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ORAL HISTORY

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Stanley B. Pimball
Interviewer

Address:

SLUE

Date:

4/25/91

[Signature]
Interviewee

Address:

Date:

Date of Accession:

SIUE ORAL HISTORY PROJECT

Summer, 1990-91

David Huntley Interview, April 29, 1991

Interviewed by Stanley B. Kimball

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Q: Professor David C. Huntley, Director of the University Museum thank you for being willing to share your memories of building this campus and university on this April 29, 1991 in your office. I am happy to be here for several reasons, one of which is the fact that you are the greatest raconteur on campus.

A: Oh that's a

Q: If not the whole state of Illinois.

A: Well now that may be true.

Q: And we're about to find out. Professor Huntley why did you ever come to SIUE in the first place?

A: Well the old saying used to be more rank and more pay and I guess that's why I came. No, I have to tell you, I'll start out by telling a story that I've always told about coming to SIUE. Andy Kochman , former Dean of the School of Fine Arts had taught in a university in Alabama. And you've got to remember that this was in

the fifties and sixties and the climate in the schools in the south was not the greatest. They kept burning crosses in my yard and doing things like that.

And I had, at that time, four little children so I saw the handwriting on the wall and Andy Kochman had written me telling me about this university which had employed him two years prior. It was going to be called Southwestern Illinois and he invited me up for an interview.

I flew into St. Louis one cold, dreary, gray February day as only the midwest can have, just everything was the same color. And Andy met me at the airport and he drove me over and took me to the old rock schoolhouse in East St. Louis and we toured the facility there.

In those days the only way you could come to Alton was up through Wood River and past the refineries. He brought me into Alton and showed me the gray rock buildings of the old Shurtleff campus. And then he drove me over to Edwardsville, out of the wheat fields there was going to spring a great, new university he explained. He took me into a farmhouse where I met Clarence Stevens sitting in front of a roaring fire and we talking about hunting and things that Steve liked to talk about. And after exchanging pleasantries, Steve didn't seem concerned as to what I did or why I wanted to come to Southern Illinois University.

Then he introduced me to William T. Going who was dean of faculty. As I talked with Dean Going I discovered we had many mutual friends since Dean Going had been in Alabama. After being run around all these places on that gray, dreary midwestern day I flew back home to Birmingham. My wife met me and asked, well what do you think.

And I said don't talk to me yet. Go get me a cup of coffee. I said well to tell you the truth I think I've just been hired by a phantom outfit. I was hired, but I never did find out where the campus was or what was happening. But they offered me a position and I took it. I've been with this phantom outfit now thirty years.

Q: What were you doing before you came here?

A: Before I came here I was chairman of an art department at Montevallo University which was the state college for liberal arts in Alabama. I was brought here to help set up the curriculum in the art department that at that time had about, lets see Glen Howerton, and Evelyn Budemeyer, and John Richardson, and then Katherine Milovich who was down at East St. Louis.

Q: And this is 1962?

A: 1962.

Q: For the record, Dave, run us through your various positions and titles since 1962.

A: Well I came in as an associate professor. I had an associate professorship before I got here. And I came in to head up and to help design the curriculum in what we called in those days basic studio. And I did that for a few years, six years I guess it was.

After which I was entitled to a sabbatical. I took my sabbatical and I came back and the people in the art department asked me if I would run for chair of the art department.

I said no I would not run for chairman of the art department or the art faculty whichever it was. And they said why not. And I said well because I don't believe it's a political job and I said you can tell my dear friends and my dear enemies in the faculty of art and design that I will be same kind of a character on the back side of the desk that I have always been on the front side of the desk.

Having been in administration for all those years, I knew what some of the problems were going to be. And they said what will it take to get you to serve? And I said it will take a mandate of the faculty. And they said what do you mean a mandate? And I said well all but two people because there are two people, two of my colleagues whose vote I don't believe I can get.

So they finally did it and I became chairman of the art department and served for I don't know how many years after that. Every year I insisted on the vote of confidence because I think that's one of the things that you have to have. You cannot operate as an administrator without a vote of confidence. I kept saying one of these spring days you my dear friends are going to come in here and the sap is going to start to rise and your going to have a revolution and I hope that when that happens I can step aside with grace, or some other girl as good looking as Grace was. And Grace was good looking but that's another story.

I believe one spring they did but it was not until ... It's kind of interesting because the spring before I had been chairman of a committee to investigate all of the collections that we had in this

university and the collections here had just grown like Topsy in *Uncle Tom's Cabin* I guess. Every department was collecting stuff because as a new university we had great insecurities about not having a sophisticated library, not having the collection of art, a slide collection and a lot of stuff we are establishing from scratch. And I have always said that it was that insecurity that made everybody collect everything and we had people in every department accepting gifts from people without any authority to do so. Luckily some of them were very good things.

Anyway they appointed a committee to study this and the committee came up with the recommendation that we establish a university museum and Bless Potty on the Hot Place the next thing I knew we had a search committee interviewing me for museum director. I ended up with the job at which time I said, wait a minute I don't know the first thing about running a museum. We were ill-prepared to do what we did.

Q: This is 1978.

A: Let me see, Stanley. Don't ask me years that must be 78 I think.

A: Anyway, I said okay I will do that but at the same time I went the next summer on a grant from the Getty Foundation to to the University of California Berkeley to study museum management. Prior to it I had gone to one brief series of workshops to John F. Kennedy University in California to study museums and then to Berkeley and got a certificate in museum management.

So I felt a little better about running a museum. Since that time I have been Director of the University Museum which has changed it's name three times, but that doesn't make any difference. Because originally we were Cultural Arts and University Museums then we were University Museums and now we are The University Museum.

We now are a museum that has gone from having some of the most eclectic, serendipic, strange groups of items to a museum that by the end of this calendar year we will probably have a collection that will be valued in excess of \$20 million.

Q: We talked about some of the best kept secrets of the East side. I would nominate that as one of the top five best secrets.

A: Well Saturday night I was telling Jim Woodard about what is happening. He said it's just astounding, it's one of the most startling news I have ever heard. And I said it is startling but never the less true. We are awarding this year a certificate to about well, I probably have the list here somewhere, 15 or 20 people. Who have given the university in excess of \$10,000 each. There are 11 of those that have given us in excess of \$10,000 and there are 13 that have given an excess of \$5,000. The people who have given \$10,000 some of those gifts run up to well one of them will go up to we think \$15 million, another one up to 350,000.

Q: You will appreciate the biblical simile of not putting your light under a basket. Is there a University Museum *Newsletter*?

A: Yes as a matter of fact there is.

Q: let me go back a bit when you were taking this tour of the phantom university with Going and Stevens, did you get what some of us call the See treatment?

A: Yes. That was an interesting time of course. I guess one of the reasons I really came here is because I had become convinced with all the people that we did meet that Delyte W. Morris and some of the other people were going to build the Harvard of the midwest right here on the banks of the Mississippi River and I was impressed.

For example I had known Bucky Fuller. Bucky Fuller was on the faculty in Carbondale most of these people were. Catherine Dunham I knew of. Harlow Shopley, one of the most important astrophysists in the world was on the faculty. Bell Geddes the designer was on the faculty. Margy Lawrence the opera signer and I thought my goodness if this man Morris can con, convince, cajole minds like that to come to the midwest, hey I don't mind being associated with those people.

Q: See was very enthusiastic , promising, full of dreams and

A: Yes. Yes siree.

Q: And I thought that's where we were going too. I think everybody perhaps that was interviewed by him caught his most infectious opinion. Now before this gets away from me, I have heard this story and I have heard it contradicted so many times I would like the David Huntley version of what happened to Harold See?

A: The story as I get it and I don't know how true it is, but the story is that Mr. Morris, as he always insisted on being called, Mr. Morris decided that Mr. See was a little more ambitious for this campus than he was for the university and all of a sudden Mr. See showed up and tried to get into his office and the locks had in fact been changed. Now that comes from pretty good authority that it did go that far.

Of course it was a personality problem between Mr. Morris and Mr. See. I think Harold was charming... he was able to do personally what Morris was able to do in another manner. In some respects they complimented each other. Just as Morris and Rendlemen complimented each other. Morris I think had a tremendous ability to challenge the faculty. Morris did it in an almost austere fashion. He was always above things. Harold was still a very charming individual, could challenge the faculty and both of them had the ability to make you feel like this university can't operate without you. Why do you think we brought a scholar like you to the midwest, to the the wheat fields.

And I think that was the most exciting thing about the two gentlemen and later about John Rendlemen too. I think that's what convinced a lot of people to come here. I know when I first heard about it and I think I'm a decent geographer and I didn't know which side of the Mississippi River Edwardsville was on at the time. It was because of those gentlemen.

When See was dismissed there was about to be a revolution on this campus. There were people who thought the wrong man had gone. And those attitudes were held for years and years until I know that at least four or five people until they retired still sided with Harold See against Delyte Morris.

Q: I think even today there are some vestiges....

A: Oh yes. I think there are.

Q: ...of this unnecessary, unproductive animosity that I have regrettably contributed to myself over the years.

A: When I came here I had been the past president of American Association of University Professors in Alabama. And I was asked by the local chapter to run for president of AAUP here. I was flattered and talked to some of the members of the committee, but then they explained that one of the things that AAUP on this campus wanted to do was to challenge Mr. Morris. I made the decision after I got here that my allegiances were with Mr. Morris and I thought that that was the right way to go. I think I made the right decision.

There are still people though that still wanted to separate from Carbondale. I never saw the great advantage of this. I don't see it today. We're part of a system no doubt about it. I would like to separate sometimes from the Board of Higher Education and the Chancellor's staff, but I have nothing against my colleagues at Carbondale.

One of the funny stories that I used to love to tell is after a number of years and going to college art association meetings we would print up T-shirts when we would go to a national convention and we would have Southern Illinois University at Edwardsville on it.

Q: Excuse me I thought you would have had Where in the hell is Southern ...

A: We had that one too. We had that shirt one year and then in '75 we had a shirt that Mike Smith designed that was called the Bison Tennial T-shirt and it had a buffalo on the front of it. But for the first eight or nine years that we went to conventions they'd say, where are you from? We would say SIU. And they'd say Carbondale. We would say Edwardsville. And we kept going and finally it happened in 1977 we went to a convention in San Francisco and we were standing in the lobby of the Hilton hotel and somebody came up and we were introducing ourselves and Milton Sullivan introduced himself first as being from SIU. And the person said Edwardsville? And he said no Carbondale. At that point I said we have arrived. We had come of age because they think Edwardsville before they think Carbondale so we have never let Carbondale forget.

Q: Why have you stayed here twenty-nine years?

A: Thirty years come September. Well when people ask me that I say well I never could find a better job, but I guess really the thing that attracted me here is the thing that has kept me here. I have one tragic flaw and that is I'm an eternal optimist and I always

think that next year's going to be better and this is when it's gonna happen. And that's why I've stayed because in spite of the hard times, and we had some rough times, I still firmly and sincerely believe that Southern Illinois University at Edwardsville has a tremendous potential and that we are always building toward it and it's just about to happen. And I want to be here when we fully realize our great potential and of course right now hey.

Someone asked me Saturday night, when are you gonna retire? I said I couldn't possibly retire now. I was talking to the president and he said it must be a real exciting time for you. I said well yes it is. How many museum directors do you know that have ever experienced what I'm beginning to experience right now. A donor that has given me a collection of fifty thousand plus objects. I said hey this is a museum director's dream come true. So I stayed on because I was, felt I was part of, I felt I was building something, building something that's important and I still feel that way I guess. And that's why. My wife will tell you that I fret and fuss and fume about some of the things that happen to us, but in the long run I tend to be an optimist and I tend to have accepted and believed the dream that Bill Going, Harold See, Clarence Stevens, and Delyte Morris layed out for me.

Q: Your cup is always half full at least.

A: At least.

Q: Tell us about those rough times.

A: Well I guess some of the rough times were of our own doing. I remember that when I came to Southern Illinois, Illinois was somewhere like third in the nation as to the money they gave to education. New York and California, I've forgotten who the others were. But we were close to third in the nation. Now we're down around, well in the forties somewhere. We have never really suffered as badly as some institutions have suffered.

Luckily we have always had a reasonable budget, but I remember the years when we did not get a raise and those were rough times. Those really were because in the first years hey we had money to burn. We really were doing well. We weren't the smartest about spending that money sometimes. We frittered a lot of it away, but hey when you think back to the early days when we had more airplanes and automobiles than you can shake a stick at and anything you wanted. I can remember having trouble spending the monies that were available. I used to keep a file called Blue Sky and every spring I knew that all of the sudden there would be some administrator calling me and saying, we've got ten thousand dollars in equipment what would you like to have?

Well those days lasted for a while, but then they began to disappear. We didn't get the raises that we thought we were all entitled to. And I don't think that it was just Illinois. It's become national now and education is worse off than it's been in years.

I remember one other story that we used to tell and this would have happened oh sixty-five, six somewhere along in there, in the mid sixties. There was a survey done in the country asking what was the most prestigious job in the nation exclusive of the presidency. I

remember that supreme court justice was number one. United States senator was number two. And university professor was number three. Now I would hate to see how we in the academy fare in public opinion. I would not be surprised if we were not very, very far down the list. So after the, sixties and what happened in the sixties, gee a lot of people thought that was the Age of Aquarius and everything was happening.

I think education made some bad mistakes. They did almost throw the baby out with the bath water a couple of times and allowed anything to go and lowered standards. And of course lowering standards caused us to begin to lose support from the state legislators and here we are. We have kept up just barely. But we're not rewarded the way people in education as they should be rewarded. More and more people have left. Good people have turned to industry and to other things because hey that's where the support is. That's where the money is. And it's a shame that we don't have the support. We don't have the book budgets that we used to have. I think that's one of the most important things we talked about, having the monies to buy books and slides and things like that. We have to fight for them and it's unfortunate that we do but we're not alone.

Q: Going back to being an Associate Professor in basic studio in 1962 through being director of the University Museum , what do you consider were your most significant contributions?

A: I think that I was able to take a pretty good art department and turn it into one of the departments in this nation that was recognized by the Ford Foundation as one of the best in the nation.

One year the Ford Foundation was selecting distinguished art departments in the nation. And in 1974 Southern Illinois University at Edwardsville, not Carbondale, was selected as one of these departments and it wasn't just a matter of being selected, it came with money. Money to grant fellowships to graduate students and fellowships and research monies to faculty. That allowed us to offer the MFA degree. If there's any contribution I made to this university it was fighting for that MFA and getting it.

That was the first terminal degree at this university. That is still a terminal professional degree and we turn out a lot of very good people. They have gone on to be chairs of universities like Notre Dame and Colorado and Tucon and Arizona State. They have become at the same time important artists too. So you know I think that's probably y greatest contribution, the MFA degree at Edwardsville.

Q: Now in your role as an administrator, although I know you still teach, what would you say were your most significant contributions as director of the several titled museum?

A: I remember coming back from my summer in Berkeley and reading before the committee that was then called Long Range Planning and Budget Council and I had prepared a long range plan for the university musuem, but when I got to the hearing where I was to present my program there were only three people in the room, one an ex-efficio member. One member said to me, 'ell if you've got time to do long range planning your probably not doing your job, which I thought was an interesting perspective.

The recommendation that came out of that review was that we should reduce our cost as far as personnel is concerned and concentrate on acquisitions. Well having just returned from the University of California at Berkeley and being full of pepper and having learned how you run a museum I was really surprised and shocked by the fact that someone would suggest this without realizing that you cannot deal with objects unless you have the personnel to do it. But we lived with that charge to cut down our cost in personnel and to concentrate on acquisitions for about six years I think.

We took that charge to heart and concentrated on acquisitions and from that point we took a collection that was probably worth, oh maybe a million dollars or so, and six or seven years later it was worth eight million dollars. We had a lot of good luck, but we used contacts that we had had in the artistic community, with galleries and people. One lady in St. Louis decided that she wanted to give us some art work after we went to her, talked to her.

Later we asked her why did you select us and she said well I'll just tell you one of your alumni who was doing some appraisals for me recommended you and then I met you people and you were very nice to me and I thought well these are nice people, I'll just give them some art. Now since that time she has become one of our most generous donors and I really appreciate what she has done, but I learned a lot from her because one day we were sitting down and she said, now David if there's anything you want you should tell me. And I said well I have always coveted that Picasso that hangs over your buffet and she said, why didn't you tell me, I just gave it to the St. Louis Art Museum. But since my mother had taught me not to beg as a child, I lost a lot of things.

Q: There's two at least two aspects of your museum, collections and the exhibits.

A: When I was offered this job I was impressed with the title and a lot of the other aspects of it, but one of the things that I insisted on was maintaining my professorship in the Department of Art and Design. I made full professor I guess in '66 or 7 somewhere along there. I accepted and have maintained this position ever since as three-quarters director of The University Museum and one-quarter as Professor of Art and Design. This has allowed me to do a couple of things. One of my assignments in the Department of Art and Design is to chair the exhibition committee. Well it means that I talk to myself a lot because the chairman of the exhibition committee has to relate to the director of the University Museum and since I have no problems getting along with that man it's been a pleasant relationship. But I do work with a committee with my colleagues and plan the exhibitions that go on in the university center gallery. At the same time a far larger job is that maintaining the various collections as they have grown over the years.

Q: Over the years have you ever mounted any exhibits that might for the midwest be considered controversial?

A: Well we have had some fun exhibits and we have never shied away from things that are controversial. Quite the contrary, we have tried to stay on the cutting edge of what's happening in the art world. A year and a half ago we did a very fun kind of an exhibit

that we called Plain Brown Wrapper which as you will remember was an exhibition that dealt with human sexuality as expressed by the artist. It included everything from oriental Japanese pillow books all the way down to the contemporary nudes from our own collection. We thought it was going to create controversy. It actually did not.

Some of the most controversial actions have been to stand behind MFA candidates as they exhibited their work. I remember one of the most controversial was a young man who was in ceramics and he was doing photographic decals on pots and he had chosen for his subject matter the placement of hard core pornography on beautifully fashioned pots. I was then chairman of the art department and his committee came to me and said what are we going to do about Johnathan's MFA show and I said, well this is a university if he is going to get a degree I would expect you as members of his committee who have certainly approved of what he is doing, to stand behind him. And I said he is not going to be exhibiting for it required of every other candidate. He did and they did.

It was done in such a manner, while the subject matter was raw you saw the work that was being done in an artistic fashion. We have always been willing to stand behind quality work regardless of the subject matter.

Q: Could you pick out two or three of the best, most successful exhibits you have mounted over the years?

A: There are a couple that are important. One of them is still out on the road now and it is 5 years old and that's the one we call Unison With Nature and we did this with a grant from the Illinois

Arts Council, oh maybe six years ago it toured the state for a year and since then has been touring the United States. It continues to get rave reviews, it played in Dallas this spring, in Columbus, Ohio, in Indiana and I have forgotten where it is now. We no longer even handle it, we have an agent who handles it for us.

Q: Tell us about it.

A: The Union With Nature is an exhibition that is designed around Sullivan collection and refers to the fact that Louis Sullivan, one of America's most distinguished architects, was fascinated with the evolution of plant life really more than anything else and liked to observe it evolve from what he called the germ, the seed, from the time it germinates until it springs up in the beginning of life and goes through the full flowering stage and returns back to a seed once again to be fertilized and to start the cycle all over again.

He incorporated these motifs in his art work and the designs that graced all of his buildings. As we began to build our collection we began to realize that we have got to share this with the rest of the world and applied for a grant to do an exhibition of both reproductions and originals that could tour. We wrote a text and reproduced good drawings of buildings from which this ornament had come.

This past year we were very lucky because we had an exhibition in St. Louis at Hellmuth, Obata, and Kassabaum's office in downtown St. Louis and to celebrate the 25th anniversary of this campus and the 35th anniversary of HOK our original designing architects and they liked it so much that they had sent it to two of their other

offices in the United States and are talking about sending it to their office in Japan and Russia, we'll see. That was one of the better exhibitions that we've done and mainly because it's still around.

But there are other exhibitions that we've been very proud of. I think that one of the outstanding exhibitions that we did, oh seven or eight years ago, was an exhibition of our alumni where we bought back works of alumni who are now mature artists and did an exhibition of their work. And it was impressive to see what had happened to these people that were trained here at SIU to see how they had matured as artists. And their work had changed, but it was still of good quality.

Q: You mention your alumni. I own a lovely piece by one of your students, Arthur Towata. It's a water color of the Mississippi and it has a tinge of Japanese style to it; I love that plus the locale. I know he has a studio.

A: Oh yes. Arthur's really got a whole school not just a studio. Of course when Arthur starts painting like a Japanese we call him Huckelberry Hashamoto which is an idea he stole from the comedian himself. We'd say well there's Huckelberry Hashamoto at it again. But Arthur still is a very fine artist and he literally has a school of art in Alton. He bought an old factory and has expanded this. He now hires art graduates to teach there. He runs a commercial gallery and a school and is making a decent living.

Q: Someday that framed water color for which I paid thirty-five dollars, someday I may retire on that David.

A: Well you might. You never can tell.

Q: As I'm getting the progression of your collections, I heard one million, I heard eight million, I heard twenty million. Why do people donate art to museums in the first place?

A: Well you know the first answer, the quick answer that a lot of people want a tax deduction. Well yes they do get a tax deduction, but this is not the main reason that they do it. I know that Mr. Harrington hat he said to us in no uncertain terms was, I don't have any heirs and I don't give two hoots in hell about a tax write off.

And I thought why is he saying this to me. I think one of the reasons that they do is the same reason that they collect. It's the same reason that artists paint. People want to establish themselves as individuals. That search for individuality that is the driving force behind creativity I guess is also a driving force in all of us. If they have something that they think is important. They don't want it to disappear. They want it to be maintained and museums of course like to convince them that hey we've become the fiduciaries for this and it will be maintained in perpetuity. And it will always carry that little tag, gift of Stanley B. Kimball or whoever.

And I think that more than anything else, I think that there is a certain amount of real altruism in some people and they do feel an obligation to give back a lot of the times. This is the thing that has impressed me more and more by the people who give to us that

in many, many cases they are individuals who came from sometimes slim sometimes very meager beginnings. And they do feel that obligation to give back and that's what they do. That's what they do a great deal of the time.

Q: There is a lovely expression abroad in the land that senior citizens increasingly think of a Life Legacy and I think you have explained that.

A: Yes. I think this is why they do it. It's not for the tax deduction. I don't know many people that do it for a tax deduction.

Q: Well perhaps not, but I suppose generally speaking people are happy to...

A: Well very happy to take the tax deduction.

Q: ...to take it, yes.

A: Of course I'm one of those individuals that thinks that tax deduction is not a dirty word.

Q: On the collections, I think I would like to start this out by saying you work under unusual circumstances some people like myself might go so far as to say under a serious handicap.

A: It's a (word unclear).

Q: What is it and why is it?

A: Well I guess it's an interesting kind of a story because it's one of those situations where the best laid plans of mice and men not necessarily go array but put you into a little box. I remember one of the things that attracted me to this university was that I looked at Carbondale, for example, in the new Student Union in those days and I walked through and I saw Herman Miller furniture and I looked at this and I said Oh my goodness that is the most expensive furniture in the country.

And I remember that Dr. Morris used to say, he firmly believed that when we started this Edwardsville campus, that we had a unique opportunity. An opportunity to create for the first time a new and complete university.

He held the seminar called Manscape down in E. St. Louis in a bubble. He brought some of the leading scholars in the world to campus and they talked about what a new university should be and one of the things that Morris was fond of saying was that it had to be a complete learning environment. An environment where a black kid from the ghetto or a farm kid from the farmlands would come into this learning environment and experience the very best of everything. So his idea was and I don't know who or stole the term from Andre Malroux actually, but the idea of the new campus would be a museum without walls, an expression I have learned to loath and despise.

But anyway this was picked up by the PR people. His idea was that the entire campus would be graced by the best works of art that we could acquire. And Morris in his inevitable fashion first of all hired Katherine Kuh that helped put some of those things into our

collections and get people to donate and at the same time to talk to individuals like Arnold Maremont into funding some of these things. And Maremont you know was a very wealthy Chicago industrialist.

And what happened was that we acquired things like the Walking Man by Rodin and we acquired the Kobashe Mobile that hangs in University Center and we acquired paintings and sculptures including the Naguchi that is now in Building 3. Pieces like this all over the place.

That was a very very noble concept. A museum without walls. But any professional museologist will tell you that that's a rather naive concept because one of the obligations of museum professionals is to protect the art work from everything from vandalism to the poor environment and to preserve those bits of knowledge that are embodied into art works and you can't do that if you place them around everywhere and do not take care of them.

So one our our jobs has been to manage and control the art works in an environment that is not designed for them. We do not have a museum per se. We have used the hallways, we have used the library, the galleries in the library that are fairly secure, they are at least alarmed. We have devised new security systems as a means of attaching them to the walls, we have used faculty offices, any public area that we have. How many universities do you know where you can walk into the personell office, for example, and run into Manet, a Picasso, a Matisse or how many president's offices do you walk into and are confronted by a Tang Horse an Audubon print or something like that?

So we have tried to keep Morris' dream and his concept of a museum without a wall. Which is really synonymous with his idea with a complete learning environment in which good art engraces all of your walls. We have tried to do that and at the same time meet our fiduciary obligations of taking care of the art work that we do have. It is a very difficult task

END OF SIDE 1

The difficult task of serving an audience, our academic and public communities and at the same time protecting the art work from horror and it is a hard job without environmentally controlled galleries and without guards and alarm systems that you normally have. We hope to have a real museum building that will help us serve the audiences better, but at the same time I would hope that we would continue to have art work displayed throughout the campus because it does help.

And there is one thing that every visitor of the campus points out,,, and I have really appreciate that, is that everywhere we turn you got art all over the place. And yes we do. And we hope that sometimes it might just rub off on students and even faculty. You might learn something from it.

Q: Some horror stories?

A: Yes.

Q: Would you share some of those with us?

A: I guess I remember a few years ago, you will remember, we had Trueman Capote on campus and I told Mr. Capote we were talking about it because it had just happened that a few months before we had experienced theft on our campus and I told Mr. Capote that one of these days I was going to write this and like him when he wrote *In Cold Blood* I wasn't going to have to change it much because it was such an incredible story that truth is indeed stranger than fiction.

A very short version of it is that we had put on one of our first major exhibitions after having become a university museum and it was called the University Collects and in it we trotted out some of our most distinguished works including a Rembrandt that, and I will digress here just a second, because I think it is interesting how we acquired the Rembrandt.

The Rembrandt was purchased by myself and John Richardson at an auction of some of the things that came out of the Pulitzer estate in St. Louis and John Richardson and I had gone to the auction that night in spite of the date and the event and I can't remember dates well, you a historian, you'll have to correct me. I believe that was November 22 wasn't it? Those were the days that John Kennedy was shot in Dallas. The auction was stilling going on.

John Richardson and I went to the auction. I dried my eyes from having watched all the going ons in Dallas and bought the Rembrandt along with some other works at exceptionally reasonable prices because there was nobody there. We were viturually the only bidders on some of the things. Anyway that Rembrandt Christ of the Woman Sameria was on exhibition in the university Cohax and we had had a

great opening that night with important donors and everything was black tie, the whole bit, and had a big dinner for everybody and it was really an exciting night.

The next morning Mike Mason our curator and I were sitting back resting upon our laurels and a graduate assistant came in and said, why did you take the Rembrandt out of the gallery? And I said what? Don't kid Alice. She said, no why did you take the Rembrandt down. And I said get out of here would you. She said. I'm serious.

We at that time the gallery was on the first floor in what is now the Old Oppai and our office was where the gallery is now. I don't think I touched a single step as I went down to check on it and sure enough the Rembrandt has been stolen off of the wall to the gallery, virtually under the nose of a university policemen who when I called he said, I can't be bothered we're watching for shoplifters in the book store and I said shoplifters in the book store, you don't understand a Rembrandt has been stolen out of the gallery and your trying to catch somebody stealing pencils out of our book store.

Well the Rembrandt was indeed stolen. It took us oh, after 6 months it turned out that I was approached by three men, I was asked to come to the president's office and I went over and there were these three men standing there, it was a very hot summer day, and they said can we use the conference room and I asked the president's secretary if we could and she said yes and so we went and I said, Gentlemen if you would like to take off your coats, I know it's hot in here, but you might take off your coats. And they proceeded to do so and of course they were from the State Bureau of Investigation and the local police. Each of them was packing a gun in a shoulder

holster and I said would you like something to drink, a coke or something and they said yes and so I called one of the girls in the outer office and I said would you get three cokes or whatever it was.

And we sat back down at the table and in a few moments the young lady returned and of course the shock in her eyes seeing me sitting at a table surrounded by three people carrying guns in shoulder holster I can just see her in her mind saying I knew he was going to caught I knew it.

Well what it was was the three policemen thought they had a lead on the individual who had purloined our Rembrandt and they warned me they said now we warn you that it is an inside job. That's as far as they would go at the time. So when I returned to my office staff of course I looked at everybody and say who is it, who on my staff is stealing from me. Well it turned out the individual who was the thief was a graduate student in the School of Fine Arts, but he was a musician and had nothing to do with the University Museum whatsoever.

Well in the long weeks that followed after they finally caught him. Of course he was caught by a peculiar circumstance. The young man had a lover and his lover wanted to kill his step mother and step brother in order that he might inherit the family fortune and he and his friend sale off into the sunset and do whatever they wanted to do. Mainly be a concert pianist for the crowned heads of Europe or something. In doing this they were systematically stealing not just art work, but tape recorders, typewriters, everything from the university and the individual attempting to hire a hit man to rub out

the step mother and step brother. The individual they hired as the hit man was an undercover cop and of course the undercover cop came immediately to us and said do you recognize me and I said yes.

He never caught the young man, we went to his apartment and tower lake, well first of all they drove him to outside Chicago for him to identify the step mother and step brother that he wanted rubbed out and as soon as they got back into Madison County they said you are under arrest for conspiracy to commit murder and for grand theft, larceny da da da and we got a search warrant and found many of the things were were looking for including the Gregorian Chant and some other items. We could not find the Rembrandt.

He never to this day, although he was tried and convicted and sent to prison, he never admitted taking the Rembrandt although we had secured from him a copy of his will out of his safety deposit box in downtown Edwardsville, with a search warrant of course, in which he left the Rembrandt to his mother, but he never admitted stealing it. How he was able to not steal it but leave it to his mother, but the jury found him guilty of all counts and he went to prison. That's one of the most interesting things.

Q: Do we have the Rembrandt?

A: We do not have the Rembrandt.

Q: We do not know what happened..

A: I am convinced that if I had complete freedom. I believe I know where it is ,but my suspicions as I have been told by, and I have shared these with the police, my suspicions, they explain to me, are not reason enough to go in an attempt to recover it. I have to have better evidence than that.

Q: What value would you place on it?

A: A lot of water is over the bend and a lot of prices have gone up. This was an etching, I keep a copy of it over here. One of my friends, we searched for it and searched for it, and one of my friends cut it out of a catalog and had a reproduction of it and gave it back to me and said here's your Rembrandt back. So I keep a copy of it to remind me to be careful. But they cut it out of the catalog and gave it it was a picture. I have forgotten now, when it was stolen it was about \$1,400 now it's about \$5,000. And if we got it back it would be worth...

Q: Now a much more frightening potential is vandalism. How have we faired?

A: Amazingly well. I got to find wood somewhere to knock on because everything else is plastic in here. We have not suffered any appreciable vandalism.

Q: That is unbelievable.

A: Of course one reason I am convinced is that I have publicized the fact that, although I am a great liberal, I do believe in capital punishment under one circumstance and that is graffiti that's the only circumstance that I believe in capital punishment. Just shoot them right there on the spot without a drop.

Q: I think part of my surprise is that we do attract at times a rather unsophisticated clientele and they do decorate restroom walls, they do decorate elevator cabs and there is vandalism on campus.

A: They have actually sprayed walls on campus, but never an art work. Now we have had, it's kind of an interesting thing, I think it was out of sheer frustration someone tried to steal an art work off the wall outside of the elevator in the University Center and of course they are attached very securely to the wall with our security system and the individual evidently got so frustrated that they ripped the frame down and bent the frame but left the art work.

Never have we suffered any, oh there have been some minor things, for example we periodically get practical jokes played on us and we have had boxer shorts and pumpkins put on the Walking Man in the library, we have also had sexual devices added to it. But they have been that kind of pranksterism rather than vandalism.

Q: Aside from the Rembrandt, the Walking Man, which has been mentioned and, of course, the entire Sullivan collection what would you say were the top three acquisitions in the collection?

A: That's really... Well

Q: Well make it five.

A: It's hard to, let me say that not counting the Sullivan collection and the Walking Man, let's talk about recent acquisitions. I just placed on exhibit this weekend in the back hall, on the north wall a Greek crater which is 5th century B.C. Now that's a piece that's worth probably in excess of \$35,000. That's an important piece not just because it's \$35,000 but because this provides an opportunity for Southern Illinois University at Edwardsville to take a student and say that is the way the classic Greeks thought and expressed themselves. So that becomes one of the five most important pieces that we have.

Q: All right.

A: There are other pieces and I think that's the importance of what they can do for students. What they reveal to students. Certainly one of the most important pieces that we have adorns the entry way to Lovejoy Library. It's the Smiling Lincoln.

Q: Yes.

A: A piece that we stole fair and square. Like the Panama Canal. It's an interesting story. When we acquired Shurtleff College the Lincoln which is by Albert Jasper Conant was part of the collection that belonged to old Shurtleff Foundation. The Baptist Foundation that was selling us the property for this new university of ours and they had the right to exclude from the contract anything that they

wanted to and there were several things that they did exclude. They excluded one house that became the Shurtleff Foundation, for example, and the property and they excluded one of the old clocks and some other things and the first draft of the contract included the Smiling Lincoln but somehow in the final draft of the agreement their attorney failed to list the Smiling Lincoln so when the contract was signed the Lincoln was ours. The executors for the Shurtleff Foundation discovered it and came back and wanted it. We said, no were sorry

Q: Who was "we"?

A: The university.

Q: Well who was the "university"?

A: The university then was Dick Gruni, the legal council for the university and the legal council said, hey it's ours. They took us to court

Q: Were you personally involved?

A: I was not personally involved at the time. I was aware of it, but the legal eagles were handling this. They took us to court the courts ruled, hey we stole it far and square. It was ours. We then took it to Clements L. Robertson who was the conservator at the art museum in St. Louis and had it completely restored and since then we have had it on exhibition in the university library.

We think it is important that it is shared with the taxpayers of the state of Illinois. It could have been sequestered in some little foundation office and nobody would ever see it. It was supposedly, and and the story is true, that it was Mrs. Lincoln's favorite portrait of her husband. Who you know was a depressive and suffered from what they called Melancholia in those days and, although he had a ribald sense of humor was not given to that kind of smiling countenance that you see in the portrait there.

Q: One more.

A: All right. That's going to be hard.

Q: While your thinking let me tell you one that is by no means a great work of art and would never be in your top ten or top fifty, but I just love it. It's the hunting scene in Rendleman that reminds me of either Remington or a Russell.

Q: One of the western people.

A: Right. With the hunter coming right at me. It's a favorite, not because it's great. I just love it.

Q: Well, but you know that's an important painting because of where we got it. That was given to us by Pepsi-Cola. And it's a very valuable painting. There are a lot of pieces like that that are important because of where they come from Pepsi Cola Corp. From the Olin mansion, for example, from Pepsi-Cola Corporation from the

Pulitzer family, from all sorts of places so that the collection itself or the collections I should say become representative of the taste of the midwestern university.

And I think it is important to have things as strange as that hunting scene seen against another important work that I guess I will have to mention and that is the Plumbbob by Kobashe the Japanese sculpter that graces the light well of the University Center because that is a very important piece. That and the other little piece of sculpture by Isumi Naguchi. Both of those are very very important pieces and it's important to have these.

Q: What are some of your best memories of nearly 30 years?

A: There are a few good ones. Most of my most exciting moments are very personal kinds of things and I have to hasten to say that it's some of the highlights of being here are examples of very personal satisfaction and there have been a number of them. Three immediately come to mind. Three or four. One of the first ones was happened when I came to this campus in some respects I was a young turk. I had been in administration for about 12 years prior to that time and I had kind of got out of administration with the intent and purpose to devote my time to my own creative activities and come to the midwest that I did not know.

They had a big exhibition in St. Louis, was the old Midwestern Annual. It was an annual exhibition of people from all over the midwest and I didn't know anything about it, but I decided to enter and I did enter and everybody from Carbondale, all of my collages at Carbondale, the parent campus, everybody, all my collages from Alton

entered and this was a very prestigious exhibition. Well no one from either Carbondale nor Edwardsville was accepted into the exhibition with the one notable exception of David C. Huntley who was not only accepted was given one of the top prizes in the exhibit at the St. Louis Art Museum. Well you know that had to be fun.

Q: Where is this work and was is it?

A: Well the work is and the work led to the second high point, I guess. The work is in my own home and maybe you have seen it sits in a bedroom , but a year later I was invited to have a one man show of all places, Paris.

Q: Not Idaho.

A: Not Idaho, but Paris France. And that was really kind of fun. The reason we always said that was because Ralph Ruffner was always saying Paris, France. Like we didn't know. That was the second high point. This past summer I went back to look for it, but the high point was walking down a street in Paris and seeing a poster put up on the side of a building announcing an exhibition by me at the galleries (word unclear). And I said, oh my god. That had to be one of the second most important exhibits highlights in my career.

Q: Why is that poster not in your office?

A: I don't know. I got some I just never have put them up. I should do that now in my old age.

Q: You should.

A: I'll have to look where those are. I have them somewhere. I do have some of those road signs I should put a big one and mount it with all my other awards and things. That had to be one of the highlights. One of the other highlights was when we did received the Ford Foundation award. I think that was another one. Those three. Then there have been others I guess when I had received honors here and there, been kind of fun. But those three stand out in my mind as (words unclear) most important.

Q: Well they are fascinating to listen to. Now lets flip this coin over real quick and ask the obvious question, your worse memories and experiences.

A: The worst, the worst, the worst. Well some of the worst have been the losses of very close friends, I guess. Really close friends and colleagues. I think of Leo Cohen. Leo and I were very close and I saw Leo be ome ravaged by cancer. I saw the same thing happen to Francis Abbot. And those are really heart rendering experiences. Disappointments. Yeh, I have had some real disappointments.

I think that the revolution that overturned me in the art department. Hey, that was rough. But I was determined, but thanks to Grace or that other good looking girl that I was able to survive.

I decided being in this business you realize particularly in an academic department that is as volatile as the art departments have to be because of creativity. I would have prepared myself for 12

years for that eventuality. I knew that it was just a matter of time. I remember Buzz Shaw getting to me and saying they will regret the day. I said well thank you Buzz, I don't think they will. That was a very trying thing because I thought I had tried my dammedess with this. I have given it my best and I have made some decisions that were terrible.

The hardest decisions you make as an administrator in an academic department are denial of tenur and denial of promotions where you have to call in an individual and tell them that, hey your fired. I fired some people. I remember one of the individuals I had to fire and I ran into someone who knew him this past year. I was making a talk over in Indiana and they asked did you fire him and I said, yes I sure did. But I said that he was an individual I was trying to fire in a graceful manner and my colleague Dr. John Richardson who was a member of the advisory committee of the department finally looked up and said I don't think you understand, they have been firing your ass.

There have been ups and downs I guess. But I have to admit that I enjoyed it. All of it. And when we were at Howard Davis' funeral recently he had a thing that he had written and said that if he had it to do over again he would do it differently. He would stop and smell the flowers. And I thought Howard your no different than me. If I had it to do over again I'd do it exactly the same way and make the same damn mistakes probably.

So I don't beleive I have any regrets. I've enjoyed Southern Illinois University. I still enjoy it. I plan to stay here 'til I die. On the whole I wouldn't rather be in Philadelphia.

Q: I think that is one of the strengths of this place. I've been here even longer than you have.

Some humorous, funny, bizarre, strange stories?

A: Well lets pick on Dumb Head for a minute because some of the things that happened to him were about as funny. Mel Kazek was chairman of the dirt sciences as I used to call him. I mean some of the things that happened to him. I think one of the funniest things was the story that happened in the good 'ol days when they had all that money and they were going to go to attend a conference in New York. And in those days hey if you wanted to go to New York you'd just go in and check out a car and take off. Mel and Bill Baker and Phil Vogel checked out a car from the old office over there and went in and saw Hazel Grubb.

And Hazel gave them a car and they got in the car and Mel started to get in the car and he noticed it was a brand new car. In those days we only drove Buicks or Oldsmobiles. And he said this is the car that didn't have a license on it. So he went back in and said Hazel this car doesn't have a license plate. She said, well this is brand new it hasn't come yet. He said, we can't drive this thing there. She said, yes you can so she wrote a note and Mel put it in his pocket and they took off for New York.

Somewhere along the the Jersey Turnpike had got pulled by a New Jersey state trooper and he pulled them over to the side of the road and he says gentlemen your car doesn't have a license plate on it. And Mel in his usual fashion reached into his pocket and pulled out

the note and handed it to the trooper. And he looked at it and it said this car is dually licensed in the state of Illinois signed Hazel Grubb.

You can imagine what a tough New Jersey cop thought when he seen him handing him the note signed by Hazel Grubb who I just saw this week retired. But basically he said, well you're coming with me and they took him into the police station - to the state highway patrol station and they radioed back to the highway patrol here and the highway patrol called Southern Illinois University. They finally got it. They said well yes it's licensed and they - sure enough it was. So they let them go and let them drive into the New York City and he said as soon as you get into the city you better park this damn thing because the New York cops won't bother. He said they'll just put you in jail.

But I always blabbed about Mel and his geographers. They had to go to Carbondale all the time. And they had took a car and went to Carbondale and they were coming back and one of them was asleep in the back seat. He kind of woke up and saw that he was in this little town, a strange looking church and he went back to sleep. A little while later the car came to a jolt and he opened his eyes, same church outside the window. This happened a third time. He says, what's wrong. They had gotten lost. They had been driving in circles coming right back into the same town. I thought and these are geographers!

I remember the first faculty party that I went to was out at what is now the, well I guess it was then the Edwardsville Country Club, but the clubhouse has since burned down and been replaced. But we walked in and we were met by Betty Clemans, Kermet's wife, and she

had on blue eyelashes and fake eyelashes about that long. I thought boy I gave really come to a strange place if they're gonna have people like this around.

Q: Well I'm sure there are and you know them so share some of them.

A: Well let's see. Let me see what some of the other funny ones are.

Q: Let's widen it to hanky panky.

A: Whoa, you don't want to hear those stories. I'll go ahead and tell you. I happened to have been at a faculty party one night. Well first of all I have to explain that one of my battles when I came to this university was to get nude models. And in the early days we did not have nude models. We had models who posed in leotards and that by some standards was shocking enough. But anyway one of the models was named Grace. And that's as far as I'll go. I will never give you the last name or phone number. But at this faculty party some of the gentlemen in three different departments got into their cups and began to brag a little bit.

And of course what they learned was, much to one another's chagrin, is that they each were sharing the others mistress. And the three had the same mistress. Of course this became a great scandal on campus, but I thought the most interesting aspect of it was that I was blamed as being the culprit by one of my colleagues because by asking the young lady to pose for my class in a leotard I had

corrupted her and posing for art classes had led her into such corruption that she became the mistress of three respected professors.

Q: I heard a story about how two administrators out of town ended up at the same young lady's.....

A: Well now that is true.

Q: ...house.

A: They were high administrators. They used to have meetings down at Marissa in a restaurant which we used to call Ore House. And these two individuals one of whom has passed away the other who is still very much alive left an important meeting in a snow storm as a matter of fact both in a hurry. And one of them went to his friend's house . The storm was pretty good and it was a pretty big storm so he figured what the heck he'd go see this acquaintance of his. And he walked up through the snow, knocked on the door only to have the door open by one of his colleagues who had left the meeting at the same time he had. He never did figure out what the shortcut was. That was a pretty good one. We've had our share of strange incidents.

Q: I think that's a part of university life. If not important, certainly an interesting part of university life.

A: Well I think one of the funny things is to see how things change from the early sixties to the seventies for example and now there's no problem. I remember that the three gentlemen, and there's rumor to be a fourth, but the three gentlemen who were involved with the same mistress departed the university at the insistence of the administration.

Q: Yes I was at Alton at the time and I believe I could say it was no great loss when they did seek their careers shall we say elsewhere.

A: But then a few years later we had a sociologist, in fact we had a couple of sociologists if you can call them sociologists. They were in the sociology department anyway that had students as mistresses and was changing wives. In fact you know I couldn't even keep up with what happened there. I remember let's see, one faculty wife who ended up marrying three people in succession and then her husband, I don't know what ever happened to him - they all gone now. Nobody thought anything about it in the late '60s and early 70s.

Q: Do you remember the story about the faculty who tried to out run the police?

A: Stanley is this going to be an illustrated book? If it is, I have a photograph I could give you because one of the mementos I have in this museum is the bonnet of that VW.

Q: That was full of holes? Bullet wholes.

A: It has the bullet holes in it. We have it right outside. We can show you that. Well that is probably the wildest of stories that you will ever hear.

Q: So let's hear it.

A: Well, this was an individual, a real character. A character to end all. I remember when I came to the campus he was going to go to on one of the marches in Alabama and I told him listen I have just come from Alabama and you're the kind they'll kill. They'll hang. Well he went and marched to Selma with all the rest of the people.

He was an individual in that he didn't have the greatest respect for the bureaucracy anyway and certainly not for the merger parking regulations that we had in those early days before the parking lots were finished.

And you will remember in those days, thanks to Delyte W. Morris, there was to be no parking inside of the circle. It was much healthier for the faculty to walk. He was right of course but he forgot that the faculty tend to be lazy. But anyway this individual had an accumulated an inordinate number of parking tickets for parking everywhere and we was parking on a construction sight behind what is now the Rendlemen building and in the gravel rock for construction people. When two of our local campus *gens d'armes* approached him as he was just getting in his car. They were trying to give him the ticket, he ignored them, rolled up the window, locked

the car doors and proceeded to back his little VW bug out. In the process, running over the toe of one of the cops. He just sped off and they jumped in their car and gave chase.

They literally chased him from the campus to the Mississippi River to the bridge and radioed to the Missouri police ahead of them and emptied a magnum into the back of his VW. How they missed killing him, I don't know. But they unloaded and we have the parts, the hood of that car in our collection. They fired the whole the whole thing into him.

Of course this resulted in a trial and needless to say the university dropped the charges against and for illegal parking after they were threatened from all sorts of things. From then on he was one of those characters. And this my life's ambition at this university has been to become eccentric and resident and maybe after you retire, I will have a chance at it Stanley.

Q: I aspire only to Resident Campus Puritan and in my exalted position I will call you, designate you.

A: As eccentric and resident. I have always wanted that title. I may have to get it.

Q: Well after this tape, this interview it will be yours hands down. Here is a related question what would you like to record that would most assuredly never appear in an official history of SIU?

A: There are a couple of things I guess but one of them is probably my experience as chairman of Parking and Traffic. Which was one of my more interesting experiences on campus. I have done a lot but John S. Rendlemen, may he rest in piece, appointed me to that committee and I was subsequently made chairman of that august body. And I use that term ever loosely. I was one of those individuals who always believed that the purpose of the Parking and Traffic committee was to make it easier for people to park on the university campus so they could do there business. Unfortunately many of my colleagues did not agree with me. They felt the reason for having a parking and traffic committee was to punish those sinners those I used to say well look, if a parking lot was a third empty don't ever give a ticket. There are plenty of parking places why give tickets, leave them alone unless you are parking in a handicapped spot or blocking the drive or something, leave them alone let them park there. No siree. They also had some very they wanted to write rules, regulations. One of the rules that they wrote and I still blame my friend and colleague John Oxford for the one being the author of this bill because he had a pick up truck and a car and he felt that it was unfair for him to have to buy two parking permits. In those days I think they were 5 or 10 for faculty. You know some of them went up to 25.

But anyways he did not want to do that. He said, why don't we have a procedure whereby if you bring your unlicensed car to campus you just call university police and tell them and that's fine. Everybody thought that was a grand idea and they decided they would do this. Well not long after that I came to campus in my little VW which was not licensed. I had my station wagon the other car

licensed so I dutifully called the university police well in those days they were called security, called security and informed them that I was on campus with my VW which was license number da da da da and I was parking behind the university center. Fine.

I was in a meeting that afternoon and one of the secretaries of Fine Arts came in and said, they are towing in the lot back here. And I said well that's fine. It doesn't bother me. I walked down and my car was gone.

Well I came back into the building and asked the dean if I could use his telephone and I called security and I said this is David Huntly they towed my damn car. They sent a police car over to get me and take me to the lot where my car had been towed.

So he drove me into this lot and there was my VW of course I had my keys in my pocket. I got into the car and started it up and waved to the guy. He said, wait and started waving back and by that time the cop car had pulled off, they were supposed to have called him. He said you can't do that. And I said yes I can, I'm sorry I am in a hurry call security if you want to know anything about that.

He sent one of his sons out to get in a truck and the truck was going to block me in and not let me take my own car and by that time I was getting a little bit irratated and I pulled around and went home and we had just moved into the house we live in now and we were in the process of renovating and I needed something from the hardware so I took I called my second son and I said will you run down and get a whatever it was, a pound of nails or whatever at the hardware. He did. He got in the VW and drove off. I kept waiting kept waiting. About a half an hour later the phone rang. Dad, yeh, where are you. In jail. Your what? In jail. What for I said.

Stealing an automobile. I said what are you talking about. They picked me up and said I was driving a stolen car. I said I'll be there in a moment. So I went down town and sure enough there was my teen-age son charged with grand theft automobile for stealing my car.

I looked at the office and said is this young man been charged. He said well not really. And I said you better charge him now or you better let him go. And I said have you offered him another phone call. I said I want to use your phone. So I tried to call my attorney who, of course, was not in his office. And I said now listen. What have you got him for. And he said well driving a stolen car. I said who says its stolen. Well this towing company called me. I said I have a clear title to the thing. It's mine how can it be stolen? I said you let him go you deal with me. And I said what is the problem. The towing lot said you drove off without paying the find. I said your right.

I said I want another. Well we are going to have to charge you. I said good. I want another phone call. I picked up the phone and called John Rendleman. John wasn't there. So I called Billy D. Hutchinson. I said Billy, David Huntley. I said now I can't find John but I want you to find him. I said my son was picked up off the streets of Edwardsville charged with stealing an automobile. They have got me down here with my own car and I said because somebody in security forgot to do what they were suppose to.

Now I don't care where John Rendleman is you call him or you call the police and you better straighten this out and you better straighten it out damn soon or I am going to charge the university with grand theft automobile because they are the ones who had my car legally parked towed to this lot. He said can I speak to the desk

sergeant. I said sergeant he wants to speak to you. Of course I was still on the phone, if I were you I would let him go I think he is mad. He is chairman of the parking traffic and he is not guilty. About that time the guy from the towing company walks in and he says. I said are you the man who called. I said let me introduce myself. I said I'm David Huntly. I am chairman of parking and traffic committee. I'm the one who signs the contract for the towing company every year. You have just towed my car illegally and had my son picked up for grand theft automobile. Do you think your going to get the towing contract next year? He said I didn't know we did it. I said yeh, let's time lets be a little more careful.

Q: That's a great story.

How have you been involved in relating the university to the community at large and how successfully?

A: Well I don't know how successfully. I do this every time I make a talk in the community and have to say anything about the collection that we have. I remind the audience that what we are showing is there work. It is now ours it belongs to them as taxpayers of the state of Illinois and we are only the fiduciaries . I have been fortunate enough to serve on a number of committees and served as president of the Madison County Arts Council and Southern Illinois Arts and things like that and served on committees with the Illinois Arts Council and in each one of those individual positions what I have tried to do is to convey to the public what the university does. That we do it for whether there kids go to this university or not that this is there institution. I don't know whether we have been

successful or not. We will see when I start a campaign to build an 18 million dollar building and I have to ask them for money because we'll have to build it with private funds not taxes. And if I get the money in three weeks I will think of it as successful. If I get it in 5 years I will have been successful. If I don't get it, woops maybe I wasn't supposed to. But I don't know.

Q: If I could interview but two other people, tough question, who would be the two?

A: It's too bad some of the biggest gossips died. Leo Cohen was the biggest gossip I ever knew. Leo always knew everything that was happening. I don't know let's see who should you interview. Probably Gil Rutland and let's see who else? Hazel Grubb.

Q: Now what on any subject that we covered or regrettably haven't covered would you like to make some open ended comments? Anything at all you would like to record?

A: Or not record. Well I keep thinking of anything. Oh I'll think of it after your gone. I'll call you up and tell you.

Q: You may and for the record you will get a rough transcription which you can edit to your hearts content add, delete, correct, modify so you'll still be able to plug in whatever. But as we wind this down I thought you might think of something that didn't get said.

A: No I can't think of anything. I'm sure I will.

Q: You and I have been charter members for too many years of a crazy lunch table. What about that?

A: The Pirana Table? Well people come and go. It's been interesting. I have to tell you a funny story. Did you hear what happened Saturday night.

Q: At the ball?

A: Somebody complained about it being hot in the ballroom.

Q: No I didn't hear that.

A: Whereupon Jack Drda who is no longer associated at all with this university. Jack went out found the building engineer and said would you turn the heat down and turn up the air conditioning. And the engineer said are you in charge of this. He says I sure am. Jack says see anybody can do it in this university nobody knows whose in charge here. But Jack of course was a member of the Piranha Table. The piranha table is an opportunity - you know no holds barred. No quarter asked. None given.

Q: An institution.

A: Oh yes an institution where you know if you can't stand the heat you better get out of the kitchen. Don't come to that table if you can't stand it.

Q: Part of the ground rules are nothing that should not be repeated that is said at that table I have never heard. Nothing has ever gotten back to me where somebody spoke out of turn.

A: Well you know it did happen to me one time and I don't know - and you know it was.... It was in regard to one of our recently departed administrators. An individual who was not greatly loved. In fact she was not greatly loved by the entire faculty I guess. But this individual had reportedly sued the university and I had been given the information by one of the individuals at the Piranha Table who had been closer to that individual than I was as to the amount of the settlement.

Well this was repeated right there in front of all of us but as the shift changes, as you know it changes every twenty minutes or so, I repeated it to someone at the second seating and I got received a call from my boss the Provost saying that was not the settlement so I was corrected. I said hey you don't need to call me. I did repeat that I said but I was only repeating what I heard a few moments before.

Q: Well every university needs something like that.

A: Absolutely. Well you know schools in the south, particularly where I came from used to have stunt nights where you could take the administration on and I've always been one of those individuals that is a firm believer in loyal opposition. This is my university. I pulled one on the president a few weeks ago. I was in his office to have some of the objects we've just been given photographed with him. And the donors and the faculty are sitting there to have this photograph made and behind his desk there were two posters stuck up on the wall with thumb tacks.

I go to some length to decorate offices and put you know Picassos and Miros on the wall and here are these two mathematic posters stuck up with thumbtacks and I went over and took them down and Wilma Jean says what are you doing. I said I'm taking these down. Whereupon the president came in and I said Mr. President, because our guests were there, I said I'm going to have these framed. He said there's no need to do that. I said yes there is. This is my university and I won't have you making it tacky.

Q: And you got away with it?

A: Well, yes I got away with it. He called me after we sent it back two days later. He said I want to thank you for framing my posters. I said fine don't tacky up my university anymore. And I guess I really believe that it is my university. I once told my nemesis who was trying to place a reward on my head that I didn't work for her I worked for the state of Illinois. And that's who I work for. I work for the people of the state of Illinois. It is my university. I

believe in loyal opposition. I believe that I have to be true to myself in order to be true to my institution. If I can't, hey I can't make it because that's what makes academia what it is.

Q: Well that's why you and I have endured so long.

A: Yes. Sure that's true.

Q: Loyal opposition, a great idea we inherited from our English cousins.

A: Yes exactly. (End of tape)

Index

A

Alton, Il, 2, passim

Art Department, 4, passim

B

Baker, Wm, 38

Budemeyer, Evelyn, 3

Budgets, 12

C

Capote, Truman, 25

Carbondale, Il, 9, 10, passim

Cohen, Leo, 36, 49

Collections, 15, 20, 34, passim

D

Davis, Howard, 37

Department of Art and Design,
16, passim

Drda, Jack, 50

Dunham, Catherine, 7

E

East St. Louis, Il, 2, passim

Edwardsville, Il, 2, passim

Exhibitions, 16, 18, 35

F

Ford Foundation Award, 13, 36

Fuller, Buckmeister, 7

G

Geddes, Bell, 7

Going, Wm, 2, 11

Greek crater, 31

Grubb, Hazel, 38

Gruni, Dick, 32

H

Hanky Panky, 40, 41, 42

Harrington, Mr., 20

Hiller, Herman furniture, 22

Howerton, Glen, 3

K

Kazek, Mel, 38
Kobashe, 34
Kobashe Mobile, 23
Kochman, Andy, 1, 2

L

Learning environment, 22
Life Legacy, 21
Lincoln painting, 31, 32

M

Madison C. Arts Council, 48
Manet, 23
Manscape, 22
Maremont, Arnold, 23
Mason, Mike, 26
Matisse, 23
MFA Degree, 14
Miro, 52
Montevallo University, 3
Morris, Delyte, 7, 8, 9, 11,
22, 43
Museum Without Walls, 23, 24

N

Naguchi, Isumi, 23, 34

O

Olin Mansion, 33

P

Paris, 35
Parking and Traffic, 45
Pepsi Cola Corp., 33
Picasso, 15, 23, 52
Pirana Table, 50, 51
Plumbbob, 34
Police Chase (Al Kunzli), 43
Police problems, 46, 47
Pulitzer estate, 25
Pulitzer family, 34

R

Rembrant, 25, 26, 29
Rembrant stolen, 27
Remington, 33
Rendleman, John, 8, 47
Richardson, John, 3, 25, 37

Rodin, 23

Ruffner, Ralph, 35

Russell, 33

S

School of Fine Arts, 1

See, Harold, 7, 8, 9, 11

Shaw, Buzz, 37

Shopley, Harlow, 7

Shurtleff College, 2, 31

Shurtleff Foundation, 31

Smith, Mike, 10

Stevens, Clarence, 2, 11

Sullivan collection, 30, 31

Sullivan, Lewis, 18

Sullivan, Milton, 10

T

Tang Horse, 23

Tax Ductions, 21

Towata, Arthur, 19

U

Unison With Nature Exhibit, 17

University Museum, 6, 13, 14,

16, 25, 27

University of California, 5, 15

V

Vandalism, 29

Vogel, Philip, 38

W

Walking Man, 23, 30, 31

Woodward, Jim, 6