have not.
- Tom Giles: 33:36 You should.
- Dorothy Huyck: 33:37 Is that a version of the genuine thing?
- Tom Giles: 33:41 Well, they were both done a long time in Navajo country. And in fact, Meredith is quite fluent in Navajo. I don't know where it came from, but we were at a party at a restaurant one night and I forget which one of the two initiated it, but one of them went up to the other two and said "Let's give them a Yeibichai!" It was extremely interesting. Jean was full of fun, and I think that I knew Jean during a very tough period in her life, and because of the fact that she wanted to work for Art, who she had been

working for, who she admired, that would kind of separate herself professionally from me and my staff. I think Jean was a pretty lonesome gal, but yet that combination of the pressures upon her, a tough project, and her self-imposed isolation from the monument archeologist who I like to think at least, could have been a substantial comfort and help and assistance to her, if nothing else just to get her problems off her chest.

Dorothy Huyck: 35:12

Frank Wilson?

Tom Giles: 35:12

Yeah. Let me tell you one story about Jean. Jean was no-nonsense, and one day, this is the story of one of the ghost of Pecos, you know. They were excavating after she had found the old church, it was necessary to excavate down inside the newer church to get down into the old church, because the foundations crossed, so forth. So, she dug some deep trenches inside the new church, that produced a great deal of human burial remains, particularly skulls. There'd been so many burials in the church that they apparently when they dug a new hole, that got somebody's feet and somebody else's head, and a mixture of bone, which they would then consolidate into a small hole someplace else. And this went on to the point, there were very few whole skeletons, it was just kind of a mish mash of bones. And we had the excavation closed off from the public, because it was their deep trenches and people could fall in and get hurt. Besides, all the human bones lying around offended people, particularly the skulls. But we still couldn't keep them out, it'd be who'd line skulls lined up at the top of the pile of dirt. And it was really kind of a gruesome sight, it was a scene set for something a little funny to happen, you know.

Tom Giles: 37:15

They were working in the transept of the new church, and Mike Varela [phonetic], who was the foreman of the crew for Jean, was down in the trench digging and Jean was standing on the south side of the trench watching him. And Mike looked up and Jean was looking over his head at the arch doorway on the other side of the transept there, and apparently, she had a very funny look on her face. And Mike said, "What's the matter Jean?" And she says, "Mike, there's a priest over there watching me." And he said, "Is he smiling?" And she said, "Yes." And he said, "Well it's okay then." And he didn't even look up. And this was the story we can get, the best we can piece it together. Well,

nobody was supposed to be in there, it was all roped off, and Jean didn't take no nonsense, and if nobody was supposed to be in there, then nobody was supposed to be in there. And besides, he apparently kind of disappeared or something or other.

- Tom Giles: 38:20 So, Jean went looking for this guy, and she practically searched every visitor on the monument, and she couldn't find anybody that could've possibly been her priest. And the next year, Jean was not really a very religious person, but the next year she marched in the Cross of the Martyrs program in Santa Fe—
- Dorothy Huyck: 38:45 During the fiesta?
- Tom Giles: 38:47 Uh-huh. Marched up to the Fort Marcy and so forth.
- Dorothy Huyck: 38:47 Jean Pinkley did?
- Tom Giles: 38:47 Uh-huh.
- Dorothy Huyck: 38:47 For the first time?
- Tom Giles: 38:54 As far as I know. We didn't hear about this until years later. The last couple of years that Jean worked she had a Franciscan student, Friar Hans Lens, who wrote to her from Franciscan college, in Duns Scotus. They had apparently at that time at least had, during the summer of their junior year, they were supposed to go out and do something a little outside the church, and he was interested in archeology and southwestern history, so he got ahold of Jean, he came up and worked with her, didn't require any pay. So, he did, he spent a couple of years, and after she died he worked with us for several more years. She finally apparently told Bob this, and that's a very un-Jean like thing to see visions or ghosts or what have you, and so far as I know, it's her only lapse from no-nonsense.
- Dorothy Huyck: 40:05 It seems to be the appropriate place to end on no-nonsense.
- Tom Giles: 40:16 I really don't know what else to say about Jean. She had an awful lot--a lot of people think very highly of Jean Pinkley, I'm sure you have discovered that.
- Dorothy Huyck: 40:29 Yes.

Tom Giles: 40:36 That pretty well speaks for itself.

Dorothy Huyck: 40:43 Thank you very much.

Tom Giles: 40:44 You are very welcome.

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