

Interviewee: MANVEL SCHAUFFLER
Comments by VERNA RAATTAMA SCHAUFFLER
Interviewer: MARY EMMA HARRIS
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[BEGINNING OF SIDE 1, TAPE 1]

MS: It's really not right to talk to him [Wallen] now. He's very upset about Rachel's condition, which has come on in about six months.

MEH: Is this physical or is it mental?

MS: It's dementia. It's mental. But he found out an interesting thing—John has always been interested in medicine. He found she was very confused and didn't know what day it was or where she was or anything, and John because of a condition he has—keeps some extra oxygen around. He gave her some oxygen and she perked right up.

MEH: Wow. Well, it's got to be the worst of all possible—It's much easier to deal with knees than that. I'm getting a little better with this machine. I'm doing a little more sophisticated things. Okay. Ready? Want to see what you look like?

MS: Good heavens to Betsy (LAUGHS).

MEH: I wasn't videotaping, and then I talked to someone—[GIVES IDENTIFICATION]
Manvel, how did you come to be at Black Mountain College?

MS: That's an interesting story. I went through high school in New Rochelle, New York, and because it was during the War, I jumped on a train the day after I

graduated and went to Williams College. The only reason I went to Williams was because my father and all his brothers had been there. I was probably about as ready to go to college as your average high school sophomore, and I didn't have a very successful year. But toward the end of it I went in the Navy and was in the Navy for three-and-a-half years in the Mediterranean on a landing craft. Then I came out and wanted to go back to school. I wrote to Williams College, and they said yeah, they'd let me back, but they would—they'd like to suggest I leave my place to a more deserving veteran, which always hurt me a little. But anyway—But in the meantime my aunt had come to visit me. Her two daughters were at Black Mountain, and she wanted to go down and see them and would I drive her down there. You know, I'm just out of the Navy. I said, "Sure." I said, "I'll drive you down there, but I'm not interested in that crazy place." So, we drove down there and I stayed a week-and-a-half and signed up. The next fall I went there, fall of '46.

MEH: What appealed to you about the college?

MS: Quite a few things. One was that—the informality of it, small size. You know, I've been interested in education all my life, and I'm convinced that a lot of errors are made in education because of large schools, large high schools, large—They get too big. I liked the size at Black Mountain. I liked the thought that here was a school that concentrated on people wanting to learn rather than people getting something. I think probably the best description that I ever gave of it I gave when we talked, when I gave a short talk at the reunion, and talking about what the things about Black Mountain were that made me want to go into

education—go further into education and that have affected what I've done.

[BRIEF OFFMIKE INTERRUPTION]. So, I went down there and signed up and we were there—was there for a year and then we got married. She came the same year I did. Her story about how she got there is different from mine and you'll get it later, but—

MEH: Do you remember—You drove. Had you ever been in the South before?

MS: Not really. No.

MEH: You drove the first time with your aunt?

MS: Right.

MEH: And who were the two cousins who were interested?

MS: Anna Lockwood and Susie Schauffler, now Susie Albright, who lives in Australia at the moment. They were there. Then I guess the year I went there their brother David came, too. David lives in Portland.

MEH: Do you remember—the second time, when you went back as a student, how you traveled to the college?

MS: Yeah, I think I went down by train. Went down—somebody, somebody met me at the Black Mountain station and took me to the school. I got very close early on to Ted Rondthaler, who was the treasurer or business manager of the school, and his wife, Alice. They were great people. They—

MEH: I don't really have a clear picture in my mind of them. What was he like, as a teacher, as a person, as a community member?

MS: Rondy was a kind of an avuncular uncle, you know what I mean. He was very friendly, great sense of humor, knew everybody, in a quiet, informal way. He

worked equally well with the top reins of the—or minds of the place and also with the people who ran the furnaces and did all the other things. He was a wonderful guy. He offered me a job the second year I was there. He said—I wasn't sure I was going to stay, and he said, "I need you to be here and be assistant business manager." People who know me think that's the most far-out thing for me to do that could possibly be. So, I did that for a year, and I was the purchasing agent and—I was still a student, but I worked with Rondy and with his wife, Alice. She really ran things.

MEH: What was she like? How would you create a portrait of her?

MS: She was—We used to call her The Whip. She made all the rules for the family and things like that. She kind of ran the kitchen. She was fun, but very clear about what she expected. She was good people. Then I got to know her son, Howard, who is now in Utah, having hooked up with a—He was married in Portland and raised three kids there. Eventually he and Jane got divorced very peacefully, and he's with another woman now living in Utah. He's been over there about a year. Then their daughter, Bobbie. You must—Have you run into her?

MEH: I've never talked to her. Oh, yes, I did. Yes, in Massachusetts. Yes, I talked to her this year. I didn't call her Bobbie. I think I called her Katharine. So, did you take courses with Rondy?

MS: I never took a course with Rondy. I took history, mostly with David Corkran. He was wonderful. He was an avid historian and very interested in talking to—He was interested in those of us who'd been into the War, and he wanted to get our

stories. He elicited all kinds of different kinds of stories from a bunch of us. It was fun talking with him. I stayed very close to all of his sons. When I first became head of Catlin Gable School in Portland, I hired his son, David, to come and be a history teacher and he's still there. Then a few years later I hired their son John to come and be the development director, and he did that. He was wonderful at that. He did it for about six years, then he moved on to a school in Colorado. Then later on I offered their younger, youngest son, Robin, Rob, a job, and their father, Dave, said, "No, I don't think you all ought to work for Schauffler." So, I got Rob a job here in Seattle with the Bush School. He and David are two of the best teachers I have ever known. They are superb schoolteachers. Dave's a high school teacher. Rob works mostly with middle school students. They both work in history. John is now going into development work for the Lutheran Foundation in Everett here in Washington.

MEH: What do you think made David Corkran a good teacher? Why was he a good teacher?

MS: David the son?

MEH: No, no, I'm thinking of the father. David.

MS: David? He was very interested in what was going on, and he used to give us interesting things to read. You know, you had a feeling when you were in Dave's class that you were with somebody who really wanted to learn with you and from you and about you, you know. He was very good that way. He was strong on Native Americans, wanted to study Native Americans in the South.

MEH: So, he was—Even at that point, he was beginning his study of Native Americans.

MS: [AFFIRMATIVE] But he wasn't, you know, he wasn't a native North Carolinian. He was born and raised I think in the Chicago area and taught up there for a long time, and then after Black Mountain went back to Chicago and taught for ten or twelve years. He was a thoughtful fellow, you know. He just—I think typical of a lot of the people that I met down there who were teachers. He was somebody who believed in the development of mankind and wanted to, wanted to find out more about what people thought about things happening. Dave was wonderful. I did a lot of camping with him.

MEH: In the year you were there.

MS: Yeah. In the two years I was there.

MEH: What other courses did you take?

MS: Well, I took a couple of American history courses with Dave. I took an English course and a Shakespeare course with M.C. Richards. That's, that's where I felt—until I got to know her, I felt a fish out of water because everybody at that school was an artist except me. I'm not an artist. I'm very interested in history and interested in teaching and in education, but I didn't do much in the art world at all.

MEH: Was it difficult to be a non-artist at Black Mountain? Did you feel that you were—?

MS: No. No—it—Nobody hit you on the head with it, you know. I was surrounded by people who were very talented in the arts—in music and in woodworking, all

that sort of thing. Molly Gregory got me going more in woodworking, and she worked with Harry Weitzer and a lot of us. Then I worked very closely with Harry Holl, who you must have seen a few times.

MEH: So, let's—Going back, let's go back first to M.C.'s class. How did she conduct her class? What was she like?

MS: It was a very—it was an informal thing. She'd bounce back and forth between sort of a mini-lecture and an inquiry thing, you know. "What did you think about this?" "Why did you think that," you know. She didn't let you get away with saying, "Oh, it was good," you know. "Why?" She always wanted to know why. I did some writing for her, and she was very good about I think pointing out that I wasn't really a writer but that I could be, you know. She was encouraging that way. Then I took a course called the Psychology of Social Issues from John Wallen, and John was a major influence on my life I think. Because I wanted to be a teacher, because of some of the ideas he had about teaching and learning and things like that. I learned a lot from the two farmers. I spent a lot of time with them. I was—I coordinated the Work Program for a year-and-a-half and put that into some kind of different organization than it had been.

MEH: How had they organized it? How did you structure it?

MS: Well, I think what we began to talk about was since we have a Work Program at the school, everybody ought to be involved in it and insofar as possible, we ought to put people in parts of it that they wanted to be in. So, I spent a lot of time talking to people: "What would you like to do?" "If you could do something in the Work Program, what would you like to do?" Some people would say

they'd like to work on the farm. One fellow surprised me. He said, "I'd like to work with the vehicles." This was, you know, a highly intellectual person but this was something he wanted to do. Getting people interested in being a part of the program, but doing something they wanted to do, you know. That's how I worked with the Work Program.

MEH: Do you think that the Work Program really functioned effectively at the college?

MS: Oh, I do, I do. The students did a lot of work down there.

MEH: What sorts of things did people do on the Work Program? What were some of the jobs?

MS: Well, of course, you remind me of one of the reasons I went back there. When I was down there visiting my cousins, why there was a call one day for people to go unload a train car full of coal. We heated the whole campus with coal, big lumps of coal like that. So, we got in a dump truck and go over to the rail yard, spent the day throwing these big chunks of coal into the dump truck and taking them back to the school and putting them in the various coalbins. There was a lot of camaraderie in doing that, you know, in working together. I enjoyed that. I thought that was important to me: people doing things together, working together.

MEH: Did you organize the farm work crews also?

MS: Not so much. Ray and—The two farmers organized that. I did some work over there, and, you know, I liked working with them. But I would help them find a crew of people who wanted to work on the farm. Verna was part of the farm

crew. She can tell you more about that than I could. Are we all right here?

[AUDIOTAPE 1 REPLACED BECAUSE OF CONCERNS ABOUT CASSETTE]

MEH: [GIVES IDENTIFICATION]. Okay, we were talking about the work program.

Was there ever a situation say where a student did not want to take part in the work program?

MS: There were a few. A few people said, you know, you get the thing, "Well my parents didn't pay for me to come here and throw coal and dig in the garden." But most of them knew about the Work Program before they came. There was no sports program at Black Mountain College so that all of that energy had to go somewhere, and we channeled it into the Work Program. I think that's the way the Board, the original Board, set it up. That's what it should be. I thought it was a good spirit.

MEH: There was one football game that's well recorded. Do you remember—Were you part of that football game?

MS: Oh, yeah, yeah. I remember that.

MEH: What do you remember about it?

MS: Well, it was, you know—We used to get out and throw the ball around before lunch every day, because there were a bunch of us who were ex-jocks or something, but none of us ever high-caliber athletes—although there were some people there who were incredible athletes. But we got to talking about having a turkey day classic, a Thanksgiving Classic, and we—You've heard this story a million times.

MEH: Not really. I have pictures, but I've heard very little about—

MS: We divided into two teams, the Cro-Magnons and the Sticky Attitudes. Somebody made T-shirts for us, and we had this incredible football game. It was touch football, but—It was rough touch football, but it was touch football, and I think Rondy, Ted Rondthaler, was the referee. We put a striped shirt on him and gave him a whistle and he blew it around. But there was some very good football played. We played in the backyard, and everybody came, you know, spoofing songs. I think a couple of girls dressed up like phony cheerleaders and whatnot. But it was a great day. We had a good time. We had a nice dinner that night. That was the extent of sports at Black Mountain, but a lot of hiking, not so much biking in those days—oops, I'm kicking the table. No tennis that I can remember at all, although I believe there was a tennis court.

MEH: Any baseball?

MS: Yeah, we used to play softball in the spring, before lunch usually, something like that. Never anything of any length at all. But a lot of hiking, you know. You'd get through lunch on a Friday, and everybody'd take off in different directions, go and hike. A favorite thing was to climb on the saddle right above the college and have dinner up there or something like that. Sunday afternoons, Sunday right after lunch, they put out the makings of Sunday dinner, you know—sandwich materials and all that. So, everybody'd make up a meal and eat it. They'd have it in their study with friends, or we'd go and hike, go up in the hills or something like that. Let me see if I can think of some other things about the work program. I remember a lot of times working with the two Corkran boys when they were young. There were a lot of—It was during the big chestnut

blight in the area, so there were a lot of dead chestnut trees on the campus. Our job was to cut some of them down, cut them up for firewood, and also get them ready to make into furniture-building wood. I can remember going out with young Dave Corkran three or four times. He'd never done anything like that in the woods, and I hadn't done a great deal either. But we cut down one tree—we cut it all the way through, and it was sitting on three wedges. He said, "Schauff, what the hell do we do now?" I said, "We go away very carefully and quietly, and when we come back tomorrow, this tree will be down." Sure enough it was. But I remember working with him one time being very, trying to be very patient with him and saying, "Dave, you gotta watch this thing, and if it begins to go, run the other way, right?" So, he cut this big—it was a big pine tree of some kind. It began to go and he ran right down the fall line of the tree. Fortunately, he was fast enough, he outran the tree, but (LAUGHS) he and I joke about that to this day. He's, he's done a remarkable job at Catlin Gable School in Portland. He's a history teacher. He's also coached a lot of cross-country runners, and he also has started and really built up a community service program. They do a lot of work for the Forest Service and things like that. I had a letter from Dave just the other day in which he said, you know, "All I'm doing with the community service program that I'm doing is carrying on what you started when you got kids going camping out of the school"—that's this Catlin Gable. Somebody asked me one time, "How come you hired so many Catlin Gable people when you were head of the school?"

MEH: You mean so many Black Mountain people.

MS: Black Mountain people, I mean, yeah. It wasn't all that many. I hired Dave and John, and I hired Jesse Green, eventually. No, I guess my predecessor hired Jesse, and Jesse had gone on when I became Head. I haven't seen him since he's been up here. I've got to look Jess and Nancy up. I understand one of his kids is going to the Bush School where I taught, but I'm not sure.

MEH: Let's go back a little bit and—because I want to talk to you about Catlin Gable seriously and its—Did you take courses with Wallen?

MS: With John Wallen? Oh, yeah.

MEH: What did you take?

MS: Psychology of Social Issues is the only I remember the name of particularly, but a lot of discussion courses, you know. Our move west came out of discussions with John.

MEH: What was the nature of those discussions? What were the issues or concerns as you all were formulating this move?

MS: The issues that we talked about I think that led into it were people getting along with people, people understanding people, people being able to listen to other people's problems and deal with them or not deal with them, you know. And be careful about how you related to people. John was very good that way, at building, helping people build relationships. Brilliant man. We always said in the group that moved to Oregon that one of our problems was we spent a lot of time trying to catch up with John, because he'd get an idea and he'd run with it. We'd say, "Hey, wait a minute, John. We're not there yet, you know." I think—I'm digressing a way. Harry Weitzer was very helpful in there, because

Harry had a mind like John's, a really sharp individual, and he would help us bridge in between. He'd slow John down a little and whatnot. John was the first one to come—Well, you don't want to get into—

MEH: We're going to talk about that next. But how would you describe John as a teacher at Black Mountain? What was he like as a personality, as a teacher?

MS: John was one of the youngest teachers there. He was I guess only four or five years older than I, but he'd been through a lot of study. I think there were those who just loved being with him and talking with him, and those who felt he was a nut. Or not a nut, but just felt he was different enough, they didn't want to—He was not like the artists who were there. He was an artist in his own light, but he wasn't, you know, a musician or an actor or anything of that kind. A good writer, but technical writing.

MEH: Were you there the year that Karl Niebyl was there and the whole issue—What do you remember? Do you have any memories of that whole situation?

MS: Yeah, that was the first year I was there, Mary Lou [Mary Emma] and it was hard for me to understand Niebyl. Obviously, he was coming from a different political background than I'd ever known, and I was trying to catch up with it all the time I was there. He was a very fast talker, a very persuasive individual. There were people, you know, who felt he was, you know, he represented an evil sort of a thing. I never did. I thought he was just trying to be himself, you know. But he had some strong ideas about society should be run or how it should behave with itself. His classes were fascinating, although some of them went over my head—I have to admit that there were things he got into that I

didn't understand how he got there, you know. Things about people relating to people and so forth. But he was an interesting man. Probably had, somehow had more money than the rest of us. Have you heard anything about what's become of him?

MEH: I wish I knew. I've no idea.

MS: No, I don't either. After he left the college, we didn't hear much about him at all.

MEH: Was he American?

MS: Not a Native American, no.

MEH: Had he come from Germany?

MS: Yeah, he was from Europe somewhere.

MEH: He may have gone back. I don't know.

MS: I don't think he was a U.S. citizen, although he may have been. I'm not sure. I can't remember that.

MEH: Did you take any science courses?

MS: No.

MEH: Math?

MS: No, I didn't take any—I didn't—I spent a lot of time with Max Dehn.

MEH: How was that?

MS: Oh, he was a fascinating guy. He—I keep using phrases like that, but—The kind of person who would like to listen to any story you had to tell, you know. He would bring things out of people. I got a lot about Max Dehn from Harry. Harry worshiped the ground that Max walked on.

MEH: Harry Weitzer?

MS: Yeah. But other than that I didn't take any math courses or science. I spent time with Fritz Hansgirg who was the science head at that time. He and I used to talk about the work program, because he said, [IMITATING GERMAN ACCENT] "There are things that could be done for the work program in the laboratory," you know. He was very good that way. He would, you know, if we had an all-out work party to bring in hay or put stuff on a wagon, he'd join it. I can remember him going for coal one day and getting all blackened up and everything.

MEH: His white hair?

MS: Yeah. A very jovial fellow.

MEH: What do you think was the impact on the college of the presence of the European refugees? Positive, negative—

MS: I think it was positive. The school changed about every three years, you know. It was fascinating to me that it would go through these constant upheavals and land on its feet. You know, people would leave, people would stay. It kept going, because there was the kernel of an idea there in terms of learning that was important, and I think that's the thing that drew most people there, Mary Lou. That you went there because you wanted to learn. Well, I'm sure you've heard this story before, but you never could get any printed material on what the curriculum was. The way you found out what the curriculum was—at dinner the first night of the school—you've heard this story different ways from everybody, I'm sure—but each teacher would stand up and talk about the courses they'd like to teach that year, you know. It didn't matter whether—I mean they didn't talk about freshman, sophomore, junior, senior, or anything like that. Each

teacher would describe their courses, and if you found something you were interested, you'd sign up for it. But on the other hand, if there wasn't a course that you were interested in but there was something you wanted, you'd look around for a teacher who would do that and other students who would get going on that same subject, you know. That's the way a lot of the courses developed. As you know there wasn't—Very few people graduated. It wasn't a four-year series of things. It was—You'd go there for an experience, and then you'd go out.

MEH: Did you have any interest in music or art at the college?

MS: No. I mean I went to all the concerts and I enjoyed them, but I wasn't a musician. You know, I tried to learn about the art, mostly from students rather than from teachers. What was her name, the music teacher—Bimbus—she was great too, you know. I always loved to sit at a dinner table with her and listen to her talk about her past or things she wanted to do. Lowinsky, Eddie Lowinsky, also a delightful guy. Very serious musician, extremely serious musician, but with a lovely sense of humor.

MEH: Was there any construction going on when you were at the college? Any building?

MS: Yeah. We—Rondy and I, Ted Rondthaler and I worked with the government to get some donated old barracks buildings knocked down and brought to the campus. We built a lot of buildings—not a lot, we built four or five buildings. [IRRELEVANT REMARKS ABOUT MOVING LEGS] Of course, all with student labor. You know, we'd bring in generally one man who was a pro to direct the

construction and then the kids would do the rest. A lot of stuff, I—You know, I've always been interested in working with my hands and I picked up a lot at Black Mountain. It's been important to me.

[END OF SIDE 1, AUDIOTAPE 1.]

MEH: But at that period after the War, the college still had a strong non-arts curriculum, so you could do science, history, psychology, math—

MS: Yes. Right. It was there. Nobody beat you on the head if you didn't take all arts courses, you know. It was funny. You didn't work for grades, you didn't work for

[BEGINNING OF SIDE 2, AUDIOTAPE 2]

MEH: Okay, I want you to start that sentence again: "We didn't work for grades."

MS: You didn't work for grades. You didn't work to get through college, you know. You worked—You learned early on that you were there because you wanted to learn, and that's affected everything I've done in education ever since. Every school I've had any part of, I've worked very hard to do away with letter grades and anything like that.

MEH: What do you affect—I mean, you've sort of touched on that, but what do you think was the effect having no grades, you know, that you were aware of, at the college? Do you think that—Obviously, you think it worked as you've tried to incorporate it into other schools.

MS: It worked beautifully for me, and I think there were some who went there who needed that urgency that grades bring on, you know. But I think having no grades, having no pressure of that kind, was a great help in the learning process.

MEH: Did you leave the college much to go into the surrounding area, like Black Mountain or Asheville?

MS: Not much. No. I don't think many people did. I don't think we became very much a part of the city, the town of Black Mountain or certainly of Asheville. Those were shopping centers and so forth. No, we didn't get off campus a great deal. You've got to remember that the year we went there the enrollment of the school jumped from about fifty to something like ninety-six, mostly because of an influx of veterans and their families. That's—And, you know, you double the size of something like that and you endanger its life. That didn't happen at Black Mountain. I think the fact that it got bigger suddenly and with a kind of a different group of people, I—One of my roommates was a delightful guy named Charlie Boyce. I don't know if you've run into him. He's at Harvard now I think. I haven't seen him since I left the school, but—Charles Pilkenton Boyce. He'd been in the army and gone up through the Vosges (?) Mountains in Europe. My other roommate was a delightful guy named Ed Adamy, another Black Mountainite who I hired at Catlin. He was a shop teacher at Catlin. He died about six years ago.

MEH: Is his widow still in Portland, because I want to—

MS: In McMinnville, yeah.

MEH: I want to get her address and get her to write something about him, his life.

MS: I'll give it to you. I'll give you his address, her address. Yeah, Liz Adamy. We keep in close touch with her.

MEH: I'm going to move on and then we'll come back to Black Mountain. Why did you—I have one other question. Was the college a relatively peaceful place when you were there? Or there were issues that were really causing a lot of conflict in the college?

MS: There was always around that school, Mary Lou, a conflict going on of one kind or another, you know. There was—Splits, you know. Some people would go out and leave the place and never come back, and some people would go off and then come back. There was always that sort of thing going on, but in my feeling it was not detrimental to the basic idea that was there. People were there to learn, and when things got difficult and conflicts got in the way, they left.

MEH: Why did you leave?

MS: Well, I left because of this group that we came west with, and we were very satisfied with the college, but we'd developed this idea and decided to make a move together.

MEH: What was the idea?

MS: To put it simply, community living, doing things together so that we could be an important part of the community around us. I don't know if you want to get into that now, but—

MEH: I do, but let's go back. So, this was really contrary to Black Mountain's relationship, or lack of relationship, to the community?

MS: Yeah, I think there were those of us who felt that the school should have been more a part of the city of Black Mountain, the town of Black Mountain. But the school was so different and so radical from anything that people in Black

Mountain proper knew, that it was almost impossible to draw those two things together. I mean it was—You know, we were there during the beginnings of the, you know, black movement and getting things moving in that direction. Here you are in the heart of the, you know, anti-black part of the country.

MEH: But when you moved to Oregon the idea was to integrate your activities with the surrounding area?

MS: Yeah. See, when—We wanted to be a cooperative community. We didn't want to be an oasis community where we went and set off and did our own thing right here like this. We wanted to be—we wanted to do things together so that we would have time and opportunity to be part of the community in which we lived. I think the best story about that you've probably heard before, but there was a School Board meeting one night after we'd been in the Estacada, Oregon area for maybe two or three years. After a Board Meeting one night somebody said, "Well who are these people up here on the hill?" You know, Viewpoint Projects. One old guy said—I'll never forget it—he said, "Well," he said, "I'm not sure who they are but," he said, "let's look at something." He said, he said, "One of them is the best butcher we ever had in the store." That was Ed Adamy, right? "Two of them have started a cabinet making business that's bringing people from Portland to Estacada which is great." Estacada was a small logging community about 32 miles south and east of Portland. These guys started—Harry Weitzer and a fellow named Rod Mulholland, they started a cabinet shop. John Wallen got on the library board and eventually got four or five of the rest of us on the board. This fellow started—"And one of them," he

said, "was the scoutmaster." That was me. I'd never been a Boy Scout in my life and here I am teaching loggers' sons how to get along in the woods, you know. One of them, Harry Holl, was probably the best teacher they had in the elementary school. He taught shop and pottery and all kinds of other things. This fellow said, "Well, look it, you know. I don't know who these people are but," he said, "they're doing all these things in town, and they're not doing us any harm at all!" (LAUGHS) So, that was a good introduction to what we were doing.

MEH: So, what—People got jobs. People had to find a way of earning a living. What sort of things did you do with the community? Obviously, you involved yourself in various services.

MS: We got involved with the library, we got involved with the schools, and I got involved with the Scouts. Harry and Rod got involved with craftsmen in the area. Those are things we did.

MEH: How did you function in a co-op yourselves? What did it mean to be a co-op?

MS: Well, that's the interesting part of it. [IRRELEVANT COMFORT REMARK] Well, as I say, we didn't want to be just an oasis community, right? We wanted to do things together so that we could combine resources and be of assistance to the community we were in. That's the way we operated it most of the time. We had very low financing.

MEH: Did you share property? Did you buy property?

MS: We bought a farm together. Everybody threw in what they had—car, inheritance, or anything, right? I was the treasurer of the group for three or four

years and the least likely person to be the treasurer. But anyway—I would pay all the bills. We agreed that there were certain things the group would pay—they'd pay medical bills, they'd pay medical insurance, they'd pay housing expenses, they'd pay transportation to work, a lot of things like that, the automatic group payments, right? What was left we'd divide it up.

MEH: Everybody pooled their income from their jobs?

MS: Right. I remember Ed Adamy and I one summer got a job—It was a hard summer to find work, and we got a job working in a berry processing plant in Boring, Oregon, and worked for a dollar, two-and-a-half an hour. We worked eight, ten-hour days. But all that went into the pot.

MEH: What was John Wallen doing then?

MS: John was running the farm. John—We didn't have a farmer in the group, except for Verna, who was raised on a farm in Minnesota. John was the only [CLOCK CHIMES]. John got an on-the-job farm training thing from the government as part of the GI Bill. We raised goats, and we raised the feed for the goats. We did a little timber work. We had a nice spot. Of course, everybody said, you know, "Why the hell buy a hilltop farm?" They're notoriously bad for farming. But it was a beautiful spot. We could look out to the north. I wish we had more pictures. Verna's got a few pictures around somewhere. It was a lovely spot. We had to drive up a long dirt road, up a hill about three miles to get there. We had various vehicles that people had arrived in, and they were all thrown in the pot. The interesting thing to me, Mary Lou, is that when we broke up after four years, it was very peaceful. Everybody'd developed things they had to do. I

mean first we were raising families and were beginning to get interested in other places. When we broke up, we just divided everything down the middle and didn't keep any records about who put in what. It was a very peaceful breakup, and as you know, we still get together every Thanksgiving for three or four days, which is great. I mean my kids to this day, our own kids, feel that that's more important than Christmas. We had, this year I think we had seventy-two people around the Thanksgiving table.

MEH: Do you still go to the same camp?

MS: Pretty much, yeah. No, when you came I think we were at a place on a lake. Dee (?) Lake?

MEH: I'm not sure. I remember the people but not the lake.

MS: Yeah. No, for the last maybe fourteen years we've been going to a camp owned by the YWCA in Portland. You have to take a boat or a raft to get across the river to get to this place, and it's great. It's just our type of thing. There's no—We all sleep out in cabins with no heat, and until last year no electricity in these cabins. Then there's a great big lodge with a big fireplace. I can remember—This just tells you a little bit about our group. When people would come to Thanksgiving who hadn't been part of the group, they would say, "Well how does this thing all work?" I said, "Look, there is—If you watch it closely, you'll find that there's a very thin line of organization that runs through it. But if you try to change that, you're going to be in trouble." I mean, I'd go down and put up a list of all the meals that we had to have and ask people to sign up to

either cook or clean up, right? People would sign up, and that worked very well.

Everybody'd do two or three jobs.

MEH: When you left Estacada, what did you do? Did you have a family at that point?

MS: Yeah, I had a wife and I guess one child by then. Verna and I'd been married when we, at the end of the first year at school, and our first child came when we lived in Estacada. She was born out there on the farm. We moved into Portland. By that time I was working at the Catlin Gable School as a teacher, and I'd been commuting from Estacada to Portland.

MEH: What was the Catlin Gable School like when you got there?

MS: Well, it was—Originally, I worked at the Catlin Hillside School, which was a K through 8 coeducational private school, independent school, and a girls' high school. Then along about 19—

MEH: Were you teaching?

MS: I was teaching, right.

MEH: Had you ever gotten a degree?

MS: No, I was working on my degree when I was there. I'd gone a year to Williams, and I went, you know, two years to Black Mountain, and then when I got out here I finished up a bachelor's and a master's degree at Lewis and Clark College. But I was teaching all the time I was doing that. It was fascinating. I had for some reason or other always wanted to teach. I think because of a sixth-grade teacher I had who I thought turned the world on. I was—Mary Lou, I was one of your original dyslexics, you know. I had trouble with handwriting, and it took me a long time to learn to read well. I had a sixth-grade teacher who

literally turned the world around for me. He said, you know, there're some things we've got to work out with you, Schauff, and he said, "We'll do it." He came to visit when I was at Bush School my first year. This was 1982, I guess. First time he'd ever come west of the Mississippi. He was a (UNINTELL WORD 'born embler'), a farmer in Iowa a long time ago, a guy named Leslie E. Brown. Just a marvelous man. He came and spent two days in my classroom, and the kids said when he left, they said, "Boy, you were up to that guy." I said, "Yeah, he was important to me." Because he literally turned me around. He knew that I was having trouble with these things, but he did what the good teachers of dyslexia, for dyslexic do today, he helped them find ways around the things they couldn't do so that they could go back and learn to do those things, you know. It was great.

MEH: So, you were teaching at Catlin Gable, and then you became—This was not Catlin Gable then, though. This was Catlin—

MS: It was Catlin Hillside, and after I'd been there for maybe seven or eight years, they merged with a school called the Gable Country Day School and changed the name to Catlin Gable.

MEH: And then you became director or rector, what was the term?

MS: I became the—Headmaster, they called it in those days. Now they call it "Head of School." Yeah, that was interesting. I'd been at the school for maybe twelve, thirteen years. They'd hired a man who didn't work out and they sent him packing. I got a phone call from the new chairman of the board, and he said, "Schauff, we'd like you to become the headmaster." I said, "You're crazy!" He

said, "That may be true, but," he said, "nevertheless we still want you to do it." I said, "Well, look, I love this place, and we've got to hold it together, and I'll do that. But I'll be on a committee. We'll find somebody who really wants this job." He said, "Fine." Fourteen years later I moved on. We built the school up. We moved it out to a farm just outside of town and built it from 280 to about 600 kids.

MEH: What sort of changes were made while you were there, in terms other than building it up in the physical move? Was there any real direct influence of what you had experienced at Black Mountain on what you did at Catlin Gable?

MS: I think a lot of the influence of the school came from what we did at Black Mountain. The no grades, for one thing. An emphasis on people teaching what they wanted to teach, not worrying about state-set curriculum and that sort of thing. The learning—business of wanting to learn and learning was important. I keep thinking of meetings. When we met with the group that came west together, we had no officers, no president, vice-president, anything like—When we went to establish a bank account, they said, "Well who are your officers?" This was the group when we first got to Estacada. I said, "Well we don't have any officers." They said, "Well you have to." So, eventually we had a—we developed a historian and a librarian as our officers, right? That satisfied the bank. That was all right. We spent endless hours in meetings, Mary Lou, because we believed—A lot of what we did was Quaker oriented in that we believed in the sense of the meeting. We believed we ought to try to do everything by unanimous consent. If you didn't have that, you had to stop

everything and work out whatever it was that was keeping you from having that. That influenced a great deal of what I did as head of the school in getting people in faculty meetings to look beyond and try to develop ways of working out problems.

MEH: Who were other Black Mountain students who taught at Catlin Gable?

MS: Ed Adamy. David Corkran.

MEH: What did Ed teach?

MS: Ed Adamy taught shop and did some music. Harry Weitzer—Harry Holl taught there for four years. He taught art and pottery. He was great. He was incredible. Jane Rondthaler, Howard's wife, taught with us for maybe seven or eight years at the school. His first wife. Dave Corkran taught there. John Corkran was the development director, but he also did some coaching. Coaching at Catlin Gable was a minor thing. It wasn't a big sports-oriented school. [TELEPHONE INTERRUPTION]

MEH: So, you left Catlin Gable and came to Seattle? When did you do that?

MS: 1980.

MEH: And why did you leave? That was eighteen years ago.

MS: Yeah. I felt that I had come into the school at a time when it needed a certain kind of leadership and I was able to help them, and I felt an old feeling I've always had that now this place needs more intellectual leadership. So, I said, "I'm going." I gave the Board a year's notice, and a friend of mine here in Seattle offered me a job teaching middle school and being dean of the faculty here at the Bush School in Seattle. I was there for twelve years. I had a great

time and had no trouble. A lot of my colleagues who were heads of schools said, "Well you can't go back to teaching after heading a school!" I said, "Watch me." (LAUGHS) I had a good time.

MEH: Was the Bush School a private school?

MS: Yeah, it's an independent school. I started out in Portland in the public schools. Taught for a year-and-a-half in the public schools in Portland, and then got this offer at Catlin.

MEH: Did you ever get a degree?

MS: Yeah, I got a bachelor's and a master's degree at Lewis and Clark College. It took a while. Harry Holl and I went to summer school together at Lewis and Clark. Had a great time. I can remember taking a course that they call Storytelling. It was an elementary school teaching course. We had a great time telling stories. (LAUGHS) It was fun. I hope you've had a chance to meet him.

MEH: Yes. Many years ago. When I was on the Cape this summer he was away, but I'll get back to see him.

MS: He's a remarkable guy. He really is. He's so much fun. He was out last year. He came out to see his sister who wasn't feeling well. He and I spent a whole day together reminiscing. Since I left Bush School, I've worked in starting two independent schools here in the Seattle area. I haven't taught in them though I've helped out here and there. But one is a school on Bainbridge Island called Highland Middle School, and that's in its seventh year now and going very well. Then I worked with a group of people here in West Seattle starting a school called the Explorer West Middle School.

MEH: Now going back to Black Mountain for a few more questions. You were there one year as a student and then you worked in the office the second year?

MS: But I continued as a student. I mean it was sort of my work program bit that I worked in the office.

MEH: What sort of thing—You and Verna were married at that point?

MS: Yeah, we were married in the fall of '47.

MEH: Were you married at Black Mountain?

MS: No, we got married in Chicago, actually. She's from Minnesota. I'm from New Rochelle, New York, and we had relatives in that area so we got married there. I've often thought, Mary Lou, you know, we got married, and we got married in a church and none of us had been much of a churchgoer. We did everything everybody told us to do and had friends around and had a nice time and everything. But when our kids got married, each of them, they planned their own weddings, you know. They were very much a part of them. We were asked to take part and give money and whatnot. But we always figured maybe sometime we'll get married again and do it the way the kids did it.

MEH: You should do it. That's a big difference in how our world has changed.

MS: No, and our kids have been great, you know.

MEH: You have how many children?

MS: Three kids. The oldest one is a teacher. She followed me as a middle school teacher at Catlin Gable. But she and her now the man who's her husband and two friends started a school called High Country School, and they bought a big school bus and fixed it up. They travel around in the summer and go up in the

Rockies and set up a base camp, study history and geology and the whole bit. She got into teaching that way. She taught at Catlin Gable for, I guess, twelve years, and she just—She and her husband both quit their jobs last year and they moved to Mexico. They've gone down to Morelia in Mexico for a couple of years.

MEH: Now, what are your other children doing?

MS: The other one, the middle one, Debbie, is a teacher. She teaches at a school in Portland, the Oregon Episcopal School, and she has two children. Those are our only grandchildren. Our son, our youngest one, is a TV newscaster here in Seattle. He's having a great time. He came out of college—How we got them all through college I'll never know, on the income we have. But we got loans, you know, government loans and all kinds of things. I remember one time four or five years ago we found we'd all paid off all of the college loans that we'd accumulated, you know—the kids theirs and Verna and I the ones that we'd accumulated for them, and we had sort of a mild celebration saying we'd paid them all off.

MEH: Going back to Black Mountain a bit more. What were you doing in the office as part of your work program?

MS: Well, I was a purchasing agent, you know. It comes to me. I bought paint. I'd see to buying vehicles if we needed one. I dealt with the fuel people, the coal people. A lot of purchasing. Rondy and I worked together on getting these buildings from the government. We did a lot of work in getting surplus

government property—old washing machines and shop machinery and things like that. Then I kept on with the work program, kind of spirited that along.

MEH: The college was integrated when you were there?

MS: Yes.

MEH: How do you think that worked?

MS: It was no problem. I mean, you know, here we are in the heart of the Southland, and we've got black students and a couple of black teachers and it wasn't a problem. People talked about it off campus, you know. I mean in the community: "Well what's going on out there!" It wasn't a problem. We got working with the black student union and things like that. It just—For us at the college it wasn't a problem, and I wasn't aware, I wasn't acutely aware that it was a big problem that we were doing that in the town of Black Mountain. Of course, we weren't right in the town. We were out a little way, but—It's—That school happened at a time when it was almost impossible for anything like that to happen, and yet it just happened. It died. It didn't die because of its ideals or anything like that. It died because people wanted different things. They went back. People went back a little to a more rigid college curriculum. Degrees and where you went to college and what you did became again more important than it had been for the years we were there. You know Black Mountain started as an offshoot of Rollins College in Florida, and it went up and down, had its ups and downs. It was a success because of the people who got into it and got teaching there.

MEH: Let's see: I was going to ask you something else. What do you think was the effect of the landscape on the college?

MS: Oh, it was, it was a beautiful part of the country. Have you been there?

MEH: [AFFIRMATIVE]

MS: Yeah, you went to that reunion that was there a few years ago, right. Hank and Dora were there, my brother-in-law and his wife. It was a lovely environment and a lot of outdoors. I mean, you look out any window, and you see a nice scene. We have a banner that we use now at Thanksgiving, which is a sort of a portrait of Mae West. Have you ever heard that story? There were these mountains and the lake that gave a sort of a Mae West profile. It was—But we did a lot of hiking up in the hills there. Having the farm there, doing some of our own timber work and whatnot, learning how to get logs out of the woods and get them to the lumber mill. It was fun to take down a tree and then later use that tree in building—building a building, making furniture. All kinds of experiences like that that came to us.

MEH: Do you have any materials from the college? Photographs—

MS: Verna! What do we have for photographs?

MEH: Do you have any materials from the college like photographs or other materials?

VS: Very little, except just the other day as I was looking through all my papers, trying to do something with them, I have a picture of on the farm. Roy Smith, was it Ray Smith? Artist. The just sort of rela—and someone else—

MS: Ray Trayer. Farming.

VS: No, no, no.

MEH: Ray Johnson?

VS: Oh, maybe it was Ray Johnson. Yeah.

MEH: Can you put your hands on it? We're sort of winding down. Maybe I'll talk to Verna for a while now. [IRRELEVANT REMARKS ABOUT EXPECTED CALLER] That's Ray Johnson. Right. Oh, that's great.

VS: I think that's Warren—remember the one who came out to Oregon.

MS: Warren Outten.

VS: I think it's Warren Outten, because it sort of looks like a lanky, long person (OVERTALK).

MS: Let me see.

MEH: Interesting leg.

VS: Well, I think it must be, because I know he did some work—

MS: Yeah, that's who.

VS: But actually—Well, we have some pictures of people at the college. That's true.

MS: But that's the kind of scenery we had all around. You've been there. You know what it's like.

MEH: It's a great picture.

VS: Well, I do have an album of—I mean if you're interested in looking at just the people—

MEH: Why don't we do this. [IRRELEVANT REMARKS ABOUT PLANS]

[LONG SECTION OF TAPE IS CASUAL NONINTERVIEW REMARKS]

MS: Let me show you three pictures here that typify some of the things I liked about the school. This is a group waiting to go into lunch, right? These are the steps to the Dining Hall.

MEH: [TECHNICAL REMARKS ABOUT PHOTOGRAPHING THE PICTURES]
[END OF SIDE 2, AUDIOTAPE 1; SIDE 1, AUDIOTAPE 2 BEGINS]

MS: Here's a picture of Molly Gregory.

MEH: Just a second. Because with a camcorder now I can—Then we'll talk about how I might be able to document these—whether to take them with me and make some copy negatives or whatever. [TECHNICAL REMARKS] We're recording. This photo is a football game?

MS: Yeah, that's John Bergman in the famous Turkey Day Classic.



MEH: [LAUGHS] Okay, running with the ball. Okay, and this photo—? Let me just get a good—

MS: That's Ray Johnson and Verna—formerly Raattama—Schauffler on the farm.



MEH: And lying down in the background?

MS: Warren Blanchard.

MEH: Okay. You said, this is a work program picture?



MS: Yeah.

MEH: And Molly Gregory is on the left?

MS: [AFFIRMATIVE]

MEH: Who has the pipe?

MS: That's Ed Adamy.

MEH: Is this building Adamy Alley?



MS: [AFFIRMATIVE]

MEH: What was Adamy Alley?

MS: It was just a walkway we built between the—what they called the Faculty Building and the main student—What did we call that big building?

VS: The Studies Hall.

MS: Studies Building. Sally Maurice and Ed Adamy, I think. Let me look at it.

MEH: Okay, this is building Ed Adamy Alley.

MS: This is kind of a typical shot. This is—Somebody backed a dump truck—

MEH: Just a second. I'm going to repeat some of these without the—I'm getting a—

MS: That's kind of a typical shot. Somebody had—was delivering coal and they backed a dump truck off the edge of the road, and we've got a whole bunch of people out there with pry bars and everything to get the dump truck back up on the road.



This one I've got to get out. Here's one here. Get that focused and I'll tell you about it.



That's Dick Roberts and Charles Pilkinton Boyce, and it's an interesting split because Dick Roberts was from Billings, Montana, and Charlie Boyce was from Bean Blossom, Indiana, and they were as different as night and day. But good friends down there. Dick is a writer, but he and his wife live now in the hills of western Montana.

Every day when the weather was nice we'd sit around before lunch



[TELEPHONE RINGS: IRRELEVANT PHONE CONVERSATION].

MEH: Okay, now in this photo, you said you feel this is symbolic of—

MS: Yeah, it's kind of a relaxed picture of people sitting around waiting for lunch, and in no hurry, and informal dress, and kind of laughing and joking with each other.

MEH: Okay, just a second. Now can you identify the people in the photograph just on the—

MS: Sure. Easily. Top right-hand corner is Ed Adamy. Right below him is Sally Maurice. The top two guys on the left are Boyce and Roberts again—Charlie Boyce and Dick Roberts.

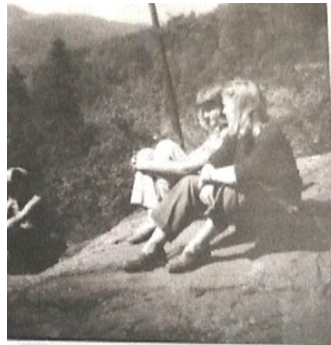
MEH: Good. Okay. We'll have a few more minutes and then I'll talk to Verna after we have some lunch. Do you think there are questions about the college that I haven't asked? Topics that haven't been covered? Let's wait—[PAUSE IN RECORDING].

MS: [OFFMIKE] Any other addresses you want?

MEH: Well, I never knew if I had all the addresses you have, but that's the one person that I think of immediately whose address I need. Probably I have addresses you have, even though who knows?

MS: Here, here's Liz's address. [TELEPHONE RINGS AGAIN. CONVERSATION NOT TRANSCRIBED]. [MANVEL SCHAUFFLER DESCRIPTION OF PHOTOGRAPHS CONTINUES ON VIDEOTAPE AFTER VERNA SCHAUFFLER INTERVIEW].

MEH: The two people here on the side of the mountain, the two women—?



MS: Up here? That's—Verna and I on our honeymoon went to a place called Little Switzerland up in North Carolina, and those were the—That's Verna and the two children of the people who ran the motel or whatever it is we were in.

MEH: Let me see, if I move down here to the three people. It's five people. I was focusing too carefully.



MS: Yes, this is on our way west. This is Verna and me and—

MEH: Oh, that's on the way out to Estacada? You were saying that—Okay, on the left, is that Verna? Then who's beside her in the white shirt, can you see?

MS: I've got to move the damn thing to look at it.

MEH: Just go left to right.

MS: Okay, left to right. That's Verna and Hank Bergman and me, and Dorothy.

That's Hank's wife. That's the “Betsy”—that's the group car that we drove west.

MEH: So, you all drove the group car out.

MS: Ed and Verna and I drove the car, AN ancient Pontiac and very heavily loaded trailer. [CAR NOT PICTURED]

MEH: A long haul. Now who is this sitting on the steps with the book?



MS: That's Charlie Boyce. Charles Pilkinton Boyce.

MEH: Is that outside the Dining—Where is that?

MS: Yeah, it's outside the Dining Hall.

MEH: Or is that on the lodge?

MS: No, it's outside the Dining Hall.

MEH: This is a good group of—it looks like five campers.



MS: Yeah, it's a bunch of us getting ready to go off on a hike up in the hills behind the school.

MEH: Let's see here. Is that Black Mountain?



MS: Yeah, that's Black Mountain. That's John Bergman and his girlfriend, Nancy. Nancy Miller. Nancy was at the—This is Nancy, too, down here. Nancy was at the reunion in San Francisco.

MEH: What's her name now?

MS: I can't remember.

MEH: I think I have it somewhere. Okay, is this you and Verna?



MS: Yeah, we're up in a lookout station up in the mountain across the valley from the school, and that's me and Verna and Nancy. That's the ranger.

MEH: Okay, I'm going to focus just a second on this. That's at the station.



MS: [AFFIRMATIVE]. I said, "What's that?" He says, "If I send you a new suit, do you have to give the extra pants to the group?"

MEH: So, there you are setting off. You're in Minnesota at that point.



MS: Yeah, we're in Minnesota somewhere there.

MEH: Do you know—Who are the two women here on the porch?



MS: Here? Oh that's Verna and very possibly Ruth Asawa. No—

MEH: I don't think so.

MS: No. This is at Troutdale. Who is this with you here?

VS: Now that's John Bergman's girlfriend, Charlotte.

MS: Oh, yeah, Charlotte.

VS: And that's our little apartment.

MEH: (OVERTALK) At Black Mountain. Let me come back a little bit. Let me focus on this.

MS: Charlotte Robinson.

MEH: There was a Charlotte Robinson. Now is this the two of you all in the woods?



MS: Yeah.

MEH: Were these your photos? Did you have a camera or did—Verna in front of Thomas Wolfe's house.



MS: That's me at Thomas Wolfe's house.



MEH: Schauff in front of Thomas Wolfe's house. I started out mispronouncing your name, so I'm trying to get it correct now.

MS: Do you know why they call me Schauff? Because my first name is Manvel, and that comes out as Manuel, Mabel, Muriel, Manivac. So, long ago I started going by Schauff.

MEH: This is another picture of Verna on the porch of your housing.



MS: Yeah. That's one of the government buildings we put up there at Black Mountain.

MEH: Verna and Dorothy, are they identical?



MS: Identical twins, yes. They're not so identical now as they used to be, but they are.



MEH: Okay. You started saying, Schauff—at the table when we were talking, you said something to the effect, "The one thing I want to be remembered about Black Mountain—" or something to that effect.

[CONTINUES ON VIDEOCASSETTE AFTER DISCUSSION OF PHOTOGRAPHS]

MS: Well I—Ever since I wanted to be whoever came to the door last, like the ice man or the milkman or what, I've always wanted to be a teacher. Partly because of this fellow I've described before, Leslie E. Brown, who brought me around and got me to doing some things academic. He was a history teacher. He was also a shop teacher and a P.E. man, and he gave me a lot of things. But the thing that really jelled what I wanted to do in education came from Black Mountain College, came from the informality, the people giving time to other people. People caring for others. That's one of the things I brought out of Black Mountain College: people caring for other people and the business of "Let's don't make education a pressure thing. Let's make it something people want to

do and enjoy doing." In all my teaching, all my working with teachers, and working with students, I've tried to keep those things in mind. The joy of learning is important, and Black Mountain gave me that. I never would have gotten it. Oh, my father might have helped some, but I think Black Mountain College was responsible for a lot of things I did then and a lot of things I'm doing now. These two schools I've helped to start here in the Seattle area—each have a touch of Black Mountain about them. People caring for other people, looking out for each other, that sort of thing.

[END OF INTERVIEW]