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Interviewee: Maxine Blackmer

Interviewer: Annie Pontrelli

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Annie Pontrelli: This is Annie Pontrelli interviewing Maxine Blackmer on August 30, 1991. Maxine, why don't you start out telling me about your affiliation from the university, and we'll just go on from there.

Maxine Blackmer: I was both a graduate student and a faculty member at the university. I was in the Art department the entire time. I did my graduate work there as well as teaching. I guess I would say we moved to Missoula in 1955, and probably from about 1956 to about 1959 I did graduate work and also taught in the high school system here.

AP: Where were you coming from?

MB: We moved from Helena. My husband was in the Forest Service. He got transferred to the regional office, so we moved over here. That's how we got to Missoula. We moved in '55, as I said, and I had been teaching in Helena in the high school in the art department; also doing substitute work. The second year we were here, I started teaching at the old Missoula County High School in the art department, continued night school, and then finally full-time as graduate assistant in the Art department.

I think it was about in 1960 that I got my master's in Art. Starting in the fall of 1960 and did quarter's job for the College of Education; then I did part-time for the Art department. About 1966 or '67, I went on full-time in the Art department as an instructor. I retired as an associate professor in 1976, which was quite a while ago.

Most of the time that I was there, I taught ceramics, visual/audio, design, some of the beginning courses too, and jewelry. I set up a jewelry department in the university. It's now gone, but when I was there it was quite active and there were lots of students and graduate students, both. There were lots of changes in the department over the years. It was a very small department when I first got into it. I think there were...let's see if I can remember. If you would like the names of people.

AP: Sure.

MB: Walter Hook was chairperson, Aden Arnold, Jim Dew. Then we had an art historian, we had a series of art historians I don't remember all their names at this point. After I had been there about a year, Rudi Autio was hired. He came over and set up the ceramics department. That was the first ceramics we had at the university. We didn't expand very much in faculty for a number of years. Then, all the sudden, with more enrollment and everything, we started

getting lots of other people in the department, too. We were just in the top floor of the old Student Union—on the second floor and the top floor. Eventually that was the building that—

AP: That's now the Fine Arts Building, right?

MB: It's now the Fine Arts Building.

AP: Not the Performing Arts Building.

MB: No, we never did...the only thing that's over in the Performing Arts Building is the gallery that's related to the Art department. No, the Student Union wasn't there. The first time I was over here and saw the university, the Fine Arts Building was the Student Union Building. They built what we called The Lodge and that became the Student Union. Eventually, they built the UC, which is still a student union building.

We had some classes on the first floor, which was kind of a basement floor, and then we had some up on the third floor and some on the fourth floor, in the old ballroom, which used to be a very fancy ballroom and had all kinds of things in it. There were temporary offices built around the edge of the ballroom. I guess some of them are still there. I haven't been up there for a while. There was no elevator at first. We had to carry lithograph stones, which weigh about 60 pounds, up all those stairs and so on. One of the first things that Walter got was an elevator, which was a big help. (laughs)

AP: What are some other changes, Maxine? You had started out by saying you had observed several changes that occurred: one is location perhaps, but what were some of the other changes, maybe in curriculum or staff?

MB: More staff. We did expand the curriculum. There was quite a bit of change. When I first went there, they required that students take a year's beginning course in drawing and general art: principles and stuff. That changed. I think they're back to that now. It kind of swings back and forth, but all students had to take that. Students didn't...preferred to get directly into the upper participation courses like ceramics and painting and print making and some of the other things we had there.

For quite a while, the university had group requirements. One of the group requirements could be filled by taking art history. So we had tremendously huge art history classes. At one time, I think in the late 60s, they eliminated group requirements. I think they are back to some of them now again, but they eliminated all of them. I think it was a time of change, student change, in the '60s and early '70s. It was sort of interesting to watch and it has sort of swung back again now.

I think one of the best things we had over there were the students. We just had good students and almost all of them took art because they wanted to. We had a lot of good students, and a

lot of them have gone on to be...Early on in the ceramics department, we had students who went on to other universities and set up ceramics departments: for instance, Penn State, and some of the places like that, over in Spokane. Some of them came from there. Rudy's influence was really great in the area of ceramics.

We used to have summer school, which was fun. We'd have special people come in—and in certain areas. We'd have workshops or a week long jewelry course or something like that. We always had ceramics courses and some painting courses. Rudy would get somebody like Peter Voulkos or somebody like that to come in for part time in ceramics. Of course, that would attract people from all over the country and they would come. Just really very interesting experiences. It was not just Missoula, but it was a sort of national reputation that the school had. It still does have pretty much that I think—before Rudy retired. I do not know what's going on now.

In the ceramics building, the first...Long before your time, the first ceramics set up was in a series of sheds that were over back in the Home Ec building. They're gone now. They were very shaky. When you walked across the floor, it'd sort of shake and things would fall off the wall.

AP: Were these part of the Army sheds that were set up?

MB: No. They might have been moved in from the Army Guard, but I think the Army barrack things were the ones over there in student housing; originally, before they finally built decent student housing. These were that type of buildings, but they were just sheds: very cold in the winter and very hot in the summer. I don't know why they didn't burn down. They were a series of about three in a row. One of them had a big gas kiln. With a wooden floor and a wooden roof, I don't know how we ever got by with it. But lots of good pots came out of that kiln.

The equipment was very meager. That was one of the bad things about the department was that some of the high schools had much better equipment than we did to work with, but we had good faculty, and that made a lot of difference to our hard working students. As I say, they were able to do and learn without the latest in everything. Eventually, we had that awful building for ceramics for years. Finally, they built what they have now, on the end of the swimming pool. I worked with that. That's really a good place. That was there before I retired. I think I taught a couple years of so in that area.

We never did have a gallery at any time to speak of. We would sometimes hang shows in the hallway, then have to sort of monitor to see that nothing happened to it. We weren't able to bring in shows. We were afraid to do much of anything with exhibitions because of no security on it. We would hang them along in the hallways in what was the Fine Arts Building—what is now the Fine Arts Building. About that time, we had the School of Religion in there too. The university museum had been there, but it was moved out and the School of Religion had moved in. I think that has changed now again—having to do with what you had, with the minimum,

just brought the best out of a lot of people and a lot of students. I'd forgotten my point.
(laughs)

AP: I have spoken to both Jim and Rudy. I know one of the things that Jim had talked about, along the same lines, is some of the creative things he had to do to come up with ways to save money and kind of do—

MB: —scratch.

AP: —with what he had.

MB: Excuse me.

AP: That's okay.

[Break in audio]

MB: I can remember trying to get work tables for jewelry and design students to work on. The maintenance department just got real excited one day and brought me some old tables that were discards from one of the other departments on campus. The Art department was usually considered sort of frill or not as high a priority as some of the other academics. Anyhow, we got tables that way. We got chairs; sometimes they would have to be wired together. We just planned very carefully.

When you wanted to get some kind of new equipment, you just sort of scrounged for a while and you put all your eggs in one basket in a request. Very often, we did get equipment. You had to go through the state purchasing if you wanted over a certain amount and they would give you...If it was a bigger piece of equipment or more expensive, you would get it through the state, and it was not always what you wanted or what was most suitable for your...We worked around it.

We had a pretty good set up, in jewelry and that area. Ceramics, when they put it in the new building, that was a major. We did get cooperation from the university on getting the equipment for that. You couldn't have a pretty building with nothing in it. It's changed too, and gradually improved.

We had a lot of graduate students and, usually, many of them in ceramics. They just didn't have places to keep their work safe and secure and not contaminated by other people getting into it and mixing up stuff. I think they have a better set up now. I know they have a better painting set up, but they still need...They still have space needs that aren't. What was the design and jewelry lab part was a pretty good room. We finally got ventilation into it so we didn't get asphyxiated. That's all going to be in painting now. They're just doing away with the whole rest of it. It's kind of sad, but it's just one of those things; progress I guess.

AP: I know one of the other things when I was talking to Rudy that he talked about was kind of his personal style in teaching. I know that his was very much where he involved the students. They made the sculpture together; they made the art piece or whatever it was. Tell me more about what your philosophy in teaching was or your style.

MB: Early on, I worked with the students. Rudy did this too. In his classes, he would be working on something and he would illustrate his points by working on a piece of sculpture or something. I didn't do it with my sculpture, but I did it with (unintelligible) and things like that. Building and drawing on the wheel and doing that sort of that thing. We worked along with our students, but as we got more students it became almost impossible to keep our work not being uncovered and it dried out and so on. Walt used to paint along with the students too, and Jim worked along with them. We had the whole thing going. Of course, Don always did because the equipment was there that he had to use for his work. Finally, it got so that there were so many students and it was sort of hectic in trying to keep your things so you could use them. We just didn't work with the students that way.

Early on, before we had some of the equipment that is necessary for advanced jewelry work, students would come over here at night sometimes and work in my basement with some of the equipment that I had down there that we didn't have over at school. I would be working on something and would take it over and show them in various stages of progress and so on; how it was done. The students, the ones that got into....the ones that continued on in advance classes were very reliable.

[Doorbell rings; break in audio]

I got started back in ceramics. I had done a little tiny bit way back in the '30s when I was at the University of Minnesota, but it was just very minor hand building sort of thing. We moved to Helena, and after we had been there about most of the year, Archie Bray, who had the brick yards there and Brad Cecil (?), an artist from Great Falls, and Peter Meloy (?), who was a lawyer, retired now, in Helena.

The three of them were very good friends and all interested in the arts. They decided, and Archie Bray had the wherewithal and the place, to start a Foundation for the Arts in Helena, Montana. It was supposed to have been for the ceramic arts and also then expanded to the other visual arts: painting and so forth, even theater. That was the basic dream of that Archie Bray had. It developed into the Bray Foundation.

Archie was looking for potters and there was a festival down in Virginia City. I don't remember for sure; it was in 1949 or '50, somewhere around in there. Two young students who had just graduated from MSU, Peter Voulkos and Rudy Autio, were down there demonstrating how to do pottery, how to make pots. Archie Bray saw them and decided that they would be good to get to help him set up his pottery in Helena. So, he hired them.

There was no pottery building or anything. A number of us who were interested in pottery at that time, over a period of about a year and half, donated our time and we went out and helped build the first part of the Archie Bray building. There were some very interesting people that worked on that. Rudy and Pete were the two potters that were there to help with the whole thing. They also did some pots in the old shed building that I saw just the other day again out in the brickyards. Fired a few things in the big brick kilns out there.

The two boys so impressed Archie Bray that he financed their graduate school. Rudy went to [Washington State, Pullman], I think it was, and Pete went to the [California College of the Arts in Oakland, California] or someplace like that. Both of them got their master's degrees and by that time the first part of the building had been finished. Archie hired a girl to work that year that Pete and Rudy were getting their degrees. Then they came back. We had a big reception when he opened the building.

Archie Bray was, at that time, a wealthy man, and he worked with the Community Concert Series in Helena and was just into the arts. He invited a number of arts people from around the state and had this tremendous dinner in the style of the old celebrations he used to have in Helena when they would have famous people come into Helena; like they had in the big mansions on the west side of town. We had this out at the (unintelligible). It was a fabulous dinner. I wasn't used to that sort of thing because I had just never been around that. It was very interesting. Archie flew in Rudy and Pete and Peggy—that was his first wife—back for the occasion. I think it was mid to late fall or something.

They finished their degrees and came back and were resident potters at the foundation. That's how it got started and that's how I got back into pottery again. I was there for about four or five years. Pete left about in... '53 or '54. Rudy took over completely then as resident potter. Pete would come back in the summertime for a while. That's how we all got to know each other and work together.

AP: That's great.

MB: It was a marvelous experience.

AP: I bet.

MB: At the time we were there, they had their summer resident program. Not like they have now; they have much more now. All of the very famous potters from all over the world would come and spend some time there or do workshops, from Bernard Leech, who was the great English potter, Hamada from Japan, and just lots of potters came too. That was how I got back into it and how I happened to know Rudy. I was, as a graduate student, suggested to Walt when he was talking about starting the pottery program that Rudy would be an awfully good person. I

sort of sought Rudy out one day when I was over in Helena and he was interested. Walt contacted him and that's how he got to the university.

AP: How great that you had a hand in that.

MB: I think one of the really inspirational things in teaching in general, and particularly over there: you are inspired by the students just as much as you inspire them probably. They give you the extra little push to keep moving, and keep doing things and to keep experimenting.

When I started doing the jewelry, there weren't very many places at that point that had degrees in jewelry or where you could go to...I had done just a little bit way back in the '30s and I had done some extra work in Helena with a jeweler there. I had sort of a background. What I had to do was get the techniques and stuff. There weren't even very many books at that point, so I went to workshops. Everywhere there was a workshop, I went; not sent by the university, but on my own. That way I picked up a lot of information and I'd bring it back. We were able to keep up pretty much with what was going on. I had several people come in and give workshops. The university did cooperate with that; that was part of our visiting artist program. We had people come in to show techniques; the kids were very cooperative.

We did cooperate with in a show in Bozeman. If they would get somebody or were going to have somebody come in, they'd let us know. It was usually on the weekends, so we'd take a couple cars and the kids and go over to their workshops. It was all the kids...it was sort of inspirational and a lot of fun. It was really enjoyable to be over there with the kids and the faculty that we had.

AP: It sounds like the faculty was pretty close.

MB: It was very close; towards the end, it was not. It was a different faculty. The original people who were there, we just worked together and had a great time working together. It was a good feeling. I think that feeling—the students could sense that sort of thing too—and it helped the department grow. I think it was just a real good place to be.

AP: I know that you were there for several years. There was probably some differences in the administration during your years.

MB: Yes, we had a number of presidents come and went. This is always interesting, I think, that *Time* magazine called...had some remark about the University of Montana being the—

AP: The graveyard.

MB: —stopping place or whatever. No, we had a whole series of presidents and I don't remember all of them. I think Bob Pantzer was president when the student unrest was. He handled it very well. We never had any great protest things. The campus went along pretty

peacefully most of the time. We had some presidents who were going to do away with the arts; we had some presidents who changed the buildings around and different things and that sort. I think some of the later presidents we've had have been pretty supportive of the arts.

For years, they were going to build the new Performing Arts/TV building. It was supposed to be an art building. The music school had its building, but the art department never did get a building. The theater, the drama department was in the building along with the rest of us too. It was a pretty crowded place for everybody. The master theater at that time was down in what had been originally the cafeteria when the building was a student union. Down on the lower floor there was the master theater, most of the time while I was over there, before they got the performing arts building. They gave them the University Theater, which is very uncomfortable to sit in for any length of time. There was another theater on the fourth floor of the Main Hall somewhere, but I don't know if it was used very much. It was too hard to get too; you had to walk up all these floors.

I was always afraid in the building. It was a firetrap, still is, the Fine Arts building. Up on the main floor there is no way...There is a back stairway that goes curlicue down and comes out underneath the stage of the theater, the University Theater. There was a fire there once, which is very interesting. If there ever was a bad fire, with students, I would be very much afraid. They could get on the balconies, but I don't know how they'd manage from there. There was an Iranian student that did set fire to the top floor of the building.

AP: Really. Tell me about that.

MB: Rudy was on sabbatical when that happened. Anyway, I think this student from Iran was mentally disturbed or something. He had grudges. The people or faculty that were kind to him were the ones he turned against as he got worse and worse. He used one of the big propane tanks that we use in jewelry to start...He'd been in my jewelry class, and I had never felt comfortable about the whole thing. He used that to start the fire up on the fourth floor. The fire department was able to save the building. They had to redo a lot of the upstairs, but it wasn't nearly as bad as it might have been.

He was just mentally in trouble. The art historian we had, Jim Little (?) who is now in a gallery in Kansas City someplace, was very kind. He was the art historian. He was very kind to the young man. Jim tried...no not Jim. The Iranian student set fire to his car and just did all kinds of horrid things. He also was going to burn down the pottery. It was still in those old sheds and it would have been quite possible. At that time, the students took turns at night...

[End of Side A]

[Side B]

MB: ...They would just freeze. He could walk through a class. He was released from jail and he'd come stomping through those. (unintelligible) He went through them and out the other door or something. It was kind of scary.

AP: Did you notice any changes in social attitudes of students? I know during the '60s there was some real unrest. Did you have any observations about some of the differences in students throughout the years? Or in their attitudes?

MB: I don't think it's true now and it wasn't true when I was first over there, but there was a time when the students or a student would generally want to start at the top instead of taking all the beginning. We had quite a bit of trouble trying to get the basics of something before they started making great art or whatever you want to call it. I think that's probably some sort of an attitude that was pretty general in my...I don't think it's quite that way now. I think that there has been quite a change in the last few years again, but for a while there was some...A lot of them just refused to take beginning courses—demanded that they would get into upper level courses. That was still going on to some extent when I left the school, but I think it's different now.

One thing that I felt was quite interesting, you often wonder what do the graduates ever think about their school or where they were when they were undergraduates. About three or four years ago, they had a homecoming. The School of Fine Arts was one of the featured areas. The art department had a show—an exhibition—that they advertised. Former students and graduate students could submit works to that show. It was a juried show. I was on the jury, the one that selected them, a juror from Spokane. It was amazing to me that many students from all over the country sent work in or sent their slides in to be juried. It gave you a good feeling because you know that the department had touched people and had left an impression with students. It was such a big show that it was in all three galleries that we have on campus now. It was quite a good show.

AP: It sounds like it.

MB: That gives you a nice feeling about the school.

AP: What were some of the fondest memories you had of the university and your years there?

MB: I guess watching students develop, grow, and get excited about something that they were doing and just really get into it. We had sort of all the equipment that we had around for jewelry. I don't think we ever lost anything. The students were so responsible. We had student assistants, too, from the program to help with work study and so forth. I just put them on their own and said, "Your equipment better be put away right, otherwise we're not going to have anymore."

As I say, we had student monitors. The building was open at night as well as in the daytime. They would come up there and work in the evenings by themselves. I don't know if they still do that or not for their undergraduates. The graduate students can, but if the undergraduates can still come up and...They'd make arrangements with whoever was a student monitor or work study person to get the equipment that they needed. It was real good to see the students involve themselves so much in what they were doing. Just working in the department with the people who were there in the original time.

Another thing that some of us did in the department was to go out around the state quite a bit and give workshops. Some of the people (?) at the university were doing it. I enjoyed meeting people in all the different towns and that sort of thing. The university would support that. They would provide, usually, transportation...it depended on what type of workshop we were doing. Sometimes, we went out as a team and, sometimes, just on our own. It was very... that was very rewarding because we did get out. You felt that you were part of the state as well as being part of the university.

AP: I'll go ahead and ask these questions then. You've mentioned Rudy and Walter and—

MB: Jim.

AP: —Jim Dew and Donald Bense. Who are some of the other people that really stand out in your mind as making an impact on you, or just people that come to mind when you think of the University of Montana?

MB: Aden Arnold was my advisor—Aden and Rudy together—when I was doing graduate work there. They worked together because I did my thesis work in ceramic sculpture. It's over here in the Immanuel Lutheran Church on the wall. They did that sort of thing way back. When there was more students, they couldn't do that much where you had different types of graduate work in art.

I spent several years on the University Center Board of Directors. Some of the people I got to know on that were Fred Henningson (?)—names don't come that easy anymore. That was an interesting experience. I was chairperson of it for a couple years. That got you out and away from the department. I felt that we were sometimes too inbound in the department; we didn't get out into the university. I was on the faculty senate for a while. That was very interesting. I didn't do anything in the activities of the senate, but just being there and seeing how it operated, and listening to people. I thought was a good experience.

I belonged to one committee that lasted for two years, getting a new academic vice president. Search committee. These things were all on your own time. That took a lot of time. That was another interesting (unintelligible). Johnson was head of the Bureau of Economic Research. We

traveled all over the world together. We got to know each other through AAUW [American Association of University Women]. We're still pretty close. She's retired now too.

Another person that I really admired was Maureen Curnow in the French department. I knew her when she was a little girl.

AP: Is that right?

MB: I watched her grow up and become quite an important person on campus. I'm trying to think...the people in the music school. Of course, I know them from way back when, but now...One of the people who really influenced me was H.G. Merriam, who I knew quite well for many years.

AP: What was he like?

MB: He was a number of people rolled into one. He was a very brilliant and very talented writer and editor. He was also a very kind and gentle person, but he could be otherwise, I think, too. I didn't take any classes from him, but I knew him as a friend and worked with him in some organizations—state-wide organizations. He was very much interested in the arts. He helped found the Montana Institute of the Arts, which I was active in for quite a few years. That's how I first got to know him before he even got to come to Missoula.

I enjoyed him very much. He had a sort of a twinkle and a sense of humor that was really fun. His granddaughter writes articles now, Ginny. I don't know Ginny, but I've met her. I knew his daughter, Alison, a little bit. I know that she worked for (unintelligible) in the Washington, D.C. area. I think that H.G. really had an influence on me. Of course, Walter did and Rudy did.

Jim and (unintelligible) Rudy went (?) to a graduate who was in the music department, a concert pianist. We still get together. We're part of a group—the last ones of a group—that used to get together for all kinds of holidays. Not very much anymore. Rudy and Jim and I would get together. We would have dinner or something. (unintelligible)

AP: What were some of the traditions on campus that you remember? Some of the activities?

MB: How they've changed. They're coming back to some of them, which is great. The marching band is one. The one that I sort of wonder about is the yearbook, *The Sentinel*, which was published every year. I don't know if they publish it at all anymore.

AP: I don't think so.

MB: That was part of the time when students would go to the (unintelligible). Singing on the Steps, which they (unintelligible) do again now. Painting the "M". Graduation was one of the

things that they didn't get very excited about: the commencement part of it, the cap and gown and all of that. I think they're pretty much back to that now. Turn it off for a second.

[Break in audio]

MB: I can remember when (unintelligible). The oval, you could drive around the oval in cars. What a terrible time it was for Missoula when they decided to close the oval because that was one of the drives that people liked to do, but they closed it.

AP: Did they close it because of too many people parking on there? What was the reason?

MB: I think because maybe it had more...no, I don't think that. I think it was just part of the general plan to make it a better area for the students and a safer area too because of the cars going through there...

Is that Frank?

[Break in audio]

(Unintelligible)

AP: One of the questions that I like to ask former faculty is what were some of your goals that you had, either in teaching or just some of the goals that you wanted to accomplish during your tenure? Just kind of give me an idea of what you...

MB: I think the promotion of the arts in the state of Montana was probably my...to help the Montana arts community (?). There were various ways of doing it and one of them—a major way—was through teaching, I think, and then through meeting people around the state through workshops. I was a chairperson of the Arts Council for about 11 to 12 years—the Montana Arts Council. That helped, I thought, to promote the arts. Then, the Montana Institute of the Arts and H.G. Merriam's programs.

All of these worked together to strengthen the arts in Montana and to work for them. Through AAUW, we also tried to influence legislation and lobbied. I was (?) state president for four years. Before that (unintelligible) was the promotion of the arts.

I guess that's the main goal I had and then, of course, personal satisfaction of working in the arts and being with people who had similar interests and also creative people within the arts.

AP: What do you feel some of your greatest accomplishments were during your years at the university?

MB: I don't know.

AP: It sounds like implementing the jewelry department was one of many.

MB: What?

AP: Implementing the jewelry program.

MB: Yes, setting up that program was...of course, it's gone now. I still have students who, if they come into town, call me up or come on over. I am still in touch with some of them. Some of them have gone on to be successful in jewelry and in design. That's always a satisfaction. Many students who wouldn't be professionals, but they would still have an avocation or something that they could work with as they left school and were given a broader lifestyle. (unintelligible) Having known these people that I've gotten to know through the systems was very satisfying. I've traveled a lot and I think that because I've had contact with the arts here that I've enjoyed traveling. I used to travel to see the arts—around the world that is. Just the associations and the fact that I can have things in my own home that I relate to because I knew the people. That sort of thing. I still do (unintelligible).

AP: If you were to go back in time, what would you want to re-do or re-live?

MB: I haven't any great desire to go back in time.

AP: Would you do anything differently if you had the chance to go back?

MB: Probably not very much at least. I know when I was in undergraduate school in Minnesota, I had wanted to study art, but it was in the middle of the Depression and you had to do something that you could get a job with if you were (unintelligible). I did study it. I had almost a major in art, but I was a major in education and taught school for a while after that. Then I got back into art, which I guess was probably the major interest that I had all my life.

AP: What advice would you want to give to today's university's teachers if you had the chance?

MB: Teachers? Don't underestimate the students. Treating them as equals is probably...I've seen it both ways and treating them as equals is a good idea. Encouraging them to try things on their own and don't...I never was one who wanted to have a student memorize something and then hand it back to me. That's not learning; it's memorizing. I think encouraging, in all fields, to be creative and to—if they have an idea—follow it through. Teachers, the instructors, should let the students do that. Help them design a course or whatever because times and things change, lives change, and needs change. To keep up. By all means, keep up.

AP: What advice would you give to students?

MB: Make the most of every opportunity you have.

AP: Any other observations, insights, or memories you'd like to share.

MB: I'm sorry.

AP: Any memories or other observations or insights that you'd like to share?

MB: I don't know. It's a good life. I think people should do what they feel comfortable with and what they want to do. Money isn't the only thing, the only reason, for doing something. Certainly, if you're going to teach...When I did at the university before salary started up and before women became a little better off at the university, that was sort of a male institution over there for many years and still is, too, a little bit. Early on, if you married a university professor, you would have been on the university faculty. Nepotism was very prominent and I don't think it is as much now. Salaries still aren't quite equal. They're getting better, I think, but there's always been that problem. That's not just here—that's the whole state of Montana, I think. Nation-wide too. Do what you feel comfortable with and want to do. Enjoy it.

AP: That's it?

MB: Yes.

AP: Thank you.

[End of Interview]