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[BEGINNING OF TAPE 1, SIDE 1]

[INTRODUCTORY COMMENTS NOT TRANSCRIBED]

MEH: How, Barbara, did you come to be at Black Mountain College?

BHS: Well, I lived in Laguna Beach, California with my mother and brother, and I guess I was a rebel even then. In fact, at the time I was kind of sad and kind of proud both that one of my high school friends was told she could no longer walk home from school with me because of a speech I made that was considered too radical or something. But most of my friends who were going on to college were going to California state colleges. And for some reason, I guess I didn't think much about going there.

And then I read in *Reader's Digest*, "Education on a Mountain," and it just looked like the place. I don't know. I mean, it — It was that one — And later my daughter said — Many years later, my daughter said "You read *Reader's Digest*? That conservative rag!" So, now I don't read it anymore. But that article really got me there. I didn't know anybody who had ever been there. And this was three thousand miles I was going which, in 1937, was far — was a longer distance than it is now. I think after I knew I was going there, it seems to me somebody who had stopped by Black Mountain stopped by Laguna and I talked with him a little

bit. But, really, when I think now about how little I knew about it, I think it's kind of amazing that I did it.

And I went for three hundred dollars a year, tuition and room and everything, which was about all we could afford, I guess. I took a bus to Chicago and visited my father's sister, whom I probably had never met, and stayed with her for a day or two. And then the college, which was very good at doing things like this, had made arrangements for somebody who was driving from Chicago there to pick me up. And Mort would remember her name. I don't, but she was a faculty member. And so that nice, to arrive with somebody who knew the place. And I'm sure we talked lots about it.

MEH: Your parents were willing to let you go to the school, three thousand miles away?

BHS: My mother — Yes. My father didn't really have anything to do with such decisions anymore in my life. But my mother, yes, I think she perhaps pushed it. I don't know.

MEH: What was the basis of your political ideas then? Were you Unitarian then?

BHS: No, I've never been any religion. I don't know if I'm Unitarian now or not. I've been going to a Unitarian Fellowship, not a church. But, no — I didn't have any — I think I — I just think I tended to do things differently from other people. I think that was pretty early on in my life, and I think — I think I probably got some of that from my mother — that almost doing something different from other people was more fun, just because of doing it differently.

And then I didn't come home for two years, which I think was pretty great on her part because there was just my younger brother at home. And, you know, I

wouldn't have liked it if any of my children had gone away for two years— that's a pretty long time. But again, in '37, three thousand miles was a long way. I don't know if I ever even telephoned her during that time. Telephoning was for people dying, you know. High level stuff. You didn't just communicate! I mean, I'm sure I wrote her.

So that was a long time, but it was a wonderful time. In high school I was an A student and Honor Society and all that, but in some ways I was kind of shy. You know how sometimes a shy person can make big speeches and everything, but in one-to-one it's harder. And so I decided going that far away to college — I'm sure many other people decided this — I was going to be a different person. Nobody knew me there and so I would have a chance to have a new start. I don't know if I did or not, but it was kind of fun to think about. I was going to be easier and more open and more relaxed with people, and so forth. I don't know if that worked out, but it was a nice thing to think about.

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

BHS: Well, it's funny. I do. I even know what I was wearing.

MEH: What was that?

BHS: Once I got there and got into my room, right away there was a party going on. So I got what was for me pretty dressed up, and I had a navy blue silkish kind of dress. My mother had lived in Turkey for two years before I was born and had organized the women into a lace making — a lace factory because they didn't have a way of making money, and so she was an organizer. And so she had

made pockets and a collar on this navy blue dress out of the lace that came from Turkey.

And I went to a party in Hank Hendrickson's study, and Mort said he was at that party and that he saw me, and he said "Aha! She's for me!" Well, I'm sorry to say I don't remember anybody at the party, but I remember that it was at Hank's study. And I guess one thing I liked right away was it seemed like parties were very casual kind of things. I mean, at the drop of a hat somebody — I don't even know if they were called "parties," but, you know, gatherings. And that already seemed liked maybe it's going to be easier to get along and make friends.

MEH: Was your dress an appropriate dress for the party? Were people dressed up?

BHS: No idea. Probably not at all. My guess is they were not, but I don't remember that. I hardly remember wearing a dress after that, except Saturday nights for dancing. And Bobbie Dreier, Ted Dreier's wife, taught a lot of us some about sewing. I had had a sewing machine, knew something about sewing, but she taught us more. And Don Page had dress forms that he had made. Yeah, because I think then he became a dress designer. And Bobbie gave us all pattern — one very simple pattern that we could all make long dresses for Saturday night. So, I think we all had out of the same pattern with many different kinds of material.

So, no, my guess is that I didn't wear a dress after that, except for that.

MEH: This was in Lee Hall.

BHS: This was in Lee Hall, right.

MEH: Describe Lee Hall. How do you remember it?

BHS: Well, I've been there a number of times since. Well, you come up, this enormous porch with the rocking chairs on it, which — they still have the chairs, they claim they're the same, but I don't believe they're the same, but they look the same. They got good replicas. And then what seemed to me then an enormous big entryway, where we had dances and meetings and all sorts. Whenever a visiting speaker — Bucky Fuller or somebody came, the meeting was always in that big hall. And tea — afternoon tea was there. And meetings were there, such as the big meeting that we had: should we have tea and cookies, or tea or cookies. That was one of the few meetings I remember. You know, important stuff like that you remember!

And then off of it, on the ground floor— it was very long, and on the ground floor I think many of them were probably offices. And the first one, when you came in and went this way was the college store, and for a while I worked in the college store. I don't know whether— I hadn't thought till this minute— I don't know whether having a scholarship meant I had to do some work, but I'm inclined to just volunteer and do work anyway, so I don't know. But I worked in the college store for a while, and that was selling candy and cigarettes and pencils and papers. And I initiated the honor system there, which I'm sad to say did not work.

MEH: What was the honor system?

BHS: That was that nobody had to be staffing the store. They'd be open, and the prices were there, and the cash register was there, and you could put in your money and take the things. But it didn't take very long to find out that didn't work.

And then there were I think maybe more offices on the first floor, and then probably some bedrooms or studies, and then two wings coming out that I think basically had bedrooms in them, two stories. And then upstairs in the long part that went across the big lobby were studies, and you shared a bedroom. I think just two people, but maybe in some cases three people shared a bedroom. And then you had your own study.

And both of those were really nice. I felt so close to the two people— Nellie Weston and Barbara Beatty — who were my roommates. I loved having roommates. That was really nice. I think also being so far away, to have that kind of possible bonding. Not everybody bonded that way. I guess I had one other roommate whom I wasn't so close to. And then having a study, a room all your own was great. And some people built the furniture. Mort built the furniture for his study. I don't know where I got mine. I have no idea whether it was left over— I don't know how I got it. But, anyway, that was wonderful to have that space. Somebody could always knock and come in unless you put a "Do Not Disturb" sign, and they were supposed to be totally inviolate. Nobody was to disturb you if you had a "Do Not Disturb" sign on. That was rather nice, too.

I don't know if boys' studies — I've never thought of this before. I suspect that in that day and age, boys' studies were in one area and girls' in the others, but I don't really know that to be true or not.

MEH: What year was it when you came to the college?

BHS: '37.

MEH: So John Rice was still there.

BHS: Right.

MEH: Did you take his course?

BHS: Yes, I did.

MEH: What do you remember about it? Was this his Plato course, or writing....

BHS: Yes, Plato. I remember it as being stimulating, exciting, and somewhat frightening, because he could be the kind of person who would just open everybody up and get a big discussion going, and then — I don't know exactly what kind of situations, but maybe like if he thought you said something dumb, whammo, he could come down on you. And, of course, that's not, I know now as a person who leads lots of discussions, that's not the way to make people free and easy, to do that. But that's my recollection, that there was always a little fear. Was he going to say "Ohhh, what did you say that kind of thing for?"

Now I suspect his answer to — if I were charging him with that — would be "Well, then you get bigger, more dynamic, discussions." So he probably wouldn't say "Oh, you're right, Barb, that's right." He would say, "That's the way you get things really going."

Yeah, I remember that as quite a new sort of open, freewheeling kind of discussion.

MEH: Do you remember any of the topics that you discussed in the class? Did you ever read Plato?

BHS: I don't know if I did or not. No, it had nothing to do with the class, as I remember. Or very little. I mean, I don't think we were supposed to read it for the class. I doubt if I read Plato.

MEH: How would you describe Rice as a person? What are your memories of him?

BHS: Hmmm. I guess a person who liked to challenge, who liked to get people all stirred up, and who liked to get people to think. I don't— and this is — a lot of this is very vague— but I don't think I'd ever use the word "kindly" about him. I don't know that I'd use the word "unkindly" either. I think that just wasn't in his — didn't have anything to do with him. Okay, oh, okay, maybe because he was in the head. Maybe that's why the feelings weren't so much with him. That it was — yeah, that it was a thinking process that was much more interesting to him. But I think his classes were very exciting. I mean, he had the ability to — I think he probably threw out bombs that got people going, and I think that's a very valuable skill to have, to get people to question. I expect we questioned all kinds of things we had never thought of questioning before. And I'm for that!

MEH: What are other courses that you took?

BHS: I took one with Albers, and I remember those chairs on the porch because one time — maybe everybody had to take art. I have sort of the idea that everybody did. I don't know if I'd ever taken art before. He had us drawing the chairs, and he had us kind of ascribing life to the chairs, like imagining who had them, sitting in them, would be sitting in them, what kind of conversation had gone on about them. I mean, it was a whole way of looking at art that I never thought of before! And so whenever I think of his class, I think of those chairs because that's the one I remember— when we were drawing those chairs. I really liked that class a lot.

And then Werklehre was — Xanti — Xanti Schawinsky. And that was art out of found objects. So, I think we just put things together and made them into art. Ever since then I've had a passion for found objects. Not so much for art, but just for found objects. So many of the things were just whole new ways of being and looking at things. It was a very exciting and stimulating time for me.

And then I took English with Fred Mangold. I liked that, but I don't remember a lot about it. And I took English also with Bob Wunsch. And then I took a tutorial with a woman whose husband taught there. I'll probably remember the name later. And it was a very interesting thing. I don't know why I was taking this tutorial, but she had me write down a whole bunch of memories, and she looked at them and she said "Are you aware that practically all of these memories are fears?" I was amazed at that.

MEH: Who was this? Who was teaching this?

BHS: Mary — Her husband was one of the older faculty members, probably —

MEH: Barnes?

BHS: Barnes! Right. Mary Barnes. And I've never forgotten that. And then I realized that a lot of my early life had been fearful stuff, including my parents splitting. And, you know -- I think every child thinks, “Oh, what did I do wrong.” And then living in New York City. There were a lot of frightening things, just being in that big city. So that blew my mind, that she picked up on this so fast and gave me that sense of a lot of what I'd had to deal with in my life that I hadn't been aware of. And Walter, I don't remember a lot, what I took with him.

Fred Mangold, I found, was a very stimulating teacher. I really liked that.

MEH: How would he conduct his class?

BHS: I don't know. Most of them were — I mean, they were all extremely informal, sitting on the floor or anywhere. I can't get specifics back from that. I remember, I think it was in one of his classes. A woman who I found kind of a threat, for some reason — perhaps that she was a better thinker than I, and darned if on Pete Seeger's boat, going up and down the Hudson River, we didn't meet her son about twenty years ago! That was so much fun. That was a surprise. And I think maybe she came too. Her name was Suzie Noble.

No, I don't have really specific memories. It's sort of just the overall flavor rather than specific memories.

I remember that in some of the classes — I had been in high school, you know, Honor Society, class president, all this. I remember finding out it was a lot harder in college! And, of course, the people I was with had probably also been honors students, many of them. And that was a little bit of a shock to me. And I remember somebody — maybe Fred Mangold — gave me back one paper saying, "These are good notes for a paper. Now write a paper!" [LAUGHTER] So, I think some of that was a little bit of a surprise, and I suppose that is to <u>many</u> people, when they go off to college. If they were good in high school, the competition is different.

And I remember that after somewhere around two years you could take the Senior Division exams, and then I think maybe you began to specialize. Before that, they encouraged you to try a lot of everything, and everybody'd have lots of art and music. Oh, I liked John Evarts' music a whole lot although that was kind

of scary to me. I was in the “wrong instrument orchestra.” Most people in that orchestra played something well and this was their additional instrument. This was my only one! And I can remember leaving there in tears. I played the mellophone, which is sort of like a French horn. It makes loud noises, so if you blow a wrong note it's very loud. I can remember that being a little bit hard.

I remember taking the Senior Division exams after maybe two years or so, and I remember that one of the questions was "How do you know the sky is blue?" Another one was "How do you know the Philippine Islands exist?" I thought I used to know a third one. You didn't read the answers to those somewhere. That was coming all out of you. I'm not sure whether I passed the first time and had to take it twice or not. I'm not certain about that.

Then when I got in the Senior Division, I wanted to be a linguist. I've always been interested in words, and I had taken some things about words and language there. Then somebody said to me, "But you have an advisor." He said, "You haven't even taken Latin." And I think that was one of the failings of Black Mountain, that all the openness and opportunity to choose and all was wonderful, but I mean, I wish somebody had said to me long before that, "Well, if this your interest, for God's sake take Latin now!" In effect, this thing was, "Well, it's too late. You can't specialize in that now because you should have had Latin before this."

I don't have very many criticisms of Black Mountain, but that's one that I think there might have been a little bit closer connection with a guidance person or something or other. So, then I majored in psychology, and I'm delighted with that

because I ended up my whole life as a daycare teacher and director, and probably if I'd had Latin and done the other I wouldn't have gotten in that field. So, it's amazing how things work out.

MEH: Did you graduate from Black Mountain?

BHS: No, I didn't. I pretend I do. In fact, on an application or too many years ago, I put that I had a degree. I even maybe put I had a Master's. I figured nobody could check out, and I got the job, so.... No, Mort did. But it was so hard to graduate. I mean, I would never have dared to try to graduate, to go through the kind of examinations you had to. It would have been too frightening to me.

MEH: What do you remember about Albers as a teacher, and as a person in the community?

BHS: Well, I loved him as a teacher. I really felt inspired as a person to whom art has never been much before or after. But during that period of my life, I really felt his gift of getting me to look at things. And I think a huge amount of art must be how you see things. And his getting me to do that, I really appreciated a lot. I think there may have been a little stridency sometimes, but mostly my memory is that that was not present, that there was a kind of a gentleness and so forth that I really liked.

As a human being in the community, I think he was not so warm and friendly and easy. It seems to me that he took pretty strong positions and wasn't ready to negotiate or consider or so forth. I can't think of examples of that, but that's sort of my sense of him.

MEH: Did he socialize much with students outside of class?

BHS: Not that I remember. I remember going to one party though where we had some kind of alcoholic drinks. I suppose this is common, but I haven't seen it much before or since, where he got — dipped glasses into water, upside down, and then dipped them into sugar and let the sugar harden. So then when you drank this drink, they were kind of tall glasses, you got a little sip of sugar. So as a student I went to one party of his somewhere. But I don't remember socializing very much.

They Alberses moved to New Haven after we moved to that area, and we tried to make some contact. And then maybe he died shortly after that, and we tried to make some contact with her. It wasn't reciprocated for who knows what reason.

MEH: Did you ever take any weaving at the college?

BHS: No, I don't think I did.

MEH: What was John Evarts like?

BHS: Jovial. Fun. Easy. Although I guess when he was directing this orchestra, maybe he wasn't so. But, oh, playing for the Saturday night dances, he just would play forever and be so friendly and warm. [VIDEOTAPE ONLY BEGINS] Yeah, my recollection of him is mostly delightful. [INTERRUPTION] [VIDEOTAPE ONLY SECTION ENDS]

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

MEH: You had mentioned the Saturday night dances?

BHS: Oh yes, that was so much fun. That was the big social event of the week, and that's all the females— I'm afraid we were called "girls" then, not "women"— wore long dresses, and the men, I think maybe they wore sport coats, and we danced

up a storm. Yes. And John played and played and played and played. He would play requests.

MEH: What type of dancing did you do?

BHS: I don't know. Waltz and foxtrot, I guess. And I don't have any idea now. And isn't this interesting. I don't know how you got partnered up. The reason that's so clear in my mind to not know it is that when I was in high school, oh, there was a dime-a-dance place, and you'd go and sit in these sort of bleachers and you'd wait and wait and wait for somebody to come and ask you. And that was just — That was agony. I don't know whether women asked men to dance. But it was — Oh, it was great fun.

And there must have been a reasonable balance of genders, I guess, because I don't remember a lot of people sitting out. Yes, that was the highlight of the week. The other thing was going to Roy's, which was in the town of Black Mountain. Steve Forbes, a student, a member of the wealthy Forbes family, had financed, I think, had lent somebody the money to get this place going that sold beer. And maybe we danced there or something, but that was sort of the only off campus place I can ever remember anybody going to. Basically, the Saturday night dance was a great time.

MEH: Did faculty partake, participate in this with students and everyone?

BHS: Hm, that's interesting. I don't know whether they did or not. I just remember the students, and I remember Dick Andrews, who danced up a storm, and he danced so much that he perspired so much that he smelled! [LAUGHTER] But it was great fun to dance with Dick Andrews, but you knew that he was going to smell

pretty much by the end of the evening. And I don't know whether faculty did or not. I suspect they did, but I don't know.

MEH: Was there any alcohol around at these parties? Did you have refreshments?

BHS: I don't know if we had refreshments at Saturday night dances or not.

MEH: Where did they take place?

BHS: In the lobby of the Hall. And there was a big grand piano there that John played. There certainly was alcohol around. I mean, I can remember getting drunk a few times, so there was alcohol in people's studies. But I don't know what there was at the dances. I don't remember that.

MEH: What about Schawinsky? You took his Werklehre course?

BHS: Right.

MEH: Do you remember him as a person?

BHS: Hmm. It's funny. Not really. I just kind of — This is what image comes to me. I don't know why. I don't really remember him as a person. Xanti. [LAUGHS]. That's funny.

MEH: What about his wife, Irene?

BHS: Oh!! Did I take biology from her? Did she teach biology?

MEH: I think she taught dress design.

BHS: Dress design. Some woman taught biology.

MEH: Was it Anna Moellenhoff?

BHS: Yes, I think it was. No, I remember her existence but that's all. Biology I remember liking a whole lot and thinking that she was a really good teacher. I liked her very much.

MEH: How did you decide what courses to take?

BHS: I don't know. I have no idea. Certainly, during those first two years I think it was kind of what you wanted to take. And I think you had to — or were strongly encouraged to take art and music. So, I don't think if I had gone to regular college I would have taken that. So, it was either you are supposed to take these or really ought to. I don't know which. And then I think after Senior Division, then I did more in psychology and things like that.

MEH: Who was teaching psychology?

BHS: I don't know. That's a good question. I'd have to look at a catalogue.

MEH: Was Erwin Straus there yet? Or was Fritz Moellenhoff there?

BHS: Moellenhoff and Straus were there, but it was probably Moellenhoff. Straus I don't think came until we moved over to Lake Eden. I don't think he was there then. It was probably Moellenhoff, and I can't say I remember very much about that. I went to classes.

MEH: What about theater? Did you take part in any of the theater things?

BHS: Oh, I did. I was in a play.

MEH: Do you remember which one?

BHS: I was — I think Bill McCleery wrote it. *Let Me Have Air*. And I was somebody's cigar smoking mammy! And I'd only been in one or so plays in high school, but I expect Bob Wunsch directed the play, and I think he did an excellent job of getting people in roles that were not like them, so that they could expand themselves and have a try at being different. And I remember that as being a lot

of fun, a lot of fun. We sing some of those *Let Me Have Air* songs every once in a while.

Oh, and Bill McCleery did a lot for Black Mountain and the brain —

MEH: How was that?

BHS: [SINGS]

“Let me have air.

Let me have liberty to see that grass can grow.

And a bull can bellow — “

That isn’t the one though.

[SINGS]

“Oh they call me the glamor girl of Black Mountain College,

'Cause I have such a beautiful brain.

I set all the boys awhirl with my store of knowledge

'Cause I have such a beautiful brain. [HUMS]

I can't remember. I don't know, he just — he gave a kind of vitality that was really neat. He was an important visitor.

MEH: Do you remember *Let Me Have Air*? From the — What were some of the other songs? "Take Your Time"? Was that from that?

BHS: [SINGS] Take your time [HUMS] Yes, but I'd need a little help on it now.

MEH: Maybe you and Morton can sing it.

BHS: Yeah, we might. We once had the words to some of those. I love "They call me the glamor girl of Black Mountain College.” [LAUGHTER]

MEH: What was the theme of the play?

BHS: I don't even know. *Let Me Have Air* — It might have been something about getting out of the cities. Getting out of where all that pollution was, out into the countryside, but I don't really remember now.

I don't know if I was in any of the other plays or not, but I think Wunsch did a wonderful thing with those plays. I think people got a lot of not just pleasure but learning and growth experiences from being in those plays. It was neat.

Oh, and you know what? He taught me to lower my voice.

MEH: How was that?

BHS: Well, I must have had a fairly high voice. I think I had a high voice. My sister, my half-sister, has a very high voice. And I think now I have a fairly low voice. He got me to lower my voice to project it in this play, and I think forevermore I had a lower voice. So I owe that to him.

MEH: What was Wunsch like? What do you remember about him?

BHS: Very quiet, very small. I don't remember a lot. I don't remember very much about him, except I have very positive feelings about him. But I don't remember specifics.

MEH: You said you didn't go home for two years. What did you do in the summertime?

BHS: Well we had bought Lake Eden then, and I think maybe we had just bought it. So we were running an inn, and so I waited on tables in the inn and also was partner in a printing business with Dave Way and George Hendrickson — I can't think who the third one was. But at least two of the males were people who knew what they wanted in no uncertain terms and let me know about it. And I had never done any printing before. I think Dave taught us all printing. And we printed Steve

Forbes' graduation paper. We printed some books for people. And I learned bookbinding, and it was more fun to bind books. Like there was one book — I don't know whose books they were or anything — but it was about some dynamic, vital subject. So I chose a kind of cloth that had bright stripes on it, and it was fun to get the materials to blend with the contents of the books. I had never thought of anybody doing that before.

MEH: Who taught you how to bind?

BHS: I think Dave Way did, too. I think he taught us to print and taught us to bind. Where we got this printing set I don't know. We did it in the gatehouse. That was our shop.

MEH: So, you were really doing that in the summertime as an independent, not a school thing.

BHS: Right. And I think it was probably because it would have cost money to go home and come back, and that I could make some money there. That's my guess as to why I did it. It was a good summer. I had a good time during the summer.

MEH: Do you remember Johanna Jalowetz, whether she was doing any bookbinding or teaching any bookbinding at that point?

BHS: Could she have taught us bookbinding?

MEH: Possibly.

BHS: That's interesting. I don't know. Maybe she did. Maybe she's the one.

MEH: I have a note that later you managed college bindery.

BHS: Did what?

MEH: That you were in charge of the college bindery for a while later on. Do you remember that?

BHS: I don't think so. I think that's erroneous. I don't think there was a college bindery after that. I think it was just that one summer we did it, and I mean, this was — We did it on wooden frames and we had strings. This was the most primitive kind of bookbinding imaginable. I can't imagine that I was — I think that's probably an error.

MEH: Did you work during the year on the press at all, doing programs or anything like that?

BHS: No.

MEH: Just for the summer.

BHS: Just for the summer.

MEH: You said David Way. And who was the other person, was it Emil?

BHS: Emil Willimetz! Yes, it was. And then there was a third. I don't know if it was Hank Hendrickson or not. But Emil was one. Right. But Dave once threw the tray of print all over the place. He was kind of explosive sort of personality. And we depended on him, because he was the one who knew about printing. Maybe Johanna did teach us the binding. It's interesting to think about.

But it was fun. I mean, that was the first time I'd been in a private venture of a business. That was really neat. Other than that I'd sold ice cream cones and worked in drugstores and things like that. It was a good summer. It was fun. And it was interesting to be working with these three men who were somewhat temperamental, you know.

MEH: David Way was really temperamental?

BHS: He was the main temperamental one, yeah.

MEH: By temperamental, what do you mean?

BHS: Well, I think throwing fits and perhaps, perhaps not being a very good teacher, and thinking, “Well, since he understood this, how come we didn't understand it.” So, I think he got impatient with us a lot and, who knows, maybe we weren't very good students. But I think he was hard to be with, whereas as I remember, Emil was a much more placid kind of person, I think, and much easier to work with.

MEH: Did you actually make money on the printing that summer?

BHS: I guess we made a little. Yeah, because we really didn't have expenses. I mean, we didn't have to rent this little shop, and maybe the printing stuff was in the gatehouse. I don't know. I think we made some money. Yes. But, you know, then — the year before that in Laguna, I had worked for thirty-three cents an hour, and that was good pay. Sixteen dollars a week! So I didn't have to make very much at this job. It would be good pay. I’d had first a job for ten cents an hour, and I got fired after a week, and my mother said if I hadn't been fired she would have gone and told them I couldn't work there anymore. Ten cents an hour is too little. Thirty-three, that was good pay.

MEH: There was a question that I had in my mind. It’ll come back to me. Who was at the inn? Who was being served? Did you have guests living at Lake Eden?

BHS: We had guests. There were two buildings, must have each had twelve or fifteen beds in them. I don't know where we slept. Yeah, must have been people staying overnight, and there was this beautiful lake. Some people made beds and did

things. So, obviously there must have been people staying for the weekend or the week or something. And we serving them food with the dining hall RIGHT on the lake. It was just a terrific place. I never thought about who they were. There was a lifeguard whom I found very attractive. I don't even remember his name now. [LAUGHTER]

MEH: How were meals handled at the college?

BHS: Well, Jack and Rubye Lipsey— Jack was the cook. Rubye was his wife. And then there were a few other people who worked in the kitchen. And they did all the food preparation. But then there were eight people to a table, and we would go, and with big trays they would put the food out I guess in serving dishes. Maybe the tables were set up with plates, and we would go and get the food and bring it to the tables and take it back. I think the kitchen staff did all the cooking and cleaning up and everything. It was only the serving that we did except on Sundays, I think it was. Stuff was put out for sandwich making. And so after Sunday breakfast you'd fix your Sunday lunch so that they had Sunday noon off. But I think maybe Sunday night we were back on schedule again.

MEH: Was the food good?

BHS: As I remember, I liked it a lot. I thought we had very good food. And good social time at the meals.

MEH: Did you sit anywhere that you wanted to sit?

BHS: Yeah, and I was just wondering — and I have no answer to this question — whether people — I assume people sort of gathered together in groups but I have not memory of that. But I remember them as very pleasant social times.

And I think that faculty — I think that faculty mixed pretty well. I don't think there were faculty tables. I know at Lake Eden, after we moved there, the faculty got right in in helping build that big studies building, and I'll never forget being in trenches of water digging with my teachers right there digging with me, and that was impressive to me that it was really a joint venture of students and faculty. I don't know what we called them. Mr. Moellenhoff? Fred Mangold? Mr. Mangold? I don't know what we called them.

MEH: Did you take any courses with Heinrich Jalowetz?

BHS: Music? Gosh, I remember him. Yes, I did. But I don't remember what.

MEH: Do you remember him as a person?

BHS: I think maybe after we were married and lived in Lake Eden, maybe they lived downstairs from us. Some faculty lived downstairs from us. I'm going to hazard the word *temperamental.* But I don't — If I were in a debate here, I wouldn't argue my point very strongly. That's just kind of a sense. No, I don't have a lot of memory of him.

MEH: So, you came to the college, did you say, '37, '38, '39? You were there two years and then you took the Senior Division exam.

BHS: Right.

MEH: Okay. And you stayed how much longer? Did you leave after you were married and then come back or did you stay continuously?

BHS: No, no. I stayed because Mort then — Mort had just graduated, and he got a job as assistant treasurer so we stayed on. And, in fact, our daughter Joan was born while we were still at Lee Hall. So, I was probably at Lee Hall for four years, and

then we moved over to Lake Eden. And that was interesting. We lived in a big house, whose name I've forgotten at the moment. They all had names. And we had the upstairs and either one or two faculty families maybe lived downstairs. We had kind of a — almost an atticy kind of space up there. That was a nice way to live with — with the young child, she would be in a pen on the porch and students — different students would take care of her and so I went to classes. I really wasn't ready to have a child. I mean, I was twenty. But having a child, I didn't have to cook meals, and I got a lot of help taking care of her. So, that made that transition pretty easy.

MEH: So, you continued to take classes after you were married.

BHS: Right, right. And the only other child was Eddie Dreier, who lived almost the next house to us. I think they played some together.

MEH: Would they have been about the same age?

BHS: I think he was maybe a couple of years older than she.

MEH: Older.

BHS: Yeah, I think he was a couple of years older.

MEH: Were you there when Mark Dreier died?

BHS: Yeah.

MEH: What do you remember about that?

BHS: [SIGH] That was very sad. Well, let's see. He was riding on the running board of the cook, Jack Lipsey's, car, I think it was. And he fell off, and I don't know whether Jack ran over him or I don't know if the fall killed him or what. But I remember that Ted, the father of this boy who had just been killed — Mort knows

this story better than I do — went to town to protect Jack from being lynched. Jack was black. And at that day and age, if a black killed under whatever circumstances a white child, there was some extra trouble.

MEH: It's interesting because I had never heard this aspect of this story until Connie remembered that apparently they were concerned that people in town were getting involved and wanted to take action against Jack. I hadn't heard that until yesterday.

BHS: Oh, really. Well, I think Mort will tell you more, but I think he said — I think I heard him not long ago telling it, that Ted, in spite of his grief, was ready right away and went out there and somehow defended Jack. I don't remember in what way. But —

MEH: How did the college deal with a situation like that in terms of its grief?

BHS: I don't remember. I think there was a — It seems to me there was a little building built that's no longer there near the lake that was in honor of Mark, a meditation building or something like that.

MEH: You must have been there when Mort went over the damn. That must have been terrifying for you.

BHS: Ohhhhh! I was thinking about that.

MEH: What do you remember about that?

BHS: Oh, God, that was awful and Frank Nacke dying in that. That was just horrendous. And I was nursing Joan at the time, and my milk got all upset. I think maybe actually then I had to start bottle feeding her because my milk just stopped coming right. Yeah, that was incredible, scary. Quite a few hours before

he — he and Frank — Mort was in charge so he also carries this feeling of he said to Frank, “Let’s go out in the boat and open up the dam. And that they just got swept over the dam, and I think their clothes were pulled off from them right at that moment from the swell of the water, and it’s now thought that Frank probably died instantly, that he probably hit his head then and drowned right away. And that Mort got carried farther and I guess the river must have spread out and so he was off in water. He was kind of grabbing onto trees, and it’s interesting now. I remember his telling his story so much, I don’t remember when I knew, but obviously from the fact that my milk was upset — I don’t really know how soon I knew that he was in real danger. But, finally, I know he sort of pulled himself from tree to tree back and, ahhh, what a relief that was.

MEH: I can imagine. [VIDEOTAPE ONLY SECTION BEGINS] Yeah, I think I thought for a minute, “This child’s gonna grow up without a father. I mean it looked like he wasn’t gonna make it.” [VIDEOTAPE ONLY SECTION ENDS]

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

MEH: You were talking about.

BHS: Oh, that for Frank, yeah, I do remember the grief and his sister Marian was there, and I remember — I just remember her sobbing and sobbing and sobbing and sobbing and sobbing, and, kind of, she was sort of like a chicken running around. That’s what I remember. Yeah, that was very hard, very hard to deal with. I guess the only — earlier than that when we lived at Blue Ridge — in fact, maybe before I was there — No, I knew Denis Rhodes. He was Mort’s roommate, and he

committed suicide. And I think Mort found him. But there weren't very many deaths.

MEH: But that still was a lot for a small community.

BHS: Yeah, that's true. That's true, that's true. Yeah, there was. We were just talking today. Something made us think about stealing, and there was one time when a lot of stuff was being stolen, and there were twins there and there was a lot of suspicion of them. And Mort was just saying this morning that when somebody would go waiting on tables, they would try to get the glass of one of — all these amateur detectives — to get the glass of one of these twins off to the side so that we could get fingerprints and catch them. I don't know if we ever did learn.

MEH: What sort of things were being stolen?

BHS: I don't even know. Money maybe. But it was funny. We were just talking about it this morning, the fingerprinting.

MEH: Did you actually dust and get fingerprints?

BHS: I think somebody thought they were. I don't know whether they were very successful [LAUGHTER], and I think we never — it was something never solved.

MEH: How besides your amateur detective work did you deal with such problems in the community?

BHS: I don't remember them. That's the only time I remember being aware of it. It seems likely that it must have gone on at some level. But, I mean, I could also think that this was — I'm reading a fascinating book here called *Ancient Futures* — about a wonderful community in India. In fact, I've ordered fourteen books, and I've been selling them like mad. And that was a place where everybody was

totally cooperative with everybody else, and so nobody felt poor, and nobody — everybody was helpful and friendly. And it would be nice to think that a good bit of that was going on there, too.

MEH: Was there any supervision of personal life at the college? I know there were "do not disturb" signs and that was not to be violated.

BHS: Right. No. There were three agreements: that you had to come back from vacation on time, that you not go through a "do not disturb" sign, and I think maybe it was boys didn't sleep in girl's bedrooms and girls didn't sleep in boy's bedrooms. I think that was the third one. I'm not sure. But those were basically the only rules, and they weren't even called rules. They were called agreements. I don't think there was much supervision. I think people did pretty much what they wanted, and I suspect a lot of people could get into pretty deep trouble without people being very aware of it. I don't know, but that's my guess. My third roommate besides Nellie Weston and Barbara Beatty was Grace somebody. And she — I think she was in considerable stressful trouble of some kind or another.

MEH: Barbara Beatty.

BHS: No. This Grace somebody. She was only there for half-a-year, I think, and as I thought back on it many years later, I thought she probably needed some sort of extra help and support. And, I mean, I don't think there was any — There weren't any people who did counseling or anything like that and I don't know — I don't know enough about the history of counseling to know how typical that was of other colleges, too. Or whether it was just because we were so small. But maybe other colleges didn't have it either at that time, but I'm sure it could have been

used, you know. But my — a good friend of mine came from California a year or two after I did, and I think maybe she only stayed for half a year, and a few years later she killed herself. And, you know, I never even gave a thought to the fact that I don't think the emotional life of people was given much attention by people in authority.

MEH: Who was this student?

BHS: Nevalie Ropp. She came from the same town. She went I'm sure because I went there.

MEH: What do you think was the effect of not having required grades and quality points and all of that stuff?

BHS: Well, I can only tell you from afterwards as an educator I'm a believer in people studying because they are interested in the subject matter, not to get good grades. So that I think people do a lot harder work and get more into things if there's not some extrinsic thing, but if it's all intrinsic. So, I can just make the assumption that people did work harder and got more out of it and so forth, in general.

MEH: What was the effect on you?

BHS: I think I was so caught up in this wonderful form of living and education and all — education and living all being sort of mushed up together — that I put out a lot. I think I really worked hard and was engrossed in the information and so forth. And I don't — I don't think I ever sent for my grades. So, I don't know what grades I got. But I think it was in some ways a great relief for me to just to be able to really focus on what was going on.

MEH: What did you do on the work program?

BHS: Uhm. What did I do? I know I liked it. I worked on the farm some. I think in the early years, maybe before we built the buildings when we were at Lake Eden, maybe the farm was the main part of the work program.

MEH: Was the farm then? — They had already bought Lake Eden, so the farm would have been at Lake Eden.

BHS: Well, or it was some other place, I think. I don't think it was at Lake Eden. But I think that's what I did. Well, — and maybe, maybe my work in the store was a part of the work program. I know I liked doing that store work. I was so disappointed when the honor system didn't work. We have friends now who — in fact, she was here this morning raking leaves — who's a potter and she has the honor system in her pottery. She leaves about ten dollars in dollar bills and a ten dollar bill in a bowl. And she says, "Come in. Help yourself. Leave your money and make change." And I think only once maybe has it not worked. And then she put up a sign, "If you need the money more than I do, you're welcome." She says there's never been any problem since. Now, if maybe I could have figured out something like that. [LAUGHTER] I like the honor systems.

MEH: So, you were at the college the year the studies building was being built.

BHS: Yeah.

MEH: Was your daughter — had you already had your daughter at that point?

BHS: Well, she was born in forty, in May of forty. So she must have been around then. Yeah.

MEH: Did you help with the construction?

BHS: Yeah, and that's what I loved was the —

MEH: What sort of thing —

BHS: Well, digging ditches was one of the main things I can remember. That felt like a real powerful thing to do. And, then yeah, equipment, you know. Holding big beams out and putting insulation in and all of that and whatever.

MEH: Why did you dig ditches?

BHS: Oh, for the foundation. And, of course, being right by the lake there, I think it was extra wet. So maybe we had to have ever extra deep — because we were in water in those ditches — and so imagine that we had to have extra deep ones to get down to firm ground. We have a lot of pictures of us digging in ditches full of water. But — And I've always loved the idea of a group of people doing something — I mean, something I've just copied for a class of mine. But, it's sort of related.

MEH: Why don't you read it?

BHS: Okay, okay. "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, tis the only thing that ever has." And just yesterday I copied this on a big sheet for one of my classes.

MEH: And who is the quote from?

BHS: Margaret Meade. Yeah. And so I've — Wherever I've been, I've always loved the idea of being involved with a group of people getting things done. I've never been a solitary worker.

MEH: Did your mother do that sort of thing? Was there a tradition in the family, an example?

BHS: Well, I don't know if there was. There wasn't a high school in Laguna Beach the first year I was there. I had to get away to high school, and characteristically three of us went to one high school, and all thirty-two went to another high school because my mother thought this was a better high school. And so there I was being different already. And then the next year we got a high school, and she I know organized a lot of parents to do a clipping service and then she'd file them because there were no books in the library or anything and so this was a way of getting current information. And so I guess in that sense, yes, she probably had some of that. Well, — and in her organizing the Turkish women to make lace because they needed a way of making a living. So, I never quite thought about that. It's useful to make that connection.

MEH: Speaking of libraries, what was the library at Black Mountain like? Did you have a library?

BHS: We had a library, but it wasn't a very big library. It was — my guess is it was — well, I don't know if it was much bigger than this living-dining area, probably a little longer. But it wasn't very big. And that's one of the reasons we weren't accredited was we didn't have a big enough library.

MEH: Where was it located at Lake Eden?

BHS: I remember where it was in Lee Hall. Where was it in Lake Eden? Was it in Mountain Stream? I don't — interesting question. I don't know. No, Mountain Stream was the offices. I don't know where it was a Lake Eden. Must have been — must have been in the new studies building

MEH: Who managed it? Was it the honor system?

BHS: Yeah. Probably. I wonder if Nell Rice managed it.

MEH: I think so.

BHS: Suddenly it occurs to me that she may have. It was fun seeing that studies building recently, and to think we helped build this eighty rooms or something like that, big, big building.

MEH: It's truly amazing when you think about it.

BHS: It is. And there was one carpenter. One professional — I don't remember his name.

MEH: There was someone — Charles Godfrey — who was in charge. Like overseer.

BHS: Godfrey. Okay. I guess he was. Yes.

MEH: And he had a, I think, a Hurley and Mundy or something like that helping him.

BHS: I don't know those names. Godfrey I know, yes, right. And Godfrey must have been quite a person. Most professionals could not have fifty or sixty or so nonprofessionals working for them. I think they'd go mad.

MEH: What about Kocher? Did you take any of the architecture courses?

BHS: I don't think so. I remember them very well. They lived in the building that was right next to the inn and right next to the Gatehouse. But I don't think I ever did take classes with them though. But I remember them as important members of the community.

MEH: How was the work organized for the studies building? Do you remember?

BHS: No. I don't know. I suppose we signed up. No, I don't really have a clue.

MEH: Do you remember any visitors who came to the college?

BHS: Oh, gosh, there sure were lots of visitors. Well Bill McCleery was an important one. I remember somebody came from — what's the college that has the — you study the hundred classics.

MEH: St. John's?

BHS: Yes. Somebody came from there and maybe just talked for an evening. But I found that kind of a fascinating idea that he was talking about. There were people all the time coming, many of whom either were famous then or became famous later. I was interested in seeing in something that Einstein was on the Board, I think, after we were there. I hadn't known that. But, you know, the dome, geodesic dome guy, I remember. Buckminster Fuller.

MEH: But he didn't come until '48. Unless he visited before.

BHS: Well, then — Maybe, he must have maybe just had a quick visit or something before that.

MEH: What do you remember about his visit?

BHS: Just that he was an interesting, dynamic person, and ever since then I've sort of made a point of if there's a geodesic dome somewhere going and looking at it and so forth. No, there were so many interesting people that I really don't remember very many specifics.

MEH: Do you remember John Dewey visiting when you were there?

BHS: God, you'd think I would because he was critical in my parents' life. He changed them from being Christers to agnostics. [LAUGHTER] That was critical! You'd think I would remember him, but no, I don't.

MEH: What about, do you remember, Aldous Huxley? Do you remember his visit? I'm just throwing some names out.

BHS: No. Was he the one who wrote “Education on a Mountain”?

MEH: No, that's Louis Adamic.

BHS: Louis Adamic, right. No, I don't. But I know that was neat, how many interesting people did come and speak. And some stayed for quite a while. Some would come for a day and stay for longer and stuff. No, Bill McCleery is the main one I remember because of all the plays and songs and things like that. And I think he stayed quite a long time.

MEH: What did you do? Did you ever leave? Besides to go to Roy's, did you go into Asheville or Black Mountain?

BHS: Not much at all, no. I mean we'd go to Roy's once in a great while, but, no, I don't think we did much. I've never been a shopper, and I didn't have much money. So, no, I think — I don't think I left the place very often.

MEH: What do you think was the effect of the landscape on the college?

BHS: Hm, the landscape — Well, a lot of people loved hiking and loved getting off and away. So, I suppose on what you could say was a small campus — I never used the word "campus" ‘til today — there was all of this space around. So, I suppose it was freeing to people who needed a sense of getting away. I mean, I can't imagine being in a college in a city, so just the kind of the peace and the openness, I suppose, had an effect on people. It either had an effect or the absence of the other had an effect. I'm not sure which.

MEH: Do you remember integration — or desegregation in the South — being a topic while you were there? A consideration?

BHS: I don't remember it at all. It's the main work I do now, but — No, I don't. We even — I mean John Gary McGraw was the only local person who came to the college, as a white person. And I don't think he had an easy time at all because — Well, it wasn't racism. It was some kind of "ism" that he felt, anyway, of all of us from the Big World, and he here just from his little space. And I think — I don't know if he was initially a day student. I don't know if he was or not. But that's the only — No, I don't remember racism as anything that was ever even talked about.

MEH: Do you think you were really aware of the plight of the refugees?

BHS: Hmm, I don't think so. No. That would have been a wonderful opportunity, but I think I and many others just missed on that. No — I mean we all knew that they escaped Hitler, but that was kind of it, you know.

MEH: What about Dreier? What do you remember about Dreier? Or the Dreiers separately?

BHS: Well, Bobbie was a very warm person who, as I say, taught many of us to make clothes for dancing. And I still remember the pattern. It was kind of a straight dress, and then pieces you cut out from up here. I guess maybe it went out a little. Pieces that you cut out from up here somehow you put down there to make it. Triangles from here and you put them down there somehow.

I remember her as being very warm, and Ted as being maybe — Well, in comparison to her, he was closed. Mort worked with him. He'll tell you a lot more

about him. I don't — That's about the only thing that I can say, that he — I didn't feel like he was so available. He was sort of in his own world. Now, of course, it's fascinating now that they're doing meditation and all sorts of inner stuff. Or he is. Is Bobbie still alive? Yeah, okay.

I think he was a driven person and committed to the college so that he was always out— I think he had wealthy friends and maybe he was always out hitting them for money. But, yeah, I think maybe he was — "driven" might be a useful word to describe him, I don't know.

MEH: So, you had — your daughter Joan was born at the college. Now was your son born there too?

BHS: No, he was born a few weeks after I left. Mort left first and came up job hunting. And then I came up just one or two weeks later.

MEH: What do you remember about the crisis surrounding John Rice's resignation?

BHS: What year was that?

MEH: I can't remember exactly now. It was about '38-'39, but it had been going on for like a year.

BHS: Not very much. Not a lot.

MEH: Do you remember whether you thought it was justified at the time or not?

BHS: I don't remember. My guess is if I had been in a camp — if there were camps and I think there probably were camps — that I would have been in the camp against him. But that's pure speculation, and so I don't really have much memory of that time or period.

MEH: So you left the college in what year?

BHS: Well, let's see. Pete was born in '42, so we left just before he was born.

MEH: Why did you leave?

BHS: We thought we'd been in an ivory tower long enough. But while it was heavenly to have everything supplied you needed — I mean who cared if you got five dollars a month or whatever you got. You didn't need money. But we thought it was time to get out into the world and see what the rest of the world was like. So, that's why we left. But it wasn't because — We loved it there. It was a very good time in our lives. But it just seemed like it was probably time to move on.

MEH: And what did you do?

BHS: Well, Mort had majored in English literature. And, you know, when people major in English literature, what do they do? They write or they teach. Well, neither of those was what he thought was right for him. But he optimistically went to *Time* and *Life*, because he thought, "Aha! I can write. I'll work for them."

Well, he — and he'd been to quite a few other places job-hunting, and he got a job with them but it was in production, so he was supervising the magazines getting out and getting mailed places and so forth. So we lived in Philadelphia on fifty dollars a week, I think. We kept a budget. I think it was fifty dollars a week, something like that— four of us. [VIDEOTAPE ONLY SECTION BEGINS.]

MEH: When did you start doing your work with early childhood education?

BHS: Well, that was very interesting. [VIDEOTAPE ONLY SECTION ENDS.]

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

BHS: I kind of fell into it. It's so wonderful the way things can work out in life. We were sending Joan to a Quaker school. She was in kindergarten. And we didn't really

have the money to pay for it, so I got a job as an assistant in the preschool. I didn't have any background for that. And I liked doing it a whole lot. And then — I guess then I subbed for a while in somebody else's preschool, and then a few years later we moved to Connecticut, and by then our third child had been expecting to go to kindergarten in New Jersey. And, lo and behold, we moved to Connecticut — they didn't have public kindergarten. So she was devastated.

So I said, "Well, I'll start one for you." So, I started one, again not knowing an awful lot about it, and had such a good time doing it that then I got a job in a cooperative kindergarten and nursery school, because — It was quite a few years before Connecticut got public kindergarten, so parents were looking for places. And I guess I worked in that for about seven or eight years and then that folded because Connecticut finally got public kindergartens.

Then I looked around for a job. I thought I want to make this my life work. And I got a job at the Gesell Institute in New Haven, which was then a famous, famous place. Arnold Gesell was the sort of like Dr. Spock who came later. He was <u>the</u> one who told people how children were reared. I got a job in the co-op for seven years, and then I got that job at Gesell for seventeen years, and then I got a job at the Connecticut Hospice, which had the first, it was the first hospice in this country that had its own building. Hospices had people going and taking care of people in their homes. But it was the first one in a building, and there was a preschool there.

MEH: Why was there a preschool in the hospice?

BHS: Well, that was an interesting thing, because they copied one in London and it was part of a hospital and so there were many, many employees in the hospital, and so it was great for those employees to have a preschool. But what they didn't think about was there were only forty-four beds in this building, so there weren't that many employees who happened to have children of that age. So it became open to the community, and it took a while for people in the community to decide that they wanted their children in a building where people were dying.

But I had a good reputation from the other job I'd had, and that sort of spread. And pretty soon we were just overflowing with people. And I loved that job of — I loved being in a building where people were dying because I felt as though it was giving my schoolchildren just a little bit of dose of getting connected with people and then they died, and I felt as though, hopefully, when somebody close to them in their family died, there would be a little bit of that left over. That was sort of my dream.

MEH: Was there actually that much contact between the dying people and the children?

BHS: Yeah. We would go and visit. Not every day, but from time to time we'd take a walk and visit them. Patients loved it because the children were so open. They would ask questions that nobody else would ask, and the patients loved it. I'll never forget the fellow who had am angel halo cast, which is a metal piece that goes around like this, it holds his head up, and it's drilled into his skull and drilled through there. Well, adults aren't going to say, "Oh how is that held up?" They don't even want to think about all this drilling. The children would ask him all the questions, and he loved telling about it, you know.

So, it was very good for the patients, and I think it was good for the children, too. So, I enjoyed that. But every school that I've ever taught in has been closed, and the last two at least, the last twenty years, seventeen and ten — I think were because the bosses wanted to get rid of me, but I had too good a reputation so they couldn't just fire me. So they said okay, we'll close the school. And I think that was because I'm an independent person who knows what I believe and is committed to something and goes about and does it, and I never have had the skills that one should have to relate to higher-up people. You know, there's a little bit of stuff you have to do, and I never did that. So I think that's why...

But I've loved my work and I feel like Black Mountain helped me in some ways get ready for that in that my independent thinking was cultivated and supported there, and that my ability to — I mean, I'm really good at seeing a problem and being able to look from all sides and say, "Aha! We could try this or we could try that." I think that all came from that kind of education. So, I really <u>like</u> the kind of person I am today, and I feel that a lot of that was nurtured, certainly where it originally came from, who knows? — but that it was nurtured at Black Mountain very much. A kind of questioning and wondering and figuring out and not necessarily believing what's said out there but checking it out. So, I feel <u>very</u> fortunate to have gone there. I feel as though it just was a good time in my life, and it did for me what I — I didn't know at the time, but, you know, I'm glad that it did.

MEH: And you've had a longstanding career with your social issues.

BHS: Right. I don't know how -- I don’t know whether that was going on there or not at Black Mountain. I have no idea whether it was or not. But I certainly have had, yes. I've been arrested once! I'm so proud of being arrested!

MEH: Where was that?

BHS: That was at Groton, Connecticut for protesting the submarines. And I went over and sat down in a place where you weren't supposed to sit — where the submarine workers were coming in to the plant — and I was told to get up and then get out, and was dragged — happily. I've seen people dragged horrendously, but I was dragged fairly decently off into the paddy wagon and taken off to jail. I liked that!

So, it would be interesting — So, in your study you might find out how many Black Mountain students have been arrested for political action.

MEH: The other question is how many have been arrested!

BHS: [LAUGHS] That's right. I added "for political action." And of course meeting Mort was a wonderful part of being there, too, since he came from Kentucky and I from California. I don't think we would have ever met.

MEH: What do you think, looking back, the importance of Black Mountain was— not necessarily in terms of its influence, but in terms of its ideas, what it was trying to do? Where do you think it succeeded or failed? That's about three questions in one. You can work it out.

BHS: It is. I don't really know. The fact that there's interest in it now all these years later and continuing interest, certainly says there was something important going on there. All I can assume is that it was questioning, that it wasn't going along with

the same old stuff but it was saying, "Hey, let's take a look. Is this the way to learn? Is this? —" You know, that kind of thing.

I know in my racism work, I've come across a book called *Lies My Teachers Told Me*, which is a shocking, shocking, shocking book about — I mean on every page there are lies that you and I were told about what really was going on in the world. I'd like to think that Black Mountain, while it wasn't into that, that it — that the more openness. I guess I get so tired of the sense that so much education is the teacher has it all here, and the teacher's job is to get it from here out there into those heads. And that's a pretty sad view of education, really. I mean, you can read it in books, or you don't need the teacher, or whatever. I guess I'd like to think that what Black Mountain did was be a model that had some flickering off to other places of more opening it up and discussing and thinking and wondering and questioning kind of thing, and not this didactic approach.

MEH: Do you think that Black Mountain had any real effect on how you worked with kindergarten children?

BHS: Oh, yeah, without question.

MEH: In what way?

BHS: Well, that I think — Well, that I know that I let them be themselves much more than — I mean it's sad when I think of the schools I have visited and what I see. It's just like what I was describing before, that the teacher's got information that's going to get into those children's heads. And what I saw my role was to be there as support and encouragement and assistance, and exposing them to ideas and materials, and letting them go with it. And my role aside from the exposing was to

be there to set some limits and help them understand the limits, but not this my-head-to-their kind of thing. So, yes, I'm sure it had a lot to do with the way I did.

One of the things I loved about my job as a director — Only for one semester did I pull out of the classroom altogether and be a director. I didn't like that. So, after that, I always had a good assistant director who could handle all that paper stuff. And I was in the classroom as a teacher and that way I could model for teachers. I could — When we'd have meetings, we could talk about what I had done and what they had done and how any one of us have done it differently. And then I did a lot of work with parents, and I felt as though it was very different meeting the parents if I had been in the classroom with their child than if I had just had reports from teachers and so forth. Yes, so being right out there was really important to me.

I loved doing the work. I was devastated when this last time this woman closed the school. Well, I'll tell you why she closed it. It had gone for ten years. I was there when it opened.

MEH: Was this up here?

BHS: No, this was at Connecticut Hospice, just outside of New Haven. And I had opened the school, I'd been there for ten years, and it was very popular. Tom Brokaw, the TV news guy, wanted a program on the school because it was the only one in the country that was in an in-house hospice. So, that was newsworthy So, he sent — Well, he sent a number of people up to take pictures and interview and stuff, including Betty Rollins, who wrote *Last Wish* or something. She helped

her mother die. An interesting, interesting woman. You know, she got the pills for her.

So, it was fun having all this interviewing going on for a whole week. And my boss, who is— many, many, many people who know her think she's not really very sane. The boss of the whole place didn't want to be out of this show. So, she got into her little nurse's uniform and went down and took care of patients and they obligingly took pictures of her. She totally forgot there was a cutting room. So, when the thing came on the air, her name wasn't even mentioned. Well, a friend of mine who was a social worker there said, "Barb, your days are numbered." And it wasn't too long after that that she decided to close the school. They needed the space. That was it. Well, the parents were in such up in arms. Maybe it was June or something. They said, "We don't have time to find another place." And there were some lawyers, parents, and they said "We're going to sue you," and so forth. So, she said, "I'll leave it another year." And so she closed it a year from then. And I was seventy then. And I thought —

I had assumed I would be working there today. And I thought I don't want to get up out of this bed and not be going to teach. Everybody I know — I just couldn't imagine that. So, I said to Mort, "We've got to move!" So, we had camped at Nickerson State Park down here a dozen miles a number of summers and liked Cape Cod. We didn't know anybody on the Cape. But we came up and looked around a little, and found this house quite quickly and had no idea of all the benefits— that it was way back from the summer traffic. We didn't have the slightest idea what good fortune it was.

So, we bought it in December and then my job ended in July.

MEH: This was 19....

BHS: ‘90. And so we came up in July at the end of my job, and the Gulf War was beginning to brew. So, one of us wrote a letter to the local paper and said we're going to have a vigil against this, because we don't think this should happen. We had thirty-five people at that vigil. The next week all thirteen towns on the Cape were having vigils, and we made friends. So, I say now that if you're going to move and you don't know people, move when there's something where you can take some action and meet the other activists there.

So, that's been good. So many of the people, a large number of our friends, are activists in one way or another now. That was kind of fun.

MEH: Maybe we’ll give Morton a turn now.

[END OF RECORDING. END OF TRANSCRIPT.]