

Interviewee: LUCIAN MARQUIS
Interviewer: MARY EMMA HARRIS
Participant: JANE SLATER MARQUIS
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[BEGINNING OF SIDE 1, TAPE 1]

MEH: [GIVES IDENTIFICATION]

LM: It's our fifty-first anniversary.

MEH: Wonderful!

LM: Lincoln's birthday.

MEH: So, you can remember easily every year. This is your and Jane's fifty-first anniversary. We're in Claremont, California. Lucian, how did you come to be at Black Mountain College?

LM: It's a rather long story. I was born in Europe. I was born in Germany and became a Jew the day Hitler came to power. I belonged to a very assimilated family, and my father was very Prussian, but the Swiss newspapers sent me to boarding school in France. This was in March of 1933. To make a long story short, he then emigrated to Italy, we lived in Rome from '34 to '37. My grandfather actually had been an American before the Civil War—my paternal grandfather— but had gone back to Germany and established himself there. My father was born in Berlin. My mother was born in Vienna. We came to America. My father came—always had a thing about the Mediterranean, and he came to California. I entered Beverly Hills High School, not speaking a word of English.

After about a year, the wax dropped out of my ears, and I suddenly understood what people were saying. I entered UCLA and dropped out after about a year, because I thought it was a factory. It was too large. In those days it had seven thousand students, and now it has thirty-five thousand students. I had all kinds of jobs, including the butler to Max Reinhardt's first wife. I was all of nineteen, and she hired me because I spoke German and because I could drive her LaSalle. But I realized I didn't want to be a butler for the rest of my life, nor did she think I was a very good butler. But it was a fascinating period, because I met people like Ernst Lubitsch, (UNINTELL) Rabo (PH), Marlene Dietrich. They all came to her house. Her name was Else Heims . She was the first wife of Max Reinhardt. And Gottfried Reinhardt also lived in the house, because Gottfried Reinhardt was a theater director, movie director. Well, I realized I wanted to go back to school, and I went and applied to the University of Chicago, which seemed to be the most exciting place at the time. This was 1940. Then I read Louis Adamic's piece in Harper's, I think it was, which they reproduced in My America. Black Mountain sounded just like the ideal place that I wanted to be in, having tasted the institutional factory which was the large university. I had gone to a progressive school in Germany, and that also had some bearing. So, I applied, and I remember I had a Ford Model-A, which I traded in for a bus ticket to Black Mountain, and I came in the fall of 1940 and graduated in '42. Of course, the War intervened.

MEH: I'm going to stop. [TECHNICAL INTERRUPTION] So, what did your father do?

LM: My grandfather, Carl Markewitz (PH), because my name was different with Marquis. Marquis was a name he assumed when he became a soldier who

fought in the Civil War in 1860. My real name was Markewitz. My grandfather was the advertising czar of Germany. He sold his business at the end of the First World War, but he kept the southern branch, which my father took over. So, my father was in advertising, particularly in creative advertising. Bus stops that were rather Bauhausish—modern. But when he came to America, he realized he couldn't be in advertising because he didn't know English well enough, and anyway there was a large monopoly already existed. So, he became an interior decorator in Beverly Hills, and eventually he did quite well. Black Mountain was so inexpensive. I found a bill the other day—six hundred dollars for the whole year. That was tuition and room and board. It's just incredible in the light of what the students that I taught the last thirty years pay something like twenty-five thousand dollars a year. So education costs—“education” question mark—costs a hundred thousand dollars. It's ridiculous.

MEH: As a refugee in this country, did you find that you really wanted to assimilate and become a part of the culture, or did you think about returning to Germany at that point?

LM: Returning to Germany was impossible, because—

MEH: No, I meant eventually.

LM: I returned as an American soldier in the infantry. No, I guess I learned to adapt very quickly. I think back now. I came to France, I didn't speak any French, I learned French. In Rome I continued in a French lycée, so French was my second language, really. I picked up Italian on the street. I really adapted to the culture very well. I think there are also certain penalties that you pay— For example, my memory of those first two years in America is a blank. I think it was

really a traumatic shock for me, an eighteen-year-old, to try to readjust for the third time in a culture. But I embraced American culture. Then the War was my war. Hitler was my enemy. I tried for a long time to enlist, and they wouldn't take me because I was an enemy alien. That's a whole story in itself. Dreier, Wunsch, and Kocher wrote letters for me to the Army, to which they got a reply saying, "These recommendations are unacceptable because these people have German-sounding names. Signed, Walter Yeager [PH], Adjutant General." I mean—the craziness of wartime.

MEH: So, you took the bus from California all the way to Black Mountain?

LM: Yes.

MEH: What was your first— Can you remember your first impression of the college?

LM: Well, that it was very intense. Of course, I loved that ultimately. It contributed to my teaching—that the classroom was only a beginning. You had the opportunity to continue your conversation. I belonged to what was called the Gashouse Gang. Jerry Wolpert and Tommy Brooks and Jim Hall and various other people. We were really sort of in opposition to Albers. I said this, I think, to Duberman. I, now, having been living with Jane for fifty-one years, appreciate Albers in a way that I did not. Albers was anti-intellectual, I thought. In fact, he's very, very intellectual in his thinking about art, his teaching, and his painting. But I didn't recognize that at the time. So, there were sort of strains and conflicts there. We looked down on those as the "artsy-craftsy crowd," and Werklehre and so on.

MEH: The Gashouse Gang. What was the Gashouse Gang?

LM: Well, they were intellectuals. Jerry Wolpert, I think, was our leader, and also involved people like Freddie Stone. We were sort of boorish and boyish. Claude

Stoller and— In fact, some of these people are dead now. Wolpert is dead. Maciejczyk, whom I was very close to—Roman—would have been a brilliant anthropologist had he lived. We were really in opposition to a lot of the things that Albers stood for. Not everyone. Certainly, the people who became architects—Claude Stoller and Bliss and Reed and so on were not. But we were much more into it. I remember that Albers criticized my interpretation of a medieval painting that I was supposed to analyze at the—what was it called, the junior exam? You know, the transition from— I actually graduated in a very short period of time. I'd done one year at UCLA, then two years at Black Mountain, and I graduated. Of course, as you know, graduation at Black Mountain—first of all, Black Mountain was not accredited or recognized, but in some ways was more difficult than in the ordinary college because you didn't just accumulate credits, but you were examined by an outside examiner. In my case, it was Geoffrey Smith, who had been at Columbia and later was at Stanford in philosophy. I was very well prepared by Erwin Straus, who was not a very good teacher but was deeply in love with ancient philosophy and taught me to read closely. That's one of the things I learned.

MEH: Let's go back to the Gashouse Gang, because I hear references to this—and then we'll come to your different classes and professors. How did you demonstrate your so-called boorishness? What about the Bauhaus did you object to?

LM: Well, I think we expressed it by just sitting together, eating lunch together, singing together, pounding the table together, making stupid remarks about girls. I think on a more serious level, the rejection of the Bauhaus—and I think in

some ways I would still agree with that—it's the rejection of the notion that art can transform life, that— I think behind the Bauhaus was the notion that if you just had the right furniture and the right paintings, then the world would be a better place. I don't think that was true. This transformation that the Bauhaus sought was very German. There's a book by Peter Gay called Weimar Culture. The outsider as insider. There was a search in Germany, particular for soul, for some integrated way of looking at life. People lived integrated lives. Certainly, Jalowetz and Albers lived integrated lives in many ways. But first of all, it's very expensive to live an integrated life—expensive not just in monetary terms but in time, concentration. I just don't think that good design results in a good political environment, necessarily. You can have— Actually the Nazi's architecture— I once attended a lecture by Meyer Shapiro at the New School for Social Research in which he had two slide projects. He showed Soviet and Nazi art, and after a while you couldn't tell them apart, because they both emphasized grandiosity, the mere (?) body. The Gashouse Gang—I guess it was an expression of rebellion, of not being too precious about it. But I guess we looked down on those as an assault on preciousness of people like—Jane will help me here—Kuntz, who were totally devoted to the arts.

MEH: When you arrived at Black Mountain, you really found yourself to a large extent in a German community again. Is that right, or would you disagree?

LM: Not really. Even though Straus was my major teacher, I don't think we ever spoke in German together. We only spoke in English. I read—I could have read the translations from the Greek in German. Straus certainly had the books there, but I don't think I did. I read the Jowett translation of Plato in English. So I didn't

feel German again. I think part of my adaptability expressed itself by not speaking German. In fact, my German now is pretty bad, because I don't have the occasion to speak it.

MEH: What was Straus like as a teacher?

LM: He was a bad teacher, actually. I appreciate this now because I think I've been a pretty good teacher for almost fifty years. He was the kind of teacher who wanted you to fill in the blanks. He had a certain answer that he wanted you to give, and I think that's disastrous. If it hadn't been for the one-on-one relationship and the close reading, it wouldn't have been a good experience. But this way— He also belonged to a tradition, particularly German, but another Strauss, a man by the name of Leo Strauss—that's Erwin Straus and Leo Strauss. Leo Strauss is also a political philosopher, and he saw the world very much in inimical terms. That is, there was the esoteric and exoteric, and only a few could understand the esoteric. So, there were always hidden meanings behind— You looked for the hidden meanings. For example, we'd spend hours together on the opening of The Republic, which is— Socrates went down to the Pireaus, while he's going down to the Pireaus, this emphasis on very close reading of words, because he related it then to the myth of the cave in The Republic. But it was that kind of thinking and teaching. There were other people who were much more, much more pragmatic, much more American—there was Ronnie Boyden. Actually, the person who interested me most were Jerry Wolpert, my fellow student.

MEH: What was Jerry Wolpert like, and why was he this important to you?

LM: Well, he was a very bright young man. Very angry. He came from New Jersey. What was his wife's name? You know her, don't you? Riley.

MEH: Right, Sue Spayth.

LM: Sue Spayth. Sue—

MEH: Riley.

LM: I felt very close. I think it was absolutely tragic that he died of polio. He wrote an article on "The Intellectual in America," which was published in Ethics, while he was still at Columbia, I think. He's the one who really introduced me to sociological writing. I kept in very close touch with him while he was alive. I've lost contact with his wife pretty much now. We met again at San Francisco. She was very different—a softer, more gentle person.

MEH: Why do you think he was so angry?

LM: I don't know. That was also his style. His intellectual style was sort of aggressive too. Challenge you. But that was good.

MEH: When you came to Black Mountain, were you at Lake Eden at that point or at Lee Hall?

LM: No, that was still the last year at Blue Ridge. Then we built Lake Eden, and then we moved over to Lake Eden, and that was my last year. I was there just two years.

MEH: What do you remember about building the Studies Building?

LM: What do I remember about it? Well, I think it was sort of fun. For example, I've forgotten the guy's name—the native of Black Mountain who was our supervisor. Do you remember his name?

MEH: Charlie Godfrey? Then there was—Oh, I can't remember. Penley. Ross Penley?

LM: Yeah. I think he, I think I've got this right. He taught us how to dynamite the rock. That was always very exciting. It was also sort of preparation for war. It was exciting to dig ditches and keep talking about Plato, you know. It was the part of the integrated, integral teaching that I've pursued, I came to. The longest of my teaching stints was at Pitzer College, which is part of the Claremont Colleges, where I taught for thirty years. I incorporated a lot of the notions that Black Mountain had into my teaching. The good thing about teaching Pitzer was that I was given a free hand pretty much to do as I pleased. For example, most of my senior seminars were held here at the house, again partly to demonstrate that you could lead a life that bridged your work and your daily life. I think it was very important to students. I continue to be in touch with students. In fact, tomorrow arrives a woman, her name Norma Field, who is a professor of Asian Studies at the University of Chicago, who's just published her third book entitled From the Bedside of My Grandmother. She's half-Japanese, and the book is dedicated to a Japanese poet and to me. That's really very nice. An earlier book, which was her Ph.D. thesis of a student at the University of Chicago, maybe my student, was also dedicated to me. So, you know, there is this continuous contact. Teaching has been very exciting to me.

MEH: Jane, why don't you give me a woman's perspective on the Gashouse Gang.

JM: Well, they were very rude and obstreperous, and they always went into the Dining Hall and turned down chairs just for them. They were rowdy. They weren't good dancers. They made fun of Albers' Werklehre class all the time. They made great fun of that, right? [LAUGHTER] What was the classic—

LM: How do you conclude that they weren't good dancers—because I danced so lously?

JM: Well you dance very badly, dear. I know your heart is in it, but your feet aren't (LAUGHS). I'm sure Jerry Wolpert never danced.

LM: Why was he angry? Mary asked me.

MEH: He said Jerry Wolpert was very angry. Why was he angry?

JM: Angry about what?

LM: I don't know. About the world, I guess.

JM: Yeah. He was—he was very close to Lucian. He was a good guy. Who else. Well, it was you and Mouse—that's Morris—and Claude. But Claude was also a student of Albers.

LM: Maciejczyk.

JM: Yeah. Jim Raymond wasn't really, was he?

LM: Tommy Brooks?

JM: Oh, he was sort of your little mascot.

MEH: Remind me of where "Gashouse Gang" came from.

LM: Probably was in the funny paper.

MEH: Yeah, it was in the funny papers or a movie. But see, Jane, you married a member of the Gashouse Gang. They couldn't have been that bad.

JM: As a matter of fact, after I married you, Albers didn't write to me anymore.

MEH: Oh really!

JM: Anni sent some beautiful paper flowers that she made in New Mexico, and that was— Never heard from them again.

LM: No, come on. He came to see us in Oregon.

JM: Oh, yeah. Well, he came to Oregon to lecture. He was in his eighties then.

(OVERTALK) He came and had lunch. He was wonderful—he comes to Oregon where the faculty of—art and architecture faculty didn't want him to come. They were scared of him. This one guy engineered it all, and the art faculty arranged so that his lectures were during the time of other things going on. I mean he did everything to ruin his—After the first lecture, people were standing out, lined up to get in. Wow. That was really very nice indeed. He didn't accept— Usually these visiting lecturers at the University of Oregon would—they were wined and dined, you know. There were cocktail parties, there were dinner parties, there were blah-blah-blah. He announced right from the beginning they weren't going to do any of that. He was just there to talk and to visit with students.

LM: That's when he went to that printing outfit that you and Wayne had.

JM: Yes, he was on his way to Tamerind? Was it Tamerind?

LM: Gemini.

JM: I think it was Tamerind. It was June Wayne's—

LM: Okay, ask me some questions.

MEH: Okay. I can't remember what we talked about and what we had not talked about.

What do you think was the effect—did I ask you?—of the landscape of the college?

LM: It certainly affected everyone.

MEH: In what way?

LM: Well, most of the kids were urban. This was their encounter with rural life. Jane has a piece in that "Sprouting Seeds"—describing the landscape. I remember I said to Duberman, something about a lot of people complained about divisions

and hardships and so on, but the great happiness of being there had something to do with the landscape. In fact, I compared Lake Eden, which you know—these two hills that were like the breasts of a woman. There was something very sensual about the landscape. Roland Maciejczyk and I went to climb Mount Mitchell, roughing it, being part of the landscape. Working at Lake Eden was part of the landscape and blowing up the rocks that I described to you was part of the landscape. I think there were only two automobiles there: John Stix, who was my roommate for the first year I was there, and Jim Jamieson, I think, had cars. So, we never went to Asheville. Very seldom. So, we were really confined to the rural setting, and walking in the woods. Long before I was romantically involved with Jane, I remember renting horses and going for horseback rides. It had a magical quality that I still think about. It was also the seasonal quality—the leaves turning. In spring, the frogs were so noisy that the windows at Lake Eden literally shook. I don't know whether you ever— It was amazing! So, you know, rattlesnakes, all kinds of things. We were close to nature. I think it made a big— I think urban universities are very important. Intellectually things only happen in urban settings. Then, you know, Marx talked about rural idiocy. There has to be a sort of a critical mass of people for any intellectual movement to happen. Black Mountain certainly played that role. I mean here's this very small place had a tremendous influence on poetry, on painting, music, and all kinds of aspects. But it was really because it brought in people from the city. Music festivals and theater festivals. I remember Thomas Wolfe's mother coming over from Asheville. We didn't go out very much. It was mostly countryside.

MEH: Looking back now, what do you think was the real value of Black Mountain as an educational community?

LM: I think the real value was something that John Andrew Rice began, which was a rebellion against the ongoing system of American education, which is still pretty rotten and getting worse in some ways. Namely, concentrating on the subject itself, not on the emoluments. For example, we weren't accredited because we didn't have enough books but we could borrow the books from the interlibrary loan of Chapel Hill and Duke. We didn't have a graduation, but we had the final, oral exam which was much more demanding than any graduation. We didn't have any bureaucracy because various people took it upon themselves to—Dreier, Mangold—to fulfill those positions, which—Evarts went to recruit students, recruit faculty—[VIDEOTAPE ONLY BEGINS] They didn't have a Board of Trustees. All of those things that encumber learning I think were central. [VIDEOTAPE ONLY ENDS]

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

LM: I think central to that, in that paper that—it wasn't a paper, in the talk that I gave at San Francisco, I think I said three things. I mean, I remember all of them. One was community, which often led to terrible struggles and divisions. One was discipline. That was given to us mostly by what I call the Germans—Straus, Albers— Albers first, Straus, and Jalowetz all had that Germanic notion of discipline, and it's very important. Albers was very much opposed to the notion of "creativity" or "expressing yourself." I think he was absolutely right. In retrospect, I now recognize what a wonderful teacher he really was. Discipline in learning, discipline in pursuing some task, whether it

was building a building or writing a story or analyzing a play or whatever. Then the third element, which again is very dangerous in a university, is the emotional content of education. Learning—that's why I don't believe much in lectures. They're too distant from the student. The seminar is the way to really engage one's mind. I've taught for many summers in a program in St. John's College in Santa Fe, through Sam Brown, whose name you surely know. Have you ever talked to him?

MEH: Yes.

LM: He was a very close friend. He, in fact, was a member of the Gashouse Gang. One of the things that happens at St. John's and happens at Black Mountain was that there was an emotional content, that people were excited and expressed that excitement. Socrates says in The Symposium that teaching, learning, is like making love. There is an erotic quality about it. There is. The danger, of course, is that what is Platonic love becomes a worldly love, and that doesn't work very well in a teaching institution.

[BEGINNING OF TAPE 2, SIDE 1]

For example, do you see a magazine called Lingua Franca? You might take a look at the last issue. I don't have it here because I gave it to a student. There's quite a scandal at Colby College in Maine, I think, because one of the teacher's assignment in Sociology and the Family course is to describe your own family. This became a kind of sexual harassment case in the sense that women in particular felt that he was trying to intrude into their family life, into their own life. It's a very complicated case, but it's a wonderful illustration of the danger of this tightrope walk that one engages in in being a teacher. Because if you're a

teacher, you really—you love your students in some ways, but it has to be a kind of Platonic love. I think I'm right on that. I think one of the things about academia that's so bad is its sort of dryness. There's a poem by Howard Nemerov called "The Full Professor." A nice line of it is "He publishes and perishes at once."

MEH: How did your experience at Black Mountain affect your own teaching?

LM: Well, I think I've said this before in terms of the teacher being available, accessible. I told you I had seminars here at the house. The other way it affected me ultimately in my work, is I wrote my Ph.D. in political science, but it was really a sociological dissertation. The title was "The Protestant Church as the Sex (?) in 1920 (?) America—" "The Political Influence of the Protestant Church on Sex (?) in America, 1925-1950," which is sort of a continuation of work that was done by Max Weber and Richard Niebuhr, the brother of Reinhard Niebuhr. In reading these sociologists, I became more and more interested in many different aspects. In other words, crossing disciplines, not having disciplinary boundaries. Because Black Mountain was so small, people could do all kinds of things. I've tried to do that here. At the University of Oregon I became the Director of Honors College, which was a college within the college. Here I find that—I'll give you a copy—I started something called The Pebble and the Ripple, which was in the last year of the liberal arts education, the students entered the seminar, gave me in a sense the four courses that you were supposed to take, and chose a topic that was of particular interest to her or to him—let's say Imperialism or Love, a big, big topic—and then we went from there. That was the pebble. You threw that in there, into the water, and the ripples— On Imperialism, for example, you can lead to Conrad's The Heart of

Darkness, or the film by Scorsese, I think, is the one who made Apocalypse Now, which is a kind of replay of Conrad's— You know those crossing disciplinary boundaries, which is so important, and even though I'm retired, I'm still active. I'm about to give a seminar on Italy, which at I've told you we've lived in many times. I lived there for three and a half years before the war, and we've lived there ten times after the War, and I was a Fulbright twice in Italy in Torino. I speak Italian. I became interested in the whole problem of the Mediterranean. There's a French historian by the name of Braudel, who treats that whole area—he's got a two-volume book called The Mediterranean and the Mediterranean World of Philip II. Treats the whole area historically, geographically, economically in terms of its literature, and that's been my approach, very much so. I've taught courses on, many courses on politics and literature, where you see the novel as a window on the world. I think Black Mountain helped me a lot in that. I was always much of a reader so I read a lot, and I incorporated this in my teaching so that, for example, when you do Italy, you talk about not only the politics but also you talk about the novels of Ignazio Silone or Lampedusa. Black Mountain had a very far-reaching influence on me, and I think on all the people I know, like Claude Stoller. A lot of them became architects. A lot of them became teachers. Do you see Susie Noble—do you know her? She's very ill. She has emphysema.

MEH: I called her last night, and she couldn't talk and I guessed it was emphysema. I'm going to try to see her.

LM: She would love to talk to you.

MEH: Yeah, but I called her at a bad moment. I talked to her years ago, so I'm going to try, even if she can't talk, to stop by.

LM: You should call her about five o'clock in the evening. That's when she's at her best.

MEH: Okay. I was going to ask you about—What do you think—do you think there are things that might have been done differently at Black Mountain that would have made it a more effective school or community?

LM: I don't know whether you've read Rice's book I Came Out of the Eighteenth Century? He says— I could read it to you, but I know, I'll paraphrase it badly. He says, "Had I known about Utopias,"—the various utopias—he mentions New Harmony and there's one in New England and so on—"I would never have gone near Black Mountain." But what Black Mountain needed was—In a sense, what he says is discipline or rational rule. You know the term *folie à deux*? When two people are crazy at the same time. This sort of madness overcame. I think what happens— Black Mountain was a utopia. What happens in most utopias—first of all, there's a leader, usually a charismatic person, and emotions swirl around him. Rice screwed around with one of his students and that's why he was kicked out. But there was more than that. Utopias eat their own children. They destroy their own children. Rice says in this book, he says "not one college, but many colleges, may be ruled nor be fools at once"—that's how he puts it. Then that's what attracted me to the Claremont Colleges. In the end, the promise was greater than the fulfillment, but the notion that you had many—here you have six colleges, soon to be seven. But students could take courses between them. That there was a sort of procedural rationality present, which wasn't present at

Black Mountain. So, often personality conflicts became ideological. That is, I wasn't there really, but Jane was there and has told me about it, but the story between Bentley and de Graaff, on the one hand, and Albers and Straus on the other. It was political, it was ideological, but was also personal. Incidentally, did you know that Fran de Graaff died?

MEH: Yes.

LM: I just discovered the obituary in The New York Times.

MEH: Was it in there recently? I didn't see it.

LM: Would you like to see it?

[INTERRUPTION]

MEH: You say the dancing was very important?

LM: Oh, yes. That was wonderful. It should be instituted in all colleges. You know, after— Also the sort of getting dressed up on Saturdays. This is the thing here. You can have that, if you want it.

MEH: Do you have extra copies?

LM: Yeah.

MEH: Right. That's from the reunion.

LM: Do you have this on Dreier? Obituary?

MEH: I don't think I have that one. Yes, I do have this one. I do have that.

LM: Do you mind my doing this? [GOING THROUGH FILE]

MEH: No.

LM: You know, you can use it more than I. This is a case of—ink becomes yellow. You've seen these. Jay Nelson, do you know who she is?

MEH: I'd be interested in reading—

LM: She lives in Tulsa, Oklahoma now. Here's Katherine (UNINTELL) I don't know whether you've seen that.

MEH: [NEGATIVE]

LM: The article by Adamic, it really is very important. A lot of people took that one.

MEH: Definitely. Rice was gone when you got to Black Mountain, right? John Rice had already left.

LM: Oh, yes. I came in 1940. [TURNS PAGES] (INAUDIBLE)

MEH: This I haven't seen. Yes, I did see this. This was the guy who was starting a new Black Mountain. I don't think I saw this.

LM: Fannie Hall, did you ever talk to her? At Windsor Mountain School in Lenox.

MEH: No, but I want to.

LM: She was the wife of Jim Hall. She was never at Black Mountain. We taught at Windsor Mountain School, Jane and I.

MEH: Actually, that's something— How would you compare Windsor Mountain to Black Mountain?

LM: It's a joke!

MEH: Windsor or Black Mountain?

LM: Windsor! First of all, it was run by a German psychoanalyst, Gertrud Bondi, who claimed that she would have been analyzed by Freud if she hadn't become pregnant. (INAUDIBLE). Here's your list. You have a new list?

MEH: That's the only— That's it. Actually, a lot of changes have been made but it's not, it's very out of date.

LM: We taught there. Sam Brown taught there at Windsor Mountain School. They paid us very well but we were truly invaded by the students. There was no

privacy whatsoever. But it was very different. I mean it was not intellectual. Sort of the children of rich New Yorkers who were getting divorced were being warehoused there and took on some of the kids that had been caught in the Holocaust. It was very dramatic now, I think. Jane demonstrated the fact that she was a wonderful art teacher by getting these kids to paint and draw their own experiences. Do you know anybody who went to Windsor Mountain?

MEH: There were some Black Mountain students who went from Windsor Mountain to Black Mountain.

LM: That's right. There was—what's her name?—the wife—Cynthia Homire. She's blind now. She lives in Portland.

MEH: I may see her when I'm up— I'm going up to Portland. Also, there was the Jackson family children, there were like two children, Tommy Jackson and Alice Jackson. They went to Windsor. Were they students when you were there?

LM: Did Tom Jackson kill himself?

MEH: Tommy Jackson—and he had a sister, Alice. They would fall under the—

LM: In Portland there's this guy who started a school, what's his name?

MEH: Oh, was it Schaffler, Manvel Schaffler. There was a school, Catlin Gable School , where a lot of people taught.

LM: He spoke— There was a guy who got involved in computer work. Wallen. He was a psychologist. See, I taught in Eugene at the University of Oregon for twelve years. Oregon—there was sort of a latter-day utopia that was formed around Portland. I'm sure you know about it.

MEH: Oh, who had some Black Mountain people? Oh the Estacada commu— John Wallen? Wallen.

LM: He's still there?

MEH: I'm not sure that he's still living. Okay, let me just—I'm going to turn this off and still go on. I'm trying to think, because I'm going to have—

[END OF RECORDING ON SIDE 2, TAPE 1]

[END OF TRANSCRIPT]