

Oral History Transcript
Interview of Mr. Bill Dietrich
By Samantha Jenkins
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Samantha Jenkins: Today is November 8th, 2012. My name is Samantha Jenkins. I am interviewing Mr. Bill Dietrich at the Lake Pontchartrain Basin Maritime Museum. Can you please state your name and the year you were born?

Mr. Bill Dietrich: My name is Bill Dietrich. I was born in 1934.

Jenkins: Thank you.

-Pause to check recording-

Jenkins: Alright. Mr. Dietrich, where were you born?

Dietrich: McAllen, Texas.

Jenkins: Okay, ah, what was it like growing up there? What part of Texas is that?

Dietrich: That is the lower Rio Grande Valley, which is way down, Brownsville, Harlingen, back up to McAllen, [which] is the name in mine. And it basically is originally a sugar-growing [area] and that watered on out and it finally became a citrus area. So, it grows a lot of citrus. That's where I grew up.

Jenkins: Okay. What were your parents like? What did they do?

Dietrich: Well, my father was an engineer, Cornell graduate. Went with General Electric early on. And then he—well, he went to Pittsburg with the Carnegie-Illinois Steel and then went to Detroit with Consolidated-Vultee, an aircraft setup. That was during the war. And then, after Detroit, we moved back to McAllen, which is South Texas. And I finished 7th grade through high school and college living in McAllen.

Jenkins: Okay. Ah, what school was that? What college?

Dietrich: Texas A&M.

Jenkins: Texas A&M. Okay. Well, 1935, that puts you as a child during World War II. What was that like?

Dietrich: It was interesting because, for all practical purposes, you were, the industries that I was familiar with that my father worked with or had quite a bit to do with—one, the steel industry had military backing or background, if you will. And then the aircraft industry in Detroit where they were building planes—the Stinson Flying Jeep, which was an observation plane that was

used during the war. And that was an interesting setup because you had all of things that had to do with the labor and manufacturing during a wartime as an, it was a,—There were things that happened in respect to management and labor that were a little bit difficult during that time. So I, I had some feelings that began at that point with respect to labor and industry. And I thought at one time that I'd like to go into negotiations with labor contracts and finally decided that my basic attitude was not good to be able to do that.

Jenkins: Well, ah, what fields did you eventually get into? What are some of the occupations you've held and where have they taken you?

Dietrich: Well, I went into school as a mechanical engineer, thinking in terms of mechanical engineer, and after three years of that I decided that I didn't particularly like that. So I switched to industrial engineering and realized, later in life, that it really didn't make a lot of difference. Whatever you did was only a way to help you get the first job. It wouldn't hold it and it needed to be whatever you did that would work from there on out. I'm not sure where I'm going from here. Your question was? *[laughter]*

Jenkins: Some of the occupations that you've held?

Dietrich: Okay. Straight out of school, actually I graduated with a commission in the Army and so I went into the military almost immediately after school. Not quite, and I went to work originally with Ingersoll & Rand Company. And they kept tabs with me while I was in the military and that's who I came back to work with after that. But, I spent two years in the military then from let's say about late '57, '58, '59. Yeah, two years about to that time and I got out in '60, I guess, and went into reserves at that point.

Jenkins: What'd you do in the military?

Dietrich: In the military, I was in the artillery. I have a bad left eye; I couldn't fly. I didn't want to walk like the infantry did. I didn't want to be in armor because I didn't want to ride around in a tank and get shot up by people that were putting things through the tank and wandering around. So, artillery, at least, you had reasonably clean bed at night and you rode to most places that you went and I thought that was a better thing than having to walk or ride in something that was dangerous.

Jenkins: Okay. Ah, what's your wife's name? How'd you meet her?

Dietrich: [My] wife's name is Araminta. A-r-a-m-i-n-t-a. And she got that name from her father, I think. They're never too sure where that came from. We do call her Minta. She was in the same high school I was in. I never dated her at that point. I didn't date her until I was a junior in college, I guess. But I used to try and get a friend of mine to date her. I thought that that was pretty good. And we got married in '55? '56? '56. 1956. And have two children.

Jenkins: Okay. When did you move to Louisiana and why'd you move to Louisiana?

Dietrich: I moved to Louisiana, ah, had moved through various work setups and I was in Memphis, Tennessee with a company that headquartered out of New Orleans. And the gentleman said he wanted me to come down and work here so we came down and worked here. And that was a manufacturer's rep operation that, that had basically represented in Tennessee and Arkansas and Louisiana. So that was why we moved down here.

Jenkins: Okay. How did you get here in, involved here in Madisonville?

Dietrich: Involved in Madisonville is a, a circuitous path, if you will. I was interested in boating when I left Memphis but I wasn't, I had never done anything particularly about it. And I started doing that when we moved here which was 35 years ago now. And I got very involved and I joined the Pontchartrain Yacht Club and got very involved with that. I taught junior sailing because teaching is one of the ways to learn a little better and so I learned quite a bit by finding out what little I knew. *[laughter]* And it was fun. And it was a good situation so I got very involved with the Yacht Club and then also got involved with the United States Power Squadron because they taught lessons in navigation and seamanship and those type things. And I felt that if you're gonna boat you ought to be aware of those things. And so I went ahead and got involved in that.

And it was that that probably brought me to work with the Maritime Museum in some setup in that the very first year for the Wooden Boat Festival, ah I don't remember Joy's husband's name [Rob Curtis], but they were the ones that started the Wooden Boat Festival and they asked if I would dock the boats for them. And so I said, "Sure" and I've been doing it ever since.

Jenkins: *[laughter]* So you were already involved with the Yacht Club and the Power Squadron at that time?

Dietrich: Yes.

Jenkins: Okay. Alright, ah. Like you've said, you've been mostly involved with the boats during the festival, docking the boats.

Dietrich: Mmhmm.

Jenkins: What's some of the things that go on with that? Some of the—?

Dietrich: Well, the history of docking the boats in this festival is kind of interesting because one, you have, there are certain things that are a part of docking boats in a river situation that are, that is just unique to a river docking. One is that we have a given amount of space to be able to dock boats that's about 600 feet north and 600 feet south of the bridge that goes across on Highway 22. You have a current that typically is in a river all the time and, basically, when there is a tide situation or winds, you can have currents that come downriver and you can have winds or currents that go upriver based on the raising of the tide. Then the wind can blow you either way depending on where its coming from. So docking a boat and holding it where you want it to be is kind of an interesting procedure.

Then, early on, we always, we thought that we would sink big concrete filled drums and be able to go down and hook an anchor buoy to the drum. And that would allow us to take and put a bow line right to that anchor and then back the thing in and be able to use what they call a Mediterranean mooring, which is stern-to. And that way we could show more boats. And that was pretty much what we wanted because, with that limited amount of space, you don't have the ability to turn the boats that, ah, all want to participate, all of them side-to. You've got to be able to put them in stern-to in the preponderance of the area. So that was the way we started and in order to do that we put a cable down there with concrete-filled drums. And the cable, within two or three years, began to catch everybody's anchor. And so that was not a good idea. And so then we had to do the anchor-setting ourselves or let the boat owner do it. So it became quite a procedure in itself and what, having a—many boat owners aren't as good an operator as they'd like to be or as is safe in trying to back up a boat. Boats have given procedures or synchronies, they basically back differently depending on whether they're a single screw boat or a double screw boat and whether they've got the anchor set or whether they don't have it set. There's a lot of little things that happen and you have to try and take and make sure that one boat doesn't hurt another one that's already there. And so then you have to try and figure out how to develop a procedure to get the boats in in such a way that is safe and non-threatening both psychologically and physically to people and/or equipment. And, so, it has been an evolution through the years to come in to how we go about trying to get the boats in safely and make a good show of it.

Jenkins: What do you mean by the single screw and the, ah,—?

Dietrich: One propeller or two.

Jenkins: Oh, okay.

Dietrich: And, basically, the thing about a one propeller boat is that when it starts backing, it may back in a one direction [to either side] and one with two propellers may back reasonably straight. And its because of that. They will take and some back to the right or to the left depending on which they are and the rotation of the propeller. So it—and you don't always know what the boat is when it comes in. So, A: what is it going to do? And B: what is the skipper gonna do? And so our goal is to try and make sure that regardless of the skipper or the boat's capabilities, that we can put it in safely anyway.

Jenkins: Okay. Ah, now you told me [two days before] about the red socks. So?

Both: *[laughter]*

Dietrich: The red socks has came about basically because when you send the information out to the people who are going to come see the festival, or bring boats to the festival, they say “Well, we got to talk to the dock master, or see the dock master, or see whoever it is that's going to help us to dock the boat.” So we tried to figure a way that might do that and, for all practical purposes, why, most of the time, the weather was such that Bermuda shorts were okay and if you were wearing red socks that was a little unique. And so we would just put the word out ahead of time: “just look for the guy in the red socks and do what he says to do.” And so I got red socks

and started wearing them until, actually, it got to the point where I had decided our whole docking committee ought to be in red socks so I wouldn't have to be out there all the time and I could pass that off a little bit. And that's the way it worked. And so, basically, it's just been a method of visual communication that worked well when—you can't use a cell phone all the time because about the time you're trying to talk on the cell phone, you drop the line, or somebody throws you a line and you drop the phone, and it goes in the water or the ground or you step on it. And it's those kind of things. Typically, visual and, ah, hand commands, if you will, are traded more easily if they do that because, again, you don't know whether they have radio or whether they have a phone. And it means that you're taking your attention away from handling the boat. So it's better that they watch and see and move according to what your visual signals are.

Jenkins: Okay. Ah, what's some of the variety of boats that come into the festival?

Dietrich: We cross the—we have a full cross-section of boats of a variety of boats. Now typically we try and go with a wooden boat, if you will, and that was why it was named the Wooden Boat Festival. It was to justify and glorify the fact they're wooden boats. We have—that begins to set a whole set of circumstances or criteria that a lot of people don't understand. In the North, a wooden boat is taken out for the winter. It's not left in the water in many cases and, primarily, because the water freezes. And you can freeze the boat and break the hull and do those things. So, basically, people that have wooden boats and they're trying to keep them in good shape and so forth have no problem and they take it out and they've got all winter to work on the boat and do little tweakies. In the South, the boat doesn't have to come out of the water. So it sits in the water a great percentage of the time unless there is just some programmed reason to take it out, it doesn't get taken out. And so that means that the hull gets a tremendously greater amount of time in the water, which can be detrimental to wood. And if they don't do bottom jobs like they should, if they don't take care of anodes that keep from corroding the prop and the shaft and those type things, then the boats begin to fall apart a little bit sooner than they do up north. And so you look at—a boat that is in, a wooden boat in good shape in the South means that somebody is taking more time with it than a wooden boat that is in beautiful shape in the North. And that's because it stays in the water all the time, or almost all the time. So, basically, I think that is a pretty good reason. What else do we, what was...?

Jenkins: Oh, ah. Well, like, what kind of, also what kind of lengths and stuff? What types of boats?

Dietrich: Oh, the types of boats. Oh, excuse me. Okay. To begin with, let's start with the little ones. A rowboat. It's basically a small wooden boat, if you will, that is propelled by oars. Then you've got, let's say, an outboard. Typically, a runabout boat of some sort that is outboard powered and that is the second class in most cases. The third class is an inboard. And so now you're looking at what people would normally think of like a Chris-craft—typically a pleasure boat that has a motor that is installed and stays installed and is kept that. And you've got an inboard motor and an outboard shaft with the shaft going through the hull. That pretty well takes care of boats that you're talking [about]. So you've got canoes and you've got kayaks and you've got bateaus, all of which fit in there and either fit directly into a class or they're at least in the small [category]. And typically, within the festival, those boats get docked on trailers, on the

land, some of them in the water. But in most cases, the small boats—and that’s the description that we have there—are almost, they’re probably 80% on the land and 20% in the water.

Then the next go-up is we take, and we say cruisers, 39 feet and under, as a class of boat that we do that. So then you’re looking at, let’s say, the Chris-craft where the first, the smallest inboard motor—typically it’s an inboard-powered boat. And I think that most pleasure boats typically started in the North. In fact, the first yacht club was the New Orl—I mean the New York Yacht Club, I believe. I think that was the first one in the United States. And people who decided that they wanted to do pleasure boating pretty much started in that kind of setup. And that’s also how the Power Squadron got started was that these pleasure boaters in, say, like the New York Yacht Club realized that they didn’t know things about the water and they were not being safe on the water with their boats. And as a result, they started a power squadron in order to teach boating safety and things with respect to the water and boats.

The—we go into sailboats. Now a sailboat is nothing but a hull that’s got some sort of setup that sticks up the sail that sticks up in the air and is powered by wind. That’s quiet. I prefer sailboats to powerboats in that my statement typically is, “Listen to the quiet.” And you feel a big boat moving with no noise. With just the wind. It’s ah, it’s enticing. It’s a real wonderful thing to see and feel.

Ah, large powerboats, why, they’re designed in many, many cases for taking long cruises and people do that. We don’t cruise a long way in most cases here. You have, you have three types of use in powerboats. One, just the day-type use where you go out and motor around in the area that you’re in and just have a chance to be able to get away and go almost any direction where you can’t do it on a highway, and have different existence with respect to other boats on there. You’re by yourself quite often and you can see nature from a different direction. Then you take the next level of cruises. Somebody wants to cruise from Mandeville or Madisonville or what have you to Pensacola. And so now you have to learn a little bit of navigation. You have to learn a little about charts. You have to learn a little bit about what the water’s like and how to avoid dangerous crossing situations with respect to big powerboats and commercial boats and that setup. And then you go to the next level of cruising, which basically, let’s say somebody wants to go down to the islands, or what have you. All of a sudden now, you have to learn a little bit more. And in each level of utilization of a boat, there are a few more things that you have to learn in order to be able to be safe for not only yourself but the other people that are out there.

So, basically, we go from the little boats on up to the bigger boats and they are usually boats that are used by people as—not necessarily, we do have a class now for workboats where you’ve got them in this area. You’ve got shrimpers and oyster boats that are either still in function doing that job or they have been converted from that into a pleasure boat at this point and they still maintain the lines and the basic appearance of a workboat. That about it?

Jenkins: And these are wooden boats, so that’s what’s so—

Dietrich: Well, we look for wooden boats. Ah, we have accepted fiberglass or other material boats as far as the festival is concerned. Basically, it started out by virtue of the fact that,

[Hurricane] Katrina was one of the first setups on the thing and all of a sudden why boats weren't quite as readily available to come to the festival as we would like. So we said "Well, let's say that we've got, let's say a classic boat." And that's a definition that people question. But if you have a boat designer that makes a boat, that is a classic boat regardless of the material. Its unique and it is a classic boat. A simple example of that is that if someone would like to take the time to do it, Nathanael Herreshoff is a designer that I don't believe built boats for commercial application. He built boats for individual situations. Almost like in architecture, Frank Lloyd Wright did more individual things for houses and not necessarily business-type setups. So, and Frank Lloyd Wright's architecture is unique. Nathanael Herreshoff's design in boats is unique. And most anything that Herreshoff designed, I would consider a classic. And as a result, why we'd say "We'd like to show that boat" or "We will be happy to show that boat" assuming that we have room for it and so forth. So we did get and started accepting fiberglass or non-wooden boats in order to make sure that we had a sufficient number of boats to put on a good festival. And we're still toying with and laboring over how to properly describe and design and back up a call for whatever is classic about a boat.

Jenkins: Ah, what's some of the ways that organization and preparation for the Wooden Boat Festival has challenged you? I know it's months of preparation.

Dietrich: In order to do the docking function, if you will, it starts out with you've got to have something to dock. So that means we send out invitations to and we advertise with respect to we are going to have a festival and put the time out. Then you basically, we have so far a reasonably repetitive group of participants in the Wooden Boat Festival with respect to boats. An example is there's almost always a contingent of anywhere from six to ten boats from the Mississippi Gulf Coast that still have a lot of wooden boats in this geography and they thoroughly enjoy the ability to bring them in and show them off. And they're always a fun group and they're a good group to have as a part of the setup. That's, that says we put the invitation out.

Now, as far as what has to be done in order to prepare for the boats here, we have power systems that need to be hooked up. So they're not hooked up all year long but CLECO comes in and let's say activates the power system for docking along the full 1200 foot of dock space that we have on the water here in Madisonville. Ah, the boats would like to have fresh water available. So, basically, we have taken from the available water spigots that are available on the waterfront. Why, we hook up let's say a temporary watering system with lines going north and south from the spigots that are there and put places on there so that the boats that come in can hook up and have fresh water at their facility.

Ah, we mark the pilings during the week prior to the festival to make sure that people leave that aren't going to be part of the festival on time so that there's plenty of room for our boats as they come in. And that's a combination effort between us putting some notification out and the Madisonville people who are police operations who help make sure that they do leave on a timely basis.

Ah, we have a dinghy dock. And a dinghy dock is somewhere where the spectator boats, they come over in small boats and they want to be able to come ashore, so we have to have a place for them to be able to tie up and so we have to bring a dinghy dock. That means getting a small

barge somewhere and bringing it down and hooking it up in such a way that that gives facilities for people to get on and off their boats who are spectator boats from the other side of the river.

The—South of the bridge we end up with, ah, another dock situation that quite often is used for the in-the-water small boats. And that gives us a pretty good display area there but it means making arrangements to get those docks and bring them down, tie them up, make sure they're as safe as all possible and handle them before and after the festival. So it's a scheduling operation.

Jenkins: Okay. Ah, how do you think the Wooden Boat Festival has grown over the years? I mean, have y'all seen increases in the number of boats?

Dietrich: The number of boats, probably, has increased somewhat, but not a heck of a lot and the reason being that you only have 600 feet south of the bridge and 600 feet north of the bridge. So I think what has increased as much as anything is maybe the trailer-mounted boats because there is the availability of road space where we can put a trailer along and use the grass in front of the town hall for display of some small hand-powered boats. And we can go to the ball field or we can go to the area, well, we used to be able to go to the area in front of the museum but now we're having a place to store our books. [alluding to construction of the new library] *[laughter]* At any rate, ah, the increase, the number of boats that we can handle legitimately has come in to be approximately 100 boats. And if we get in the neighborhood of 100 boats, then that's about the most that we can handle and it maybe started off with forty or fifty. But that's quite a time now. That's 22 years.

Jenkins: Yeah. Ah, where are some of the—you talked about the variety of boats but I'm sure that lots of people come from all over.

Dietrich: Mmhmm.

Jenkins: How far away have some of the people come? It seems like its pretty spread out?

Dietrich: A wooden boat festival is, is a drawing card to people who are interested in boating. And we get boats from Illinois, Texas, Florida, and I guess if you draw a triangle or a semi-circle with the hub being Madisonville and the greatest distance being South Florida and just draw a circle around, you probably would say that that would be the area that we draw from.

Jenkins: Okay. Ah, what do you recall about the beginning of the Maritime Museum? How have you been involved with it?

Dietrich: The—as far as the Maritime Museum is concerned, my total involvement, or not my total, but typically my involvement has been working with the Wooden Boat Festival and its relation with the museum. I have not had anything, any real direct setup with the formation other than to be able to help with the Wooden Boat Festival, which is here to—its profits are solely for the utilization of the museum. So I didn't put it in, because I live in Mandeville and this was Madisonville and the politics are different.

Jenkins: *[laughter]* Alright. Ah, you talked about some of the different considerations that there are for boating in longer distances, how have you personally done boating? Have you gone off and boated?

Dietrich: Well, my— first off, my wife isn't interested in boating. So, as a result, why I had to pretty much limit my boating situation to something that I could do or would do singly. The only significant trip that I think that I can say I made was I had a boat that was a trailer-mounted boat, a 21-foot, 7-inch sailboat, and my next-door neighbor had been kayaking but he never sailed. And since I grew up in South Texas, I said, "I want to take a trip on the intercoastal waterway, which is what they call the Laguna Madre in South Texas. And so you go from Port Isabel, if you will, across to Padre Island and the intercoastal waterway is between Padre Island and the coast of Texas. And that runs all the way up to Galveston. So we trailed this little boat down to Port Isabel. My next-door neighbor, who was a kayaker but never sailed, so he said he would go with me. And so we trailed it down there and we put it in the water. Then we sailed with, and then spent three days on the Laguna Madre, just camping out during the setup to go up the intercoastal waterway from Port Isabel to Corpus Christi. And that was about, oh, 160 miles worth of trip. But it's interesting. And I used to have a lot on Padre Island and I never did build on it so I had spent some time down that way and I just thought it would be a fun trip and it was. It was a good trip. And I was able to show him something about sailing and I was also able to see for myself a whole lot of things that have to do with navigation although we were in an inland waterway, if you will, just the waterway between Padre Island and the coast of Texas. There's still navigation and you still have safety procedures to—I was able to preplot everything. I would be able to call by cell phone at night and tell my wife, "Well, we're at so and so." And everybody was able to keep in touch that way and work on it. So it was a good setup and I used it as an example or as a program to teach cruise planning with Power Squadron work. And it has worked well.

Jenkins: Okay. Ah. The Power Squadron. You said that they educate about boating.

Dietrich: Yes.

Jenkins: What's some of the things that they've done that you've been involved in?

Dietrich: With the museum?

Jenkins: With the museum or otherwise.

Dietrich: Well, I started with the Power Squadron at, as a function with Pontchartrain Yacht Club. And we had a member of Pontchartrain Yacht Club that was, I guess he was the past commodore of or commander of the—what the heck was the name of that? Well, he had been a past member of the Metairie, well he was a past commander of the Metairie Power Squadron. And he was an engineer with Shell Oil Company. And he began to give classes on education and boating safety that the Power Squadron does at the Pontchartrain Yacht Club. So we didn't have a Power Squadron here. So we either had to go to Metairie or to New Orleans to be able to be a part of the Power Squadron, other than taking classes that we did at the Yacht Club, at Pontchartrain Yacht Club. So one of the first things was to get us a yacht club, I mean, a Power

Squadron here. And there was quite a battle in that respect trying to figure out whether the Power Squadron would be situated in Slidell or in Mandeville. And Mandeville won. So we got that, and that was a good start. And that was—I was the first commander of that. I helped put that together. When we did that then we started teaching classes on boating safety, junior setup, marlinspike—well, cruise planning, navigation, all levels all the way up to navigation with celestial navigation, which is what the Power Squadron does. So then you start looking for places to hold your meeting. And since there began to be a problem as far as membership is concerned between the Power Squadron and the yacht club because the yacht club was thinking that Power Squadron was going to steal their members and that wasn't a problem because, frankly, we had to have a place to meet. So it really wasn't a problem but it was perceived to be. And as a result, why, the museum per se gave us the opportunity to help and hold some of our classes here. So I think that was where the association became, really, more strong than it was before. But we did then with our Power Squadron go ahead and provide people for the dinghy dock operation, for the docking situation which I have done from day one. We put people that were involved in doing the education classes here at the museum and we put on the water safety class and the marlinspike seamanship class from the very first, from the inception of the thing. And so we've been doing that for probably fifteen years, maybe more.

Jenkins: Okay.

Dietrich: I don't remember when it started. *[laughter]*

Jenkins: Well, ah, have you been involved any with the restoration efforts with the Tchefuncte Lighthouse?

Dietrich: No.

Jenkins: Alright. Another question I have is about the recent hurricane, about Hurricane Isaac coming through. It greatly affected this area. Ah, what was your personal experience with that?

Dietrich: Well, Katrina was my first experience with a major hurricane. My daughter lives outside of Madisonville and she has a natural gas fired generator and a flow well. And a flow well means that, whether you have power or not, you've got water. So we have about ten pounds of pressure of water from, basically, an underground—a spring. And we also typically have natural gas, which is a better fuel than gasoline or diesel because it's piped to you and anytime a tree breaks a gas line or something, that's the first thing that gets fixed because natural gas immediately is available in lots and lots of ways. They don't want to leave it just shut off because basically it's got a broken line. So it gets fixed. So my daughter's property is our hurricane home, that's where we go. And in Katrina, we realized that it was a pretty good setup. And the path of Katrina was considerably different than the path here. And the worst side of a hurricane in this hemisphere is basically on the east side of the center. In Katrina, the center of the hurricane went far to the east of us, so we were on the safer side, if you will, in spite of the fact that there was a lot of—it was a much, much stronger storm than Isaac. But we didn't have the east side of it, which was even worse. The Mississippi Coast got that. And if it hadn't been for levee breaking and New Orleans flooding, Katrina would have been just a passing storm compared to what it turned out to be.

With Isaac, we were told early on by one of our members who is a very, very significant weatherperson that “Don’t go to sleep on this one.” And he was right. And the reason being that we stayed, at this point, the center was just to the west of us. And, as a result, the winds and the rain, which was the strongest side of a hurricane came into this way. And that means that the tides come up more—greater than that. And so it becomes a little bit of a difference. In Isaac, I listened to what the worst case with respect to the tide was going to be and I went down to my creek and I measured the elevation there and I went back up to my floor level, which is a sunken floor in my living room, and I measured the elevation there and I said, “Well, that’s seven or eight feet.” And I said “I think we’re gonna be okay.” I didn’t think the water would get any higher than that. And it didn’t. So we were pretty fortunate, in that respect, where we are. And that was what we did to prepare for that. As far as its concerned, it was a different storm and Madisonville was sorely hit compared to what we were hit. But that was it.

Jenkins: Alright. And that was over in Mandeville.

Dietrich: Mandeville was a little less than compared to here. But we didn’t have the [Tchefuncte] River to come up on us. We had the lake and we had the Chinchuba Creek, in our case, behind us. But neither one of them came up like the river did here. And you had a lot of water in the lake and the wind was blowing it all up the river. *[laughter]* And so that means that the tide goes up quickly.

Jenkins: Alright. Well, is there anything else you can think of that you would like to share?

Dietrich: Not truthfully. I think that you’ve, you’ve probably got more than you need or than you can use. But, at any rate, that’s the story. And if you think of other questions that you have, then I’ll be happy to answer.

Jenkins: Alright.

Dietrich: At your convenience—

Jenkins: Alright. Well, I appreciate it.

Dietrich: With reservations. *[laughter]*

Jenkins: *[laughter]* With reservations. Alright. Well, I thank you.

Dietrich: Mmhmm.