

Interviewee: HOPE STEPHENS FOOTE
Interviewer: MARY EMMA HARRIS
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[BEGINNING OF SIDE 1, TAPE 1]

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

HSF: Well, I was going to Bennington to study sculpture, and at that time, you were interviewed by the president of the college, and it was a very strenuous interview because I was thrown the ball and had to speak extemporaneously. I was admitted with quite a large scholarship, and I thought I was going to study with Miselzio (PH). In August, my parents said, "Dear, I'm awfully sorry we can't afford it." The principal of the private high school that I was going to – All three of his children, the French — Nat, Caroline, and Jack — were at Black Mountain, had gone to Black Mountain. Two of them I think had come — or Jack had come from Reed. So, it was arranged somehow that I was to go, and I was very happy that (LAUGHS) it had worked out that way because at that time Bennington was a women's college. I was just very, very fortunate to have gone to Black Mountain.

MEH: You had been at the Cambridge School?

HSF: Yes,

MEH: So, obviously your parents were interested in alternative education.

HSF: (OVERTALK) Oh! I had very very weak academic background, and when I was going to Shady Hill School prior to the Cambridge School, I tested from the second grade to the tenth, so I was put in my age group. There were two of us who went into the eighth grade at that time. I continued on to the Cambridge School. Going to Black Mountain was an entirely

different experience, but it was an alternative college and much, much smaller. Still, I wanted to do sculpture so I made a foot that I was very pleased with. I took it to Albers, and "Nu Ja," he said, "Make one in paper." So, I struggled. I couldn't understand why he didn't like the clay foot. He had the feeling that clay had no boundaries. I struggled and made one in paper, and he said "Nu Ja. Make one in vire." [IMITATING ACCENT] It was a very stretching experience and very telling of the type of education that Albers gave. He never, never injected his own style of art, but he used all sorts of things like a pot or vase or a shoe, old shoe, to get you to understand form.

[OFFMIKE INTERRUPTION NOT TRANSCRIBED]

MEH: What was your family background? Where were you coming from?

HSF: Well, I grew up in a small single tax colony.

MEH: Now where was this located?

HSF: In Delaware, outside of Wilmington. It was a very small community at that time, and a great many of the arts. My grandfather was influenced by Morris about the idea of crafts. He raised sheep. There was an iron forge. My father made carved oak furniture. When I was seven, we went to Russia, with a large group of people to introduce modern agricultural methods. My father was a craftsman and my mother a social worker. It was another extraordinary experience for a young person. The first year we were taught by a woman who had been a teacher but she got involved emotionally with another American — he was an engineer. Thus she wasn't any use, so we were sent to the small local Russian school. There I learned to read Russian and do math. It helped learning to speak as I had Russian friends there.

MEH: How long did you stay in Russia?

HSF: Two years. We came out through Norway where my maternal grandparents had come from Bergen, and we visited our relatives there. Then came back and I went to an alternative school in Poughkeepsie, New York, the Mannuit School, which again was an alternative school.

After that I had a year at home being taught sort of by my parents. My grandfather took most of the experience. We learned German — Goethe poems — from a German woman that my grandfather knew. We did sight-singing with someone else. So, he took much more relationship in our home schooling. I was a small child. I was quite young and I had diphtheria, and our pediatrician who was a friend said, "Ah! I can't continue with Hope." So, they contacted a homeopathic doctor in Philadelphia and handled it homeopathically. So, I never had a vaccination or anything, any of those things. (LAUGHS) My father was an ardent Esperantist and all sorts of things. When I went to Black Mountain, I examined my roots and some things that I held onto — the pacifism and the vegetarianism. Those were basic with me, but the rest I shunted. Because of that my father really felt cut out and felt that my sister was a good daughter. (LAUGHS)

MEH: What were some of the things that you dropped at Black Mountain?

HSF: The Esperanto. I never studied single-tax. A lot of things of this sort. My mother was a social worker and really for the most part supported our family. My father did wonderful craft things, but it took so long that it really didn't support us. But going back to Black Mountain, it was a very vital time in my life, and when Louis Adamic wrote his article about Black Mountain, we had an influx. Louie and Stella came down and visited, and then he had the article — I think it was in Harper's. And what happened? We had had a small community with the freedom that we had we could cope with. This horde of people coming in was not equipped because it was so large, and there became schisms that split the college in two. I had come from a community that had the same schisms, so I refused to identify with either side. I did that at Black Mountain. I just refused to. I had, of course, very, very great difficulties in writing. Rice's Plato classes just floored me. I did not, I'd sort of sit in the back.

MEH: You mean Rice's Plato classes.

HSF: Yes. That was something that I was not equipped to handle.

MEH: How did he deal with that? Or how did you deal with it?

HSF: Oh, he didn't. I mean, it was people who wanted to and were able to talk, speak in this way. I had no background for that, and I was very fond of Rice. Mostly, I was involved with the art class and the music. John Evarts and Allan Sly were pretty much at that time the people who were involved in music. One of the exciting times was when we studied the Mozart Requiem, and we went down to Spartanburg. Jane Mayhall took the soprano lead, and we had a great deal of the chorus we were part of, and it was a lot of fun to meld with an entirely other group.

MEH: I guess I'm getting you to really focus on some things you're covering generally now, really specifically. Let's talk about the music. How, how would you describe John Evarts? How do you remember him?

HSF: John? John was amazing. He would spend Christmas vacation and go to a lot of the musicals, and he would bring back in his head the — and we danced every Friday. Because the college was so removed, the feeling was that we shouldn't let down our dress and so forth. So, every Saturday evening John would play the piano and we would get dressed up in long dresses and we would dance. John gave this of himself, very, very generously, and it made a great deal of difference. Frequently, Allan Sly would have a concert first. He would play the piano or we'd have a trio. I remember Mrs. Jalowetz and John Stix, who played the French horn, and Mrs. Jalowetz played the violin, and we would have sometimes a trio or just Allan playing. I think this was John Rice's attitude that the music was a very important part of the Black Mountain experience, and the fact that we should dress up. We also had tea every afternoon, which was a break from — we worked on the farm or all sorts of things — and that was a break, and so people came together and had tea. I don't know where that came from. I do think it was John Rice.

MEH: What was Rice like as a person? How do you remember him?

HSF: Roly-poly. Very opinionated. I think he was very interested in people, more than any of the others.

MEH: How was that?

HSF: There was a warmth. Albers was much more cerebral. He was felt strongly that everyone should have art in their life. There was a football player that came from Louisville, and he became a major art student. He graduated. Bob Wunsch, who was in writing. He pulled me in to dramatics. I played Meriomne in Waterfront (PH). It was based on the Sacco and Vanzetti case. Then I played Nora in A Doll's House, which — I don't know why, or whether they thought I, it was a way of stretching me (LAUGHS), I don't know now. I used to have nightmares because I was on so long. Later, he wrote me a letter from I guess it was Chapel Hill at a conference, and he said "Hope, you did such a splendid job." He said, "We — Barbara" — that's Barbara Beatty, Barbara Dwight, she married — did you, have you talked with Barbara and Dunc? Okay. They're, they're right in New Jersey. Summit, New Jersey.

MEH: That's right, yes. I haven't talked to them. I'd like to very much.

HSF: I think Duncan has not been too well, she told me.

MEH: How did Wunsch go about directing a play? What was Wunsch like?

HSF: Oh, again had a tremendous amount of enthusiasm with his work. He also did a writing class, which I who had the difficulty with writing. His was much more open. He also was another one who was very enthusiastic. I was just crushed at what happened, because he would leave Saturday evening and we used to kid him of where he went. I just felt that Black Mountain let him down terribly. Because students who were of the same persuasion, there was no discrimination. Yet with a faculty member you would think that there would be an understanding and a support. To me this was very tragic because he was a very very gifted teacher. (LAUGHS) We used to play touch football sometimes, and I remember tackling — it wasn't, it wasn't exactly touch football — I tackled Bob Goldenson and flattened him out (LAUGHS) on the ground. We worked hard out of doors. We made cider from the apples, and it was a glorious place to walk. Wonderful wildflowers and birds. I was extremely

drawn to — I mean, I remember one time walking up on the hill and I came across a copperhead snake, right in the middle of the path. The sun was just coming up. I took a stick and I said, "Get out of the way!"

(LAUGHS) I had never experienced a — I knew what they looked like, but it was —

That, I never was part of the house, the building that Gropius designed.

MEH: How do you remember Josef Albers as a person and as a teacher? You told me the whole incident about the foot. How did he go about conducting his classes?

HSF: He had three different classes that he taught. One was the drawing class, and he sometimes used people's feet to have people draw, and brought in all sorts of items that had interesting forms. He taught sort of perspective. We had a whole lot of these white ceramic pitchers and bowls, but mostly it was the pitchers so that you could get the perspective of the lip. He would have us use our hand to follow the form. He used to say "get it in your hand." That was very — that was one of his ways of getting you to do first before you started to draw, but to get the feel of the form. That was good.

He also had a color class. Faculty members participated in some of the classes, namely Bobbie Dreier, Ted Dreier's wife. She was very active in the color class. Then there was another class that was called Werklehre. It was textures and forms of different types. We did a lot of paper folding, strong paper folding, and we were invited to take those up to the Museum of Modern Art in New York.

MEH: Was that for the big Bauhaus show?

HSF: Yes. And they were, they were hung, I think — the forms that we made. And that was an interesting experience.

MEH: Where did Albers hold his class?

HSF: In the big hall. The drawing classes were in the big hall. The color class and the Werklehre class were in one of the smaller, smaller rooms.

(LAUGHS) — I was just thinking. In the cold weather frequently, the water

would freeze and the sprinkler system would go on the blink, and there was this alarm system. And (LAUGHS) coming out in their pajamas, we didn't know what it was. But the hall was flooding and other places were flooding and finally they were able to turn it off. The postman, it was down in the basement someplace. I remember he taught me how to fix a lock of a door. Take it apart. Now this is the postman. But he was interested in that sort of thing, and I also had a lot of curiosity. He was wonderful. He showed me how to take the lock apart and to tighten the spring and put it back together again. There was a nice warm feeling.

[OFFMIKE INTERRUPTION]

HSF: I was just saying that there was a nice personal interchange by even the postmaster being willing to take time and answer curiosity on my part. Jack and Rubye, the chef and his wife, were also wonderful people. Jack had a tragic time because one of the Dreiers' children fell off his truck and was killed, and I think that was devastating to him. It wasn't his fault. He was very young. But those things touched the whole community.

I remember Allan Sly, asked me to walk up the hill with him. I had walked up it and thought nothing of it because a lot of us used to hike around. We sat down and he asked me to marry him. I said, "What!" I said "I'm nowhere near ready to marry anyone" (LAUGHS). And it just took my breath away. And that was that. But I mean, I had been given a great deal of freedom in my family to wear lipstick or anything. I was very inhibited sexually because my family made fun of teenagers at our school who went hand in hand and so forth. I was really crippled. My first friend, who was from Black Mountain, he helped a lot.

Oh! Morton Steinau and I went up to Mount Mitchell. We climbed all the way up to Mount Mitchell. It was before they had that horrible cut through it – and it began to rain, and there was sort of a cave there. Morton said, "I'll start a fire." Well, he really didn't know how to start a fire, and I had gone to a camp in Vermont. One of the advanced camping things we had a log this big and we had to burn it with one match. And I'd

shave it down, I mean gradually. And so I waited, and I waited (LAUGHS) and he was not able to get the fire going. So, finally I did (LAUGHS), because I didn't think it was very nice to just step in the beginning. Then it stopped raining, and we wound our way down again.

But there were so many wonderful things that you could do at Black Mountain, with the out-of-doors and the —

MEH: How do you remember Lee Hall? How would you describe Lee Hall, as you remember it?

HSF: It was very funny because I think that we who were majoring in art had our own little studios and then we had a larger room. My family didn't have much money, and all I got was five dollars a month. Now Barbara Beatty got fifty, and a lot of people got more. So, they were able to do much more with their rooms. You couldn't paint it. You just brought yourself and your pictures or anything into it. Then you had to clear it all away, so the, the YMCA conference could be held again. There was an impermanence.

MEH: You mean so the summer conference could be held.

HSF: Yes, yes. We had to strip it down. I don't know where we stored things.

MEH: I think there was an attic or someplace.

HSF: I don't know. I can't remember. But all I know was that, that scramble to get it ready for the conference to be able to take over.

MEH: What about the building as a whole? How was it structured? And how do you think it worked as a campus for the community?

HSF: Well, the faculty each had their own units. The faculty with children had a little more space. I think one of the very — having looked at it after the schisms hit — I think that the students were very demanding of the faculty. That they live up in their personal lives to what they spoke, how they taught. We expected them to live up to standards that they had set in their relationship with students. I think it must have been very stressful with the faculty to have that experience because we weren't exactly gentle in our dealing with the —

MEH: What happened if they didn't?

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

MEH: You said the situation –

HSF: That arose between Jane Mayhall and — I think that Rice and his wife split up over that and got a divorce. I remember the first time I became aware of it was when we went down to Spartanburg, and we stayed in motel rooms on the beach, and Jane made some casual remark that I couldn't quite understand, but the sum of it was that she had had relationships with Rice. I thought God, why would you do that! I wasn't condemning Rice out of hand, but I thought, "My God, what's the matter with you!" (LAUGHS). I think that the sexual freedom on the part of, among students, some were responsible and others weren't, and there were couples who had to leave the college because of, I imagine, pregnancies. That was something that (LAUGHS) was totally out of my frame of reference. But it was more prevalent among older students, I think, the ones that had come from Reed or others.

MEH: Was there any supervision of student life? Were you really on your own in terms of how you regulated your personal life?

HSF: Yes. You were expected to be responsible. We had the small college, that there was an understanding that you behaved responsibly. When we had that huge influx after Louis Adamic's article, it was very difficult. Because you couldn't expect these large numbers of people to absorb that sense of responsibility. I think that was a point at which the schisms started to happen, because — I forget what his name was — he was a psychologist.

MEH: Goldenson?

HSF: Oh no, no, no, no.

MEH: Not Moellenhoff?

HSF: No. Oh, no, no. I thought he was a psychologist. It was sort of Rice against this guy, and there was a breakup in the student body. And I don't know how it resolved.

MEH: What was the issue? Do you remember what the issue was?

HSF: I think it was two personalities. It was a couple that had, they had a daughter.

MEH: Was it Hinckley? I'm not sure.

HSF: No, no, no, no, no. Anyhow.

MEH: Georgia?

HSF: Oh, God, no. He was a stuffy — No, it wasn't Georgia. I know what he looked like, but I can't pull out his name. I don't know how it resolved. Maybe some people left. The first person I had dated, so to speak, and he said he loved me. I said, "Well —" No, he was in love with me." I said "Well, I'm not in love with you. I love you, but I'm not in love with you." That sentence threw him, and he said he was going to leave college. Well, he didn't, and he became involved with Barbara Beatty, and when that broke up, then he would come back to me and I'd put the pieces together and then he'd take off. He finally married someone who had been at Shady Hill with me, who came to Black Mountain.

MEH: Who was this? I'm curious.

HSF: Rugg. Dorothy Rugg. And he never told us. After I had graduated, I came back to visit. At that time Barbara was going with the person whom she married, Duncan Dwight, who had been in both the plays with me. Anyhow, t was Saturday evening, and Barbara said, "Well why don't you —" Gary McGraw, that was the name. I was going out with him again, and Mr. Rice called me over, and he said, "Hope," he said, "Would you want him to be the father of your children?" (LAUGHS) I think he was worried. It was a very pointed statement, but it was a very warm concern. I think he had concern for students. But I've never forgotten that expression (LAUGHS). Would I want him to be the father of my children? No, I did not. (LAUGHS)

MEH: What do you remember about mealtime at the college?

HSF: Mealtime you sat with whomever you wanted to. People didn't want to sit with me at breakfast time, because I always ended my shower with a cold shower, and I was wide awake. I remember Morton Steinau said, "My

God, Hope! Sit someplace else!" (LAUGHS) Because they were nursing their coffee. (LAUGHS). I had another interesting experience with Morton. His mother died, and he went to Mr. Rice and I forget what he said, but he felt it was cutting. He came to me and he was weeping. I just held him. I mean I didn't say anything. I think he felt that Mr. Rice had let him down. But at that time I think Barbara and Dunc — I mean Barbara and —

MEH: Morton?

HSF: Yes. They worked over at the new place and were there a lot of the time during the summer. I always had to go get a job in the summer. I got jobs at nursery school camps, which I felt were the only way I could get work.

MEH: Was this in the Northeast?

HSF: Yes. Hyde Park. I went to that camp two years and I got twenty-five dollars a month. The second year I said, "Well I really couldn't afford, you know, that little." And she said, "Well, what if we gave you a little dog?" So they gave me a — oh, those small black dogs. You don't see them very much anymore. Oh, I sent a, a (LAUGHS) a normal application to the college to Mangold, and he sent back an acceptance with his admission to the college (LAUGHS). But they were very very prone to skin disease, and he finally died.

MEH: What was Fred Mangold like?

HSF: He was sort of a private person. I liked him. I think I studied French with him. He and Ann were a nice couple, and I can't remember whether he came from Reed or not. I'm not sure how he came.

MEH: Do you remember Portell-Vilá? Was he there when you were there?

HSF: Yes, he was. Yes, I didn't have much contact with him. I can't even remember what he taught. But he was a warm person too but I had no contact, that I remember, with him. I remember the crazy Xanti Schawinsky.

MEH: How do you remember Xanti?

HSF: Wild! Absolutely wild.

MEH: In what way?

HSF: Very extravert and I guess he was from Bauhaus also. I didn't have any contact except as part of the community. (LAUGHS). I don't remember what he did. I think he was in the arts somehow.

MEH: He did some drama productions.

HSF: Yes, I think he did, but I was not in any of his productions at all. It was just Bob Wunsch's productions. He was very, very good in the drama.

MEH: Did you go with Bob Wunsch to Chapel Hill to take any productions?

HSF: Yes. I don't think we went to Chapel Hill. We went to a normal school someplace. One of the teaching colleges, and I can't remember what it was. We took A Doll's House, which is the one that we took to other places. I think Bob went to Chapel Hill. I'm not sure. But I believe so. But he was a very gifted teacher.

MEH: What did you do in the work program?

HSF: I made apple cider. I can't remember too much, but we worked hard.

MEH: Did you have a farm then?

HSF: Yes we had a farm. We worked on the farm. And I really can't remember.

MEH: Looking back, do you think the college really worked as an educational institution? An educational experience?

HSF: Yes. Yes.

MEH: How?

HSF: We had traveled a lot so that I was used to different types of people and I sort of ate it up. Even people that I didn't have too much contact with, I enjoyed as people. I think it worked for me, with my limited educational background. Oh. One of the Barnes, Mary Barnes, who was a very frail, sweet person. She helped me with some writing also, that I had a great deal of trouble with.

I developed a very serious strep throat, and it was before antibiotics, and they were very, very worried. I remembered what my parents had done when I had diphtheria, so I took a very cold washcloth and put it around my neck and then took a woolen scarf and wrapped it around my neck, and they thought that was sort of bizarre. They had my father come down,

because they were very worried because I had great difficulty swallowing. I came out of it. I mean I used that same technique (LAUGHS) that the holistic doctor had instructed my parents with the diphtheria. But not having antibiotics, it was very —

MEH: Did you have a college doctor?

HSF: I think Dr. Moellenhoff was. I think it was he rather than his wife. I think his wife was a doctor also. I'm not sure. But I remember his coming in. But again, I don't know whether they had an infirmary. I think that room must have been an infirmary. I don't remember other people being sick.

MEH: Do you remember any visitors to the College?

HSF: No. I remember Aldous Huxley came. And Heard came. We liked Heard much, much better than Huxley, and we wanted Heard to come and stay for a while. But he didn't. (LAUGHS) There was a modern musician who came, was an atonal — I can't remember what his name was.

MEH: Was it Krenek?

HSF: Yes, yes. Krenek came. And let's see, who else. Oh, I remember Katherine Dreier sent an exhibit of her things down, and there was a Mondrian. And someone took it off the wall. They copied it and put it back (LAUGHS). This was a big to-do, because it was a very valuable thing.

MEH: Was this a spoof, or do you think the person really intended to take the painting?

HSF: Oh no, no, no, no.

MEH: They were just playing.

HSF: Yes, it was a spoof. It was Ted Dreier's aunt, I think, that had sent that thing. I'm trying to think of other people who may have come.

MEH: Were you there when Léger visited?

HSF: No, no, no.

MEH: Let me see. Henry Miller?

HSF: No. No. And, you know, all those people came considerably later. There were a lot of, you know, wonderful people that came. Merce Cunningham and a lot of people who came well after I had graduated.

MEH: Did you ever leave Black Mountain to go into Asheville or just around the area?

HSF: I really don't know. I remember the smell of the — when the wind came from the Asheville side. There was a Celanese factory that you could smell. The wonderful sound of steam engines winding through the valley with their plaintive toot-toot-toot.

MEH: When you went to Black Mountain the first time, do you remember how you physically got there? Did you take the...

HSF: Oh, I drove down on the train with Joe Martin, I think. I didn't think in terms of bringing food, and he was so generous. I think he was the first person who introduced me to cheeses. He gave me half of one of his cheese sandwiches, and I don't know what — It was a French cheese and I never forgot that taste (LAUGHS). When I've been to France, I've bought — There was a woman that managed a cheese store and she wrapped — I wanted to take it back, and she wrapped it all up in plastic and then in newspaper. That half sandwich of Joe's really changed my palate. (LAUGHS).

There were so many people. There was Joe and he had a sister there too. I can't remember what her name was, but that, that was one of my — I also got a ride down with Nat French, there were those open touring cars (LAUGHS) with the (UNINTELL) glass sides.

MEH: You stayed at the college five years?

HSF: Yes.

MEH: And you graduated?

HSF: Yes.

MEH: And what did you graduate in?

HSF: Art.

MEH: In art. What do you remember about that whole graduation process? What did you have to do?

HSF: Oh God, it was awful. Marcel Breuer was the — and he came down and inspected our artwork, and then we had to do a paper, and that was

absolutely excruciating. I think it was a little bit of cheating because of Mary — oh, whatever her name was — she helped me a little bit.

MEH: Mary Barnes?

HSF: Yes, Mary Barnes. It was just torture. But the sum total of my artwork was I think the thing that came through. I think the suggestion that I, I take a fifth year was very worthwhile. Then when I graduated I went back to Shady Hill as an apprentice in the Art Department, and that was worthwhile.

MEH: How long did you stay there?

HSF: One year. And I got a job in Poughkeepsie.

MEH: Doing what?

MSF: Teaching — oh, God, art. They had social studies thing, and I had to do shop. And they had five and ten — I mean, my father taught me to use tools properly, and I said I couldn't teach any child with those tools. So I got some basic good tools, and I can't remember what they made. We made Chinese kites, but it took so long to make the kites that we never got to fly them (LAUGHS). The kids took a long, long time. And the summer job that I had at the nursery school camp in Hyde Park, my father arrived to pick me up, and he said, "We've been invited to go to the Roosevelt's." I said, "What?" I had just thrown all my clothes into my suitcase. We arrived at Hyde Park at their little house, and she invited us to go swimming in the pool. I did have a swimming suit. She dove in sort of frog fashion into the pool, and there were towels, and we dried off and put our clothes on again, and then we went up to dinner. President Roosevelt sat at the head of the table. She sat at the other end. One of the secretaries was there, and I learned later that there was another person that we had known back in Massachusetts who was also interested in single tax, and (LAUGHS) so Daddy brought him along. The interchange between Mrs. Roosevelt and her husband. She felt very strongly that he should do something. He said, "I have to go to church. She said "Look, this is much more important," and he said, "Look, what are they going to say if I do it twice?" There was this, this back and forth, and here we were, lis —. The granddaughter of a

friend who came from — wrote this whole thing up because her father had written it. I had forgotten completely that he was there. But it was very, very funny. I don't know if they washed my clothes or what, but I was so mortified, you know, to put my suitcase down and — Oh, God.

MEH: You married Caleb Foote.

HSF: My father was a pacifist in the First World War. As I said, that was one of the important things. So when I was teaching at Poughkeepsie, each weekend I'd go down to Quaker meeting in New York. I applied for a work camp in Mexico, and they said, "Well, do you have fluent Spanish?" I said "No." And they said "Well, there's one in California that you will be learning some Spanish and work in a labor camp, down in one of the apricot orchards." So I came out with three others from the East Coast, and it was at the Duvenecks. Do you know of the Duvenecks at all? Anyhow, wonderful woman. She just was just full of energy. She had a horrible phlebitis which never seemed to stop her.

But anyhow, Caleb came to talk about the Japanese evacuation, for which he worked very, very tirelessly trying to educate people to the horrors of what the government was doing. Josephine had a dance up at her place, a Virginia reel, and Caleb had met me at mealtime and so he noticed that — He was in another spot, so he maneuvered so that he was opposite me, and that was in July and we were married in November. (LAUGHS).

MEH: But he taught in Berkeley?

HSF: He taught first in Nebraska. We were in Nebraska for two years. That was his first teaching experience. He was offered a position. After, when he came back, he was offered a position at Yale and a position at Penn. His brother-in-law said, "Caleb, you've got everything that Yale can offer in any liberal position." He said, "What you need is a solid legal background." And so we sat down and we discussed the pros and cons of each, which we usually did when we had a major decision to make, and most of the faculty at Yale sent their children to private schools because the public schools were in pretty bad shape. So we knew that that was out of the

question. So he went to Penn. We didn't see too much of him, because it was a long haul and he wanted to teach, and so he had to be in the top third of the class. If I wanted to have the car, I'd load the two kids in the car and we'd go down, with them in their pajamas, and drop him off at the station and then come back. I would get the kids to bed – at that time we only had two – and I'd take a hot bath before going to sleep because I wanted to see him. He'd come home and I was asleep in the tub –

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

MEH: Did you say you had a third child?

HSF: Yes. Andrew. Robert and Heather were born in San Francisco Children's Hospital. When Caleb came out of prison for the second time —

MEH: Why was he in prison?

HSF: He was in prison twice, as being a conscientious objector, who —

MEH: This was during the War years.

HSF: Yes. When he came out, he wanted to do some – not dairy farming, which – One of his, his cellmates when he was out on the farm, went into dairy work. Caleb — My family offered us housing at a very, very minimal rent, and there was a lot of garden area. So, Caleb was selling produce and he bought a rototiller and was doing rototilling, but he had no way of estimating what work would cost. So he would quote a price and find that it took much much longer. So he had this huge farm, vegetables, and so we rented a freezer and put a lot of stuff down. We refused to pay taxes. We had so little money we weren't balancing the checkbook at all, and we found all of sudden they started to bounce. But we were able to, to cover it. And (LAUGHS) because we weren't taking — They just came and took it out of our checking account.

So we figured that wasn't — with a family with three kids — wasn't very smart. So we stopped that, and Caleb got a job with the Central Committee for Conscientious Objectors, the CCCO. And it was a strenuous time. He taught at Penn for quite a while. Then he got a call from someone — Caleb had been invited to go to Harvard for a year, and

there was another couple who were there also, and he had gone out to Boalt. He called and asked Caleb to consider coming out to Boalt. Caleb said, "Well, I think, I don't think there's any chance." But he had another friend that he had worked with at the city gardeners when he came of prison, and he said, "All right, I'll come out." He called this friend. It was a beautiful day, and they went out to the big beach and walked along the shore. It had been a nasty winter on the east coast, and they made him an offer, and he said, "Well, I'll have to think about it and talk it over with Hope." Stanford heard that he had been out, and they wanted to see him.

MEH: What was he teaching?

HSF: Law. Well family law and criminal law. He wrote two books with someone at Minnesota, University of Minnesota, on in family law and one in criminal law. And so he came out and he was very interested in student — the faculty. But the students were very, very stuffy. So while he was there, Boalt, Hall said, "Well you're here. What are you thinking of?" And he said "Well I'm not going to — I'm not going to Stanford," and they said "Ah! Ah" There's a house that had just come on the market, because the fellow was going to Harvard." And Caleb, they took him out to look at it, and it was a nice house. So he bought it and came home and the kids. I had moved a great deal, so it was exciting because we had lived out here. And so the kids, driving out, they kept saying well "What's it, the house, what's the house like?" (LAUGHS) And he couldn't remember!

So we moved out here again, and then when I was forty, we had twins! The youngest.

MEH: You have five kids.

HSF: Yes. The youngest was nine. That was when we were living in Swarthmore when Caleb was teaching at Penn.

MEH: With five kids, you really were a mother.

HSF: Yes.

MEH: Homemaker and mother.

HSF: Yes. It used to kill me when I went to law school functions and they'd say "And what do you do?" (LAUGHS) And it took me a long time to really acknowledge that that was a very worthwhile profession.

MEH: Profession.

HSF: Yes (LAUGHS), and it sure was a profession. We had just learned that one of our twins, who was in Santa Rosa — We knew she was going to have a baby, and she coughed up some blood, and they were concerned, so they went to their doctor and they gave her a third checkup. It was nothing. They said, "Well, while you're here, why don't we have a sonogram?" Susan said, "Well that'd be fine." After the sonogram, Susan said "Is it — Could I see the baby?" The technician said, "Not, not baby — babies." So she is expecting twins (LAUGHS), which is fun. And the other twin is in Hawaii now.

MEH: Had you, had you remained active in social concerns through your life?

HSF: Yes.

MEH: What for example?

HSF: Well, when I first came here, I wanted to put down some roots, and there's a wonderful community center called the Dance Palace Community Center, and I was invited to join the board. I was there for I guess three, three and a half years. And I decided that that was taking an awful lot of time. I joined a group of older women, and that has continued. That's been a very, very important part of my life. I was then offered a position on the Road Board, and I've worked on that. When I, when my back was good, I would shovel out drains and clear the road and so forth, but that's been ongoing. But since my back, I told them at the last meeting that I really wouldn't — I don't feel that I can carry my weight. But they said, "Well please stay on until we find someone that can replace you."

MEH: Do you still shovel the roads?

HSF: Not now. I used to do a lot of that, because there were some hazardous places. The water company was just opening. When they were clearing the hydrants, they just opened them up and at one place down on one of

the roads it was just washing huge — So I spoke to the water company and could they divert it some other way?

MEH: Now I forgot my question! Two things. One, you said your student notes, your Albers notes, burned in the fire?

HSF: Yes. The best thing that I missed was a notebook that I had — After I had done a whole lot of .I guess it was the, the fifth year, I, I just took voluminous notes and drawings of how Albers conducted his class in drawing. And that was extensive. My big notebook sorts of stuff that I had done after — I guess some of the things that you took — were also burned up.

MEH: Do you have any photographs or materials from the College?

HSF: No. Everything went.

MEH: I bet a lot of family stuff went too.

HSF: Oh God! A whole lot of wonderful books that Caleb had that cannot be replaced. Well the kids have been checking around and finding some of them, but (INAUDIBLE). And a beautiful huge samovar that we had brought back from Russia just melted down. A lot of beautiful Nanking china. But, I mean, it's only things.

MEH: It's things. Right. Looking back, now, before I cut all this machinery off, are there experiences or memories of the College that you haven't discussed? Questions that you think I should have asked?

HSF: No. I think I've touched pretty much on things that I remember. We had a wonderful huge fireplace in the main hall. (LAUGHS) Sometimes people backing up to it, facing, you know, the fireplace, and we would pull their pants like this (LAUGHS) because it was, because they had gotten so hot that — And the tea. That was another thing. I'm pretty sure that was Rice's idea, that you come home from working and this was another way of coming together and sharing.

MEH: Did you ever go to, to Roy's?

HSF: Oh, yes! Well — No, we went — first we went, we didn't go to Roy's. We used to, to go — Winding, winding road — oh, god, where was it? It was, it was a, a beer hall. And I think Steve Forbes built Roy's.

MEH: What was it like?

HSF: Well, it was light. It didn't have (LAUGHS) the sort of grungy feeling that the one that we used to go to. And, and how, you know, having drunk beer and winding those roads back from — And I'm sure that's what Steve — Have you, have you interviewed him at all?

MEH: No. I talked to him on the phone. I think his memory is failing now.

HSF: Oh. Well he was, he was much older than —

MEH: He said he could still chop wood. But his memory is not so good.

HSF: The closest I came to drinking at all was — We used to have folk dancing when we lived in Massachusetts, at Kendal Green. And we would have cider. And we'd put it outside, and my sister and I noticed that there was something that didn't freeze. So we put a hose down and — I guess it was applejack. But that was the closest to any alcoholic drink (LAUGHS). And I used to be known as One Beer Stephens. And I decided that I would take someone that I felt comfortable with and I would drink a second beer. And it was Gary McGraw. And gosh. I remember, it was, I sat down — that must have been another beer place in Black Mountain — and sit on the railroad tracks, right by the railroad tracks, putting my finger in my, up in my throat, trying to get it out. (LAUGHS) Never again. (LAUGHS)

MEH: You remained One Beer Stephens.

HSF: Yes. (LAUGHS) So it was a very funny occasion. But that, the place, Roy's was — That was sort of halfway between the place, the original Black Mountain and then the new building. I never went over there to do anything. I can't think of anything else.

MEH: Okay. I think —

[OFFMIKE TECHNICAL REMARKS NOT TRANSCRIBED]

[END OF INTERVIEW]

