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## UA68/8/2 Ann Davis Oral History

Helen Crocker

*WKU Oral History Committee*

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HELEN CROCKER: This is an interview made October 14, 1976 at the Guest House at Western Kentucky University by Helen Crocker. The lady I am interviewing is Ann Pence Davis, writer from Wichita Falls, Texas. Her present address is 1823 Victory. She was born in Guthrie, Kentucky, July 25, 1901 and moved to Bowling Green when she was ten months old. She was married to Richard Earl Davis on December 24, 1925. He was, as she says, an Ogden man, attending Ogden University or Ogden College and they were married at the First Baptist Parsonage. Her attendants were Alma Davis and Mark E. Eastin, Jr. Now I'm going to let Mrs. Davis tell about some of her accomplishments and some of the things that she has done in her very busy life.

ANN DAVIS: Well, I've been a published writer since I was nine years old. My first writing appeared in the... I believe they called it the Park City Journal. It was the Denharts who edited the paper here then, I believe. And I wrote the poem for no reason one Sunday afternoon, for a tomboy to do this startled the neighborhood. So Mrs. Huddle, the wife of Dr. Huddle who was the city health officer, took it down. Maybe it was the Times Journal, and it appeared in print and I was embarrassed to death because then writers were all thought to be a little bit odd. I'm not sure but what that's still true. But from a tomboy, to have a poem published... so I did not take creative writing in college, but I have learned to write by writing.

HC: What did you take in college?

AD: I have, let me see, I have two fields. I have a degree in

education from Western and a minor in English, I believe. I thought of doing home ec and being a dietician. I was so enamored of Miss Davis, who was the head of the department, but when I found out I had to take organic chemistry and feed white rats, I chickened out! My first series of books, the setting is Mammoth Cave, Kentucky. I went to camp up there as a counselor, when I was in my late teens and we had such a good time and I started recording that adventure really to give to the girls for Christmas for a surprise and it just grew into a book.

HC: What was the name of this book?

AD: Minnie at Camp, and there was an editorial in the Bowling Green paper that a new "Little Colonel" series was emerging.

HC: What date approximately was this?

AD: I'm trying to think this was a p.r. picture on the third one and I put '36 on the back of that, I'm not sure. I would have to look in the books. They are all in the library - in the Kentucky Library. But the interesting thing about publishing it was, the editor said I had named the little heroin, Helen, and he said he would buy it if I would change her name to Minnie. So I have always wondered who his girlfriend Minnie was that he wanted me to change it. And that I would write a second book and possibly a third because they were interested in publishing a series, so I did. Then I wrote, Minnie at Sheridan School and then Minnie's House Party. And they were... Oh, the picture of the cover was in the Sears and Roebuck Catalogue! You could buy them through Sears. They sold in all the

Woolworth Stores nationwide. And when air conditioning came in my husband was in New York and went to the opening of Woolworth's fine new air conditioned store on Fifth Avenue, and the first display when you walked in the door was the Minnie books. Just a huge display of the little girl with the red riding coat on a black horse.

HC: What price did you sell the books for?

AD: Twenty nine cents, and they finally got up to sixty nine cents.

HC: \_\_\_\_\_?

AD: No, hard cover! Hard cover! Oh yes.

HC: It must have come out during the Depression.

AD: It was you know just soon after the Depression. Then they finally sold them to a firm in Canada, and they published all three volumes, all three books, in one volume. They were fifty thousand words in length and Minnie was an extrovert, red head. Something was happening all the time, and I knew nothing about writing. I had never heard of the technique of writing now when I stand up before my classes at SMU you know, and tell them you write it this way and this way maybe. I think I wrote about four or five books before I knew there was such a thing as technique.

HC: Is she the kind of girl that you wished to be? Your idol?

AD: I don't know, I don't know. You know I am not a researcher. I

write strictly from my imagination and I think you experience a lot of things and any writer is naturally an observer and you just soak up sounds and smells with all your senses are at work all the time. So I just needed to keep Minnie busy doing things that any child - you see when a child reads, she's automatically your main character and so it's what the reader would want to be, because anything you write, you're writing for a reader.

HC: Was this during the period when Shirley Temple was so popular? The contemporary period?

AD: Well you know, I - it must have been along there, I don't know, I never kept up much with Shirley Temple. I'm an outdoor person and the Shirley Temple dolls passed me by. She was not my type. Nor was Elsie Densmore, nothing bored me as much as the Elsie Densmore books.

HC: You wanted something with more action.

AD: I read the "Little Colonel." I loved it when she splashed mud, on her grandfather's white linen suit! And I couldn't wait to get up to Locust Valley and see where the "Little Colonel" had lived. And only this week, about three weeks ago, the Dallas Times-Herald's afternoon paper carried a picture of me with a photograph, it was really a SMU p.r., and I got a letter in care of SMU from a woman who lives in Garland, Texas who had grown up reading the Minnie books and ten years ago she took her vacation and came to Bowling Green and stayed about ten days here in the Mammoth Cave area trying to see if she could find where the stories might have happened!

HC: Wasn't that flattering?

AD: Yeah, and she wants to know where she can get them for her girls.

HC: When you were writing these Minnie books, were you not working at all at the time?

AD: Yes, we had just moved to Wichita Falls. We moved from Bowling Green. See, I graduated one June and we married at Christmas and Dick graduated from Ogden the next June. So then we arrived, we went to Mexico on our honeymoon, we hadn't had a trip, then we came back up to Wichita Falls to visit my sister, Nettie Mae, and Dick got a job and we just stayed there and I got some kind of a job at Continental Oil Company. I had never seen a computer or contomentor or whatever or anything and I went down to the office where they sold them and three days learned how to operate one and got... my brother-in-law got me a job. So I was working in the daytime but then pretty soon I got on the newspaper. Had an opening and I got into writing a column, a shopping column - "Come Shopping with Mary Ann." A person named Mary Ann had established it and was transferred to Dallas and so I got into writing and first thing I'd written everything.

HC: You've went under a lot of names, haven't you?

AD: I went under one of the first... I wrote one of the first soap operas, I guess ever on radio. And we sent six recordings from the Wichita Falls station to New York and CBS offered me a job to come to New York and... you know really do it, but I didn't want to. I didn't want to leave.

HC: Well, let's go back now and talk about what you did after you did your newspaper work, then...

AD: Oh well, then I was just writing most anything then I got into radio. At one time I had five jobs! Writing jobs, oh like writing a program for the Chamber of Commerce. Then one for when they were fighting the chain stores, all the little independent merchants, you know, got together and I wrote their air show and oh, just anything that came along. By then, of course, I was still writing poetry on the side and winning a few prizes with that and I joined the Poetry Society of Texas. Used to go to their meetings.

HC: Have you worked on an anthology of your poetry?

AD: No, I have way more than enough published poems for a book, but I just never have the time to get it together and, you know, practically all books of poetry are vanity published. You pay for it. I'm a member of the Author's Guild and of course, the Guild frowns on you paying for anything that you write being published.

HC: You're kind of waiting for somebody to say, "This can't wait..."

AD: Well, I don't think they ever will. You'd have to just be almost internationally known now before - it cost so much now to publish a book. Everybody's book of poetry's paid for. I think I'm going to, at the meeting in Danville, I'm on my way to the annual meeting of the Kentucky State Poetry Society of which I am the out-of-state director. This is the end of my term so I want to be there. And so many of those people have had paperback books published. Berea

Press puts out a nice paperback. I would just like to have mine in a paperback. Even probably just the Sincaines or Haiku or just take some little group and maybe do two or three paperbacks. I'd just like to have it all together for the family.

HC: Would you like to mention any other publications that you had besides the...

AD: Well, oh yes, then I did the next book I had, I believe it was 1938. I wrote one called Wishes Are Horses and the setting of that was southern Oklahoma and the five civilized nations as a background and at a girl's camp. That was adopted by the Texas Board of Education for fifth and sixth grade supplementary reading and my first novel I sold McMillan, when I had only written the first part and I came home to finish it from New York with my contract and I was so excited for about nine months I couldn't put another word on paper.

HC: I believe it.

AD: Oh yes really!

HC: It went to your head, didn't it?

AD: Uh huh, oh that trip to New York! I always thought if you could just get to New York, you know, and see editors. So, one of my friends who was a published writer said, "Ann if you get up there and get a editor to listen to you, just tell him every word you ever wrote and everything smart you ever did and everything else and maybe you can at least get an appointment." Well, I'm interested in theater



too and when we'd got to New York, I'd always want to go to all the matinees while my husband would be busy. So I called out to McMillan's and finally got through to one of the editors, Mr. Theodore Purdy who is now one of the most distinguished people in the literary field in New York. And he was a very young editor then and I told him that I was in New York with the first part of a novel about department stores and that I would so much like to see him and he said, "Well, could you come at two o'clock on Wednesday afternoon?" I said, "Oh, Mr. Purdy I have matinee seats, tickets." And I could have cut my tongue out because I would have crawled down Fifth Avenue in the snow to get to see him, you know, and talk to him. He was more surprised than I was. And he said, "Well, young lady, could you come at ten on Friday?" So I went at ten on Friday and that was it. And that book made, the old alternate Book-Of-The-Month club.

HC: What was the name of it?

AD: The Customer is Always Right.

HC: Oh!

AD: And there is a copy, I checked yesterday, there's still a copy in the Bowling Green Library, the new one, and they also have the Top Hand of Lone Tree Ranch down there, which I did for small children for Thomas Y. Crowell. It's for children seven to ten and the setting is north Texas during the drought when they were moving the cattle from western Texas and all the drought areas to Arkansas and Mississippi where they still had pasture in the late fifties. So the little boy, "Top Hand" as his grandfather calls him, is helping his father unload

the cattle. They would stop at the Lone Tree Ranch to water the stock. See, the state law you have to unload, I think it's every twenty four hours, and water and rest the cattle. So, the Library of Congress has put that book in braille and one thing I brought to Mr. Handy yesterday was my braille edition that the Library of Congress sent me.

HC: You told me that you did not have children but you certainly have done a lot for children in your lifetime.

AD: Well, thank you. I hope so, I've had... when we first went... The first Sunday I was in Wichita Falls my sister was there and I was her guest and she taught Sunday school class and she was called to substitute for somebody and she said, "Oh, I can't but my sister's here, will she?" And I went, and that group of girls I taught had just lost their campfire guardian and they talked me into it. So, when I'd come home from work here would be all these kids sitting on my steps and I started hiking and camping and everything with them.

HC: This is rather a personal question...

AD: Oh!

HC: But in your children's books do you find that there is more of a market or have you been more successful with your adult...

AD: Well, a children's book - the average life of a hard cover best-seller for adults is about six months.

HC: Uh huh.

AD: And I know people who have gotten royalties for thirty years off children's books. The Top Hand was published in 1960 and I still get a semi-annual...

HC: It's a children's book?

AD: Uh huh. It's for children seven to ten.

HC: Uh huh.

AD: Most of mine are for middle school and up.

HC: And again, are you able to make enough from your writing to be... to not work otherwise?

AD: Well, I never have tried.

HC: You never have tried to do it that way?

AD: No, no, because I have been lucky in that respect. I have never tried to make my living writing.

HC: \_\_\_\_\_?

AD: Yeah, I am teaching at SMU to do my thing. You know, several years ago you started to do your thing so, everybody has been so nice to me. I thought... well I was on campus one day about something

else and the dean saw me and called over and said, "Oh how about coming down and doing a workshop for us?"

HC: \_\_\_\_\_

AD: And so I did and I believe this is my tenth term.

HC: What age students do you have?

AD: I am in the department of adult education, but I have a day time workshop that I get a lot of people. They can come with special arrangements for credit.

HC: About how many hours a week do you teach?

AD: I have on Monday a one to three and a seven to nine workshop.

HC: Just on that one day?

AD: Yes, that's all I want to do.

HC: \_\_\_\_\_?

AD: Yes, they called me this year and insisted I do a beginners workshop on Tuesday but I don't want to.

HC: You need your other days free.

AD: And every term I think this is the last one I'm going to do it

because I am so totally involved in that, but I keep my house and yard and commute and by the time you keep up your correspondence, I just haven't had any time to write other than commercial commitments. I write the "Collector's Cupboard" every issue for Today's Family Magazine, which is sold nationally through Gibson's stores. It's the only magazine Gibson's sells, but every Gibson's store doesn't have it. It's optional with the manager whether he carries...

SIDE TWO

HC: Interview of Ann Pence Davis, October 14, 1976 by Helen Crocker. Mrs. Pence Davis is going to tell us now something about her years in Bowling Green.

AD: My father was the first registered pharmacist in the state of Kentucky after Kentucky passed the law that the pharmacist had to be registered. And having been a Van...

HC: What was his name?

AD: William Hendrick Pence.

HC: William Hendrick Pence.

AD: Having been a Vanderbilt medical student he took pharmacy by correspondence from the University of Chicago. It was around the turn of the century and when we came to Bowling Green, Papa and Dr. \_\_\_\_\_ Townsend, who was eye, ear and nose specialist, was mayor of Bowling Green and they had Townsend-Pence Drug Store on State

Street, one block coming toward college from down, from the square. And they brought to Bowling Green Mr. Tom Callas and his brother who operated the drugstore in later years as Callas Brothers and they lived here many, many, many years. My father came, went to the old Normal School in Glasgow, and when the elderly professor whose name I cannot recall moved it to Bowling Green and it with the Dickie Brothers founded Bowling Green Business University. My father, that was the beginning of his college education. He came here from Shocko, Kentucky. My mother and father were married at the Whippoorwill Baptist Church at Shocko, Kentucky. My sister and brother were born in Logan in Adairville and Papa sold the drugstores there and moved to Guthrie and then shortly came to Bowling Green to educate his children. That was...

HC: You were the youngest?

AD: I was the youngest. We are all widely spaced. My sister was... My brother, when he was going to the Normal school, it was then, was the lab assistant to Dr. Fred Mutchler and my sister studied violin under Professor Franz Strahm.

HC: \_\_\_\_\_?

AD: Yes, John Pence, Sr. and my sister was Nettie Mae Pence and she married Raymond Islin from Toledo, Ohio who came to Bowling Green with the first shallow oil boom and I was outraged because she had married a Yankee.

HC: Are either of them still living?

AD: My brother had passed away and my sister had moved with her husband was connected with the oil business they were transferred to Wichita Falls and Dick and I went up to see them on our way home from Mexico and just got a job and stayed. You see, my sister still lived in Dallas.

HC: Tell us a little bit about your mother too.

AD: My mother was seventeen and my father was thirty-four when they married and she grew up in that part of Kentucky and Tennessee and she had relatives in Robertson County Tennessee. So every summer we always spent a month with her half sister out from... uh, Cedar Hill which is nearly to Springfield. We came down there every summer, but in Bowling Green my father was never interested in Kentucky state politics, but he was the one that helped promote proper sewage system and to get the streets paved because when I was about two years old we lived on College Street between Eleventh and Twelfth on the left coming up the hill. And Dr. Townsend lived across the street from us and my mother had typhoid fever. And my father thought it was because the city water was so bad and she had a case that nobody thought she'd never get well. We were all three boarded away from home. I lived with the Townsend's and my sister and brother boarded over on Tenth Street with an unmarried woman and her brother - Miss Octavine Adams, and her brother was named Willie Adams.

HC: \_\_\_\_\_

AD: And then Papa helped keep, H. H. Cherry was working to build Western you see in the early days and his brother T. C. Cherry was the

city school superintendent and Papa always worked in that election.

HC: \_\_\_\_\_.

AD: Those two things were his - well those two are the only ones I know.

HC: \_\_\_\_\_.

AD: Uh huh. And Mr. T. C. Cherry had a glass eye and my sister went to Center Street School, which was further away and had all this long blond hair that my mother braided every morning. So, she had to do that before she got to me. Comb my kinks out and I was always tardy and they'd write your name on the blackboard and you had to go to T. C. Cherry's office on Friday afternoon and he'd roll that glass eye at me and oh, frighten me beyond belief.

HC: Well you knew Henry Hardin then?

AD: Very well, yes.

HC: Tell us something about him.

AD: Well, I can tell you more about Josephine Cherry Loman, his daughter. She was my basketball coach. I played on Western's Bloomer Girls. First for Uncle Billy Craig, and then Jo Cherry took over. She graduated in Phys-Ed in the East and then came back to Western to teach.

HC: You and I have something in common, I played that.



AD: Oh did you?

HC: What position did you play?

AD: Oh, running guard.

HC: Running guard. \_\_\_\_\_.

AD: I really was. I was thin and skinny. I went to training school and I - we mopped up the floor many a time in training school and we were just little, hardly as big as the basketball.

HC: \_\_\_\_\_.

AD: But last year in Louisville - no year before last - when I came back to Bardstown, you know every year the Kentucky State Poetry Society meets in a different city in the state. Buella Lee Fontaine in Louisville wrote all the old members of the team and five or six of them came in. Mary Van Winkle came from Florida and different ones and Mrs. Raymond Riddley, Lola Ilase, she was then til she married a Western football player named Raymond Riddley. She was our star and we went down to Cookeville to play TPI one time and stopped for some reason, we had transportation we got a game in Cumberland University, I think about the only girl's game that was ever played on that floor, and we really won.

HC: \_\_\_\_\_.

AD: But Lola Ilase was from \_\_\_\_\_, Louisiana. A tall thin

blond and when she played she was absolutely red. I never saw anybody get as red and all the people at Cumberland thought she was an Indian. So we always teased her. She was an outstanding basketball player and Dr. Cherry tried to get her to stay and coach, but she married Raymond and they moved to Dixon, Kentucky. She lives in Princeton now.

HC: Describe Dr. Cherry, your relationship with him. I suppose you were a small girl. As an older man did you admire him?

AD: Yes, oh yes, oh yes.

HC: Did you know him?

AD: Oh, very well, course he knew my father and our family and we lived down the hill from them for a long time. My sister knew 'em much better than I did personally. Mrs. T. C. Cherry, the wife of the public school superintendent, taught elocution - when you really mouthed your words and made the gestures. She was a most charming woman and I think was one of the first speech teachers at Western, but Dr. Cherry, the most I remember him was at chapel. And of course, if you didn't come to chapel, your name was mud with him. He wanted you come and get "Spizerrinctum." That was his big word. He wanted you to get this energy, this drive, this treat thing, this spirit the hill put into your soul.

HC: Can you spell it?

AD: Couldn't begin to, but he called it "spizerrinctum." And you had

to go to chapel.

HC: How'd he check, know if you did?

AD: Oh you'd find Dr. Cherry walking around the campus anywhere and if it was chapel time and you weren't there, you see, he knew it?

HC: \_\_\_\_\_.

AD: But he was out on purpose, see, to do things. There would be other people presiding.

HC: The school was small enough...

AD: Yes, yes.

HC: Was he a strong disciplinarian?

AD: Well, he was a strong leader. I never had any chance - I don't know about that. I was a town student, too. You see, it made a difference if you were in town whether you were a town student or lived in the dormitory.

HC: Is the statue a good...

AD: It's wonderful, it's wonderful. He was a positive, affirmative person and I think how lucky Western was to get that statue. You know, the same sculptor did it that did Stone Mountain and all. I don't know how Bowling Green ever got him. I have often wondered how they

managed that. It must have cost a terrific amount, and then so much of his time when he was so internationally important.

HC: Tell us something about the other teachers that you had at Western.

AD: Well, Miss Mattie Hatcher had been my teacher way down in the lower grades, and she was my supervisor when I did my practice teaching. And Miss Ella Jeffers or was it Jeffries - the teacher probably that influenced me more as far as writing goes was Miss Graves, who came to Bowling Green from Indianapolis when I was.

HC: What grade were you in?

AD: I can't remember, but in the fifth and sixth - I think I had her maybe first time in the sixth grade in the training school, and she taught us to love poetry. We memorized - I know "The Vision of Sir Lancelot" and to this day I can say long passages that I learned under Miss Graves. She was an excellent teacher.

HC: Did either of your parents encourage your interest in writing?

AD: They didn't even know it, except that little old poem that I had.

HC: Are either of them... Were either of them...

AD: Well, my father comes from very artistic people. Papa could play the violin himself. He was over six feet tall and you wouldn't think of him as a musician, but he was a violinist for his own

pleasure, but his mother was an artist. She was a Harper from down around Shocco and she made flowers out of feathers and wax, you know, all those arrangements they did. But she died with what we know now must have been a cerebral hemorrhage when Papa was a very small boy.

HC: At Western did you pursue... did you get a major in English, did you say?

AD: Well, Professor Clagett was my idol.

HC: \_\_\_\_\_?

AD: Taught Shakespeare.

HC: Shakespeare, what was his first name?

AD: Oh, what was Professor Clagett's name? Majorie Clagett, whose still here, is his daughter.

HC: \_\_\_\_\_.

AD: Oh, yes he was a darling, he really was. I think every time I had a chance for an elective, I'd take another Shakespearean course under Professor Clagett. I took a course in syntax under Dr. Leiper that bored me to death. I don't have that kind of a mind and my sister took it and thought it was the greatest course she ever took. The thing I remember not about Dr. Leiper is about his daughter Beth because in the first Western's Tennis Tournament she beat me in the finals in the singles. But one of my Ogden beaus had given me a new

tennis racket just for the tournament and I knocked balls clear to Russellville and Scottsville and Franklin.

HC: Do you still play tennis?

AD: I played for a long time. Oh, I know it's the in thing. Oh, thirty years in so many fields.

HC: Did you ever publish anything at Western? Like did you ever...

AD: Oh no, no. I was interested in campusology and tennis and cheerleader and that sort of thing. We wore white pleated flannel skirts and boys football sweaters: gray sweaters with the great big red "W" on 'em. Borrowed 'em. We didn't even have an official top.

HC: You were a cheerleader?

AD: Yes, it was the very beginning.

HC: Do you remember the year that you graduated from Western?

AD: Twenty-five. Wait a minute, yeah I graduated in June 1925.

HC: And married in June '25?

AD: Yes, see and married that Christmas.

HC: Did you ever take any work beyond that...

AD: Oh, I studied all over but not for credit. I've studied at - studied and taught writing at the University of Oklahoma and studied at the University of Colorado with Paul Horgan. I think the only time he ever taught until he went East to be a writer in residence. I took short stories three terms at the University of California. I've been to writer's conferences all over and taught at 'em.

HC: Do you feel that Western gave you a good background for your career?

AD: Not necessarily for a writing career, but for living. A good solid life with character and principle and I think probably the reason I knocked myself out on other people's material is you get an idea of service at Western, I think. Don't you? Of course, my mother is turned that way, too. I think some people are givers and some are takers. I come from a line of givers. I really enjoy working with other people. I very seldom think about myself or my problems or what I'm writing and when I get some time to write it's all there and it just gushes out faster than I can put it down.

HC: But then after you give it, of course, it all comes back.

AD: Oh, surely. Surely. Much more than you give, much more.

HC: What would you change about your life if you could? Do you have any regrets?

AD: No, no.

HC: That's wonderful.

AD: It's been difficult, of course, the four war years were the hard ones. My husband was in service. As he says a "Sears and Roebuck soldier." He was not a military person, but he was an excellent executive, and he was the post exchange officer for the port of embarkation, in San Francisco and we lived out on Angel Island, twenty minutes by boat beyond Alcatraz.

HC: Oh!

AD: We passed Alcatraz every time we went to the market. and he was on twenty-four hour duty for four years nearly. With the troops he went to the Pacific nearly went through our port and then when they came back and I got special permission from our commanding officer because see. I was very young and then not a San Franciscan. I was a member of the San Francisco Gray Lady chapter and I did over a thousand hours in the military hospitals...

HC: Uh huh.

AD: And I used to select the blind ones, the ones that were having their eyes operated on. The most wonderful thing that happened to me in the Army, I think, was to go through the wards and boys that had been cross-eyed all their lives and feeling very inferior - the Army straightened their eyes. And you'd go in one week and meet timid people and ask them what you could do, you know, write to their parents or buy their girl a present or something. Come around the next two weeks and they'd have their eyes bandaged, and I always peeped in then



the next time and nine times out of ten they were looking in the mirror. Admiring their... I've never been able to write about the war. It was entirely too personal.

HC: \_\_\_\_\_?

AD: Eventually I might.

HC: Have you ever written anything about Western? Anything about Western? Your college days?

AD: No, no.

HC: That was just too much fun you don't want to do anything to spoil..

AD: Well, there always seems to be something more pressing. I'm working now on a novel about this area of the state, 1900 to 1910.

HC: Of Kentucky?

AD: Yes, and I've been working on it for a long, long time and I sent one version to New York to Mr. Purdy several years ago and he said, "Anne, this is too nice." This is when Portney and that type of thing, you know. Said, "Keep it." So I think I'm going to start and redo it now and if I survive this term at SMU, I declare I'm not going to let that dean hornswagle me again. I'm going to be my own man.

HC: \_\_\_\_\_?

AD: Yeah.

HC: You mentioned to me earlier about knowing Miss Frances Richards. Would you like to tell us something about her?

AD: Well, she's one of my good Western friends. Frances and I were in classes together and...

HC: Is she close to your age? She's older than you.

AD: I don't know how old Frances - you see, I got my degree in three years. I know.

HC: I don't know either, she's older...

AD: Uh huh. went summers some. I went my freshman year at Tennessee College at Murfreesboro, which is now part of the...

END OF INTERVIEW