W. Joye Hardiman
INTERVIEW 1: Parts 1-3
Sept. 21, 2016
Joye's background and work at Evergreen

Interviewed by Rebecca Chamberlain (RC) (with Mingxia Li)(ML)
The Evergreen State College Oral History Project

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ML/RC: So, it's September 1, 2016. Zhang Er and Rebecca Chamberlain are here interviewing Joye Hardiman as part of the Evergreen Oral History Project. We're going to set up a series of interviews that summarize the continuity and background of your education, what brought you to Evergreen and some of the challenges and opportunities of those early years. The first interview that we're going to do today will focus on some of those issues and what were the issues on the main campus around equity, inclusivity, diversity in the early years and the conversation bout learning communities . . . how to best serve our students, their success and moving out into the community and some of the decisions around setting up the Tacoma campus. Zhang Er is going to do some follow up interviews about those challenges and opportunities with the Tacoma campus. We also know that these conversations overlap, so these two campuses and all of the work that people are doing in and around the communities overlap. So, our conversations, we hope, overlap as well and it might take two or three interviews to delve into and to really give justice to the kinds of conversation and information and bear witness to this historic time and reflection on Evergreen. So did you have any questions before we start? I'm gonna go ahead and put this on. . .

WJH: No, I'm gonna just go with what we've got and see where we go.

RC: Great. So, tell us about your background, early years, growing up and what informed you?

WJH: I was born in Buffalo New York in 1944. I'm gonna kind of like . . . because I kind of thought about some of these questions that you asked here, so I'm just gonna use that as a framework. So I was born in Buffalo, New York and my father was away at the war when I was born. My mom was living in Buffalo with her mother and my uncle David. The family had moved up from Memphis, Tennessee. First my uncle had moved up and then my grandmother moved up; my mother moved up, my aunt moved up; so, they were part of that Great Migration from the South to the Northeast, the Rustbelt and stuff like that.

My uncle had a job in the jukebox business, and he was in slot machines, so we always had a jukebox of great music in our house. As a kid I could go and press music that I wanted to hear; that was always kind of like magical. He had a big Cadillac and we all thought we were really quite hotshots running around in my uncle's Cadillac and the numbers. He ended up being a [expatriate] because of the disillusionment with America and he moved to East Berlin, lived there and in fact died in Germany. Hadn't thought about him in a while.

So that's how my family moved up there. As a child I spent a lot of time with my grandfather because my mother was a Special Ed teacher and eventually became a Special Ed administrator. She was so in love with my father that she wanted to work so that when he came home, she gave him every single check that he had sent her during his time in the Army because she had saved them all. She took him down to Kleinman's Men's Store, bought him a business suit, bought him a tuxedo, bought him some leisure wear, bought him a car, and had enough for a house down payment. Needless to say, my father loved her for his entire life; they were married 50 years. None of his buddies' wives had done that. She wanted to do that for him. That was kind of the environment I was raised in.

They gave me an appreciation for complimentary dualities because she was into Chivas Regal, escargot and going to the Buffalo Symphony; while he was into pork and beans and wieners, spam, going to Little Harlem and hanging out in the pool hall. She was kind of from the aristocracy, landed gentry and he had to hobo his way to college on a full scholarship because he came from the other side of the tracks in East St. Louis. Having those two of them growing up and seeing the both/and of their lives really was a foregrounding for one of the major things that I try to teach to students and to people about not operating from dichotomies, that you can operate from complimentary dualities; that you can operate from healthy male/female relations because I have seen all that growing up

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I was the only child so my parents poured a lot of energy into me and so I grew up in a very culturally enriched environment. In fact, in the third grade the principal called my mother and said you have her at the Albright Knox Art Gallery taking art lessons; you have her at the Museum of Science taking zoology, astronomy and how to build a fire lessons; you have her at the tap dance studio trying to learn tap. She said, "Give that child some room to breathe."

My mother had me in everything. The principal said, "She comes in so tired." My mother thought I should have drama lessons, but I grew up in segregated times, so there was no place for a young black girl to get drama lessons. She found some Polish immigrant who lived in Lackawanna [suburb of Buffalo] where Bethlehem Steel is; you wear white clothes there and they come out all gray. She found this little old Polish immigrant man there who taught me "Joan of Arc" and "All the World is a Stage." I would do oral recitations with him in his garage on those two themes. "All the world's a stage and all the men and women merely players."

I had that kind of depth and breadth. I was the youngest kid in the history of The Museum of Science who earned 90 credits or something because my mother had me in there every single minute. I was also the only black one; in most of these things I was the only black kid. When they did the integration thing in 1954, I was in elementary school, so we were very much impacted by segregation.

Another cultural thing which they did for me which kind of fed into who I am now was travel. My father was in reconnaissance at Tuskegee, so he was really into navigation and knowing where you were, as a result he wanted me to travel. He was a civil servant. He worked for the Department of Employment Security, but he would have two weeks off every Summer. The family would get in the car every summer because my father wanted me to see all 48 states by the time I got to high school, so I would know the capitals. I didn't care. I was in the backseat with Little Lulu and other comic books and with *Cherry Ames, Student Nurse* and the other one, girl detective [*Nancy Drew*].

I was a ferocious reader. I would just sit in the back seat and read while we were going to all these different places.

I remember when we were at Old Faithful when they were trying to drag me out of the car to see the geyser and I was like, 'No, no I'm on the last chapter; I gotta know what happens.' That was the kind of childhood I had, and it laid a lot of patterns for things that were interesting. My mother was from the days when historical black colleges needed to raise money, they would have groups of people who would travel doing poetry, oratory, or stuff like that. My mother was one of those, so the very first book she gave me which I used to read as a kid was called *The Negro Caravan*, which was like 1,000 pages, a big thick book. I really loved it because one book could do everything. I tried to get a copy of it recently, but it was like $150; it's like a classic. Anyway, there would be the poems by Paul Laurence Dunbar, the Brer Rabbit stories and things like and so she would read to me out of that book as my fairy book. Eventually when I became a reader, I read out of it myself.

So, they [my parents] were into my knowing things, going places and doing things. We didn't go down South because the one time we went down South I insisted on drinking from a white fountain, and they said that I could get killed. We traveled to the South just through it, but we didn't stay there. You couldn't stay in places, you had to carry Maxwell House coffee cans with you because that's where you peed in the car. Because if you went to some places, you never knew when you were gonna meet the Klan or anybody else.

We went to all the National Parks because the National Parks were integrated. They were one of the few places, cross country-wise where you could go and sleep at night and so I thank the National Parks for that. I grew up with these parents who modeled complimentary duality, either/or. I grew up with parents who were committed to social service and community. My parents were very, very involved in the community. My mother was on all these different boards and my father worked with all these athletes. They started things like the Buffalo Negro Scholarship Fund.
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My father was meeting all these athletes who couldn't go to college, so my mother, Dr. Blackman and a bunch of people started scholarship funds initially to help these young athletes, but then to open it up to larger community. I made a documentary about the community I grew up in called "The Yard People" which talks about this community I grew up in that was committed to intergenerational transfer of knowledge, so there were kids there all the time. When my daughter turned 18, I asked her where she wanted to go, how she wanted to spend her birthday; she said she wanted to go back to The Yard. She had spent her Summers in Buffalo; those were her aunts and uncles. So, she had her birthday with 80- and 90-year-olds. Which I felt was okay, we did a good job.

I'm spending a lot of time on this and trying to show the ties, how it's connected. Growing up in Buffalo was really nice because we had a Carnegie Library in Buffalo. It was in the days when you could go in a library and touch the books; you didn't have to ask a librarian something to go off and get you a book from far away. You could actually walk up and down the aisles; you could let your fingers do your walking. I'd just go to the literature section and let my fingers do the talking. If a book came up, I would sit down and look it.

Since both my parents worked, my babysitter was the library for a significant part of time. When I was a little kid the Jefferson Library was like home— because my mother knew everybody —

my Aunt Frances was the first black head librarian. When I walked in —my parents knew they wouldn't let me do anything out of place — so they would just take me to the library and drop me off. When I got to high school, and I wanted to spend free time I would go to the big library (Grosvenor). My love of literature got started from my mom telling me stories, from my grandfather who watched me telling me stories and kind of this love of reading. My mom, as part of her cultural activities, got me involved in the Great Books Club when I was in high school; so I did that. I spent time at Chautauqua, which is a kind of an arts institute outside of Buffalo; I would go up there for concerts and summer camps, in between going to Campfire Camps, Girl Scout camps and YWCA camps.

Everything was not rosy, however. You asked about flipsides. I was doing all these things and it was really great. I was a cheerleader; I was salutatorian of my elementary school and then when I got to high school, I decided I didn't want to be too smart because if you were too smart guys didn't like you. I figured out what it took to get a 90 average and that's what I got. If I got over 90, I would get freaked out because I thought nobody would like me because I'm smart. Even though I was voted the most popular girl in my senior class in high school, I did not value it because I thought I was too tall, I was too dark (because colorism is a major thing in the black community) I was too smart and because I didn't date a lot. The real reason I didn't get a lot of dates I found out when I was 40 years old by talking to the neighbor across the street who was my date for the Junior Prom, was that all the parties were at my house. Every Friday night during high school you would come to the Hardiman house and party. They were integrated parties because it was a safe zone.

My mother was hyper-protective and hyper-vigilant of everything [and] Anyone who came she would call their parents and tell them that they were at the Hardiman house, particularly the girls. She would say, 'The party's starting at this time; my deadline is at this time. If your daughter's not home by that time, it's not on me.' So, it was a big thing to come to my house. But the flipside of that is — nobody would date me because if we went out and we had a fight then they couldn't come to the parties anymore. People had seen what happened if my mother who was overprotective thought anybody would hurt me, she would go after them like really crazy. She did some things to a couple of boyfriends that got all over; so all the other boys said, 'Oh no, I'm not going through that.' I thought nobody wanted to take me out and then Zellie told me that everybody was afraid to take me out because nobody wanted to miss the parties. I said you could have just told me that when I was in high school; my trajectory might have been a little bit different.

ML: Thank goodness.

WJH: My patents were kind of my early foundation laying for my commitment to community which we'll come back to, but I want to mention it now in case I don't. One of the biggest tensions for me at Evergreen throughout my career was the tension between commitment to community and compliancy. The college that had started out in my idea as being committed to community and in my perception right now about twenty years it has changed from commitment to compliancy. And I am not compliant because I have this commitment to community. A lot of the things that happened to me career-wise at a later point because of it. There was an incident when I had a carwash for the kids from the Hilltop so that they could go to Disneyland, and somebody put in whistleblower complaint against me. I had to pay back the amount of water that we used to wash the cars to the state because I was using state property for private gain. There are other incidents. The last incident was over at the computer club house after which I just said, 'Hey, my rhythm,

my goals, are not the same as the college and I need to go back to faculty. I just wanted to mention where all that came from at the beginning.

My commitment to community came from my upbringing; my commitment to diversity and appreciative inquiry came from my growing up, particularly from my father. He could take somebody that was a pool shark, work with them and help them change their resume into having the perquisite skills for engineering because they understood aiming, alignment, et cetera. When he was in Little Harlem, he would find women who were call girls, prostitutes, and stuff like that. When he would introduce them to me, they would always let me know that he was never a client. They would always say he's a good man and that he would take them and shift their resumes, based on what they were doing, into public relationists.

The whole notion of being able to see the potential in somebody is something I have witnessed since I was a child. Community service and appreciative inquiry are the two things that come up right now. Oh, and a love of cities. Besides being blessed by the people I was with and the parents I had; I was blessed by the place I was in. Hamlin Park was part of a [Frederick Law] Olmsted urban design that had occurred around the World's Fair [1901]. I grew up on this beautiful street that had purposely been designed to be a middle-class neighborhood first established for the Germans, then the Jews and African Americans came into this beautiful little area. It was designated as middle class. If you were middle class, this is kind of where you got to be. So, on Hamlin Road and Humboldt Park there were doctors; there were civil servants, beauticians, and number runners. We had everybody who could afford these houses, but they were all together; so, growing up, you saw the possibilities.

My first act of civil protest actually . . . what's his name I just hate him so much? He was New York State transportation commissioner. . . Robert Moses. Robert Moses decided that white people needed to get from downtown to the suburbs without any kind in hindrance. Olmsted had built these incredible boulevards in Buffalo as part of the World's Fair. It started at the Historical Museum in Delaware Park and the Albright-Knox Art Gallery and extended 10 miles to the Museum of Science at the other end. You could just walk the promenade; you could go out and play football. Families had picnics around it; it was a just a very vibrant community. Robert Moses decided to put an expressway down the middle of it and totally destroyed the community. It destroyed relationships because my boyfriend was on the other side of the expressway, and we used to walk across the parkway. Robert Moses took neighborhood relationships and turned them into long distances relations. I had a large cut on my leg; the scar is gone now where when they were cutting down the trees I went and chained myself to a tree — because I had seen somebody do it — for about an hour. It was getting really dark and that I was gonna get in trouble, so I had to unchain myself from the tree. But when I turned around, I ran into a pipe that was on the ground from the construction, so I gashed my knee and I had to go to the hospital.

In my head of fantasies, I said that I had given sacrifice for the tree; I had bled for these trees. It just frustrated me and so I got into urban studies, what happens, how communities can be destroyed and misnamed. I think I have always tried to save communities. I think the Hilltop became an extension of Hamlin Road, to try to help preserve the multiple stories. When Robert Moses did what he did, he didn't just do it to black people; he did it to working class people. The Italians and Polish people had a beautiful parkway all along the Niagara River, from Buffalo to Niagara Falls; they were the ones who worked in the plants. When they would come home from the plants, they could come out and have picnics around the Niagara River and he turned that into an express way.

Domestic violence, divorce, abuse just doubled because the people had no outlet. All those things kind of shaped and laid foundations for my actions and stuff. That's background; that gets me out of 8th grade, high school or something.

I went to University of Iowa for undergraduate school, and I learned every lesson about what college should not be like and I think that influenced me as well. I never had an advisor in four years; that wasn't something that they really pushed. I had four majors and ended up in four years with about a 1.8 GPA. I promised my parents I would give them some sort of degree or initials and I hadn't earned a B.A. so I got married and gave them an MRS. I got some initials; they're not the right ones, but that gave me a kind of umbrella to come back home to Buffalo where I went to the University of Buffalo for two more years and pulled a 4.0 so I could go to graduate school.

I finally decided I wanted to be a college teacher, but it took me four years of jumping around in Iowa which again was very interesting. Again, it was a very interesting place because I was one of the few Blacks again. My parents said I should be a public relations person because I was good at that, so I went to Iowa because that was furthest away from home of any Big Ten. Somehow in my mind that's what I was supposed to do, go to a Big Ten and Iowa was furthest away.

I was going to be a public relations person, but you had to be a journalism major, and you had to take the typing test. I hadn't taken typing in high school because I didn't want to be labelled as being as clerical. I didn't want to be really smart, but I certainly didn't want to be a secretary. I sat down at the typewriter; I typed minus eight words a minute and they told me I shouldn't even sit down; so I changed my major to sociology. Then my friend — the only other minority in class, she was Jewish — and I took a class in Race and Ethnic Relations and we both flunked it. This is Iowa. She's a Sephardic Jew and she had a gorgeous olive complexion. I don't know what he thought she was, but we both flunked. Then I became a drama major, and I became really sick of being cast as maids. I wanted the lead in "Who's Afraid of Virginia Woolf." I thought I could play Virginia very well; They wouldn't let me, and I was crushed. I saw this woman walking across campus and . . . I'm telling you guys too much.

ML This is good though.

WJH: I'm walking across campus, and I saw this woman with black hair flowing in the air. She had a taffeta dress with polka dots. Who is she? I'm interested in that. Whoever she is I want to be her. It turned out her name was Cassandra Kaufman, from Chicago and she was an artist. I decided I want to be an artist. Just for history there are only three times that's occurred. The other time that's occurred in my life is when I met Maxine.

When I came to Evergreen for a job, and I was trying to figure out whether I should get or not. I was having dinner at the Governor Hotel in Olympia with Lynn DeDannan, and she said, 'You have to meet Maxine. Before you decide whether you will come here or not you have to meet Maxine.' Maxine came in the door, and she was wearing a red jumpsuit with a black boa and these cowboy boots. They were like of Spanish leather and so gorgeous and she was like a size 12 at the time, so she was petite. I looked at her and said, "Who is that? I want to be her." Particularly after she told the people she had just come from [Governor] Dan Evans and why wasn't there champagne on the table. They said what are you talking about? She said, "Dan Evans asked you to give three bottles of champagne." They said no that didn't happen. Well, we ended up with four bottles of champagne. That's when I decided I wanted to be like her.

I met Cassandra Kaufman; she was a writer and artist and she had been to New York. I wanted to go to New York because I figured I wanted to be an artist and go to New York. My parents wouldn't let me drop out of school; it was totally verboten within our family structure. I figured out what I needed to do to get kicked out of school, a violation of something or other, so I committed some minor infraction, but they wouldn't kick me out because I was the president of my dorm and it would look like it was a racist thing if they kicked me out. Besides, I had to be an example for my race and so they wouldn't kick me out. I said let me do something bigger.

I broke into the snack bar in my dorm, and I made ice cream sundaes for everybody on the floor and gave everybody full cartons of cigarettes. Then they had to suspend me. They suspended me for a quarter; I went to New York. I saw Jean Genet's "The Blacks" with Ossie Davis, Ruby Dee and Maya Angelou when they were just starting. They were part of the Negro Ensemble Company around 1964/65. That was another one of those aha/eureka moments. It was like art is perfection. It also introduced me to the notion of mime, which comes back later in the story because as one of my artistic disciplines I became a mime.

I did New York and I decided it was great being an artist, but artists didn't make any money; I was eating cat food with catsup on it and that wasn't much fun, so I decided to go back to school. My apartment situation was really crazy. I moved out of my apartment because I was the only one paying rent and there were eight people in it. I lived in the Port Authority for a week and a half. My job . . . I was still trying to get money to leave. I lived in Port Authority, and I worked on Wall Street. I had one of these horrible jobs where you had one of these huge maps of New York and you had to make little codes of them, like really low brain kind of stuff.

I had been a caretaker for a woman in the Bronx who threw things at me, so anything was better than that. But I was still working, and I had no place to live. The people in the Port Authority adopted me and there were a lot of rituals that you learn how to use — which benches you could sleep on — and I had all my stuff and suitcases in lockers, and I would wash up there. I did that for a week; then went back to Iowa and joined the Writers Workshop. I did that and then four years ended, I didn't have a major, didn't have a grade point. So, I married Thomas Frederick and did two more years focused on getting my grade point up studying western literature at the University of Buffalo. There were some really great people and at that point — I think it had to do with "The Blacks" got involved in studying Commedia dell'arte which is studying the 16th century Italian comedy. I started studying that because "The Blacks" had the masks and stuff and I was interested in mask theater so that's why started studying Commedia dell'arte.

A pivotal point came in my academic focus when I was supposed to take a French test and I hadn't prepared so I was trying to find a viable excuse. I saw that they were doing some auditioning for The New York City Theater Children's Improvisational Workshop for staff work. I decided that would be a good excuse not to take the French test; I could explain to my teacher I was taking a job interview. I auditioned for an improvisational teacher because they said if you don't have the skills, we'll teach you. I ended up being appointed the artistic director of it.

l was the artistic director over equity actors and dancers and then there was me a undergraduate student from the University of Buffalo. It turned out to be quite amazing and quite career-launching. As I moved from undergraduate to graduate student to a graduate student teaching at Erie County Community College, to lecturer teaching at a pre-college program for the University

of Buffalo called "The Co-op College," a kind of pre-college program, I was doing theater equally hard.

After summer training with the New York City Theater Workshop, we started the Buffalo Theater Workshop, a Children's Theater Company that did improvisational theater. I did that for about two or three years then ended up creating a children's Commedia dell'arte company that was in residency at the Albright-Knox Art Gallery; I got them to sponsor that. I'm still doing work in the college, but I would use my summers and holidays to do theater. During that time, I was also a mime at Woodstock for a Summer and lived in a tent along the Appalachian Trail.

We were like one of those companies who lives in tents in the woods, comes into town, does shows, asks for money, and then goes back and lives in the tent. I did that for a Summer. I worked at La Mama, Experimental Theater company, which was incredible and did work at that time with the Open Theater with Joseph Chaikin who based his work on Viola Spolin, the mother of improvisation theater, the woman who launched Second City and "Saturday Night Live" and all those people out of that. Then I worked with this man named Jerzy Grotowski out of Poland and they did physical theater where you turned yourselves in chairs and your body was your prop.

ML: What years were you at La Mama.

WJH: I was at La Mama when I was teaching at Co-Op College. I was teaching at the Co-Op college from…let me do the years the '62 to '66 I went to Iowa; '66-'68 I came back to UB and was married to Thomas Frederick Peskin and worked to pull my grade point up; I did it. Then from '68 to'70 I was in the graduate school at the University of Buffalo; so this would be in '72. In 1970 I stopped going to graduate school because we had had the urban riots and everything and then the student revolts which I was very, very active in. And as a result, the University of Buffalo answered one of our demands which was to diversify the campus. To do that they wanted to have an urban outreach center where people from the community could come and get the prerequisite skills that they needed to go to UB.

ML: This is great. Should we just take a quick pause here? Now we're back.
WJH: We're back on these double careers between working . . .

ML Yes, yes. Since we're pausing now, I think I'm just gonna play back and start another cycle, another file.

WJH: And I'll try to . . . and thank you about that.

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RC: So, we're underway on our second file here, September 21, 2016. So, you were just telling us about your background at the University of Iowa and then moving on into graduate school at the University of Buffalo and also your background in theater, performance and working with the improv workshop, Commedia dell'arte, working as a mime, working in La Mama, Open Theater, Second City, the origins of that work.

We just went through 1962 into 1970 and we're starting with types of activism that were happening on your campus and in your community about reaching out in the urban community centers

through art, through language, through your own journey as a scholar. It was interesting to hear how your explorations at the University of Iowa really built the foundation to help you think about how students push up against institutional structure in order to find what's meaningful to them. You were able to find your way through that in a circuitous way till you found what motivated you and when you did that you went on to the University of Buffalo to find the independent structure and support that you needed to deepen what was interesting to you. That was language, literature, oral performance, and all of the work with language arts. That led into community work, activism, managing theater groups, troupes, performances and really moving out into the community. Those are foundational pieces for how education could, should happen and how it can happen despite difficult circumstances. So that's a good foundation

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WJH: Exactly. I think it's a good foundation. When I started working at the Co-op College it also laid my foundation for interdisciplinary team teaching because we were organizing into teams. I've always taught, except for the one year I taught at a community college by myself and that's one of my most embarrassing and shameful experiences. I was a Medievalist and they asked me to teach a course in African history, so I made it up; I didn't know. I just kind of made-up things. I said oh no; this isn't good, and I need to stop that. So, I went back to teaching what I really knew, which was English, at the Co-Op College and at the college we were organized into interdisciplinary teams with a scientist, a math person . . . I was the English person at the Co-Op College. At the Co-Op College we were organized into interdisciplinary teams. I worked with a scientist, a math person, I was the English person and Mrs. Asbury was the sociologist.

We didn't do things like theme-based teaching, but we worked as a group and students moved through us as a cohort. That was my grounding, so, when I teach alone, I feel very, very isolated, and I try to collaborate with anybody I can. So even though I'm doing the Gateway's program alone, I created a peer mentorship, my own peer mentorship program and I have had that program for the last five years. I've had a student (a recent graduate or a senior) work with me, lead the seminars and be the student advocate because the older I get, the further I get from the students. I need to know their language; I need to know how they walk, how they talk; so, by having peer mentors I can do that. Having students work with me was introduced to me by the Co-Op College as well as team teaching. I worked there for four years until they retrenched the department we were working with; the reason why they did it was because of my activism. They had no daycare, no health benefits, at all for these students. Some of the were working part-time jobs so they could go to college; a lot of them were women with children. I didn't see why the other units of the college had childcare and health benefits for their students; so I organized a bunch of students. We pushed it and they really did it

A couple of months later, they retrenched my position and that was okay because the students had insurance. I decided I would do theatre fulltime; I made a commitment to myself that I wanted to see one more time if I could make a full-time job doing theater. At the same time things were really, really gray and I felt like I was repeating myself. I felt like I had accomplished my goals and I didn't have any new ones; so, I threw the I Ching and the I Ching said it behooves one to cross the great mountains. Simultaneous to that we had a great snowstorm; it was really horrible, and I swore I 'd never spend another winter in the snow again and I started sending out resumes to everyplace.

I had a friend, and her name was Ida Daum in the Anthropology Department at the University of Washington. She had been my best friend from high school. When I got married my husband was her husband's best friend and I had this whole fantasy that I would come back to Buffalo; we

would get apartments next to each other; we'd still be best friends; husbands would be best friends and we'd all be best friends together. Shortly after we got married, Thomas and Michael had a fight; so, they were no longer best friends. Ida and Michael moved to Toronto and then they moved to Seattle. She called me up and she got a job at Evergreen; she was hired as a faculty member of Evergreen in its second or third year. Her name was Ida Daum in anthropology. She called me up and said, 'There's this weird college that I've just gotten a job at and you're weird, so why don't you apply? We could hang out and be best friends again.' I said "Okay", so I applied to Evergreen.

The only thing I knew about Washington was that it was west of the Mississippi. As an east coast kid, I had no concept of Washington, I knew California was for surfers. But Washington and Oregon they were just blurs. I drove across country with a guy I was going out with. We came to Olympia, and I had an interview with Oscar Soule. That was in the beginning when there were no hiring committees; you just met faculty wherever they were and you kind of talked to them; I guess they either hired you or not. He was a dean. That was when I met Maxine.

This goes into that question about how, when, and why I came here. Lynn DeDannan had taken me to dinner — as I mentioned before, she wanted me to meet Maxine — Maxine came in and she was being very flamboyant, very authoritative; she was having people bow to her commands, 'Give us champagne.' She told me she had just come out of the Nixon Administration and all these kinds of things. I said, 'Whatever you know I want to know.' I had never had a black teacher before; and I had never had a black mentor.

It was very, very important to me to make the connection, but it wasn't important enough for me to take the job right away. I turned down the job because I had made this personal commitment to myself about trying to see . . . I wanted to prove to myself that I could make a viable living off of theater. That's when we embedded the Commedia dell'arte Company at the Albright-Knox Art Museum, at Chautauqua and at Art Park. I had set up several outside residencies and then we had our base. We did it for a year and it was successful; I did make some money and I proved my point. Maybe I needed a bigger dream, but that was my dream, and I did it.

During that time Willie Parsons, who had become the hiring dean, was in Niagara Falls at a biological conference in the middle of the snowstorm. He drove, in the middle of the snowstorm, from Niagara Falls to my mother's house to tell my mother that she should get me to reconsider Evergreen. At that point I said, yeah; I had done what I wanted to do. I said I'm getting a second chance at this new experience; I don't know if that's going to come again. Yeah, I'll take the job at Evergreen. I was hired to teach Improvisational Theater at Evergreen because of my theater background as opposed to my academic background. That played out in some very interesting ways in terms of theater.

At the time there was a real push for musical theater at Evergreen and so things that were outside the box were not supported by the existing faculty and the theater department. I ultimately understood that it wasn't personal because the same thing happened when we hired Pam Schick, an experimental dance person, who in fact founded the Broadway Performance Theater in Seattle after her contract at Evergreen was not renewed. She was doing experimental dance and she was doing dance where you move your body, do contact improv and that kind of stuff. That was not considered legitimate, just like improvisation was not considered legitimate. There was a lot of kind of backbiting and nastiness. It was unexpected by me when I got there.

An interesting kind of thing when I was at Evergreen my first year in theater. I think my first four years at Evergreen (because it's always about tension) was going back and forth from tension to exuberance . . . one of the reasons why I chose Evergreen was because it was a school I would have wanted to graduate from. I said this is a school I would have wanted to go to. So, for the first four years I was really a student at Evergreen. What was nice was that I got invited to be the class speaker in my fourth year. I said, 'Thank you very much for allowing me to give my graduation speech; I've gone here for four years, and I learned a lot.'

That exuberance about new learning, experiences, and stuff like that was balanced by the tension of some of the professional, racial and gender microaggressions that were pretty consistent. Things from going in the library, which was a refuge for myself in my life, and having Gordon Beck who's an art historian, look at me and say, 'Oh, you can read?' to conversations with people who were saying, 'We don't like this, and we don't like that; we're the intellectual elite and at lease we're not cheerleaders.' Then I would say I was a cheerleader for three years; it was like where do I find my legitimacy in my art and in my intellect.

My first year, I closed the school down; that's really interesting because it's not in the school's history. I think that's very interesting because when I came — this is something I think is a little criminal — they put me in a program that I didn't know anything about with a parapsychologist and a deviant sociologist (I mean that was her discipline deviant sociology. She also had a bit of deviancy herself). I had a parapsychologist who was into out of body experiences and a deviant psychologist who was into Sasquatch and then there was me. The program was called "The Shape of Things to Come" based on Thomas Kuhn's book about the future. The only thing I knew how to do was teach improvisation One of the things that was happening at that time was the founding fathers.

ML: Which year was that?

WJH: I came in '74/'75 it was bicentennial, and I went to Eugene, Oregon for July 4th because I wanted to do Americana in terms of the bicentennial. I had prepared for Evergreen by reading and I did some interesting research. What prepared me to go to Evergreen was watching" Seven Brides for Seven Brothers;" that was the whole Mercer Brothers thing, which was helpful to me to understand the founding faculty. For me the founding faculty were eighteen men in search of eighteen brides and I can tell that story in a second. But I have to remember that this is my history of Evergreen's founding (my version of it).

RC: This is right, that's why we're here.

WJH: My version of the founding and then the preparation to go there and then my treachery, perceived treachery. So, let me try to tell it in sequence. When I was going to come to Evergreen, because my father was in reconnaissance, he always said check out any place before you go. I'm a reader and I like movies; so, I saw "Seven Brides for Seven Brothers" which is all about how the Mercer brothers founded Seattle and how they came as seven men, and they shipped off to the east coast for seven women to build the Northwest. I read *Ecotopia* to prepare me for the world of Birkenstocks, Priuses, and stuff like that. I read *Sometimes a Great Notion* by Ken Kesey, talking about crazy people and insane asylums in the Northwest. I saw a movie called "Billy Jack" which was about this woman who founded an experimental school in the Southwest with these kids and

the landowners are trying to take it over. Tom McLaughlin, I think it was, played a Native American veteran named Billy Jack who came up on a horse and beat everybody up.

I had Billy Jack and all those things on my mind to understand where Evergreen was. So, when I got here, I found out that all of them were true. My history of Evergreen as I saw it in my research was 18 men decided that they were going to come to found the campus. These 18 men came but they were lonely; some of them were married but many of them were still lonely in their marriage or whatever, going through life changes. The commonality among many of the men is that they came from fathers or families who were missionaries or in ministry. These men and said, 'Oh, we need some women.' They brought 18 women and what's interesting about the women, in my perception, who came in the first year is that they're all the same. Carolyn Dobbs, Nancy Taylor, Lynn . . . they were all between 5'4" and 5'6." They couldn't be too big because the men weren't that big.

They were from the Midwest; they were homespun. They were from the University of Ohio, Midwest places. These 18 women didn't respond to the 18 men, so the next year they brought in the mothers. They brought in Maxine; they brought in Mary Hillaire; they brought in Sandra Simon. These were the big women; they were supposed to come and teach the young women how to be better, more political, and more compliant. Half the young women decided to be lesbians rather than be with the initial faculty. They said, 'We'd rather be with another woman than to be with you.' That really made the guys unhappy because when they got divorces many of them ended up marrying their students. You had this whole kind of interesting dynamic in the middle. There was also this illusion of elitism, even though when I looked and found out that only Rob Knapp was from Oxford, but many of the incoming faculty were from land grant colleges, but people were acting as though they were from elitist colleges and that they had propriety from Meiklejohn.

There was another wave of people (the people who ended up being my friends). Evergreen at its very beginning was very, very risky, so they said we wanted to hire people not only for degrees but for life experience. They hired my friend Jim Martinez was a convicted felon; he taught in a program with Hap Fromm "Lawmakers, Lawbreakers." Pat was a lawyer and Jim was a felon. He wasn't a very good felon because he was a burglar and he had narcolepsy. He would break into people's houses and fall asleep and then he would get caught. He was like a gentle giant and the students loved him. If you were a student that had any kind of imperfection — if you were big, or people told you that you were ugly, or your hair was — Jim would take you and just spend hours with you in the office.

They hired people like Cruz Esquivel. I had such a crush on Cruz. Cruz, Native American and Mexican from the Colville Reservation, had been a Jesuit priest and ran into Ken Kesey. Kesey had given him acid [LSD] and then his whole life changed, and he decided not to be a priest anymore, but to deal with plants and go back, work with Indians, do sweat lodges and heal people by using traditional ways of healing; he used to ride his horse to campus. It was like Billy Jack. Oh, he was gorgeous.

Another Native American was Don Jordan, a poet; he came from Humboldt State. He also had a place near campus with horses and stuff. I would go ride horses with him my first year. Then there was Dumi who brought marimba playing to the Pacific Northwest. He was a master musician from Zimbabwe, but he was also a polygamist.

RC: He went from Evergreen up to the University of Washington ethnomusicology

WJH: Yeah, when he got fired from Evergreen he went up to Seattle and spread it all over. Every band that you see Dumi taught. Eventually he went back to Zimbabwe and became Minister of Education there. But when he was at Evergreen, he was my friend. He was my friend and got fired. It was ugly. It was ugly. That's when I kind of lost respect for a lot of people at Evergreen. He was a polygamist; he wasn't smart, or he didn't know where he was. He had multiple women living with him, some from the town and a couple of them were older students. And what happened is somebody complained, and they basically had a hearing in which they were asking the girls about the size of his penis; whether he played the drums to hypnotize them; therefore, breaking their will which is why they would be in such a malignant situation. They could have just said polygamy doesn't work, go away, but they didn't need to go into the details. That was in my first year, so I didn't like that very much.

All my other friends got fired. I had another friend, Carrie Cable, who got fired because of class. Carrie taught Japanese studies. She had very, very rich parents in Lakewood and was very, very classy; she didn't fit either. After a while I stopped making friends because I thought I had a curse or something because every time I made a friend they got fired and that was really sad for me. At the same time, I got this jubilance going on because I'm at Evergreen and I'm doing my thing.
In the Spring of '74/'75 Merv (Cadwallader) and the boys started talking privately about changing the college. They were going to suggest that coordinated studies and interdisciplinary studies be housed in an honors house kind of deal and everybody else would be taking traditional courses. They were plotting that privately and I got to hear some of that because by that time Maxine decided that I was going to be her heir apparent. And she would drag me around to different meetings, so I was at this private meeting with her and the boys. I thought the secret plotting was wrong, and I thought that we had been talking about transparency and this wasn't transparency. I said I thought the whole campus should talk about it; it wasn't just me. It was myself and at that time I was living with Susie Strasser. Susie was teaching with Stephanie Coontz. Susie wanted to make her mark. The two of us decided we should stop the campus and have teach-in.

I organized my students to facilitate the teach-in and make sure that everybody's voice was included and there was no harm done. My students basically did a crash course in Robert's Rules of Order and agreed to be the student facilitators. Sharon Buchholzer from "Shape of Things to Come," facilitated it. I had the students placed around the library lobby so if it looked like somebody was raising their hand or somebody wasn't being heard that could do traffic control and make sure that everybody got a chance to be heard.

Just like the guy's [Colin Kaepernick] bending on his knee got taken as anti-military or anti-veteran, my class and my intentions kind of got shifted around because Susie's students [went and ripped up the Curriculum Planning wall]. We had a marvelous thing at Evergreen; I wish we could have it back, which was like a curriculum design wild card. There was a wall where students could comment on the curriculum and students could propose things; it was like a dialogue between the students and stuff like that. Well, her students tore it off the wall and somehow, we got blamed for it. We were the active ones out there trying to make peace. I still feel good about it because it was a three-day teach-in in which students were very active members and speaking to their own destiny and speaking to the history of the college. The end result is we still have coordinated studies and interdisciplinary studies around everywhere. However, when I go to the archives to look for the

teach-in, I don't see any kind of mention of it. For me it was a victory for Evergreen, but after that Merv and the guys stopped speaking to me.

RC: Did it feel hostile?

WJH: It felt hurtful. I felt misunderstood. It felt unfair, like the notion that they wouldn't assume Susie did it, and that they said I did. I felt unwanted. I think the physical effect was that I started drinking heavily. Ultimately, I had to leave Olympia, when, after four years I realized that the way I was dealing with the stress was by drinking. One day when I was teaching in the rotunda —that's where I always taught — it was a round space, it felt warm and inviting. Every time I taught on the campus I always asked for the rotunda, it was around 11:00 am, when I looked in my purse and realized that I had bottle of Dickel which is Kentucky whiskey in it. It was a new bottle when I had bought it the prior evening; when I looked in my purse it was $^{3}/_{4}$ gone. It was 11:00 in the morning and I had drunk it. It was at that point I said I got to stop; whatever I'm doing it isn't working. At that point I asked Maxine if I could come and teach in Tacoma, it was too lonely. which is why I became so student-centered socially

At the time, out of all of the faculty, administrators and senior administrators that were African American, only one of them has a black wife, which was Willie and Sylvia. That's why Willie had to leave; he was ostracized. He and Sylvia did not get invited to the parties. He made one mistake on a budget, $12, 000 or $1,200, something really small. They used that to say he wasn't really equipped, and he had come from a southern school and wasn't qualified because he had made this tiny mistake. It was so miniscule in the budget scheme.

RC: What was his last name?

WJH: Parsons, Dr. Willie Parsons. He was married to Sylvia, and he was the dean that found me and brought me back. Everybody else was married to white women, so socially there was no validation for me on the campus. In terms of the Olympia campus the colleagues that didn't get fired, I didn't feel embraced by; I felt very embraced by the ones who were fired. I didn't have colleague validation as an African American woman and as a junior faculty and I didn't have social validation because all the guys who I would have gone out with were all going out with white women. That was a tension, but what it did do was make my programs were amazing.

We had so much fun because my students were my life. In those days you were 24/7 with your students; that was the cultural norm. Everybody did field trips and we were always going out in the woods with our students and having them at the house. I used to have cocktail parties for my students because if they were going to be in the theater, I said that they needed to know how to socialize, how to mix and mingle — at that time we weren't so strong about liquor — how to hold their liquor and how to represent when you were in public.

RC: This is reminding me of your mother holding those Friday night gatherings in your home and your father making sure that you knew where you were at and you could navigate people safely here and there. So, you're out in the woods having parties in your home.

WJH: Exactly, exactly. Just continuing that tradition. After "The Shape of Things to Come" Tom Foote and I taught a Chautauqua program in which we took 60 students all around western Washington playing the banjo, eating fire, singing, doing theater, doing such and such; This for me

was a way of promoting Evergreen because at that time people were saying bad things about us. I thought if they could see the students; it would change their minds. It gave the students great experience in terms of management, performance, community relations and so forth. I did that program with Tom and then Tom and I has a parting of ways, so we had a divorce. The program split in two; he took the musicians, and I took the theater people. Tom Foote was actually one of the faculty who was very kind to me. There were some other faculty who were very kind to me. The Knapp's, Rob and Helena said, 'Please come over to dinner. We want to make you feel welcomed. Tom and I had some different pedagogical values; I don't remember what. Anyway, we split up.

After that I did a pure version of Commedia dell'arte Company program. We had costumes and we dressed in satins that when we did the cocktails parties. We would go through the campus in slow motion. It was just fun. Then we went up to Seattle and we performed at the Ethnic Cultural Center at the University of Washington a play we wrote called "The Clown's Play." After that I think in order just to be sane, I did a Season in Seattle. I got all the kids internships at ACT, Seattle Rep, and Empty Space Theater and at Langston Hughes. They would work in the theater companies and have seminars about their experiences, following that I moved to Tacoma.

ML Which year was that?

WJH: I started teaching on the Tacoma campus in 1980. It wasn't at the Tacoma campus; at that time, I started teaching at the Colored Women's Club. I had been teaching before at the Olympia campus and running down to Tacoma to help in some way; I rode along with Maxine as she worked on her Ph. D. The Tacoma campus was her Ph. D. She didn't have a degree when she came. I was here in '75; maybe 1978 or'79 is when she got the call from the community — I have to check my dates — I was still at Evergreen when she got the call from the community to start teaching people in Tacoma. I was with when she did her interviews.

She taught people for a year in Tacoma and then she started working on her Ph.D, interviewing those people that she had taught to see what a curriculum would look like. I went on all of her interviews with her, and I went on a couple of her [graduate]seminars because I was also interested in the program. I also spent time driving with her, Betsy, and Mary Hillaire as Maxine helped Mary set up the Native American program. We spent time going up to the Lummi Reservation and having Mary be able to move into a position of authority, first within her own tribe because she was not land-raised so they didn't know her. When she went back to the Lummi she had to re-enter, be humble, and be named and then she could have the legitimacy to speak about having the program and having people at the Longhouse.

I officially, in terms of faculty assignment, got assigned to Tacoma in 1980; that was the year that my daughter was born. Once I realized that I didn't have the tools to become indigestible in a primarily white institution I had to go and get them. I basically went through a period of deprogramming and reprogramming by Maxine. The result was a documentary that was produced on Channel 9 called "A Soul Comes Home." The poster which is out in my hallway says, "This is the story of Joye Hardiman, a 36-year-old black woman, who achieved success in the white world, but felt her soul was dying." It talked about my decision to commit to working in an urban community with African American adults which was spurred on by the microaggressions and the consistent fight for legitimacy that I felt when I was dealing with things that had to do with campus. In Joseph Campbell's *The Hero's Journey,* avatars come. I had taken my Commedia kids down to

a juvenile facility which closed recently. I had taken them down there, doing some performances for the youth. A white guard came up to me and said, 'You're really good; you're an excellent teacher. These kids are very disciplined and very skilled.' I said, 'Yeah, I put a lot of time and energy into them.' He looked at me and said, 'If people like you put some energy into kids like these — pointing to the kids — maybe half of them wouldn't be here.'

And that was like, wow, OK. I'm spending all my time with kids from Malibu at Evergreen because my kids in Chautauqua were rich. When graduation came their daddies would drive up with Jaguars and things like that; suddenly, they'd cut their hair and go back to wherever they were going, to the golf club. I had to think, he's right — I'm putting energy into places . . . these kids are going to make it anyway — but I'm not putting any energy into places where the kids are not making it. Incidents like that and my own survival said that I needed to shift places. I still believed in Evergreen, still believed in students, but I needed to be in an environment that was more embracing, more affirmative where I didn't have to fight so hard so that I could do good work and not be always having to do reconstructive surgery.

I realized physically I had to do some cleansing. One of my students had a tepee and he said, "I'll give you my tepee for the summer if you can find a place to put it." After living in a tent at Woodstock, living in a tepee felt like I was in the rich suburbs. Maxine let me put the tepee up on her land out in Kimilche; it was safer. I had lived in her house when I first got to Evergreen, but when things started closing in, I ended up knocking out a support wall because I said there needed to be more space. I think it was a matter of my own space. It turned out to improve her property immensely, but it was not the nicest thing to do . . . to walk into somebody's house and knock out somebody's wall. Marilyn Fresca helped me knock down the wall. Then we realized the ceiling was about to collapse. We had to call Phil Harding; he came up and we got railroad ties and put them up in Maxine's house before she came in to find that she now had four rooms instead of five.

I moved the tepee to Maxine's place. Marilyn again came to the rescue. She built a platform so the bed wouldn't be on the ground; we put a Persian rug in. I had a little red table that had a typewriter, like a writer's fantasy. I just needed to cleanse, drink a lot of water, do herbs, get the toxicity — the alcohol and stuff — out of my system. It sounds rougher than it was. My tepee was probably across the street and Maxine's house was where my house is. I'd get up in the morning and build my little fire that I learned from going to museum camp. Put my little coffee pot on, have my little coffee, sit out with my typewriter, look at the water, write, think, and meditate. I'd turn around the tepee and walk maybe 500 yards and there would be Maxine's house; I'd go in and take a bath. Then I'd go back to my tepee and pretend I was roughing it. I did that for a while, during this deprogramming, I worked to figure out the ten-year period when I was white. I had to figure out what was the cognitive dissonance? What were the external experiences? [what was the impact of] always being told, if you want to be smart you have to be next to white people. If you want power, you have to be next to white people. Therefore, you try to be like a white person, but you can't because you're black.

I had to go through all of that and I had to relearn my blackness. I started reading only black books, watching only black movies, and eating black foods so that I could immerse myself in myself to know myself. That went on for about a year and a half and then shortly after that I had my child. Her father is the one who did the sculpture on the door and in the house.

RC; It's beautiful, incredible.

WJH: Incredible, incredible sculptor. He was an incredible sculpture, that's enough to say. In my early days at Evergreen, I just carried Salmh in her car seat and put her on the desk, so she grew up on the desk at Evergreen or in a corner next to me. Her father and I did not stay together long after her birth, she was a village child; she was raised by the Tacoma campus.

I left Evergreen and I came to Tacoma. First, I was a member of the faculty; then I taught in the Bridge Program; I ran the Summer program and ran the day program. By the time I took over in 1990 or 1989 — I can't remember which one it was — I was running the campus.
When I asked to come and teach at the campus, Maxine said I could come, but I couldn't teach theater, which I had been hired for. 'People just think black people sing and dance you can't teach theater; you have to teach your academic discipline.' My discipline was Medieval Literature, Western Classical Literature. I freaked out because at that time we had great, big, retired military guys. At that time people used to get out of the army in companies not individually. When one person from the company would find out about the Tacoma program — the G.I. Bill was active then — he would tell everybody else in the company. People were coming in groups of 10 or 15 in their old companies when they retired. The same thing started happening when we started getting guys from the post office because people went to the post office in companies. We were getting groups of people coming in and I didn't know how I was going to teach these military men about Western literature because I was afraid, they were going to have the same reaction that my dog did. Rebecca, when you started speaking in old English and she started growling.

That's what happened with my military guys once before. Charlie [Teske] came in and was teaching *Beowulf* and one of the guys had a flashback because he thought it was Vietnamese or something and he basically went into an [attack] stance position. Luckily, because they were all retired military and carried, we had told them you have to leave your pistols and things in the car. If this guy had had a gun . . . he just went into full attack stance; the noise was so triggering. So, I was scared about teaching Old English.

RC: And even Middle English.

WJH: Part of my transitioning into blackness was going with Maxine and connecting with the Pan African/Black Scholar movement. We went to New York, and we met Dr. Ben. Dr. Ben is the person who fought in the 40s to let people know that Egypt was Black. Maxine said I had to have different images in my life of blackness other than the media ones; so, I needed a new history; I needed to understand what had happened before slavery in order to deprogram myself from myths of inferiority or from fear, which was a major thing because when I was in 8th grade Emmett Till was killed. That's always been an image in my mind which was another reason why I never wanted to be too smart because if you were too smart, you got killed; that was my adolescent idea. You didn't get asked out if you were smart and, if you did, go out you got killed.

We had met this man in New York [George Simmons] and he was a scholar. He taught me two things about scholarship. For every point you make, you have to have three proofs because when you're pushing things that people don't believe, so you've got to make sure that you're grounded in evidence. Two, read everything because you may find one line that can change your life. I was asked to teach a class in Tacoma and Maxine said I had to teach my discipline. I found a book called *The Way of the Storyteller* by Ruth Sawyer.

RC: I know that book; I use it.

WJH: I have it in my library; I should have it on my altar. There was one line it that said most of western literature has its prototypic beginnings in ancient Egypt. That was all I needed, and it determined my academic career since then. I begin everything I do in ancient Egypt, and I do not to use western civilization as the starting point.

RC: Who was the scholar who led that when you and Maxine were . . .

WJH: They call him Dr. Ben, but his full name is Dr. Yosef ben-Jochannan.

RC: How do you spell that, or close?

WJH: If you Google Dr. Ben, you can get it. His father is Ethiopian, and his mother is Caribbean [Puerto Rican]. His name is ben-Jochannan, but he's known as Dr. Ben. He died last year. He was part of that whole Harlem Street scholar thing where people stand on soapboxes and talk about Garveyism, talk about reevaluating images and stuff like that. He particularly said we had to reclaim Egypt.

Once I read *The Way of the Storyteller,* I knew what my Ph.D. had to be. Maxine said I couldn't be the director unless I had a Ph.D. So, I went to Union Graduate School, and I got a Ph.D in Ancient Egyptian Literature and its Pedagogical Value to Urban Adults. I found that the ancient Egyptian worldview affirm everything I knew in terms of things being complimentary dualities, not always being linear; that time also be looked at as cyclic. Here was a society that was not grounded in shame, blame and guilt like western society. Tragedy was a western invention. Other people in indigenous cultures did not see life as finite and tragic; they always saw it as redemptive. All of the philosophical concepts I was discovering in the ancient Egyptian worldview felt like they would be transformative if they were introduced to the students of Tacoma, Olympia, and the world. I started teaching autobiography in Tacoma and what I realized was that ancient Egyptian autobiographical composition was one of the most powerful pedagogies I had encountered because it allowed people to see themselves as victors and not victims.

JRC: It's interesting that Joseph Campbell is coming out around that time talking about the power of myth, story, and the roots of story to inform people's personal lives and professional lives. Taking that idea of archetype, myth, personal journey, and transformative journey and moving that to get into a pedagogical function, so that the personal stories and the mythic stories that we tell our aspirations and our dreams come together. We can, through imagination reconstruct our world, our identity. We can't change the past like, but like a phoenix, a mythical being, we can take what we're given and reconstruct it through myth and archetype and this mythic journey that we're all on . . .

WJH: You got it, right, right.

RC: It's interesting how Campbell talks about the hero's journey, but you can just talk about it as the transformative journey. All people through different cycles . . . it doesn't have to be a hero's myth; it's a transformative story.

WJH: Right, right, right, exactly. That's what I saw. Maxine always had her students do autobiographies in the program, but her lens was you write an autobiography, and you give it to somebody because you wanted them to tell the truth about anything. She wanted people not to write it for her, but to write it for their children, for history.

RC: You were also having these conversations with Mary Hillaire and with Betsy Diffendal and Jan Kido

WJH: Jan wasn't there yet.

RC: Okay, so you're having these conversations around women and pedagogical practice; Betsy's background is in anthropology. So, you're bringing these different disciplinary and academic lenses to defining this curriculum.

WJH: Exactly. Betsy, myself, and Sally Riewald all did our Ph.Ds together.

RC: I knew Betsy before I came to Evergreen; she was finishing her Ph.D at Union as well. Who was the third person?

WJH: Sally Riewald. She was our writing person. All three of us were doing it. Betsy and I were doing ours through Union; Sally was doing it through someplace else. We all had a tiny bit of competitiveness; so, it was really good. If Betsy got a paper in and I was behind it was like uh uh. She finished like three months ahead of me.

RC: She was in and out of the main campus . . .

WJH: No, we both went down about the same time. Betsy was on the main campus . . .

RC: Okay, so that's when she also moved to Tacoma.

WJH: No, Betsy and Maxine go back an eternity. Maxine and Betsy met when Maxine was a principal in Bellevue and Betsy was graduate student doing research on something that Maxine was doing; she was an evaluator, and she had skills. Maxine is very good about gathering people around her who have skills that can serve her well. She recognized in Betsy somebody that was very, very bright and had some excellent evaluation skills because Betsy was an excellent educational evaluator before she was a faculty at Evergreen. When Maxine got her job in Washington, DC, she brought Betsy with her. Betsy moved to Washington, DC and worked with Maxine off and on. When Maxine came back, Betsy came back. They bought houses next to each other because they were helping each other take care of their kids. Then Betsy moved to the north end. So, Betsy has always lived in Tacoma after she lived in Seattle. She moved to the house on the north end for a while, for at least five years before Jan came to teach at Evergreen. Then they started working together and collaborating.

Maxine had always hidden the program; she never wanted people in Olympia to have any control. She took a leave of absence I think in 1988 and Betsy became the interim director for a second. Betsy said she was not going to pay for the program out of her pocket. Maxine could do it, but she wasn't going to. So, Betsy went to Olympia and said make this a budget line. For the very first time it became a budget line with the operating budget and a faculty budget. I think it was 1988/89

that Maxine had a leave. What was interesting is that she traded faculty positions with Barbara Smith. Barbara Smith was teaching at the Goodrich Program. Maxine went to the Goodrich Program for a year; Barbara Smith and David Paulsen came here to be visitors for a year. I think it was 1988 because Salmh was born in 1980, but it now had a budget line. Before it didn't have a budget line. Betsy had put in a budget line.

One of the things I put in as a result of Betsy, Sally and I doing our Ph.D work. I say I, but of course, everything was done in collaboration and consultation. I'll just say 'we: we instituted the requirements of statistics and research methodology on the Tacoma campus. We said, even though Olympia has no requirements, Maxine had a philosophy if you give people too many choices it makes things very difficult, so people didn't have a lot of choices on the Tacoma campus. They had to take the prescribed curriculum, but it wasn't repeatable. As a result of our experience in graduate school, we said that research methodology and statistics had to be repeatable every year, because those were the gatekeeper courses [that kept] students from getting masters. My goal was, not just for the students to graduate, but be prepared enough to go on to a master's program or a Ph.D. We knew that we had had such a hard time with research methodology and statistics and felt that if it was introduced to us at the undergraduate level, we wouldn't have had to suffer so much. That's when that got institutionalized into the program.

One of the brilliant things that happened while Betsy, Maxine and I were still playing around with the campus when Maxine was the director, was the establishment of the Bridge Program. I feel so sorry for that because of lots of reasons it was not able to sustain itself in the way it was conceived. It impacted enrollment and it impacted loyalty in a whole bunch of ways. Once Betsy asked for a budget line, we had to go through the state legislature to officially be a branch campus; that had to be negotiated and permission given to do that. Once we became a branch campus, we could only be a junior/senior program, but we were finding out that there were a lot of people who didn't have 90 credits; the majority of the people we ran across didn't have 90 credits.

Maxine and Betsy did the initial negotiation with TCC for an articulation between TCC and Evergreen for a memorandum of agreement. TCC would have classes on the Tacoma campus and have a joint class with Evergreen's lyceum. So, they would have all their classes in our space, but they were joined together, with the idea that the Bridge Program could be a college prep program to give them the incentive to move forward because they could see the light at the end of the tunnel. They would be given skills. They would also be taught by the Evergreen faculty, so that when they went up to Upper Division, they would know what was going on. For ten years or so, it was a vibrant operation that gave people four years in an urban community, with an urban experience of interdisciplinary team-taught thinking, themes-based seminars. It was an automatic feeder program, so we were always able to keep the numbers up because we couldn't just rely on transfers. We had at least 20 or 30 students every year coming up from the Bridge; that always allowed us to meet our numbers. It also turns out that the Bridge students ended up being the most loyal Evergreen students. Pretty much $^{2}/_{3}$ of consistent alumni/alumnae in the Sankofa Club all came from the Bridge. The Bridge students had greater loyalty. Our four-year students have historically — we don't have any data — have done better than our two-year coming in transfers. We were the first people in the area doing a two-plus -two articulation, but now almost everybody's doing a two-plus-two articulation, so it was not as attractive for TCC to continue the Bridge.

There was always a tension between TCC (who ran it, how they were running it, personal styles, grading and stuff like that), but it was a very strategic move, particularly with the U of W [branch

campus] being established and having that pressure, 'The U is coming; the U is coming. It's coming up the hill; it's going to eat you. It's going to consume you.' So, we had a lot of faculty discussions about how to do deal with that. The Bridge Program is something that was a very good problem-solving solution for 20 years.

During that early period where we were working to create this campus and serve the community, we moved from Tacoma Community House to the Colored Women's Club in 1980. From the Colored Women's Club, we moved downtown to 10th and Pacific to the OIC Building. Maxine had been appointed … [transitional director]. The agency needed to close itself out and it still had its lease for like a year and a half; so, they asked Maxine to close out that agency. She closed out the agency and then moved the school there. It was rent-free and we didn't have to pay anything, and computers were just coming out; it was really crazy times there. They had had the Cuban boat launch where Fidel had put everybody on boats, and they sent them all over to American cities. Maxine volunteered — I don't know what we thought we were going to do with them; perhaps it was a way of getting money – to take 20 Cuban boatpeople/refugees/criminals. Castro basically opened his jails, put everybody on boats and sent them. These were men who had never seen toilets and stuff like that. We would go into our toilets and there'd be footprints on the seats because they would stand on the toilet and squat as opposed to sitting.

We had no computers so the guys would go to PX [Post Exchange] and buy the early computers, like Atari and Radio Shack. They'd bring them up the steps. Some of them were these great big computers because that's how they were then. We were trying to teach ourselves computers, so the people brought them. We taught ourselves community work taking in boatpeople. That is the year I brought Artee in when we were in the OIC building. I brought her in for a lecture because we were good friends at the time and had been doing theater together and raising our kids together. I brought her in to do one lecture and we tried to do all of western civilization in one lecture. Maxine said to stay a quarter. We stayed a quarter, and we started bringing in other faculty people beyond Evergreen.

After we lost that building, we moved to Martin Luther King. Joe Orlando was the president at that time and so was Les Purce. Les kind of rotated in and out. They negotiated for us to be able to get that building. There was a vice president who was also put money out to renovate it. That was the first time we actually had a building that we could renovate and that was maybe in '84. [the Bridge started in that facility.]

RC: So, did Maxine teach on the main campus? Was she first hired to teach on the main campus?

WJH: Yes.

RC: When was Maxine hired to teach on the main campus?

WJH: She was in the third wave that came in the third year. First it was the guys; then it was the girls; then it was the mamas.

RC: She's teaching on the main campus, and something must have prompted her to say, I need to do this community education that's in service to my students where they are. From your perspective what was she doing teaching on the main campus, what prompted her to say community service/community learning is important and we need to meet students where they're at, we need

to meet different kinds of needs and sets up a different opportunity? For Evergreen's model. She's not making a break from Evergreen's and yet she is. It's this very contradictory, but very important, strategic . . .

WJH: She came with that whole umbrella idea that you talk about. When she came to the campus, she taught a couple of classes with Oscar Soule and someof the old boys on the main campus. In Olympia she had worked with Matt Smith, and she started the state worker program. She worked with him to do a nighttime program that would appeal to state workers who needed an Evergreen degree but could not do it. So, she did that with him. Then she worked with Caroline Dobbs or somebody; maybe she did it herself; and did a Women in Management program. A lot of the small businesses downtown, like Archibald Sisters, were started by Maxine's students in her Women in Management. After that she started working with Mary with the Native Americans.

Just like I was told by someone you need to return your skills to the community [so was Maxine]. Maxine, who was working in Olympia, living in Tacoma, was at Brown Star Grill in Tacoma where she heard a bunch of women talking about her, by name and about how she was this sellout who was teaching these kids in Olympia when people in her own community were wanting information and knowledge. She turned around to them, told them who she was and told them if they were serious, they needed to come to her house, from 6 to 8 in the morning and from to 8 in the evening and she would teach them. Then she took them under individual contract; they were four women. That's how she started the Tacoma program. It was the community kind of saying, 'You're taking your skills out of the community, and you need to bring them back.'

RC: So, is she still teaching at Evergreen, or did she say I'm doing independent study, Evergreen work here in Tacoma and I'm teaching out of my house?

WJH: What she did — because Maxine is a politician — Lynn and her were very good friends; Lynn was a dean. Charlie McCann was also very good friends with her and he was the president. Everybody knew what she was doing, but nobody was saying anything. She was taking students under individual contract. She was still probably carrying some contracts; so, she moved herself into the contract pool.

RC: At the same time Evergreen is trying to create this new identity. It's supporting students, individual learning and student success and it's trying to think about learning communities. You have people like Barbara Smith, Mary Hillaire, yourself, and different people talking about what is a learning community? How does it function? The *Washington Standard* is starting to look at the role of learning communities in higher education. How did all of that shape the climate and the campus of Evergreen around the issues of diversity, equity, and social justice? The individual versus the learning community or the individual within the learning community: how those two types of learning reinforce each other. Patrick Hill is coming in; he's a provost; he's talking about learning communities. There're different people from different perspectives, but there's something very special with Gray's Harbor, the Native American studies tribal programs, with what was happening with the Tacoma campus, where we actually take the population off the main campus and out into the community.

WJH: There were parallel structures out in the community, not necessarily intersecting. There were some people who took very seriously Evergreen's mission to say: serve the people of Southwest Washington. Those people were interested in the workers; they were interested in Tacoma; they

were interested in reservations because that's Southwest Washington. That's how they interpreted it. Some interpreted it as we supposed to be the innovative school that does this work A lot of times there was not this intersection; that's one of the things that Barbara did — I worked with Barbara on that really strongly — when she came in . . . one of my proudest accomplishments are around the idea of hiring, both in terms of the Tacoma campus and the Olympia campus I was chair of the committee that hired Barbara Smith as Provost; that was work. She was against the old boys. It was Rudy Martin and David Marr and those guys who wanted old Evergreen and Barbara who wanted a renewed vision of Evergreen. It was a search that went on for eight months; it was all internal and it was really ugly. I'm pleased that I was on her hiring committee; I'm pleased that I was on Emily's hiring committee to move on Barbara's legacy, and I'm pleased that I was on Chico's hiring committee. I figure I got high scores on that.

RC: The Washington Center has been influential in shaping some of the pedagogical practices around equity and diversity, around working through education and . . .

WJH: Totally, totally.

RC: . . . learning communities, around working with the teaching of writing and basic communication and skills.

WJH: Barbara Smith initially came on a faculty exchange. She came back in and became a dean. That was weird because she was the first outside dean; people didn't trust her and stuff like that. Barbara is very competent; she has a vision, and she can put it through, even though she has a style which can be very off-putting sometimes to people, but she is good. When she became the provost, she was also at the same time the president of AACU. She had really high status [nationally] in the teaching and learning community arena Then she had the idea of forming The Washington Center as a way of promoting what Evergreen was doing, securing our place with the legislature and promoting our model nationally. When she took over there were two different strands: the diversity strand and the academic excellence strand. What Barbara did through programmatic stuff on the national level was to put both themes in both conferences: put diversity in academic platform and vice-versa. As a result of that things were merged.

There has been, very little, in my opinion, trickled down between the work that the Washington Center has done and the actual classroom practices and things that are happening. One of the biggest fights with Barbara was a simple thing. Put your learning outcomes in your syllabus. Simple, it's accountability; tell them what you're going to learn, what the expectation is. The faculty fought her. 'It was against academic freedom.' We're one of the few colleges left that does not have uniform learning communities across the college. Just like the work being done in Tacoma, I'm going to be really honest. Tacoma for years had done senior synthesis as a capstone project, which had been refined over the years and was totally effective. Rather than building on the pedagogical excellence and history of the Tacoma campus, Evergreen does something called this little academic statement thing. The students I work with think it's a joke and it's not infrastructurally supportable because students move from faculty to faculty. On the Tacoma campus you basically kind of stick with the same advisor, so you can do that kind of work.

RC: It truly evolves over the context of your learning. You have an audience so it's being shaped by an audience/yourself through this bigger lens and you have some editorial support in terms of helping you refine a final product for that audience.

WJH: Right, right. So, when [a student] sends something out to somebody it's been proofread by at least one or two times as opposed to sending out cold copies. That's just one example of how things don't trickle down and how things are not valued from campus to campus. So, the Washington Center is not valued, and the Tacoma stuff is not valued. You mentioned Patrick Hill. When I became the director of the campus Joe Orlando was the president and Joe was my friend. I like Joe; I'm probably the only person who liked Joe. I loved Joe; he was Sicilian. I love Sicilians and he wore cowboy boots. Patrick was Irish; Joe was Sicilian and it felt like you were in the middle of cops and robbers. I knew Joe was a visionary. I liked him; I thought he had style. Again, somebody I liked got fired.

RC: I was just going to say, "You watch out for your friends because they are going to get tripped up in a minute.

WJH; Joe recommended me [for the Harvard management program]. He said congratulations you are now the director of Evergreen Tacoma. What we need to do is give you some training; we'll send you to Harvard. We'll send you to Harvard Management Program.' I said "Cool". Patrick rejected that offer and wrote a memo — that may still be someplace; maybe I threw it away — saying he didn't think it would be a good investment sending me to Harvard and that the money could better spent on Xerox machines. people talk about Patrick and his love for . . .? I sued him. I filed a grievance because I thought it was insulting. I'm better than I was when I was dealing with microaggressions back in the library. I sued him. Rita Cooper was the affirmative action officer at the time. I sued him because of race. She said, 'No, I couldn't do race because he clearly had championed Rudy Martin and Angela Gilliam. There were [Olympia] Black people he had championed so we couldn't say it was race, but we could say it was denial of timely support for position. Whatever it was, they ruled I should go to Harvard. Again, that speaks to that difficult tension. We got the community thing going over here; we got good programs, Washington Center. The peripheries of Evergreen for me, for me, is where the excitement still is. Nighttime and weekend, Tacoma . . .

RC: Gateway.

WJH: I don't really know about math projects, but I've made up stories about it and I love it . . . about Paul getting people to love math. I see all these things going on on the edge, but I don't see anything being recognized by the middle, infused, and used to grow from and build upon. That's my saddest part. My happiest part is that I feel that there's some amazing people, amazing teachers, and amazing students; so that always becomes balanced. However, I just have become more real about the difficulty of that recognition and then how sometimes you're better off not even looking for . . . I got kind of in trouble administratively because I had developed a philosophy of do it and apologize later. That worked for a while and after a while it didn't work; then it had to stop. It just felt like that if there was something for the student, if it was something that they needed, just go ahead and do it because if we ask it'll be denied.

I went to Harvard; I was scared to death to go to Harvard. A friend of mine had a t-shirt that said, "I walked on fire; I can do anything I choose." I decided that's what I wanted to wear on my first day at Harvard. I asked for the t-shirt, and he wouldn't give it to me, so I had to walk on fire to get one. I went to Harvard and two things happened. One, I got elected president of my class at Harvard, which I feel really bad about because I never did anything afterwards. When they made

the announcement, ‘Your class has voted you the president of the class” I cc’d the letter and sent it to Patrick. That was it; that’s all I wanted to do. I just wanted to say, “Stick this in your . . .” Also, I didn’t want to be an a senior level administrator; I didn’t want to go any further than where I was. Director was cool. I didn’t want to be Provost; I didn’t want to be Vice President. It didn’t seem like a good life.

RC: Because you were into the education and the teaching, so the administration would have put you in another . . .

WJH: Another whole thing. I would be dealing with people I didn’t have a whole lot to talk about and who were not very interesting.

RC: You have this community of people that were working together. I still have a couple more questions for you. I did some research before coming down here and I don’t know if we have time today, I’m going to put this on pause for a second.

WJH: Thank you for this opportunity.

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WJH: And when we finish this, I would love for you...you teach on what days?

RC: I’m teaching on Mondays and Wednesdays this quarter.

WJH: I would love for you to come to my class and talk about story and storytelling.

RC: Oh, that would be fun.

WJH: I mean, I really...

RC: And when I taught with Carol Minugh she was doing Gateways, so I went down with her, and she invited me in a couple of times to do presentations for students when she was off for a conference. So, I stepped in for her for a week, during a presidential election year, it was '99, that presidential year.

WJH: Alright cool. We'll talk; ask me the questions, then we'll...

RC: So, in doing some research, sort of digging back through the archives, I looked at DTF reports on diversity and looked at the challenges of cultural diversity. There were some things on cultural pluralism in Johnnella Butler's, some of the work that she brought to the campus. There was a 2003 DTF on diversity and equity; we now have the Diversity and Equity standing committee. There's a lot of work that's being done on the campus, and a quote that I found that was interesting, this is from 1983, and you came on when?

WJH: Um, 1974, '75.

RC: Yeah, so this is in 1983, and this is in this newsletter from the college. "From the beginning of Evergreen's existence, members of the faculty and staff have worked diligently and with

conviction to build an academic curriculum that meets the diverse cultural component of students enrolled at Evergreen. So, building on that with the 2006 report from Rita Pougiales on Equity and Diversity, looking at all the files on the Washington Center, looking back at the college archives... This has been a big question, and a quest, with all of these different programs, the tribal program, the Tacoma campus program, evening and weekend studies, and Grays Harbor, as you mentioned earlier. We've had these questions about diversity and equity, and meeting students' needs, and yet it seems that we're still asking those questions and working to try to bring this into fruition on our campus, and in our society at large. And it's always been something that we've taken an effort to do. I don't know how well we've done it, but I'm wondering what is it that we've done, what have we done well, and what do we still need to do, what are we missing?

And it seems to me that something about bringing the Tacoma campus to the diverse students and meeting their needs in the community where they were, was really brilliant, and that in order to ask these questions, we might have to ask some of those kinds of questions that you took on through the Tacoma campus. And also, I want to then follow up later about how the Tacoma campus and tribal communities have been bringing a lot of this wealth back to the main campus. What are we doing, what are we doing well, what are we missing, and why does it seem we're struggling with these issues as much or even more than ever, at this pivotal time in history, when we're asking these questions nationally and within our community, as a learning community?

WJH: I think the starting point for me on both campuses and throughout Evergreen is understanding who our students are. Not who we want them to be but meeting our students where they truly are. Historically the Tacoma campus has done that; for example, when we found out that we had all these retired military guys, and a lot of them were working for the post office. People were jealous because they were people of color primarily, who looked like they might be getting their BA, and other people maybe were not. They started shifting their jobs around, that was the origin of our offering the same classes at night as in the daytime. Because the reason why we did that had nothing to do with faculty comfortability; in fact, it's exhausting to do it. But it had to be, if you were a day shift person, and you had a boss who wasn't interested in your growth, and he put you on the night shift, you could take the same class and not be penalized. And if you were a working mother, who had a kid who was sick, and you were in the day class, then you could stay home with that kid, and come to the night class after. So that's just one example of how you design something where your students are.

I think Evergreen has made a tremendous mistake in terms of its students; Evergreen does not see who the students of color are. I have seen very little, very, very, very little, in the curriculum that deals with the fact that a significant number of our students of color are from bicultural environments. We keep treating them as if they're African American students and they're Chicano students, etc. My students in the Gateways Program, at least 60 percent, whether they're Chicano or black, are students of culturally mixed parentage, who in many cases have been raised in white environments. And so, they're coming there with some major identity needs about can I love both sides of myself. If you tell me I'm black, does that reject my white mama? If you tell me I'm Chicano, do I have to reject my so-and-so? And I think George Freeman may have touched on it once; Chico is very cognizant of it and works with it. But in systemic curriculum design, I think Evergreen, and I'm going to try to think of it in positive ways it has, but right now has not recognizing the peculiar nature of our student body. And I'm sure that the same thing may hold true[in terms of high school students]; we keep looking at our high school students, but we

don't look and see that some of our best students are home school students and alternative high school students. But we keep doing classes and things for people who might be going to Olympia High School.

We're very good in terms of recognizing, say for example, the eco-environmental nature desires of our students. I mean, for our students, things like sustainable agriculture in terms of urban gardening, that kind of social action, I think that we have recognized our students' need to be connected to social action, but I think that in terms of our students' heart and souls on the Olympia campus, we have not reached out to maintain diversity. For example, I have a young woman, African American woman, went to Charles Wright, a predominantly white private school. She's going to be a freshman at Evergreen, and her aunt wanted me to help her enter. So, I said, send me the orientation package, so I can tell you what things to go to and what things to do. Well, first of all there's a book that she's supposed to read that I have not read, but from other faculty talking on the hiring committee, say it's a very, very difficult book for a freshman to read, and it's off putting. So, you've got a little scared freshman who's coming in, who's not sure if they're going to be bright, not sure if they're going to be good, not sure if they're going to be fitting in, and then they get hit with a book that is above their heads and obtuse, and does nothing to recognize who the student is who's coming in.
Secondly, and I don't want to say this to Wendy because she's on the hiring committee, but everything is so heavy. I mean, on the first day you learn how to keep your friends from being hurt, where the safe spaces are in case there's abuse. It's all so heavy...nobody's talking about expectation, nobody's talking about the foci, nobody's talking about how you navigate this. Nobody's talking about the fun. Nobody's talking about how kooky graduates...I mean, they're all weird, but...none of the kind of like let's have fun, this is going to be good!

So, I think that's what I mean by not recognizing the hearts and souls of it, whereas if you go to the Rez program, they would never start anything that didn't have cedar in it, you know what I mean? Cause you have to recognize that not only your being is in the room, but also that the spirit is in the room if you want to communicate in an indigenous way...So for me that's a way of seeing who the students are, and what their needs are. The whole idea about tribal government, you know, they have a master's in tribal government. I think that's recognizing what the students need., When I came the first year, everybody was into community, it wasn't diversity, it was like everybody's looking for a community, not recognizing that some of the students come with community, so they're not looking for it and they don't want to spend all this time looking for it. We keep looking at diversity, but I looked at the hiring, and there were fourteen hires, and they did not look very diverse to me. It's like imagination, you have to have imagination, you have to imagine where these people are and maybe these people don't have these traditional little boxes, maybe there's something else, There are so many components to it, but my bottom line in trying to make sense of all of this is that Evergreen will be successful when we really take time to figure out who our students are..., the activity at orientation was face painting and popcorn. Well, maybe some of the students want to watch Empire, maybe we have a seminar around Empire, or RuPaul's show, or something else like that. But face painting and popcorn...

RC: With this heavy text, combined with the heavy text.

WJH: ...combined with the heavy text is not something a little eighteen-year-old colored girl is going to come back to. When we see we lose them on the first year, it's like, what is happening, and what is happening... When you go to the things that the Washington Center has, it's all the

people from the margins, it's very few people from the [c]enter there, and the center are the ones who are defining the image.

The Washington Center has been a godsend for me, I was a founding faculty. I was part of the PEW grant for minority people that was for four years and two years colleges. I was part of the Ford Foundation Cultural Pluralism grant, I was part of almost everything, and the number of Evergreen faculty that participate in those was miniscule, there was nobody there, that's what I meant about there was no trickledown. we talk the talk, but we don't walk the walk.

Stone Thomas was a great Dean of Student Services. He was cool because he was an ex-football player. He'd get out there and throw the ball in Red Square. He was told by Patrick Hill that Patrick wasn't going to promote him because of his diction, his lips were too big. Seriously, his lips were too big, and they got in the way of his articulation, so he didn't think that he could really promote him. Someone asked George Bridges for Felix Martin to be the interim person in terms of the diversity and he said Felix was too young and he needed somebody else to do it. Olympia does grow some of its own, I won't say it doesn't, cause there's some faculty from the center whose kids are now teaching, and many of the faculty went to Evergreen, but I would like to see more promoted from the margin, because I think that if we get a young, bright person of color on our campus who wants to move forward, everything should be done to help that person move forward. That's what schools are learning now, they're learning that if they want diverse people, then they have to do activities that get diverse people. We need the majority of the faculty and staff of color trying to promote those from the margin. Actually, what happens when everybody keeps talking about diversity stuff, you go out there and fight, and you get worn out. Naima Lowe has been fighting now for three years, she's tired. Now she just wants to teach and do her art and try to make sure that students aren't done harm in her environment. You get worn out when you're only one or two, so then you go back, and you cocoon. That's what many people have done. Kabby's managed to still stay there, but he gets his applause by coming down and teaching in Tacoma in the summer, or doing his work there, so he's found ways. But he doesn't go into the fight anymore, he just teaches.

Rebecca, we pay lip service to the message, but we don't value the messenger. Like for example, Tina could probably teach Expressive Arts and those people a whole bunch about how to collaborate, because that whole area is just little silos. If we're talking about diversity, why aren't we all get people to stop talking about it, and just get them together for a weekend and write grants? If we write grants, that means you've got to talk about what the grant means, but then you can get the money to support what's going on. I mean, we just keep doing the same old, same old, same old. Unless there's diversity in philosophy, in lens, there can't be diversity in action. Does that make any sense?

RC: Yeah, and I do love this idea about how does a community come together when you have different points of view. We value critical thinking, and articulating our different points of view, and that's done very well within different cultures and traditions, but there's different negotiation styles and methods. I've seen different points of view or conflicts resolved in Longhouse settings, or in communities where everybody's voice is heard. People make accommodations that enrich everybody in the end, and everybody understands each other's points of view. Not that people don't have hard feelings, but there are different negotiation styles. When we built the Long House on the campus, there was a huge series of negotiations that needed to happen, and different points of view. And people were very entrenched, but they used a style of negotiation that got

over the loudest voices being heard, to having a conversation that allowed everybody's voice to be heard and have everybody's needs be served. The whole community was enriched, because we have this amazing building, and it brings all of these different people and opportunities together.

You came up against struggles and blocks in creating the Tacoma campus, but you took it step by step, and used different negotiating styles, not only with your students but with the community members here, and the employers of the students. I think there is something about those different negotiation styles that we're trying to do at Evergreen, and which is important when we send our students out into the community to do service learning. And also, the conversation hasn't been resolved at a national level, and we're somehow a mirror of that as well. The stakes are really high, and people have to take a stand, and we can't pat ourselves on the back for anything we've done. This is our time to make change and make a difference because the issues aren't resolved. And we are sending our students out into a diverse world, and we want our students to be prepared for where they've come from, and supported in that, and for where they're going.

WJH: Right, and as you're talking, another thing occurs to me about the difference between the rez, the margin and the center, is that the margin basically is into learning and seeking new models and new ways. The center thinks it is the model.

RC: That's big.

WJH: We think we are the model; we don't realize that actually that we had the model, and our model has been taken, and there are all these baby models everywhere, that are doing brilliant work that we could learn from, but we don't. I mean even just going to Bothell.

RC: UW Bothell, yeah.

WJH: Bothell came and studied us inside out, they studied the Tacoma campus, they studied the Olympia campus, and then they took the model, played with it, and then they adapted it. It's like a parent learning from its children, Evergreen has had all these children, and we're not speaking to them. The Rez base, they say, let's talk to the Māori's, let's talk to the UN, let's talk to the elders. I mean, we know we have this art and cultural center, but are there are other art and cultural centers, places that we could learn from? We don't see ourselves as learning from anybody, we see ourselves as learning from the world.

RC: And in a way, we're recreating these programs every year, so we are recreating ourselves, year after year. And that takes a lot of energy. We get involved in those programs. Our faculty training and faculty enrichment allow us those chances to talk around our work, and think about equity pedagogy, and writing or quantitative skills. We look at what are these skills that we need to teach our students to be accountable for, and what learning that they can take away with them as they go out into the world. We want them to they know they've mastered these skills. At the same time, we're inventing these creative new conversations and ways of thinking, in these interdisciplinary ways, around important issues and conversations.

WJH: And that's it. What I think these other programs [from the margin] have done is to have on-going conversation. I mean there's consistent conversation about teaching and learning, and what practices can create the best teaching and learning environments for our students. The Rez is always dealing with that, Tacoma always seems to deal with it. I certainly know that Gateways is

really trying to figure out what are other programs out there, how do we keep track. Like, we thought all the prisoners were black, no, they're all Samoans, what does that mean, we've got to shift the books now. It's how hungry you are, and I think the center doesn't feel hungry, and I think the edges feel hungry.

RC: At this time, I'm feeling there's a real concern on the campus about if we are teaching well, how are we connecting with our students, what the students come here for, and what they need, to what they understand what they're getting. How are we maybe failing them, or not meeting their needs in teaching writing across the curriculum, or giving them certain skill sets that they can then take away? Or just the fact that they're learning these different ways and styles of being accountable within this learning community. The very things that they're doing at Evergreen are the things that are going to be transferable to any job or any work that they do beyond Evergreen, but maybe the students aren't getting that, maybe they don't see how their work in this program, or their critical reading, writing, and thinking, is going to contribute to negotiating their future, and the world change.

WJH: Right, we're not taking on that responsibility, that when these students get out, they've got forty thousand dollars, minimum or something, of college loans to pay back. And we have an obligation to get them to be there, and right now our students are yielding the lowest in terms of incomes after graduation, after five years of graduation. While it may that they want to go into nonprofits, we need to tell them how to go into nonprofits and make a living wage. I think the core has privilege, that's what I mean by the hunger thing, and I think we need to listen. One of the things about the other programs, people say it has to do with academic freedom, and I'm not sure whether academic freedom is a culturally based demand or whether or not it is in fact something that's important. But I do know, we don't even agree on the five foci, and if you go into Tacoma and you walk in the door, you're hit with the values. We in Olympia don't hit with our values; all we do is talk about some little geoduck who' let it all hang out." That's not enough for retention...

RC: To anchor the students.

WJH: To anchor the students, right. That's good. Tacoma's anchored in urban culture; we need to find what the anchor is for Olympia that allows for people to still feel that they can individually express. Olympia doesn't have an anchor; they are not articulating their anchor.

RC: And we have this beautiful location, we have our social justice issues, we have our quantitative/qualitative work in the humanities and in the sciences, and we have these thematic based programs that are asking big questions that open new doorways, but as a community we don't have that anchor, like you said, we don't have the salt and pepper that just comes out and enhances the flavor, with everybody getting the flavor through the salt and pepper of the spiced exchange of those core pieces that everybody's sharing and agrees upon upfront.

WJH: Right, it's important to have a core, but we don't have a leadership, we've not had visionary leadership since Barbara. Les was a manager, he kept the legislature happy, he kept the board happy, and he never hired anybody that could outshine him. So, we got a series of milk toast provosts. That was one of the reasons I really pushed to be on the provost committee, because this is the crucial hire right now. If we do not get somebody that's got some vision, if we don't get somebody who has some imagination, if we don't get somebody who has good problem-solving

skills and is attuned to alternatives to what we're doing now, we're going to be in that same place of Einstein, Einstein says that you can't fix problems by throwing the same solutions at them, and that's what we're doing. We're just...doing that.

RC: So as a faculty, I came on in the fall of 1996, and I was part of a faculty institute, and it was on diversity issues at Evergreen, and you led it. And it was just a powerful homecoming and anchor, and welcoming experience for me as a new faculty. And you talked about inclusivity, reciprocity, hospitality, respect, which is also civility. From that day, I put those principles in my syllabus and in my covenant. We have these opportunities for faculty development, and exchange of ideas, and I felt like you brought that vision into the main campus to orient new faculty. There's so much that is being done and exchanged, and yet we're still missing people, and missing that coordinated vision, that coordinated studies context that carries the water between the different groups that are doing the work. The Washington Center is doing it, I think faculty development institutes have the potential to do that, but I really want to think about how we could do better as colleagues, and as a learning community, and how is collaboration and diversity working among the faculty at Evergreen? Who we're hiring, the different roles and who we value? You talked about a number of people who came to Evergreen that left, or might not have been valued, and other people that were valued. It's a dicey conversation: who do we value and what are the equity issues amongst our own community of faculty and scholars and artists and community members? And how are we valuing those different strengths and different visions and points of view, and how are we mentoring our new faculty? How are we valuing our elders, elder faculty?

WJH: Yeah, there are a lot of issues, and that's what makes this an exciting place, is because there are these issues, and we are trying to figure out how to get dialogue about them, and get people to talk about them, and get people to live them. Another thing that was really different from the beginning faculty and the faculty now, and I don't know all the faculty now, so I may not be talking from an evidence position, but it seems to me that the beginning faculty were all involved in the Olympia community. One of the problems, and I'll say this when Zhang Er is here, because I've talked to people from the Tacoma campus, one of the problems they're having with recruitment is that nobody lives in Tacoma anymore. The people, the faculty, either live in Seattle or they live in Olympia. They do not go to the Greek to Me, they do not go to the Fred Meyer, they do not go to the churches, and so it's very hard to talk about community and diversity if one's life is not in the community. in the beginning, I don't know one faculty at all who wasn't involved with something Olympia, the library, chamber of Commerce or involved like [Lynn] with the book clubs, and Marilyn with the artists and Childhood End. They were present everywhere.

I think if our faculty travelled into community, we would become much more enriched, because then we would have skills to bring back to the campus. Right now, we have no skills to bring back to the campus, because when we leave, we only go to see people who like us. If I had lots of money, or if I was the provost or something, or if I was still running Tacoma, I would have my faculty all write professional development grants for someplace that wasn't in their profession. You could go to one conference that was in your discipline, but you'd have to go someplace else that was out of your discipline, so you could learn something, get out of your comfort zone. We become so comfortable in our Evergreen-ness, and we need to be uncomfortable for a little while, because that's where growth happens.

RC: I definitely want to have a further conversation with you about this idea of collaboration and diversity, and faculty roles at Evergreen. I think that it needs to be really strategic. And in your role on the provost hiring committee, that you can be thinking about how we're enhancing the community that we have, valuing and recognizing and certainly noticing the disappointments that you had when key people that could have been valued or supported haven't been, or have run into walls or comments that were the microaggressions, so they feel deflated or undervalued, or unappreciated. We really need to think about how we're doing that from the inside out, and then how we're bringing that to our students when they're facing those challenges as well.

WJH: When I came to Evergreen, I had a research question. My friends who were in theater were all sad, and it was dark times. [Donald Byrd's Christa Redentor] kept playing everywhere. So, my research question, that my students and I worked on a whole year was: if you're in the theater and the performing arts, how do you stay sane, how do you revitalize yourself? You're in a field where you're rejected consistently, with things that have nothing to do with you, just what type you are. What we came up with, in the spring as a solution, is everyone needed a place where they got applause. If you were in theater and you knew you weren't going to get the applause there, you had to have something...become a Big Brother/Big Sister, or something, so that somebody is applauding you every day. You know, find something outside where you can be reinforced. I think those of us who've survived have done that.

Kabby [Mitchell lll] gets applauded in Seattle, and Tacoma. So, he can dismiss people who don't think he's smart because he's a dancer, who don't realize that Kabby is very, very smart. He understands popular culture, he understands African American studies, he understands history, he understands a whole bunch of stuff. But he's a dancer, so they don't pay any attention to him. But Seattle does, Seattle recognizes and says, you're an arts ambassador. It is about building moments of applaud for those people who ever they are, in their transformational journey.

RC: And I think that the Native American community in the Longhouse does that well. They create events where people get a moment to be thanked; that idea of gratitude and generosity is a part of the tradition that's carried on through the Longhouse and through our native communities. And inclusivity, reciprocity, respect, hospitality, those cores principles of the Tacoma campus, giving each person a chance to stand in, be recognized and supported, whether they're succeeding or struggling, with the opportunity or the challenge that they're faced with.

WJH: Mhmm...I love the way you phrase.

RC: And if they're not given those opportunities, you just have to be a little tougher and more resourceful and find a way to create those opportunities for yourself and those around you. So, you're nurturing yourself and your community.

WJH: And so, it's a way of thinking, it's a lens, but I really am intrigued by this idea, that we don't go outside our model of ourselves, I'm just looking at George, George is coming in and he's doing what he wants...I don't know. I'm still trying to see who he is. But I do know that when he thinks of the solution, and it's not a bad solution, it's just a solution he's done before. he wants to do an internship office. And I can understand, that's a national movement, and interns are good, because it does prepare you for the job market and it is a good way of doing relationship with community. But it's his model that he wants to bring in, and put down, and I would like to see him say, this is a good model, how can we adapt it and make it work within the Evergreen

context. And not just my models, let's have people who've done internships all over, and let's do a model that doesn't assume that we know it all, or he knows it all. I guess for me it's like, one of the things I love about the Washington Center, because it really makes me a better teacher every year, [because we are learning about best practices], designing curriculum backwards, and different things like that. I get a chance to revamp my whole curriculum. I mean, we don't always get a chance to go someplace, get ideas, try them, maybe fail, and try them again so that we grow. We're growing in our discipline…

RC: Evolving a pedagogical practice as a community. We're trying things within our program, and we're sharing them in summer institutes, and faculty development opportunities. But it is that strategic application of the new vision we're all looking for, [in order] to serve these students at this time. We're moving into new kinds of challenges; we have to serve our students in new ways. And we have statistical evidence and data, that's helping us refine what we think we're doing, or at least what the students think we're doing, and whether or not we feel like we're meeting their needs. So, we're asking new and different questions.

WJH: Right, and we're sometimes asking people to answer them in ways that they don't have preparation for. I want to say, currently Evergreen's IR [institutional research] is fairly dysfunctional as far as what's happening on the national...Everybody's doing evidence-based curriculum design; we are not.

RC: We're starting to.

WJH: Well, I'd like to see that. Because for example, on those academic statements, when the data came out that our students' writing skills were 'bad', what that means, was not just teach them more about grammar. We have to reexamine everything, none of the things I'm saying are people based. But we do our students a big disservice when our writing center teaches voice. Evergreen students have enough voice; I mean, some of them need it. My community's coming in with a voice, they just need how to express it, and for people to just to say...

RC: And write it for that audience. Find your voice, now here's an audience, make it palatable for your reader.

WJH: Right, exactly, and that's where we stop, we just say, we take the data and we say, oh, there's a problem. But we don't look and see what systemically we're doing that's producing that, and what we have to change.

RC: And it's tough to be a good writer. I'm thinking about this idea of critiquing equity pedagogy through teaching and writing. So, how do we give students different types of essay styles, and different writing styles so that they're writing to different audiences with different expectations. One of the things that's happening nationally, that at least we're not doing at Evergreen yet, is recognizing that many of our students don't have the skills or haven't come prepared. At least we are still having them write in programs around meaningful work, ideas, and writing issues that are important to them and supporting them in doing those multiple drafts and finding the tools to refine, edit, and master those tips and tricks of being a good writer, that comes like any skill, through repetition, writing over and over, and repeating and finally it sinks in, so that sentence structure is not overwhelming or obscure. It's fun and interesting. So now. you're an artist with how you're designing your sentences.

And one of the things that some schools are doing, is they're creating remedial programs that further alienate, discourage, and marginalize students who don't have those skills for whatever reason; forcing students to take certain competency tests, and even if they have done well in academic programs, locking them into some kind of remedial program that puts them further in debt and leaves them less confident about their writing or their quantitative literacy skills. So Evergreen is at least still trying [not] to do that, but we still haven't found that method to say, here's how we're going to take you as a writer from this point, through to the next best place you can be as a writer, the process. We're all on that process, and here's where you are and here's where you can take your ideas. Here's where your growth area is on a continuum of writers. We are still trying to figure that out, along with all of our work around writing across the curriculum. We're still trying to figure out equity and diversity issues. We do it, and people take the ball forward, and then we drop it, and we're back at the same place again, and we're somehow not making the connections across the community, that keep everybody engaged around that common theme that you're talking about.

WJH: I've said it before, and I guess I feel strongly about it, what we have to decide is - are we looking for competency or are we looking for voice? Right now, we have a commitment to voice, we really don't. have a commitment to the discussion about competency/process. Be we are beginning.

RC: We are, because we have the evidence-based research that shows where we're missing our students' needs.

WJH: Right, I've heard too many faculty say, they've got their voice and that's all they need. And I say to them, you're operating from a totally privileged position. My people need to be able to fill out a job application. They don't care about your voice when you're trying to apply for a job as a so-and-so, you know? But what time is it?

RC: I'm looking, and we have about fifteen more minutes. I wanted to ask this question, I might need to ask it again, but I'm going to at least try to get your reaction today, and we can develop this further. This idea of "Enter to learn, depart to serve': a vision for student centered learning and learning communities, I see that as sort of the essence or the core of what you bring, what you're doing when you come to the main campus to do a faculty institute like the one I was, what you do consistently here at the Tacoma campus; what you're bringing to your Gateways students this quarter. You talk about equity pedagogy, diversity, and appreciative inquiry. You talk about, as the executive director of the Tacoma campus from '91 to 2007, value-based pedagogy of inclusivity, hospitality, reciprocity, and civility or respect. That was part of the infrastructure of the program, along with this 'enter to learn, depart to serve' mission statement.

You had a graduation retention rate of more than 89 percent. That's an impressive record, so in order to do that, you were focused on student success, and what is essential to supporting student success, particularly in relation to issues of diversity and equity? And that can be around the skills of statistics and good writing. What were the issues, or are the issues, at Evergreen and in the larger society that motivated, challenged, and supported you to develop inclusive pedagogies, or pedagogies of appreciative inquiry in developing the essence of your theory around practices that support student success? So, what do we do well, what could we do better, what are we

missing, how can we serve our students as they enter to learn and depart to serve in a diverse society?

WJH: The key to most of that, at least the key in Tacoma, was taking Evergreen at full value and running with it, especially being student centered. Students were involved in every single one of those things you said. What I did in Tacoma, was I never did anything without a student present or a student voice. For example, we had a crisis. When I took over the Tacoma campus, because Maxine likes to train by fire, she completely depleted my budget which came out in June. She spent all the money between June and September. So when I started, [in September] I had no money to run a program, buy supplies, nothing. She said, I started with nothing, you have to too. So, I did, I got the community, and we got furniture donated, I got people stealing paper from their offices... We made it work.

But another thing that happened was, it was a kind of slightly complicated story...Maxine made some remarks in class that people who were looking for a way to attack the campus were able to jump upon and file a reverse-racism suit against the campus. It was a big stink; it was in the newspapers, and I was getting calls from Nazis. I had been in there like four days when this all blew up from a speech that she had made when I asked her to come in and open the campus. At the time, she was on the African American Commission, and the African American Commission was being pushed by the gay community to go into coalition on this grant or law or something, and the African American community was resisting, so the gay community was mad at the African American community,, and Maxine was on the committee, and they wanted to use her as a way of saying that the committee was racist or homophobic. So anyway, the things she said were things I've heard her say before, but in this situation some students who were looking for something took it...

RC: They took it out of context.

WJH: Oh, oh, they took it in context. One of the things that was reported in the newspaper was that she hated to see women smoking, particularly black women smoking, because it was like sucking small white dicks. And I was like, why Maxine, why did you [say that]? But anyway, Jane [Jarvis] was the president then, and Jane was great. She got into crisis control mode and the newspapers came, and she handled it with aplomb, and she was really, really good. But what that left me with was, to say, okay, if you don't say what you're for, people are going to say what you're against. So, we convened a group of students as part of a curriculum and [and I brought in] Judith [Nilan], who I'd worked with on the Tacoma Art Museum Board, and who had a marketing and advertising agency called Stone [McLaren] . She was really good; really good. And so, I brought her in, and we worked with the students to come up with a motto. We said, we have to define our own stuff before somebody else does, and right now it's just Maxine's program. We have to be the Tacoma campus, that has a motto and values. So, I said, we need to look at historical black colleges to find a motto. So, the students found the motto, enter to learn, depart to serve, which is the motto of Bethune Cookman College in Florida. The students really liked it, and they thought it was really good, so we said that that was going to be our thing.

Another student group that we had, we talked about values. And we went back to the whole Chinese Maoism thing when they were trying to change people's minds, and they put things all over the buildings, In the 60's, signs and things like that were the ways that you got people to shift their programming. I said, we need four words to put all over the campus, so when people

come in, they understand who we are and what we're about and what we want to do. So that's where the inclusivity, hospitality, and reciprocity came in; we dialogued about what we wanted to do and what we wanted it to feel like. It's real because it came out of the students.

Then I said to them, this is my little pet peeve, I hate the geoduck, I don't just hate it because it's embarrassing, I hate it because I think telling people to let it all hang out is irresponsible. I said, if we're going to be a branch campus, we need our own emblem, we need our own motto. The students looked at a whole bunch of symbols, we all talked about it, and we came up with the Sankofa. The Sankofa bird is a Ghanaian symbol which means go back and fetch it, if you want to move forward, you've got to know your history, you've got to know your past. That's how the Sankofa symbol came up, from the students saying what they needed to have in order for them to be successful, for them to feel good.

We did the same thing with the design of the building. I had students research paint colors, and what colors were soothing for people who were commuter students. Know who your students are; we have students who are in cars, who drive for an hour to get to class or sometimes longer. So, what was the environment they needed to come in to, to make them feel good? That was the question we gave to the students, and they ended up coming up with earth colors so it would feel like a womb, and a color scheme with little pieces of lapis to remind us that there's a sky.

We researched the carpet, what carpet can you lay on that doesn't give you poison? Because people were being poisoned by the carpet in the library building. There was that one floor in the library where every single woman, Mary [Nelson], Maxine, somebody else...five of them all got cancer. A study went out later that some of the glue that was used in the early days had a toxicity. So, we researched carpets; in fact, I had a five-hour conversation with Mr. [Mayer], convincing him that we needed to spend fifty thousand dollars more, it may even have been five hundred thousand dollars. it was huge, the difference between the carpets that they were going to put in and the carpet that the students wanted to put in. And we talked and presented him our data. He eventually put in the carpet we wanted, even though it cost him more money.

Students as subject is something I carried over to my work I do with [Lumina], Achieving the Dream. They wanted me to do a student panels, I said, I'm tired of doing student panels, it's voyeuristic. Students get up and they say, I was lost, and now I've been found by my college or by my class or something. No, the students need to be collaborators, and not objects, so now at Achieving the Dream, what they do is pick what I call ‘embedded’ students. The colleges send in student applications. We pick about five or six of them, and they go to every conference workshop they are interested in. They're conference participants, and at the end, they participate in a panel about what they heard, what they saw, and what works for them. That's how you get diversity and inclusivity.

They were able to say to all of these people doing data, data, data, data...Data's fine, but you've got to understand when you come at us with data, you have to understand our experience with data as well as your experiences. As one girl said, as an undocumented person, I have no number. Numbers have always been used to keep me from having a number. One of the guys who's an ex-con said, I had a number, and that dehumanized me. When I hear people doing statistics, I think back to when I was just number so-and-so. The Native American; I had a really nice diverse team, the Native American woman said, data basically defines my identity, fractions define my identity, whether I’m three fourths or two fourths, define whether I can get to be from my people

or not. We have had negative life experiences with data, we want you to do data-based evidence, but when you come to us with it, know who we are, see me, see us.

I think the Who had the answer to that question, when Tommy the little pinball guy, said, see me, hear me, feel me. I think that that's the only way diversity and inclusivity is going to work, is that we see each other beyond the single story. We look each other as a single story, and that's the only thing we see. We don't see the multiplicities; we don't see the multiple stories. Until we do, we're never going to be able, either at Evergreen or in the world, be able to deal with diversity. Or inclusivity, or respect. When I look at George [Bridges], I have to see a little man with a bowtie whose wife lives in Seattle, what's that mean? What's going on? Who is this man who was so passionate about justice systems and stuff like that, who's never offered to come teach a class at Gateways? But I can't label him, you know...

RC: I think you need to invite him out to your program.

WJH: We've invited him, we will do it again, and this time I'll send a student. I think he's trying; I saw the little clambake...That was great, people really got together. I see him as trying to do something in the right direction, but you have to understand multiplicity. When I look at my Black student, I say, she is black, she's an athlete, what does that mean? She grew up in San Diego, what does that mean? Or her mama's white and her daddy's black, and her daddy was a Rolling Stone, what does that mean? She's in a heterosexual relationship on a campus that basically does not value heterosexual relationships; she's a minority in that way and feels it. What does that mean? All those things that we were talking about, about reaching out to our students, we've got to realize the composites that they have. Also, their wealth, I've been using that cultural wealth thing of [Tara J.] Yosso, a Latina professor out of California, who says we've got to stop looking at cultural trauma. I mean, Joy [Leary's] work is good about trauma, but we've got to look at the wealth; what they're bringing to us, and then build our curriculums on the wealth, not on the deficits.

RC: Right, and as a community at Evergreen, we do have some wonderful successes and a strong legacy, so rather than reinforcing the fear-based model or what you said earlier on, the measurements model, [we need] to come into a place where we're honoring our students for their passions, their successes, their failures, their opportunities to transform and change and grow. And as you said about yourself, I am a lifelong learner, scholar, educator, and untold storyteller. Maybe in telling our stories we have to think about what it means to be defined as an untold storyteller, what does that mean in terms of who we are, our identity, and grapple with these issues?

WJH: Right, right, and that's why I think this project is so good, because you're telling the untold stories. My quote in my email says, we will never know history until it's told by the lion as well as the hunter. It's the untold stories that we need, otherwise we get Donald Trump, which is just glaring to me.

RC: Yeah, it's a cabaret show, a dangerous one. The way you described yourself as the untold storyteller, that's sort of the foundation of all this work that I think is fascinating.

WJH: And that's why I'm really excited that you're the one that's interviewing me, because your feedback from your lens, the dialogue we're having from your lens, is a beautiful way of

capsulizing that. Or imagining that. We're getting close to 5:30. I have to do debriefing with Mom; she's got a little bit of dementia and wants attention, rightly so, because I would want that too if I was 96. But this has been really, really, really fun.

RC: Really great.

WJH: And I'm really looking forward to our next thing, and I hope didn't blather so much.

RC: No, it was wonderful! I'm going to go ahead and stop the tape now.

Joye Hardiman
INTERVIEW 2: Parts 1-2
October 2016
Focus: Joye's Work on the Tacoma Campus

Interviewed by Mingxia Li (with Rebecca Chamberlain)
The Evergreen State College Oral History Project

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Zhang Er: Good morning, Dr. Hardiman

WJH: Good morning, Zhang Er, how are you?

ZE: I'm good; I'm good.

WJH: I'm so glad.

ZE: Everybody's here. Rebecca Chamberlain, Dr. Joye Hardiman and Mingxia Lee are here for the second interview of Dr. Hardiman on the oral history of Evergreen State College. Last week we mainly focused on your early years: how you came to Evergreen, your upbringing, what led you to choose a road as educator in Evergreen style. Today I would like to open the conversation with how this idea of the Tacoma campus came to be and how did you get involved. Particularly, I know Dr. Maxine Mims is one of the early founding mothers of the Tacoma campus.

WJH: Right.

ME: Tell us all the scoops, all the angles, and how it's come to be, and the curricula designs, the building designs, the underlying thought behind it, so you want to talk about is great. We will leave that record for future Evergreen/Tacoma students and the Evergreen learning community in general.

WJH: Okay, let me figure out where to start. Let me start chronologically and then maybe I'll end up thematically. I'm not going exactly give the years because I don't quite remember them all, but essentially the Tacoma campus started at Brown Star Grill, a bar on Martin Luther King that was kind of like a juke joint where everybody hung out. It was like Pascal's in Atlanta where you got the politicians coming in. You had Martin Luther King coming in; you had the president of Morehouse coming in; you had street people coming in; you had streetwalkers coming in; you had everybody; it was a mixing point.

Maxine was in Brown Star Grill one night and she heard these women talking about the fact that Evergreen State College had just opened; it was in Olympia and here again was an example of the urban community being forgotten and erased because here was this campus on a 1000 acres of Evergreen trees that basically hippies were gonna run around; in the meantime, the urban community wasn't being served. One of the women called out Maxine's name actually, 'Yeah, I heard this Maxine Mims, who used to a principal in Seattle, is going to be teaching there.' They went into the whole notion of sell out and people who get into positions and don't give back. Maxine turned around, went up to them and said, 'I'm Maxine Mims and if you're serious about education I'll teach you. You come to my house at 6 to 8 in the morning and 6 to 8 at night. I'll put you on an individual contract and you will go to college.'

That's how the concept and the ideas started around her dining room table when she was living on Prospect Street, right down the street, off of Sixth Avenue. This was her community; she lived in the community. That was really critically important about the campus: that everybody who initially was involved all lived in the community. WE knew who they were; they knew who the churches were; they knew how to do recruiting because they were part of the fabric of the community.

Maxine started meeting people at her house and she started teaching. She was living next to Betsy Diffendal because Betsy and her had done work in Washington, DC. when Maxine had a job with the Women's Bureau under Libby Kunz and Betsy was her researcher in the same area. When the class got too big for Maxine's kitchen table — which was like four people — it moved over to Betsy's dining room table when they were like eight people. It was still just a kind of cluster of people on individual contracts. Maxine saw that this indicated a community need, so she decided to go back and get her Ph. D. The Tacoma concept was her Ph. D.

She went to Union graduate school when it was first kind of coming together. She interviewed 16 of the students that she had under independent contract and came up with five principles that she believed were crucial for the education of urban black adults. If I can remember them correctly, the first was you had to understand something about your history, understand

something about those things that have been imposed upon you as well as those things you have imposed upon others. It was meant to know yourself, your own culture.

The second principle was to know the culture of the other. It's very important to understand that we're living in a western culture and what that culture was all about: along with that history, and what was really the true history of that culture. The first one was so you could externalize the blame and the second one was to gain some strategies and techniques for negotiation. Once you realized what your purpose was the third step was you basically had to come together and develop some power base. The fourth step was once you developed a powerbase and you had given people tools so they could keep the powerbase, you could into an allyship, the fourth step. Only when you had something in your hand, could you go in, negotiate and form allies with other cultures and other people once you had your stuff together.

Some place in there you had to realize that a college degree wasn't worth anything unless it served the community; it's bigger than yourself. A B.A. degree without destination or purpose wasn't any good and the fifth principle was that you had to realize in your community that could think like Plato, paint like Picasso, and think like Einstein or something else like that. Looking at the giftedness of your community. It was very familiar. So it was first know yourself, know the other; form coalitions around mutually shared interests, realize that degree is a communal thing and it has obligations for the community and don't get arrogant in your wisdom [knowledge, wisdom is knowledge correctly applied] because the community still has wisdom. Those were the five principles she developed as a result of her Ph. D work which consisted of the interviews with these people. After the Ph. D she kept doing the Tacoma campus.

ML: Which Year was this?

WJH: I came in '75 we must be talking '76/'77; she had her degree by the time Salmh was born; Salmh was born in 1980; it was my early years there. It must have been '76/'77 because she hadn't started it when I first came and then she started shortly after I came. She must have had people start coming to her table around '75; she must have started working on her doctoral process around '76/'77. We used to meet at the Salvation Army when it was a nightclub; right across the alley used to be the places where the homeless shelters used to be a little hotel that went with the nightclub. She would meet some of the guys in the nightclub to do their one-to-one; we're talking about that period, I think.

My involvement started at the conceptual level when I was the road dog to her when she was going around to all these different places. We'd drive to the seminars, and I'd just sit in the back and listen. At that point I don't think anybody knew the community demand. What happened is that first she started off with the 4 women from Brown's, then people from the Urban League, then people who worked from the Tacoma Port Authority. Then random people who were in the community who had been telling people that they had degrees and they didn't have degrees. They would sneak to her house at night, nobody would know and then they'd have their degree; they were the kind of people who were in civil service management. There were also a couple of street guys (ex-cons and people like that, ex-felons); it was a real mixture and she liked mixing them all together.

I don't know who our first military man was, but the program grew exponentially because of the Masons and the Army. The G.I. Bill was still going, and I think it was gonna end in '80 or '84. A

lot of the guys who had been putting off going to college, once they saw it going to end, decided they needed to enroll. They wanted the money, and they could get the degree for advancement.

Many of these guys belonged to the Masons; they were a natural recruiting agent by word of mouth because if the Worshipful Master told all the other people they needed to get degrees, they were gonna get degrees. It is like the Asian culture where the elder says you do it and you do it. That happened both with the Masons as well as with the Army because we were getting all these guys who were Command Sergeant Majors, and they would bring in their troops.

In addition to the Masons and the Army, we got the Post Office. We started at Maxine's and Betsy's houses and then we moved to the [Puyallup tribal Center, then to the Asian Community Center, then to Tacoma Community House which was kind of a refugee center because it started getting bigger.

At that point Maxine was still doing it by herself, but she was very smart because she invited Charlie McCann down to do lectures and he was the president at the time. He knew about it and kind of liked it. She also invited Susan Smith, the head of the library, to come down. She only invited the heads of departments and the president. Llynn DeDannan was the dean at the time. She was basically approving all these contracts. Everybody kind of knew what she was doing, kind of.

After we left the Tacoma Community House, we moved down to the OIC Building which was a building downtown that Maxine had some affiliation with; they asked her to close out the building. The agency closed and they had a nine-month lease. They asked Maxine if she wanted the building, and she said yes. We had Sir Edgar [Ware] we used to call him who was a Command Sergeant Major, if he said something, everything happened. We didn't have any computers, so Tony Reynolds, another Sergeant Major and a bunch of guys went to the PX , bought computers and brought them to class every day in order for us to learn computers. Some place in there was the Colored Women's Club; I'm jumping around. Tacoma Community House, Colored Women's Club, OIC . . . Martin Luther King, present location; these were all the movements. Different groups came at different times.

I officially joined as a faculty in 1980; Betsy and I came over at the same time. Betsy had been working with Mary Hillaire in Native program helping her to set that up. I think at that point we both asked to be assigned to Tacoma. All of a sudden people saw all of these black people graduating, walking across the stage and couldn't figure out where they were coming from. Then they said Maxine Mims is hiding them in Tacoma. Maxine wanted to continue hiding them, but she wanted to go off to Goodrich that year for a faculty exchange and Betsy was gonna have to run. Betsy said she wasn't gonna pay for it out of her pocket. She went to Olympia and had it become a budget line. It became line item, and we got our budget in 1982 because I was at the Colored Women's Club in 1980 and Salmh was born. The college started paying more attention then. When the OIC contract ended; we were trying to figure out where to go. Virginia Taylor, who was known as the Mayor of K Street, demanded that we come to the Hill. Maxine was kind of liking being downtown — being professional, the suits and all — but Betsy and Virginia Taylor made the case so strong that we started looking for places up on the Hill.

Virginia helped us locate in the old Comprehensive Health building on 12th and Martin Luther King. Those were really fun days; we had a very good time. We were first state entity on K

Street. There was little city support. There was no police station; there was nothing. In the beginning the Muslims were our security, the Nation. We knew that if there had been any kind of incident when we first moved up the Hill, if a student was harassed or something else like that, or felt intimidated, then it wasn't going to work, and they were going to shut the program down. We had a student who was enrolled from the Nation of Islam; he overheard the conversation and he said, 'You all need security.' The next thing you know the next day there were two guys there in their suits and their bow ties. Two of them in the parking lot and two at the front door. The parking lot people walked the students to the front door. The people stationed at the door opened it and stood there. They did that for an entire year and a half until eventually the police decided to move to K Street. They opened a police station, and it became a little bit 'safer' for everybody.

We also decriminalized the neighborhood. Some of our retired military guys were parole officers. They had two bars on Martin Luther King other than the good one [Brown Star Grill] where people hung out. There was the [Shub Dub], and that was a place where you get your heroin, and there was a Bluebird, and that's where you get your weed. Maxine would have the guys who were parole officers go and have lunch in these places. All of a sudden, the places got real empty; these guys who were buying couldn't be in there because they'd be breaking their parole. We were able basically took over the street. Not quite like "The Magnificent Seven" or anything like that, coming over the horizon. But the good people came to reclaim the community, a business incubator moved in.

There had just been a major shoot-out about a year before we kind of moved in. Ash Street, it was the hood versus the military. It was also racial thing. There was a lot of shootings, so people were really afraid of the Hill. What Virginia said to us was, 'I want you to help reclaim the Hill; I want you to help bring our community back to being.' That was our unspoken mission and raison d'être in terms of how we did things. We brought in security for the people; we kind of cleaned up as a place of destination for people who wanted to do business and we brought in foot traffic so little businesses could come up in some way.

When we moved up there, we were also dealing with external threats. The University of Washington announced it was going to open a branch campus [in Tacoma]. Everybody [in Olympia] was terrified. Patrick was running around, 'Oh, you're gonna swallowed by the U. Maybe you need to think about coming to campus.' That led to a period that got really kind of funky. We did not have a good relationship with the provost at that time. He really wanted to close the campus down because it didn't fit his model. Patrick wanted us to be more like something else, more like Stonybrook where he had come from. Patrick brought in a team of evaluators that were supposedly going to evaluate whether or not we had enough intellectual rigor and whether or not we were a valid program and whether or not the college should continue to make an investment. He brought in Angela [Gilliam]because he thought Angela could match Maxine; he wanted to get somebody that had that kind presence and he also brought in a woman named Charshee McIntyre, who had been his student at Stonybrook. She was married to a guy named Ken McIntyre, a jazz musician. She had been involved with the Newport Jazz Festival and that kind of thing. Also, a gentlemen named Jake Carruthers from Northeast Illinois University's Center for Inner City Studies.

Well, it turns out that both Charshee and Jake belonged to an organization I also belonged to which was the Association for the Study of Classical African Civilizations; Jake, in fact, went on to be the president of it. They were my friends and who all of a sudden said, 'We're gonna come

and evaluate you.' I said, 'Okay cool, but I'm not gonna tell anybody that I know you.' They came in and, 'Whoa, this guy is gunning for you; he told us that he wanted us that he wanted us to look for this, this and this.' So, of course they said, 'No, those things don't exist; this is a high-quality program. It's serving the community; it has rigor and standing. We recommend not only that it continue, but that it be supported.'

RC: I just wanted to clarify, that was Patrick Hill.

WJH: That was Patrick Hill, yeah, Patrick Hill.

ML The provost?

WJH: That was Patrick Hill, the Provost during that time.

There was a question in here about Joe Orlando; he was part of that same story about the same time. [inaudible] Remember when I said last time that anybody that was my friend was fired? Well, Joe was my friend. What happen was that Joe was really supportive of Tacoma, so he became involved and part of the drama. Anything Joe liked Patrick didn't like, whether it was Tacoma or different things. That was the nature of their particular dance. Patrick was Provost before Joe was president and that was a difficulty; that should never have happened. A school should never hire a Provost and allow him to run the school like a president because you don't have [a functioning] president . . . I think Richard Schwartz was acting president and he was distant, so Patrick became president and Provost. When the new president came in, he was not willing to give up that power that he had, especially to someone who he thought didn't have the intellectual standing that he did. Those early years were interesting because we had to deal with Patrick and to consistently prove that we were viable and legitimate. We had to fight off — the hordes are coming; the hordes are coming — this whole panic on campus about the University of Washington.

We decided to work on our niche and to say the U is the U and it can offer all those kinds of things, but we can have a clear community support orientation; we can also have a clear commitment to raise our own, to nurture our faculty and staff within ourselves . . . as Virginia said, "To be the beacon on the Hill." That was our niche.

Just to make sure that we had students coming in, did a partnership Bridge with Tacoma Community College which was always a rough and rocky one, but ultimately in terms of student success was an excellent 2 + 2 model. TCC did its first two years then we did the last two years. The fact that it was co-located, so the Bridge students could see the upper division students in the next room. And the fact that they did lyceum] together they gave them a chance to see who the faculty were in the upper division.

The upper division became like gods. 'Oh, you get to work with Zhang Er in two years!' wow, wow, yeah! We're going to wear a little science coat, or maybe we're going to do a poem, They would be like really excited about it, and so that helped retention. Our retention — bridge and upper division — was probably 90%; of 30 students that would come up every year maybe we would lose two. That's because it wouldn't be a fit or maybe they went to Olympia or something. This allowed us to hold on in terms of our numbers the University of Washington threat because

we had that feeder. We knew we were always gonna have 30 students every Spring coming in; that was really helpful.

In those early years I can just remember us sitting in Brown Star Grill strategizing; we had an interesting faculty. Maxine picked the first wave of faculty, and I had the privilege of working with the next wave. What she did at that time — I see the image of us sitting around the table at Brown's where we had our faculty meanings — there was Willie Parsons, an African American microbiologist, who was totally elegant. He wore gorgeous sweaters, Bill Cosby-kind of sweaters; before Bill Cosby was a name we're not supposed to say. You wouldn't wear his sweater now because people would say you're like Bill Cosby, but back then it was cool. He had these great sweaters, and he was an amazing cook.

Once a year we would go to his house, and he would cook. He was a refugee from the main campus too; he had been there for a long time. He had been a dean and found it to be not a good environment for him at all. When we put out the word, once we got the budget line and we were 'legit' then we needed faculty in four disciplines. He became the science person when he came to the campus. Richard Brian was a math person, and he was a founding father. He was a neat person; he was comfortable in himself. Richard was one of the first people that latched onto Maxine. He said, 'I'll come; I'll do math. I'll do ever whatever you want me to.' She said, 'Even though you're white, I'm going to hire you because you're short, and I think it's really important with a subject like math, for the students to stand over you and glare down at you, so they won't intimidated by math. So, there was "Short" Richard, "Magnificent" Willie; there was Betsy (the social science part); there was Sally Riewald a writing teacher and then Yves Duberglass, from Haiti, was our media person. Yves had been on the main campus, but he needed to be around people of color. He was misused and because he was Haitian, they thought he was stupid. He wasn't. He felt dishonored in the media area, so when he had a chance to do media in Tacoma. It was like, "Yeah!" Tacoma was like the underground railroad stop. You went there and you got to Canada. You got to work in the community with your people, with people that liked you and did good work.

From the very beginning we had lots of fun; we did really kind of outrageous things. Did I mention when I brought Maya Angelou . . .?

That was back in the days when there were less restrictions on the way student funds were spent; students would spend their money in consultation with faculty. In the beginning, the money was used to enhance their curricular and cultural opportunities. It's not that way anymore and it's too bad. Faculty advisement has been removed and students are removed from access to wisdom, and guidance on; if you're going to have a revolution, you need a plan. You just can't get up there with a sign, written in pencil, and say, 'Stop the Olympia convocation because Black Lives Matter.' Someone says, 'What'd you want to do about it?' 'I don't know, just kill white people.' No, what's your plan; what's your action?' When we were able to work with the students, [knowledge was constructed], and skills were developed. If you want to have a protest, then these are the things we have to do, and these are the things you have to think about. We would have that kind of dialogue for our students all the time. [But back to Maya.]

Our SA [student association] had $5,000 because our retired military students had gone down to Olympia and fought for Tacoma to have [its own SA budget], so we could have our own money and its own alumni chapter... there are no other chapters; we are the only chapter. Robert

[McMurray] went down and we had $5,000. We were sitting around, and I said, 'We should get Maya Angelou.' We talked about it and the students decided that not only were they gonna use their whole budget on Maya Angelou, but it was just gonna be for the Tacoma campus. It was not gonna be for everybody. That was when she was $5,000; we brought her to Martin Luther King — we put a rocking chair in the middle of the room; we got a little Persian rug to put underneath the chair, a little table and put a cup of tea on it, and a glass of water so she would feel like she was on her porch in Stamps [Arkansas]. She came and she talked. She was supposed to talk for an hour, then she found out that Tony Reynolds, one of the students, was from Stamps. She had him come up and pull up a chair to her chair and she stayed three hours. Just in that building, just for those 60 students and their kids, which is something they'll never forget in their lives. Maya's never forgotten that either; that's how she and Maxine became very good friends. They came back over to my house afterwards and Maya talked about what that experience was for her.

Since we had money to play with, we could expose our students to [some of the best minds in African Centered thought). During the time when we were on Martin Luther King, I belonged to this organization the Association for the Study of Classical African Civilizations. When we had conferences, I would take students to the conferences, and they became community leaders. Because the structures were not as tight as they were then in those early days on Martin Luther King, we had money and we used it to bring in speakers. We brought in John Henrik Clarke; we brought in Asa Hilliard, Edwin Nichols, Wade Nobles, Len and Rosalind Jeffries and other scholars from the black pantheon. It was shortly after we brought in John Henrik Clarke that we had reverse racism charge. This is still all on Martin Luther King. I took directorship in 1990. It must have been 1990, my first year of administration. This is a story I've been telling you about in terms of the faculty, Brown Star and fighting off the University all happened while Maxine was the director during that period of the 80s and 90s.

When I met Maxine, she watched me play monopoly and that's when she told me wanted me to be her heir apparent. She said she'd never seen anybody play monopoly as cutthroat as I did. I would get houses and turn Baltic Avenue into slums; people had to pay by the hour. Many parts of my personality would come out in a monopoly game. When I first got to Olympia I was living in her house because she offered me a place to stay; it's in the woods in Shelton. I had just come from New York, so I thought this was great; I was gonna have an Evergreen experience. I asked her where the thermostat was, and she handed me axe; I said what, I have to chop wood to put in the wood stove so the house would be warm? I lived in that house from September to November; after November it was too dark and too cold and so I moved to Black Lake with Susie Strasser.

Maxine put me through a lot of roles on the campus so I would know them; by the time Maxine left I was essentially running the school. I had been running summer school and bridge program for about two years. The first thing that happened when I took it over, was that Maxine spent all the money. The budget came out in June and when I came in September, there was no money. She said she had started with no money, so I needed to start with no money. I said you started around your kitchen table; I have a full-blown school, staff, paper clips; I have such and such. She said be creative.

By the grace of the guys who would go to the PX and would bring me and the school reams of paper, we struggled through it until I could figure out how to get some money. 'Your little kid has a pencil going to school; you go and take it because you need it at the campus' Maxine

trained by fire. During that time, she was a verb, People would say have you been Maxined?" 'Yeah, I got a scar right here; where did she get you? I never know whether she did this on purpose or not, whether it was just Maxine being Maxine. I should have known better than to have her as my first speaker that first year. She was in an interesting position at the time …Have I told you this?

RC: Well, just keep going.

WJH — okay I'm repeating; I'll shorten it then. She was on the African American Commission and the African American Commission that was in negotiation (not friendly) with the gay community in Seattle because they wanted to pass an ordinance and the African American Commission wasn't sure if they were gonna endorse it the way that it was written, so there was a lot of antagonism going on; it was not a good time. Maxine got up and gave the opening speech, without us not knowing that one of the young men, who was heavily involved in the gay community of Seattle, was a student. First of all, she said that she hated seeing black women smoke because it was like they were sucking on a small white penis. Somebody said something and she told them to be quiet because they were only a placeholder for the real people who were supposed to come there. Artee was about to say something, and she told Artee to stop acting like a silly little white girl.

All of those things were dutifully recorded and within two or three days there was a suit of reverse racism against the Tacoma campus filed by the student and this committee. I think that was week three of my being a director. Luckily, and I will praise her to this day, Jane Jarvis was president. Jane was a very, very smart savvy woman and was not a hysterical woman. She called the crisis center intervention team in to handle the PR. They sat down with me and told me what to say if the press came and what to do with all the hate letters, I was getting from Eastern Washington, from the KKK about this school that was promoting black ugliness. The other examples of reverse- racism were -John Henrik Clarke was the guest speaker and he did not call on any of the white kids; John Henrik was blind; he didn't call on anybody because he couldn't see anybody. In fact, he talked to the wall for half of the time before I turned the chair around. They said that Willie Parsons and Artee were racists because they were teaching a class called Black Women's History and they wouldn't let a White student write a paper about their Lithuanian grandmother. They were reaching so hard to find some stuff, but it eventually got dismissed. [Freedom of speech not institution discrimination] Jane kind made it go away.

Back in the early days we had rituals and ceremonies. There used to be parades that would come down Martin Luther King and part of our job was to be audience because everybody in the community was in the parade so there was nobody to wave at them. We would come down and wave at them; that would be our job. Sometimes we would be in front of the school at Ninth Street then we would run down to Twelfth Street so it would look like they had a big audience. The parade then led to our graduation ritual. . . the reason why the Tacoma graduates march before graduation is that it is a recruitment effort. We want to show people in the community that people who looked like them and who were sitting next to them on the same barstool, or in the same place were now college graduates. At first when we walked, people used to think we were a choir because they hadn't seen people in BA robes, graduation robes; now they think the choirs are all going to graduation. I think we impacted the community that way.

A lot of our rituals came out of Martin Luther King; I created the giveback there. During the question-and-answer period, people weren't asking questions, they were just standing up giving speeches., so that the notion of listening was not real. We said no; we're gonna take the ritual from the black church, which is call and response. When the visiting choir comes, we always give the visiting choir something back. So, we're gonna do givebacks. When somebody comes and gives us all of their energy, it is our obligation to give them something back, so that they leave full when they drive home. That came out of the Martin Luther King site.

What other rituals did we have? The family/community givebacks. It used to be in the old days — because we used to be small enough — when people graduated, they walked across the stage and gave back to their community. I think that goes all the way back to Salmh's graduation. It was really nice because people would come across and they would thank whoever helped them. They thanked their husband for cooking the food and watching the babies while he was there for you. They had like one minute to just give back to anybody who had helped them along the way. We did givebacks to speakers; we did givebacks at the end of classes to thank everybody in the class for helping them in their intellectual development and then give back to the community at the end to reinforce that point that the BA degree doesn't mean anything unless you acknowledge that you're doing it, standing on someone's shoulders. That really created a excitement in the family because they're all waiting for their names to be mentioned or to hear what the person is going to say; that was a way we could bringing families in.

We realized very early if we didn't bring the families in it wasn't gonna work. Richard Brian was beautiful at that; he would make all these math assignments that would involve family. They would all get cameras; he would have them go out and take pictures of geometric/ mathematical shapes in the environment and write about how they were used. You'd take the picture with your family; you'd put the explanation together with your family; when you found out the answers you went home and shared it with your family. It was a lot of fun. "

ML: How about the senior presentation is that part of your starting

WJH: Yeah, senior synthesis." that was under my direction as well as the curriculum structure. Maxine always had people write an autobiography, so we built on that. My Ph. D is on the Ancient Egyptian autobiographical tradition and my Ph. D was on the Tacoma campus. I had the students write their autobiographies from the ancient Egyptian perspective, writings from lessons learned and wisdom earned from the hills and valleys of your life.[2] The goal was to shift their mind from victims to victors. If they learned something, [and applied their knowledge for the common good], then they become victors I also decided in consultation there should be requirements. That's when research methodology and statistics came in and kind of anchored the core. In the end we decided we decided we wanted to have a "senior synthesis." That needed to be a class itself because the faculty were trying to do so many other things, to add a synthesis wasn't gonna work. Because I wanted to teach, the senior synthesis became tied to the director. That was the class I got to teach and that way I got to know all the students who would come through.

I think that was a really good thing for students to sit down. They had a choice in writing; look at their college career and either write a job application which synthesized what they were doing or a graduate school application essay. It also allowed a final check on their writing. If there were some writing deficits or something else like that, you could either fix them yourself or you could

refer them to some help, but they had to write drafts. Everything that went out from them, had been proofed and focused. It was very, very effective. My personal opinion is that it worked much better than the academic statements do, Right now they don't have a lot relational guidance; they take a workshop, kind of write it and maybe if they get faculty, they're lucky. They're really all uneven in terms of the writing and because writing at Evergreen is so loosey-goosey, it's really important to have some time where you focus for a second and reflect on what does this mean and so what.

Mary Hillaire had a great reflective frame. "What did you want to do; what did you do; what did you learn and so what?' When they are able to put all that together, then we can really say that students are leaving with six expectations and the five foci in mind. That was another thing we did on the Tacoma campus; we didn't teach to the test. We decoded the vocabulary. We looked at the NAPSI; we looked at the student satisfaction: what are the words they are using? Sometimes the words like qualitative literacy — if you've never been exposed to those words — you don't know whether you were taught it or not. We just made sure that people knew that at least these were the areas that we were trying to work in. So the senior synthesis I think was an opportunity missed.

RC: I just want to say I think this was absolutely brilliant. We need you to come up to the main campus and remind people of this really specific audience that the students are writing to and a program that allows them to focus and synthesize their learning experiences. It's really brilliant.

ML: The Tacoma campus right now is still doing it, it's still the director's job. Smith has been over the years teaching regular classes, doing the director, on top of that he is the one really synthesizing and holding the bar pretty high, giving them guidelines along the way, asking them to write a little bit this, a little bit that, as their ideas becoming clearer, to find where their academic goal is. And then they know how to synthesize their study and direct themselves which way they need to go. It's really good.

WJH: Yeah, it's a good model. And I think people tried, I think Zhang Er and Gilda, I know Kabby, went up to Olympia, and said, hey, we're doing it in Tacoma, and it works, why don't you at least come down and look at it? And Michael didn't want to touch it cause he wanted to be the one...

RC: This is also the work that you were doing in part with the Washington Center, so some of this has been documented through the Washington Center and being used for colleges and universities across the country. People have written about it in really interesting ways. And you, you've been part of several articles, that talk about several pedagogical practices and the outcomes of those in terms of diversity and culture and writing and thinking about how to make learning meaningful to the students. there are pieces of it that we just need to remember and recall and bring back, rather than reinventing the wheel; it's already been done, well.

WJH: That is a part I think that saddens me. All the emphasis has been on how Olympia can help Tacoma as opposed to how can Tacoma help Olympia. I think there's some lessons that have been learned from the Tacoma campus that would make things so much easier.

ML: For the students, when they do the self-evaluation, it is really to look at what they learned: okay, they learned all these little bits and pieces. When they look at the outcome, when they do the self-evaluation, they all of a sudden realize, oh, that's what I've been doing! Even though they've been doing all the work, the final click, it always happens on Week 11.

WJH: Maxine said two things, which I think colored the early part of the Tacoma campus. First, if not laughter is not coming out of the classroom there's no learning. Second, you have to teach, knowing that what you say in class on Tuesday will be repeated in the barbershop on Wednesday, in the beauty shop on Friday and from the pulpit on Sunday. So, you better make sure that what you're saying is true and it's useful because the community is hungry and wants the information. Therefore, the curriculum has always been relevant and really shouldn't be like, 'Oh, I think my name is Gilda Sheppard, I really love turnips, and I'm going to teach a whole class on turnips. That doesn't happen. What happens is we're sitting in class today and so-and-so's kid gets killed in a gang fight, so next quarter we're going to talk about gang violence in the community. It is about going where people live and giving them resources and options to live better. It becomes a loop. If you start with an autobiography and you end with a senior synthesis. You begin with the autobiography of your personal life, you end with an articulation of your academic life.

ML: Specifically, do you remember where the concept of RICH and the slogan of "enter to learn, depart to serve" come from?

WJH: [The bridge alumni came up with RICH. It's Tacoma's values -reciprocity inclusivity civility and hospitality]. [the slogan came] when we were trying to defend the reverse racism charges. We realized that we could be picked off because people didn't know what we stood for and that needed to be clear; we needed to state our values. In terms of the motto, I despised the Evergreen motto – 'let it all hang out'; I think that was a horrible thing to say to young people. Then we wonder why they come to school in pajamas. The gooey duck looks like a limp phallus; it looks like a school founded by 18 men, who obviously couldn't get it up.. It's horrible. So, one of the first things we said is we need a new motto; we needed a motto for the Tacoma campus and we need a new mascot. Students got together and did some research. At that time we were trying to model ourselves after historically black colleges. We were trying to figure out what were those things that they have that made them so successful; that's why we have lyceums. Lyceum is modeled after the convocations at Morehouse, where the president gets up and he says something wise to everybody and all the guys feel 'inspired'. That's a big thing in historical black colleges, to bring everybody together once a week. So, we brought that in.

And then someone found the motto from Bethune Cookman College, and that motto is "enter to learn, and depart to serve". And so, they decided to adopt that as our motto because it was a clear indication of what we believed in and it was also an articulation of Maxine's fourth principle about a BA degree. and it went along with Evergreen's social justice kind of thing. We decided we were gonna adopt the Sankofa bird as the emblem because it has to do with the academic curriculum and direction which is in order to move forward, you got to look backwards. You've got to understand where you came from if you want to understand where you're going. It was a way of defining our ourselves. Again, it was the niche; we needed a brand. The woman who worked with the students was a friend of mine, who was an advertising person; I basically said, 'Judith, we need a brand.' We need to put it on sweatshirts, so people were very clear who we are, and it has to be inclusive.

ML: It's interesting that you use the word brand because that's exactly what we're talking at faculty meeting this Tuesday, because our student enrollment reached a new low. It's 140.

Hardiman: Mmhmm, okay.

ML: So, 60 down from our peak. Dr. Sheppard was suggesting, maybe we need our brand, and then she said, I hate the word brand, it sounds so capitalist, but we need to somehow reach out to our community with the brand that fit the contemporary, current need of the community.

WJH: What y'all really need is to get back into the community. One of the things I said in the very beginning, all of us lived in the community and right now none of you live in the community. Tyrus Smith is the closest but he's Spanaway not Tacoma, that's completely another area. People need to know you. That's how the recruitment happened. Even if you did a poetry reading in Tacoma as well as Seattle, people go, 'Oh, Zhang Er; she's at Evergreen.' You can sell it . . . one of the things about Tacoma — and it's why everyone loves it — it's all about relationships. You have to have a relationship with the community and then the community will
ML: Yes, right now our students are coming from different counties and Seattle and Olympia

WJH: My lived experience tells me that it's more than . . . when Gilda first came down, she brought a whole bunch of people down from Seattle Central because they knew her name.

ZE: We need to think about it; how do we define community nowadays? With computer, with Internet, how do we define community?

WJH: I talked about all the different changes, and now we're in another change. I talked about going from post office guys to Masons, now we were getting young art political activist kind of people. We had church ladies, so I mean they come in in waves, and so you've got some new waves. And so, where is the next wave that will come as you define what community means now. Because if it's a school with a community base, who's your community?

ML: I think that's the deeper question; we need to think. And of course, you know the direct or obvious factor is TCC is becoming a four-year school Quite a few regional community colleges are become four years, so, our original student body doesn't come in anymore. So, at this point, who are our communities? …What other things in terms of the curriculum you designed that you think it's crucial for the school's success? And also, I would like to ask specifically about the building.

WJH: I may have to come back to that at the end . . . Other things critical for students' success . . . I'm just going through my checklist in my head. The Tacoma campus has always incorporated high impact practices.' We may want to look at that a little bit more. For example, internships — never a very large part of things — but with people right now wanting to be job-directed and things like that; it maybe. . . I'm thinking right now; there's a man who was a military guy and he has a whole bunch of health workers who go into people's houses and do cleaning, elder care and stuff like that. If he could be given a program, some sort of partnership. ..I'm still thinking of that question about you get people and how you find alliances.. In terms high impact practices, learning communities, we do that, active pedagogy; we do that. In terms of service learning we do that, the health fair and things like that, different projects. But Internships overseas, hmm?

ML: Community fair? Did you start that?

WJH: Willie and I started the Spring Community Fair and that was our way of giving back to the community. One of the dictates of the Washington Center is that all learning needs to be public. So as soon as I would learn something at Washington Center I would come back and apply it in Tacoma. It was a way of serving the community and it was also a way of getting the community to come in, recruitment. That's another thing that has been to your disadvantage.

The building used to be available for community use, which was a marvelous way for people to know about the campus, and to come and see what they were doing. I understand the buildings closed on Saturdays and Sundays now. It used to be that community was flowing in and out; now it's mainly just school. Are you still having community groups meet there a lot?

ML: I think so. I think it is a budget issue. I don't think Sunday it's open, but the rest of the week, even Sunday and Saturday, some groups still have access.

WJH: I'm gonna have to mull over that community question about what that can be done, so let me just go to the building. This requires some new thought. I had four goals when I took over leadership of the campus. One was to move us from a building to a block. I didn't want us to be in a storefront anymore; I wanted us to have our own building. It was always someone else's building; I wanted something that was designed from top to bottom by us for us. Two I wanted to develop an organizational structure that was value based, collaborative and not based on a charismatic leader. No matter who the leader was, an infra-structure should be in place where the school will function either in spite of or because of. Three, I wanted to graduate over 500 African Americans and four [I wanted to set up a technology corridor on the Hill]. The big one I feel really good about was the infrastructure. I feel really good about the infrastructure. I feel very good about how we set it up as a value-based structure and with a dictate that would help it always maintain itself. And I feel good about the faculty and staff I recruited.

ML: I'm so glad!

WJH: Working on the infrastructure was challenging, rewarding and I learned a lot, but the building was the most fun. We had been asking for a building for a long time; Les wanted to make that building his legacy. He really negotiated with the board of trustees and the legislature to give us the capital funds to design and lease a building. The lease process was really interesting. Three people came up with designs for different sites that they owned. Mr. Mayer was the most professional; he came with one of those architectural things that had 20 pages and owned the back half of building and the whole lot. We decided we would go with Mr. Mayer. We would have great conversations with he and I; because he was a Holocaust survivor, but he was also a slum landlord. He made a lot of money over on the eastside on Salishan, where the Section 8 housing is; he felt like he needed to give back. We used to have great fun because he didn't like Evergreen. He didn't like working with Walter, and he didn't like working with Evergreen. He used to come in my office, just sit, complain, and complain. I'd just sit and listen because I knew we wanted the building and we wanted him to like us, but he used to come all the time. That was cool because when we said to him, we wanted the students to be involved in the building he said, 'Oh okay, this is interesting; sure, let the students be involved.'

He didn't realize it was gonna cost him much more money because the students found out that some of the products, he wanted to use were carcinogenic. When the students found out they were like, 'Oh no, he's not gonna kill us.' They came up with an alternative and poor Walter had to go negotiate with him about the floor that was gonna cost $500,000 more than it was supposed to be.

ML: $500,000 dollars?

WJH; Yup or maybe $50,000, whatever it was, it was a lot. There's a glue that they used in the library building and there was this one hallway where all these people were getting cancer; they found out they were being poisoned by the carpet. There's another kind of glue you can use, but you have to let it dry for 48 hours. You have to lay it and get these huge fans to dry it. That's where the money comes in. The students made the proposal, drew it up, presented it and then he changed it.

When we were looking at the original design, I had just finished reading a book called *The Temple of Man* by Schwaller de Lubicz. It talked about how the temples in the Nile Valley were all anthropomorphic. The notion "man know thyself" was an underlying kind of thing and by studying the universals, you understand man/woman (the person). ..We worked with Mr. Mayer and the architects . . . the building is really the shape of a human being .. When you walk into the building you're walking into the womb. We put the desk there so you could be greeted because you have to know where the entrance is. The work I did with the Washington Center in evaluating different colleges, trying to see whether their environments were inclusive or exclusive, I found most of them were exclusive. You couldn't find anybody; you didn't where the heart was; you didn't know where the center was; you didn't know where the kitchen was; you didn't know where the front door was. Like at Highline, they ask me why students are having difficulty? They're having difficulty because they're walking around in circles because of the way the buildings are situated. There is no front door. You need to do signages, so people know where they can move. We didn't want that to happen at Tacoma; when you walk in you should be greeted warmly. 'Glad you're here.'

The lyceum room becomes the chest cavity — the heart, the pump — and the faculty offices on either side become the arms. It's the faculty that assist you by giving you tools. The stage becomes the pineal gland where knowledge is integrated; in ancient Egypt it was called the holy of holies. That's where the students would present their senior synthesis papers because they could only go to the holy of holies once they had gone through the work. They couldn't get up on the stage until they had done the work in the classrooms; if you go to the other end of the building, you go to the legs which are the classrooms. Those are the spaces that move you to where you need to go. We structured it so that the Bridge room was next to the Upper Division room so there could be that interaction and so that Bridge students could see their future in front of them.

We knew we had to create some type of living room, some type of dining room and some type of kitchen. In the early days before things got regulated, we had the best food. We would have it catered by this man — I can't remember his name — I think it was Eddie [Hill]; he was also the person who catered for the military base. He would bring us the food from the officer's club after the officers would eat from 5 PM to 6 PM. He would come over at 7:30 and sometimes we'd have steaks. We'd have these little filer mignons, mashed potatoes, and peas. It was the best

food; it was so good. Then they said we had to have food from the state, and that we couldn't have outside vendors; that's when the vending machines got put in. In the beginning Eddie would just pull up and people would just eat and eat. We did have other vendors. Once we had an Indian vendor with great Indian curry food; We [ate together] we did this so that was people could feel at home.

We were particularly concerned about driving long distances. Another group of students worked on a group contract looking at colors and trying to find out what were the best colors that you could use as opposed to that puke green that they did in the new library. They should have just let us design it; that building is so ugly. We knew that students are coming from a long distance, so we want colors to be warm. That's why the earth tones, the mauves, touches of blue — I thought there was some blue some place — those were the colors that we got because it would make people feel good.

Willie, Laurie Arnold, Walter, and I had great fun; we got a chance to go and pick out all the furniture. We would get in the car, go up to Seattle and sit in chairs all day to pick them out. At first, they were gonna give us chairs with desks. Have you seen our students? These are not tiny/petite people. We needed tables and we had to figure out what kind of chairs would allow people to spread out, so we sat in chairs, and we took little swatches of carpet home, threw things on them so we could figure out what carpet could deal with coffee stains and red pop. We made a decision that got picked up in the other buildings in Olympia which I think is a smart thing is to get the carpet squares as opposed to rolls. We were the first to do that because if you spill something you just replace a square; so, it was kid friendly. That was another thing that kind of characterized Martin Luther King in the early days there were lots of kids.

Once again state came down. There were all sorts of liabilities about having kids around. We could have one or two if they were anchored to the parent. However, the idea of having a [womb to tomb] a wasn't going to work, which then also cut off our access to the Clubhouse, which was always problematic and ended up being a little fatal, but it was still a good idea.

I had made a promise to one of our graduates, Michelle Boucree, who made her transition too early and had worked at the Urban League with Laurie Arnold, that Evergreen would help establish a technology corridor that would bring technology to the Hilltop community. To that end I actively sought and brought to that community a woman who was a technological genius named Luversa Sullivan. Luversa was brilliant, an amazing teacher. The kids thar she taught at the Clubhouse are getting master's and PhD, from M.I.T. She and Willie had a Girl's Math and Science program. One of the girls now is a translator in Arabic; she works for the Army and does the stuff for science and technology, incredible work. I got in a lot of trouble with Evergreen because Luversa had strong respect from MIT Microsoft and Intel; they wanted to give her lots of money for the Clubhouse that could have gone to Evergreen, Evergreen thought.

Our Clubhouse kids were the only brown and black kids invited to Microsoft's big Youth Fair where they bring in kids from all these private schools from around the region. We had to figure out how to get clothes for our so our kids could wear clothes without holes in them. Microsoft and all these people kept asking Luversa to apply for grants. Evergreen didn't want Laversa to apply for grants because they wanted the money to go other things; and they didn't want two applications coming in. Luversa was committed to her kids; she was not compliant. She ended up violating state laws, like having raffles for kids. it got really bad, and I got yelled at; she got

yelled at. She paid a fine and people said I was a bad manager because I let friendship get in the way of procedure and orders. It's a period of time I reflect upon and think that I might have done it a little differently knowing what I know now. Hindsight is always knowledge. I could have been stronger, But I felt like I had to defend her because I had brought her, and I knew she was doing for the community was generational and transformative. [We did great work, but I wish it had not been so hard.]

Once we moved into a new building, I ended up getting a series of executive assistants who would get into major fights with Luversa because they felt like their job was to tell her what to do. Luversa was from Kansas City [MO, and no white person was gonna tell her what to do. You could ask but you don't tell dark-skinned girls from Kansas City what to do. She was dark-skinned, in technology from Kansas; so, she was a fighter. Every time one of my administrative assistants would leave to get another job, I would get a whistleblower thing on me about something I had done with Laversa or Laversa had done. In my last year Laversa and I had become an annoyance to Evergreen. it was like we were taking up too much energy. [Every time I asked for about grants or technology, the answer was no] That's ultimately when I decided it was time for me to stop. [the fight was impacting my physical and mental health]. I'm committed to community; I'm not a compliant person. It was a choice between community and compliance; I had to go with community. So, I went to Olympia and became engaged in both the Washington Center community and Gateways community because I could do my community work there; at least I know the laws of the prison. I'm really clear about those; I cannot be noncompliant about that…

All of that was involved in the building and how we got our technology vision. I think we did in some ways introduce a technology corridor to the Hilltop and the Clubhouse is still going. M.I.T. is still taking two Clubhouse kids a year. The young woman, who was Luversa protégé and who is getting her doctorate at MIT, is also the head of the Black Lives Matter movement in Tacoma. The Club House Kids are the cause of them re-doing the Tacoma Art Museum exhibit on AIDS because Jeleasa and several other young women had been trained by Laversa. and who Gilda got them into the Media Literacy; she used to work very closely with the Club House. They went down to the Tacoma Art Museum and when they saw the opening of the exhibit on AIDS and they realized that there were only no African American painters represented out of the 30. And when you look at the population of who had AIDS, that whole black voice is totally silent, not having an artistic and expression. They talked about it, wrote letters and stuff like that. As a result of their campaign, TAM pulled the exhibit down; they revamped it before it went national and now it is representative of the AIDS community. She just got back from South Africa because they asked her to go to South Africa and talk about how art is used in AIDS education. This all came out of the technology corridor that we wanted to establish because I had promised Michelle before she died that we were gonna make that happen. At that time, we were gonna connect the Urban League Academy, which was where she worked with kids who had been expelled, with Evergreen.

When we designed the building, all of that was kind of in mind; that's why the second floor is set up the way it's set up. Laversa was my teacher as well; she taught me about technology, troubleshooting and things. I had done a speaking engagement at Plano, TX, the home of Texas Instruments. Their community college was totally tech; they put a lot of money and Plano is very, very rich; so they put a lot of money into the community college. All of their disciplines had labs and I thought that a great idea to have labs. The science people had labs, but the

humanities people also had lab. The whole room was videos, audios, movies and you could practice giving birth to a baby. The firemen had buildings they could burn, 15 types of fire. We couldn't do all of that on the second floor, but the idea was that it kind of told the story of learning.

People would sit in a seminar room — we had four seminar rooms; that's how many we had at the time — people in the seminar would have an idea (maybe an environmental science idea), go to the science lab, be able to experiment in the lab, get some hands on, try to test what's going on, go to the computer lab, look up research, cite things, explore something they learned in lab or the seminar. Then go to the multimedia room and put together a PowerPoint or a presentation and then go to the moot courtroom and practice proposing a policy for a public arena. That was the sequence of the top floor. The bottom floor is an ancient culture, and the top floor is modern technology.

Just to kind of round things off I wanted the building to be a teaching tool, both inside and out, so we wrote a grant; that was a class. Elton Gatewood always came and taught the students grant writing that they could write for school and other things. He came and helped us write a grant to Paul Allen to bring artists from South Africa to paint the outside of a building that would depict the multiple voices of the Hilltop. Again, this constant need to reimage the Hill, build the Hill, [be the beacon on the Hill].

We did a program called Colors of Community because everything is always student-centered. The students had to go out into the community, to pick an organization and interview that organization so that they could write a one blurb description or a two-blurb paragraph about their organization for the web page on the wall. They had to get a representative symbol; that symbol was then given to the Ndebele who then created the mosaic from the symbol and taught the students how to paint it as well.

The students not only found the symbols, but they were learned how to use feather brushes to paint the symbols on the Wall. The symbols all have different meanings. One of the symbols, right where the fire alarm is, it a fire truck. That's because this old guy, a trustee at Highline in Green River, was there painting; he had heatstroke and kind of fell out. The fire people came and resurrected him. They looked at the building and said, 'Where's our symbol?', 'Oh, we're gonna put it right there.' That's how we got their symbol there because they wanted the symbol on the wall. I think the symbol I like the best — because it goes to Gateway, well two symbols I like the best — is one of a little gang person, a stick figure person, who has a little band around his head and he's marching toward the sunrise. When we talked to the Bloods and the Crips they said, 'We are tired of them shoving us in jail and going down. We want some steps of us getting to a better place,' so one's I really like. I also like the one on the side that has a slave ship on the bottom, a fist and then a book on the top. I interpret that 'as through knowledge, through study, through our resistance' we can move from the slave ship to scholarship; I like that.

The most interesting thing about when you finish doing a painting like that in Ndebele culture, you have to seal the whole area with dung. There we were running around, trying to find cow manure in Tacoma in order to come and wash the sidewalk in front of the building with dung. Finally, somebody knew somebody in Yelm, so we got a ton of shit. People got on their knees, mixed it with water and we did patterns in shit and sealed it. It was a great project. People came

by, wanted to paint and said it made them happy. When they were going to the hospital, they'd walk this way on purpose. They kept saying 'you have all these ascending things and that makes me happy That's the story of the building. Oh. We wanted a big parking lot where we could have graduation, so we wouldn't have to rent a place that wasn't home.

I feel good about my curricular legacy in Tacoma, my pedagogical legacy, and my building legacy. My administrative . . . I think there are two types of leaders. There are managers and I think there are visionaries. I'm a great visionary and I work really well when I've got a good secretary who doesn't report me to the authorities, first off. I don't know how much of that was me and how much of that was racism. I suspect in many ways a good percent of it was cultural. . I think I've been reported four times. Every time when I've been reported, it's been by a white woman. The woman who I did the Ndebele painting with reported me as well. She was really mad because she wanted to keep going and I said, 'No; we're gonna do the Wall and that's it.' 'But I can get this grant money and we can do a pavilion and steps and stuff like that.' I said, 'No, you're trying to work on your paycheck; that's your paycheck. We paid you a lot; we're not going to pay you anymore. It's over.'

She got really mad at me [because I botched potential grantee interview] and filed a 14-point grievance on me. She said some really crazy things. She said that I had been Salmh's teacher for four years and that her degree was bogus. Even though Salmh was never one of my students and has always worked with other people, she had to end up doing a portfolio of all of her work for four years at Evergreen and having it checked by an external person to make sure it looked like a legitimate thing. Salmh was really mad at me at me. 'Mom, why are they gonna come after me when they want to get you?' [The case was dismissed. I was internally reprimanded, I decided it was time to regroup. I had accomplished all my administrative goals and it was time to return to teaching]. I learned that people are not gonna like me all the time. I learned in sad ways that sometimes people that you love are gonna turn on you; that's part of life and living. The whole thing is not to let it make you act of your nature.

Life after Tacoma . . . I do have to say this. It was very hurtful for me to be put in exile when the new director came in and I became a person non grata. It was hard because people in the community were aware of it. There was a student at the Evergreen campus who came by, and he was very upset because he had been in a closet, and he found my picture in a closet with my face turned to the wall. He had taken the picture because he didn't want my face to the wall. I said, 'Oh no, you've got take it back. I don't know how you snuck it out, but you've got to take it back and put me back in the closet with my face to the wall. I don't want you to get in trouble for stealing school property or something.' So that was really hard, but when I got invited back, I felt — I have to say — like Nelson Mandela getting out of Robben Island prison; I really did. They invited me back after three or four years. That's another thing I started, drums after graduation because Khalifoni was a student at the program and so we did ancestral drums at the end. Khalifoni was there and he was playing the drums when I came back. I got to walk down the middle of the aisle and I waved like Nelson Mandela. That was good; that felt really good. It felt a bit like vindication.

ZR: The faculty loves you; we all love you. It's like at that point with the new director we don't know how to pick a fight. But when the time came to discuss Lyceum speakers, talking about the campus, of course, Joye Hardiman is our director, has always been. I think we all love you so much, and over the years you are one of my heroes.

WJH: Oh, thank you.

ML: Maybe hero is not the right term, what I would say?

WJH: Friend?

ML: No...

RC: Mentor? Like a mentor?

ML: Yeah, but Joye didn't...we don't have enough chance...

WJH: Yeah, right, cause she came in and I was gone.

ML: But I would say, someone I look up to. Whatever you tell me, I remember. And I model after you. So, whether you know it or not, I just want to say you're really a spiritual leader for all of us.

WJH: Well, thank you. Yeah, I didn't...I knew that...I just knew that...I didn't think y'all hated me.

ML: It's one of the reasons I keep on trying to see, maybe we can teach a class even in Olympia. So, it didn't happen, remember just before you left, we were talking about trying to teach a class together? Even if we had to go to Olympia.

Hardiman: Yeah, we were, right.

RC: And your legacy is up on the main campus as well, among the faculty and students there. It's a strong legacy because you've come in, and you've mentored people at multiple junctures on both campuses, and through the Washington Center. So, you have a national mentorship and reputation. So, it's big work, and it's important work, and, you know, it leaves its imprint in people and on people and within the community. It really does, because you know what you're about. And that's why we're here today.

ML: If you would allow us to tag on, another question is, I know you have a huge side of your life outside the school in the world, travelling to different parts of the world, Africa particularly. You are interested in theater, art, and speak French. Would you share as an established faculty and scholar, tell us how you link your own intellectual or artistic pursuit of outside projects with your leadership on campus and teaching at Evergreen?

WJH: That's a good question and also it ties in with the last question. As you were talking, two words came up that describe a lot of my work and it has to do with resiliency and indigestibility. I had a research question when I came to Evergreen. I was in the theater and all my friends were depressed and sad. I wanted to know how you could be an artist and not totally internalize the rejection because if you're in theater you can be rejected for reasons that have nothing to do with you. You're not the right type; you're not the right size or as a writer 'your metaphors are not in this year.' So how do you deal with rejection? I posed that question to my students. I said, 'Okay,

y'all are in the theater; how do we survive and not get crazy? How do we survive and not get depressed?' We found an answer by the end of the quarter and the answer is we have to have something outside of theater where you get applause. There has to be something in your life while you're in a place [of appreciation.]

That understanding in some ways has in some ways, shaped a lot of my outside work. Particularly, in terms of my teaching. I worked on themes of resistance and resiliency. In class I taught with Kabby "Against all Odds for the Black Experience" we looked at what were the factors that kept you from slapping somebody in the face when you think they've done you wrong. Obviously, I was trying to work through some stuff. my outside research which was a springboard from my doctoral work. I initially was interested in the African contribution to world civilization. That got me interested into going to a lot of different places, not just to Afrika, but to South America, Central America, India as well and some other places... When I was traveling, it kept coming up; this question of how you sustain yourself. How do we do the work we do and sustain ourselves and how have our people done it throughout history?

In Brazil, I studied the Afrikan presence and what I ended up finding out was that spirituality was at the core of every single movement that I look at in Brazil. It wasn't just in the churches and the Sisters of the Good Death, which is the oldest organization (they call it fraternal [sororal]) in the western world with an African base. It started in the 16th century by Yoruba priestess women from Angola who by legend were not taken captive but who volunteered because they didn't want their people to go without them; that's what the legend says. When they arrived in Brazil they had to convert to Catholicism, but decided they weren't going to adopt Jesus as their symbol. He died on a cross and that seemed like it was too painful; they adopt Mary because she just went to sleep and went to heaven. That sounded a lot better; she died a good death. They became the Sisters of the Good Death; and collected alms for Mary. They were really collecting money to buy the freedom of enslaved Brazilians and so they were a community service group. At their core, was traditional African religion; you couldn't be a Sister of the Good Death unless you were part of Candomblé.

I went up into the hills with the Maroons and the Amazon people to find out how did they sustain themselves, how were they resistant? They talked about the importance of the spirit and the circle. My travels since then have been spiritual quests to answer contemporary questions, both personal and otherwise. My work at Evergreen also got me…traveling through a women leadership studies lens. I put together some presentations on the commonalities of women from Ancient Egypt, Senegal, Cuba, Brazil, and Tacoma Evergreen. All of these things became teaching vehicles I brought back into the classroom, understandings I applied to my life and career. My travels have always tied into my life and the work I've done.

You mention mentoring. I work with ASC AC (Association for the Study of Classical African civilizations). We have a Northwest chapter and I'm proud to say that we're one of the better functioning chapters of this organization .... One of the things I did was teach people how to do abstracts. We spent a whole year learning how to write abstracts, so that they could present papers at national conferences. We now have a group of about 20 community scholars in Seattle. They're good. I taught them how to do presentation; how to work within time and how to make your point. Each time I learn something, I teach it in this community as well as in other communities. Outside of travel, research, and my community work, I build scholars, growing our own, serving on doctoral committees. … and I have the Washington Center and Achieving the

Dream. Achieving the Dream is an organization of over 200 two-year colleges, and I am their student coach for their annual conference.

Every year they get a bunch of students together. The students attend as many workshops as they can attend. At the end they report out to the plenary whatever their discoveries were. This was my concept. At first, they just had me be being MC and calling on random students. I said, 'No, don't just bring in students so you can hear them say how marvelous community college is and how horrible they were until you found them and taught them. Make them real. They bought into it and now the students come right at the beginning of the conference; I do an orientation with them for the day. We meet every day and debrief and then they presented their discoveries. That connects with my real passion about student voices needing to be heard and students needing to be at the table. We have to stop objectifying students and treating them as subjects.

Whenever I do my workshops at the Washington Center and I'm kind of the person that they come to when someone wants learning community work, integrated assignment work, appreciative inquiry and now I'm moving into the area of equity and inclusive excellence. Those are kind of my areas and I also do curricular stuff. I do a lot of different learning community stuff, but no matter what I do I always tell them there has to be a student panel or they have to run their ideas through a student, or a student has to be in the room.

That's been a consistency in my history in terms of the integration of my schoolwork and my field work. They feed upon each other. I can't think of any other school I would rather be at than Evergreen, intellectually. It's feeds my head with so many different ideas; there's so many different points of view. My involvement with the Washington Center . . . every time I go to a workshop I go and change my syllabus. My Gateways fit into my community service work and also into notions of resistance. My big question is now how do we keep them from going back? It feels very, very natural.

I'm doing this work in the Cameroon which I' really excited about which I want to bring back to Evergreen... I went to the Cameroon and found it was a major disembarkation site for the slave trade. They found there over 200 ships that left. I want to organize a field study research team, in a year and a half, of community scholars, Evergreen scholars to just do some excavation work. There are things that haven't been excavated.

We need people who know things about trees, how to look at the moss on a tree and be able to tell how long that tree was something or other and how to look at the soil; talk to people; collect stories from people. I don't know yet what the dimensions are, but it feels like it could be exciting, an exciting part of history, to be able to write a story and to be able to have Evergreen as an international consultation on the development of a world cultural site. That's the latest thing I am thinking about.

RC: I can see ethnography, and archaeology, and as you're saying botany. And then cultural studies, and this whole ethnographic and archaeological fieldwork. It sounds very exciting.

WJH: Yeah, doesn't it sound exciting? An, it's got to be interdisciplinary, it's got to be with people coming from...artists, scientists...

RC: Excavating the past is a way forward into the future. With the lens of science, and the perspective of story.

WJH: Right, exactly, exactly, I like that. You're right, the lens of science and the perspective of story.

ML: mind is swimming...because Cameroon, when you said the word for someone who is in medical field, immediately that's where all the new diseases come from.

WJH: Really, all the neurodiseases?

ML: No, no, it's a hotspot for, for lots of recognition of new pathogens, and new studies. And because the region is very poor, it has the lowest health care personnel per population, The World Health Organization has monitors, almost like a detective, monitoring the diseases arriving. Cameroon, we have to go there, we have to learn what's happening, why there are so many new pathogens coming from there. That's one of the hotspots, the other hotspot is like in Southeast Asia, in, uh, Indonesia. Tropical hot places, where nature receding because of new developments, humans getting into where nature used to be. Interesting. But then, what do you think about your theater, Joye?

WJH: My theater?

ML: Yeah, the dream of theater; I know somehow in my mind, you are an artist. And so far, we've talked a lot about administration and your vision, and would you think learning community and theater...can theater be a learning community? Why not teaching theater in Tacoma? Last week you said Maxine said you can't teach theater. But the most successful, at least from public health point of view, outreach to the community in Africa, is through theater. Pamphlets, conversations, doesn't help. But they put on a show, everybody comes, everybody learns about AIDS.

WJH: Right, right.

ML: Theater parades, and theater. I mean, that's the part of outreach. Why would...try to hide away?

WJH: No, but I don't! I can see it looks like that, but I started out teaching in order to do theater. Then I did theater in order to do teaching, to do exactly what you're talking about. Then I came back and did theater as a discipline. Now, my theater has gone to storytelling.

ML: I see...

WJH: Right, right. I feel like I'm doing theater, because when I do my stories, they're very animated. I use my mime; I use my dance. In terms of story, the Griot tradition is a really critical one, and so now it's me telling stories, but it's also helping other people to tell their stories, so that we all become theater. It becomes theater. not so much in a Western sense, but much more in a collective sense. It totally destroys the fourth wall, there's no fourth wall, it's theater without walls. I use my techniques when I work with my students, we always end up doing an

articulation and projection, cause they have such little voices, they just have such little voices. I mean, they do, they have tiny, tiny voices. And it takes all year to get them to speak in their big people voice. So, yeah, the theater is still there, and... it's my creative production, I don't do PowerPoint, I do Prezi because I can make it move back and forth, and stuff like that, and...

ML: Very advanced, I don't know how to do that.

WJH: Oh, yeah, it's fun, only locks you into the form, that's the only thing. It locks you into Prezi, and so you can transport it, but only as a Prezi, so now I'm learning how to take my Prezi and make them into movies. Because then you can take them around, and you don't need to be dependent on their technology.

Yeah...I'm just trying to think, is there anything else that I wanted to say? I talked about Evergreen...you asked about my life since retiring. For the record, I really want to say that I retired from the job, and not from the work. I'll never retire from the work.

Here is a memorable story about theater, people, student, staff, and presidents and trustees. And about racism in the world. It still pisses me off, The interaction that Tacoma has had with the trustees has always been very interesting, particularly categorized by the trustee who asked me if the students in Tacoma could read. We told them that they [the students] were doing public health, and they were doing the fairs, and these kinds of things, and she said, oh yeah, but can they read? So, the next year when we had the school picture taken that was supposed to be in the catalogue, everybody had a book. We all sat there reading our books for the picture. It was like, come on, you know! Now That's theater, that's a little piece of theater. My anti-war guerilla theater stuff comes up when I want to try to say something nasty to somebody but be nice.

And that I think is something that we always have to deal with, with neoliberalism, and people saying, oh, yay for the good people in Tacoma. But …We're not going to have the same expectations for them that we have for anybody else, because you are the Tacoma campus. You and the Indians can be mis-seen. Because it's Tacoma. No, no, its students, it's students who need to learn, and who need to get jobs, and have life. I just wanted to mention that sometimes Olympia is a bit on the insulting side. So that's kind of all the notes that I took so far.

RC: I was going to comment, something that you said about Mary [Hillaire]. Her sister Colleen was talking to me about some of the teachings and principles that she came up with in Native American studies. One of the things that Colleen said about how she would reflect upon and help student writing evaluations was, what did you do, how did you do it, and what difference did it make? So, what did you do, how did you do it, and what difference did it make? And I ask that of my students every time I have them write an evaluation. But they also reflect upon their learning in a number of other ways. What did you do, how did you do it, and what difference did it make? And I always say that came out of Mary [Hilaire], and American Indian Studies. But I heard that through her sister, Colleen. What is your relationship to land, what is your relationship to self, what is your relationship to others, and what is your relationship to work?

WJH: Exactly, as you mention that I remember that conversation about that.

RC: I can just see Mary and Maxine talking, and Betsy too, and that whole circle of early people, feeding off of each other's ideas, and Mary going back to Lummi, and talking to her community,

and then coming back to Evergreen, and how these different communities were receiving each other's scholarship and each other's practice around community. Because this community-based learning is and was happening within and for these communities, and the Washington Center adapting that, and our campus now adapting that with the service learning. So it's happening in these different ways, but I think it's really important to trace our lineage, and acknowledge our roots, and that's where it was happening, on the cutting edge, like you were talking about last week. So, the things that happen around the edge.

WJH: I can remember when Mary received her name [Hadoowitt]. And there was a group of Evergreen students who went up to film it. And they filmed, and they came back, and we were watching the film, and Mary just kept shaking her head, and shaking her head, and she said, oh God, you missed the most essential part of the ritual. And they said, but we got the children, and we got the drums, and we got the so-and-so. She said, yeah, but you didn't get the cedar. Nothing originates, nothing grows, without the land. Before we see the people, we should have seen the land. Before the building was full, you should have taken a picture of the cedar. You must go back and do it again. And it was such a learning experience because we'd all been thinking about the people, and not that land, …And that's what I mean about it being such an exciting place, is that we get to have these intersections.

My teaching, eventually we're going to teach together, because I'm going to teach forever. But that's why I loved teaching with Willie because he was a scientist and a microbiologist. My favorite class ever was when we did the allegory of the cave, and I did the literary part, the story, and what happens when you want to have change in society and people are resisting it. And he did the biological part, what happens to your body when change occurs, what happens with the endorphins, and how to use the millisecond where you can change your mind. then the students had to write a contemporary version, and they had to describe what was happening biologically, as well as what was happening narratively.

ML: Sounds fun. Let's think about some class.

WJH: Yeah, I mean, it was a great class. And where else can you do that kind of fertilization than at Evergreen. We've got our problems, we're in crisis right now...

ML: You've been at Evergreen all your career. I know you're going to continue teaching, still trying to influence which direction the school goes. So, I'm asking if you have any other wisdom to share about the future, for Tacoma campus? You said in early days, someone keep on trying to close it. But I don't think that's the case anymore, but every year we're talking about lines, cutting lines, not cutting lines, enrollment, always feel the campus is not going to develop, that we're constantly stretching, we're not going to have viable programs. So, what would be your wisdom to share at this point in your career, as a past director and as a current important leader in the Evergreen community. How does Tacoma campus...are we going to stay, are we going to...what is the long-term vision?

WJH: Do you know that TV show Mr. Monk? He was a detective, and he used to walk into rooms to try and figure out what the crime scene was, and he'd do it through his hands. He would just go like this around the room, and then he could tell you stuff. I'd have to do that around Tacoma because I don't know Tacoma right now. I would like to come and teach at Tacoma again. And I even had thought volunteering, but I don't know enough...What I feel from Mr.

Monk, I feel...there has to be a little bit more dynamic leadership presence in the community. It keeps coming back to that community thing; there has to be some involvement in the community. Right now, the campus is just being managed, and if there are some things that are innovative, nobody knows about it in the community. So, like for example, I'll just speak about Paul's thing, because I know something about that. If these people are looking for math attacks, my understanding is that Paul's got a grant or something where people look at math in the curriculum, and when they find math in the curriculum, they point it out...now that's a concept that needs to be at Jason Lee. Tacoma has got to get back into the community. So, people know about the good stuff that's going on there. But right now, it's too [isolated] The director has to be...I mean, I don't know whether the director is Olga or whether the director is Tyrus, but...

ML: Both.

WJH: Well, they both need to get out there. People won't come because there's no visible face, there's not a face. Even if your faces were on buses, that would even be better. Seriously, so that people can recognize...nobody knows. Have you been, for example, to the Chinese memorial on Ruston Way, the reconciliation project?

ML: Yeah.

WJH: Tacoma...you should do a poetry reading there.

ML: I did. It's not sanctioned by Evergreen though, because...I tried. I mean, let's talk about it some other time, but I tried. I don't think developing relationships on Chinese studies, period, is supported by Evergreen.

WJH: Right, but I'm just talking about poetry, as a poet, to organize a poetry reading. Cause you're a poet...I'm just saying, we don't know that there's...I'm just using you as an example because you're here. We don't know that there's this incredible poet scientist woman around, and available.

ML: I have an opera next month, I'll invite you! At PLU, by the way. It's not at Evergreen. And I tried to even bring money into...Anyway, it was a no, no, we can't do that. You're saying the same thing, you want to do anything creative, it is difficult. Legalities, spies from mainland China, I mean...Money...their dollars are just as good as your dollar.

WJH: Right, right, they're buying up Seattle, so why can't they buy up, you know...?

ML: Well, try to open a Chinese classroom, free. Free. They already been accepted into UW, UPS, Pacific Lutheran. And this Pacific Lutheran project, when it started, I was trying to do it in Evergreen, but they don't. And Lutheran said, yes, we do, come to our campus!

WJH: Ok, yeah, so that's the tension. So that's why this provost search for me is so important, is for somebody to be there that can say yes sometimes. And not just no.

ML: They're so afraid...

WJH But that's what I'm saying, unfortunately when Evergreen in Olympia has a cold, then that means Tacoma gets pneumonia. There are some systemic changes that have to be done in Olympia in order for Tacoma to be free. Or grow.

ML: And of course, I'm jumping the gun again. Okay, I want to say, Tacoma for me, the Tacoma campus, is a black college. That's I treat it when I teach there, even though half of our students are white. It is a black college, has their own philosophy, way of organizing, way of...your fingerprints are still there, a family atmosphere. People bring food, babies come, and everybody holds the baby while teaching. We have toys for kids, and all that. But as a black leader, what do you think, what difference Tacoma campus made for your mission, original mission, to promote literacy and social success among African Americans? Do you think that mission Tacoma campus can still carry on?

WJH: I think it has to carry that on, because it's a value system that I think is needed in higher education. And I don't think.... Umm…I'm not pleased with that answer. you're asking hard questions I haven't really thought about, because you're asking me future questions and I was thinking about past kind of things.

ML: Yeah, sorry.

WJH: No, no, no, no, it's good. It's good, I like to think, you know that. I like to think. Um,.the Tacoma campus is still very much needed by this community, it's still very much needed. It is important to have someplace like when I run across kids, or people, to say, here, you can go to college, you can go to college here at Tacoma. It will be with adults, your learning style will be matched, ...

I know we talked about branding, but it's really a matter of envisioning...I mean, what I would like, let me say it this way, if I was a director of the campus right now at this very moment, one of the things I probably would do, is I'd stay black, but I'd go global. Because that's the next place where we have to... it's also a place where there's a lot of money in higher ed, in globalization of the curriculum. what would I want to prepare our students for? I would want to prepare them not to just live in the community, but to live in the world. And I would really exploit the international nature of the faculty, I would still stay black, but I would move beyond binaries. It used to be people came to Tacoma campus because it helped them deal with the black community, or the black world. And now I would say, come to the Tacoma campus because it will help you deal with the global world, which includes a lot of people of color. And I don't think there's anybody that's doing that right now, and we're so primed to do it. I mean, just because of the existing faculty, and the existing student body.

I would contact the Kenyan Society, there's a huge Kenyan society. The statistics are coming out right now say students coming out of Africa are the highest achieving of any immigrant populations, even higher than Southeast Asian ones. I would contact El Centro [Del Raza] in Seattle, which is one of the really big Hispanic social agency I would advertise it, and really promote it as a place where people of international differences could come and study together the real world issues about their problems and stuff. I wouldn't go for necessarily the people who are undocumented right now, because they don't have the money for tuition. But I would go with those people who have come here...

ML: As refugees.

WJH: As refugees.

ML: We already have a lot of Somalian students, who came in with your standard problems, because they have been in refugee camps throughout their school years. They don't really have any educated language, not just English. They would be in France for two years, and then Italy for two years, and so they're fragmented, with a lot of learning needs. So, I think Tacoma's curriculum has really helped them a lot.

WJH: Ok, right, and I'd use those as my ambassadors. Get one group in and tell them to bring four more. And there are a lot of like people from South America, who had some education, had degrees, but now they don't have degrees. One of the things that we don't push enough is that we give credit for life experience. Not as much as we used to, but we still can give at least up to a year. If they have certificates, or if they want to write. I don't know if we still have the...

RC: PLE, prior learning...program [experience?].

WJH: We still have that? Okay, I would try to push that like crazy. Because we're trying to figure out how can we condense time in an environment that is conducive to you if you want to do community work, or go back to your community, or something else like that. And because [Phyllis] and those guys really want to come and do MIT in Tacoma. I would not go to TCC for paras, I would go to the schools. I would go to University Place, and say, if people are interested, get your BA in a way that you can combine [work and time?]. I'm just thinking of one of the women who works with my mom. She's a para- at Clover Park. She's so smart, but she doesn't have a BA. She keeps training people, and they keep becoming her boss. We also need some money for people to pay off their federal loans. I would try to do is find some funds for people to pay off their past schools. Because that's what I find a lot; people want to come, but they owe money at another school. They owe TCC some money, they owe so and so some money. We don't give money that way, but we need to find a rich person or a donor or somebody that says, hey, I will pay off your loan. If you finish your BA, you don't have to pay back the money that I'm loaning you to pay off your loan. But if you don't finish your BA, then you have to pay it back. Something so that they can guarantee. That's where I see people being stopped, I've seen people who want to go, but they messed up because they went to some school off a matchbook. They just need 1000, they just need something or other. Because once they get in, they get the FASA, then they can work some other things. I see people who have had some education, but because of structural situations, refugeeism or something else like that, they are blocked. There's so much money out there for that kind of retraining that I would look at that.

I'll think more about it, but I would say look at who you are now, and what is the current configuration you can offered to the community, that can be the marketable. But I think globalization with the idea of social service is a niche that we could fill really well,

ML: I think you're right, you're absolutely right.

WJH: Right, right, and even if we just said the word ‘globalization’, we could pull people from Olympia as well, because there's no global hub. I mean, like Sean's doing the Irish class, and Kabby's doing the black class, and somebody else is doing the Russian class, but students want

to do things like stop trafficking. They're always trying to find a contract, always trying to find a space. And one other thing, you may want to look at your curriculum, and decide whether you want to do all coordinated studies as a theme thing, or do you want to allow more internships and independent contracts for people who come in and have a purpose or something. But I think that still comes under the globalization. I just know that what I hear outside, it's a buzzword. And right now, nobody's really imaginatively trying to umbrella it. They just think of it right now as going someplace and bringing somebody to.

ML: I immediately can see the special detailed needs to make that happen. First of all, we need to have a language teacher who can teach English as a second language, right now we don't have that. We need to have some mechanisms to make our students can study abroad. For our American students who study abroad, they'd transformed when they are not being constantly prejudiced against, when they don't have to constantly feel their skin color. When they go to another country, it's a completely different thing. They just need to be there for a month to a quarter, and they will come home with a completely different attitude. But many of our students have families, working two jobs, how they do that? Is there any financial ways, any arrangements, so things like that. Because if our students go to another country to study, they can be ambassador to our school.

WJH: So that would be a creative thing to figure out, how can you do that, how can you simulate that experience. I mean going is critical, field study is critical, but maybe you don't go thirteen thousand places, maybe you just go one place for ten days even. It's not a tour of the country, just going right there, getting immersed in that. But I mean, it can be figured out, it can be figured out in terms of... films, and simulations…you know.

ML: Field trips, rather than whole quarter. Just a week or two.

WJH: Right, yeah.

RC: I'm thinking about a community from another country coming in to really to immerse themselves for a week or two at Tacoma, and then going back home. Having them learned about a place and a community, and different aspects of language and culture and identity, and the arts and social justice issues, and taking that back home. Tacoma is a perfect place for people to nest, to come in and have a place and feel like they've been taken care of and go back.

WJH: Right, and it can be travel, but it also can be mind travel as well. I was listening to Amy Goodman on Democracy Now...Larry [Muscadet] turned me onto it, so now I have it on my phone, cause he said, the first thing I do every morning is, at 9 o'clock it turn on, that's where I get my news and things. So yesterday she was talking about the intersectionality of climate change, and what's happening with the native people.

RC: The North Dakota Standing Rock.

WJH: Standing Rock, and how they're being affected, the fracking is impacting the water over there. Someplace where people could go...just like the University of Washington has their policy center. Tacoma could be a place where people could go and see those kinds of global implications. Like, thinking locally, but acting globally, that kind of thing, about seeing how, and

being known as a think tank, in which issues of interconnected global issue are part of the curriculum. It would be about a disease in Cameroon and the fact that so many African Americans have Cameroonian DNA, so what does that mean in terms of susceptibility, does that mean that there's more of a...

ML: That's the thing, the genetic richness in Africa is just so amazing. And all of us outside, all Asians and Europeans and Pacific Islanders, all of us are very related, and very small band of people from out of Africa, and then we spread. But the human genetic variations, the really treasure trove, is in Africa. Because many people, the majority of them, didn't leave. So, they're so different, geneticists now have proof.

WJH: Right, right, but see, that needs to be marketed.... everything else is really silos, they really are little persons, the little man at the University of Washington who's trying to, wants to start an Africana Studies department. And so far, he has a little exhibit in the library, cause he's a librarian. But I'm just saying, there are these little pockets, but in terms of what we do, we do it interdisciplinary, we can think about genetics, as opposed to just thinking about Africa. It's the genetics, and it has to do with this here. That broad, broad, picture, we could market that, and it would be a logical niche, from the Hilltop to the world. But always coming back to the Hill as an identifier. Even though people may not come from the Hilltop anymore, it's critical that we want to have the Hilltop at our center.

ML: How about the word “retool”?

WJH: Retool? Retool the image, as opposed to brand?

ML: Retool, that means acknowledge people come in, already has their method, their past experience, their past knowledge, but with all the changes in the world, I mean US in the economical global environment, we need to retool...

WJH: Retool, right exactly. And this is a place where you can do it, not only can you do it theoretically, but you can do it as a lab. And that's what the other places can't give you.

ML: It's applicable. Retool, rather than learning, which is so vague, retool, that means you go out with your new tools.

WJH: Right, right, we're going to give you a toolkit in order for you to function in the real world.

RC: I'm thinking, too, about you were mentioning global warming, and we're seeing a world that is in crisis, where there are many kinds of refugees and climate refugees. And that word refuge, refugee, faculty that have come to the Tacoma campus because it's a refuge. Students that come to the Tacoma campus because it's a refuge. Now, that refuge can take on the local issues of refugees coming here, but can they take on this global issue of a world in crisis, with many refugees? But being a refuge, a place that people are welcome, and come to because they get the support they need, and then can go out and serve. It's a refuge. And absorb and bear witness. It's a [container] for the refugee to explore the issues of our time, a world in crisis.

I am thinking about Standing Rock, and when the police were surrounding those people who were standing for earth and for the future, and in love of something that was more important than

a few bucks and an oil pipeline. They were being surrounded by the police, and the leader said, remember why you're here." Guns were pointed, guns were being loaded, and people were scared. And you start to react, and then panic sets in. the leader said, I was watching a video on Facebook, just remember why you're here, remember why you're here. And so we're in crisis, all of us are being stressed, all of us are being tested. We're going through this stress test, but if we can remember why we're here, and that refuge for the refugees is where we all are, at this time in history. It feels like it's seeding something powerful and important for this time; that work as a storyteller and your work as a scientist, these pieces that we all bring together from our different points of view. I think it's powerful.

WJH: Yeah, yeah.

ML: I like what you just said. Anything else you want to add to this?

WJH: No, except that this has been great, this opportunity to reflect and to be affirmed, and to be stimulated. No, I don't have anything else to say, except I would like to work again in Tacoma, I think about when I'm on that road going down to Olympia, driving 55 minutes when I can walk over three minutes, you know. But it's not that; it's just the population, and I don't ever want to be removed from it in some way, because I still care. I would love to do some work with the senior synthesis again.

ML: Come to faculty meetings.

WJH: I could, yeah, when do you have faculty meetings? Tuesday afternoons now? Okay.

ML: And if you happen to be...

WJH: Around, then yeah, I can do it, yeah. Right. I teach at Green Hill on Tuesdays, but sometimes we get out early.

ML: Thank you very much.

WJH: You're welcome

ML: Thank you, this has been wonderful.

WJH: Yes, this really has.

RC: Across this table at this planning meeting, we both just knew that this is what we wanted to do.

ML: Yeah.

WJH: Well, I really am honored by that, so thank you, thank you very much.

ML: It's one of the reasons I keep on trying to see, maybe we can teach a class even in Olympia. It didn't happen, remember just before you left, we were talking about trying to teach a class together? Even if we had to go to Olympia.

WJH Yeah, we were, right.

Chamberlain: And your legacy is up on the main campus as well, among the faculty and students there. It's a strong legacy because you've come in, and you've mentored people at multiple junctures on both campuses, and through the Washington Center. So you have a national mentorship and reputation. So, it's big work, and it's important work, and, you know, it leaves its imprint in people and on people and within the community. It really does, because you know what you're about. And that's why we're here today.

ML: If you would allow us to tag on, another question is, I know you have a huge side of your life outside the school in the world, travelling to different parts of the world, Africa particularly. You are interested in theater, art, and speak French. Would you share as an established faculty and scholar, tell us how you link your own intellectual or artistic pursuit of outside projects with your leadership on campus and teaching at Evergreen?