

Interviewee: HAROLD RAYMOND
Interviewer: MARY EMMA HARRIS
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[SIDE 1, TAPE 1 BEGINS]

MEH: [TECHNICAL COMMENTS NOT TRANSCRIBED. IDENTIFICATION GIVEN]

How did you hear about Black Mountain?

HR: I was somewhat at a loss as to where to go to college because my preparation was quite irregular. I missed the last two years of high school because of illness. I had a private tutor for two years but it left me with pretty strong in some subjects like the social sciences and very little in other fields. I had a cousin who was teaching in school in New York that sent a student to Black Mountain. She heard of it and recommended it to me. So, I applied.

MEH: Where did you live?

HR: Melrose, Massachusetts.

MEH: What year was this that you entered?

HR: That would be 1938.

MEH: Do you remember the process of applying?

HR: Approximately. I submitted references of four or five, and I sent them a copy of an essay I had written. I suppose, though I am sure there was a letter from the

man who tutored me. Then I went out to Concord and was interviewed by a student Emory Whipple. I think that was about it.

MEH: I guess they accepted you.

HR: They did.

MEH; Do you remember how you got there the first time you went?

HR: Yes. I went down in the station wagon with two other first year students, Jimmie Jamieson and Derek Bovingdon. We drove down from Newton, Massachusetts to Black Mountain.

MEH: Did Jimmie have a station wagon? Is that what I remember?

HR: That's right. That was more or less famous because there weren't many cars there, and Jimmie's station wagon was something of an institution.

MEH: It was the bus that went north and south. The college was still in Lee Hall.

HR: That's right. I was there in Lee Hall the first – well, three out of my four years. Just my last year I was at Lake Eden.

MEH: Do you remember your first impression of the college on arriving?

HR: Oh, I think I do – of walking into that enormous building with just room after room all full of antiquated furniture. Lee Hall lobby seemed to be just as big as Grand Central Station. People scattered around here and there and all very busy. That's the first impression I had. Just the size of this building and all the rooms and general confusion. I really had very little idea of what to expect.

MEH: Did you have – was Progressive Education anything that you had heard of before or were aware of?

HR: Not especially. No. That is, I had no particular tradition. I knew very well I didn't fit in to the orthodox school system very well, and I realized that I might well not fit into an orthodox college very well. Black Mountain seemed very attractive, and that was that. But I didn't really go there with a long background in Progressive Education.

MEH: When you say you didn't fit into the orthodox high school – the regular high school – was this because of your illness or just because of your general nature?

HR: I think it was more general nature. My illness cut it off, but that rather pleased me in that aspect. Well, there were some subjects that I think I was ahead of what they were doing and was somewhat bored by it, and there were others that I found very difficult and very uninteresting. The languages and mathematics and so on were – I didn't think were my thing. That's about what they did – Latin, German and so forth. I wasn't fitting into that and I didn't like the system. I never had from when I started kindergarten. I didn't like, you know, the discipline and the moving from class to class and the bells and the rest of it. I tolerated it but I didn't like it. So, the thought of the freedom of Black Mountain, particularly after I had been there a little bit and found what it really was began to mean a great deal to me.

MEH: What courses did you take to begin with? Was John Rice still there or had he left?

HR: John Rice was there the first year I was there, and I took so-called Plato with him. I took all the history that Black Mountain could offer which was about three

courses my first year and then more or less one, two or three courses the other years. I took English literature, and I think the second year I took Play Production which was mainly having relatively minor parts in some of Wunsch's plays. I took Ecology when they had somebody for that.

MEH: Who was teaching that?

HR: Let's see. A man by the name of Dick Carpenter, who was there only two years, I think.

MEH: Ecology was not something that was being taught in every school in the 1930s and '40s.

HR: No, no. I never even heard of it until I got there. Let's see philosophy and psychology with Straus. Eventually, anthropology with Paul Radin. Political science with Bob Babcock. I guess that's about the extent of my formal work. I took a lot of work in English because I was especially inspired by Kenneth Kurtz. So, I took a lot of work with him. I just took whatever history I could.

MEH: It sounds like you knew immediately that you wanted to major in history – that that was your interest.

HR: Well, actually, as far as I've thought about it, I thought when I went to college whatever – including Black Mountain – I would concentrate on economics and go into business. When I got there, there was no economist. So, I'd always been interested in history, and my family was a family that was interested in history so I naturally flowed into that. When Black Mountain did get an economist, he wasn't terribly inspiring. By then, I had already decided I didn't want to go into business anyway.

MEH: What do you remember about Rice's Plato class?

HR: Classes?

MEH: Rice's Plato class?

HR: Oh, Rice's Plato class. I was terrified. I think I came from a relatively sheltered suburban existence. I found Rice rather overwhelming. He was in active conflict with two or three of the upper class or whatever-we-called-them students. There was Hendrickson (?) and, I think, Bob Sunley and several others. It was just give and take. There was a good deal of that and a good deal of rather harsh comments back and forth. I didn't know what to make of it and I really didn't see what Rice was doing. He was interesting and he was exciting, but it was also rather intimidating for a person of my status. Frankly, I think when I was there, Rice had already become something of a has-been and burned out. He had already had his big troubles and problems. He just hung on part of that year. A good deal of criticism. There was a lot of pro- and anti-Rice factions among the students so that I probably did not get a chance to see him when he was teaching at his best. But I was just somewhat bewildered and quite intimidated by the whole class. It was exciting. I still remember it vividly. But if you ask me what I learned, I don't know, except certain things about human nature.

MEH: What was Rice – what do you mean by “certain things about human nature”?
What did you learn? Was this?

HR: You mean, what was my favorite –

MEH: No. You said you learned some things about human nature in his class –

HR: Well, I think it was the first time I was seeing [UNINTELLI WORD] exchange of intellectual disputes, which I didn't wholly follow between Rice and certain other members of the class. The idea of challenging openly and arguing with teachers and teachers being rather harsh and ruthless. How various people, including myself, responded to that. I went from, I think, a certain amount of hostility toward Rice at the beginning to feeling that, well, there was something there which was no longer really coming across. He was – You could sense a strong personality. I suspect under more ideal circumstances, probably an inspiring teaching. But I was sort of looking for him to say something about Plato. He never did.

MEH: Did you take any math or science?

HR: No. Excuse me. I did. I took the course with Carpenter – the Human Ecology. That was the only science, and I somewhat would regret that. I wish I had.

MEH: Carpenter died very young, while he was still at Black Mountain, as a matter of fact. What sort of person was he?

HR: What did I like the most – ?

MEH: No. Dick Carpenter. You know, he died very young.

HR: Yes, he did. He died shortly after he left there.

MEH: What was he like as a teacher and a person?

HR: I thought he was pretty good and his subject was very interesting. Phyllis Thomas, who was in the class with me, thought he was the greatest teacher she had ever had. I wouldn't have rated him that way, but the subject was

sufficiently exciting so that I wasn't inspired by him. But then, he was a good teacher and an interesting person. I think he already was quite sick.

MEH: How were classes organized? Did they go throughout the day? Were they at night, in the morning, in the afternoon?

HR: I remember classes were an hour or an hour-and-a-half if the met in the morning or the early afternoon or the late afternoon – most of them from something like three to five so you had time to get ready for dinner and so on. Then the evening classes ran long as they would go. Some of the English classes and philosophy classes I had were evening classes. There was really no lid on those [UNINTELLI WORD] as far as time goes. The others roughly were an hour or a little more.

MEH: Was there anything about the teaching methods used in the classroom that would set the college apart from other schools?

HR: I think, on the whole, yes. That they were already – and I think it's more common now than it was in my day – most orthodox colleges were lectures at that time. Nearly everything at Black Mountain was discussion and discussion where there was frequently significant challenge from students to teachers. It went much more in the form of dialogue and much less the – I only remember one man who tried formal lectures.

MEH: Who was that?

HR: That was Walter Barnes, and it wasn't successful. He stood behind his desk as if he was lecturing at Smith or wherever he had come from. That was unacceptable to the Black Mountain students. They more or less conspired to

encourage him to go which is too bad in a way because he was a nice person. I must admit I did join the conspiracy to some extent 'cause here was my major and this man was – but as I look back on it, he was better than I gave him credit for at the time. [UNINTELLI WORD] I was eighteen. But nearly all the other classes I recall, there was hardly ever a lecture. There was a great deal of discussion, of give and take. There was reading of student papers and once in a while the teacher would comment on something he had read or explain something for a little bit. But I don't remember hardly any lectures, as such.

MEH: What about testing?

HR: Rarely, infrequent and when there was any testing, it was simply to – people wanted to see how they were doing. I was just curious. I requested a test a couple of times just to see how it was going. But they weren't graded. If there were any tests at all, they were simply, usually in the form of papers and the papers had comments on them. But I never saw an A, B or C in the whole time I was at Black Mountain, which I would say one of the truly great things about the college.

MEH: Why were you so impressed with Kenneth Kurtz?

HR: Why was I so what?

MEH: Impressed with Kenneth Kurtz? What about him really impressed you?

HR: He did, for me at least, what I think a truly good teacher does. He just opened a new field to me. I had very little familiarity with great literature, particularly world literature. The English I had had in high school was dreadfully boring. Then I came into Kenneth Kurtz's class. The way to discuss novels and plays to some

extent, but particularly I – most of the work I took with him was novels and short stories. It simply opened up another world I didn't realize there, and I found terrifically exciting. So, [UNINTELLI WORD] went on from there. I always found his approach to literature and his interest in literature was quite inspiring.

MEH: What were some of his courses in particular? Specifically, what courses did he teach?

HR: I remember the first course where I got my start was a course in the miscellaneous novels, I guess you'd call it. We read some Dostoevsky and some Thomas Mann and various writers of different nationalities. Huxley. This was just new to me and I found it very, very exciting. Later, after I was settled down more or less in concentrating in English history, I took courses in English literature, as such, with him where we read quite a few of the classics of English literature right from early Middle Ages down to the end of the Nineteenth Century.

MEH: Was this done basically as a tutorial?

HR: Oh, yeah. That is, the latter courses. The early ones I had with him were – oh, I think they ran six, seven students probably. But the ones in English literature were tutorials.

MEH: Was anyone besides Barnes teaching history?

HR: Let's see. Teaching history when I was there was Walter Barnes who I already kind of [UNINTELLI WORD]. I do feel a certain gratitude towards him because I think I picked up more than I thought I did. But it was the formal method. I understand him better now that I've done it somewhat those circumstances. But

it didn't go at Black Mountain. Then Roland Boyden came in, and I found him again a very inspiring teacher. I took, I think, almost all tutorials with him. I was in my third and fourth year by the time he came.

MEH: What do you think was the effect of not having grades?

HR: Wonderful.

MEH: In what way?

HR: Well, I thought it was great at the time, but since I've taught for forty-some years in the orthodox system since then and the struggle for grades and the great meaning given to grades and other things, that to have a place where that sort of thing simply did not occur, that I realize what a wonderful thing it was not to have to think about it. That is, I never thought about grades until I had left Black Mountain, and I applied to Harvard. Then, of course, I had to have grades. I was very surprised at what some of my grades were. They were alright, but I just never thought about it. It was something – It wasn't thought of. You were interested in whether you did well or badly in your own eyes or in the teacher's eyes or students' eyes, but in terms of I have three "A"s and a "B" and so on and that sort of thing, it just didn't exist.

MEH: When you got the transcript when you transferred, did you feel that your grades were higher or lower than you thought they were, the ones that had been recorded?

HR: I would say they were maybe just a little bit lower in some fields, but most of them were about what I would have expected. There were a couple of things where I thought I'd done very, very, very well and I'd done well, say. People al

through my career forever, I think, have been critical of my spelling. Even my outside examiner finally at the end made comments on his report on my spelling. I didn't like that but they were probably right.

MEH: Who was your outside examiner?

HR: Robert Palmer from Princeton, who was a specialist in the French Revolution. He's written one of the standard textbooks in European general history.

MEH: Did he come down or did you go up?

HR: He came down. He came down, and I think he stayed about two days. It was at Lake Eden. Well, you probably know the procedure.

MEH: Why don't you repeat it.

HR: He had a series of written questions which he sent ahead as I recall. I was just sent to write so many hours a day on these questions.

MEH: Was that like an open-book exam?

HR: Oh, yeah. Oh, yeah. Everything was open-book there. Then he read these papers that I had written, and, I think, talked with me about them in a couple of sessions. Then they had a session where he questioned me, and the whole faculty could come. A lot of them did and some students. All they were free to question me. So, that lasted about two hours, as I remember. I rather enjoyed that part. So, it was – I think it was a fairly formal examination.

MEH: Now, when you applied to Harvard, did you have any problems.

HR: I don't think so. I would like to believe that it was – well, there had been some people go from Black Mountain to Harvard Graduate Schools ahead of me so there was some precedent. I'd like to think that it was because of my brilliant

record at Black Mountain and so forth. I think also it helped that Ronnie Boyden was well-connected at Harvard, and he was an advanced graduate student there and had his Ph.D. from Harvard. I think knowing him and his knowing the right people probably helped in those days.

MEH: Undoubtedly.

HR: But I had no problem. I applied to BU. You know, you apply to a lot of places. They accepted me but only on the condition that I take freshman science. So, I had great satisfaction in writing thank you very much, but I'm going to Harvard.

MEH: What do you remember about Interlude? Interlude. You know when you would have a break in the spring and fall.

HR: They always came when my parents visited [LAUGHTER] which was sort of awkward because I then didn't know what to do with them. I think they were already. I think everybody thought that they seldom came when people really thought they should. But I went ahead and had a project, and I knew quite a few people worked on projects. So, I guess it was a good idea. I was satisfied enough with what I was doing anyway. But I think the idea was to break the tension.

MEH: Right.

HR: And I'm not sure they did. While everybody was supposed to rush off and do some big project or make some special study and so on, I think there still was a lot of time with people left with no specific things to do. They got together and perhaps created a little more tension. So, I guess the attitude is basically my

feelings are mixed. They didn't bother me, but I wonder if they were as successful as people thought they should be.

MEH: Did you know all along that grades were being recorded?

HR: I suppose I did. I simply – it seems impossible after the world I've lived in for so long since, but I think I knew they were. I think it was stated somewhere in some of the college literature, but it was not something that I paid any attention to. You know, they wrote letters home that were never in grades but "Jim is doing very well in my class, and Professor Kurtz tells me that he is doing outstanding job in English literature. I'd just like to add that he seems to be associated with a group of students who were rather critical of the faculty." I'm sort of quoting Walter Barnes here. But that sort of letter. But grades. They just weren't a thing that existed. There were people who it was generally felt they weren't living up to their potential and were not doing anything. Some people felt that way themselves, and some people certainly were under some criticism for what they did or didn't do. But it was never in terms of grades. Grades just weren't there.

MEH: Right. What did you do for entertainment at the college?

HR: I went to a great many of the college general functions. The plays, the concerts, the extra lectures that – I occasionally danced, dancing after meals that they pushed the chairs back and John Evarts played the piano. We danced for about half-an-hour. But sometimes I was a terrible dancer, so I didn't do regularly. I went to some of the parties. I think the most standard thing was – well, in my case I worked to about ten o'clock at night. Then I went out and visited all

around – particularly in Lee Hall – everybody was there. Anybody who did not have a “do not disturb” sign up, but you were quite free to drop in and go in and talk about anything that was going or anything that they were doing. Once in a while, a group would go in the station wagon down to Roy’s. Do you know about Roy’s?

MEH: Tell me about it.

HR: Well, Roy’s was – I guess you would call it a roadhouse. There was no place, as I understand it, before my time for students to go. So, Steve Forbes says, “I’ll build one.” So, he built this roadhouse out on the road to Asheville which served sandwiches and beer and the usual stuff. Every once in a while there’d be a crowd all go down there for an evening and drink beer and sing the “Internationale.” Just to have a relaxed time. About twice a year, people went to the movies, went into Asheville once in a while to plays or something in there. I’m just trying to think of all the various things. There was the work program. I don’t know if you’d call that recreation, but it was in a way. We very, very informally played some basketball and some softball. That was a little bit frowned on. That was a little too much like an athletic program. But there was a group went over and played very informally.

MEH: What about visitors? What role did they play? Do you remember particular visitors who came to the college?

HR: Yeah. I remember Clifford Odets coming.

MEH: Do you remember anything? Did he read or lecture or just visit with people?

HR: Yes. He read and he talked about his plays and he talked about some work he'd done with Fred Stone before Fred came to Black Mountain as a student.

MEH: That's interesting.

HR: I remember a man came from St. John's College. I'm not sure whether it was Stringfellow Barr or the other founder of that. The two [UNINTELL WORD] names. He presented the other type of pioneering college, and that created quite a discussion. The people from the Agricultural Workers Union came and spoke. An artist came and discussed his work and the meaning of abstract art. I guess the ones I can pull out of my memory.

MEH: What was the effect on the college of having these people coming in?

HR: Of course, not everybody went but quite a lot almost always did, and usually it stirred up quite a lot of discussion. I think, well, particularly when Stringfellow Barr – if it was he – came. Barr or Hutchins – I'm not sure which – came and that created a discussion that went on for days. That is, it varied all the way. Sometimes it didn't go much beyond the evening, to the things that created discussion around for a week or two at a time.

[END OF TAPE 1, SIDE 1. BEGINNING OF TAPE 1, SIDE 2]

MEH: Were you there when Henry Miller was at the college? Do you remember his visit?

HR: You know, the name sounds terrifically familiar and I don't remember the visit particularly.

MEH: What about – you were there when they built the Studies Building.

HR: [AFFIRMATIVE]

MEH: What sort of work did you do on the Studies Building?

HR: I poured concrete and I dug part of the drainage ditch and I nailed down some of the floors and mostly pretty unskilled labor. I'm not particularly mechanical. There were people like Bob Bliss who did the fine work. I did that sort of thing.

MEH: Do you have particular memories of the construction of the building?

HR: Well, I can remember those things very well that I worked on. The pressure to get it done, for one thing. Because we were living very primitively – even by Black Mountain standards – when we first moved over to Lake Eden. We had no studies which was a big come down from Lee Hall where everybody had their own study. So, there was a lot of pressure and to everybody's advantage to get this thing done. But I remember particularly the difficulties of digging the drainage ditch through the marsh and the [UNINTELLI] there. It was hard work laying the foundations. The carpentry work that I didn't do too much of, I think, came somewhat easier. But I can remember the great satisfaction when we began to have enough studies available so that by the middle of the year, I'd say, people were moving in. I remember other parts of the work program, too. Working with Bas Allen. He was a pipe fitter and he put in the radiators in a lot of the other buildings on the Eden property. I worked with him. I found that very interesting as I learned about pipe fitting. Also, he spoke with a strong Carolina accent which I had trouble understanding him. He'd say, "Well, go and get such and such a tool." Between the accent and I didn't what the tool was – but I enjoyed working with him very much and working on the farm. Cutting down the dead chestnut trees and chopping them up and making them into rails. I built

with a crew, of course, the hog lot on the farm. So, I did a great many different things on the work program, some of which were actually connected with the actual building of the Studies Building.

MEH: What was actually being produced on the farm then?

HR: Well, let's see, there was pork in the hog lot, and there was – I think there was grain there because I remember working with the harvester they had and shoveling the stuff up into the barn. I think, various assorted vegetables. The program of having the farm partly feed the college, I think developed a little after I was there. It was doing it some but, as I understand, later became a major thing.

MEH: Were you there when they built the silos and the big barn?

HR: No, that came after my time. We were just, I think, really starting much of the farm when I was there.

MEH: Did you go into Asheville or Black Mountain ever or very often besides going to Roy's?

HR: Not often. I think it'd probably be fair to say rather rarely into Asheville. I think I could probably think of most of the times I went to Asheville. You know, various errands took me into Black Mountain occasionally. I went to the movies there once in a while. Oh, laundry or to buy a few things. I went to the doctor once. Just little things like that. So, I probably went down there once a month. But as far as going to either one regularly, I just didn't. Nobody had any money, for one thing. Somehow, there was so much going on at the college that I think relatively few people had any desire to spend much time in Asheville. Though

some did, but I would say it was only maybe only two or three really frequent goers to Asheville.

MEH: In the summertimes, did you go home?

HR: Yeah. I went home the summertime and most vacations. I think one spring vacation. I ran across the bill a couple of days ago for ten dollars for a week at the college on one spring vacation I didn't try to go home. But most of the time I went home on the vacations.

MEH: What did your father do?

HR: He was a broker.

MEH: There was no summer school at the college then.

HR: I think the last year I was there they ran – well, of course, when we were at Lee Hall, the Christians, as we called them, took over. Everything had to be swept off into the attic, and the Christians were in by a certain date. So, there was nothing there. Well, there was something, but it wasn't connected with Black Mountain. I think there was a Work Camp was conducted the last summer I was enrolled as a student, but I didn't participate in that. I went back early to work on the work program. I don't think there was any summer program as such. My memory may be faulty on that. I think there were some beginnings of some courses there in the late forties – in the early forties.

MEH: The summer of '41 was the first work camp to work on the Studies Building. Before that it was – after the Lake Eden property was built [bought], then the college actually ran an inn there for a while in the summertime and students worked.

HR: Somehow, living away, I would have known, of course, what was going on. But it never made any great impression on me, and I hardly ever met any of the people who were at the summer programs. There is a man in Waterville, by the way, who participated in one.

MEH: Who as that?

HR: He is in the art department at Colby – or he was. He’s retired now. But he was in one of the summer programs later.

MEH: One more person up here. What do you think were Black Mountain’s strengths?

HR: [UNINTELLI WORD] community and opportunity to see people under various situations. For me, I think it was an opportunity to meet people from different backgrounds and develop a much broader, much more liberal view of people than I had when I came. I think, the freedom to study as you wished and when you wished and how you wished. I think the excitement of living in a self-governing community.

MEH: That was exciting.

HR: So, those were all strengths, I would say. Some of them could turn a little bit into weaknesses, too, I think.

MEH: What do you think were the weaknesses of the college?

HR: Retrospect over time and comparing it with other institutions, I would say probably it was a mistake to have the faculty running the details of the administration of the college. I think the faculty – for instance, when I was student moderator, I was on the Board of Fellows because of the office. I remember sitting there and the Board debating with some faculty member

whether they'd give him twenty-five dollars to have his kid's teeth fixed. When they said there wasn't any money, he said, "Well, you've given it to somebody else." College faculties and academic people dispute anyway. I think that's fine in the area with – intellectual area. But I think to carry the burden of whether we shall sell an acre of land so that some of us can continue to survive here and that probably is something that is well delegated away so long as your other authorities don't interfere with curriculum. It'd be a nice balance. But I think Black Mountain eventually was partially torn apart by having to deal with that sort of problem. It's bad enough if you don't agree over Albers theory of art, but it's worse if you're dealing with minutiae of financial situations. So, I think that was a weakness and probably I think one thing John Andrew Rice says in his autobiography is that Black Mountain lacked a constitutional structure. That they had one of sorts, and I think at times it worked, but at times it didn't work and it wasn't strong enough and there was a slight tendency towards lynch law. I remember one spring – I guess it was the spring I stayed there – there was a group of students got together, and I think well-intentionally at first – well, who isn't quite getting enough out of this place. That led on to "well, shall they stay" and before they were through at the end of the week or two they met every night to discuss this, they were talking about, "well, who shall we try to pull out." I think eventually that the structure did contain that, but that sort of thing could get going. There were no real checks and balances. I think in a way the lack of formal structure was fine, but there was somehow I think a need for a little more than they had. Because simply what ultimately happened, I think, is the

evidence for that. I wish there had been just a little more pressure to get me to take some of the things I didn't.

MEH: Some people you noticeably haven't mentioned like the Alberses in art.

HR: Well, I took nothing with him and I'm sorry. As I don't think I would have liked his style. I didn't much like him. I mean I didn't hate him or anything but he was too authoritarian for my comfort. He had enormous contempt for history and politics and things I was interested in. So that I wasn't comfortable with him, and I don't think I would have really very much appreciated his art. But I wish I had had the experience. I didn't because I didn't have to take anything with him and I went ahead and just took things I wanted to take. But I wish I'd been, not compelled, but pushed a little harder into doing some things like that. Maybe, taking a little more music and maybe a little science. Just a little more guidance.

MEH: Were you aware of the plight of the immigrants then? Were you really aware of what was happening in Germany?

HR: Oh, sure. Why not?

MEH: Well, I'm asking the question, because some people say, "Well, I really wasn't that aware of it."

HR: Well, I think there was quite a lot of awareness of all that was going on. This is one of the things that – I think, it is true of some people. It was true of college students in general. I know it's unique to Black Mountain, because I've known in the various crises since that there'd be some Colby students that wouldn't have the faintest interest or knowledge at all of what was going on. There certainly were some, and there were some and there were some deliberately

avoided it. Of course, there was all the moving towards the war. But there was a very active political life there. There was a small communist group. They took it very seriously and were very conscious of all sorts of things I wasn't, even to the point where they expelled the Trotskyite. Whatever – some of them [OR cell of them] and one of them was expelled as a Trotskyite.

MEH: Who was that?

HR: I think it was Emil Willimetz who lives in Maine.

MEH: Right.

HR: One of my earliest memories of Black Mountain was about the first night or the second night I was there and just beginning to settle into my study. Somebody came and got me to a meeting of, oh, I'd say half the college, debating an address should be drawn up and sent supporting the Republican government of Spain. There was a very animated debate several times over positions on the European war. Almost to the point of violence in a couple of cases. So, there were people who were intensely concerned and, I think, quite a lot of them who – did you read my article in Lane's book/

MEH: A long time ago.

HR: Part of this is from there. But there were quite a few people who were intensely political. Robert Marden.

MEH: He was political.

HR: Oh, very. He read the news every night to anybody that would come and listen to him after the War got started.

MEH: Was he political in the sense of really supporting a particular point of view or was he political in the sense of being just concerned with politics?

HR: Both. He was very concerned with politics in general. He was an artist, but he tended to paint after the war crisis came, he tended to paint war pictures and so forth. He was committed as an interventionist. That we know. That was the beginning of intervention or isolation.

MEH: Those were the big issues.

HR: That was one of the biggest issues and where the tempers got the most severely strained. There were no Republicans that I would have known. I was one when I came, but I changed quite rapidly.

MEH: Into.

HR: Moderate Democrat. I've been moving to the left ever since. But I made that transition, just gradually. There were a number of left-thinking people. There were the non-politicals. I don't mean to say it didn't exist. But it was by no means the whole story. Some of it I think – I don't blame them in a way. For instance, I think Albers and that group had had such a horrible experience in Germany that they simply shut it down and didn't want to discuss it when they got over here was my impression. So, there were those and certainly some of the art students that had very little contact. I suspect that later – this is just guessing, I wasn't there – but the people who came afterwards in the fifties were quite non-political in many cases.

MEH: They were political but not in a traditional sense of party affiliation –

HR: You mean Democrat, Republican.

MEH: Right.

HR: Well, there were relatively few people when I was there who were committed Democrats, as such. Most people I think supported the New Deal, but quite a few to the left, a very independent left. As I say, there were no Republicans.

MEH: What about someone like Ted Dreier, what would you guess his political affiliation might have been>

HR: Who was this?

MEH: Ted Dreier.

HR: I really don't know, but quite a few of the faculty, I would say, were left. Bob Babcock was though he later became a Republican politician. Kurtz was somewhat political though I think he viewed through his own field. Paul Radin, while he was there, was very militant. They tended not to be people connected with specific parties but were politically interested in one way or another. Usually, in some group on the left.

MEH: Albers was very anti-Communist. Were you aware of that in the community?

HR: Well, I was aware that Albers had – as far as I could tell – no interest in politics. It was all corrupt and evil. He considered democracy a very dubious proposition, that he wanted to do with it. That this was not the good life. That history was corruption, was the phrase that he then used. He was, I would say, rather fully non-political, though he was so non-political, he almost had a political stand by doing so.

MEH: I would agree. Are there particular memories that you have about Black Mountain that you feel are especially important?

HR: Do you want to listen to a great story?

MEH: Sure.

HR: I don't think it's terribly important, but there was a little brook runs down and back of the buildings there.

MEH: At Lake Eden.

HR: At Lake Eden. In the work program, one of the little projects was to lay a bridge across there. So, Dick Andrews and I built that bridge. You know, just a simple thing. We put down logs and put boards over them, and we had a bridge across this little creek. Well, when I got in the army and went to the placement center and they wanted to know what I had done. Well, I really hadn't done anything because I went right out of college. They said, "Well, what did you do in college?" So, I got – I said, "Well, I was in a work program there." They said, "What was that?" "Well," I said, "I built a bridge." The next day I found my way onto the Army Engineer Corps.

MEH: Black Mountain could have saved your life.

HR: That may be, too. Otherwise I might have ended in the infantry. I had a commanding officer who just couldn't believe I wasn't a skilled bridge builder. He called me in and was disappointed why I wasn't building heavy bridges for him. You know, things that were particularly important in shaping my view of the world.

MEH: That's okay. I mean, things that you think – What do you think about the college really set it apart from other schools as compared to experiences you have had since then or other schools you knew about then.

HR: The impression I got – and I hadn't, of course, too much contact with other schools – but my impression was Black Mountain was freedom and the other colleges were tyranny. Having worked in the other college since, that statement was only half true. Black Mountain College certainly was freedom, and the other schools were not quite as tyrannical or oppressive as I thought they were. But they were fairly oppressive in those days. That contrast. I think the feeling – well, I think I'd put it this way. I've thought of it many times. I think everybody ideally should be in the crusade once in my life, even if the crusade fails and nothing comes of it. Black Mountain was a crusade. I don't know. You've talked to many, many people about these things, I'm sure. Whether – how many people felt that way. I had a feeling and most of the people I knew had a feeling that this was an experiment in education which was the right way: sort of a vague expectation that somehow the world would accept Black Mountain as a model. It was never very clear as to how it would spread or anything like that. But, really, anything you did for the college, you were doing for the cause. The cause was worth making considerable sacrifice for. Many people did. Not only faculty but students. In time and in some cases in money and careers and so on. Really, there was that. I think the taking part in that crusade had an enormous influence that I never found anywhere else. I think it was really a privilege to have something like that in one's life once. I think some people find it in other things. It was perhaps one of the most inspiring things.

[END TAPE 1, SIDE 2. BEGINNING TAPE 2, SIDE 1]

You'll find some of what I've said is repetitious because I've done the thing for Sunley recently. Probably I respond that way, but I can give you those in addition to whatever you pick up here. There's a few things in the one I did for Lane. I'm sorry it didn't get in. It needs editing, but – In fact, they edited it all out, but they're rather interesting things that might or might not help you.

MEH: Okay, good. I'd like to read it. Did you take part in any of the drama activities?

HR: Yeah. In relatively minor parts in I think about three plays. I was the bartender in Ah, Wilderness!. I was the Third Murderer in Macbeth, and let's see, I was in some similar part in Bury the Dead, and I've forgotten just what part now. So, – Yeah, I took part in those, and I learned a good deal even though the parts themselves are insignificant.

MEH: Did you go to any of the festivals in Chapel Hill?

HR: No. At one time I was down there I went down to hear Mrs. Roosevelt speak.

MEH: Bob Wunsch was directing the plays?

HR: [AFFIRMATIVE]

MEH: How was he as a director?

HR: I liked him, but as I think he was controversial, and some people would have thought he was too conventional and so on, but I liked Bob Wunsch very much in general. So, I thought his way of directing the plays was sympathetic and understanding and very good for working at least with total amateurs like me. No, I liked what he did.

MEH: Good. Schawinsky had left when you got there – Xanti Schawinsky was gone? He wasn't there when you were there.

HR: He was not there. I think he'd gone before I came. What I guess had been the big dispute of the year before.

MEH: What did you do when you left the college? You finished – you got your degree in –

HR: I got my degree and –

MEH: Your certificate.

HR: Three weeks later I was in the armed forces. In other words, I was just holding off the draft board so I could graduate. So, I went, for all intents and purposes, directly into the service.

MEH: And after the War?

HR: After the War I went to graduate school at Harvard, and I got a job at the University of Delaware in 1948. Came here three years later.

MEH: Teaching history. Do you think Black Mountain had any real impact on your life?

HR: Oh, yes, very definitely.

MEH: In what way?

HR: Well, I went into Black Mountain with a typical, I think, relatively small-town suburbia, Republican, rather conservative family background, and probably relatively little experience of the world. I came out of Black Mountain, as I said, as a liberal. I came out with I think a good understanding and appreciation of a great many types of people that I just didn't know. For instance, I really – in the circle that I moved, which was a small commuting Republican suburb – I don't think I knew any Jewish people.

MEH: That's interesting.

HR: Of course, I got to know very many, and they were great friends, and I was very smitten as an eighteen-year-old with Sybil Yamins. Other people. I think I'm a fairly broad, tolerant person since. I wasn't when I went in just because there was nothing in my background to make me such. I completely reoriented politically. I was thinking about that today, oddly enough, that I think I was a better teacher because of all the experience I had of interpersonal relations under all sorts of situations at Black Mountain. I think that – On the whole, I think I was fairly successful as a teacher and fairly successful in getting on with my students and colleagues, and that's not always easy in the academic world. I think much of that was the experience I had at Black Mountain, perhaps particularly my experience in student government.

MEH: Were you student moderator at any point?

HR: I was a student officer I think for three years, and moderator, of course, for one, so that I was something in the student government there most of the time. I think my choice as moderator, I would consider one of the great honors of my life. Because these are the people who knew me.

MEH: What year was that? Was that the last year?

HR: No, it was – Well, I think it was part of the last year, and then I think I was replaced by Leslie Paul somewhere during that year. But I think it part of the second or the third and part of the fourth – something like that – that I was moderator.

MEH: What did that entail?

HR: Attending the faculty meeting but all the student officers did that. But then also, all the meetings of the Board of Fellows, and being consulted on all the things they did.

MEH: Now, let's go back a little bit. You said that the faculty meetings, all the student officers went?

HR: [AFFIRMATIVE]

MEH: Just as a regular thing?

HR: I think there were four, if I remember rightly. They all went, and when the faculty discussed individual students, as they did periodically – You know, that was one way they had of replacing the grades. They discussed each student together. The student officers were asked to leave during that discussion, but they were there for the other things, and then, of course, I was in, as far as I know, on all the Board decisions.

MEH: Let's see, you were on the board what year? The third year you were there?

HR: Yes.

MEH: That would be the year the Studies Building was being built.

HR: [AFFIRMATIVE]. That was the year – well, the move at the end of the previous year and then starting out and the Studies Building being built and the whole transition.

MEH: What were the issues that really the Board of Fellows dealt with, when you were there? Can you remember?

HR: Well, mostly survival issues. That is, first, whether we could move and how it could be done and the various alternatives, and then when the move was going

to be made, and how in the world the Eden property could be developed enough so that it would be inhabitable at all, and then how to get the Studies Building up in time. That took a good bit of it. Then there was a certain amount of trivia, such as the fixing of teeth and so on, which I think I mentioned to you. The faculty appointments. I suspect there were conferences and things that just, you know, as there were among all sorts of people at Black Mountain, that I wasn't in on – between Ted Dreier and I don't know whom and so on. But as far as the formal meetings of the Board were, and I assume all the student moderators shared fully in those.

MEH: You got a full vote?

HR: Yeah. Full vote in faculty meeting. They voted very little formally in faculty meeting. They still had the idea of consensus, so –

MEH: Do you think that worked?

HR: Ohhhh – No. I think that in some ways it was nice to try. But I think the trouble was it literally left things unresolved, and it left a feeling on both sides, "Well, this was not the way we remember it." Well, a vote – it's there. I realize the evils of that, too. But I don't think consensus was – for some questions at least – was a way that really settled anything.

MEH: That's interesting.

HR: People talked and talked and talked, and then somebody would say that they thought there was consensus. But I don't think there was sometimes, but people said there was.

MEH: Right. Probably just at times the weaker party giving in.

HR: I think so, particularly those who were less articulate or less interested in issues. On a vote they would have had a vote, and on that they simply sat back and let it ride. But I had a feeling the student government representation, on both the board and on the faculty was real and meaningful. My family at home would never believe that really – The colleges they knew the students didn't do anything like that, so they never really believed I really was doing it. I really think it was true. At least I felt so at the time, and – But I think, as far as my own development goes, that was a very rewarding experience, to deal with all those problems and to be treated as an adult. I think it was excellent preparation for the career I ultimately did follow. In fact, my career plans completely changed. When I left Black Mountain, I didn't want to do anything else but teach in a college, and preferably a college like Black Mountain. Well, I'm not so sure about a career in a Black Mountain since. I mean I think, you know, for people in their twenties or early thirties, it's fine. I'm not sure how it ever worked out very well for people approaching middle age.

MEH: I think it was difficult.

HR: I think it must have been. Well, of course, that's terrible grinding poverty there.

MEH: For all these refugees, no security – not old, but middle-aged.

HR: Oh, some of them – Well, they weren't as old as I thought they were then, but they were middle-aged or past it, some of them. There were all sorts of crises develop then that you never think of. But in the eyes of students, of course, they were enormously old. I came to college, Ken Kurtz was twenty-eight. I thought this guy – he's not old, but he's a little bit over the hill now.

MEH: Right.

HR: Well, I was amazed after I left home and I came back, you know, some years later, after I went away to college and came back some years later, and realized that my aunts and uncles were still living and didn't look that old, whereas when I finished high school, I just thought they were ancient. I was amazed they were still living. They looked older when I was eighteen than they did when I was thirty.

MEH: Sure. Sure they would. Do you think there are aspects of the college that we haven't covered that we should discuss?

HR: Well, there are all sorts of aspects of the college, but I'm not quite sure what you're working towards where I could be the most helpful.

MEH: Well, I'm sort of winding down on questions, but it may be that there are things about the college I haven't asked you about that you really feel are important.

HR: Well, I think the social life was important.

MEH: In what way?

HR: That it was – Well, I led a rather limited social life in high school.

MEH: What was your illness?

HR: Oh, I skinned my knee in gym, and then it got badly infected. I was in bed for some months with that. Then I think from it I developed what seemed to be a heart murmur. So, I'd lost one year, and then I didn't seem to be ready for the next one. I guess I got over it, but – But it wasn't incapacitating, but –

MEH: What was the social life at Black Mountain? How would you describe it?

HR: Well, simply the opportunity to talk and visit with and – Well, I probably discovered girls at Black Mountain, which sure – I think probably that has a factor in making the place attractive, too, and also some of the problems. But, you know, a very intensive community. There's a positive and negative on most things and the intensity of the life and the isolation of the life I think was necessary. But it could be too intense.

MEH: Intense in terms of personal relationships?

HR: Yes. Exactly. Personal relationships or even intellectual quarrels could turn into personal quarrels and vice versa. Factions and things could develop, and if they did they weren't just factions. They were personal insults, and things could develop very fast. Though I think maybe that could be overemphasized, but it certainly existed. There we were, fifty to seventy-five, a hundred people on top of a mountain and nobody went to town much, or virtually nobody. We all knew one another rather well, and we all discussed one another's affairs all the time. It could get pretty hot, particularly if there was a college crisis going. Rice and anti-Rice and whatever was going in a given year. There was always something. My impression of reading in the books – yours and Duberman's and the others – it really got explosive in later years. I think that's partly the isolation.

MEH: Yes, I think that definitely contributed.

HR: But if it hadn't been isolated, it wouldn't have been Black Mountain.

MEH: That's right.

HR: Because colleges – and I think one thing about it impresses me looking back. It was a puritanical place, and it doesn't have that reputation. It certainly didn't at the time.

MEH: That's the very opposite of its reputation. The college was known to be –

HR: The reputation outside, outside – not only with the people in the local community, but people in general who did or didn't know about it, or thought they knew about it as a dreadful place of all sorts of sin. But I think one thing – Another thing it did for me, it gave me a totally different attitude towards women than I would have had if I had gone through high school and the dating and the junior prom and the senior prom and all that stuff. Well, Black Mountain was really my first extensive contact with both sexes, and the complete equality there was something that – I just came at the crucial point I accepted that and that's what I've always had, so I just never thought any differently. Actually, it created problems at times when I – outside, because –

MEH: How's that?

HR: Well, times actually when I did date girls outside after the college, were adverse (UNINTELL). I most approached them the way they were approached at Black Mountain, as just a comrade, and they paid their own way and all the rest. Well, that's not the way the system ran. So, that for good or for ill, it changed my whole view and set me in a pattern which I think fits far better the current world than it did the immediate years of Black Mountain or just afterward outside of Black Mountain. But set my view of that, too. So, that I think it's influenced it in many ways. I think pretty much settled what my professional career has been

and has helped me out, and I think it's agreed with my social-political views and my general approach to people and so on. It was a terrible preparation for the United States Army.

MEH: (LAUGHS) Oh, I can imagine!

HR: That was another great shock. But in other situations, it was excellent.

MEH: And, of course, it was not intended to prepare you for the United States Army!

HR: (LAUGHS) No. There was just no connection at all.

MEH: Did it prepare you to be a teacher?

HR: In what sense?

MEH: Well, you taught most of your life. I mean did Black Mountain provide you with any real principles that you drew from Black Mountain and tried to apply them in classes?

HR: Well, I think always that the style of teaching that I encountered at Black Mountain I tended to carry over into my own teaching as far as I could, and relations with students, I think, I tended to take more of an equalitarian relationship than many people do. I think undoubtedly it's influenced a great many things, and some of them I've been very conscious of. I think there are others probably I really have just sort of absorbed. They're there, but – It's certainly one of the decisive experiences of my life.

MEH: I can tell.

HR: On the whole, a good one. There were – there were negative things about it, of course, but on the whole it was a good one. I remember when I came back from the service, I was extremely sorry I'd graduated because I really would

have liked to have gone back there for a year. But I don't think I would have liked the post-War Black Mountain.

MEH: Also you might have – I'm sure after being in the army, you might have gone back and found you were a different person, you know, that you didn't need it or that it wasn't –

HR: Oh, yeah, yeah. Well, yeah, I wouldn't have been the same either, so – The idea that you can go back and be what you were at eighteen –

MEH: You don't think that you would have liked the Black Mountain after they started having – the artists came and whatever?

HR: I don't think it was just the artists, although obviously there'd been fewer and fewer people I could have really had deep interests with. But also, at least the picture I get in reading about it of the breakdown of community and the breakdown really of any sense of the crusade. I think I would have found most of the things I cared most for there were not there anymore. More and more it seems a group of rugged individualists to me.

MEH: I think that works – it's like having too many cooks in the kitchen. There were times when there were too many rugged individualists, and it caused a lot of conflict.

HR: Well, certainly the conflicts seemed to have gotten worse and worse as time went on.

MEH: There were several major – there definitely were several major explosions.

HR: And, well, of course, the loss of large areas – I think one of the nice things about Black Mountain was you could be interested in all sorts of things, and I

think that's again something to influence my teaching – that I just naturally bring into my history teaching philosophy or art or various other things because that was the way the whole community discussed things. Well, the whole community, there were always exceptions because there were plenty of individualists anyway. But that was the tendency. I think that that was one of the very important things there, and I think in the later years it sounds to me anyway as if much of that had been lost. I'm sorry I didn't get a chance to be a trustee. You know, when Steve Forbes set up the – tried to set up the Trustee Board – I was one of the people that he was interested in having on it, apparently. I went to a conference at his house to discuss it, and people came up from the college –

MEH: This was in Pennsylvania?

HR: Yes. There was a two-day meeting to discuss this, and, well, as you know, the whole thing fell through eventually. But I would have been curious to go back and see it. What I would have thought, I don't know. In a way I have a feeling I'm just as happy to have left it as I left it. Just as I wouldn't want to teach at Colby now.

MEH: How many years have you been retired?

HR: I'm retired three years now.

MEH: Why would you not want to teach there?

HR: There's more and more pressure to publish, and there's more and more pressure towards scholarship. There's nothing wrong with scholarship, but I was interested primarily in teaching and giving my time to the students and

giving my time to reading things that would be helpful in my classes and redoing my classes. If I had to compete now of getting out three books before some other instructor did – By the time that developed at Colby, I was very senior and there was nothing they could do about me.

MEH: Have you done any publishing?

HR: A little bit. I have articles on Civil War – General Benjamin Butler.

MEH: What is your area of specialty –

HR: That's a good question. My Ph.D. is in English history, but at Colby I taught twenty-two different courses. Not in one year. Over a forty-some year career, and a few in political science and most of them in history and a couple in general – Social Thinkers, the course was called. Well, all sorts of things. You can imagine with twenty-two courses.

MEH: Right, you cover a lot of territory.

HR: I enjoyed that. I will say of Colby, they were very generous in letting me do all sorts of things I wanted. Then I got – in my last decade I was into the Civil War more and more, so I published a few articles on the Civil War general, and also I've done some oh, encyclopedia articles and biographical articles for a political science reference book. Miscellaneous stuff. No book.

MEH: Any other questions you really think we need to – Any other topics we should discuss?

HR: I think we've pretty well covered it.

MEH: What I think I'm going to do is I think instead of packing this up tonight, I'll just leave it out, and then tomorrow if something should come up, you know before we leave in the morning, we could sit down and discuss it. How is that?

HR: Sure. If there's anything that occurs to you you'd like to hear comments on, I'd be glad to make them.

MEH: Well it may be I'll think of something else tonight, and you might – Once you start talking, then ideas start floating. You might think of something tonight that we didn't discuss that you think is important.

HR: Could I ask what sort of book you're looking forward to?

MEH: Well, what I'm going to do with these – I'm looking for two things. I'm going to do a book of excerpts from interviews, but instead of doing an interview with this person and an interview with this person – I've got a lot of interviews – I'm going to treat topics, themes, events, and juxtapose comments of different people on the same topics. But the other thing that I'm going to do is – Now, with computers, it's possible to do your own desktop publishing, so as I transcribe these, I'm going to start issuing them as a series of individual interviews, sort of like – not chapbooks, but small individual publications. So, over a period of time, I'll number them as I go, and also incorporate some things like correspondence and some little bios of the people involved. So, that's the plan now. But right now, for the next six months, I'm really going to try to interview as many people that I haven't interviewed as I can. Hope I win Lotto so I can get them transcribed.

HR: Of course, you'd have a bigger group, because you're taking the whole of Black Mountain. Sunley and I figured we got about sixty for the years of, well, roughly from the beginning of the college to about the time I left, the beginning of the War.

MEH: Actually, by the time I finish – Now, I'm locating more people. I might have some more names for you.

HR: Well, I think if we could get a few more, and particularly the – Well, I think the negatives, and apparently Bob feels that the people from the first three or four years of the college are much unrepresented. But I'm sure there are a lot of people that were there a year, or even less in some cases, and left – and they're I think the least likely to respond. I can think of a lot of people like that. Well, one thing it says about Black Mountain was that – I could go through the list at the end of your book, and I knew which ones I had known at Black Mountain and sort of remembered something about them almost a hundred percent. It's that vivid approach. I could go through my grade books at Colby, and they're gone in most cases. So, it's a vivid impression.

MEH: Yes, everybody who was at the College had left, you know – So, many people say it was one of the most important things in my life, and I think for college students, most college students now it's just a matter of putting in time.

HR: Oh yeah –

MEH: Doing what's necessary.

HR: Because a great many of them, I've counted them by the dozens, people who if they had any college experience, it wasn't much related to the college experience itself that was memorable but something else that happened.

MEH: I think also the people who went to Black Mountain – that might be the end of this tape. I'm not going to put another one in tonight, but I'll leave that one running. I think that – Let me just see if that's what's happening here.

[SIDE 1, TAPE 2 ENDS; SIDE 2, TAPE 2 BEGINS]

HR: – somewhere in the New York suburbs, I think, and she was a good friend of my roommate, who was Jimmy Jamieson at that point, and so I knew her quite well. But she just never fit in. Here's a person who spent all her time fixing her nails and seeing what she would wear and so on. She missed the whole thing.

MEH: What was Jimmy Jamison like?

HR: Very, very interesting person. He was, oh, very much a sort of joy-of-living person. He was an enthusiastic supporter of all sorts of things. He was very interested in music. I know he had a saying that the three greatest men were Bach, Beethoven, and Mussolini. (LAUGHS) Which, incidentally, got him into trouble when the War came. But he was full of the joy of living and interested in many things. He was rather loud and noisy, a lot of fun at times and kind of annoying at others. A very nice guy overall. He died, you know.

MEH: I've talked to Gwendolyn Jamieson earlier this spring. Who are other students you particularly remember?

HR: Jerry Wolpert.

MEH: How would you describe him?

HR: Brilliant. Opinionated. Interesting. At times extremely difficult to get on with and deeply committed to the things he did believe in.

MEH: Such as –

HR: He believed in them violently, whatever they were. In the original draft of that article I wrote for Lane, it's quite a little bit about the Gashouse Gang, of which Jerry was more or less the leader.

MEH: Describe the Gashouse Gang.

HR: Well, it was a group of mostly men, though there were a couple of women connected with it – about seven or eight – who were nearly all of them in the social sciences – political science, sociology, history, one or two in philosophy – who were somewhat critical of certain parts of the [sounds like “powers”]. There were the anti-Walter Barnes group. They thought Walter – nothing (?) it was true – was stuffy. They were distinctly critical of Albers and the Albers approach to no politics. To some degree isolated themselves. The custom there was that you went up to dinner. If you wanted to, you could turn down a chair, if you wanted to sit next to somebody. Well, they turned down the chairs at one table and all sat there together, and then the dancing started they all sat on the edges and – It was, you know, looking back on it, it's a sort of a ridiculous thing. Eventually, I decided that it was not the right thing with the college. You know, any group that tended to separate itself, after a while it raised questions. They were raised, in my mind. But it was a social science-oriented pressure group of people who were rather different from many of the Black Mountain students. Jerry Wolpert was the leading one. Morris Simon was one of them. I was for a

while. Lucian Marquis. Tommy Brooks. Rudy Haase. It was one of the little circles that formed and then dissolved again. Eventually, I had a good, lively quarrel with Jerry Wolpert about it. We went out from the Dining Hall to fight and never did.

MEH: While you were at Black Mountain, you had (OVERTALK)

HR: Yeah. He was furious at me because – I've forgotten what I did, but I did something about rearranging the chairs so they couldn't all sit together. Jerry was – went off like a firecracker very easily. We stood there and said impolite things about one another for a few minutes, and then one or the other of us said, "Let's go outside." Well, we went outside, and then after, well, after the War in fact, Jerry and I became very good friends again. I went out to see him not too long before he died. He was teaching out in Buffalo. But he was, I think, a brilliant mind.

MEH: What did he do after he left the college?

HR: Well, I guess he was in the service for a while, and then he became a sociology instructor at the University of Buffalo. He'd written various articles and things by then. So, I think he was a person who would have gone places in his field. He was a controversial figure almost everywhere he went, and conceivably he could have killed off several careers. He was one of the people I remember sharply, and another is Frank Nacke, who was student moderator ahead of me.

MEH: Do you remember the night of his death? Were you there?

HR: Oh, yes. That was, that was a terrible shock to me, because, well, you know, I was eighteen, I hadn't encountered many deaths, and nobody in my age group

at that point. Frank was one of my really close friends and someone I really admired. He was a very mature person. He was no older than I was, but he was twice as mature, I think, and very responsible person. I remember Ken Kurtz and I – someone else – I'm not sure who it was, I guess it was Mary Rose Riegger – went out with the urn of Frank's ashes and buried them, well, just beyond the bridge there in the woods. But Frank was one of the people I looked up to and admired, even though, as I say, he came there the same time I was and I think was about my age. Phyllis Josephs Thomas was a good friend. Those were some of them. Dick Andrews I was interested in, because Dick was interested in painting at that point, I don't know what he painted since, but he's a person who painted the Black Mountain landscape all the time. You know, somewhere, I don't know which one I read, somebody said that no one ever painted the beautiful scenery of Black Mountain, that everybody was doing Albers' –

MEH: But that's not totally true.

HR: But Dick was constantly painting the scenes from around there and telling me what he was doing, discussing them with him. I made several train trips back and forth with him, so we had a lot of time to discuss it. I was rather fascinated by his art, particularly because it was so different from most all the other artists at Black Mountain.

MEH: He was obsessed with trains, apparently.

HR; Yeah.

MEH: I'd forgotten that.

HR: Let's see who else. I didn't really know him awfully well, but I was in great awe of Bela Martin, whom I understand has been rediscovered as being alive.

MEH: I resurrected him.

HR: Well, congratulations, because I, like everybody else, had somehow got the impression that he was dead.

MEH: Well, somebody started that rumor, but it was fortunately incorrect. I won't put all this on tape, but I found him through the Internet. you know, they have this big directory, phone directory, on the internet, about seventy million people. He has a very unusual name.

HR: Yes, that is an unusual name.

MEH: Have you tried to contact him?

HR: No, I haven't.

MEH: I can give you his address before I leave, if you want it.

HR: Well, yeah, I would like that. But, as I say, I didn't know him well, but he was – When I was a first year student, he was one of the – I don't know whether he was a student officer or not, but he was one of the people that seemed older and very responsible and sort of a senior citizen among the students. I always had great respect for Bela.

MEH: Interesting. Everybody seems to feel that way.

HR: Well, he was known as "Pappy." Sort of a senior. But I don't know quite what he did except he just had an aroma about him that conveyed that impression.

MEH: What about someone like Morton Steinau?

HR: Oh, yes, I knew Morton, of course, fairly well. But he was assistant treasurer when I was there so I didn't really know him when he was a full-time student, if a student at all. So, he was sort of part of – well, I shouldn't use the word "administration" in regard to Black Mountain, but –

MEH: But he was.

HR: He was. He was the assistant treasurer, and he did all the presenting of the bills and that sort of thing. But I met him again last, I guess, when I went to Steve Forbes for that meeting, and I knew Hyalie Yamins very well. She was the one who doesn't want to talk to people, I guess, now.

MEH: Right.

HR: I don't know why, but, you know, you're dealing with people who are getting old and they're a little peculiar to go to Black Mountain to start with and by the time we're beginning to hit the seventies and eighties, it's probably getting worse. Bob Marden was a good friend. He was, I would say, somewhat more prosaic than most Black Mountain people, but probably I was. Certainly – I think the artistic community of Black Mountain probably would hardly remember I existed.

MEH: That's not totally true. Each – I think the artistic community at Black Mountain definitely – the people who were there – definitely would. I think people in the outer world, you know, beyond Black Mountain, are not that aware of the college before the art group became very strong.

HR: Bob Sunley I hardly knew when I was there. He left after my first year, so that I knew him, of course, as you knew everybody, but I didn't know him well. It's just

this corres – He apparently read my Lane article and got interested. I

apparently had some of the ideas he did, and I've corresponded with him very regularly now for a couple of years in connection with this study.

MEH: What is the end goal of the study? What do you expect to happen to this?

HR: I would say the goal is simply to try to convey to the general public or whatever public there is that there was another Black Mountain, at least in the early years, which regarded it as a liberal arts college.

MEH: How do you expect to get this information into the public's hands?

HR: Well, I think that hopefully through the questionnaire that we've sent out that asks questions rather specifically about what people took and their attitude towards them and so on, and simply try to establish there was a fairly large community with other interests and that there was a political interest and so on, which I remember vividly and apparently Bob does, too, and certain other people that I've talked with do. To try to – particularly, I think, for the early years, because it only covers up to the outbreak of the War, that Black Mountain was more of a college, an experiment and a liberal arts college, than it was a community or an arts school or any of the other things it's been called. I think Duberman was obsessed with the idea of community as community, and it was that. But it was a community in the sense it was a college community.

MEH: Right, which really set it apart.

HR: That book, I've read it about three times. I can't make up my mind about it. I'll take a couple of pages, and I'll say, "You know, he's really caught it." I read a few more pages, "He missed it completely. I'm going to write him and tell him

so," but I never have. So, I don't know. It's a good book. But – I suspect any book that's written about Black Mountain, that's going to be the case, the people react somewhat that way to it. Because, to talk in clichés, it was many things to many people. Well, the Black Mountain I saw is not the Black Mountain that other people have seen. You've probably run across that, that there are all sorts of views of it.

MEH: Definitely. Definitely. Okay, let's call it quits for tonight. I'll be focused tomorrow morning, and maybe we'll have a few more minutes tomorrow morning to talk.

HR: Okay. Well, we've covered quite a lot of things, I think.

MEH: We have. I think – You know, I'll probably think of some other things, and I want you – You'll probably tonight think of some other things.

HR: I might well have. I think you'll find some of what I said in these two things I'll give you.

MEH: Good.

HR: (OFFMIKE) There's probably some other material in there, too, and there's some advantage in the written word, I think. There's advantages in doing it (UNINTELL), but the written word, people have a chance to think. That can be a disadvantage.

MEH: That's right. Each has its advantage, because sometimes the interview is more spontaneous. But undoubtedly the written word is more carefully thought out or more carefully phrased.

HR: That thing I wrote for Sunley, I gave a lot of thought to.

MEH: This is the Sunley? (OVERTALK)

HR: This is the first draft of the article for Lane's book, which is – I don't know – about three times as long as the final article was. They cut that stuff about the Gashouse Gang and so on, other things. But you're welcome to those. Those are copies of whatever you can or can't make.

MEH: Sometimes, you know, I'm sure you know as someone who's done research, I've heard about the Gashouse Gang, but I'd rather have you re-tell me, because people always remember something else and tell it differently. So, that's why I say if I'm talking to you, "No, I don't know anything about it," so that you can tell me –

HR: Yeah, well probably only the people that were in it really remembered it well enough to talk about it.

MEH: Thank you.

[INTERRUPTION IN TAPING]

HR: Did you ever talk to Marden?

MEH: No, but I'm going to. He's north of Boston.

HR: Right, somewhere out there. I judge he and his wife have separated.

MEH: Right. They have.

HR: He was one of my close friends in the last few years at Black Mountain. Then when I was in graduate school I saw him quite a lot in Cambridge afterwards. I say that because he was one of the people who I think was a different approach to the whole thing. One thing he started as an artist and he ended up by painting war pictures and reading the news almost to the boredom of even the politically active, like myself. Well, we've had quite a session I guess.

MEH: Quite a session. [OFFMIKE INTERRUPTION, COMMENTS NOT
TRANSCRIBED]

HR: Well, if the pieces you need later on, don't hesitate to –

MEH: Okay, well, I'm sure once you start putting something together – that's how it
was with the book – I'll need some help on particular things. [IRRELEVANT
REMARKS ABOUT LEAVING NOT TRANSCRIBED].

MEH: The question I was asking, do you and Bob Sunley have any plans to publish
this thing that you're doing?

HR: His last letter he indicates when we get the questionnaires connected, then he's
going to, I think, submit them to you and to this woman that's writing the
biography of Rice. Well, I guess to a lot of other people, and then he's going to
decide if it's publishable either through a publisher or through self-publishing.

MEH: You can do a lot with self-publishing today. It really opens a lot of doors not to
be dependent on the publishing industry.

HR: Well, I assume that probably he will try to extract conclusions we've reached
along the lines that interest him and me and something – My guess is it's sort of
a pamphlet. I would guess.

MEH: Or it could be an article somewhere.

HR: Well, there does seem to be an interest.

MEH: There is. I'll see you all in the morning. [IRRELEVANT LEAVETAKING
REMARKS] What was the name of the other person here in Waterville that you
said was at Black Mountain?

HR: William Miller.

MEH: It's a familiar name. I might call tomorrow before I leave Waterville and find out just a little more about who he is. Even though tomorrow's my day off! I might just call.

HR: Well, I can give you his address – it's in the phone book – in the morning.

MEH: Maybe tomorrow morning when I'm a little more rested – I thought I would get up fairly early. What time do you all get up? [IRRELEVANT REMARKS NOT TRANSCRIBED]. [DEPARTS FOR THE NIGHT]

[TAPE RECORDER LEFT ON]

[END OF RELEVANT RECORDING ON SIDE 2, TAPE 1]

Relevant material from second videotape:

HR: [IN REFERENCE TO FELT SHIELD WITH BMC LETTERS] That is, as far as I know, the only one in existence. Somebody came around and wanted to sell a whole package of those. That was a sample. Somebody gave this to me and I preserved it. Somebody got the idea that they could sell them a package of those and everybody would wear them. Of course, that would have been very un-Black Mountain.

* * *

MH: What do you remember about John Everts?

HR: Oh, he was very interesting and had excellent relations with the students. I remember one thing particularly was he used to have groups of students meet with him for readings. He read nearly all of [???] Christoff to a group I sat in on

and things like that. And even the students – I wasn't at all musical. But he had very good relations with all the students.

MH: He played for after dinner.

HR: After dinner he played, and he played Saturday nights for the bigger dance. But about three nights a week he played for the dancing right after supper. He took part in all the college activities. He was very much a member of the community.

* * *

MH: Did you write any letters from Black Mountain that still exist like home to your family?

HR: Alas they're lost. My mother saved all my letters. My mother had died while I was in college and my father remarried. He died very suddenly and we had to sell the house – my stepmother and I – very suddenly and move out. I was moving into one room and I didn't know when I'd ever be in anything else. So, letters and photographs and a great many things from Black Mountain and other things like that were lost in the process. It's too bad because as a matter of record. Cause I had the letters I wrote almost every week for the first three to four years. Then, I didn't tell them everything. But it described what I was doing and my reactions to people.

* * *

MEH: You were student moderator for a year. How would you describe faculty meetings? What were they like?

HR: They were rather long discussions of mostly, I think, academic interests in which I would say four or five people did most of the talking – that is, Mangold

and Bob Wunsch and Ted Dreier, to some extent. There were others who said relatively little such as Albers. Ken Kurtz never said an awful lot in faculty meeting. Students participated fully. As we said last night, they had difficulty reaching decisions, I think, because of the consensus tradition. They never took a vote that I can remember. Usually, there the minority simply gave in. They had one plan, for instance, where they wanted to just have a math test to see if the students were learning any math there, whether they were creating a great deficiency in math and English. It was a test, and the student officers opposed it vehemently. Then, finally, we gave way. That was a sort of consensus was reached on that. The minority certainly had their voice but the consensus was the minority finally saying, "Well, all right. Go ahead. Try it."

[END OF TRANSCRIPT]