

**Glenn Anderson, former Director of the St. Petersburg Arts Commission, discussing Rockne Krebs' public art installation, *The Laser and Starboard (Home on the Range, Part VI)*, 1975, commissioned by the St. Petersburg Arts Commission and the National Endowment for the Arts.**

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**Speaker 1 – Glenn Anderson**

**Speaker 2 – Heather Krebs**

**Recorded and edited by Heather Krebs**

**[Part 1]**

**Speaker 1 ([00:01](#))**

It struck me that I may be one of the few people around that knows exactly what happened there and what was going on. So that's where I'm going to start. The installation was on the second floor of that Pier, and the Pier was an inverted pyramid. And essentially it was like it was like three boxes stacked, one on top of the other, with the smallest one being on the bottom and the biggest one being on top, if you can visualize that. So each one of the floors is actually a square, but from the outside, it looked like it was an upside down pyramid. But having said that, the installation was on the second floor. And I know you have pictures of that if your dad looked at that window on the second floor, the day that we put the table up into the piece, the table itself was this really heavy piece of technical gear. It was sort of, if you could imagine, a mattress that was steel.

**Speaker 2 ([01:42](#))**

I was wondering if it was all steel.

**Speaker 1 ([01:45](#))**

Yeah. It was like a steel top and bottom. And I believe that in the middle there was probably a metal material, something like a cardboard, so to speak. In other words, it wasn't one big solid chunk.

**Speaker 2 ([02:05](#))**

It was like an insulation?

**Speaker 1 ([02:09](#))**

It kind of like a cardboard box.

**Speaker 2 (02:12)**

Like a foam?

**Speaker 1 (02:13)**

Yeah. No, it was all solid.

**Speaker 2 (02:18)**

Okay.

**Speaker 1 (02:18)**

And the reason for that is that it had to be extremely straight. It all was immovable because it was a piece of laboratory equipment. Because of the laser, even a vibration makes that move around.

**Speaker 2 (02:40)**

Right.

**Speaker 1 (02:42)**

So then how do you get that thing stable? Because the Pier itself is sitting over the water.

**Speaker 2 (02:52)**

It's the building that moved?

**Speaker 1 (02:54)**

Yeah. The building itself was sitting on pilings on the Bay. So when any sort of waves would hit the building and also the wind would do work, something with the tubes, there would be this slight movement. Your dad wanted to make sure that the laser and the equipment that went with it was as stable as possible. And that's one of the reasons he used sand. So, in other words, the first thing into that box before the table was this sand. And so the laser table sat right on top of the sand, and the sand was there to dampen any waves or noise action to follow me. In other words, the sand actually had a purpose, plus the fact that it looked like a beach, but that was the other part of the project. So anyway, the day that we put that thing throughout of the window, I got the public works people to use one of their cranes and lifted that thing into place through the front window of the pier. The window, of course, had to be taken out.

**Speaker 2 (04:26)**

My gosh.

**Speaker 1 (04:29)**

So then once it got in, then the laser could go in on top of it and so forth. But the window itself then was replaced with Plexiglas, with a clear Plexiglas, that particular section of the window. And the reason for that is that your dad had to cut holes in it for the laser beams to go out of the building. In other words, if there wasn't any hole there, chances are at the laser, it'll probably burn through it.

**Speaker 2 (05:11)**

Right.

**Speaker 1 (05:12)**

So anyway, there was two holes that ended up in that piece of Plexiglas that was the front part of The Home on the Range.

**Speaker 2 (05:27)**

Was there one laser, or were there two lasers?

**Speaker 1 (05:31)**

There was one laser.

**Speaker 2 (05:33)**

Just one laser.

**Speaker 1 (05:36)**

Company. It was a company from California that manufactured it.

**Speaker 2 (05:40)**

He split the beam?

**Speaker 1 (05:45)**

If there was a failure of some sort the technician had to fly in all the way from the West Coast. And so, that always took time. Okay. So anyway, then the laser itself went in. So I want to get into that in a

minute, later. Okay. So then the star, the Plexiglas star, was built back from that new Plexiglas window. Well, you have pictures of it, you can see it. And then the piece that went into the window, it was kind of a point shape, but it went up. And on top of that set these prisms. Okay. And the prisms were a very important part of Home on the Range. And I used to sit up there with your dad while he was contemplating what was going to be happening up there in that situation. But what actually did happen is that if you can imagine if you can imagine that floor being a square box. Okay. And then on both ends of a square box, the east and the west end, it was all windows. If you were on the east end of that floor, you looked out the window, and what you saw was Tampa Bay. And on the west side of that floor, you looked out and you saw downtown St. Pete, you saw the pier approach, and you saw the city.

### **Speaker 1 (07:51)**

But also, if you remember the opening was on the Equinox, the spring Equinox. And on that day, the sun would actually set right down Second Avenue. In other words, if you looked at the Pier, you saw that Second Avenue and Second Avenue ran all the way out to the beach, and then the sun itself would come down and set between all the buildings and set right down on the street and then below the street. So that's also the day that we have supposed to have had the installation, the inauguration of the party and so forth on the Equinox. Well, what would happen on that day. And of course, other days, too, but the sun would move back and forth. But your dad, being having studied the movements of sun and so forth, knew that that would happen twice a year. Anyway, I'll just take you through what would happen on that Equinox, and it would happen on other days, but it wouldn't happen exactly that way. So the sun moved across from east to west, and then once the sunshine got past the shade of the upper floor, it started to come into the windows there on the east side with the side with the laser, and on top of that, that installation were all these prisms.

### **Speaker 1 (09:55)**

So as soon as the sun started moving past the shade and started actually coming directly into that window, the prisms would pick that light up and would send it straight back through the room. And then as the sun would set, those rainbows would move across the ceiling from back to front and they would move across and move across and sort of group and move across. At sunset, those rainbows would be directly above the piece. In other words, they moved all the way across and now they were shining directly straight up. Okay. Do you know the story of the green flash?

### **Speaker 2 (10:49)**

No, wait. Hold on. Let's do a...ok, I'm going to stop.

[Part 2]

### **Speaker 2 (00:01)**

Yes. Ready.

**Speaker 1 (00:02)**

Okay. So, if you know, do you know the story of the green flash?

**Speaker 2 (00:08)**

No, I just read about that just within the last couple of weeks. I didn't know anything.

**Speaker 1 (00:13)**

Ok. Yeah, well, your dad was very familiar with that. And in Florida, that green flash in the early days was something that happened pretty much every day. And what would happen as the sun would set in the west over the Gulf, it would get lower and lower and lower. And at the moment that the sun disappeared beneath the horizon, there would be this green flash. And I've never known anybody who said why that happened. It was a natural optical event. So that green flash was there.

**Speaker 2 (01:08)**

So, you guys see this regularly? Did you see it in the 70s?

**Speaker 1 (01:10)**

No, we don't see it at all anymore because of pollution. I've talked to people that did you see it in other places, but I've never seen it.

**Speaker 1 (01:27)**

But if you got the notion that there is a green flash and that the laser is green, that's part of this whole Home on the Range piece. So the sun comes start setting and setting. The rainbows keep coming across the top of the ceiling. And when they're directly above the laser, the Home on the Range, at the moment of sunset, at any other time, if there wasn't pollution, there would be a green flash on the horizon. Well, Rockne had intended that at that moment would be the time when the laser would turn on, the green laser. So in other words, it went from green flash, went to sun to green flash, then, boom, it would go to laser, right back at the same place that the sun used to be. So that was the basic, that was just the absolute brilliant, that notion of what that inside piece was. Okay. Then the lasers, when the lasers came on, you had that one steady beam that one straight down Second Avenue all the way out. And of course, if the piece had existed longer, the FAA probably would have shut it down because I couldn't have this enormous green laser that was going actually out into space, could aim it at the moon and it would go on and on.

**Speaker 1 (03:23)**

Anyway, but that's neither here nor there. So anyway, you had a steady beam going down a Second [Avenue]. Okay. And what was doing that is that the laser was in that container, in that Plexiglas star.

**Speaker 2 (03:42)**

So the Plexiglas was really a star? The Plexiglas installation, if you looked down on it, the shape was a star?

**Speaker 1 (03:51)**

It was a star, but it missed the front, the top point.

**Speaker 2 (03:55)**

Okay. That was the imaginary point that went out the window.

**Speaker 1 (04:00)**

In other words, a five-pointed star without the front point. But when you looked at it, because he bought that Plexiglas housing up into a peak.

**Speaker 2 (04:11)**

Right. It looked like a ship to me.

**Speaker 1 (04:11)**

It looked like it did connect it to be a star. And of course it looked like a star. Yeah, go ahead.

**Speaker 1 (04:21)**

A what? A ship?

**Speaker 2 (04:25)**

Yes.

**Speaker 1 (04:26)**

I don't know.

**Speaker 2 (04:28)**

I thought that's what the starboard [the piece's title came from] was.

**Speaker 1 (04:31)**

Yeah, well, the name starboard, of course, there it was, it was a star on the starboard side of the Pier. If you thought about the starboard being on the right.

**Speaker 2 (04:47)**

I thought it was a ship thing because my dad was in the Navy. I thought he was trying to make it look like a ship, but no, it was a star.

**Speaker 1 (05:00)**

It was a star, in my opinion. He never ever said ship to me.

**Speaker 2 (05:06)**

Okay.

**Speaker 1 (05:09)**

Okay. Then the laser would come on and the laser was sitting in that cabinet that you have a picture of there, across wise, and it was fastened to that enormous steel table. And the table had these little holes through it, like a colander in a sense. And those holes are there to be able to attach scientific equipment. So the laser beam that come out and the first thing that was there was a beam splitter, and what that did, it was like a mirror that captured half of the beam. So half of the beam went right on by and the other half hit the mirror and the mirror sent the beam out Central [Second?] Avenue. And so that's where the main beam came from, was right there at the beam splitter. Hold on just a minute.

**Speaker 2 (06:28)**

Okay.

**Speaker 1 (06:36)**

So anyway, so that constant half mirror, that he called beam splitter, sent that beam out down Second [Avenue] and nothing happened to that, it just stayed steady as long as everything was on. Okay, then half of the beam, the other half of the beam passed by the beam splitter over to the thing, the next piece of scientific equipment, which was called the beam mover.

**Speaker 1 (07:21)**

And the beam mover was a mirror. All of these are front-coated mirrors. So you're getting exact reflection. If you shine a mirror [beam] through a normal mirror with that glass in front and a mirror surface on the back, you get a distortion. So all these mirrors are front-coated mirrors. Anyway, so it hits the beam mover. And what the beam mover was an electrical mechanical device that moved that mirror, twisted that mirror, ever so slightly and at specific increments. Okay, so it would hit that mirror and then there was a second hole that was cut into the Plexiglas for the beam that went out off of the mirror, the beam splitter, if I've got it in my memory correctly, again, it's been a long time. On the Pier approach, about halfway up the Pier was one of those light posts. And up on top of that light post was sort of a box that Rockne built that had a number of things in it. It had what was called a diffraction grating.

**Speaker 2 (09:03)**

On the top of the light post, there was a box.

**Speaker 1 (09:07)**

Yeah, if you can imagine a double shoebox and made out of steel. And then it had the diffraction grating and a mirror. And what a diffraction grating does is it breaks up light into the prismatic colors. In other words, so you could have a fractured grating and you were to use it as a mirror and shine it on a wall, the light then would become all the prismatic colors. But this was a green laser. And so when the green laser would hit the diffraction grating, it would break the green up into its colors, because green is not a primary color. It would hit the diffraction grating, and it would, the diffraction grating was so aimed that it would go back up to the very top of the Pier. And so what you had with the Pier is like three boxes on top of the other. But then on the very top you could walk around up there and there was a bar up there and everything else. But there was also the elevator shaft and the elevator housing, which was like another box on top, well, those beams that would break up would go up and over the top of everything and hit up on top of that elevator, that elevator sort of floor of the building, whatever you call it.

**Speaker 1 (11:09)**

And there were mirrors up there, too. Okay. So the diffraction grating by that time would have broken up that green beam into yellow, purple, and blue, as well as the green, as individual beams move through to yellow, purple and blue.

**Speaker 2 (11:42)**

Could you see that?

**Speaker 1 (11:44)**

Yes.

**Speaker 2 (11:45)**

Okay.

**Speaker 1 (11:45)**

And so what would happen is you would get these colored beams going up to hit the top of the building there. So you'd see these colors then up on top of the building and then when it got to one point. Okay, now it's been so long. So anyway.

**Speaker 2 (12:12)**

Yeah, it's okay.

**Speaker 1 (12:13)**

It's got those colors, but then down there on top of the post, going down along the Pier front, the beam mover would move over to an actual mirror. Okay. And then that mirror would bounce a beam up to the top, a green beam, up to the top of the Pier. And there was a mirror up there that took that beam and shot it all the way across the marina, and it hit on the side of the Bayfront Center, which is no longer there, but that's neither here nor there. So, in other words, there was a green beam then that went south to the southeast, no southwest, all the way across the marina and was hit on the Bayfront Center.

**Speaker 2 (13:12)**

Okay, let's stop for a second.

**Speaker 1**

Yes.

**[Part 3]**

**Speaker 1 (00:00)**

The whole thing would recycle, was set to recycle. In other words, it's this whole process which took, I don't know, probably half hour

**Speaker 1 (00:11)**

to accomplish, then would recycle all over again. And so there was this constant display of the colors. And most people just kind of remember the one big beam that went down the street, but it was much more than that. So I always thought that the green beam coming out of the starboard side of the building

and all that kind of stuff, it was an amazing and amazing artistic effort. And by the time that I ran into your dad, I'd had four years of college, three years of art school, and two years of graduate school, all of which had professional artists and teachers and what have you, but sitting there with your dad was like getting a PhD. He was truly a genius and certainly misunderstood.

**Speaker 2 (01:22)**

That's incredible. I didn't know this, but I could sort of see in the slides all the different beams, and I could see the blue and I could see the purple, and I wasn't sure if that was just because the slides were old or what. That's incredible.

**Speaker 1**

No, it was real. Yeah, the real stuff.

**Speaker 1 (01:47)**

So now that I've talked about the beam, let's go back to the Home on the Range. I'm trying to remember who the guy, who Rockne's assistant was. It seems to me his name is Ed. Yeah, the laser guy.

**Speaker 2**

Ed Perry.

**Speaker 1**

Yeah, the laser guy, Ed Perry.

**Speaker 2 (02:15)**

He studied in Cincinnati with one of the top laser scientists. [Dr. Leon Goldman, one of the foremost experts on the use of lasers in medicine. The RK archive has more information on Ed Perry and on Dr. Goldman, most of it has been digitized. There is at least one letter from Ed to Rockne about the St. Pete laser piece in the RK archive. And I think a letter in support of RK's laser technical knowledge by Dr. Goldman to the editor of a Texas magazine.]

**Speaker 1 (02:27)**

Yeah. And I know that he had a job removing tattoos with a laser way back. I mean, that's very early for that kind of activity, I think he connected with some hospital. And I know he was making some artworks, too, he was breaking up laser beams into a pattern. [RK archive has some of these artworks by Ed Perry] Anyway, and he was really a nice guy. Ed was just a super guy. Very enjoyable. So anyway, back to the Starboard again. Your dad enjoyed the notion of St. Petersburg. He really had a feel for St. Petersburg. When I moved to St. Pete in 1975, there was a saying that St. Petersburg was the home of the newly wed and nearly dead, at that time. And what that meant is that it was a retirement place for many many

people, and it had been since the end of World War II. So people would leave their places up north to bring whatever they could down to Florida and live out their days down here. Well, so much of the stuff that they brought down from up north ended up in surf shops and so forth. And your dad wanted to somehow or another put that flavor of St. Petersburg into the Home on the Range, in this case, a home on the waterfront, I guess.

**(04:16)**

Right.

**Speaker 1 (04:18)**

So that scientific table that had the laser and the beam mover and all that stuff on it, actually, he put a lace tablecloth on it first, so you can see the lace tablecloth edges from those pictures that you have. He had hand picked that someplace. It was somebody's family's tablecloth, probably handed down in generations, ended up in a thrift shop, and he included that. And there were some other objects. I think there is a cup and saucer, and there was a plate, ah, yes, there was. He had actually set a place setting on the table, all of this being tongue in cheek, it was a laser table that he had made into a dining table. The items in that place setting were also things that people had brought down from up north someplace, and it had now passed into a thrift shop. And anyway, yeah, he really had a nicer sense of the community than most people live here, I'll tell you that. Okay. So that was kind of the table. And then there were seashells in there, as you said, as a little girl, you enjoyed seashell looking and so forth. I think one of them was a conch, as I remember, right in the front.

**Speaker 1 (06:12)**

There's a good part of the St. Petersburg downtown area that were actually built on shellmounds by the Timucua Indians long before Columbus. So there was a connection to the community with the shells and so forth. Then this connection that you were talking about with the ship, that the devices that they use to lift the covers so they could get into that box was block and tackle of pulleys. And they were the same kind of things you'd find on sailboats. There was even a cleat, a sailboat cleat down below that they could tie the ropes off on and so forth. And each one of those panels, there's two of them that would raise up, which were the top panels on that housing, and you raised and lowered them with the pulleys and the ropes that were all connected to it. Very ingenious. And of course, there was a lock on them, too. I don't remember what the locks look like, but each one of those panels were locked so that nobody could get into it. Now, one of the sad parts about this whole thing.

**Speaker 2 (07:43)**

What was in the pier, what was in that room in the pier or besides the piece?

**Speaker 1 (07:50)**

It was.

**Speaker 2 (07:53)**

An office?

**Speaker 1 (07:54)**

It was an all purpose room, let's put it that way.

**Speaker 1 (08:00)**

The next floor up was a restaurant. Quite a nice restaurant.

**Speaker 1 (08:05)**

And they would have banquets and things like that. So that room became the banquet room.

**Speaker 1 (08:14)**

Normally, if you got in there and it was not in use, you'd see a few tables set up and chairs and so forth.

**Speaker 2 (08:19)**

So, people weren't in there normally during the day? [I was wondering who saw the Starboard installation during the day doing it's prism rainbow display.]

**Speaker 1 (08:22)**

No.

**Speaker 1 (08:26)**

And during the time they could shut off the elevator system so that it wouldn't open up on two, so people just couldn't wander in there without supervision. So anyway, then there's the third floor, as I said, was the restaurant and bar. And then above that was the roof that actually had tables. No, it actually on one side of it, on the south side, it had a golf course. a putt-putt golf course.

**Speaker 1 (09:06)**

Miniature golf. Very strange, the whole thing was very strange, but I thought was kind of nice, it looked like it was out of the next century. But let's get back to the Home on the Range. The thing that was kind of, there were many disasters in retrospect now, that thing just wouldn't have lasted. And as an art restore

myself, I don't even know how one would even go about trying to even restore any of that whole notion. I saw the whole thing now, in retrospect is more like a play. It had more of a sense of a show than it did a permanent sculpture. But one of the things that the laser technology at that point was so new that like I said, when they had a problem, they had to fly a guy in from California and that would take at least two days to come in to fix this thing. And, of course, that happened the opening night, as well. And then the other thing is that because there were those holes in the Plexiglas, the inside of that installation was not air-conditioned. All the outside air came through. And of course, Florida is very humid.

**Speaker 1 (10:46)**

And then with the building sitting over the water, over the Bay, that Bay water is very salty and humid. Things rust a lot quicker and so forth because of that. So anyway, the outside air comes into the enclosure through the holes and immediately it does what it can do to any of the technical equipment in there. So that was the other thing. And then the other thing was that the laser was a powerful laser and it was water-cooled. St. Petersburg the water down on the waterfront was quite warm. The tap water was not real cold. And that was because the water lines ran all the way out from the mainland, all the way down the Pier approach to get into the building. So you had water that was less than cooling. And anyway, there was just many things that just...

**Speaker 2 (12:05)**

Many things technical things that were not dealt with.

**Speaker 1 (12:07)**

And I don't know how you would deal with it.

**Speaker 2 (12:09)**

Yeah.

**Speaker 1 (12:09)**

Quite frankly.

**Speaker 2 (12:10)**

Okay. Wait. Hold on. Let's stop again.

**[Part 4]**

**Speaker 2 (00:00)**

All right, we're going.

**Speaker 1 (00:02)**

Okay. One of the things that was also wonderful is that when this piece was working, when the laser was on, that whole Plexiglas box was just kind of glowed. It was eerie and mysterious to have this glowing Plexiglas star down at one end with beams, green beams shooting out in front of it. It was mesmerizing. The other thing that I wanted to tell you, Rockne many times talked about you. This is on a personal aside. And I know that the piece that he did in Atlanta at the Omni Building, had a special, I guess a special love letter to you. And I'm not sure you know what that is, but I can't remember if it was the prisms that would spell your name out or...

**Speaker 2 (01:20)**

They made my eye. He used the prisms, he drew a drawing of my eye, and then he made the rainbows reflected by the prisms create my eye on the side of the building.

**Speaker 1 (01:32)**

Yeah. And that all happened once a year on your birthday?

**Speaker 2 (01:36)**

No, not on my birthday. I think it was on the equinox, the spring equinox. [*Atlantis* and *The Eye of Atlantis*, 1973-1976, solar installation in the Omni International Complex, Atlanta, GA (now the CNN Center). Krebs developed a natural light plan, which was designed into the architecture. *Atlantis*, used sunlight and an arrangement of prisms to throw rainbow-like color on the façade. On only two days a year, the spring and autumn equinoxes, the precise configuration of hundreds of prisms and sunlight created a portrait of his daughter's eye, visible on the façade of the building.]

**Speaker 1 (01:53)**

Oh, really?

**Speaker 2 (01:54)**

Yeah. It was a once a year thing. And if it was cloudy that day, it didn't happen. [It was actually twice a year.]

**Speaker 1 (01:59)**

I always thought that he had set the mirrors up or the prisms. That's what he told me at any rate.

**Speaker 2 (02:07)**

I have his notes. I have the notebooks of all these math problems. How he managed to figure out how to set prisms up on the skylights of that building to make an eye once a year is beyond comprehension.

**Speaker 1 (02:24)**

Yeah, well, he set it up. I know, he did it on that one day. [Brilliant, maybe that's true! But it was several hundred prisms on angled skylights...so maybe partially accurate though. The eye was about two stories big.]

**Speaker 2 (02:30)**

Yeah.

**Speaker 1 (02:30)**

That's how you do it.

**Speaker 2 (02:31)**

It's unbelievable.

**Speaker 1 (02:32)**

When you're on that day, you set it up.

**Speaker 2 (02:37)**

It's incredible.

**Speaker 1 (02:39)**

Of course, that one didn't have a lot of luck either, and it was just the nature of it. And I'm guessing that, well, at any rate, it was a once-in-a-lifetime phenomenon, and it was wonderful. I guess you know that he had a patent. I think it was on the beam mover itself.

**Speaker 2 (03:03)**

It was on the mirror reflecting system. It was the breaking up of the beams.

**Speaker 1 (03:16)**

Yes. Every time they flash mirrors around over Disney World, they were using his patent.

**Speaker 2 (03:23)**

I know, but they weren't paying him. That's the problem. But I should look through and see, I only scanned about 35 of the slides for Bill DeYoung, but I have plenty more. I finished cataloging all of them. I think I have about 250 slides from the piece.

**Speaker 1 (03:55)**

That's great. A lot of slides are fugitive, so the sooner that you get them into a digital format, the better.

**Speaker 2 (04:10)**

Right. It's a slow process, but it's happening. This is wonderful. So let's see, what other questions do I have about this piece. It didn't work on the opening night, but it did work?

**Speaker 1 (04:31)**

Yeah. The guy came in the next day.

**Speaker 2 (04:33)**

Oh. Oh, no.

**Speaker 1 (04:38)**

They used to call it a gassing problem.

**Speaker 2 (04:41)**

Okay.

**Speaker 1 (04:42)**

And I don't know. Apparently the gas that formed the green laser part, what was it? Helium. Helium-neon or whatever, the gas that was inside the tube that you got the heat, it could be too much gas pressure or too less. So it had to be right on the money. And that's what would cause the problem. It would get over gassed usually, as I recall. Then they would have to do a thing called burp-it. They would burp the laser.

**Speaker 2 (05:28)**

It was a He-Ne laser.

Oh, my God.

**Speaker 1 (05:29)**

And what that would do, it would be to release some of the gas pressure, I guess.

**Speaker 2 (05:36)**

So you had to have this repaired pretty often?

**Speaker 1 (05:45)**

Yeah. It was not very dependable. That's what I'm saying is that the technology was so new. You know, here today, you got lasers in every CD player and everything else. You can buy them for \$1.50 online for a little red one or \$5 down for a green one. Back then it was very highly technical.

**Speaker 2 (06:19)**

I do understand how it really is more of a play than a permanent public artwork, but did it have a few good [spans].

**Speaker 1 (06:35)**

Yeah, I would say probably like a year.

**Speaker 2 (06:39)**

Okay, that's not bad.

**Speaker 1 (06:41)**

Yeah. And then eventually politics got in the way.

**Speaker 2 (06:49)**

They didn't want to pay to upkeep?

**Speaker 1 (06:50)**

Yeah. And they wanted to get rid of the laser and they wanted to get rid of me and so forth. And they accomplished getting rid of me eventually.

**Speaker 1 (07:03)**

And then a small group reformed and the Arts Commission itself got kiboshed. That was one of the way the politicians were playing dirty pool. And so a new Commission established itself to try to keep the laser going. And I was not involved with that because I was involved with trying to stay alive here. And they bought a smaller laser of some sort, and we're going to put it out the window and essentially what it was because I didn't understand the whole boom beam moving business.

**Speaker 2 (07:54)**

Right.

**Speaker 1 (07:55)**

And so they were able to get a laser that went out the window and down Second. That didn't last very long.

**Speaker 1 (08:05)**

Quietly went away. Nobody talked about it. It's like hiding the body in the backyard.

**Speaker 2 (08:12)**

Do you know what happened to the Starboard?

**Speaker 1 (08:16)**

Sadly, I don't.

**Speaker 2 (08:17)**

No. It was probably just taken apart.

**Speaker 1 (08:20)**

Yeah. It all got buried very quietly by the city fathers.

**Speaker 2 (08:26)**

Yeah. And the original laser?

**Speaker 1 (08:31)**

I have no idea what happened to them.

**Speaker 2 (08:34)**

Wow. They were so expensive back then.

**Speaker 1 (08:38)**

Yeah, sure was.

**Speaker 2 (08:43)**

Thank you. Well, this is wonderful.

**Speaker 1 (08:46)**

If you think of other stuff now we're communicating. Give me a holler.

**Speaker 2 (08:52)**

I will!