

Interviewee: MAUDE DABBS HAAS
Interviewer: MARY EMMA HARRIS
Location: Valhalla, NY
Date: January 29, 1997
Media: Audiocassettes 2, Videocassette 1
Interview no.: 26
Transcription: Ellen Dissanayake, August 16-17, 2000; corrected by Mary Emma Harris, September 2000
Notes: Converted from Word Perfect by Mary Emma Harris, September 2013.
Maude Haas was not well when she made corrections to the transcript. She was assisted by her daughter Cathy Haas Riley.

[BEGINNING OF SIDE 1, TAPE 1]

MEH: [GIVES IDENTIFICATION]. Maude, how did you come to be at Black Mountain?

MDH: My father read an article in Harper's magazine by Louis Adamic, and he was interested in it and thought he would like to go up and see it. So, we went up together and saw it, and then we decided to go.

MEH: You went up together from –?

MDH: Coker College in Hartsville, South Carolina. He was – taught there.

MEH: What did he teach?

MDH: English. He was the head of the English department.

MEH: Not that many students from the South went to Black Mountain.

MDH: No, there was only one other I remember.

MEH: He wasn't at all threatened about the college's reputation? Or maybe unaware of it? Or concerned about it being experimental?

MDH: No, he had decided to give up college teaching because he asked questions none of the students answered, and so he went back to Sumter – to Mayesville, South Carolina, where he inherited a house. He started farming and then that

was too much trouble. He had to work so hard. Then he began to write, and then he became a civil rights speaker. I had a professor, Dr. Jalowetz, who was the conductor of the opera in Prague. When he came to New York, he stopped by to see Edward Steuermann, who was a piano teacher, and said, "I've never taught piano. Tell me what I have to do when I teach piano." So, Mr. Steuermann told me a few things, but actually by that time I was a fairly advanced pianist. So, when it came time to go to college, I went two years to Coker where my father taught, and then I was planning to go to the Delaware – to something called Delaware Group, which would have taken me to France where I could have learned French and stayed in a French family. But the War started in 1939, so we had to look for something else. Since Daddy actually was just leaving Coker at that point, he was interested in experimental education. But with Dr. Jalowetz – He didn't check into the music department, and I feel like I would have done better if I had had a pianist as a teacher. I'm not a fast memorizer. Dr. Jalowetz never memorized. He played beautifully by sight. He could read scores and all kinds of very difficult things, but it took me a long time to memorize things. I remember him saying, "Oh my, it takes you such a long time to memorize this Carnival." It took me forever to do. So, he was a very wonderful person and an excellent musician, but not a piano teacher, really. I was his first student.

MEH: So, what was your first impr- – You went to visit the college, and the college was still at Lee Hall then.

MDH: Yes.

MEH: What was your impression of the college? Can you remember that visit?

MDH: Not much. I just liked it. I can't really remember any particular impressions of the visit. No, I can't.

MEH: Did you know what you wanted to study?

MDH: Oh, yeah, I was a music major. I had started studying piano when I was six. My mother was a piano teacher, and so I knew from an early age that I was going to major in music. But we didn't ask about the piano. Actually, at that time there was Allan Sly, and he was a pianist himself. He would have been a very good teacher, but he had left.

MEH: So, he wasn't there when you –

MDH: No, he wasn't.

MEH: So, there was just Jalowetz and John Evarts?

MDH: Yes. Of course, John Evarts couldn't play. He could play jazz. I guess he could play, but he didn't ever teach piano.

MEH: He didn't read music. He really improvised (OVERTALK).

MDH: Was that what he was doing? I didn't realize whether he could read or not. I never – I just remembered how beautifully he played jazz. The second year I was there I had – Jay Nelson came from Bennington, and she would always explain how I was to play something in a very technical way – the phrase goes here, and the rhythm is over there. Instead of saying, "Use your second finger on D and don't play this" and so on. It didn't help me very much what she was saying, and I would have to explain to her what I wanted to know. So, it was an

embarrassing situation for me to be a much better pianist than she was, and she took some of the piano lessons that Jalowetz was to give me.

MEH: So, in terms of your learning to be a pianist, Black Mountain was really probably not the best choice of schools.

MDH: Well, I should have gone to a conservatory, but I wanted to have liberal arts, too. I couldn't make my mind up on that, and I didn't go to Juilliard. It has a lot of implications later on. If you say you went to Juilliard, you can get jobs all over the place, and so it's easier for you to go to Juilliard or some conservatory. I did go to a conservatory in Boston one year, but I didn't graduate there.

MEH: But you stayed at Black Mountain for two years.

MDH: Two years and a half, (OVERTALK) the summer. We were at Black Mountain for two years, and we moved the summer of '41 to Lake Eden.

MEH: What are your most vivid memories of the college?

MDH: Well, the beauty of the place is so – It was just the prettiest place I'd ever lived. We used to all take walks, and there was – you would walk way out into the mountains in the springtime, and you could see the trees, and you'd look out over the meadows and see all kinds of little houses and trees. The walks took you in all different places. I remember once I came to a rattlesnake and – I didn't kill it. The boy that I was with killed it. Then the streams. We used to run up the streams. Oh, it was a beautiful place. I had kind of culture shock when I left. Also, the South is warmer than here, and it's so cold in New York. It takes you a long time to get used to it, and so I didn't like leaving Black Mountain.

MEH: What do you remember about Jalowetz, just as a person in the community?

What was he like?

MDH: Oh, he was very kind. He was a very smart person. Jane Mayhall remembers him differently from me. I never visited him. I thought of him as a teacher, but she visited him, and she and Leslie knew him in a social way. Well, he was just – Of course, I spent a lot of time with him. I didn't think – At that time I wasn't dissatisfied with his teaching, but later on I was when I had other teachers and saw the different ways they taught, so that – But I liked him very much. He was a very nice person. His wife – I was not a very good reader at that time. I could play very well, but I couldn't read very well, and his wife – Johanna? – did, read through everything with me, the Schubert four-hands and the Mozart four-hands, and that was very helpful.

MEH: Did you work with John Evarts at all in terms of your music?

MDH: No, no I didn't.

MEH: What do you remember about him as a person in the community?

MDH: Well, he used to play for the dances, you know, and I loved that. I remember that he and Dr. Jalowetz played four-hands the Second Symphony of Mahler, and then, of course, we studied that. My main memory of John was his playing at night for Saturday nights. Well, he played every night. We danced – Yes, we did dance, but then on Saturday night we'd dress up and dance in the main hall at Lee Hall. Can't remember – I mean he was just so much a part of Black Mountain that you didn't think about him in particular.

MEH: Was John Rice still there, or had he left?

MDH: No, he wasn't. He had left.

MEH: Did you take classes other than music?

MDH: Yes, I had a class with Kurtz, Ken Kurtz.

MEH: In – ?

MDH: In literature. Then I took – Bedford Thurman, I had a class with him in drama. I had a class – I was forced to take musical – music about the inside of the piano – I can't even think of what you call it. C to G to D that makes the – Now, what do you call it? Anyway, I took what the other musicians – we had to do this as a requirement, and I just couldn't – I didn't understand it and I didn't like it. It was the acoustics of music like harmonics which tie into music theory, too.

(LAUGHS) We have to change the subject because I can't think of what you call all of those things that you hear on the piano. The C goes to a G and makes a different sound and the G goes to a D and the D will go to an E and make a different sound.

MEH: Who taught that?

MDH: I can't – Oh, Carpenter, I think. Somebody named Carpenter.

MEH: Yes, he was teaching science, I think. Was he a scientist?

MDH: Yes. [AFFIRMATIVE] I'm not sure if he taught it or if somebody taught it that I can't even remember who he was.

MEH: But it doesn't like that was your favorite course!

MDH: No (LAUGHS). No it wasn't. I hated it. What else did I take? Then I took mostly music.

MEH: Did you take any art? With Albers?

MDH: Well, yeah, everybody did that. We all did Werklehre. Yeah. I think everybody in the college was encouraged to take art with him.

MEH: Do you have any particular recollections of either of the Alberses at the college?

MDH: Well, my husband took a picture of – I have all kinds of recollections, but I don't know whether I should say them all here.

MEH: That's okay. Go ahead.

MDH: My husband took a picture of people looking down at a picture on the floor and one of them was my roommate and another was De Niro. He was, of course, the father of the De Niro of the movies. They came home once. We had a big house, and so I always invited everybody home. Chip Kessler (PH) came home once, too, with him. As I was passing by – we had an upstairs – they had a room upstairs, and I was passing by, I heard De Niro say, "What a bourgeois family we're in!" and I thought it was so funny. Well, I guess, first we weren't very well off, so I didn't think it was so bourgeois. We needed a lot of things. Then my father didn't strike me as being bourgeois or my mother either. But that's what they thought we were. So! What was the –

MEH: Well, we were talking about several things. But getting back to the Alberses. What are you not telling me?

MDH: Well, because it's negative, I think.

MEH: There's a lot of positive and negative, and I think both count.

MDH: Well, Bedford Thurman said that when Albers spoke, he always spoke in this kind of language. One doesn't know – It became important saying (?). So,

much of it wasn't really important. It didn't mean anything to him. But I think artists have a way of doing that. They'll say something and their accent helps, too. They can't say it quite right. Then you'll think you've heard an aphorism or something like that. It's not that. It's just the way they speak it.

MEH: Was language a problem at Black Mountain with all the Germans? With Jalowetz and Albers and...?

MDH: Oh, yeah, Dr. Jalowetz could hardly speak English when he came. I think Albers spoke better. We used to enjoy that. He would – I think he used to say – When something had a broad sweep, and he was trying to say it had a – he would say something else about it, and we always died laughing at everything he said. He looked very puzzled and kind of amused. But actually they learned the language quite fast and so – I don't remember thinking about it. By the second year they seemed to be able always to speak fairly fluently, but with an accent.

MEH: So, you were there the first year he was there?

MDH: I think so, yeah. [AFFIRMATIVE]

MEH: Who were other students that you remember?

MDH: Well, I had lots of roommates. My first roommate, Eudice Shifris, lived in Chicago. I went through Chicago once, and I stayed with her, and I remember how quickly her mother made a meal. She used frozen food, and she just went into the kitchen and came out and said, "Dinner's ready." You know, at home we had servants, and they always took all day to cook something, so I remember that about Eudice. Then I remember – Oh, yeah, Minette (PH), she

was – She was going to be a writer, but she never wrote. She was always ironing her clothes or doing something like that. Then somebody fell in love with her. I can't remember who his name was. But she didn't want to marry him, and, so, he said he was going to commit suicide. She was always saying, "Should I pretend that I'm in love with him because – so he won't commit suicide?" Then she did finally leave school and marry somebody. I think the name was Frank. Then she had six children. (LAUGHS) But her mother – But she said the first thing her mother said – Oh yes, I stayed with her when I went through Cincinnati one time. Her mother said – The first thing she said was "Is he Jewish?" She said, "Yes he is. Why do you have to ask me that?" Then she had these six children. Then she brought him back to the college once and then she didn't write me for a long time afterwards. I couldn't figure out why it was. She finally wrote, "I didn't write you because you flirted with my husband, and I just married him" (LAUGHS).

MEH: This was a Black Mountain student she married?

MDH: No. She left Black Mountain and married him.

MEH: Oh, you had met him when you visited?

MDH: No. She brought him back.

MEH: Oh, she brought him to the college, and you flirted with him.

MDH: Well, I felt, you know, all Southerners flirt. That's what they're trained to do.

Why not flirt with him? I didn't know I was flirting. (LAUGHS) But then she wrote me this – Actually, it took a long time to write that letter. She had six children before she wrote it to me.

MEH: I guess she'd been busy.

MDH: Yes. Then I never answered her. Oh, well.

MEH: Do you have any particular recollection of meals at Black Mountain?

MDH: Yeah, you could sit wherever you wanted to. I remember the people who served it. Rubye and whoever his name is.

MEH: Jack.

MDH: [AFFIRMATIVE] We danced afterwards. Let's see. There was Eudice and Minette, and then a girl I hardly ever spoke to, but she was very pretty. I can't remember her name. She's on the catalogue – hammering a nail into something. One of the advertisements of Black Mountain.

MEH: What type of dancing did you do?

MDH: I can't remember. I mean – what type of dancing did we do? We just danced. I remember Dick Andrews would swing you around so, around and around and around so that one time we fell down (LAUGHS). It was just like a big waltz, you know, whirling and whirling. We both fell on the floor. I remember that.

MEH: What about parties?

MDH: Parties? Yeah, it was nice – Oh, yeah, that's when I was introduced to sherry. We had sherry parties. I remember one time at one of those parties, John Stix we came – a couple of music students were listening to something on the radio, and we were all drinking sherry, and then when it ended somebody had changed the station, and we didn't know the difference. The music had changed completely, and we didn't know. We never got over that. We all died laughing. I mean here we were music students, it changed from a symphony to

something else and we didn't know it. So, I remember that, because it was so stupid.

MEH: You had the after dinner dancing in the Dining Hall?

MDH: We danced upstairs during the week.

MEH: Upstairs being –?

MDH: I mean in the Dining Hall. Then at night on Saturdays we dressed up in long dresses and made it a little more formal.

MEH: Was that in the Dining Hall or was it in the Main Room.

MDH: It was in the Main Room.

MEH: In Lee, in Lee Hall?

MDH: [AFFIRMATIVE].

MEH: Did you decorate at all for the parties?

MDH: No, no, we didn't do anything like that. I remember the meetings where we stood around, where we sat around and had talks, kind of running the college. I didn't talk much because I felt that everybody – there would be certain people, you know, there are in every group, who just start to talk and then they can't stop. So I didn't say anything. I thought it should be important if I said something. I don't remember talking much. But we discussed the things about the college, all those that – When we moved to Black Mountain College – I mean, when we moved to Lake Eden, I was approached by some member of the faculty who said would I stay with, would I be a roommate with Francie Goldman. It seems that everybody had been a roommate with her but me. So, I said, "Yes." (LAUGHS) Then she scared me to death. She would – I would go

to sleep at night, and the second floor of this house where we lived opened onto a roof. I would open my eyes at night and there she'd be. She had black, black hair and black bangs and great big eyes, and she'd be looking at me, sitting on the bed. I'd say, "What's the matter, Francie?" and she'd say "There's somebody on the roof!" I'd say, "Well go look!" and she'd say, "No, no, I can't go look." So, I'd say "Wait, I'm going to get up and go look," and so she'd try to pull me back and I'd go look. Of course, the only thing out there was the moon shining. Then I'd come back. Then other times she thought she was being poisoned. Dr. Straus slept in a featherbed or something. He never could hear when you knocked on the door to wake him up, and say – I don't think I said, "Did you poison Francie?", but I'd say "She needs some more medicine or something." He'd have to come and give her medicine. Then she was keeping me awake so much that – I had to practice for my recital, and I finally told the college that I really couldn't stand it. Well, we had to get another roommate, and they said, "Well you're the last roommate – everybody else has been roommates with her." So, I arranged with the girl, whose name I forget but I remember her quite well, one of the people in the office, to come pack her bags. They had tried to send her home several times before, but she always got asthma. She had terrible asthma, and so they'd have to bring her back to the college. But this time so she wouldn't get asthma, we packed her bags. We were going to have her all ready to go, but she came – I can see her coming up the steps, coming and looking and then seeing me. She said – What did she say? "Oh you traitor!" or something terrible like that. Then I got out as fast as I

could, and they took her off I thought I would never see her again. But I did see her again, and it was in a terrible situation. It seems her family didn't – She wanted to get away from her family, and her family didn't care for her, and she was wandering the streets of New York. Finally, they put her in the Institute for Living where I worked for six weeks after I got out of Black Mountain. In the Institute for Living you would look in your mailbox every morning and be assigned to a certain place. I was assigned to the violent ward, which I was scared to go into. But I went anyway. I passed a bed, and there was somebody there that I thought, "Well, she looks like somebody I know," and she was – They restrained them with cold sheets. She was on the cold sheet restraint. It was Francie. She looked at me. She screamed my name, and I ran out of there as fast as I could. I wouldn't go ever back. I told them I was scared to go back in there because of Francie. Later on she died. So, that was sad for her, but it was sad for me too to encounter her there. I felt kind of guilty having said that I wouldn't take her as a roommate, and then I felt scared seeing her there.

MEH: Did you ever go out into the community – to Black Mountain or Asheville?

MDH: Not to Black Mountain. I went to Asheville a couple of times. I think I played in the radio, as I played well, and so I –

MEH: It was for the regular weekly radio program?

MDH: I can't remember what program it was for. I don't think we had – We didn't have a weekly program. Black Mountain didn't. We did? Well, I guess I did play on that. But mostly what we went to was Roy's. You had to have a car to go into Black Mountain, and I didn't have a car. So, Roy's, you'd get a ride with

somebody and go down and have a beer at Roy's. That was a little beer joint not far from – on the road into Black Mountain. I'm trying to think of somebody – Well, Black Mountain was – When I left, I wanted to come back because it was such a wonderful place. I did come back, but then I was – I couldn't ty-, I could type, but I didn't type right, and I remember Fred Mangold – I typed these long letters and then he came back. He'd look kind of puzzled and said, "Well you didn't do them correctly." I had to type them all over again. So, I decided I don't want to be a typist, and I left Black Mountain after two or three months.

MEH: Now was this – Did you graduate?

MDH: I did. [AFFIRMATIVE]

MEH: Well let's go back, and we'll come back to your typing career. (LAUGHS) You graduated in music.

MDH: Music.

MEH: In music, okay. What (OVERTALK)

MDH: I gave a graduating recital. The –

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

MEH: You were saying that you had to go to Yale, that your examiner did not come to Black Mountain.

MDH: Yeah, the examiner – I had to go to Yale and play there. I remember I stayed in the house of somebody named the Fountains [PH] and they had a grand piano and I could practice for three days before. And I practiced and then played for the head of the Yale School of Music who – I haven't talked about this in such a long time I can't remember his name either. But then (LAUGHS).

Oh, yes, we had to take orals before, and when it came to the business about Russian music, I just wrote down, "I don't know anything about Russian music," and left it all blank. Then when I had – with my piano recital, he didn't give me a good – I mean, he made a lot of criticisms about the way I played, which I'm sure was true. So, I remember it was pasted up, put up on the bulletin board just as you go out of the commun – of the place at Lake Eden where we ate. I read it through once and walked off, and I never looked at it again. I didn't ask. Nobody ever sent it to me, and I think I had to call you and ask – to get it. I became interested in what did it say (LAUGHS). It wasn't as bad as all that, but said I needed more practice, but I was this, that, and the other, which wasn't so good. Anyway, going to Yale was fun. Then I went back to the college, I think, for a few days. I went back for – Well, maybe I went somewhere else. I can't remember. I know I went to Boston for three months and worked for Mr. Cole. Then Jane and Leslie were coming back to Black Mountain, and they called me and said would I like to go back, so I left. I stayed in Fairfield, in a little room in Fairfield Street.

MEH: Fairfield Street –?

MDH: In Boston. This is after I left Black Mountain. Then I went back down with Jane and Leslie.

MEH: And in Boston, what were you doing in Boston?

MDH: I was being Mr. Cole's secretary.

MEH: Right. Okay. This was Lewis Bennett [William Morse] Cole, I can't remember –

MDH: No it was Mr. – He worked in the business part of Harvard.

MEH: He was the person who came to Black Mountain every year to do their
(OVERTALK)

MDH: Yeah, he was.

MEH: Audit. You had met him at Black Mountain?

MDH: Yes. [AFFIRMATIVE] So, I was looking for something to do after Black Mountain. I remember. Dr. Jalo – Nobody knew what to do with me. You know, I could play the piano really well, and I would just "Well." I said I didn't want to be a teacher. So, he said, "Well, would you like to work in a music publishing house?" I said, "I don't know. I don't think so." So, he just kind of shrugged his shoulders and walked off. But Mr. Cole was around that time, and he said, "Well, I have something for you to do. Why don't you come be my secretary?" So, I did, and whatever he needed to – I could type, and so whatever he needed to have done I would do. I had lunch with him every day and cooked on a little hotplate in my room in Fairfield Street. I remember walking home – I learned how to drink at Black Mountain, because I came from a family that didn't drink. But then I moved on up from sherry to gin, and when I got to Boston, I remember walking home – I had bought a pint of gin, and I was walking home and dropped it (LAUGHS). I had to pay for it, and I didn't make very much money. I just left it on the street and walked on home! Oh, the things you remember!

MEH: What was Mr. Cole like? What do you remember about him?

MDH: Well, he was nice. Friendly. He was writing a book which I didn't take personally, but when Jane Mayhall read some of it, she said, "How could you

work for somebody who would write a book like that!" (LAUGHS) I thought, "Well, why not? I'm being paid to write it down." I went to lunch with him at the Harvard Club every day. That kept me alive, because I didn't have much – I had to buy stuff and cook it on my little hotplate in the evenings. Yeah, he was nice. He had a summer house. It seemed to me I went over to the summer house with a friend of mine from camp once – Joy, Joy Koons (PH). But these don't have anything to do with Black Mountain, I mean except for Mr. Cole.

MEH: So you were in Boston, and then you went back to Black Mountain just summer of '42? Was it the next summer?

MDH: Yeah. Then I just stayed there a month, because I was typing everything –

MEH: That's when you were typing.

MDH: Yeah. Then I went back to New York and was looking for something to do. I don't know how I got that job, but anyway I became the music counselor at Camp Treetops near the Adirondacks, near Lake Placid in the Adirondacks. There I met Joy Coombs (PH), who's become one of my best friends. She lives in Boulder, Colorado now, but at that time she lived in New York. I came back and lived with her in New York. We didn't have but one bed. So, we had been living in very primitive conditions at the camp. So, she just said, "Well we'll take turns with that bed." So, one week she'd sleep on the bed and the next week – I'd sleep on the floor, and then we'd take turns. Then Robert visited. By this time I had – I met Robert in Black Mountain. (LAUGHS) He visited – "You've just got one bed! How can you do that?" So, he set up a bed (LAUGHS). So, we had two.

MEH: So, you met Robert at Black Mountain, when he was there for a couple of months.

MDH: Yeah. He says he was back for the second time, but I don't remember. I wasn't there when he came back the second time. He was there doing the exhibit of pictures.

MEH: What do you mean "the exhibit of pictures"?

MDH: Well, he did a photographic exhibit. He's a photographer.

MEH: Of his work.

MDH: His. Yes. Took pictures of me and lots of other – lots of, lots of things in the college. Not just women, but lots of things. I looked him up when – We really hadn't anything to do with each other, and I looked him up when I got to New York. I was having – I asked to have pictures taken for somebody that I was in love with [MDH: Arthur Dixon] whom I later didn't marry, but married him.

[OFFMIKE INTERRUPTION]

MEH: You were at Black Mountain the year the Studies Building was built?

MDH: Yes [AFFIRMATIVE].

MEH: Do you remember particular crews that you worked on?

MDH: I didn't work. I worked one day, and I got blisters on my hands. I remember that they gave the girls the worst jobs, because boys could carpenter and do things. So, they had a team, a few people who were the professionals, who would help with the boys. Then they let the girls dig the ditches. I had blisters all over my hands, and I spoke to somebody and said, "I just can't do this. I've got to practice for a recital. I can't practice with blisters on my hands." So, they let me

off of it. Then I remember when I got a – At the entrance to Lake Eden, there was a little gatehouse. So, I was told that if I could bring a piano from home, I could use the gatehouse for practicing. So, I did. My father brought up a piano from South Carolina, the piano that I had practiced on at home. I practiced there. Yes. I remember that he came up again for my recital and my mother and sister, and it was the next morning – I gave my recital on the sixth of December and the next morning – or maybe the fifth – Wunsch came and said, "Did you hear about Pearl Harbor?" So, I gave my recital on the weekend of Pearl Harbor. The next mor-, the next evening, on Monday, we sat around and listened to Roosevelt's declaring war.

MEH: Did you really understand clearly at that point what it meant, do you think? What was the general sense then?

MDH: Well, I think we did. Yeah. I mean we were going to war. Of course, you didn't know what all that meant really, but – I think we did, yeah. The boy that I was in love with had to go. He was a conscientious objector, and so he was put to work with the CCC. Is that what they were called? Roosevelt had gotten work for people to chop trees and to do kind of menial labor, not menial labor but just labor. He became a part of that, he and his brother. I remember I used to go down there sometimes. It was forty miles south of Black Mountain. I would go down there sometimes and walk with them.

MEH: You were one Southerner at Black Mountain. You said there was one more – was that Jane? Southerners at Black Mountain?

MDH: Oh, yeah. I didn't think of her as a Southerner. Jane's a Southerner, that's right.

There was another one.

MEH: Who was that?

MDH: She was killed in the War. She joined –

MEH: Harriett Engelhardt?

MDH: Yes. Harriett Engelhardt. Didn't she join the Red Cross? How did she get killed?

MEH: I think it was actually just after the War, in a jeep accident in Europe.

MDH: Oh! I just saw At Love and War day before yesterday, the picture that talks about Hemingway and how he fell in love, and it was very, very interesting. It got a very poor review in the Times. I wasn't thinking of going, but then the Times came out with another reviewer later and told about how her letters had turned up, and – the letters of the person she fell in love with – and that they weren't exactly what he said had happened. But anyway I went to the bookstore to get that book. What was the picture called? A Portrait – No, not The Portrait of a Lady, I saw that the week before. In Love and War. I went to get The Portrait of a Lady and that was out. I – Well, this is not about Black Mountain so –

MEH: Do you remember the issue of integration ever being raised at the college?

MDH: Integration. I remember I was – I don't remember about integration. I remember I was on – Stix and I were on the committee that chose, helped choose students to come in. They had a – they had a Jewish quota at that time. I went along with it and so did Stix. He's Jewish. (LAUGHS) We all said, "Well, we

don't want too many Jews here," and so – Dick Andrews, who I've seen since – he lived in Ossining and I saw him – I've kept up with him. He said that when I applied to the college, I said I lived on dope. They said, "What in the world is she talking about? Living on dope and applying to come to college." But "dope" is what we used to call Coca Cola. Did you ever call it that?

MEH: No, I didn't. Originally Coca Cola had coke in it, cocaine. I'm sure that's where that came from.

MDH: Oh, I see.

MEH: When it first came out, it had – that's – It was called Coke because it had cocaine in it. Then they realized that, you know, all these people were getting addicted to cocaine. So, you probably did live on coke! (LAUGHTER) And didn't realize it.

MDH: No I didn't! Oh, man.

MEH: What about – Oh, did you take part in – Was there a chorus?

MDH: No.

MEH: Who directed it?

MDH: Jalowetz. Did I take part in that? Seems to me I didn't. I was just – I had to study and practice so much that I didn't. I had to study and practice so much. Well, I must have been in it. I was a music major. I remember the people that sang in it. Bed – No, Bedford didn't sing in it. Kunze – ALVA K-U-N-Z-E [sic] [MEH. There was a Frances Kuntz at BMC. There is no record of an Alva Kuntz.] - had a wonderful alto voice. She sang in it. Jane, of course, was a soprano. I remember I accompanied Jane on a Schubert song [HUMS

MELODY], and Stix played the horn. We were all nervous, but Stix was the most nervous and near the end he got all mixed up, and (LAUGHS) Jane wouldn't speak to him for days afterwards. Then Jane said every time Stix sees her, he apologizes for the way he played the horn. (LAUGHS) I remember playing Poulenc and Debussy songs with her, and she had a little white dress on and a little red bow, which had a tie in and went all the way down three-quarters to her feet. She was singing away and I was playing. [MDH INSERT: We talked to Jane Mayhall and she said they weren't mad at John. Just upset. And also empathized with John because we were all nervous. We were doing great (Jane & Maude). We did a lot of Dubussy. We were a super duet.]

MEH: Where were the pianos? There's a photo, it looks like the piano is in a pantry somewhere, you know, all these cups and saucers up on the wall up over it. It was an upright. Where did you study music at Lee Hall?

MDH: Well, in Dr. Jalowetz's house. The only grand was in the Lee Hall main room, and so everything else was done in other people's houses. I went to his house for my piano lesson, and that was an upright. Yeah, the uprights weren't very good. But, I mean, once you get used to a grand, you don't want to play on anything else.

MEH: What music did you play, do you remember, at Black Mountain?

MDH: I sure do. I played the Carnival by Schumann, and Opus 30. Opus 90 of Beethoven, and a Brahms Rhapsody, and the Italian Concerto of Bach, and I studied – those are what I had on my recital. Then I had, studied a lot of things that I didn't put on my recital – pieces of Bach. Not pieces of Bach, pieces of

Beethoven. I'm trying to remember. Well, I can't remember the pieces, but I remember my recital pieces. I practiced so hard on that Carnival of Schumann that I never played it again. I began, the last year I was there getting pains in my neck, and I was determined to graduate and so I practiced. I'd sit down and play for about five minutes and then have a pain in my neck, and I just kept on practicing. I graduated with a pain in my neck. I thought well I can't do this anymore. I can't practice and so I can't play. But three years later, I went back to the piano and it had gone away, so it healed itself.

MEH: Do you remember any visitors at the college?

MDH: Yeah. There was somebody who came. Clifford Odets came, and then, oh, who was it. Somebody who came and played the harpsichord.

MEH: Yella Pessi? Was it Yella Pessi?

MDH: I think so, yes. Who else? Well, there were lots of visitors, but I don't seem to be able to remember them.

MEH: Did you have anything to do with the farm?

MDH: No. Nothing. (LAUGHS) I wasn't going to milk any cows, thank you. I came from – My father and mother had cows, and they let somebody else milk them.

[IRRELEVANT REMARKS TO OTHER PERSON – INTERRUPTION]

[MDH INSERT: Robert must have come in with his photos.]

MEH: Oh, well. That's beautiful.

MDH: I'm just going to tell you who it is.

MEH: That's okay.

MDH: This is Einstein. That's Grace Moore.

MEH: Now who was Grace Moore?

MDH: She was in the movies, and she was also an opera star. This is Robert was the government's, Austrian government's photographer for two years at the Salzburg Festival. So, he took pictures of a lot of famous people.

MEH: Now was this before Black Mountain? Before he (OVERTALK)

MDH: Yeah. There was 19 –

MEH: (OVERTALK) Was Einstein before he left (OVERTALK)

MDH: No, Einstein was here. He took pictures in 1935, '6, '7 at Salzburg. Well, this is in Vienna. A church. That was a model in New York. Toscanini – he took the pictures both there and here, and also in Toscanini's house. We had permission to go to Studio 8-H, where Toscanini had an orchestra. So, when we lived in New York, every Friday we used to go over there and watch him conduct. That's Harry Horner's wife. She died, but she lived in New York and then moved to California. That's Tosca – Einstein again. That was an actor, Werner Kraus (PH).

MEH: I know the name.

MDH: In Europe. These are the people who – There's (UNINTELL).

MEH: The Passion Play.

MDH: In the Passion Play (OVERTALK). Oberammergau. Tiresa (PH) in Tirol. They dressed up as Christ and so on. Robert won the Gold Medal for his – well, this thing.

MEH: For this particular photo?

MDH: Yeah, well it's a huge thing. It was taken to Paris.

MEH: Oh, for the background photo. Okay.

MDH: What do you call those?

MEH: It's like a panoramic view of (OVERTALK)

MDH: Yes, that's what it is.

MEH: It's beautiful.

MDH: He won the Gold Prize for that. That's Marlene Dietrich, taking a picture of her daughter. He did the calligraphy in, of these – I'm forgetting all my words now, and I'm just 76. I can't think of what I want to say. Well, you know –

MEH: This armor, it was in a – ?

MDH: An armor collection, yes.

MEH: Look at that face on that! (UNINTELL)

MDH: (LAUGHS) They cover their faces, too.

MEH: Look at that snout, that nose!

MDH: And this is me!

MEH: Was that at Black Mountain or here in New York?

MDH: I don't remember where it was. I think it was Black Mountain.

[TELEPHONE RINGS, BREAK]

MDH: Yeah, I think that was Black Mountain.

MEH: That's a beautiful picture.

MDH: Yeah. Robert took a trip across America, and he thought these were so funny.

MEH: "Oh, Lord, help me to keep my darn nose out of other people's business."

MDH: (LAUGHS) Oh "Hamburger is choice beef."

MEH: "Don't ask for information. If we knew anything, we wouldn't be here."

MDH: "The fresh egg is the one that gets slapped in the pan."

MEH: Oh, that's interesting there. Look at that notice concerning nicotine. It would be interesting to know what it said back then about nicotine.

MDH: I don't know. I don't think they were interested in having you stop. I don't think so at that time.

MEH: I think it's probably favorable – sort of like Coke!

MDH: This is [Roosevelt's ??] house which we saw when we were in Austria. That, I think that's – I don't know whether that's Austria. Let me see, where is that?

MEH: 1934.

MDH: It's either Vienna or Salzburg. It's a nice picture at night, with the light and the dark. That's Paul Robeson.

MEH: Here in New York?

MDH: He was acting Othello, wherever he did that. He did that in New York, didn't he?

MEH: I think so.

MDH: That's another picture of [Mimi ?]. There's another one.

MEH: Theoretically, that's how it's supposed to work, isn't it?

MDH: Robert's done a lot of things. He's been a photographer, and then he ran a hand press in Europe, and then he came here. The hand press went too slow so he ran his own press. He was a calligrapher and also a teacher.

MEH: I should have had the camera focused on that instead of our just talking.

[OFFMIKE INTERRUPTION]

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

MEH: So you were remembering Bedford Thurman?

MDH: Well, Bedford was one of the many people who came down to visit from Black Mountain, and we went to Middleton Gardens which, if you take – they're just so beautiful. Then I have a – They're down near Charleston. I have a very pretty house. I mean, my father inherited an antebellum house. So, coming back he said, "I have something to ask you," and I said, "What?" He said, "Could I marry you? I'd like to marry you." He was looking at me like that, and he ran into the ditch. The whole thing struck me so funny because I wasn't in love with him. I said, "Well, I don't know." (LAUGHS) [NOTE BY DAUGHTER: Mom was surprised he asked. He wasn't the right one.] Then, of course, I didn't marry him, but I did go to see him at Manteo, in Manteo that summer. I don't even know whether he's alive anymore. I can't find out. He was my – No, he was ten years older than I was. But I'm seventy-six.

MEH: I think I learned that he had died. He was a person I couldn't find.

MDH: Well, I looked in your list that you sent.

MEH: Do I not have a death date? If I don't have a death date, then I couldn't find out. I never could find him.

MDH: Well Rappert (PH), the person who came out to Black Mountain and lived in Asheville and had gone to the University of North Carolina, drove across North Carolina. It was such a – He had a flat tire. This is when you didn't have to have, check out and see if your tires were good, you know. So, he had a flat tire. Four flat tires before we got to somebody's house where we picked up another car and then went on to Manteo. Yeah, it really disturbs you if you can't

find out somebody that you had liked that – Rappert said that he thought he was teaching somewhere in the Midwest.

MEH: The last – The closest I got, and now I can't remember, I'd have to check my files.

MDH: Well, if you find out, let me know.

MEH: I think he was like in Ohio, someplace like that, teaching. Or that was the last anybody had been able to, had heard from him.

MDH: Have you ever heard about Eric Barnitz?

MEH: No. I don't think so. Here again I'd have to check my files.

MDH: Well, he was a friend of mine.

MEH: So, you came back to New York. After you went to Black Mountain for your typing stint in the summer of '42, you didn't go back to Boston, you came to New York? Or were you already in New York?

MDH: No. After Boston, I went back to Black Mountain, and then I came back to New York in May and got a job in the Camp Treetops in the Adirondacks.

MEH: Was that a year-round thing?

MDH: No, no.

MEH: Just summer.

MDH: Yes. So, then I answered an ad with the Bigelow Rug Company, and they gave me – They said, "You know, so many people have been taken into the army, and we need people who can step into their positions, and there are not that many college graduates." I didn't realize at that time that only – a lot of people didn't graduate from college. "So, we'll give you to somebody who takes – We'll

teach you how to do the bookkeeping." Well, of course, I can't stand that, and so after a week I left and then I answered an ad that said, "Charming, intelligent, and bright girl" – and I thought "Well that's me!" I answered the ad and I never did find out what I was doing until I went to – oh, where was it in Connecticut? Somewhere in Connecticut. Then it was the Institute of – called Institute for Living. It was a mental hospital. That's where I met Frances, and also there was a Mr. Guzma (PH) there, who gave me a rose every morning until they told him at the greenhouse to stop cutting all the roses (LAUGHS). But he would get terribly mad. If you disagreed with him, he would just be furious, so I always said, "Yes, yes" to everything he said. He took you on a ride, gave you a rose, and then if you disagreed with anything he said he blew up at you. (LAUGHS). That's why he was in the mental – Then there were people there who were always trying to get out, and they said they would give you anything if they tried to get out. Then one time I lost my keys and I got stuck in there myself.

MEH: And you would give anything to get out!

MDH: (LAUGHS). Yes! The doctors came, and they said, "Well, we can't let you out." So, I had to call somebody and say "Please check my records and let me get out of here!" So, I did. Let's see –

MEH: It could be a real Catch-22 situation.

MDH: Yes. I could still be there! (LAUGHS). Then I met Ruth Berridge (PH). It's a long story about her, but she doesn't have anything to do with Black Mountain. I mean, I'm not on Black Mountain anymore anyhow. She was a silversmith, and

she'd gone to teach silversmithing to the people who could understand it. Then she went back to New York and was a silversmith. She took a ring that my husband, my to-be-husband got in the – He got it when he was down in Arizona, and it has on it little fertility symbols. So, she made that in gold. But then I never wear it now, because my fingers spread and then – They change according to the season, and they get too tight and too loose and so I don't wear rings anymore. Then, let's see, then I came back to New York. Oh, yes, while I was at the Institute for Living, I got a call. I had registered at an agency for teaching – that I could teach at the Bancroft School. So, I went to the Bancroft School. I taught there for a year-and-a-half.

MEH: Piano?

MDH: No. I taught music to three hundred children. This was a private school, so they were the wealthiest children in town, and I got twelve hundred dollars a year. (LAUGHS) Then I stopped because I – The headmaster called me in and he said, "Would you like to have thirteen hundred dollars next year?" and I said, "Oh fine." Then I went home. I lived in a house that kept teachers. I remember the Spanish teacher said, "Well I got fourteen hundred." I said, "How'd you do that?" She said, "I just asked him." So, I got so mad with that, I quit. Then I went back to New York, and then I started working for Robert. I made as much working half-time in the mornings and practicing in the afternoon, as I had teaching the whole time for them. Oh, yeah, I didn't have any money because I made 128 dollars a month, and the lady that took care of the house didn't give me enough food, which she took seventy dollars. Then by the time I got my

check, I had 114 dollars with taxes taken out. So, there was no money left. So, Joy Coombs (PH), who I had met at the Camp Treetops, and I hitchhiked home. We took a bus to Trenton and got out and – Took the train to Trenton, got out and took a bus, and then the first time we put our thumb up we got a ride. But the reason was because they thought I was a WAVE. I had on a dark suit that looked like a WAVE. So, we got to Albemarle, North Carolina, in one ride. Then couldn't get anymore. We stayed there the whole day because these buses don't go through, you know. I can remember just thinking where in the world – how are we going to get out of here! Well we finally got home. Then coming back – My father, who was always very permissive of everything I wanted to do and never quarreled with me about anything, said, "Well, how're you going to go back?" and I said, "We're going to hitch," and so he said, "Okay." So, my aunt later said, "Your father shouldn't have said okay. That's not a good idea for you to be hitching." But he didn't say that, so we got – He took us to Camden. "Where do you want to go to hitch?" So, –

MEH: This is Camden, what state?

MDH: South Carolina. It was forty miles from where we lived. Nobody would take us. Nobody. They just all passed us by. So, Joy said, "Well let's just go South!" So, we turned, got across the road and went south, and then pretty soon people took us down. But then we couldn't go very far because we were not really going south, so we got off and went back. We did get a ride with a truck driver who said, "You girls shouldn't be hitching." So, he let us – I said, "Well let us off in North Carolina." It was Raleigh, I think, and he let us off. Then I called this

guy who was a friend of mine, but he really was a friend of somebody else's, Mary Coker, she's one of the daughters of the Coker family who had established the college, and said, "Mrs." whatever-her-name-was, "Is Jocelyn there?" She said, "No, he's not here." I said, "Well, we're in town. I wonder if we can come by and spend the night." She couldn't very well say anything but "Yes." So, we came, took a cab and came in and spent the night and then got out – He never came in. Then the next day we got out, called a cab and got – went from the cab to the outside of the town and put our thumbs up again. By the time I got to Richmond, we had a cold, so we took a bus from there. Now that gets me back to New York. Then the boy that Robert had taken pictures for wrote me these wonderful love letters, and I wrote him love letters, too, but then we didn't – He didn't marry me, because he was a homosexual (LAUGHS). But I remember going home with him, and his mother. He lived somewhere in North Carolina. I remember that I was sitting there, and he was reading the paper at breakfast and his mother came in and said, "Why Arthur, what are you reading the paper for?" He looked kind of mad with me, because I was sitting there. Then we went to my house, and went to Black Mountain. Mrs. Jalowetz looked at him sort of suspiciously, but I didn't notice that. Then we went to Washington, and I got so mad by this time because he hadn't said anything, that I just said, "Well, I'm getting off here." So, he took my bags off, and I said, "Goodbye," and he said, "Goodbye" and I never saw him again. Then I took the next train to New York, and I went to Jane Mayhall's. I cried and cried and cried and cried. But it didn't occur to me that he was a homosexual then. It wasn't until years

later when they began talking about it – because at that time, nobody ever – I didn't even know what one was! So, so I found out years later that he had died from emphysema and had – from a friend of mine – but continued to smoke to the very end and had become an English professor at some college. Then let's see. So, then I went back to Robert and finally – I didn't want to marry Robert because of his age.

MEH: How much older was he?

MDH: He's twenty-two years older. But we have a lot of things in common. So, I delayed and went to – Oh, yeah, besides giving me a bed, he gave me a piano. One time somebody knocked on the door when I was living, not with Joy but with Elaine Gottlieb, and they said, "Does Maude Dabbs live up here?" and I said, "Yes," and they said, "We have a piano for you." I said, "A piano!" (LAUGHS) So, they brought the piano up, and the Elaine, who was a real writer – I had to practice when she was out, so I practiced when she was out. But she never did the dishes, and they just grew up in the sink. So, finally I said, "Elaine, you may have to write, but we've got to share the work. I can't do the dishes for you all the time." So, she said, "Well, when the inspiration comes I cannot, I can't do the dishes. I just have to write." So, Robert came and helped out. At that time, he sent somebody whose name was – (LAUGHS) I forget – it was such a long time ago. Anyway, this black man that he had cleaning his house, he sent him down once a week and he cleaned up for us. Then I went to Longi (PH) School. Jane Mayhall told me about a wonderful teacher up there, and then my worst piano teacher was the Longi (PH) – Goldowski, who used to

listen. He didn't help me at all. I would play and then he would say "Do it again, Miss Dabbs." I'd play it again, and he would say "That's all right. Now let's do another one." He didn't help me a bit. He really loved teaching sing – I mean he didn't teach singing. He could play the piano, but he liked singing because he was – He flew to New York and was on the Metropolitan Opera [MDH: board?] – always told stories. He was a good storyteller. Then came back to New York. I married Robert somewhere in there. Yeah, at the end of this time I got married on August the 4th, which was Mozart's birthday, by chance we found out. I married him twice. (LAUGHS) We got married on Saturday, and in Europe they have a civil wedding and a church wedding.

MEH: So this was in Europe?

MDH: No. This was in New York. I married him – I remember we had just this justice of peace – We could just go stand up and they'd say "Bbblllll, you're married, bbbllll, you're married." So, that's the way I got married, but then we went to the – We had planned a big wedding in a Presbyterian Church. I thought that was natural – Robert being Jewish, I didn't think about that. Because my parents were coming up, and there was this big reception afterwards in his apartment where we lived. We told the minister that we were married, and he said, "Well, if you're married I can't marry you again." Now at that time Robert had already collected coins, and so he said, "I'd like to make a contribution to the church," and he handed him a gold coin. (LAUGHS) He said, "All right. I'll marry you tomorrow." So, Jane sang, "I Will Always Be Faithful," of Mozart. The thing I remember most about the wedding was that I had these – I have narrow

heels, and I had bought some new shoes, and my heels – the sling on the back of my heels kept falling off, and I was trying to catch with my toes while walking down the aisle. Then it was a hot day, and the organist had on a short sleeved thing here, and he was playing with arms out here. It looked so funny. I'll never forget that. Well, then we had – Then what. Oh, well. Then I had children, and then we – It was so difficult living in New York because I had to get up, get the children dressed, get to the park, come home, take lunch, go back to the park, because Cathy, the older one, was always screaming, "Out, out, out!" So, I was trying to get out, out. Then also when Miri came, Cathy refused to go up the steps. She would just sit down – stand at the bottom. She was only eighteen months old, but she began – she was very tough with me, and she would – I'm not going up steps, mommy." So, I grabbed her, and I took Miri like this and grabbed her and held her, almost pulling her arm out of the socket.

[TELEPHONE RINGS - INTERRUPTION]

MEH: So you were married in 1952?

MDH: No. 1946. We moved here, to this place in 1952. Caldwell. We went to New Jersey, to Caldwell in a rented house, and it was so wonderful just to not to have to take the children to the park. Cathy and Miri were little then that they used to see – along would come a horse and buggy carrying the milk. A little boy would drive up and down outside and sing, "I want to see Cathy," and it was so cute. Then she learned – She went across the road and there was a park, and her first song – they used to play "Buffalo boys, go round the outside, round – " and she would come over and sing, "Buffalo boys go round the

outside." It was so cute. The second summer, when I got ready to go home, I started to cry. Robert said, "What's the matter?" I said, "I just can't stand to go back to New York," and so we moved. So, he did have to commute for the rest of his life until 1986 when he had his stroke. He kept his business that long. We moved out here. We found the house by – It said, "Artist's hillside home," and it certainly is one. It's beautiful. I remember coming down and sitting on the steps and thinking what a beautiful place this is. It was in the spring. No, it was in the fall. What am I talking about? It was in the fall, and I read it on my daughter's birthday. But we made our minds up in a hurry, because it was so pretty. We had been looking at other houses, but they were all close to each other. Even the houses in Scarsdale are just like that, with very little land. We wanted land. So, we never regretted it. Although we moved into a bad neighborhood, it's gotten better. Now there are people that are living around, but mostly, for years, we had these neighbors that were working – not professional people.

MEH: It's such a wonderful location. It's like nobody's around you.

MDH: I know. Well, that's why we bought it. We just love it. All of our other friends moved out to apartments and then moved to houses, but not us. We stayed right here. Robert had a garden and Miri had a garden, and now I've got the garden. Then I started giving piano lessons in 1952. I've been giving lessons ever since. When people say, as you did, "Are you still giving lessons," I always think, "Well, I'm going to give them until I die. What do you think!"

MEH: That's the wonderful thing about being a piano teacher. It's not something you ever have to retire from, really.

MDH: No, you don't retire. Well, Robert worked very hard. He had a press and then he sold it to Yale. Then he – I mean he had a hand press. He couldn't do it, work with it in New York. He had his Ram Press where he kept that until 1986. There was a photographer when he came, but he couldn't keep them both going. Then he started teaching at Cooper Union, and then he taught at Yale, and he was a calligrapher, too. So, he's really somebody who could do a lot of different professions. I can't think of – let's see, well out here I gave piano lessons. We never had but one car. I never bought a new car. We were always living on the edge, because we didn't have any companies to help support us. We had one car, and sometimes he would take the car in the morning and – I went out to teach when I first got here, and then I'd walk down and pick the car up and walk – How it was – we both walked up and down, going down that way, and borrowing the car from each other. So, I can't think of anything else.

MEH: Good. Sounds good. Have you stayed in touch with Black Mountain people?

MDH: Just Jane. Oh, and Dick Andrews.

MEH: Have you heard from him recently?

MDH: Yeah, he telephones every now and then.

[BREAK IN RECORDING]

MDH: – lived in Ossining until the reunion which was held at Bard.

MEH: Is that when the exhibition was there?

MDH: I don't remember anything about the exhibition.

MEH: Okay, that's a different one then. (OVERTALK) Was it about 1972, or – ?

MDH: Yeah. No, it was not that long ago. Anyway, I finally tracked him down, and he was in – had moved to Maine where he inherited a house. He, of course, married Mary soon after he got out of Black Mountain. Then they've been here several times to visit. Quite a few times. They go into New York and so on. He calls. He calls occasionally. But he does have Parkinsons.

MEH: Oh, he does? That's too bad. What do you think is really the importance of Black Mountain as a school? Why do you think it really matters?

MDH: Well, the experimental side of it was important. I think if it had come along later when colleges were helped out by the government – (I believe they were, weren't they? or helped out by grants and things like that) – they wouldn't have had so much trouble staying alive. Of course, I wasn't there in the summers when they had all the famous artists come down, and the writers because that started in the 1940s. They had music workshops and all kinds of people would come down for a summer to teach and to take classes. Well, I'm glad I went because I met my husband there, but I would have preferred to have had a piano teacher for a teacher. But anyway, the most important thing about music is that you should start early, be a prodigy, be (LAUGHS) playing like they're playing now at eleven, twelve, thirteen in Carnegie Hall. I went to all the Chopin. I go to concerts around here, which is nice. Everything moved out from New York so you don't have to go back to New York anymore. Garrick Ohlsen played all the entire Chopin – in New York, here, and somewhere else, and I went to those two years ago. He did it over a period of two years. So, I hear lots of music.

MEH: Do you remember the Texaco Opera broadcast at Black Mountain, listening on Saturday afternoon? [NOTE BY CATHY HAAS RILEY: Mom nods – “It was wonderful.”] Was that later or when you were there?

MDH: [NEGATIVE] I wasn't – Nothing happened on Saturday afternoon when I was there.

[ADDITION BY CATHY HAAS RILEY]

CHR: Were you glad you went to BMC?

MDH: Yes.

CHR: What did you like best?

MDH: I liked the music.

[END OF RECORDING ON SIDE 1, TAPE 2]

[END OF TRANSCRIPT]