

Interview with Doug Hubbell
Interviewer: Leigh Anne Howard
May 20, 2005

Interviewer notes: Doug mentions Laura, his wife, in this interview.

Q: Now, you were in World War II? Is that correct; or Korea?

A: It was post-Korea, actually. It was the Berlin Wall, except I think the kids from my generation; oh, God that sounds so pretentious, but I graduated from high school in the class of 1957. Do you know that older Statler Brothers song, "What Ever Happened to the Class of '57"?

Q: I don't know that.

A: I found a recording of that (laughter). I used to listen to that all the time when I was driving to and from Lincoln to do summer theater work. I don't know; it's just a good little epic song. I found an extra copy of it at the Book Broker, and I gave it to Bob Jeffers. He really enjoyed it; the point is that I was raised without a father, but I knew what Hub had done during WWII, and had some guesses as to why he never came back from Hawaii. But my Uncle Dick was in the navy; Hub was in the navy; my Uncle George from central Illinois didn't get drafted because in WWII he was working for a critical industry. George was a railroad dispatcher for CB&Q, and all of those big lines and Galesburg was a rail center. He's the one who put together all the trains and got them in and got them out.

Q: Who is Hub?

A: Hub is my dad; Owen Orace Hubbell; he went in during WWII; he and my mom got married and they spent some time in the middle part of Illinois. He was a good basketball player, and so he got a job as a coach, and also teaching English, and ultimately, I think, French. He moved to Chicago when the war broke out. He went down to the draft board, and they misprocessed his physical exam. They didn't take him, so he spent close to nine or ten months in Chicago, Illinois, working at a tool and die factory. I found his old handbook; his old tech book; and boy, was that a joy to look through. I thought, "Oh, God!" He went back a second time and they got it right, and they sent him to the same place they sent Uncle Dick; Platteville, New York. That's where they trained naval officers and I remember Hub telling us a story about that; or it might have been Dick Whitney. But you got a platoon of sixty or eighty guys out there, and you're calling the commands, the marching commands: right flank, left flank, about face. It's got to be in tune with the two-four beat that they have to march to. They were just getting ready to go on a weekend leave, which meant that everybody was in dress whites and in a great big field. It had rained the night before, and they were headed towards this gigantic swamp (laughter). He couldn't remember the commands for right flank or left flank (more laughter), and he inarched the whole platoon right through it; oh, they were a little put out with him. Anyway, he went back to Chicago and gets posted in the Far East. Hub spent the rest of the war in Hawaii essentially, and after the war, he stayed in the Navy and was doing a series of teaching. He had a whole circuit that hit Guam and a lot of the rim Pacific Islands; it was leadership; essentially, he was teaching.

Q: After the war, in terms of rebuilding fatherhood?

A: Yes, he was going all over the place, and when I finally did see him many years later after Laura and I got married and settled in Evansville. Amy was, I think, four and Sam was two, and he invited us to come for a month and visit him in Hawaii; a lot of catching up in terms with that. He showed us the Arizona Memorial; I didn't realize that Elvis Presley's concert was what made that possible (small laughter).

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Q: I didn't know that either.

A: Yes, he had a house that was right on the bay, and he lived in Oahu. The airport was downtown, and it took about an hour or forty-five minutes to get to (inaudible), but that was the bay and that is where the Japs zeroed us that Sunday morning and came right in. Battle ships were spread out and bam, bam, bam; he missed that because he was back in Illinois. He continued working for them, personnel division; then he finally retired, and I went back several years later.

Q: He was retired from being in the Navy? He was a career Navy man?

A: Yes. Now, the myth around the neighborhood was that he was also working for CIA; I mean, he would have been in a good position to do that. For example, I've got to go to Japan; I've got to go here to do a teaching seminar and while he was there, he could also....you know what I mean. I can't verify that, and I really don't know that. I mean it takes a kind of romantic figure, if you want to think of that, but Hub died in Hawaii and had remarried by then. His oriental gal that he married, and he was the one that always said; well, this was in about 1983 or 84, because I was in Evansville and the head of the USI Theater Department. Ironically that spring one of the shows we had chose to do was Erwin Shaw's Bury the Dead. I don't know if you know that; it is an anti-war play and it was done originally through the Theater Guild back in the Twenties, well the early Thirties. Shaw later goes on as a novelist and some of his better novelistic writing has to do with WWII.

Q: What was it like, having served in the war, and your father served in the war?

A: Because I was at home when he was in Chicago, both he and mom got very active in puppetry. They went to a couple of conventions, and he subscribed to a couple of those real radical theater magazines that were left over from the Thirties. One of them was an older issue, and it had a sketch by George Gross on the front, and it was kind of like a skeleton soldier sitting there and they published the full text, To Bury the Dead, within the magazine; and I thought, "Oh my god." Anti-war plays are important; I think which one it ever is The Sister Stood or To Bury the Dead or Mother Courage, whichever one you want to do, you are making a point. The build on that set was pretty extensive, but at that point when we did that, I think it was '84 or '85; we had thirty-three people in that cast and that was huge. We didn't even have a department at that point; there was no Theater Department. It was just theater as an adjunct of communications. So, I wound up using some of the community people like Phil Hoy, and Bobby; both of them were in it and Phil's gone to become one of our best representatives, I think, in the state legislature. But the students, we couldn't have done it without the students, and we just had an incredible group of students. They weren't getting a whole lot of credit for doing theater. I mean they could take three hours for an acting class or tech class, but the hours that they put in was just amazing, and anyway, that was the show that we were doing that spring. I got a call from Helen, or a letter from Helen, in December that said "You better come over. Hub's dying." I thought there was no way I could afford this; you're talking about three or four thousand dollars for a trip, room and board. She repeated the offer again in February, and they paid for my airline ticket, but this time the family didn't go with me and I went out there and just spent four days while Hub died in the upstairs bedroom; sclerosis of the liver. I think for that generation it was drinking for God's sake, look at that whole era. Peter O'Toole's wife recently put together an autobiography, and that was part of a networking system. You had to learn how to hold your liquor, and that's the only way you could do business, seemingly.

Q: Smoking seems to be so much similar of the time/era?

A: Yes, and at any rate, what Helen used me for out there was, I think, was for a representative and, of course, I was the legitimate son. I remember sitting with her in an office; we were dealing with a Japanese lawyer. Hub didn't want to be buried; he didn't believe in it. Instead, he wanted to be cremated, and I helped her clear that up. So, after I left, they went through the cremation process, but he still got a worker at the soldier crematory, which is up there on the great big bow; it's right by Diamond Head. When you land in Hawaii, it's that famous beach that's got the Duke's Surf Club. I'm standing there with the ocean at my back, and it's off to the right. Diamond Head is that huge; big mountain and they have whole National Cemetery up there in that area, and Hub's ashes were spread over the Pacific, but the marker is there. And I'll be darned if, several years later, Steve Small... he's an old friend of mine from Evansville... took a trip with his wife Vicky to Hawaii, and he took an afternoon off and went to the cemetery and found the marker. He took a photograph of it, and (laughter) how's that for being a buddy? It was just very thoughtful, and Steve's always been like that.

Q: So, you grew up with military family, to some extent? Father and uncle?

A: Yes. My point, originally, was, I think, high school kids from that period, plus he grew up in Illinois or Indiana, and you always had the fields, and you're always popping around with a twenty-two rifle, if you could get it, on a Saturday afternoon, shooting tomato cans off the bridge. Plus, we were raised on the John Wayne movies, so there was a kind of silent cultural preparation for that. I remember some of those movies that came out: A Walk in the Sun with Richard Conte. Now, of course, the first thing they want to teach you when you get in the infantry training is that's bullshit and not the way it really works.

Q: A little romantic version of war activities and serving your country?

A: Yes, but when you're young, you don't distinguish that sharply among propaganda, and I think there was some very necessary propaganda during World War II, right? What's Tom Brokaw saying now, "That was the good war, because more people seemed to be willing to sacrifice themselves for a group cause." Hollywood had a lot to do with that, just like the stage and theater.

Q: So, how did you get involved? If it was post-Korea, then you weren't drafted?

A: Right, I got through four years of undergraduate theater study at Iowa State University. I'm looking at the record here, and August 29th, 1961 ; that's the summer that John F. Kennedy went to Berlin (laughter); that was the summer he gave that speech. He said, "I'm a Berliner"; he should have said "Ich bin ein Berliner," because of what has been pointed out since then. If he puts the "I" in there, what he is saying is that "I'm a jelly donut," but at any rate, he made that speech and what happened with that. It was that part of the cold war, and the Wall was going up. This meant that the draft quotas jumped immediately, back in the Midwest. I got a letter here from the Department of Defense, and you have to go downtown and register. I can still remember where that office was downtown in Bloomington, Illinois; it was a block away from the courthouse, and it was up on the second floor in a government office, and I said, "Here is my registration number" and then I had a decision to make. I think I had my fill of writing papers; four years of that; plus I didn't follow through when I didn't take a McKnight Fellowship, but I thought even if I had taken the McKnight Fellowship from my graduate school, the draft was in effect, and I didn't want to get six or eight months into a graduate program and get one of

those famous letters that said, "Greetings. Your friends and neighbors have selected you for (inaudible)" (laughter). Yes, like they all elected me! You have to go by law and drop everything and take off, and I thought if I got to do it I might as well do it now; plus, I didn't have any immediate profession. I knew I was going to go to graduate school sooner or later; I just thought I would make it later and so that's what happened. I went in, and I got registered by the end of August; the beginning of September I was recruited. I volunteered for the draft rather than waiting for them to come to me and any other advantage to that, at least that was my thinking then; it was only two years. You probably already know this, but if you look at the service number, and if it says U.S., it means that you have been drafted. If it's R.A. (regular army)... that means that it's three years and usually R.A. is going to be a result of a ROTC Program, or they want to stay for a while, and I didn't (laughter)! I went through basic training at Fort Leonard Wood, named after Leonard Wood from World War I. Two big memories from that: one has to do with the processing. You're in a holding station, and they are giving you a bunch of tests. They're getting data built up on you; what did you major in; and some little snotty kid sitting there on the other side of the desk is saying "You're a theater major; boy I bet you had fun in college, ha, ha!" But, since it wasn't tech and it wasn't science, I knew that I wouldn't be heading for the engineering corp. What I really should have done was to find some way to write a letter to a Senator, except I felt rather powerless.

Q: You were in your early twenties, so what did you know?

A: My mom was a grade schoolteacher; she didn't have any political clout of any kind, but I thought if I could get into the Special Services... not the Special Forces but the Special Services... that I could use my skills and talents. So, I went through that whole process of testing, and I got so confused on that sound test because what they are looking for is radio operators and an ear for Morse Code. I would get about thirty seconds into that and lose track of which was the long and short: what letter am I on? So, they wound up putting me in the infantry, and that was pretty simple.

Q: So, you were in what; the Army then?

A: Yes, the United State Army, and you would have to go through a great big process to get all of your stuff issued to you, and you would have to sign on the line for a weapon and for everything from boots to socks on up. You would have to learn how to organize it and keep it, and then go through a series of short training at Fort Leonard Wood. I remember them putting us through a machine gun exercise. We were all crawling under the fence and live fire is going on over your head, and then you're going to get a permanent station assignment, and that was the next big move. I remember it was about the second week that we were there, and we were marching down one of these roads in Fort Leonard Wood, and the sun was coming over my right shoulder, and I just glanced down at the road. It was a very nice summer day, and all these shadows, all of them identical and marching in step: hup, two, three, four. I wondered which one was mine. It must've taken me forty-five seconds to do the counting, and "Oh, there I am," and I remember thinking "This is the end of your individuality."

Q: Did they tell you that?

A: No, it just occurred to me that your whole existence gets structured, and I didn't realize how much, until later when I got to Fort Lewis; but reveille, and you got to take roll call, and the whole thing, and it's like WOO!

Q: So, that was your permanent assignment, at Fort Lewis?

A: No, not yet. Well, I'm sorry, Fort Lewis, Yes, Fort Lewis was. We went from Fort Leonard Wood to Fort Lewis, and some of us were kind of worried because... oh, Jesus, this sounds like the coward version of it... but there were still a lot of police duty in Korea, and you could still get killed out there in an M.P. uniform, trying to walk the line or whatever. What else? Just climate, because sometimes it will take an infantry unit and attach it to an armored unit, and guess where you wind up going then? Fort Hood, Texas, and welcome to 98 degrees in the shade (laughter). Actually, when I finally got to Fort Lewis, I thought, "What's that? Washington, Spokane, and that's by Fort Lewis. Tacoma, it's Seattle: rain forest on one side of the mountains and hot desert on the other, but you're going to be on the rain side". I thought that might not be bad (laughter), and I got out there, and, sorry, I'm skipping. I went to Fort Carson from Fort Leonard Wood, and went to Fort Cason, which is in the center of Colorado. That's where I went through training, and there was a point after basic that they had three of us that they didn't quite know what to do with, and I thought for a couple of days that maybe Special Services because I had said something and filled out an application. But that didn't balance out, so they said "Okay, Doug, we are going to keep you in the infantry, and you are going to go through another eight weeks here." In terms of advanced infantry training, and that's where you get into all the weapons: the forty-fives and the flame throwers, and it was an incredible place to train; that whole valley. When I was there, I remember that they were putting that huge U.S. Air Force Headquarters into Cheyenne Mountain. God only knows what they got up there now, like the computer center of our whole network system was going into Cheyenne Mountain. Sometimes you would be out in the field, taking a break or having a smoke or a cup of coffee, and look over your shoulder and; okay, now there's the Air Force and here we are (laughter), and it hasn't changed that much. We are doing late maneuvers one afternoon, and this again was just intuition, because it's usually sunny and very warm, and you could get a pretty good tan if you wanted to. You would have to keep up with all that stuff, but we were just setting up camp, and chow was being cooked, and the sun was going down over the mountains, and I glanced over my shoulder and the shadow, very naturally and logically, was working its way across the plane. And I thought, there was a moment of real solemn, calm. Being into fancy reading, the shadow was being potentially your demise, because that's how they trained. That's how they do that, to train you to be a killer. Later, I got some more insight like that, when I started teaching some of the ancient Greek History stuff, particularly "300" opened; that movie was based on Frank Miller's *Battle of Thermopylae* and the old Spartan training system was that you get a bunch of guys together, and you strip them of their individuality, and you make them into bricks, quote-unquote, and then you put them into the shield wall, which is going to be your brick wall, and that becomes your battering ram; and that's how it works. And I thought, we are more sophisticated now; we've got trucks, but psychologically, it's still going to be pretty much the same movement. But some good things happened, in spite of that. So, then I went to Fort Lewis, and that was going to be my permanent station. That's at the end of A.I.T., Advanced Infantry Training. That was when we were worrying about, "Oh, God, are we going to end up at Fort Hood or

Korea?" I had a sergeant, though, in Advanced Infantry Training that was just dying to get back to Korea. He was about twenty-three or four, not married and he loved the fact that you could buy a girl in Korea, a moose. This was straight out of *M.A.S.H.*, in a way. You know *M.A.S.H.* had an episode dealing with that.

Q: Oh, really? I've seen a lot of *M.A.S.H.* shows, but I don't remember that one.

A: Oh, sure, troops leave Korea, and they have got a problem with the kids by Korean wives, the Korean women; and a lot of them were not brides or not married; but what is our nation going to do in terms of responsibility for that?

Q: And they would call that person a moose?

A: Yes, they called the Korean gal that; it was slang. I remember in basic training, a sergeant standing up in front, and a third of our squad was black, from Chicago; Charlie Williamson and a bunch of other guys and that was an opening; talk about an education. Because sometimes there, a lot of time when you're in camp, if you're not on maneuvers, and you're already polishing the floors and polishing your shoes and getting ready for a government inspection, just to kind of keep you up to the mark, you might not love it at the time. It does something, though, in terms of training, which I still think is of value.

Q: In terms of discipline?

A: Yes, look at some of the students you wind up with in class. I mean, what? Can't even bring a pencil more than two days running? Stick it behind your ear, Charlie, maybe that might work (laughter). Occasionally that whole debate about should we go back to the draft system and the conservative side of it is yes! Because that's what you're going to get; how you're going to handle yourself, how to discipline yourself; mentally and physically, and how to take care of your equipment. Yes, if they go through that for a couple of years, it will help them later in life, which is kind of a cop out, if you want to finish the argument. Here was the turn, as it were, for Fort Lewis. The Army and Air Force had set up a STRAC¹ unit.

Q: What is a STRAC unit?

A: A STRAC unit is a ready strike unit. When Jimmy Stewart, years ago, did that movie called *The Stratton Story*, and it's a good cold war movie. Supposedly on short notice they can get the bombers in the air, and they can get the fighters off the ground like within two to six hours. What the Army created was the military equivalent of that for the Infantry... a STRAC unit. We were told, "Don't get too comfortable here at Fort Lewis," because if something big starts to happen, they can give us the call and within three days, the whole division, all of it, including equipment, could be sent to Panama, can be sent to Korea, etc., and it sounded exciting at the time. I thought "I might not be here next week," and you never can tell. You know, that kind of silliness that you get into your head, when you're a kid. What it did for me, though, was I got to see all the Tacoma area, University of Washington at Seattle, and I thought about the possibility; because two years, well it depends upon how you choose to look at two

¹ STRAC = Strategic Army Corps.

years. You can drag that out and make it agony every day, or you can staff thinking a little bit ahead. So, if I got out and stayed on the West Coast, that's Glen Hodges! He started that Theater Department years ago at the University of Washington, and it's a no-name school. I wrote a letter... Rick Falls was the director at that time... and I wrote, "What would it take or how could I apply for graduate school." And they were nice enough to reply. So, I took a visit to the campus at one point. The Fisherman's Wharf, in Seattle, is still there, and it's a great place to visit. A couple of my buddies said "Doug, we could get a boat and go up to Vancouver, if we get a three-day pass," and that might be a good thing. Well, it turned out that a buddy of mine had family connections in Portland, so we went to Portland. I kind of got to like the West Coast and didn't particularly care for some of the miseries I had to go through, but that was part of the game. What else? Olympian Beer; there was a big beer distillery in Tacoma, right on the outside of town; much like the Sterling in Evansville that used to be right down the road (laughter). They used the mountain as their logo, and what I found when I got downtown in Tacoma was that they had a couple of good universities, and a good public library. Then there was this main strip, or drag, where all the bars were, but they also had a couple of used bookstores. I found a bar downtown, and I guess my decision was stay away from the boozing. Don't get me wrong, I like drinking beer, but you can get it within reason; I learned that in a fraternity my freshman year. Me and a friend of mine, who got and went through a whole bottle of Jack Daniels one evening, and really got taught a lesson. I was lucky I wasn't behind a wheel, but that's the point that Mark Twain was making in *The Man That Corrupted Hadleyburg*. Sometimes you have to go over the line to get scared enough so you can keep yourself back on the other side of the line. I thought, I never want to be that out of control, that violently ill again in lily life. I just don't want to wake up on Sunday morning and say, "We just had a pan-y last night, and I have no idea what happened, and what are these bruises on my forehead?" That's not for me. And the other thing that was always happening on the weekends at Fort Lewis was...

Q: So, this was your leave time, and you would go and check out the areas?

A: Yes.

Q: Once a week, or what?

A: Oh, once every two weekends, because there was a lot of stuff to do on post also, a huge libra1Y, and I thought "Oh, God, here we go." I just came from four years of not reading all the William Faulkner that was assigned, and I thought "Go for it!" (laughter). I loved that post library and I spent a lot of time by myself, and occasionally I would go out because beer was what, twenty-five cents at the post PX? I wasn't unsociable, but I just didn't want to push it. The other thing was the gambling after payday, and today happened to be payday for us. We were in Fort Lewis thirty-five years ago; there would be the head, and down the hall and around the corner would be the shower. There would be five guys in there, and they would be rolling the dice, and all the bills would be there on the floor. They would roll the dice and "Damn snake eyes!" (laughter) I didn't go through all that stuff. I saw guys that practically lost their whole paycheck in one weekend, and I thought "this is a little stupid," because my pay arrangement which I have found here, look at all that.

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Q: Wow! You were organized!

A: What stuns me about this; I was looking at this since last night. By the time I get to be spec four, I'm making all of \$106.98. I started back at P.F.C., just a plain old grunt, was \$80, no \$78.95.

Q: What was the pay period?

A: It was per month, but a portion of that was being taken out and sent back home.

Q: Did you have a choice to do that?

A: Yes, that was a choice; you could keep it all, and I thought, "If I don't do that," and that's the whole point I volunteered for the draft was to make a little money so I could get ahead on graduate school; otherwise, "how are you going to afford it?"

Q: So, you were living the big life in Fort Lewis?

A: Yes, and another thing I found, of course, at Fort Lewis, was that because my A.I.T. training had put me on this; I was on the machine gun squad, a thirty-caliber light machine gun. Whoever the hell labeled that a light machine gun, well, they were thinking about the caliber. The twenty-mile hike with one of those suckers; it was with a five-man crew. One guy had to carry the gun, somebody else had to carry the ammo, the third guy had to carry the tripod; it must've just been a four-man crew; and the fourth was the radio communications guy. There's an old story from Waterloo days about that and has to do with the cannon crew; the guys who dealt with rapid fire, which would have been a higher maximum machine gun. There was five guys on the crew, and in the late nineteenth century, the British Army started looking at that, and they are trying to figure out what the fifth guy is there for. We can account for jobs for all the rest of the four guys, but the fifth guy was just standing back behind the cannoners crew, and they finally figured it out from Waterloo. He was there to hold the horses.

Q: Ah, hah! (laughter)

A: Yes! (laughter) And if you're into modern warfare, you don't need the horses, so you don't need the fifth man.

Q: Oh, I thought you were going to say that he was there for if a man went down; an on-site replacement (a lot of laughter and small talk between LAI-I and DH).

A: There's a story there somewhere! At any rate, I tested very well on the machine gun; I knew what I was doing. But after I had got there... I had been there about six or seven months, plus I started reading some stuff that some very good Generals wrote on statistics based on World War II. They had all of it figured out; for example, they know what the basic life expectancy in combat is for everybody in the Infantry Squad, and the one who can survive the longest is usually just a plain rifleman. Enemy fire is going to go for the high concentrated weapons, which means a machine gunner has about thirty to forty-five seconds. BAR man is just about the same; maybe he has about another twenty seconds more to live.

Q: What is BAR?

A: Browning Automatic Rifle that could be carried by one guy. It had a clip with twenty rounds, and you could put it on single fire or automatic fire; you could kind of turn it into a machine gun if you wanted to. It was big, large and very heavy and part of your training is learning to take all that stuff apart and put it back together again. A standard... this is from the Marines as well as the Army... is "You know that you can do it, if you can do it blindfolded." And the M1; I was raised as a kid looking at that rifle from all the John Wayne movies. When we were at Fort Lewis, they made the change from M1s to M16s, and everybody had to re-qualify. I couldn't hit the broad side of a barn with an M16 (laughter), and that was really weird.

Q: Going from being the expert, to being the inexperienced.

A: You're right; I got a Marksman Medal for God's sake. I mean, if we were going to go to Germany, just leave me my M1; of course, it wasn't going to work that way, but that's what happened. We were there eight or nine months, and we got the call. "Long Thrust Three," that was the STRAC unit, and a lot of gossip and a lot of guessing happened in terms of that. We didn't know if we were going to Panama, because that could have been a possibility, or anywhere else the hell they would send us. But it turned out to be Germany, which was perfect for our First Sergeant; his name was Marx; Rudolph Marx. He had been in the last days of World War II, and he was German himself. His wife was also German, and he knew Germany.

Q: What was going on in Germany at the time that your unit got called up?

A: The Berlin Wall stuff, in the wake of Kennedy's speech, and we were going to go over there and patrol the American sector of it. So, most of our training from that point on was crowd control, or riot patrol, and when we finally got there it was a trip. They had those big planes, like you see in the movies; those gigantic cargo planes. Loading all our stuff on, like men, machines and everything else, and you're going up. You have no idea where you are going and someone says "Hey, I think that's the Shannon Airport; we're following 'Lucky Lindy's' route" (laughter), and Sergeant Marx was giving us some observations of Germany. He was looking forward to getting back to Berlin, but he was also very aware that Berlin was a very segregated city. You could not just walk around in Berlin in those days, and those were the days of Check Point Charlie; those were the days of if you get in the wrong sector at the wrong time or the wrong time of the night, you're gone.

Q: Really?

A: Yes, you would disappear; COPOs² would take you and run you to the other side of the Wall, and we didn't want that. Now here's what happened.

Q: Let me ask you this; was it because you were military? And this usually didn't happen to civilians; this was just a military risk?

A: Yes; right; it was part of the job. What had happened at Fort Lewis before we took off was that I took a class. They offered it, and I said, "I'm going to do this," because as a high school sophomore I took a

² COPO = German guard

typing class, and thank God, later, that I did. I'm saying that, and I'm sitting here in the computer age, and what I've got, down the hall in my office, is an old Royal typewriter. That was exactly what we were trained on, both in high school and also when I went through that six-week class in the Army. I got my MOS changed, from machine gun squad to clerk typist.

Q: MOS; what does that stand for?

A: Military Occupational Specialty, and so I thought, at least I didn't have to lug that machine gun around anymore. I can sit here and turn out morning reports. It was just a different kind of stress because it was more bureaucratic, but it meant when I was moving that I would be moving with the headquarters crew, rather than moving with the field troops. But you still had to keep track of everything, like the morning report, that's the one they depend upon for troop call, so if someone is not present, they would mark them AWOL. If it starts to be four, five, six, seven days, they had to do something. Sergeant Marx had some interesting experiences with that, running down guys. Well, there was a guy named Joe Montoya who was from Montana; a Mexican family, I think, and Joe was a worker. He has been with that particular outfit for month after month after month, and he hadn't taken any leave; he was saving money and sending it back home, and he just got homesick. He went to Tacoma and got on a bus and didn't come back for about a week (laughter). Bureaucratically, that's not the way you're supposed to do it. He should have gone to the top and said, "I really need some time off," but he didn't; he just didn't think about that.

Q: Would it have been likely, if he would have gone and asked for a week off, that he would have gotten it?

A: He probably would have got three days (laughter).

Q: So, what happened to him?

A: They sent out the MPs. I think it occurred to Sergeant Marx; I think what probably happened is that we had his home address, so they would have brought him back in. He came back, and they took a stripe away from him, and, okay, what are we doing next.

Q: Well, it was probably worth it, for him?

A: For him, oh, sure!

Q: Yes, for him, and especially given his history, because it doesn't seem rebellious in the way you're talking about.

A: Oh, no, he wasn't a troublemaker; he just got homesick. A lot of guys did; Sergeant Young was from Arkansas, West Virginia, or East Virginia; what Army recruitment meant for them was a way out, and boy, I understood that; what are your other options? It started sounding a little bit like a George Bernard Shaw play, like *Mrs. Warren 's Profession*; right? You can turn into a high-class hustler and a hooker, or you can die from lead poisoning if you go to work for the plant. For that area, for Sergeant Young, it was the coal mines. I later learned quite a bit about that from Laura, because half of her family started that way in Kentucky. It was either the tobacco fields or the coal mines and can that be a dead end. Carl Young was amazing; talk about a worker. Carl was the one who stayed in every weekend and would

shine shoes for a quarter apiece, just to do some work to earn extra money to send back home; money, money, money; saving it up. So, I asked him what he was going to do with all this? I said, "Come to the PX with me, and I'll buy you a beer," and he said, "No, I can't; I have something pressing to do" or "I have an order to fill." Tell you what I'm going to do, the first thing when go back home with all that money, is I'm going to buy my freedom". By that, I think he meant psychological freedom, he didn't get along good with his dad, and he was going to give his dad half of the money and tell his dad to keep the hell out of his life for as long as he lived. I don't know what the details were, but he was going to give the old man half the money and tell him to go to hell! (laughter) It was pretty major, and I didn't understand it; my father had always been absent. He came up through the ranks, though, and he was one of our better sergeants. If you had to go out in the field, and you had to go with somebody, I would just as soon have gone with Carl Young's group as anybody. At any rate, we got over to Germany, and they trained us in Wildflecken for about five or six weeks before they moved us into Berlin. That move to Berlin was motorcade, and we hit the border, and then at the Russian checkpoint, they had all of us get out and unpack everything; it was about a four-hour process, as I remember, all these troops lined up.

Q: So how many of you were in this group?

A: As I remember, there was Company A, B, C and D; you know, everybody, with all their duffel bags and everything. There was a great big wooden trestle built over this four-lane highway, which would have been probably one of Hitler's original autobahns; that's what he came up with in World War II. They were standing there with their AK47s, and finally we got it all packed in. It seems it was about 2 to 2 ½ hours down the road before we hit Berlin, but it went fast because of the four lanes. Once we got there, it was, "Okay, where's the barracks?" We were in the part of town or area called (looking at a map), oh golly gee; I saved this: you're looking at a Berlin map here...there's Berlin, there's the Wall, cutting right through it. There's Tempelhof Air Base, and that was the place that they did the Berlin air lift from in the last days of World War II, when they were flying in. We were in an area called Dahlem; I think in this area. But the names that you're seeing on the map here aren't the military name; does that make sense? I can't remember exactly where the border line comes between the American sector, the French sector, and the British sector; and then the Russians, of course, are over here (both Doug Hubbell and Dr. Howard are looking at a map). They did take us on a field trip once, which was kind of stunning. The downtown Berlin, the Friedrichstraße is one of the main streets, and what they have left in Berlin, and I think it's still there, in spite of they've changed the look of the whole downtown; it was the remains of the Kaiser Wilhelm Church from World War I. It was a bombed out, wreck of a church, but enough of the spire is there, kind of like a visual memorial, as it were. I have a photograph of it. And the other thing I did, as much as I could, was earn money; and I would draw (looking at a picture between Doug Hubbell and Dr. Howard). Later I got back, PBS started running the Smiley series, *Game, Set and Match*; British spies? It is set in Berlin, and I got hooked on that series. So did the art professor here, Hilary Braysmith. We both got into it, because she did some time in Berlin doing graduate study. Hilary Braysmith's Ph.D. is on Caspar David Friedrich, the famous nineteenth century German painter.

Q: I knew she spent some time there.

A: So, we started talking about the TV show, asking each other, "Did you see last week's episode? In the background, that one shot, wasn't that the Kaiser Wilhelm Church?" "Well, yes, Doug, it was." But what fascinated me, about some of Berlin, was simply the architecture.

Q: Which bodes well, probably in many times, in term of the set designs and the detail.

A: Yes, it was kind of cool. I met a really nice German gal, and we started to kind of date for a while. She had a little bitty room, a little student's room; I did some sketches of that. That was Tina's place, and right outside her window, I can still remember the color on some of that. The training that we went through out in the field in Wildflecken before we came into Berlin was moving through a lot of forest area. (Doug Hubbell is describing a sketch) There is Hal and Sergeant Berson, and you can tell the division because the Army Corp was the fourth corp. It's a white square set with one point, pointing up; the idea is north, south, east, west, but in the center of the white background is embroidery for the Ivy Leagues. The Latin for the number four is I-V. This jeep person, he is sitting in the truck with a lot of stuff. It was field stuff, which is what you're getting here (showing pictures), because Fort Lewis looked like that, and so did Wildflecken. Sometimes you would get out there on those maneuvers, and the Lieutenants would get lost, or as lost as we were. The first major move that we had in Fort Lewis was a half rainy day, which it usually is. Lieutenant Lee wouldn't tell us where we were going or why, and I was getting frustrated. You know, there was twenty to forty of us out there, slogging along and had no idea where we are or what was going to happen, and he wouldn't say anything! I thought "What, is this security or some kind of stupid idea," and then he gave us a short critique afterwards. The first thing he said was, "You guys are bitchin' too much; you're complaining too much." His idea of a perfect soldier is someone who never opens his mouth, and doesn't complain, and follows all orders at all times, and I thought "Welcome to the world of military bitchocracy" (laughter). Typically, you get so familiar with those half ton trucks, jeeps and the rest of the full field dress. You get a lot of time to read (laughter), if you're interested in reading, and that is why I fell in love with paperbacks. Those field jackets were very nice, and they had big pockets; I could carry all of Faulkner in there (laughter). I put a cartoon up at Fort Lewis on the board, and I couldn't find the colored version of it, but what you see is a snow scene. There's a jeep out there, and there's three guys in the jeep. One is pointing; there's a little North Star up there; and the other two are hunched over a map with a flashlight, because they are frickin' lost, I wrote "The Three Wise Men" on it. That landed on the board, and it stayed there about three hours, and somebody took it down. I don't know who; probably a Lieutenant or one of the officers (laughter). But I thought it was a funny cartoon; you do a lot of that when you get a chance, like rifle range practice (laughter). This one I put on there simply because that sketch is the one, I did after we got through the checkpoint (showing Dr. Howard some more sketches). When we're taking that trip into Berlin, I pulled out my sketch book; that's why the line is so giggly, because the truck was moving, bouncing up and down. Same here; that's what the landscape looks like from the back of a deuce and a half. Some of those other sketches are just different posts and places, like target range; KD, they called it: Known Distance. Except, the problem is that it was a little nonsensical, because if you get in an actual combat situation, the target is going to be moving. They are not going to be standing there with little circles painted on them, but you had to do that in terms of training. This is David Lane; he turned out to be a graduate from Texas Theater Dept, and he was a scene designer. I spent some time in scene design, so

he and I became pretty good friends. This is a typical field shot (still showing sketches); I mean, you live in those clothes so much (laughter, talking about army fatigues). David had a nice face to draw because it was so blunt; big square chin. This isn't actually Check Point Charlie; I didn't do a drawing of Check Point Charlie.

Q: Did you think, at that time, it would be so iconic?

A: Oh, it was one check point out of a whole lot of them, and then, later, it's a Hollywood movie; it's Richard Buffon's *The Spy Who Came in From the Cold*. Plus, later I caught up with all those stories of Eastern Berliners making escape attempts. They got a whole documentary of that. I mean, some of them are underground; some of them are tunneling, some of them are jumping over the Wall, or they would run through a kill zone that the Communists made, grading everything back sixty, seventy, a hundred and twenty feet, and putting up guard towers. This one venture was essentially a steel cable that went over the Wall from one apartment complex to another one; it was the old Errol Flynn stuff. Plus, manufactured airplanes or wind gliders, because all it had to do was to get you into the free territory, and that was what we usually saw on patrol. An ordinary street in Old Berlin, and it simply was across the whole Wall; all the way cut across.

Q: A little family action?

A: Yes, quite often on patrol you would see them, because your route from one checkpoint to another would take you through downtown Berlin. Here are some sketches from Berlin, and we had a couple of incidents. I wasn't on that particular patrol, but there were a couple of incidents of where someone would get across the Wall, but they would be in really bad shape, because there was always barbed wire and glass planted in concrete; crushed up; and if you managed to fall on the western side and then proceed to die, right there in front of everybody, well, of course, that was really upsetting to the Berliners. They had a couple of riots, and they overturned a couple of jeeps, and so forth. There was a story of a man, that looked to be fairly old, standing at a stoplight; he looked to be old enough to have fought in Fairmont in World War II. I couldn't tell by the look on his face if he was happy, we were there or not. With that kind of ambiguity, you start making up stuff in your own head. He could've been a Nazi Infantryman, for all I know.

Q: You have a fair number of drawings in pencil.

A: Here is Colonel Marx; that's Sergeant Marx (flipping through the pages); that's the road; it doesn't look like much in the sketch, but it was the original autobahn (laughter). There's just a quick color impression of the Wall, and here's another one that gives you more of an impression of it. The neighborhood that I'm living in here now in Evansville used to have a Summerfest over there by Goosetown. This has been years ago, and it's been about eight or nine years ago, because you would usually have all kinds of people that would get out their tables, and they would sell you all kinds of stuff. I came around the corner one summer, and right there by the corner where Washington Street starts, some guy had little boxes out on this table; concrete; pieces of the Berlin Wall (laughter). I couldn't believe

Q: I can remember that; people selling it (laughter).

A: I bought one, just for the hell of it. I thought, even if it's not authentic, what the hell? I was there, and plus the news coverage; and also, it has been a History Channel special; when they took the sledgehammers and started knocking down the Wall.

Q: Now that I remember.

A: And the whole business of some people would go all the way down and around, just to get to the west side of Berlin. But when they started actually taking the Wall down itself, it was really something. Another thing that always fascinated me was some of the bars, and again, good German beer, But they were always in old buildings; they didn't look like American bars. I really came to appreciate a) warm beer; b) every street corner in Berlin; it wasn't just a tap. I mean, when you walked in, there would be a couple of large library tables, and there would be a rack of newspapers in five different languages. I mean, that was a meeting place. It was an intellectual form if you wanted to do that. You know, do you have the *New York Times*? I would like to see the stocks, etc. It wasn't a closed, little hole in the wall, as sometimes you think of as being an inn or a bar in America.

Q: Was it like a modern-day coffee house?

A: Yes, and any rate, they took us through the checkpoints. I can't remember having any more drawings of this, but this is the Russian War Memorial (looking at a sketch) on the other side of the Berlin Wall. It's huge; this doesn't do it justice at all. See, I put a little figure in there to give you some kind of idea of how bit it is, and of course, there is a huge, mass grave in there. They didn't even know anybody's name; it was the Russians that fell from Berlin in World War II, and a lot of their other dead. I made contact with a girl in Berlin; and Tina, at one point, took me down to the zoo. She told me a little bit of what her mother remembered because her mother was old enough to have lived through all that, particularly in 1945, and the Russians were closing in from the east, and the Allied Forces were closing in from the west. Could you imagine what it would have been like to have been an animal in that?

Q: There's nowhere to go.

A: Yes, plus, I'm starving to death; I wonder what leopard meat tastes like? Every major city, I think, has an elephant in its zoo that becomes a local icon, like our "Bunny." Here is a sketch of a COPO. Those were the German guards, because the Germans also had some guards out on the Wall. I remember one afternoon, we were out by the Landwehr Canal, and it was out towards the edge of town, and there was this great big concrete canal, right, with a little bridge. The end of the Wall hadn't been built yet; fence and the barbwire were up, which meant that you could see through it. I think Sergeant Pinner and I got out of the jeep, and we looked across this little roadway, and there were two other Russians, about our age, looking back at us. So, we just walked across the bridge, and we didn't say anything because we couldn't speak Russian. I think they didn't know any English, but it was kind of interesting (weird laugh); my weapon is on safety, Comrade. I don't want to start any kind of shooting (more laughter)! I don't want to be a coward here, but, damn!

Q: So how long had the Berlin Wall been up when you got there?

A: It seems to me that it had been up for (pause), it was fairly new.

Interview with Doug Hubbell
Interviewer: Leigh Anne Howard
May 20, 2005

Q: Yes, it couldn't have been that long. If some of these drawings were in 1963, and that speech was in 1961.

A: Yes, yes, typical. I'm going to cut through some of the rest of these sketches; this is downtown Tacoma, and the first time I got to downtown Tacoma, I ran across a number of Indians. They were Native American Indians; I felt so sorry for this one gal, because she was trying to get back to her husband or her significant other, and she had this big bruise on her face. I can just imagine she was going to go back to whoever, and he's going to get drunk and beat her again, you know, that kind of thing. She was out of money, and she needed a bus ticket to get to wherever she was going. There was an office down the road, and I suggested that if she went down there, they might be able to help her out. I gave her a couple of dollars, but it wasn't enough for a ticket. She was working, I mean, any large military base is going to employ an enormous amount of civilians.

Q: How long was your tour?

A: It seems to me we were there for about eight to ten months, and I remember a couple of big parades in downtown Berlin. When our tour was over, another group was coming in, and they packed us up and got us to the airport on big planes and boats.

Q: And then you went back to Fort Lewis?

A: Yes, we went back to Fort Lewis, and I spent the last four to five months at Fort Lewis. If you look at my service record, I had a little pin that said Berlin Allied Theater Operations. The rest of these sketches are kind of repetitious, but it's interesting to pull some of these out and look at them.

Q: I'm glad that you could find them, just for yourself. When we talked the other week, you didn't know where they were exactly.

A: Look. That's in color, and this, look, a little depressing, but there were moments when you were spending the weekend in the barracks, and it was depressing, if you didn't do something to get away from it. I would go to the Post movies, the library, and I was just determined I was not going to turn into a drunk.

Q: So, you were out and about, exploring?

A: Yes, plus, the simple stuff of sketching and just trying to get a drawing down. I thought some of this stuff isn't that bad, and it's okay. For example, a drawing of the thirty-caliber light machine gun (laughter); light, my ass! I've got your light (more laughter)!

Q: That's your Sergeant again, isn't it (looking at more sketches)?

A: Actually, this turns out to be a guy who was a bit of an alcoholic. It was one of the bars downtown in Tacoma, and, as it turns out, he was a really intelligent guy. I was systematically reading through as much as I could get my hands on, I had just finished a novel by Alberto Moravia, a famous Italian novelist.

Q: I'm not familiar with him.

A: He had read all of Moravia, and this was one of those bar exchanges that just turns into something amazing. I saw him a couple of times, when I had a chance to go into town on leave to talk to him, and he could have given a seminar at their local university on Moravia. I mean, he was really sharp, and "you should never judge a book by its cover, Doug, you know that." Just because this guy has a shabby coat, you staff thinking, "oh, another drunk," but that was not true; not necessarily true.

Q: What about rules? Did they have any rules that you found honorless, or particularly difficult, or was it just par for the course?

A: They had rules for everything, and some of them seemed so ridiculous; it's the same kind of thing that we are doing today, I think, with the federal government. We keep trying to micro-manage everything!

Q: Okay, give me an example of the kind of rule you're talking about.

A: Okay, a friend of mine got a job in the supply room. Donnie was a young kid. He was a little big younger than I, but I liked him because he had a lot of energy and enthusiasm. So, he started working for Sergeant Tolliver in the supply room. Sergeant Tolliver was originally from Indiana, and he was a career man. He was kind of tall and lean, a crabby individual. But on the other hand, after I got out of the Army, I began to understand him a little bit more because everybody in that unit, if they needed something, the first place they would head to was the supply room, if they had a requisition or not. They should have come to top and to me, and I would have had to type it out and take it down to the next level, but no! Particularly for field rations, and there was a way of working it where you could have gotten a little extra peanut butter under your bunk during the week, so you don't go hungry. That was the first thing they taught us when we got out of that typing class, and there's another stow behind that. Don't be a guardhouse lawyer, because you are the one that's going to be the one in the position to have your hands on the paperwork for the passes, the morning report, plus some of the judicial stuff. If you wanted to start getting a little Tony Soprano about that, you could. I thought "I'm not going to do it; I'm going to play it straight." But you can get into a hell of a lot of trouble that way.

Q: Yes, because you would want somebody to cover your back.

A: Yes, exactly (laughter)! Yes, the old corruption system, and so I stayed away from that pretty much, and the guy that gave our graduating speech when we got finished with the training class; he turned out to be an old fraternity buddy from Iowa City, Dennis Local. He had been in ROTC when I knew him as a fraternity brother, and the girl he was dating was one of the leading actresses in the theater department. They had me over for dinner, and I was so happy because I hadn't seen him for such a long time. I'm sure Dennis stayed in the service for at least twenty years. A lot of the young guys, that was the plan, they was their life plan. If you stayed in and put in your twenty years, you could get out and you had an income. You could start a whole second career, because you wouldn't be that old. I mean, if you went in fairly early, you could get out at forty or forty-five, even your early fifties, something like that, and you could go home and open a gas station or play God or whatever it was. One of my best friends went back to North Carolina and worked on fishing boats, because that's what he did before.

"Oh, Doug, you wouldn't believe it; charter cruise and we are going after big sale fish today; that's what I want to do, just to get back to that" (talking to himself).

Q: It sounds a little like Bubba' Gump, or a type like that (laughter).

A: The drawback of being in that STRAC unit was that you couldn't commit, really, to anything at Fort Lewis. They had a theater, and I thought that would be the most logical place for me. So, I got on the bus, and one weekend they were doing a production of *Stalag 17*. This would seem to be the most logical choice for an Army Post to do a play about, so since I was in the drawing mode, there's the set (showing Dr. Howard a sketch of the set), in terms of what it looked like. They are barracks; a World War II German P.O.W. barracks is what it is. I was doing the sketch, and I also did the ground plan and tried to figure out the two. Even today, when I'm teaching scene design, that's one of the things I want them to do is field sketching and don't depend all online. Because you're going to forget a lot and in drawing this... it's not a Picasso, but it's clear enough that I know what it looks like. I was sitting in the back row, finishing it up, and the audience was leaving, and one of the guys that was in the cast came out, and he looked over my shoulder and said, "That's not bad; have you done theater?" I said, "Yes," and he said, "Well, we are going to have auditions in a couple of weeks for our next show." And then it occurred to me: I said, "I'm first battle group in the Fourth Infantry, you know, The Bullets. We are halfway or five miles away from you." The point was that, if I got into a rehearsal and they would pull the plug on me, I would just have to leave. I didn't feel free enough to commit. I kind of wondered if I would have changed my MOS earlier and I maybe had applied for a job as a clerk filer or secretary at the Headquarters Office, that would have gotten me out of the field, and got me out of The Bullets, as it was. But on the other hand, it didn't occur to me, and I didn't think I could do that.

Q: Was that the nickname for your group, The Bullets?

A: Yes, and I have a sketch of the outside of the building. It was the Eighth Army, Fourth Infantry Division, and I think that I didn't want to do it, because it occurred to me later that I had been kind of conditioned to be a dog face.

Q: To be a dog face? What does that mean?

A: A dog face is a slang for the infantries: Queen of Battle (laughter). On the way down to the mess hall, there were a whole series of commissioned paintings that the Army did, and they were all up there. The first one that a person would see was hand-to-hand fighting, infantry, Queen of Battle, and they wanted to build some respect for it. Sometimes it still comes down to that, in spite of all of our sophistication with weaponry. It's still going to be the guy in the field with the boots and the weapon, I think. We got a whole generation of better weapons, of course, but it's still going to be that, I think, that's going to be the core of it. Got troops in the fields fighting on the ground. But look what I've been raised with. My favorite cartoonist has been Bill Mauldin. I don't know if you have ever seen any of those Willie & Joe cartoons. He did a book collection called *Up Front*. Willie and Joe are the dog faces from World War II, and he puts them in a variety of different situations. If you've ever been through that, you can't help but respond to that, although his are pretty extreme (laughter). There is one about a nightmare in a pup tent, and Willie has a flashlight and Joe was laying on his back. He had his forty-five cocked and sitting on his knee was a gigantic rat (more laughter). Willie said "Careful, Joe, sometimes they charge when

you hit them (more laughter). He did one of a General standing somewhere up in the Alps. The gorgeous mountain landscape; the sky and the sun breaking through, and the General is like "Admiral Beau, just stop standing; do they have one of these for the enlisted men?" Mauldin is the one who got himself in trouble with George Patton.

Q: Okay. So, how? I don't think it would take much to get in trouble with Patton!

A: Okay, because Patton was so strict on the rules; for example, you would have to shave every day, and etc. Willie is standing in front of his jeep and Joe is in the driver's seat, and they are in front of a great big sign that says, "YOLI are now entering Third Army territory." Willie's on the horn, as it were, right. And he is saying, "Tell the Sarge we are going to be about five days late because we have to take a detour." Of course, Willie is the unshaven one, but it's not that they aren't good fighters; they are the heart and soul of the infantry; they are just not quite up to snuff in terms of the rules. Donnie got into the supply room, and on a late afternoon, I went down there just to see what's going on and to swap stories; those kinds of things. Donnie said, "Do you believe this?" He pulled out the regulations, and both of us started going through a great big book of regulations, and they had figured out how many squares of toilet paper everybody was to be issued, if they were in the field or if they were in the camp. It was just manic; every single physical thing! They had a page and an exact number for it, and I thought "Nobody is going to pay any attention to this, I don't think, unless, of course, if you really wanted to be a jerk." Sergeant Marx said to me one afternoon after I got done typing reports, he said, "You know, I could drive any man out of this company." Marx had that kind of gruffness to begin with, and I thought he was pretty formidable, and he said, "No, I wouldn't even have to raise my voice." I said, "How would you do it?" He said, "All I would have to do would be to enforce every rule that's in the books," and I thought that I just had a trip to supply and I thought, "Oh, yeah, of course, there has got to be a regulation somewhere for how many cigarettes you are supposed to smoke or not smoke."

Q: Only God knows what he was ignoring (laughter).

A: Yes, that's it! Well, that's it! The Army couldn't work if it didn't ignore a lot of that stuff, I think, but it's still there. We had a Lieutenant once, while we were doing field exercises at Fort Lewis, and I swear to God that he thought he was Douglas MacArthur. I couldn't believe it; the corncob pipe, the glasses, and the "I will return." He got out there, and we started running a standard maneuver, and he was just all over everybody, because they weren't doing it right or it wasn't up to snuff. So, he came in and started throwing his weight around at Sergeant Marx, and I got kind of protective, because I liked Sergeant Marx; he was kind of like a substitute father. It was like "if you fuck with him, you're going to have to deal with me," that the kind of feeling you get, and it's not that you're always going to follow through with it. As soon as he walked out, Sarge just kind of chuckled, because it was no big thing; it occurred to me that he has seen those kinds of guys come and go by the hundreds, and he wasn't going to let it get to him too much. I got out in 1963, and the month was August. They still stuck to their traditions; they give you a silver dollar. This must have gone back to the Cavalry days, and she wore a yellow ribbon and that kind of stuff (laughter), and then you were sent back home. You had to contact your draft board within sixty days and let them know that you are out of the active service. Now the way that it was set up is that I was supposed to do three summers of two weeks that were a follow up to that, and I did. The first summer that I was out I wound up going over to St. Louis for two weeks, and

again it was a clerk's job, and after that I didn't hear any more from them. I mean, I expected them to send me the summers two and three, but I don't know if they changed the program or they reorganized the whole army; I mean their "want to do" list.

Q: But they had other problems like 1964 (laughter). They had other problems to worry about.

A: Yes (laughter), and two things have sprung from that, for better and for worse. Number one, when Laura and I got married, I went back home for a year, and I was kind of punching around. I took a play writing class at Illinois State University... now it's I.S.U. and I had to really decide if I wanted to go to graduate school or not, and where I was going to go. But, my first semester at I.S.U. of graduate school, I did by myself. Laura and I had to re-establish contact because she had been in the airlines, and she was back in the United States while I was over in Germany. She sent me a letter, and she even telephoned me, which I thought was very nice.

Q: That was pretty major in those days.

A: Oh, yes, and it's Laura! Oh, yes, but we kind of left on bad terms, and she actually sent me a "Dear John" letter while I was in Wildflecken, and I thought, "Oh, screw this!" (laughter) So I made a trip to New York and saw her. And we got married, I think, within six months after that. So, here she is leaving this lovely, gorgeous, dramatic life of being an airline stewardess, and coming to Bloomington, Illinois. But it was time. A G.I. Bill is what put me through graduate school, but not all of it. I still had to get a job as a tech assistant in a shop, and it really was a big help; I couldn't have done it without that.

Q: For both degrees?

A: Yes, well it got me through the M.A. and by then Amy had been born, and I thought that I needed to get a paying job and enough of this "I'll do a show for free again," but this time it won't work (laughter).

Q: Yes, and it's not going to buy diapers (laughter)!

A: Yes, and Laura, bless her heart, God, she worked a couple of jobs and she was good at them, but she still had the graduate school wife syndrome. And the one mistake I made was not holding out longer in Bloomington until she got some kind of advanced degree. But the pressure was pretty strong and by then, Sam was on his way, and I got a good job offer from the University of Evansville.

Q: Is that where you started your teaching?

A: Yes, and to the amazement of both of LIS, we ask ourselves "Have we been living here this long?"

Q: I think everybody says that: "I just wanted to stay here a year or two, and thirty years later, here I am" (laughter).

A: What happened once I got to the USI Theater... I took it over from Ted [last name unknown] when he left... is that I had an attraction towards war plays or plays that had some aspect towards the military. Greg Waggoner was a student at that point, and he just came out of the Marine Corp experience. He wrote a play called *Big Boys Don 't Cry*; you know, the old macho ethic and we produced it. Plus, we did *Bury the Dead*, as I mentioned before. Oh, I wanted to do *Sticks and Bones* by David Rabe. It came out of the Vietnam complex, but the older son that had been to Vietnam goes back. He's blind and crippled,

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and his father and mother... Ozzy and Harriet... and his brother, David, find out that they really don't want him, and he is a total embarrassment to them. Yes, it's a very strong script.

Q: Is that the Vietnam War?

A: Yes; well actually, T.C.G. published a whole collection of plays that were spin-offs or direct reactions to the Vietnam War. I thought, "God, Greg's here, I'm here, and we got a couple of other guys and this really could be interesting." But you can't sustain university theater by doing a whole season of war plays and that's what it con-les down to. You have to do a comedy, and you have to do a Neil Simon.

Q: And you can't even do it in a series of a couple seasons because you'll hear "Oh, they're going to do another war play again."

A: Yes, you're actually right, and plus, we had to touch on some of the classics or at least make a stab at them or your season gets kind of dispersed as they go. But I always felt comfortable directing in that area. I thought, "Well, I've had the experience, and I might not know everything about it for sure, but at least you know. When I had to go shopping for costumes, quote-unquote, for *Bury the Dead*, I went right down to Tom O'Hara's U.S. Army Surplus; at least I knew what I was looking for.

Q: So, how do you think being in the service has affected your life?

A: It has kept up my skills, and it gave me a lot of material, in terms of keeping up with the drawings and being in contact with it. Also, it paid for some of my education. But the downside of it is that five or six years later, you start going to high school reunions, and you can't help but compare where you are in your career with your contemporaries who also got out in 1957. I was 2 years behind, if not more.

Q: So, you felt like you were behind, because even though you were in grad school, and some of them probably went to grad school and they were done?

A: Yes, a probability; attitudes start shifting and changing. I remember the first time I had a student walk into class when I was in my 30's; I can't remember if it was here or at U. of E. A kid walks into class with one of those old army fatigues on, and he's got Sergeant stripes sewn on his sleeves, and my honest initial reaction was "Bullshit! Take that off! You didn't earn it!" Boy, I start sounding like a John Wayne character (laughter), like, "Are you really that reactionary, Doug?" It flashed before my eyes, but I didn't give in to it, and there was a style; everybody was doing the Mohawk haircuts, and they would put badges on. It didn't mean anything to them; it was just an interesting thing to sew on a shirt. It's not that I want to go back to World War II, by any means. Well, the morals and the values have changed quite a bit, and I guess there has been a shift. The other war play we did was called *Lone Star* by Michael McCoy. There are times in the past several years where it has echoed, and one of Ray's lines from the first pan of that show is "I've done my time; I've done my time", you can't call it ma'am; you haven't been there."

Q: So, how do you feel about stuff like John Wayne movies? How do you feel about some of the more recent movies that have been made about World War II, or even Vietnam, for that matter? We have even had conversations about *China Beach* and stuff, and how do you feel about those?

A: AMC has got a series of genre studies. They did one on the Fillmore; they've done one on the war movies, and what some of our commentators have pointed out is that from *Platoon* on, we have become our own worst enemies, as opposed to looking back to all of the stereotypes of the brutal Japanese War camp dictator. *Bridge on the River Kwai*. How could we believe that Nazis are really like that? But the plots for a lot of those were, once again, melodrama, well-fashioned melodrama. You've got a hero, you've got a villain, and even John Wayne gets killed in *The Halls of Montezuma*. Sergeant Striper gets it right in the back. But I think after Vietnam, there was a whole change and shift because a whole lot of that cynicism has sapped a lot of those old values, or certainly has changed them.

Q: Which makes these last Clint Eastwood movies kind of interesting, like *Flags of our Fathers*, and *Letters from Iwo Jima*, which make them interesting in that trend of movies.

A: It's like he's connecting with something that is very, very strong earlier, and that he is diversifying. I have seen *Letters from Iwo Jima*, but that's an idea that's been a long time coming. Actually, the Irwin Shaw movie which had Marlon Brando and Monty Clift in it; I can't remember the title of the movie, you probably would know it. When Rusty Mondel was hired to do the Abe Lincoln, he was enough of a script writer, and quite often, his battle would come from revolutionary periods or Civil War periods, but he said the classic for that, probably, is a movie that was done with Michael Caine years ago. It's about Rorke's Drift and it's called *Zulu*. You spend the first fifteen minutes with one side, and then you spend fifteen minutes with the other side. You get the characters and the conflict going, and then you're headed for the Alamo, or Rorke's Drift, or some big battle, but you don't lose track of either side. That's what keeps it from being totally propaganda, and your prop-piece, and I think we have lost that with a lot of the war movies; fake, they just get too cynical.

Q: This is not related, but there was a movie that I saw and... what was the name of it. maybe it was *Alexander*? It was a recent movie.

A: Yes, Brad Pitt does *Achilles* and *Troy*, and within the same year, there was *Alexander*.

Q: I can remember watching that movie and my minor area in school was the classics, so I studied Greek and Roman history, and Latin for two years. I can remember watching that movie, thinking, "Oh my gosh, I am seeing this story from the side of the conquered," and it started me thinking about the way I was taught classics from the conqueror's perspective.

A: Whoever wins the battle gets the rights to history.

Q: Yes! I knew that, and it was one of those big "Ah-hah" moments, a couple years ago when I saw that about that particular content.

A: I love it when creative people start taking that different kind of slant; for example, look at *Iwo Jima* from a Japanese point of view.

Q: Yes, for example, my students in film class have to see *All Quiet on the Western Front*, World War I.

A: I remember another movie that hit me during the cold war part of it. It was about our early warning radar system, and the action was set on a navy destroyer. The destroyer was armed with a nuclear warhead, and there's a Russian sub out there, and I think it was called *The Bedford Incident*. Sidney Poitier is in it, and he's a newsman who is covering it. One of the characters is working for the Americans, because he used to be a U-boat commander, and he's got that ability to double think what's happening out there in terms of being attacked, and there's a bit of a face-off, and it starts building. What fuels the discussions, I think, is cold war paranoia, and it just starts escalating, and it leads to a panic moment, and there's the red control button which is going to release the nukes, and it's not thought at all. It's just sheer emotional, and BAM! (Doug hit's the table with his hand), a hand comes down and you think "Oh, shit! Here we go!"

Q: *The Bedford Incident*?

A: *The Bedford Incident*. It started World War III. Yes, and it gives you some of the emotional insight of that, and a course that can be satirized, right? *Dr. Strangelove* (laughter). George Scott... one of his most famous moments is where they are down in the bunker, and they are talking about a plane's capability, and he's the air force general. He starts out talking calm (laughter), and what is striking the person that is watching it is the horror of what the general is saying, but it doesn't occur to him until he looks up and everybody is speechless (laughter). Slim Pickens riding one of the rockets down, and James Earl Jones was one of the radio operators. That movie is a classic, and the other classic was *The King of Hearts* with Allen Bates. It was set in France in World War II, with all the brush or bush country fighting, you know, hedge row to hedge row, etc. Allen Bates ends up in a madhouse, essentially. It's the local sanitarium, where they are keeping all the basket cases. I think the point of the movie is that, in a way, everybody in the asylum is probably saner than what is happening between the German and French. It been a while since I've seen that movie, and I have to go back to take a look at it.

Q: Anything else you want to talk about or cover here, because I know that I'm taking up a ton of your time, and I'm happy to continue to take it up.

A: Oh, no; you're fine! I spent some time when I got out of the army trying to write letters and network trying to keep up with the guys. Gene Berson, who actually out ranked me; this kid was a Sergeant, and I was only a spec four, but he was going to go to college. I got a couple of letters from him.

Q: Are you still in contact with any of them, or doing reunions?

A: No, not really. I started dragging my feet when I started working out here; a one-man department and trying to keep it up. I came on board in 1980, and there was a period where they absolutely had no theater whatsoever; it just went down the drain, and I didn't want that to happen again, so I just made the mistake of not having an outside life, because you're supposed to have an outside life. Then you are supposed to have a job, and the two are supposed to be kept separate. On the Internet, you can type in ancestry.com and, until June 5th of this year, they are giving free service. I wanted to see if I could get on it and simply type in Owen Hubbell's birth date, his death date, and his service dates, and see if I could get his service records. You know who has done quite a bit of that has been Matt Graham, and you need to talk to him because he had a couple of uncles and one of them died in a tank during Patton's Third

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Corp over there in Germany. But Matt has really followed through with that, writing the War Department, and getting all the stuff put together, and I thought, "Doug, you should do that with your own family."

Q: It's like interviewing you: we have talked about this for three years now, and you're just down the hall, and it would seem easy enough to do.