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Interviewee: Barney Rudolph “Rudy” Autio

Interviewer: Annie Pontrelli

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Annie Pontrelli: This is Annie Pontrelli interviewing Rudy Autio on July 9, 1991. Rudy, why don't you go ahead and tell me what your title was at the university and some of the years that you were at the university, and just kind of lead this...

Rudy Autio: Okay. Well, my official name is Barney Rudolph Autio, but I've always been called Rudy, even my grandchildren call me Rudy, so I guess it has stuck. Anyway, I came to the university, I think it was in the fall of 1957, and I retired from the university in 1984. I did return for one more quarter, thinking that I was going to teach part-time after I retired, but I felt that after the final teaching quarter, fall quarter of '84, I decided to quit teaching altogether and launch a new career. Now I'm a full time ceramicist right now, potter, artist, whatever you want to call it. That more than compensated for my retirement, I've almost gone into a second profession now, as a very happy professional now in my field of art.

AP: Getting back to your experiences at the university, why don't you tell me a little bit about what kind of courses you taught?

RA: Okay, Well Annie, actually, I think I ought to go back a little bit further than that. I had—just to develop my background before coming to the university—been at the Archie Bray Foundation in Helena for about five years as the resident artist and the director of the Bray. In that context, I had met the university president Carl McFarland, who used to come to the Bray Foundation and visit with us and look at the pottery objects and the things that we would make in those days. Also, I was very active in doing architectural ceramics for public buildings around the state. After I had been there about five years, I went to the state historical society and I worked with Ross Toole, who was then director of the state historical society and almost on a part time basis, I worked there as an artist doing museum exhibits. I further strengthened my contact with Carl McFarland in that connection because Ross and Carl were quite good friends. Then it developed that there was some opening in the art program over here at the university, and Carl McFarland asked me if I would care to join the university faculty. And so, I did. That was the way I came to the university.

I might add that Carl McFarland was kind of an authoritarian type of president who hired me over the heads of the art faculty and I wasn't very popular with them at first. Then after a while they accepted me into the fold, and I guess my performance was okay, so I became a fully accepted member of the faculty here at the university. The manner of hiring was a little bit unusual because, even in those years, it was customary at least to advise the faculty that someone was being hired, but Carl McFarland didn't do things that way. I think that he was unpopular in some quarters for doing things directly.

At any event, I joined the faculty. Walter Hook was the head and Aden Arnold, who had been here for many years, was sort of the retired chairman, and James Dew was here. I believe there were two young faculty hired then, myself and Rudy Turk, to teach art history. Rudy Turk had since then left and had a very outstanding career, recently retiring at the Arizona State University, where he had been the director of the museum there. A beautiful, 19 million dollar building was built there under his tenure and I just saw him. Rudy and I were freshman teachers in 1957.

My principle project was to set up the ceramics program at the university which I proceeded to do. They set up a shop for me which was, in those years, a barracks building. I think it was originally a Spanish-American barracks from the Spanish-American War. It even predated World War One—an old decrepit building that housed the skating rink machinery. It is no longer on campus, but it ran parallel to the south end of the swimming pool. At that time, the present ceramics facilities were housed in the skating rink or the hockey rink which didn't function. Some years later I persuaded the administration to make it into an art building. Certain people in the legislature came over and looked at the sad conditions of the barracks building and they thought that, "Well, yeah, this guy needs a decent place to work." But more about that later.

Nevertheless, we had a very good program going over in the ceramics building there, at the old barracks building in spite of the fact that it was very crowded and the floors were breaking through. We had a lot of great students who came through the program, many of whom have gone on to very distinguished careers of their own in ceramic art. That period took about ten years before we moved into the new hockey rink area. Since then there has been a very different environment for ceramics.

AP: How so?

RA: Well, because the expanded quarters is a much nicer building...space, light, good kiln space, good working space for the students made a great deal of difference. We were also able to get a large sculpture area. You see, when I was teaching here, I was attending to both areas. I was teaching sculpture as well as ceramics, so there were two areas that I was in responsible charge. Not to mention many of the other foundation art courses and art education courses, and areas like that, that I also taught when I was a beginning teacher. It seemed as the years rolled on my focus became more and more concentrated on three dimensional arts such as sculpture and ceramics.

AP: Now one of the things that I would be interested in hearing about too is just some of the changes that you observed over the years that you were there as a teacher, changes in the campus, the administration, the students...

RA: Well, the significant changes that I saw from my perspective all happened, of course, in the art program. But also, I look back at some of the really important people on campus. When I first arrived here, it seemed as though Leslie Fiedler in the English department was a very dominant force, and rightly so. He was a brilliant speaker and a brilliant lecturer. At that time, my friend Rudy Turk had to work in connection with the humanities program which had been set up by Leslie

Fiedler. Rudy Turk's job was to lecture in the arts. The humanities program, as it was set up by Leslie, was the development of culture, literature, the arts, music and so on, as it went from ancient to present time. So, Rudy Turk's job was to lecture on the arts being an art historian. He used to go through terrible stress every time he had to lecture because Leslie Fiedler was such a powerful, and also quite a critical person, who wanted the best for his program. Understandably, Rudy Turk was very nervous about having to conduct these lectures under the critical eye of Leslie Fiedler.

After Leslie left the campus...There were many reasons for it. It was a hostile, western frontier culture here for Leslie. Despite the fact that he had been here for about 17 years by the time I arrived, I don't think that he ever was quite comfortable being here. That was sad because he was such a brilliant man, and I know he gave a lot to the university during the years that he was here. But, there was a great deal of criticism of Leslie, the hostility against the Jewish intellectual, that kind of thing that caused him a great deal of distress, and ultimately he went to teach in New York. I think he just recently retired.

Following Leslie Fiedler's influence on campus we saw the emergence of a wonderful creative writing department that began to develop under Dick Hugo, the poet. Even though we lost one thing in Leslie Fiedler, we gained another one. The influence of Dick Hugo and the creative writing program under his direction, many of people have been attracted to it since, like Bill Kittridge and many, many good writers [James] Welch and others who have been here in that kind of creative writing. It has been tremendously significant for the university. It has attracted writers from all over the country, the world you might say, and has made Missoula a very significant area for writers, and poets particularly. That being one influence, that one area, that I think was very marked and very important what was happening in the English department.

I think another one, as far as I was concerned, another important influence was the arrival of Ross Toole on campus. Ross Toole's [time] to me was a tremendous, wonderful, exciting time because Ross was such a wonderful lecturer that he could...people would actually applaud him after his lectures! There were thousands of people that would go to his lectures, as many as a thousand I believe, in the theater. They would give him standing ovations. He had a great delivery and a wonderful style. His lectures on Montana history, I think, are memorable; even today I still have some of Ross's tapes. I think the interesting thing about Ross was the fact that his career as a Montanan was very important. He began as the state historical society's director in Helena, where I first got to know him. Life was very, very interesting when Ross Toole was director of the department: three martini lunches and things like that would come back to the historical society where he would get very expansive and talk about all of the wonderful things that were going to happen to the art section of the historical society.

Many of them did materialize, for example the exhibits and things like that where I was directly involved. We had a very popular frontier exhibit created by artists like myself and Shorty Shope and Gardell Christianson and several others that worked with Ross Toole. Also the Montana magazine [of history] was established under his direction. Then, following Ross Toole's career a

little further, he became the director of the city museum in New York, where he stayed for a couple of years. Then he went to Santa Fe museum and ultimately, after a short period of unsuccessful ranching, he came to the University of Montana and became the singular force that he was in the department as far as the university was concerned.

Then of course he was here for many years, influenced students, and I think was central to the great deal of interest that people have in conserving Montana. He was very outspoken about the rape of the land, especially eastern Montana by the coal interests. I think he created a consciousness that I think is probably central to what is happening up here at the university—our environmental programs and everything like that.

Then we will have to look at another influence that I think is even, perhaps, more important in another way and that was the tenure of Clancy Gordon who was a botanist, biologist, and zoologist on our campus. I didn't know Clancy all that well, but I knew him well enough by occasionally talking with him. He had a cabin on Wild Horse Island not too far from my cabin. He was one of the first true environmentalists I think that our state has ever had. That's not to say that Bob Marshall and some of the great wilderness heroes of our past haven't been important, but Clancy Gordon came along at a time when we were simply beginning to forget our values here. He created a consciousness I think that also was tremendously important and he would dramatize these things. For example, he would climb up on the mountain with his ten environmental laws, dressed like Moses, and people just loved it. Of course, it was great publicity: "Thou shalt not corrupt our streams. Thou shalt not pollute our atmosphere." Things like that. Those aren't precise, but something like that. He was also a consultant to the emerging environmental groups of that time to speak against the wholesale rape of the land that would have been possible in a much larger measure, if Clancy Gordon hadn't spoken against it. I think he was hated by the coal interests, and the oil interests, and the forestry people in the timber interests, and everybody else who had stakes in taking from the land and not putting anything back. I'm not saying all of these groups are that way, but Clancy Gordon at least injected a little bit of conscience into their business operation. Of course, all of these people are gone now, but I think that those, in my lifetime, have been some more important people.

As far as the tenure of the administrative leaders here are concerned, I think that we have had a number of good presidents here. I think it is kind of a thankless job, but perhaps the most significant president under whom I served was Carl McFarland, who had somewhat of an authoritarian kind of leadership. Then the second best leader I think was Bob Pantzer, who was here in the '70s.

AP: Why were each of those presidents so significant?

RA: Well, I think Carl McFarland was interesting because he had a great deal to do with the building of the university. I think he was very persuasive with the legislature. I think he had a lot of power in a lot of ways. I was a young teacher then, and I wasn't all that aware of it except that Carl had a very effective way of working with people, even though I didn't realize it at that time. Much

later I felt that Carl had a way of getting things done.

I think Pantzer when he came here as a president, he was not only effective with the legislature—it was my sense that he was—but he was very close to the tenor of the times with the student uprisings, the Vietnam conflict and all of that. He was very wise in the way that he handled all of that. It was a very explosive time on campus, but it was a time of change. He understood that and still he functioned and made the university run well, I think. So they stand out for me.

AP: During those times of uprising what were some of the changes you noticed in students, in particular their attitudes that they had (unintelligible).

RA: In those years, the Vietnam years, there was a great deal of hostility towards the government and the administration, including all types of authority I felt. It was a time to question authority, no matter what it was—whether the university authority or the teacher in the classroom, whether it was the policies of the United States government in Vietnam, Asia, or abroad. It sort of caught on like wildfire. It seemed to happen somewhere in the early '60s on campus. I think as early as possibly '63 or '64 there were rumblings of dissent. The My Lai Massacre in Vietnam for example, I think started to crystalize a lot of doubt about what were we doing over there.

Then in the middle '60s, the student marches downtown began to happen, where we would start up on campus and march through town. There was a lot of hostility because the U.S. could do no wrong. So some of those early marches, there may have been about 50 of us marching in these so-called "protest parades". We were pelted by eggs and we were called "communists" and "pinkos" and everything like that. Interestingly enough, the following year, the size of the parade was almost three or four times what the first one was. Then finally, in the '70s, those were huge demonstrations.

AP: Those were made up of both students and faculty?

RA: Students, faculty, and townspeople. Everybody began to join these; it was a very, very clear message on how people stood. There were a few dissenters, but people on the streets were not nearly as hostile or violent. I can remember where people in black clothes and small neckties were taking pictures of all of us marching, you know the FBI and people outrightly investigating and taking pictures of all of us who were marching. It was that kind of a time.

AP: Were there any repercussions that you felt from being involved—

RA: One [person from] the botany and biology department, but he traveled to Vietnam. He was a very outspoken critic of the war. I can't think of his name now. Oh, I know it very well, it's just that I'm blocking. [Bert Pfeiffer] I think that they were tapping his phone and they were accusing him of all kinds of communist sympathizing. He demonstrated scientifically, years later, how defoliation was affecting the health of children and all of the people who lived in that area that was devastated by the war in the first place. For us to have done such a heinous crime of defoliating

their crops and dropping herbicide on everything—it took great deal of courage on his part to do this. He is still around campus, but he's retired now. He was very well known. Anyway, those were the times in the '60s and the '70s. Students were much more demonstrative. I think also, they were a little bit irresponsible in terms of what the administration had to contend with. In my own shop, running the ceramics department was almost impossible because in some ways I represented authority, and everything was ripped off, constantly. Every time I put stuff together or I'd get some good things for the students to use, they'd steal it! Or it was taken. It was kind of a destructive attitude.

AP: Later on?

RA: No, during that time [Vietnam]. I think it was frustration in students and was expressed in all kinds of slightly hostile ways like "rip off the administration," you know, "who needs this tool?" I'd set up my shop and I'd have tools there for the students to use and they'd all disappear. Or my little spatula or my scales that I used to weigh ceramics, those would disappear. I could buy ten of those a year because people were starting to smoke pot in those years, you know. So they'd weigh it out I suppose. My gram scales were popular, I couldn't keep a pair of gram scales in that place even though I locked them down and everything! (laughs) They were very ingenious about ripping me off. I think it was probably a few bad apples that were doing that, I don't think that students in general did it, but there was an attitude of frustration with the administration and all authority of course.

Later, in the late '70s and through the early '80s when I was still teaching there, I noticed a much more docile student who demanded answers to questions, they wanted to know more about a lot of things, they wanted me to give them facts, they wanted to prepare their lives and make a living. We were dealing with a slightly different kind of students later on. Attitudes changed. They'd been molded somehow. They were tired of war. They were tired of fighting ideas, or maybe it was filtered down through attitudes of parents and people of influence. We were tired of Vietnam and wanted to put that in the background. We were tired of Watergate. We were tired of a lot of things. We wanted things to be normal. We desperately wanted things to be normal, I think.

AP: I think that was a prevalent attitude. Tell me about some of your more significant memories of the university whether it be in the context of teaching or maybe this would be a good opportunity for you to talk about creating the grizzly bear in the Oval, some of those highlights or memories.

RA: Ok, well, yes. Even though I came to the university with teacher training, I never really believed in so-called education schools propaganda and their methods of teaching. I had an inward resentment of that kind of teaching program that they recommended. Oh, I believed in lesson plans and long range goals and things like that up to a certain point. I felt that if I came here to teach, I wanted to give the students what I understood to be important attitudes. I was a professional in the sense that I had made my living as an artist before I came here, which I'm doing again. I would do things like architectural ceramics—that was my principle activity—making ceramics for public buildings in the state of Montana, churches, schools, and banks, places that

would commission me to do sculpture or artwork for them. When I arrived here I carried a commission over from Helena, which I had to execute somewhere, so I set up shop as though I was actually going to make something important. I had students watch me, I hired student assistants, and they actually literally helped me make this piece and they learned a lot. I think they were motivated because they saw that by so doing one could actually maybe make a living doing this kind of art. So, I felt as long as I had the energy to do it, I'd always work in the classroom, I'd always make art or sculpture in the classroom so they could see this. I had just as many failures as I had successes, so they learned by seeing me do that, succeeding and failing, which is an important lesson for art majors to learn, I think, or any other field, I suppose. It's much easier for an artist in an art program to do that; I realize that it would be more difficult for an historian or a teacher of English to do similar kinds of things, to actually work in that kind of a situation. The studio teaching situation permits that. I think it works. On the other hand, if you have a studio situation and the artist/teacher does not work in class, the students always have a seed of doubt as to whether or not this person is truly capable of teaching. You get some very bright kids who come in to the art program; they can draw like wizards! They have basic art talents that are outstanding, but many of them can't sustain, so there are a lot of little lessons that you have to get across to them. I think that was an important part of teaching; that was a successful teaching method that I had, that had very little to do with what I learned in art education.

Then, there were other highlights. The other highlights are kind of funny, like making the grizzly bear for campus. Now that's become a very important thing on campus. I'm half amused and have to chuckle to myself when I recall the days how that happened. For one thing, we were being crowded out of the barracks building. It was just too much; I taught huge classes in a space no larger than this studio, about 25 by 40 feet. It was terribly difficult to teach there. The story behind the making the grizzly bear was also a ploy to get better space. I'll tell you how this happened. One time we were on a fund-raising tour down in San Francisco. Bob Pantzer was assistant president—there as academic vice-president. He and I got drunk on top of the Hotel Ridpath one day, and in our cups we started to say things like, "Wouldn't it be wonderful if we could build a campus mascot?"

I said, "Yes, wouldn't it be wonderful. Why don't we do it Bob?" (laughs) So, the grizzly bear project was born. I never realized what I got into. I didn't even know what a grizzly bear looked like, except from pictures. So, I started this year long project of making this grizzly bear. I started doing these studies of grizzly bears. Some of them looked like monkeys, and some of them looked like dogs. I went down to the Kansas City Zoo, and I saw some real grizzly bears. You know I'm not going to go up in the wilds with Jonkel to find real grizzly bears! Am I crazy? So, I went to the zoo to see these bears. You would not believe the odd assortment of bears I saw there. Some were skinny, some were fat, some didn't have any fur, some had strange heads, others had small gnarled feet. They're just as individualistic as a bunch of people. Some might have been dwarves for all I knew. So I could never nail down what a grizzly bear looked like.

I took photographs, I studied it, and you know, it takes a long time, maybe years, to become a wild life artist. I discovered that because when I had this studio space filled with models of grizzly

bears—most of them were little models of different sizes—I invited the faculty to come up here to look at these things. It looked like some sort of an animal cage. It was just the most ridiculous thing you ever saw. Finally—who was the chemistry professor who was part of the group that came up and looked at that—and Bob Pantzer and several others, the then vice president, Landini, came up. (laughs) They all had this puzzled look on their face, but we finally centered on one that looked like it had some promise among the many models I had around here. Of course, you realize my career as an artist had stopped for about a year and a half. I made this huge model and made it right in here in part of this space and it actually turned out fairly well. The people from the physical plant came here and they boxed it up and sent it to San Francisco to the arts foundry down there. They did a wonderful job of casting it.

An appropriate and fitting ending to the story is that the grizzly bear—the finished bronze—was sent by beer truck from San Francisco to the campus and was directed in place. It didn't cost anything to build, except what the students managed to put together. Pacific Hide and Fur donated some money, Burlington Northern gave us some bronze, so I think there were costs of something like 11,000 to 12,000 dollars in making this thing. Those were the actual foundry costs. Then, it cost the Campus Development Committee, or somebody, about 17,000 dollars to build the footing or the stand on which it stands. So, it has been fun. (laughs) I see it on postcards, I see it on t-shirts, and the grizzly bear is on a lot of different things. But, it's not a work of art. It's not to be confused with a work of art. It's not an art piece.

AP: Why do you say it isn't an art piece?

RA: I think that under the general heading of "curiosities", you'd put the grizzly bear importantly as a campus curiosity. It sort of belongs in the Smithsonian under the category of "Things that you'd put in an attic", but it's too large to put in an attic. (laughs)

AP: Do you have any regrets about doing it?

RA: Well, you know, if I'd had a little more time, and I could have truly gotten interested in the project as an art project, maybe it could have developed into something. But, as an art piece, it doesn't quite make the mark.

AP: I'm sure there are a lot of people who would disagree with you.

RA: There were a lot of people who loved it, but in my heart, I knew it wasn't a work of art. That's why I could never quite face it.

AP: Now what year was it actually erected?

RA: It was erected in 1969, and I had started on it in late '67...? I just can't remember.

AP: (unintelligible)

RA: Right, right, it took a long time. There are some funny stories. Tony Browman was a visiting poet on campus at the time. He used to come up here and we would finish off some beers after we closed Eddie's Club. He'd say things about my grizzly bear models that were unprintable. (laughs) But we had a good time making it, I guess.

AP: Why don't you tell me a little bit more about what kinds of campus activities you were involved with—what kind of organizations and some of those significant things?

RA: Well, to tell you the truth, I really wasn't involved with much committee work. I think they stopped asking me to serve on committees because I was so inattentive. I'd pass that on to any young faculty person who doesn't want to serve on campus committees: fall asleep, do not pay attention, always come unprepared, and eventually they won't ask you. That was the story of my life. (laughs)

AP: (laughs) That's the key?

RA: My first campus committee was the Campus Development Committee, and I had been gathering wool throughout all of these meetings. The chairman of the committee looked at me when I finally volunteered to say something. There was a stunned silence in the committee as they looked at me and he said, "Mr. Autio, that's what we've been talking about the last two days!" (laughs) I hadn't paid any attention, so they never asked me back.

AP: (laughs) Oh dear! If you had the chance to go back in time, what would you do differently or what memory or experience would you want to relive?

RA: On campus? Well, I think some of the proudest times were in the early '70s I think when we really had a good program in ceramics going. I was very close to the program in ceramics. We began to see a real professionalism develop there, with the addition of very talented young faculty who joined me like Ken Little, who is no longer with us, and Dennis Foss (?), who went to ranching, and a sculptor named Ted Waddell, who was with us for a while. They brought a lot of wonderful energy to the campus and the program. I'm not sure you want me to be this specific, but this was to the art program. Along with that, interestingly enough, for the first time we had a great deal of conflict in our department, a lot of petty politics. That, to me, is the saddest thing about university teaching is that there is a lot of unnecessary conflict in various departments. We had it especially in our art department. I heard an interesting analysis of this. One of my friends said, "The reason we fight so much in the art department is because the stakes are so small". You know, it's true. There's a lot of little things like territorialism, and empire building, and that kind of thing people are accused of—falsely perhaps. Many of them are just doing their jobs and petty jealousies develop and things like that happen. I wish that weren't true, because so much energy goes into the conflict side of university life and I just wish there were a solution to that problem.

AP: What are some of the things that you enjoyed?

RA: At the university? The very high level of cultural and intellectual activity that is there almost constantly. Any week you will find a fine speaker or a fine artist that comes onto campus—in the news fields, in the science fields, in any field you can imagine. Just look at the calendar. It's so full one couldn't possibly absorb it all, but it's always there. It's like a heartbeat of importance on campus that there's always something good happening there. If you want to take advantage of it, it's there.

[End of Side A]

[Side B]

RA: —I'd like just to, sort of in conclusion, mention some of the very outstanding faculty and the experiences I've had with them, because I think it might have some bearing on an oral history. My thoughts concerning Walter Hook for example, who was the chair of our department, had an important influence on my outlook on things. Walter, of course, comes from Finnish background just like I do and so, we had this kind of a common background; and also a kind of common development—or a development that wasn't common—in that he became a painter, and I became an artist in clay. I had to admire Walter Hook a great deal because of his great versatility as a painter. He had a very versatile kind of outlook and interest in painting and ceramics and architecture and a lot of things. But he was most effective I think...I spoke earlier of the need for art teachers to actually be on top of problems in the studio / classroom situation. Walter was another person who would always work in the studio situation; he'd sit up there and paint or draw and show the students how things work, and acquired a great deal of respect as a result of doing that. I'm not sure he wasn't the first one to do that. Anyway, we shared that idea in common. Walter Hook became one of the outstanding watercolorists of our time and he was in many, many watercolor shows throughout the country. He won top awards and he was a wonderful teacher, and he had a great deal of influence.

People who have passed on like Aden Arnold. Aden Arnold was a painter. I wasn't particularly popular with Aden because I was hired over his head, as I mentioned earlier. But Aden had a wonderful background, having worked with many painters like Thomas Hart Bent of Kansas, a great midwestern landscape genre painter. Aden Arnold was prominent in the 1940s. He was a gentleman from head to toe. He was just a great, wonderful man; he was always a gentleman, always wore a tie, he was neatly dressed and gave the image of what a professor ought to look like. He gave the department some class. He was a good teacher and an excellent draftsman. When he taught drawing classes, people learned how to relate to the old "beaux arts" technique of drawing which, I am afraid in many cases is lost today. It's partially recaptured by the energy of Don Bunce who has been the principal drawing teacher on campus for years. Don is also a printmaker of the first order whose distinction of having invented the collagraph—or one of the inventors of the collagraph—is a little known fact, but it's an important printmaking medium. Don has been on campus now I think for more than 25 years in the art program.

Prior to him, and succeeding Rudy Turk our historian, was an artist, painter, and art historian named Jim Leedy, who has since gone on to receive national attention as a painter and a sculptor. He now teaches at the Kansas City Art Institute. There have been a few other people throughout the years, for example Jim Dew who has always been a stalwart in the department, and later on Jim Todd, who joined us from the philosophy department. [He is] one of our graduates who has now embarked on a career of doing absolutely wonderful wood etchings and engravings of campus personalities and writers. He's certainly been a feather in our cap the last few years.

There have been many people on campus before and since, but those are the ones that I think that I esteem very highly.

Also, I should like to mention the importance of some of the secretaries and people that have been part of our teaching here. In the few times that I have served as acting chairman, I have found them to be absolutely essential to the functioning of any department. I remember Sue Seymour particularly, who was our secretary in the late '70s and early '80s. She was just absolutely superb and I could never have functioned as acting chairman without her. They contribute so much and they get low pay, but they know more than anybody about the structure and workings of any program, in any department. I think that they are a largely unsung group that deserve much, much credit for what they've done. They're the cement that holds this university together.

I can't think of much more. I suppose if I start to ramble, I'd tell you other things, but I did want to mention some of those faculty people, and some of those important people who have contributed so much.

AP: Thank you very much. If there are any other memories or experiences that you can think of at a later time, please call me.

RA: Okay Annie, I will, you bet.

[End of Interview]