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Interviewee: James E. Dew

Interviewer: Annie Pontrelli

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Annie Pontrelli: Why don't we just go ahead and start. You can give me a little bit of your background and the years that you were at the university and your contribution.

James Dew: I came to the university in the fall of 1947 and I made [the total of] two people in the Art Department. I was hired by Aden Arnold. The Art Department was in the Women's Center, what is now the Alumni Office. It was built with government funds. There was a very good relationship between the Art Department and the (unintelligible). We shared the auditorium on the south side. The Art Department consisted of two studios, an office which Aden and I shared, and there was a room in the basement that had no running water and no drain that could be used and that's where I taught sculpture—things that I didn't think should have been done in that location. When you don't have superior quarters you just improvise and do the best that you can. Then we were moved over to the old Student Union—the Fine Arts Building now. We had the top floor and the museum was on the third floor then, and we also had the ground floor. Also, the area where the book store used to be [daylight basement] was the Drama Theater and the Round. Well, it was really the Half-round.

Aden Arnold and I added Walter Hook to the department. Then the three of us hired Rudy Audio, so I think we made some very good choices. I had met Walter before we hired him. He came back while he was still in the Navy, so I knew him a long time, a very good friend. Then the department continued to grow until eventually—I can't tell you what year this was—there were 14 of us there. Since then it has been reduced to, I believe, ten or eleven. I worked full time until 1977 when I took early retirement after 30 years, and taught fall quarter only for 11 years. That was 1988.

I went to an alumni meeting in San Diego a couple of years ago and I was introduced as a retired professor (of course all of the other people except President Koch and Bill Zader were graduates of the university). I didn't say very much but I said, "I couldn't possibly tell you how many chairmen, deans, and presidents that I have met."

AP: I bet and I would like to hear about some of those experiences.

JD: Well, when I came, Jim McCain was president and as you probably know, he went from here to Kansas State and became a very successful president there. Then Carl McFarland came. I know also that he was a very controversial president.

AP: And actually Jim, excuse me for interrupting, but I would be interested in hearing what it was like working for those particular administrations.

JD: Well, I worked four years under McCain and things were really burgeoning after the war. I

can't remember how many students there were when I came, but somewhere around 3,000. Oh, there were controversies, as there always will be on a college campus, but I was so busy learning how to teach when I came here. I must confess to you, even though I ended up with a Master's Degree, I really had not taken courses on how to teach. It was on the job training and it worked out all right, but I thought after the first quarter that I had taught everything I needed to do, but it turned out not to be true.

Then McFarland was hired and what happened almost immediately was that the faculty became divided: those who were for McFarland and those against. He was a very difficult man because he dictated an awful lot of things. I can give you one example; there were going to be new buildings added to the campus and he asked Aden and me to make a three dimensional plan of the campus because a lot of people can't read from blue prints or two dimensional sources. This was maybe on a Thursday or Friday and Aden said, "Well, when do you want this?" and [McFarland] he said, "Monday." So, we worked all weekend making a four foot by four foot model of the campus with trees and buildings and walks and streets in one weekend. We did it, but I thought that was beyond the call of duty.

Then there was an interim president, I believe Gordon Castle, who was a very good acting president. Then Harry Newburn came and I was very fond of Harry, except that I thought that his problem was that he was so involved with previous commitments in Michigan and maybe some in Oregon, that he wasn't here maybe as much as he should have been. He delegated responsibility to his underlings and was one of the more popular people on campus.

Then Bob Johns and he was not a popular president.

AP: Why not?

JD: Well, I think first of all the people on campus resented the way he was hired, there was never any consultation with the faculty. The Florida school had bought up his contract so you wondered what he had done to make them do that.

AP: No one ever....?

JD: Well, not as far as I know. I can't say too many things against Bob Johns because I got my biggest raise when he was here. (laughs) But, he was a crude personality, he really was. He's had a variety of jobs since he's been here, the last I heard was that he was the president of an Indian school in the Southwest.

Bob Pantzer was a very good friend and still is. I think that a lot of people remember Bob because it was the time when there were difficulties in the country, to say the least, [and] with the students. Although drastic things happened on other campuses, he was able to keep control here without any buildings being burned or anybody being held hostage. I was on the committee that hired...

You see the brain cells go after a while...

The man who went to Maine from here.

AP: I'm trying to think too, Bowers?

JD: Bowers, yes, Bowers. I was on the committee that hired Bowers. A lot of times I didn't have direct contact with the presidents, so it really didn't make a lot of difference. I thought that Bowers did all right, but you find out a lot of things after people leave that you didn't know about before. That was true of Koch. Every time I heard Koch speak, I liked what he said and thought he did it very well. But, I found out that wasn't true with everybody after he left.

Bucklew—most of them are very nice people of course. It makes a difference which people they hire as deans and their assistants. I kept up a friendship with the Newburns and the Pantzers after they left here, but nobody else. I really didn't know the others that well.

As you've known in the research that you've done so far, there have been many highs and lows at the university. Money has always been a problem. They've done studies in depth and they haven't seemed to have made any difference, it's taken an awful lot of time. I thought the Mudd Report would maybe be a breakthrough, but nothing happened in the Legislature. Well, for years it's been said that there were just too many institutions in this state with so few people. The pie only goes so far. I have great respect for Jack Mudd as a dean and as a person: he was very conscientious. Their committee claimed that (they admitted that there was a problem with too many institutions) closing an institution or two really wouldn't solve the problems. We really had to cut down on the number of students. I can't go into detail on the committee, but it was a very thorough analysis of our situation. As you know, in the Legislature not everybody is from western Montana, and not everybody thinks that the University of Montana should be the major institution in this state.

Years ago there was a report from...What was that man's name? He came from the University of Utah and later became the president of Arizona State [University]. As far as I know, his report just ended up on the shelves with the others. So, I think there have been four or five since I've been here. Every time a new president comes, he has to have his own routine. The faculty members are always asked to submit reports that take a lot of time, and not much happens with that [chuckling]. Of course, being on the faculty, even though I was chairman a couple of times, the important thing at the university is getting to teach in the classroom. If you don't have good teachers, you're not going to have much happen successfully. I think that we have proved over the years that there have been good teachers. They do it in spite of the administration.

I started out with nothing. I think our supply budget was 50 dollars a year and our book budget was 50 dollars a year. Well, that would buy one book today. I came from a school that had (in 1945) 85,000 slides for our history and when I came here, we had about 2,000. You just have to improvise on a lot of things that you do. You end up asking the students to sort of minimize what they get for supplies, rather than do what would be ideal in the learning process.

AP: What were some of the ways that you had to improvise?

JD: Well, I could get watercolor paper cheaper by ordering it from Seattle and I would sell it to the

students. It was a much better deal. I was competing with the bookstore, which they probably didn't like, but they never said anything to me. I was in the business of selling watercolor paper because I could sell it to them for, oh, fifty-five cents less a sheet. You know it all mounts up, but it's a bother to go through all of that nonsense.

When I taught crafts, I would go in the business of selling filter and wire directly to the student to save them some money, and most teachers wouldn't bother with that sort of thing. I would be willing to bet that there are high schools in this state that have better facilities than we had. Audio probably told you about the building where he taught theory when he started...in the barracks. It was just incredible what got turned out of those primitive quarters. Of course, he's been a good buddy all of these years, a nice person. Actually, I first met Rudy and Lela when they were students at Montana State. I was one of the founding members of the Montana Institute of the Arts, in which I still belong, but I don't participate any more. I know an awful lot of people in this state who I met through MIA [Montana Institute of the Arts] or because I was a faculty member at the University.

AP: Tell me more about the MIA.

JD: It was an organization started by H.G. Merriam. It was intended to be a grass roots organization for all of the arts. It had history in there, which I never considered an art, but I didn't object too much. They would have annual meetings in various places; the first was in Great Falls. The best ones were in Virginia City because there wasn't anything else you could do but be in Virginia City and visit with people. I became acquainted with Jim Coy, a lawyer/painter from Billings who I know. It still survives; the main cities for it are Billings and Bozeman.

AP: And what is the main objective for it?

JD: The objective is to promote the arts. They have a permanent collection that is in Helena of paintings, sculpture, (unintelligible), and photography. They still promote a poetry competition and I think a short story competition. The last meeting was in Dillon, or outside of Dillon in a recreation area south of Dillon. I haven't attended a meeting for a long time, nor have I submitted anything. At one of the meetings I met Joseph Kinsey Howard and he got there from a meeting at Libby. We had to hang the show in the gymnasium and he pitched in and helped, so I got to meet a lot of people.

One of my dearest friends was Branson Stevenson from Great Falls. He died recently. He really worked for Mobil Oil, but he was a chemist and a potter, and very much interested in the Bray Foundation in Helena. [He was] just a wonderful person. I would see him more times than just at the MIA festivals. But, as you know, with a state this size, how difficult it is to run a state organization. There are too many people that are too far apart.

AP: Let's go back to some of your teaching experiences. Did you have a vision or certain philosophy when you first approached teaching?

JD: Well, my background was really quite a conservative one. My two major teachers were two women who were what we call elderly. (laughs) One of them is still living. She's 94 years old. I saw

her two years ago. She was living in a second story apartment and she just bounded up the stairs. I said, "Wouldn't you rather be on the ground floor?"

She said, "Oh no, this is my exercise!"

When I met Aden Arnold (who was a graduate of Iowa and had done his graduate work there), he did a lot of fascinating and interpretive work. It was a new experience for me, so he was really a tremendous influence. I remember the first time I sent a painting off to an exhibition (it was in Spokane), I sent something that I had done as a graduate student and I got rejected. I hadn't had that kind of reaction before, so I took another look at my work and well, you know how to do things technically, but you just need to spend some more time with invention and imagination and all of those things that we try to teach the students. So it took me a while to change what I was doing, but I'll tell you frankly that a lot of my early work here was influenced by Aden, who painted in oil mostly, but he did watercolor. He also worked with Duco [?] which was a lacquer that they were using on cars.

I ended up experimenting with costume painting that uses wax as binding and I don't know any other person in the state that did that. Some fellow in Spokane (unintelligible) but it's a very old method of painting. It was used originally in Egypt for painting the mummy cases. Because of the inert quality of the wax, the colors haven't changed after all of these centuries. But, it's an exasperating technique, because you have to melt the medium to work with, and, if you don't have the panel on which you're working on warmed, it just sets immediately. I had fun experimenting with that. Eventually my work improved and I got into shows.

I never produced a great deal of work, not like Walt Hook. I used to accuse him of doing a couple things per quarter. I considered myself a dedicated teacher, rather than a dedicated painter. Of course, people who are really serious about their work do it every day, just like going to work, and I've never done that. I've done very little painting in recent years, but it doesn't bother me that I haven't. I did my last work, really, five years ago. These paintings on the wall I did in the '70s, I like to keep them there. I could have sold them 20 times. Those are the only two I did in Mexico for two months. I had a sabbatical in '70 and '71, two months in Mexico...

[End of Side A]

[Side B]

JD: ...then we went to Europe for four months, gone from Missoula for eight months all together. I was married in 1952. My wife had come here to teach in 1939 in the Phys-Ed department. She came here from UCLA. You can imagine (either the old women's gym or the women's old gym was here) she had come from these marvelous facilities in UCLA and felt like, "What have I gotten myself into?" She did very well and was a very popular teacher. Then she married a doctor that was in the health service and he went into the navy and they had a son, and then he, [the husband] died while she was pregnant with her daughter. So, the daughter has no memory of her father. After her husband died, she came here in '47 and came back permanently in '49. We got married in '51. Did I say '52? We moved into this house in '52. I couldn't possibly move from this house because it is full of stuff. Anyway, we had a wonderful marriage. She died in November of '88 from cancer. You hear that a lot these days, don't you?

One of the reasons I took early retirement was because she found out that she had macular degeneration. With that, you don't know how long you are going to be able to read. The ophthalmologist will always tell those victims that they will never become blind, but they won't be able to do the good things, like reading. So, we decided if we were going to travel (which we loved to do) we had better do it. So I retired after the fall quarter of '76, and I bought into [teaching] quarters, which was very convenient to give me my 30 years—you had to have a minimum of 30 years then. We went to Europe for four months in '71—we had been there on my sabbatical—and then we went back in '77, '79, '81, '83, '84, '85 and '86 was our last trip. Always to Europe and always with a car and always without reservations. But, that isn't why you are interviewing me.

A lot of people know that I was a prisoner of war, captured at the Battle of the Bulge. I don't want to dwell on that, but I ended up in East Germany on the Polish border. This was in the Battle of the Bulge in December of '44. We were liberated by the...we called them Russians then, although they are Soviets now. A lot of them went (unintelligible). I got back to the states in June of '45. I had got out of the service in the middle of November, but I went back to school. I had another year to complete my undergraduate work. I went to Oberlin College in Ohio and they had started the latest that fall that they had ever started—the first of November—so, I was three weeks late when I went back to school, but I got caught up. I got my graduate degree in a year, because I didn't do student teaching. I couldn't do it. Then I came here, and this is the only job I ever had. That's why I have such a fondness for the university of course. Although I must admit, it's nice to be away from the problems that plague (unintelligible) because I had enough of them. When I gave my final little talk in '88, I said that I had 25 wonderful years at the university and 25 out of 40 wasn't too bad. I had an awful lot of friends from the town and there are still many people at the university who I see and I'm fortunate.

So now my routine is that I am not as efficient as I used to be. I do add on age (unintelligible). I enjoy going to the coffee club at the Elk's five days a week for a little over an hour. It gets me up early in the morning. I'm usually there at about ten after eight. I still plan to do more traveling, I was in France for ten weeks last spring. Eight weeks with a car and two weeks in Paris, where you don't need a car. After this last trip, I've done 72,000 miles in Europe, which is a lot, so I'm pretty good at it.

These things, all a little primitive, were done in Mexico in Oaxaca or south of Oaxaca and were done by some gals called the Augilar sisters and (unintelligible) okay and they're all bells. We didn't collect a lot of things when traveling and I don't show anybody else's work but my own [chuckling]. It's just an ego trip, isn't it? Lee Morrison was after me for years to have a show in her gallery and I never quite got around to it, and now she's out of the business. Well, we better get back to the university, not just me. Do you want to rest? Do you need to change sides?

AP: No, no, it's fine. Why don't you tell me about some of your most favorite memories or the highlights of your experiences at the university.

JD: Oh dear. Well, I was on the budget policy committee and enjoyed that. I was chairman for a year. That's a good way to meet your colleagues because a lot of times you meet them on sort of a superficial level.

AP: Now, excuse me just a second, is that what was previous to the faculty senate?

JD: No, but it was in addition to the faculty senate. I was on the senate for years, but I never did anything that was really major. Again, I got to meet a lot of people from various areas of the campus through the faculty senate. I think perhaps I was most impressed with David Mason from the law school when he was the president of the senate. He was always so well organized and completely put together. I used to park my car close to the front of his house on Connell and we walked to campus a couple of blocks. We visited about a lot of things.

I think that good friendships are the highlight of teaching, both faculty and students. One of my good friends is George Gogas who taught at Hellgate and Big Sky, and he was a freshman when I first came here to teach. So was Nancy Fields O'Connor. We remained good buddies all of these years. It was different, of course, years ago in that everybody knew everybody when the faculty was small. This is certainly not true now, I'm positive. But, of course, you could go down town and know most of the people on the street, which isn't true anymore.

I think just the business of helping the students who came here from schools where they had minimal art instruction and to see these people blossom. Or, to have somebody come in who just took a course and didn't plan to become a major and then decided that he or she was interested in art. One of those is Mike Ketcher who teaches art history at the Kansas City Art Institute. Also, the business of meeting visitors who come here...I'm having some problems with names now. I'll talk about this man even though his name doesn't come at the moment. He had been sent to the island where they did some atomic testing to do his interpretation of the explosion and it was very abstract. He was a Canadian painter and I'll have to do some more thinking to recall his name. It was also fun because there were so few people in the department that we all had the chance to really visit with him. One summer, Lapino Mangroviti was here from Columbia University was here. I was fascinated with him because he had been raised in Italy and I think maybe he was in his teens when he came to the states, but he had just a magnificent use of the English language, a fascinating vocabulary. Oh, then Vincent Price came to do a lecture at the university, on "the Letters from Theo", Vincent Van Gogh's brother. The Art Department had a breakfast with Vincent Price and he was a charming man, just as charming as most people have

seen him on TV. Let's see, Margaret Mead, Anne Margaret Mead, so that's always a nice thing to be on campus, to meet these wonderful personalities.

I'll tell you this funny thing from the first year I was here. We used to have lectures all during the year; they weren't required, but students were expected to go. This was a black minister who came, and I have no idea what the topic was, but I remember his saying, "My wife is so good looking she makes Lena Horne look like Aunt Jemima." (laughs)

As far as accomplishments, I think maybe the major one was getting the Master of Fine Arts Degree. I think I was chairman when that happened.

AP: You mean the Master of Fine Arts Program?

JD: Degree, yes, because before that we just had Bachelor of Arts. I used to go to the Art Education meetings and I met a lot of interesting people through those contacts. It's very difficult in an isolated place like Missoula, where you don't have a major museum for the students to visit, or you can't get over to Seattle easily, or go to New York or Chicago, or wherever. A lot of the students from the state have to get sort of a secondhand knowledge of some of the works of art instead of being able to take a trip. Actually, in my travels I've learned so much more art history than I did in all of the classes that I took. Also, when you see a cathedral, for instance, you aren't really familiar with the total surroundings or the three dimensional quality of it all. I've always said the only things that are really close to the original are stained glass windows because they are done with light for their effectiveness. I had the privilege of seeing the Caves of Lascaux in France, which are reputed to be the best examples of prehistoric painting in the world. They were discovered as late as 1940, but they were also closed to the public in the mid-50s because micro-organisms were attacking the pigment. After that, they let only five people a day in. I was on one of those visits in 1979. This goes with the business of slides or reproductions. These paintings are on very irregular surfaces in the caves, so when you see a flat example in a reproduction or a slide, you don't get the same feeling for it. Of course, the scale too, one of these animals is 11 feet long. There is a little carving of a horse's head that is no bigger than your hand, so there is a complete difference in seeing the original versus reproductions, although that's the best you can do in a lot of cases.

I still say that hiring Hook and Audio were two of my best accomplishments.

AP: What about some of the social attitudes or the attitudes of the students that you've had over the years? Did you see some changes there?

JD: Oh yes, yes. And a difficult time in the department when Bruce Barton was chairman.

AP: Why was that?

JD: Well, because this was the era of "conceptual" art, in which the idea is more important than the product. The whole decade of the '70s—if you do a little investigating—I claim is somewhat similar to the business of teaching "new math" in the school system. The theory was good, but it just didn't work out in practice, so they abandoned it as not a successful idea. I think that there

are probably a lot of artists now would take a look at the '70s and think maybe that that was a lost decade. It was very difficult for the students too, because a lot of this is very esoteric and a lot of students ended up not learning the important fundamentals of studio work. Learning how to draw something, something as simple as that.

I have to go turn the water off, I'll be right back. Do you want a cup of coffee?

[Break in audio]

JD: I'm sure that a lot of students thought I was very square because I used to always wear a necktie. I always insisted they call me Mr. Dew. Then somewhere along the way some of the students began calling me by my first name. At first it bothered me, but I thought "Well it's really not that important." Except I never got all "buddy-buddy" with the students. I thought that it was still a necessity to keep that separation from them as friends. I think just the attitude of doing things that might offend somebody else (unintelligible) because I think during that time a lot of students became rather self-centered. Of course, it was interesting to see how the character of the art work changed during all that time.

AP: How did it change?

JD: Well, to a much more personal kind of statement, (unintelligible) a universal statement. Students really got better over time. I think just because of seeing the development of work by other students, and it helped tremendously when we developed our graduate program here, because we had the graduate students work in a place for the most part where other students could see what they were doing. They had had all of these experiences that the undergraduates were just beginning to have, really a major change.

I have to tell you about our first graduate student who was...oh I won't mention her name. (laughs) She was a gal from Billings and she was taking watercolor from Hook. He had her stretch some watercolor paper. Well, to stretch the paper, you get it wet and adhere it [to a board] with either gum tape or a staple gun. So, she did that. The idea, of course, is to let it dry and then it becomes very taut. Then you can paint on it and even though you add more water and it might buckle, when it dries it's flat again. But, before she started to paint on them, she cut them off the board. (laughs) We laugh about that. Of course, our first graduate student was a little naive about a lot of things. She was a nice gal.

The major graduate program over the years was ceramics with Rudy Audio's leadership. Although our major purpose here has been to teach people to teach, we have had a variety of people teaching art education, which is difficult to do because usually it is the only art experience that a lot of the students have. But, at least they got involved. There have been very few of our students become successful on their own without teaching. But, two of our people are at Penn State University, one the chairman of the art department. One of our students is at the Baltimore Art Institute. So, some have done very well. It's always nice to see these people when they come back. A lot I haven't seen since I left here. But last night after the concert in the park, I walked home with Jen Solisky (?), who is also, of course, one of our students. I see George Gogas. I see all of the art shows of course. I don't go to all of the openings in town. That have that organized here

on Friday nights now and it's a very nice arrangement. I suppose the main reason I don't go is that I would rather see the work without having to visit with people. So, it isn't really a good time to see the art work, but it's a good way to see friends of course. But, I can't really go into a lot of detail about the changing of the students. I have a feeling we've really sort of gone in circles and students are going to become a lot more conservative. (unintelligible)

AP: That's been pretty consistent feedback. I can't remember if it was Rudy or Earl that (unintelligible).

JD: [Inaudible]...it's been a wonderful experience staying in a place like this. I had to write an autobiography for the Coffee Club and it ended up in Missoulian. They didn't ask me if I wanted that printed, and I would have made some changes, but I ended that little bit by saying I had already written my obituary which said, "he was not an avid fisherman, or skier, or hunter, but he loved Montana." My son is a great white a hunter [chuckle], but he's learned all of that by going out with a buddy, because I've never been hunting, but I have done some fishing. When I'm not stream fishing, I like to fish off a cruiser on Flathead Lake. I skied a barrel staves when I was a kid, I used to ice skate, and in high school and college I played football and basketball. So, I wasn't just an artist then.

AP: If you were to go back to the university or go back in time, what would you relive or what would you do differently?

JD: Well, for a long time I said that if I could do things over, I would go back to college because those were such wonderful days, even though it was difficult after the war started. Things were just a mess. People were learning and students weren't really interested in studying and my grades showed that. Now that I've lived this long, I really don't want to go back. I suppose the happiest times have been my traveling times. Even though there were things that happened that just seemed terrible at the time, those are often the things that you talk about. I'll bet the people that went on that Mendelssohn trip talk about that bus break down in Poland more than anything else or what have you. (Unintelligible) I just don't want to go back.

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

JD: In the earlier days, I though perhaps campus had more "characters" than we have now. (laughs) They were very interesting people of course. I'll give a quote that was attributed to Doctor Jesse who was, I think, acting president a couple times, but he was chairman of the chemistry department and he said about somebody on the faculty, "He's so dumb that he thinks if you multiply zero by a big enough number, he'll get something." (laughs)

AP: Sounds like he [Dr. Jesse] was a real character.

JD: Yes, his bark was much worse than his bite, but he did intimidate a lot of people. That was the problem with McFarland. He just had people so fragmented. They had a Friday night session for the faculty. You were expected to be there and people went. It was a social affair, but since it was forced it wasn't really the most enjoyable type of evening. I had a very good friendship with H.G. Merriam. He was involved with the quarterly and I would do some proof-reading. I miss them a

lot. He and Mrs. Merriam were wonderful people. There was an instance of how inadequate retirement was for people of his generation, because he had to go back to work after he retired to live. He sold real estate, something not in his field at all. So, in recent years, I think that the retirement system has tried to help out those people who made very little wages. When I came here, they had a 12-month contract, which meant you taught every other summer. I came for 3,000 dollars, and my regular salary was 2,400 dollars. I doesn't cover very much today, does it? (laughs) It also didn't cost me much to live, because I rented a room for 14 dollars a month. After two years I bought a car with cash. Everything is relative, naturally.

What is happening now is, with inflation, it is very difficult for people who are on fixed incomes. When I was in school in Oberlin, the tuition was 300 dollars a year and now it's about 19,000 dollars. There were three of us in college at the same time. I have three children in college now, two in private schools. The more people make, the more prices go up and it's just about even. I think I do pretty well despite taking all of those trips, because most people who go off on a tour go for ten days, two weeks, or three weeks. (unintelligible) Because I've done it so many times (unintelligible). Travel is a very important part of my life. My dad used to take us on a trip every summer. It wasn't really very far always, but I saw the Leon Quintuplets one year. I was in Boston when Saco and Vanzetti were executed. (Unintelligible) I was just a kid. But, I think that the university will continue to do very well despite all of the handicaps and hardships. I haven't met President Dennison yet, but a couple of my paintings are in his office, so I should go in and meet him.

There was an article years ago that the University of Montana was a graveyard of presidents. So, I hope that things work well with this reduction—"right sizing" they call it instead of downsizing. I think it is unfortunate that there isn't enough money to do things right. The assistant professors at Ohio State make more than professors do here, but then you have to live in Columbus, Ohio, so that is a big plus. (laughs) You can eat just so much scenery and a lot of people stay here because they like the environment and like to fish and hunt or ski. My brother in Illinois, near Bloomington, was a doctor there, and they had difficulty in getting people to come there because Illinois is very flat. There is limited recreation. People would go to Michigan or Minnesota to do some things. We have this wonderful attraction here and the medical service is superb. So, it's a good place to live. Of course, when our kids were in grade school, we didn't lock the front door. We have to do that now. Even though a lot of people are naive about what goes on around here where we're sitting, I believe a lot of people know how serious the drug problem is. (unintelligible) I think I better end on that. (laughs)

Well, the sad news is that Paxson School is being torn down. My kids went there, and I was very involved in the P.T.A. I was the president, vice-president, secretary, and treasurer and did other things beyond the call of duty too. The principal there was a very nice fellow too, George Blakesley. There was a terrific comradery. I don't know if it's continued. P.T.A. was a good organization and I met a lot of people through that. I have so many friends in Missoula that when people asked me if I would consider moving, I'd say, "Of course not!" I get information from a retirement home in Oberlin. Even though I have friends there, I haven't considered moving back. It's just nice to get away, and it's usually nice to get away several times in the winter, but I want to live here the rest of my life. I wouldn't want to leave Missoula.

AP: Thank you very much.

[End of Interview]