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KUED The Alta Experience

Interview of:

WILL LOUIE & BUCK SASAKI

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1 PROCEEDINGS

2 Q. The first thing I'd like to have you do is
3 can you say and spell your names, so that way we have
4 that?

5 WILL LOUIE: My name is Will Louie. And
6 it's William; L-O-U-I-E, Louie.

7 BUCK SASAKI: My name is Frank Buck Sasaki.

8 Q. And I guess everyone knows you as Buck.
9 How do you spell your last name, Buck?

10 BUCK SASAKI: S-A-S-A-K-I.

11 Q. And we're here to talk a bit about Alta.
12 And kind of -- it's a -- it's a historical look at
13 Alta, but it's also a -- you know, an emotional look at
14 Alta.

15 I mean, it's a special place that means a
16 lot to a lot of people.

17 And, I guess, for you, Will, you -- you
18 designed a lot of the -- a lot of the buildings up
19 there. Can you talk a little bit about, you know, how
20 you got involved in that, and then maybe talk a bit
21 about, you know, how the whole projects -- the various
22 projects came about.

23 WILL LOUIE: Well, as I remember, I think we
24 got into Alta stuff because of Buck. Because Buck is
25 my brother-in-law.

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1 And -- otherwise, I -- I think Buck probably
2 recommended our firm to do the first building.

3 And at that time, we were probably about --
4 our firm was probably about ten years old.

5 And it was Scott, Louie & Browning.

6 And we incorporated in about 1960s.

7 So at that time we were doing schools, and
8 mostly institutional stuff. We've never done a --
9 anything for a ski resort.

10 So at that time Buck probably came to me
11 and -- and he probably told Chick that I was an
12 architect, and that I should do some work for them.

13 Q. And would -- would that -- what was the
14 first building that you -- that you designed up there?

15 WILL LOUIE: If I remember correctly, we
16 started with the -- the lift house. And we did the
17 lift house.

18 Then probably a year or so after we did the
19 Buckhorn addition to it.

20 Q. You look at that -- that building, and it
21 seems to have kind of a -- kind of a European kind of,
22 I don't know, Swiss kind of feel about it.

23 What was the -- you know, do you know what
24 the -- what the process, when you came up with some
25 ideas of what a -- what a ski resort type building

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1 should look like, or --

2 WILL LOUIE: Well, as I remember, at first,
3 you know, being young architects, we wanted to try a
4 contemporary look. Just -- a more cleaner look.

5 But then, after we got into it, I think
6 Chick probably convinced us that we should go a little
7 more Swiss.

8 So we did a contemporary one. I remember
9 the first time we did the Buckhorn, we did a
10 contemporary one. Without all of the frills, and
11 scallops, and all of that stuff.

12 So I -- I -- I don't know whether Chick, you
13 know, rejected it, or --

14 Anyway, we ended up with more a
15 Swiss-looking architecture.

16 Q. So as you think --

17 WILL LOUIE: A mountain.

18 Q. As -- as you think about that, you know, you
19 probably had some ideas coming out of --

20 Were you pretty new out of architecture
21 school at that point?

22 WILL LOUIE: Well, it's been about 15 years
23 since architecture school.

24 Q. And so -- and what year was that?

25 WILL LOUIE: Well, I graduated in '52, so --

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1 our firm started 1960.

2 Q. So in --

3 WILL LOUIE: So this is about 1969.

4 Q. So as you think about, you know, maybe what
5 the lay of the land was in 1960, you know, was that --
6 that modernist look -- I mean, that was probably the --

7 WILL LOUIE: Yeah, that's what we were
8 initially started to do, the modern look.

9 And it would be probably wood -- you know,
10 wood siding, and a more contemporary look to the
11 buildings.

12 And we tried to do that originally.

13 Q. But not a lot of, how do we say, extra
14 adornments on the outside?

15 WILL LOUIE: Yeah. Sort of the gingerbread
16 stuff.

17 Q. So, when -- you know, as you had a -- had an
18 idea of what you wanted, but then the ski lift company
19 kind of came back with another idea, I mean, was there
20 some negotiation there? Was there some --

21 WILL LOUIE: Well, I think -- I can't
22 remember exactly what the procedure was, but we ended
23 up doing it with more the gingerbread look, and the
24 Swiss -- the --

25 I remember designing the railings, and

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1 there's a certain pattern we followed through with the
2 railings that we used on several of the buildings up
3 there.

4 And that sort of established the -- the --
5 the -- the design part of it.

6 Q. Is it -- as you think about architecture,
7 and how, you know, it kind of gives you an idea -- I
8 mean, of the place where you're about to go.

9 Do you think that that design and that look
10 for Alta is successful in kind of conveying what Alta
11 means? Or what Alta -- you know, what they want? Or
12 what the client wanted? Or --

13 WILL LOUIE: I think that's what the client
14 wanted. And probably the -- the people that come up
15 there probably expected that kind of a look.

16 But we -- that's not what we thought the ski
17 resort should look -- even though we'd never done one
18 before, so.

19 Q. Did -- as you look at -- when you drive up
20 the canyon and look at what's going on down at
21 Snowbird -- so that was about nineteen seventy --

22 WILL LOUIE: That's almost the same time.

23 Q. -- seventy-two.

24 WILL LOUIE: Yeah.

25 Q. You know, you have -- Snowbird looks one

1 way. It's probably that modernist thing that you
2 probably were going for.

3 But then what Alta is. You know, do these
4 two things contrast, and do you -- you know, is there a
5 lot of thought into how -- how that -- what the
6 buildings would look like would kind of be the
7 thumbprint of -- of the ski area?

8 WILL LOUIE: Well -- no. Eventually we went
9 into more contemporary stuff, because when we did
10 Alpine Glow -- the lodge, that was more contemporary.

11 We took all of the -- the frills and stuff
12 out of Alpine Glow. And that was like ten years later.
13 Or 15 years later.

14 When we did the maintenance shop, of course
15 that didn't have -- that was more functional, the
16 maintenance shop, and it didn't have any of the Swiss
17 architecture look.

18 But that was off -- up in Albian, so. Away
19 from Wildcat. The ticket office.

20 Q. Did have you to think anything about
21 protection of the elements?

22 I mean, in construction of the buildings,
23 you know, you're up in a -- kind of a -- an Alpine
24 environment. You know, was it a consideration of
25 yours?

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1 WILL LOUIE: Well, the first consideration
2 was this -- the slide problem.

3 We always consider, you know, the direction
4 of the slides, when we did our buildings.

5 But we -- we did a lot of wood siding,
6 originally. And that -- and we knew that that would
7 result in a lot of maintenance.

8 But that was what Russ wanted. Russ Harmer.

9 And we did a lot of wood siding, plus
10 concrete -- the concrete.

11 Q. So you -- did you know Russ -- do you know
12 Russ Harmer very well?

13 WILL LOUIE: Well, Russ was the main -- I
14 don't know what's his title was, but he was the one
15 that directed our --

16 BUCK SASAKI: He was in charge of the
17 maintenance shop when it first --

18 WILL LOUIE: Yeah.

19 BUCK SASAKI: -- went in there.

20 WILL LOUIE: He was the one that we dealt
21 with.

22 Chick never got into the design part very
23 much.

24 It was just through -- through Russ.

25 Q. Do you -- as you, Buck, came up with --

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1 well, when they knew that they were going to redesign
2 the buildings, I guess, how did you get -- how did you
3 get Will involved?

4 BUCK SASAKI: How did I get Will?

5 Q. Yeah. I mean, how did you get involved in
6 the -- in the whole process up there?

7 BUCK SASAKI: Since he was my
8 brother-in-law, I knew he was an architect, so I
9 approached Chick. I says, Why don't you give him a
10 try?

11 And that's how it all started out.

12 Q. Did -- do you think that, up at Alta, that
13 there's a certain kind of, umm -- I don't know. It's
14 like a friendliness. You know? Like, you know, if
15 somebody -- it's like -- almost like a word of mouth.
16 Like if you know someone that -- then they can get
17 you --

18 Like even on the ski patrol. You know, we
19 talked to -- talk to so and so. They'll actually want
20 to know who they're dealing with, more than, you know,
21 are they certified in CPR kind of thing.

22 BUCK SASAKI: I think so.

23 Q. Do you think that there --

24 BUCK SASAKI: I think so. I think that's --
25 word of mouth, you know. Recommendation more or less.

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1 WILL LOUIE: Yeah. I feel like I was really
2 fortunate. You know, from the first job on, it was
3 almost exclusively our firm until about 1990.

4 We did most -- all -- I would say probably
5 all of the buildings up there. And it was -- we never
6 had a contract, or --

7 Well, I think we had some contracts on the
8 bigger buildings, but it was mostly informal
9 relationships.

10 Q. So kind of a handshake deal?

11 WILL LOUIE: Yeah.

12 Q. And do you think that is rare in a -- in a
13 business environment?

14 I mean, even to the '70s, into the '90s?

15 WILL LOUIE: Well, now it would be rare. In
16 those days, I don't know. Probably a bad business
17 process anyway. We should have had a written contract.

18 But most of the jobs, we didn't have a
19 contract, except when we got into a larger project,
20 like Alpine Glow Lodge.

21 Q. What do you think, when you go up the
22 canyon, or, you know, as you have gone up the canyon,
23 kind of seen how it's -- the -- almost, for lack of a
24 better word, like the village of Alta --

25 WILL LOUIE: Mm-hmm.

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1 Q. -- as a resort, expanded.

2 Do you get a sense of satisfaction in seeing
3 how it's all turned out?

4 WILL LOUIE: Of course as an architect, we,
5 you know, get a lot of satisfaction from seeing our
6 buildings used.

7 And -- actually, since I don't ski, I -- --
8 I just go up as an onlooker, with our family.

9 But I get a satisfaction, because Alta ski
10 lift was one of our most loyal clients, and they stuck
11 with us for so long.

12 And to see all of the buildings emerge up
13 there, it -- it gives me, at least, a satisfaction that
14 we did something, as our part of the -- the
15 development.

16 Q. When you consider -- I think about it. You
17 know, when you look at the -- especially the main
18 ticket office, the -- is that what you call the lift
19 house, or --

20 WILL LOUIE: The office building?

21 Q. Yeah.

22 WILL LOUIE: Yeah.

23 Q. When you look at that, I mean, there's a
24 certain -- I don't know. It does definitely say, for
25 certain, that, you know, this is -- the way that that

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1 building fits in with the geography, the way that it
2 looks with Rustler -- High Rustler in the background.
3 I mean, it kind of -- gives you kind of a warm --

4 WILL LOUIE: Yeah. It relates to the -- the
5 mountain feeling. You know.

6 Q. It definitely kind of -- when I see -- you
7 know, when I see the -- when I see that main building
8 when I'm coming in, it kind of gives me a -- it gives
9 me a really good feeling.

10 WILL LOUIE: Right.

11 Of course we got away from that when we did
12 the lodges. And Russ wanted a flat roof, and --
13 because of the snow problems. So we went with more
14 contemporary stuff, after that.

15 Q. So you don't get the slides going off the --

16 WILL LOUIE: Yeah.

17 Q. -- sides of the building?

18 WILL LOUIE: They'd rather shovel it off.

19 Q. I guess you had more control over it that
20 way than to have it --

21 WILL LOUIE: Yeah.

22 Q. -- fall on people's heads.

23 WILL LOUIE: Still a problem. You know.

24 Q. Is there any -- do you have any comments
25 that you'd like to make, that I haven't -- haven't

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1 really talked about?

2 WILL LOUIE: No. We did --

3 No. The buildings that we've done up there.

4 You know, the maintenance shop was quite a challenge,
5 because we've never done a -- a shop for ski equipment,
6 or removal equipment.

7 And that was quite a learning process.

8 Q. Well, the size, I guess, would have a lot to
9 do with it.

10 And then, you know, the weight of the
11 snowcats. I mean, that's so they can get them
12 inside --

13 WILL LOUIE: Right.

14 Q. -- work on them.

15 WILL LOUIE: Yeah, and the pits, and
16 everything else. The overhead cranes.

17 Then we -- later, we put a generator on top
18 of it, in one of the new additions, for the emergency
19 power.

20 Q. So did -- are you aware that the cat house
21 is on the -- basically the same spot where the brothel
22 was, when it was the mining days up there?

23 WILL LOUIE: They might have told me, but I
24 can't -- I can't remember at this --

25 Q. It's kind of funny that the cat house is --

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1 WILL LOUIE: I -- I --

2 Q. -- located where the cat house was.

3 WILL LOUIE: Yeah. Yeah. I think --

4 I thought that was a coincidence.

5 Q. You didn't take that into account --

6 WILL LOUIE: No.

7 Q. When -- let's set it here?

8 WILL LOUIE: Because then -- then we did the

9 old Albion ticket office, which was less Swiss looking.

10 It's more contemporary.

11 Q. I think also -- but it does still have

12 that -- it does have that same --

13 WILL LOUIE: Yeah. It has the pitch roofs,

14 and -- and the -- all the railings are similar.

15 We've done, you know -- I guess the last job

16 we did was the -- the major job was Alf's restaurant.

17 And that was sort of a repeat of Alpine Glow

18 Lodge. Even though the terrain dictated that we did a

19 lot of stuff different. But it was -- the function was

20 the same.

21 Q. Was the --

22 WILL LOUIE: Oh, except that when we did

23 Alf's, I thought there was quite an achievement,

24 because we tore down the old Alpine Glow right after

25 the season ended. Probably May. And we built the new

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1 Alpine Glow in time for the season to start.

2 So I thought that was --

3 Up there where -- you know, in that terrain,
4 because there was no accessibility except in the
5 summertime. With trucks, and concrete. Trucks and
6 stuff.

7 They built -- Culp Construction was the one
8 that built that building in 150 days, or something like
9 that.

10 Q. That was pretty short. I mean, I can
11 imagine, to -- to wait for the snow to melt off --

12 WILL LOUIE: Right.

13 Q. -- get the truck in there.

14 So, yeah, that would be quite a --

15 WILL LOUIE: Yeah, that was --

16 Q. -- quite an undertaking.

17 WILL LOUIE: Yeah. In fact, we -- on our
18 plaque, we sort of brought that feature out, that it
19 was built between seasons.

20 Yeah.

21 Q. Yeah, 'cause I don't ever remember it being
22 down. In fact, I just --

23 WILL LOUIE: Yeah. 'cause --

24 Q. All of a sudden there it was.

25 WILL LOUIE: Right. The next -- when the

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1 season started, it was there.

2 Q. It's amazing to me, too, you know, if you go
3 back and look at some of the old -- really old, you
4 know, the 1870s pictures of Alta, it's amazing that any
5 of those things ever stood much longer than, you know,
6 five or ten years.

7 WILL LOUIE: Mm-hmm.

8 Q. And I think, that's about how long they got
9 it. Some of those things got it.

10 But it seems like a lot of the -- a lot of
11 the buildings that -- that you had a hand in will be
12 there for quite a while, and have that in -- you know,
13 very functional --

14 WILL LOUIE: Right.

15 Q. -- very sturdy.

16 WILL LOUIE: They might be tearing them down
17 because they probably need bigger facilities.

18 Like Wildcat. They were -- I don't know if
19 their future plan involves tearing that down, for
20 them -- their main base building future.

21 Q. Yeah.

22 WILL LOUIE: I don't think I'd tear that
23 down?

24 Wildcat ticket office?

25 BUCK SASAKI: I think they're planning on

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1 it.

2 WILL LOUIE: Yeah.

3 Q. Well, you keep hearing the talk that they
4 want to put the day lodge in there.

5 WILL LOUIE: Right.

6 Q. I guess that would take the pressure off of
7 golders.

8 * * *

9 Q. Oh really, at the bakery?

10 BUCK SASAKI: No.

11 Q. Or the restaurant?

12 BUCK SASAKI: The restaurant.

13 On Main Street.

14 Q. Oh, okay.

15 BUCK SASAKI: Yeah. And I was -- started as
16 a silver boy. Then a pantry boy. My next step was
17 going to be a fry cook. It was getting too hot for me.

18 So it just so happened that fellow from my
19 hometown got this job up there at Alta.

20 Then he thought about it, and he says, No, I
21 think I'll go up to the mines.

22 So I said, If it's okay with you, I'll call
23 up and see if I can get a job, at Alta. Spend a --
24 maybe one winter or something like that.

25 So I called Fred Spire. And he says, Yeah.

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1 Come on up.

2 And that's how I got the job.

3 Q. And then what was the -- was that working on
4 the lift crew, or --

5 BUCK SASAKI: Yeah. Working on a lift crew.

6 Q. And let's put this in some context.

7 When you say lift crew, how many people were
8 on the lift crew at that time?

9 BUCK SASAKI: At that time, when I first
10 started out, was just two of us. Starting out in the
11 winter of '42.

12 And there's so much shoveling to do, that
13 they finally hired a third person up there.

14 Another fellow from my hometown.

15 Q. When you talk about shoveling, tell -- tell
16 us a little bit about what you mean by that.

17 Because I understand, you know, nowadays,
18 when they think of shoveling, they think, you know, you
19 have to shovel that bottom terminal and the top
20 terminal, so the chairs have somewhere to go around.

21 But in those days, you had to shovel out the
22 whole lift line. Right?

23 BUCK SASAKI: Well, that year we didn't
24 do -- we didn't shovel out the lift line, but we did
25 have to shovel up the lower terminal, up to about tower

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1 one.

2 And the people would get on the lift, and
3 they'd be going through a -- kind of like a trench.
4 Until they hit tower one. Then it would raise them up,
5 see. So.

6 Q. By that time, had the -- had the original
7 tower -- were the original wood towers still there when
8 you -- in '42?

9 BUCK SASAKI: It was. It was.

10 Q. And then talk a little bit about what those
11 original towers were made of.

12 BUCK SASAKI: They were just made out of --
13 just timber. It seemed like it might have been some
14 left over from mining days, that they brought over.
15 From day -- I guess from May -- what they used to have
16 ore buckets running over cable and all of that.

17 It seemed like they tore those towers down,
18 brought them over, and set them up where the old
19 Collins lift.

20 Q. Did that Collins lift -- let's talk a little
21 bit about that Collins lift, and how -- talk a little
22 bit about the design of it.

23 You were talking a little bit earlier about
24 the -- you had the traction cable, and then you had the
25 track cable. Talk a little bit about how it kind of

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1 differs from the fixed-grip chair lift that you might
2 see today.

3 BUCK SASAKI: Well, the Collins lift is --
4 it was what we use -- there used to be -- the lower
5 terminal used to be set on some rails, that it could
6 pull it forward, or backward, to tighten up what we
7 call the traction cable.

8 That's the one that they used to go around
9 the bull wheel.

10 And the track cable was a permanent cable,
11 that was not adjustable except if you want to tighten
12 it, then you can tighten it.

13 Separate from the carriage at the bottom.

14 And the chairs were designed that it's -- it
15 was two wheels that run on the top cable, and then
16 there -- it was -- the chairs were clamped to the lower
17 cable, which went around the bull wheel.

18 And we -- the bull wheel was designed that
19 when the pressure of the track cable hit that clamp, it
20 would clamp down on it. And that's what drove the
21 thing around like that.

22 And it was all single chair.

23 And every summer, we would have to move the
24 location of the chairs, oh, probably about three feet
25 or so, so there would be -- not a wear on that cable.

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1 Q. And did you mark on the cable where the
2 chairs had been, so you didn't put a chair back in the
3 same spot?

4 BUCK SASAKI: All we do was tape it, and
5 make sure we went back so much.

6 Q. Did -- what was the life expectancy of
7 that -- that --

8 Was that the 5/8ths inch cable, or was that
9 the --

10 BUCK SASAKI: Well, it's been there as long
11 as I can remember.

12 Q. Do you -- can you talk a little bit about
13 what that chair would have sounded like?

14 You know, I mean, obviously it's going to --
15 because of the -- the two wheels on each chair, the --
16 the different kind of traction cable. Talk a little
17 bit about what the sound that -- of that chair lift
18 was.

19 BUCK SASAKI: The sound?

20 Q. Yeah.

21 BUCK SASAKI: Well, there was really no
22 sound except the lower terminal and the top terminal.

23 And, of course, in those days, they used to
24 go through a shed, that covered the lower terminal, or
25 the top. And so --

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1 The operator was sitting separately, so as
2 far as the sound goes, why the -- I don't know what to
3 tell you on that.

4 Q. Right.

5 It didn't really have any kind of
6 distinctive sound about it?

7 How about swinging the chair? Did you have
8 to swing the chairs to get the -- to load them at the
9 bottom when the skier would come up? Was there --

10 BUCK SASAKI: No.

11 Q. -- a certain technique to loading the chair?

12 BUCK SASAKI: The skiers would have to
13 side-step in line with the chairs going up.

14 Now, the chair come around there. The
15 operator -- the lift person would grab the back of the
16 chair and guide it in back of the skiers.

17 So as he sat down, why he'd make sure the
18 chair wouldn't flip back.

19 It was just simple as that. It was --

20 Except when you have little kids, then you
21 have to pick them up and sit them on the chair.

22 Q. And then, I guess --

23 UNIDENTIFIED SPEAKER: Let's hold for a
24 second.

25 Q. We're going to wait --

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1 * * *

2 Q. -- up there.

3 And then you realize that, you know, this is
4 kind of hard work.

5 Did you ever want -- did you ever think that
6 you had made a mistake, and you wanted to leave?

7 A. Well, I'll tell you, we sure did. I'll tell
8 you who's -- who was --

9 Day after day after day, and when they hired
10 the third person, one from Idaho, my hometown, all of a
11 sudden one night he says, Hey, Buck, he says, let's
12 quit.

13 Just like that. Let's quit.

14 And I -- those days, why you kind of went
15 along with your buddies and all of that, you know?
16 And I says, Okay. I says, You call up Fred.

17 And he did. He called Fred Spires, and he
18 says, Hello, Fred. He says, We quit. Just like that.

19 And then, of course, Fred wanted to talk to
20 me. And he says, Don't be hasty. He says, I'll come
21 up, talk to you.

22 Well, he did. It was storm -- oh, it was
23 storming like mad. And there used to be a cable at the
24 bottom of the canyon there, just -- they used to pull
25 it across so cars couldn't go up.

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1 He came right through that cable. And he
2 came up, and -- couldn't make it all the way up with
3 the truck, so he walked up. He had his skis. He had
4 climbers on them.

5 He came up. And we used to -- we used to
6 live up in the attic of the Alta Lodge.

7 And I pretended I was asleep. So the next
8 morning he came in and he asked me, he says, If it's
9 more money you want, he says, I'll see if I can get it
10 for you. You know.

11 I says, No. I quit.

12 And so I -- that was it. But then we
13 couldn't get up, because the road was closed.

14 And so we had -- we shoveled snow off the
15 roof of the Alta Lodge until they were able to open the
16 road.

17 And when they opened the road, well I put my
18 skis on, and I went for a ride up the Collins lift.
19 And the -- the second time I went up, Fred was waiting
20 for me up on top.

21 He grabbed me, and boy, he chewed me up one
22 side and the other. And I says, Well, Fred, I says,
23 one thing you can't say, I says, I did my share of work
24 for you. And I left --

25 That summer I worked on the farm in -- in

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1 Rexburg, but come September, I don't know why, but all
2 of a sudden there's a -- it seemed like I start missing
3 Alta.

4 So I wrote a letter to Fred, apologizing for
5 the way I quit. And I would like to have another
6 chance.

7 And I got a letter back, and he -- he says,
8 come to work anytime.

9 So I went back. That was in -- for the
10 winter of '43, '44, and October of '44, that's when I
11 got drafted. Went in the service.

12 And I was gone winter of '44, '45, and then
13 '45-'46. I missed those winters up there at Alta.

14 But after that, I came back. Went to work
15 for him again.

16 And then, of course when I got discharged, I
17 signed up in the reserve. Well. So I was inactive for
18 three years, and then I signed up again, in the
19 reserve. Only this time, I was active.

20 And then the unit got called, during the
21 Korean War. And we were -- we had to go to -- what is
22 that one station in Washington?

23 Q. Uh -- not Pendleton. That's in --

24 BUCK SASAKI: No. It's --

25 Q. -- California.

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1 BUCK SASAKI: Fort Louis.

2 Q. Fort Louis.

3 BUCK SASAKI: Yeah. Fort Louis, Washington.

4 And I was there for about, Oh, I guess it
5 was about six months, and then I got discharged.

6 And came back. Well, he had a full crew and
7 everything going, so I figured, well, maybe I'll get a
8 job out to Tooele Ordinance.

9 And I was working out there at Tooele
10 Ordinance, and --

11 As spring arrived, why this one foreman, he
12 says, Why don't you come work for us up at Alta again?

13 And I says, Well, I says, I can't afford --

14 I was married then, so I says, I can't
15 afford to live up there, and have my wife live down
16 here.

17 And that was -- after that was said, I kind
18 of forgot about it. And one evening, Fred Spire called
19 me. He says, Hey. You want a job?

20 I says, Fred, I can't live up there and then
21 have my family down here. And he says, That's not what
22 I asked you. I says, Do you want to work up here?

23 And I says, Well sure I would.

24 And he says, You can commute.

25 So from then on, was all history.

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1 Q. It sounds to me like, in listening to you,
2 like Fred and you might have had a certain affinity, or
3 a good friendship.

4 What kind of a guy was -- was Fred Spire?
5 What was he like?

6 BUCK SASAKI: Well, he was -- he was the
7 type of guy that -- I think -- he expected you to do a
8 day's work for the pay that you was getting.

9 And he was a compassionate person. Any
10 problems, you go to him, and he would try to help you
11 solve your problems and all that.

12 And, of course, he's -- what I admired about
13 him was he was kind of a self-taught man that --
14 mechanical, electrical. He'd go in the books and
15 study. And he was kind of self-taught man. And I
16 admired him for that. It was -- I really did.

17 Q. It's rare. You don't meet -- you don't meet
18 a lot of people like these days.

19 BUCK SASAKI: Oh, no, you don't. He was one
20 of a kind, I'll tell you. He was one of a kind.

21 And there's one thing about him, that I
22 really liked, is he backed you up.

23 If you were in the right, he backed you up.
24 He didn't back down from anybody. So.

25 Q. Sometimes you hear people talk about what he

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1 was -- you know, that he was kind of strict, kind of
2 Austrian descent, and that he was -- I don't know,
3 maybe a little gruff. In dealing with both the
4 employees and the -- and the public.

5 Did he kind of keep -- keep an orderly shop
6 up there?

7 BUCK SASAKI: Well, he did. Among the help
8 there, he'd --

9 As long as you did your job, there's no
10 problem.

11 And as far as the public went, he expected
12 them to -- to -- well, they used to have rules there.
13 We used to have signs up there that says, no cutting in
14 lines, and all of that, you know.

15 But if he ever caught somebody cutting in
16 line, he would cut their passes off. And that was it.

17 So he was -- he was strict in that way.

18 I mean, he wanted people, I guess, to be
19 more honest, more or less speaking.

20 Q. I saw, there's a sign up in the -- it's an
21 old sign that said no -- no chiseling will be
22 tolerated.

23 BUCK SASAKI: Yeah.

24 Q. Well, do you remember that -- do you
25 remember that sign?

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1 BUCK SASAKI: Yeah. I -- I certainly do.

2 Q. Do you remember what -- what -- what -- what
3 was the gist of that? What it said on that?

4 BUCK SASAKI: Well, it -- just -- just as --
5 no chiseling in line. And I used to -- I think I went
6 and nailed one of those on an old ski or something, and
7 put it in the ground.

8 But the -- the way some of those skiers,
9 though, they -- they used to get away with things. You
10 know?

11 It seemed like some skiers will get on the
12 lift. They have a pass. Put on their glove. And as
13 they were going up, past tower one, one of their
14 buddies would be waiting there. They'd take this glove
15 off, drop it down to him.

16 And the buddy would use that glove, come
17 around, climb on the lift, meet his buddy up on top.
18 I'll tell you, it was -- if -- those people are just
19 finding ways, trying to cheat their way on the lift.

20 And one time -- we used to have these
21 ten-ride tags. That every time you got on the lift,
22 you put -- punch one number out.

23 Well, there was this one fellow over there
24 on -- that went on Sugarloaf. And this operator
25 punched his ten-ride pass. He got on, started up the

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1 lift, and here comes a second one with a ten-ride pass.
2 He punched it, but he noticed the two tags had the same
3 number.

4 So he stopped the lift. And down to the
5 office they went.

6 And he -- they were kicked off the lift.

7 In fact, they were invited not to come up
8 anymore.

9 Q. So they made counterfeit -- they made
10 counterfeit tags?

11 BUCK SASAKI: They made counterfeit tags,
12 yeah.

13 Q. Think -- when you think about, you know, how
14 the -- how the lift line would get. Talk a bit about
15 the length of the lift line in the old days. That
16 sometimes it would be really long, and that the --

17 You know, do you remember what the uphill
18 capacity of that chair was -- was?

19 BUCK SASAKI: Oh, no, I don't.

20 But anyhow, the lift line used to -- well,
21 you don't -- you can't picture this -- the shed down
22 there, but the line used to go to the bottom, past the
23 shed, clear around to -- well, the -- almost to where
24 the -- the ticket office is.

25 That's how far it used to grow.

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1 And after we put in the Germania lift, well,
2 when the Germania lift went in, Fred Spire said, Boy,
3 the -- he says, This will take care of things for a few
4 years.

5 Well, it seemed like as soon as we put in
6 that double chair lift, all of a sudden the line grew
7 on that double chair lift.

8 It was really surprising how fast that thing
9 grew.

10 Q. When you -- when you went up to Alta, that
11 first winter, did you ski?

12 BUCK SASAKI: I never knew how to ski. No,
13 I did not ski.

14 Q. When did -- how long did it take you to ski,
15 and to learn how to ski?

16 BUCK SASAKI: Well, let's see. That
17 first -- after that first season I was up there, I was
18 able to finally save enough money to buy a pair of
19 skis. And to buy a pair of boots from Jack Wolf.

20 And the boots were made from elephant hide.
21 At that time.

22 Well, anyhow, I could -- I'd wear those
23 things to go up to the top terminal for -- to operate
24 the lift. But I'd generally ride down on the lift, so.

25 Well, anyhow, one day I thought, Well, I'm

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1 going to try this. I'm going to try to ski down.

2 And it took me, from the top of Collins, at
3 that time, to get to the bottom there, and took me
4 about an hour and a half to get down. Because I'd ski,
5 and --

6 I can't stop, so I'd fall down, stand up,
7 kick turn. And I kept doing that. That just -- it
8 just took that long to get down.

9 And then one day I was coming down with
10 Fred, and I just happened to be on a knoll. And I was
11 fooling around, and I kind of put my pressure on the --
12 on my outside skis, and all of a sudden I made a little
13 turn. And, oh, boy. I was thrilled.

14 And I tried it the other way, and I did the
15 same thing.

16 So from then on, I was able to start coming
17 down. Skiing.

18 But until then, I was just green as could
19 be.

20 Q. So, as you -- you basically learned how to
21 ski at Alta?

22 BUCK SASAKI: Yes.

23 Q. Did you -- you skied much elsewhere when you
24 started -- did you take it up and really get into it?

25 BUCK SASAKI: Uh, other ski areas? No. I

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1 guess I went to Sun Valley once.

2 And I think that's about the only place I
3 went.

4 Q. So --

5 BUCK SASAKI: All the time I -- all the time
6 I've been up at Alta.

7 Q. What do you think it is -- you know, getting
8 away from kind of the nuts and bolts.

9 What do you think it is about Alta that
10 really makes people have like a special place in their
11 heart.

12 I mean, obviously for you, it's -- you
13 worked there for a number of years. But there's a lot
14 of loyalty among people that ski there. You know?
15 Like the skiing public.

16 Why do you think that it inspires that kind
17 of loyalty?

18 BUCK SASAKI: Well, I would say probably the
19 personnel that's been hired there. They've been taught
20 to try to be friendly with the people there.

21 And I -- I really do believe that was a
22 selling point on that.

23 And, of course, a lot of friends knew, like
24 Chick Morton, all that. And they'd bring up -- they'd
25 bring their friends up there.

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1 And not only that, the price was right too.

2 (Inaudible).

3 Q. I think even to this day, that's one of the
4 reason it keeps me coming, is it's the best season pass
5 deal of anywhere in --

6 BUCK SASAKI: Uh-huh.

7 Q. -- in the area.

8 Let's talk a little bit about Chick Morton.

9 So you worked for Fred Spire, you worked for
10 Chick, and you even worked for Onno.

11 So you basically -- you're probably one of
12 the constants, you know, that could see the progression
13 of Alta through the years.

14 Talk a little bit about the kind of guy that
15 Chick Morton was, and maybe some of the --

16 BUCK SASAKI: Well, Chick Morton, at first,
17 he was -- had part of the Alta Lodge. To start with.

18 But at the same time, he was kind of like
19 the general manager of the lift.

20 And there used to be -- the help used to
21 have to eat at the Alta Lodge.

22 And like Chick used to say, if I have to
23 make a choice, of the chef and you people eating here,
24 he says, my -- I'm going to side with the chef all the
25 time. Whether he's right or wrong. You know?

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1 Well anyhow, it got to a point, I believe
2 that the wait was getting to be too much for him, so he
3 had to decide one way or the other. So he sold his
4 share of the lodge out, and he moved over as a general
5 manager of the ski lift.

6 And since then -- he was -- he was an easy
7 guy to get along with. Easy guy to get along with,
8 and --

9 I would say he was a fair guy, as far as
10 that goes.

11 In fact, the first time I went hunting --
12 deer hunting, was with Chick.

13 I've never been hunting before. And we went
14 up there to Alta. Way up there by that yellow trail.

15 And we were sitting up there, on a range,
16 just talking. And all of a sudden here comes a forked
17 horn, right up towards us.

18 And he had a semiautomatic. One of these --
19 I think it was a -- like a police caliber.

20 And he started shooting at that thing as it
21 came along.

22 And I was holding my shot. A deer came
23 right along, was right broadside of us.

24 By then, Chick has used all of his ammo.

25 And I had my sights on that deer. And Chick says,

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1 Don't shoot, don't shoot. He says, Let me reload.

2 And I says, If that deer takes one step, he
3 said -- I told him, I says, I'm going to fire.

4 And it took one step. I fired, and it
5 dropped the deer there.

6 Well, it was -- in those days, they had deer
7 tags made out of, oh, aluminum, or whatever it is.

8 And anyhow, neither of us had a knife with
9 us.

10 Q. You had to field dress that deer with a deer
11 tag?

12 BUCK SASAKI: So we -- what happened is,
13 they used to -- all of the hunters used to say is the
14 first thing you did is cut the glands off, or something
15 like that.

16 Well, we never had but then.

17 In order to clean the deer up, I walked all
18 the way down to the old Watson Shelter there, and
19 the -- I found this old French knife -- half of one.
20 Kind of sharpened it on a grinder, and then I walked
21 back up there. And we went and field dressed the deer.
22 And we had to haul it over the ridge and come back
23 down.

24 That was the fir -- the first time I went
25 deer hunting with him.

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1 chair under them. And we would have to dig a trench
2 from the loading chair all the way to the first tower.
3 Almost to the first tower. Where the chair would be
4 picked up by the tower. Going over the tower.

5 And up on top there, we used to get so much
6 snow sometime, that people could almost unload right
7 over the break point.

8 But it was a -- I don't think that lift
9 would have pass today, if we had that thing up there.

10 Q. Did they have -- did they have lift
11 inspectors that would come up there and make sure
12 everything was safe?

13 Was there any rules about that? Or was it
14 still kind of the Wild West?

15 BUCK SASAKI: About the only inspector we
16 used to have there was a -- was from the Forest
17 Service.

18 Used to come up maybe once a year. In the
19 wintertime, after we'd get going.

20 We had -- the one I remember real well is
21 Vern Despan.

22 He used to come up there and inspect.

23 But nothing like what we have nowadays.

24 Where they've got these ANSI code, and all of this, to.

25 But -- I can't remember who the -- who the

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1 inspector is now, but.

2 Q. Talk about George Watson. When he was still
3 around, when you were up there.

4 BUCK SASAKI: He was -- he was there, yes,
5 uh-huh.

6 Q. Did you know him at all?

7 BUCK SASAKI: Well, I just know who he was,
8 and where he stayed. All that.

9 But the one that used to also be up there
10 was a fellow by the name of Walter Hoppe.

11 And he used to have a cabin up there on the
12 mine dump.

13 And, of course, Mayor Watson, the -- had his
14 cabin right there, at the proximity of where the -- or
15 the office building is right now.

16 Q. So Walter Hoppe, actually his -- I think his
17 wife is still alive.

18 BUCK SASAKI: He -- he was --

19 Well, I guess he's part of the mining days.

20 And in the summer, he -- I think he used to
21 be a caretaker for the Alta Lodge.

22 Q. When you were -- when -- that first winter
23 that you were up there, did you live up at the Alta
24 Lodge?

25 BUCK SASAKI: Live at the Alta Lodge? Yes.

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1 We used to have -- the Alta Lodge have an
2 attic up there. And that's where we used to sleep.

3 And we -- of course, we used to eat in
4 the -- the, more or less help's dining room, there at
5 the Alta Lodge.

6 And we worked for -- our pay was \$4 a day,
7 and \$2 a day went for board and room.

8 Q. So you got the net \$2 a day up there, huh?

9 BUCK SASAKI: Yeah.

10 Q. Do you remember what the price of a lift
11 ticket was then?

12 BUCK SASAKI: The lift ticket was -- I think
13 it was a dollar and a half for an all day, and then
14 \$0.25 a ride, I think it was.

15 But not anymore.

16 Q. No.

17 Well, and I guess that -- well, that wasn't
18 really a concern of yours, because you were running the
19 lift.

20 Talk a little bit about how -- how Alta kind
21 of has grown and changed.

22 Do you think that -- when you go up there --
23 do you ever go up there very much anymore?

24 A. Oh, how Alta has changed?

25 Oh, when I first went up there, all there

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1 was up there was an ore bin, that you first -- as you
2 approached Alta, right over -- a little -- break ore
3 was the ore bin sitting.

4 Then there was the Alta Lodge. And, of
5 course, the guard station, the garage. And Snow Pine
6 Lodge. There was no Rustler Lodge, or anything like
7 that.

8 And so the north side of the road, there
9 used to be public restrooms on there.

10 And where that ore bin used to be, there
11 used to be a stairway that went down. Follow that
12 down, and it made a -- kind of a right oblique. You
13 follow that out, and at the end of it was a -- I think
14 they used to have some kind of like a boarding room
15 there.

16 And it was turned into a place called a
17 chalet.

18 And the lift crew used to go down there,
19 have a drink or so. And they also had a few rooms
20 they'd rent out.

21 But that thing burnt down. And when that
22 thing burnt down, that's when they bought about four
23 barracks, army barracks, and that foot turned into a
24 Peruvian lodge.

25 Q. Yeah. They moved that down there -- I think

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1 it was up near Ogden. They bolted those together, and
2 then that's what the Peruvian is now, huh?

3 Or mostly.

4 When you think about what the -- the ski
5 lift is all about, you know, it's basically a lot of
6 people going up there to have a good time, and to be
7 with their friends, and to ski around.

8 Who are some of your good friends that
9 you've met up there over the years?

10 BUCK SASAKI: You mean as a -- as lift
11 employees?

12 Q. As a lift employee, or even as -- as, you
13 know, people who came from the public, or that you met,
14 or just -- you know?

15 BUCK SASAKI: Well, there was --

16 During the war there, there was this Frank
17 Howard. Was a dentist from San Rafael.

18 At that time, we weren't allowed to have any
19 camera or anything like that.

20 Well, when I first went up there, most of
21 the people that worked up there was from -- I believe
22 they were from Topaz.

23 And, of course, Frank Howard used to take a
24 lot of pictures of us, and all of that.

25 And one time he sent -- after he went back

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1 to San Rafael, he sent us a package of pictures that he
2 had developed.

3 And we came downtown, and we went to have
4 something to eat at this place. I think it was called
5 Keetley.

6 It was across the street from Bo Brumels at
7 that time.

8 And we were looking at these pictures. And
9 before we knew it, there was two fellows standing right
10 there, says, All right. Let's see those pictures. And
11 they were from -- FBI.

12 And -- and the -- that was one of the
13 things. The other thing -- some of the --

14 Q. Was that because of the war?

15 BUCK SASAKI: Pardon?

16 Q. Because of the war?

17 BUCK SASAKI: Yeah.

18 Just that quick.

19 Well, anyhow, some of the fellows that we
20 really got to know up there was -- one of the fellow 's
21 name was Bob Card. And he was a card.

22 He used to bum on the beach during the
23 summer, draw unemployment. Come back to Alta in the
24 wintertime, and he'd have -- he had one of these milk
25 truck that he converted over to like a camper. Put a

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1 bunk bed in there. And he used to buy horse meat, when
2 he come back in the fall.

3 And I never got in on it, but he used to
4 have a party up there. Have horse steak.

5 And the other -- the other fellow that
6 really got to know by that -- Roy Williams.

7 He used to be in charge of the lift before
8 Chick went over as a general manager. He was more or
9 less lift foreman.

10 And he liked his wine.

11 And I'll tell you, I've never seen anybody
12 like him, that he'd work all day. By the end of the
13 day he'd be shaking like a leaf.

14 But he'd have one drink after work. It
15 would just calm him right down. But he was always
16 there, ready to work in the morning.

17 But -- but then there's others that fell, as
18 they call, hammerhead. Burr head.

19 But they were all from California.

20 One was a school teacher. The others were
21 ski bums.

22 But they were all -- they were all good
23 fellows. You know?

24 Q. When you think about what it was like in
25 the -- in the '40s and '50s, and even into the '60s,

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1 there's a certain class of skier. But I think in the
2 1970s, did things kind of get a little crazy up there?

3 As far as, you know, skiing bumps, and
4 partying, and carrying on?

5 BUCK SASAKI: I --

6 Q. Or was it always that way?

7 BUCK SASAKI: Well, I -- I don't know. I
8 think it's always -- I think it's always been there.

9 Really never had too much trouble with the
10 skiers up there. Really.

11 Very few people would ski out of control up
12 there.

13 But I do remember that -- I don't know
14 whatever happened, but there was one accident at the
15 bottom of Rustler lift, where this one skier had run
16 into this ski patrol's wife. I think both -- broke
17 her -- both her legs.

18 Then whatever happened after that, I don't
19 know.

20 Q. Did you know -- do you know Neff and
21 Shirlee?

22 BUCK SASAKI: Yes, I know Neff and Shirlee.

23 Q. Are you aware their sons, Andy, Tom, and
24 Matt?

25 BUCK SASAKI: Well, I know the name. I have

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1 never had too much to do with them. But --

2 Q. Because I know that they --

3 BUCK SASAKI: I knew Shirlee and Neff and --
4 mostly.

5 Q. Because they -- those guys told us some
6 funny stories about parties that they'd have up at
7 Watsons. And then Joe Okamura, who ran Wildcat, used
8 to have to call up and tell them that Neff and Shirlee
9 were coming up, and that they'd better get the --
10 better get Watsons cleared out.

11 BUCK SASAKI: Yeah, they -- they operated
12 the Watson Shelter, and also, they had the Alpine Glow.

13 But they used to -- at lunch time -- oh, uh,
14 Neff would play the accordion, and Shirlee would sing.
15 She really had a nice voice.

16 And she would entertain the skiers up there.

17 But after they -- after they left, I think
18 it was Ted Johnson and Wilma that had Watson Shelter.

19 Q. Actually, they got it -- they got it from
20 Ted and Wilma, because Ted and Wilma were going to -- I
21 think the Rustler.

22 But, yeah. When I talked to them, they said
23 they got it from Ted.

24 BUCK SASAKI: They got it from Ted, huh?

25 Q. Yeah. And then -- then they had it.

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1 Umm, talk a little bit about -- I guess
2 there were there certain no-nos under Fred Spire, and
3 one of them was jumping off the chair.

4 If somebody jumped off the chair -- I guess
5 you'd wait in line so long to get in there, but later
6 on, you know, jumping off the chair would kind of get
7 you in trouble. Because, what's his name? Bill Riding
8 kind of told -- told me about that.

9 That the chair would stop, and then
10 everyone --

11 BUCK SASAKI: Well, I don't --

12 Q. -- would jump off.

13 BUCK SASAKI: I don't believe there were too
14 many of those.

15 If -- if it happened, maybe once or twice,
16 but then they'd be on the patrol, or whoever would be
17 on the lookout for them.

18 But, now, I -- I missed the winter of --

19 Let's see. I got drafted in '44, so I
20 missed '44, '45. I missed '45, '46. The winter.

21 And then when I came back, that's when
22 they -- there was Chick, there was Bob Card, Roy
23 Williams, Harry Poeshman, and --

24 Of course, having all of those people, Fred
25 would carry them over for the summer. And so I would

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1 go to Idaho, work on the farm for the summer, then come
2 back in the fall. And that's when they made some of
3 the changes like -- while I was in the service, they
4 changed the wooden towers, put steel towers in.

5 And on the Peruvian, where the seat used to
6 be, what we called -- I guess they called them a J bar
7 at the -- first time they used --

8 The seat used to be nothing but -- it looked
9 like a two-by-eight, bolted onto a piece of pipe.

10 But they changed that over to put a regular
11 seat. A metal seat in there.

12 And that's what it was when -- after I got
13 back from the service.

14 Q. How about when the Germania lift --

15 Did you work on the Germania lift, when that
16 went in, in '52?

17 BUCK SASAKI: The Germania lift -- let's
18 see. Germania lift went in --

19 When did the Germania lift go in. 1950 --
20 '54.

21 Germania lift went in 1954. Peruvian lift
22 burned down in -- I think it was January the 21st in
23 '54.

24 Well, when Germania lift went in, that was
25 the year that I had my appendix taken out.

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1 Q. Hold on a second.

2 BUCK SASAKI: And --

3 Q. (Inaudible), can you smack him?

4 Thank you.

5 BUCK SASAKI: So, I had my appendix taken
6 out, so I couldn't go to work for a while. But then
7 Fred called me up, says, If you can come up to work.
8 He says, No manual labor, just come up to work, and
9 help direct traffic here and there. Because they were
10 building the Germania lift.

11 And that's the year Germania lift went in.

12 And the -- of course this Wayne Nichols was
13 the one that was doing most of the work, like the
14 counterweight up on top of Germania. Used to be one
15 solid concrete block up there.

16 Boy, we'd start early in the morning, and
17 mix gravel up there, and wheelbarrow everything up
18 there. Oh, man. It was --

19 Q. Where did you get the water?

20 BUCK SASAKI: Well, haul it up in the -- in
21 the barrel. Like 50-gallon drums. And just -- and
22 that's --

23 Q. I guess it would make you think about how
24 much --

25 * * *

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1 Q. Do you think there -- I've heard this quote
2 repeated from a number of people, about the -- in
3 the -- in the Fred Spire days, the tower where -- the
4 towers were wood and the men were steel.

5 BUCK SASAKI: You mean those were the days?

6 Q. Yeah.

7 BUCK SASAKI: Yeah. They used to say those
8 were the days of -- of wooden towers, iron men.

9 Q. And what -- what do you think we have now,
10 wooden men and --

11 BUCK SASAKI: I don't know what they've --
12 would be nowadays.

13 Q. What do you think brings you kind of a warm
14 feeling about Alta?

15 When you said you started to miss Alta,
16 after that first winter, and you -- you had quit, and
17 then you kind of missed it, what do you think it was
18 about Alta that you missed?

19 BUCK SASAKI: Well, to be truthful with you,
20 I can't answer that.

21 It was just -- it was just a feeling. It --
22 I guess it's something that just grows on you.

23 And I don't believe I'm alone in that. I
24 believe there's a lot of people that probably came back
25 to Alta because --

KUED Interview - Will Louie & Buck Sasaki

1 Something about the place that's just --
2 grows on ya.

3 And, of course, you know, if -- there used
4 to be an old saying about, you know, if you're a
5 Spire-trained men.

6 Q. Talk about what -- what that -- what that
7 means, to be a Spire-trained man?

8 BUCK SASAKI: Well, it means that trier --
9 Spire-trained men means everything that you know about
10 the lift and all of that is more or less you'd be a
11 good man to hire other places.

12 Like there was a lot of people there from --
13 that was trained there at Alta, has gone to Snowbird.
14 Has gone to Park City. They've gone to Deer Valley. I
15 mean, you know, it's -- they get their training up
16 there at Alta. Not only on the lift; instructors,
17 patrol people. You find them all over. That's -- they
18 all started out at Alta.

19 Q. Well that's great, Buck.

20 I don't really have any other questions for
21 you, because basically we've been sitting here talking
22 for about an hour.

23 BUCK SASAKI: Yeah.

24 Q. And the last two quotes, I mean, were just
25 perfectly brilliant.

KUED Interview - Will Louie & Buck Sasaki

1 BUCK SASAKI: Well --

2 Q. What was nice is that you couldn't put your
3 finger on it, but you put your finger right on it.

4 BUCK SASAKI: Yeah.

5 Q. Are there any -- are there any details, any
6 kinds of -- you know, things that you think we should
7 talk about?

8 That we can get on tape while we've got you
9 sitting here?

10 BUCK SASAKI: I don't think -- I guess we've
11 covered everything, I guess.

12 You've got a lot of information there --
13 that what I gave you.

14 Q. Yeah.

15 BUCK SASAKI: On that.

16 Q. That has gone on through the years? You
17 know, from fire to fire?

18 BUCK SASAKI: I think so.

19 Q. Let's talk a little bit about that.

20 BUCK SASAKI: I think so. It's --

21 After Fred retired, and Chick was the
22 general manager there, of course Fred wasn't entirely
23 out of it. Because he would converse with Chick on any
24 matters, or Chick would go see Fred on this, or that.

25 And then after -- I guess after Chick

KUED Interview - Will Louie & Buck Sasaki

1 decided to retire, and Onno got in, why -- I mean,
2 everything was -- seemed like it just went down the
3 line on that.

4 And I enjoyed working with all of them. It
5 was no difference as far as working --

6 I don't know which one would be the -- say
7 which one would be the better boss, I don't know. I
8 can't say.

9 Q. Just all a little bit different.

10 All right.

11 Now, here's one story I've heard a couple of
12 people tell. And I want to know if you know the
13 origins of it, or --

14 (Whereupon, the recording
15 was concluded.)

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