

INTERVIEWEE: ROBERT HICKOK
Dean of Fine Arts

INTERVIEWER: Samuel C. McCulloch
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SM: This is an interview with Professor Robert Hickok, Dean of Fine Arts, June 28, 1990 at 11:00 A.M. in HOB-360. Now, Bob, the first question is the one I always ask everybody. What persuaded you to accept the offer to come and be the Dean and, I guess, Professor of Music, is that right?

RH: Correct. Well, it's a rather complicated story, actually. I had lived and worked in New York City for twenty-five years and decided that I had had enough of that. And after that I went to the North Carolina School of the Arts as Dean of the School of Music and spent eight very good years there, felt that I had had enough of the South, and also felt that I had accomplished just about everything that I had mapped out for myself at that institution. Along about that time, I received an offer from the University of Wisconsin, Milwaukee, to join that institution as Dean of their School of Fine Arts, and was happy to do so. We went to Milwaukee in 1985 and we liked the town very much, and we had more or less decided that that was it. And then the telephone rang and it was Professor Cameron Harvey, who was at that time head of the search committee for the position of Dean of the School of Fine Arts at UCI. He was inquiring as to whether I would be interested in the

position, and my first reaction was I was very flattered, but I'm not looking for a job and I am not interested in moving, and thank you very much. A couple days later, the telephone rang again, and it was somebody else from UCI--I can't remember who now--with . . . urging me to . . .

SM: Maybe Colin Slim?

RH: No, I don't remember who it was. But at any rate, urging me to reconsider. And, again, my answer was, "I'm settled. I'm not interested in a move." Well, the long and short of it is that the telephone kept ringing.

SM: (laughter) Don't take no for an answer.

RH: As a result, I said, "All right. I will come out and I will talk, but I'm making absolutely no commitment." I came out, I talked, I went away, I received the offer. In the meantime, I had done a lot of investigation about UCI, about Irvine, about Orange County, it's relationship to Los Angeles, et cetera, and decided that this was a place to come. The decision was based on a number of things, not the least of which was the fact that UCI made me a very good offer. But, more importantly, I felt that the nature of the university, the nature of the economy in the area, the aspirations of the leadership of the institution were such that I felt that if I came here I could build into the future a very fine school. This was in contrast to the situation in Milwaukee, where the economy was flat, where I saw no opportunity to advance the

school very much beyond the point where I found it. So the opportunity to take part in a young, vibrant, emerging university, with the mandate to build a first-class School of Fine Arts, and with the promise of the resources to do that, was the overriding issue in my mind and the factor that made me decide to come here.

Another element in this was the fact that I made it clear that if I came here as Dean, I would also come as a practicing musician, and I'm happy to say that the university supported that. And as a result, as you know, I've organized a small professional chorus called the Irvine Camarata, which operates under the auspices of the university, and I think it's doing very well.

SM: Now, Bob, are they going to sing in the new theater?

RH: Yes, we have a three-concert season in the Irvine Theater for 1990-1991, and we expect that that will be our home.

SM: Great. That's very good.

RH: And we're very much looking forward to that.

SM: Because I'm so very interested in the Mozart Camarata, and they're going to give a concert here in our new theater and then a back-to-back concert at the Presbyterian church.

RH: As a matter of fact, I talked to a member of their board last night, who I had a meeting about something else, but we happened to get on that subject. And they are extremely well-

organized. They appear to be very well-funded, so they are planning a series of pairs of concerts.

SM: That's right, the pair, back-to-back. It will be here and then they come to the Presbyterian church.

RH: Right. That's correct. I frankly think that's a little risky, but that's their business, not mine.

SM: I do, too. I do, too. I will say they're on the ball, though. A fellow was on the phone asking me to resubscribe for another season. I said, "Well, I just happen to have done it a day ago," And they hadn't got the message off their machine, but they're really onto it.

RH: Yes. Well, they have very good management and they have a very good board, and this is one of the things, of course, the Irvine Camarata does not have. We run that organization on a shoestring out of my office. What we will be doing in the next few years is developing a support group and a board, and some kind of managerial apparatus that would allow us to expand our audiences, to raise money in support of the group. In the meantime, we're doing the best we can.

SM: Well, you certainly did very well at the end of the last academic year. I tried to get tickets some three days before, sold out!

RH: That's right. That was, of course, in a very small hall. Nevertheless, that was very encouraging. And we've done

pretty well with audiences, but nothing like what we expect to do in the new Irvine Theater.

SM: Yes, right.

RH: Of course, the real question, from a musician's point of view in regard to any new performing facility, is: How are the acoustics? And so no matter how beautifully the theater may be designed and no matter how intimate the atmosphere might be, the ultimate question for a performing musician is: What are the acoustics like? And we have every hope that they're going to be terrific. So we're looking to that new home and to the development of the Camarata.

SM: Yes, Betty Tesman spoke at our Forum. The Faculty Forum every Wednesday at the Faculty Club?

RH: Yes.

SM: And I would like afterwards to hope to persuade you to give a talk to them, be it about the Camarata or whatever you wish of what's going on in the school. We're all interested there. They're a group of Town and Gown. The Gown are mostly all sort of professors and some are secretaries and administrative assistants. You'll get anything like that, and you'll get also important community people.

RH: Well, my practice is, whenever I'm asked to speak about either the Camarata or the School of Fine Arts, I'm extremely happy to do it.

SM: Well, good. I'll line you up for the next Forum.

RH: Terrific.

SM: Now the second question, Bob, is: Are your expectations fulfilled? Now there are certain things here, the faculty you have to consider, but the most important thing to consider is are they boosting your financial support. What I as a former dean think, you need FTE. Now, what are they doing about it?

RH: Well, I'm happy to say that we're in the process of working that out. As you know, I was hired by one Executive Vice Chancellor, came to work under a second, and now look forward to the prospect of working under a third.

SM: Dennis Smith.

RH: The agreements that I had with the administration were of a general nature. They were agreements in principle, and they touched on almost every corner of the school and its resources or lack thereof. And what has been going on in the last year, as I have evaluated the school, is we have been working out a multi-year plan for increasing the resources of the school. I would have to say that that is certainly not complete. And one of the issues that remains to be resolved is the FTE issue. We are averaging an FTE a year; but in view of the needs of the School of Fine Arts in that area of life, that is not sufficient. We have a dreadful imbalance between full-time and part-time people in many of our departments, and that is a serious problem. I have advanced a plan that would, over

a period of time, correct that imbalance, and that is still under consideration. Unfortunately, the growth of the university has been, as you know, for all intents and purposes, cut in half. And instead of growing at the rate of 6 percent, we're growing at the rate of 3 percent.

SM: You're speaking of staff.

RH: Well, students, et cetera.

SM: Students, too?

RH: Yes. That inevitably reduces the number of FTEs that UCI receives. And it is the practice and the policy, and I am in firm agreement with that policy, to skim a certain number of those FTEs off the top and reserve them for minority recruitment.

SM: Yes.

RH: And I think that's a good idea. I think that the School of Fine Arts needs to do more in that area, but I'm hoping that we will, over the years, be able to adjust the number of FTEs that are coming to the school.

In terms of operating budget, I'm very happy to say that that is moving forward. And we have a multi-year commitment in that regard from the administration, so that some of the problems about staff, some of the problems about our production schedule and other matters that seriously affect the school, I think, are gradually going to be solved. Obviously, everybody understood that this could not be done

by a snap of the finger or overnight, but progress is being made.

We're also making progress in terms of facilities. We'll have a new building going up in 1995, 1996.

SM: What sort of building?

RH: That will be a building that will house our Department of Art History, elements of the Music Department and elements of our Dance Department.

SM: Where will it be located?

RH: That's going to be over here across Bridge Road.

SM: Oh.

RH: And that may be one building shared by Fine Arts and Humanities, or it may be two, one for Humanities and one for Fine Arts. But that project, whether it be in two parts or one part, has been approved and will be done.

SM: I would love to have Humanities housed along with Fine Arts. In other words, large enough to accommodate whatever. Well, I suppose, certain special parts of Humanities, and the same with Fine Arts. But I'd love to see them working together. And I hope they'll push that. Jack Peltason, I know, approves of this kind of arrangement.

RH: Yes. One of the things that's happening in the School of Fine Arts now--and I'm extremely pleased about it--is that we are developing a much greater interest in interdisciplinary work, not only within the School of Fine Arts but across the campus.

And three of the brand-new appointments that we have just made or are in the process of making are people who are very strong in that area. We have just today, as a matter of fact, finalized the appointment of a new Chair of the Department of Studio Art, a very brilliant young woman. We have added a junior person in the area of Art History, who is also interested in interdisciplinary work.

SM: Very good.

RH: And we are in the process of recruiting a new full-time associate dean, who has done a remarkable job in her current position in Milwaukee, in terms of cultural diversity, interdisciplinary work.

SM: Great. That's wonderful. I'm delighted.

RH: And we expect that she will join us next fall. So, you know, it doesn't take too many key appointments to make a very profound effect.

SM: You can turn a whole program around.

RH: Yes, absolutely.

SM: I think when Murray Krieger was appointed the second year I was Dean, and I was very happy because I knew with him there he could turn everything . . . Everything was going well, but he just pssh! took off.

RH: Right. Well, I expect that these appointments, and others that we will make in the future, will make a vast difference in the School of Fine Arts itself, and in the relation between

the School of Fine Arts and other areas of the campus. And that is something that I am almost militantly fostering.

SM: Very good. I'm happy. Now the question I put there, number three, Bob, could you please tell me the strengths of your four departments? Really five, because you've got Art, Dance, Drama, Fine Arts . . .

RH: And Music.

SM: And Music, excuse me. And History of Art. Isn't that a separate department?

RH: Well, we have five departments. We have Art History, we have Dance, Drama, Music and Studio Art. Now, a frank appraisal of those departments as they now exist would go something like the following. The department of Art History, which is the one department in the School of Fine Arts that is devoted entirely to scholarship, as opposed to theory, practice, et cetera . . .

SM: Performance.

RH: Right. That department at the moment offers only a bachelor's degree. In my view, a Department of Art History that offers only a bachelor's degree is nonsense. So the Department has now formulated a proposal for the creation of a master's/Ph.D., which is in final form and which is now being distributed through the bureaucracy of the state, and will eventually come back to us with, undoubtedly, suggestions for

changes and objections to certain aspects of it, and we expect that and we are prepared for that.

But it is my full expectation that in a year or so we will have a Ph.D. in the Department of Art History. Next year we will be recruiting for a senior professor, who we think will take a leadership role in that program. We are looking to expand our library holdings to facilitate the program. We already have a very extensive slide collection, which we will also have to expand, but we have a very good start there. So I believe that the main flaw in Art History is on the way to solution via the creation of a Ph.D., which, by the way, will have a multi-cultural, international aspect to it.

SM: Oh, really?

RH: With a concentration in Asian art, et cetera.

SM: Very good, very good.

RH: Right. Okay, if we go down the list now, we come to the Department of Dance.

SM: All right.

RH: Dance has a very distinguished history. It was founded by a very fine dancer by the name of Eugene Loring.

SM: Oh, no, I've gone to most of his concerts.

RH: Right. And that is part of the virtue and part of the curse, because I believe that in the last few years the department has kind of lived in the shadow of those days and that figure. And now it is beginning to take a revitalized view about its

role. We have made some major changes in that department. One of the excellent appointments we've made is the black dancer and choreographer, a very famous man by the name of Donald ~~McHale~~ ^KMcKayle

SM: Yes, I've heard of him.

RH: And so the Dance Department is now, I think, in a mode of consolidating its activities and revitalizing its program. It has some wonderful ideas for its development. We now have ethnic dance, that is a growing element of the department. We have a fledgling program in dance medicine, which will be one of the first of its kind in the country.

SM: You mean you get better by dancing?

RH: No, but you don't kill yourself dancing. (laughter) We are increasing its production schedule and its production resources, so that its performance element will be stronger. We intend to recruit in some other areas, as we replace part-time people with full-time people. But I have great hopes for the future development of the Dance Department. Its now under very fine leadership in the personage of Nancy ^{Lee Ruyter} ~~De Ruyter~~ (?). With the addition of Don ^KMcKayle and others that will come along, I think that the Dance Department will again live up to what is still a national reputation, and we're going to do everything we can to support that.

The Drama Department is, in many respects, our most successful department. It has a very large enrollment on the

undergraduate level. It has one of the three or four best graduate programs in the country. It is extremely well-run, and it does an excellent job of training its graduates to go out and compete in a very cruel, very difficult, highly competitive world.

SM: (chuckling) How true, yes.

RH: Here again, you have a virtue and a curse situation, however. The very successful performances that the Drama program gives each year are attracting large audiences, very often sold out, reduce the tendency towards risk. So the Drama Department is essentially a mainstream department, without experimentation, without taking chances on new scripts, without a great deal of student initiative in experimenting with new ways of doing things, et cetera. We expect that the new associate dean, who will also be the first tenured female in the Drama Department, is going to have a very strong affect on the program itself, particularly in view of Drama's plans to develop a Ph.D. in Theory and Criticism. And we will be continuing our search for a senior professor in that area of life throughout the coming year and perhaps beyond. That search has been going on now for two years, and has not yet come to fruition.

SM: Well, is Clay Garrison in that area?

RH: No, Clay Garrison is in the business of musical theater and has established one of the three or four outstanding programs in that area in the country.

SM: Now, is he close to retirement?

RH: I think that Clayton is scheduled for retirement in, I believe, two years. It could be three. We have, fortunately, a very strong young man who works with Clayton, who we are more or less grooming to take over the leadership of that program, a very, very fine musician, a very fine teacher, a very fine conductor, so we certainly intend to continue that program and the tradition that it has established. One of its strongest features, by the way, is its New York satellite program. Every spring, a number of students are chosen by audition and are taken to New York for about a month where they study under some of the most prominent professionals in the theater business.

SM: Oh, wow.

RH: And that is a direct contact with the profession and with people who have established reputations, who know the business, who have the savvy to let our students know exactly what they have to be able to do and what they have ~~to be able~~ to know, in order to have a chance to survive in the profession.

When you're in the business of training people who intend to make their livings by being artists, you assume a very heavy responsibility, because you are preparing them to go out and compete in a world which is vastly oversupplied by highly qualified people. So it means that they need not only to

acquire a knowledge and skills in their craft, but they have to also understand how the profession works. How do you get an audition? What's a union like? What's a contract? What's a manager? How do you get one? All of those things are extremely important, particularly in the fields of performing arts. And I believe that one of the things that we need to do is to incorporate that kind of information and that kind of training more closely into our actual curriculum. That is done best by a steady flow of guest artists, who would come to the campus and work with our students in Dance and Music and Theater, not only in terms of the craft, but what does it take to succeed in the profession.

SM: Yes.

RH: I developed a program of that kind in North Carolina, which was extremely successful. As a result of the kind of experiences our students got, they went straight from undergraduate school into orchestras like the Pittsburgh, the National Symphony, et cetera. Not because they played better than anybody else, but because they knew the audition repertoire up and down, because we used to put them through mock auditions with guest professional conductors, et cetera. So when you're preparing someone to go out and make a life in the arts, you take as few chances as possible.

SM: Right.

RH: The first thing you must do is to make sure that you have a professionally based faculty. The second thing you must do is to scrutinize the students who apply for entrance into the program. The third thing you must do is to make sure that your curriculum itself is realistically adjusted towards the requirements of the profession. And the last thing you must do is to encourage anybody that you really believe is not very talented and doesn't have a chance to make it to continue. That's a cruelty which we should not perpetuate. And the last thing you have to do is to help them once they're out in the profession, to find them jobs.

SM: Yes. Those are five very interesting points. Now, next, this is very impressive. The next is . . .

RH: Well, let's go to Music next. Music is a very interesting department here. It is a little bit schizophrenic. It has a very strong vocal division. We attract many of the finest vocal students from all over the . . .

SM: This is Huszti?

RH: This is not only Huszti, this is also our Voice faculty. So we have a very strong vocal choral element in the school. But because we do not have the FTEs in the area of instrumental music, that part of the department is weak, and that will remain weak until we have the FTEs to hire outstanding instrumental teachers who will attract the students. In particular, instrumental students do not go to

institutions. They go to teachers. They find a teacher they want to study with because they admire, because they have heard some wonderful things about him or her, and so wherever that teacher teaches, they go there. At the moment, we have only one full-time teacher in the area of instrumental music.

SM: I wonder if Dombrow who is a cellist, and he was originally in the New York Quartet, and another one, the second violin, they're still here. They just . . .

RH: No, no. Steve ^{ERDOTY}~~Erdoty~~ who was in the Quartet . . .

SM: Erdoty. Excuse me, he's the . . .

RH: He is here on a part-time basis. But let's don't concentrate on Steve, but let's take X, all right?

SM: Yes.

RH: Who, let's say, teaches oboe or bassoon or viola. That person comes here for a few hours a week, then goes to Cal State Fullerton for a few hours a week, and then goes someplace else for a few hours a week. There is no institutional loyalty. There is no reason for that person to be going out and recruiting the students for this institution, as opposed to some other institution. And it is the definite peculiarity of instrumental students to go where the teacher is. So the solution to this problem, in addition to constructing real teaching studios and real practices and real rehearsal halls--which we do not now have--is the acquisition of sufficient FTEs to be able to build that part of the

department. I'm very happy to say that all of our music majors get a very fine background in music history.

SM: Colin Slim.

RH: Colin Slim, Margaret Murata, Bill Holmes, three very fine
. . .

SM: Right, Margaret and Bill, yes they're great.

RH: Right. So that they get the kind of general theoretical and historical training, which is extremely important these days in the field of music. And I hope very much that we are going to be able to solve this problem in the instrumental area in the next few years; but that's a definite problem in that department, it's a definite weakness, it's a definite flaw. One of the other things that we need to do across the board, really, is to develop sufficient scholarship and fellowship monies to attract fine students. These days, competition for highly qualified performing arts students is intense. When I was in North Carolina as Dean of the School of Music, I spent about 45 percent of my time on the road recruiting students, with checkbook in hand.

SM: (laughter)

RH: That is part and parcel of the business these days, and we are very deficient, in terms of funds, to support the students that we're trying to attract. You need to remember that students in the Fine Arts, particularly performing arts, are not in a position of working, because their schedules are so

heavy, because they are so intense. They can't go out and make money on the side, except by playing in an orchestra once in awhile, et cetera, because of the requirements of so many hours in the practice room, so many hours in the classroom, many, many hours in rehearsals that take place at night and on weekends. So that they cannot do what an English major might do to get a job.

SM: Yes, right, or a history major.

RH: Right. So that puts a special burden on us, in terms of supporting highly qualified students. But I believe that the Music Department has a bright future. I think it will depend very much on the new facilities that we intend to put in the new building, and the acquisition of FTEs for the instrumental faculty.

SM: Very well stated. Now have we covered . . .

RH: Well, we're down to Studio Arts now.

SM: Studio Arts.

RH: Right. That's where we teach drawing and painting and sculpturing and ceramics. Very much like the Dance Department, I believe that the Department of Studio Arts was one of the finest in the country. But I believe that because it has not received the kind of support that it should have received over the years, and because it has not had the kind of leadership that it requires, it is now in a weak state. And this is one of the reasons that we have just completed an

exhaustive national search for a new chair of that department. And I'm happy to say that that person has agreed to take on the job of rebuilding that department. I'm also happy to say that the administration of the university has agreed to put the resources at the disposal of this person. So I expect now, again, a revitalization of a department that was at one time recognized to be very fine, but which has slipped the last few years. That department will move into new areas for the department here, with very strong emphasis on photography, on video, on public art, on interdisciplinary . . .

SM: Public what?

RH: Public art. It's a new field.

SM: What's that?

RH: Why do you make art? Do you make art so somebody can put it in a museum? Do you make art so that somebody can buy it and hang it on a wall? Or do you make art so that it's out in the world where people encounter it in their daily lives? Et cetera. And the whole idea of, for instance . . . I forget the name of the program now, but the program that allows a certain percentage of the total cost to be used on putting art in new buildings and around new buildings.

SM: Oh, yes, yes, I understand.

RH: And this is a very strong movement in the country, and we have not been involved in that. Irvine is showing very definite signs of a great deal of interest in this in the business

community. There is a businessmen's organization for public art. And UCI needs to take a leadership role in that area. So, here again, new things will be coming, with very strong emphasis upon reaching out to other parts of the university and the community, and using the new technology that is used in the best schools of art in the country.

SM: That's great. I didn't even know. This is very good news to me, and we'll all learn about it.

RH: Right.

SM: I think we need a bit of education from your school about this.

RH: Well, this is one of the things that, as a matter of fact, we will be working on. One of the things that I insisted upon when I took this job was that we in the School of Fine Arts would acquire a full-time development officer, and we have done that.

SM: Great.

RH: A very brilliant young woman. And I have moved the whole publicity division of the School under her, because I believe that development, in terms of fund raising and development of audiences and development of public image, go hand in hand. And one of the things that I realize since I've been here, and, by the way, this is not peculiar to UCI but is typical of most schools of Fine Arts, is that they do not--to use an unfortunate word, perhaps, but nevertheless one that is

applicable--they do not market themselves well, particularly among their peers.

SM: Yes.

RH: So that I daresay the average professor and staff member walking around the campus of UCI hasn't the foggiest idea of what the educational program in the School of Fine Arts is like, is not aware of the fact that we give over 250 public events a year.

SM: Yes.

RH: And so one of the things that we, in fact, as you suggest, need to do is to educate the campus in a much more effective way as to what we're up to.

SM: Yes.

RH: And, of course, this extends into the broader community. You see, when you're training performers, and, in a sense, visual artists, too, you need to provide two different kinds of atmospheres: One, the private atmosphere of the teaching studio, the classroom, the practice room, et cetera. But, in order to make sure that those person have the right kind of experience, the right kind of training, you must provide a public atmosphere, regular performance before a live, breathing, reacting group of ticket-buying people. And this puts a very heavy burden on a school of Fine Arts. Because unless it provides them public atmosphere, those students will not be able to go out from here and compete.

But you can imagine now if we told a History professor or a Chemistry professor that parts of his resources to support his educational program were dependent upon the number of people that he could convince to come in and pay to watch his students do their work. The eyes would roll back in the head. Yet, that is exactly where the School of Fine Arts is, because we depend upon the public coming in and buying tickets, not only to provide this educational experience for our students, but the budget of the school is very dependent upon what we take in at the box office.

So for those and many other reasons, we're going to have to do a better job of marketing ourselves, in terms of educating the campus and the community. We're going to have to go out and find individual and corporate and foundation monies to support our program. And I'm happy to say that that's pretty well on its way, in spite of the fact that our development officer joined us only in January of this year.

SM: Very good, very good.

RH: But it's a very important aspect of the school. No school of Fine Arts running professional programs is going to be able to live just on a state budget, no matter how generous that might become.

SM: I guess the scientists know that. I think only 20 percent, or maybe 30 percent, are out of budget. The sciences come

from the state, at Irvine. But Berkeley's and Los Angeles, I think it's only 20 percent comes from the state.

RH: Right.

SM: The rest comes from the federal government and from our endowment.

RH: Right. And, unfortunately, the Arts are not in that position.

SM: That's right.

RH: We don't get that kind of support from state agencies.

SM: Now the fourth question you have really answered. Do you think your majors receive enough of the philosophical and historical Fine Arts courses? You certainly in the music do very well. A lot of our students take your art, History of Art, and the drama. I don't know whether Bob Cohen still teaches it, but I'll be interviewing him next week. And they're very popular, the History of Drama . . .

RH: Well, of course, you can understand that while we have roughly 800, 850 majors across the school, we service thousands of students who are not majors every year.

SM: I know, I know.

RH: So that we're performing that, I think, very important service. And to an extent, that is not entirely altruistic. It's one thing to produce performing artists. It's another to produce audiences. And the degree to which we introduce the general student population to the various art forms, we are either increasing or decreasing the potential audience

down the years. So it's important for the development of the average student on campus to have an arts experience. I think that's extremely important in becoming an educated human being. It's also important for us to make sure that we are developing an audience that will be sufficiently sophisticated, to be interested in and to be willing to come and pay for a ticket to whatever we do.

SM: Yes. Now the fifth question, Bob. We are delighted with your Camarata. Now you mentioned the future plans of three concerts a year in our music. But what about a tour? Aren't you going to go around a bit?

RH: The next thing that we're going to be working on is trying to develop a plan that will allow us to, at least at the beginning, repeat each concert that we give in a different venue. Give a concert on Saturday night in the Irvine Theater, and on Sunday afternoon, put that group in a bus and take it to San Juan Capistrano or someplace else. This, of course, requires a management that we do not now have, but we're going to be working on that. I don't have any plans for any extensive touring. First of all, I don't have the time for that, and, second of all, I've had enough touring in my life to last a very long time. (laughter)

SM: Oh, well.

RH: And, of course, our singers, while they are professional and they are paid for their services in our group, they're

certainly not paid anything like a living wage for singing in our chorus. So they all make their living some other way, and they pick up, you know, a little extra cash by taking part in the Camarata. So we can't expect them to simply pull up and be gone for a week for a tour.

SM: I see, I see. I understand. Now the sixth question, and I'll preface it by saying you did a lot of research, you said, in looking into Orange County and what it was before coming here. Now do you think it's sophisticated enough these days to appreciate the fine arts? We've got our Music Center, we've got our South Coast Rep[eratory], we're going to get a better art gallery, I understand, in Newport Beach. How about your opinion of how things are going in Orange County?

RH: Well, I think it's a developing situation. One of the things that I was interested in was the relationship between Orange County and Los Angeles. I was not interested in coming to a cultural suburb. And I believe that the arts in Orange County have developed, at least to that minimal extent, where it is no longer necessary to go to L. A. to hear a good concert, to see a ballet, to see an opera, et cetera.

SM: Well, while I was for about nine years on the Orange County Philharmonic Society [Board of Directors]. And we made it very plain to everybody what we were doing, to support a music center which would attract the best. So the concerts you could hear in Los Angeles, you pretty well could here also.

RH: Yes, yes, and I think that's true.

SM: Also, the Philadelphia would come, say, to Los Angeles and down to us. We wouldn't have to go up there.

RH: Right. And that's very good. But I believe now that Orange County has to take the next step. And the next step is that of developing support for professional organizations that have their roots in Orange County.

SM: Right.

RH: There's no reason why Orange County shouldn't have a really good professional orchestra. There's no reason why it shouldn't have a really good professional ballet. And I believe that the building of the [Orange County Performing Arts] Center was very important. I believe that the building of the Irvine Theater is very important. But I now believe that the parts of the business community that are interested in the arts need to turn their attention to finding support for the arts that exist in Orange County. And that's a kind of campaign of mine.

SM: Yes, it's a good one. I wish you could do something about . . . Well, one of the things we realized, we really don't have a capital city in Orange County. There just isn't that center. They have various, Newport Beach, Santa Ana. We have about three cities. We're not the center, we're not the capital. (chuckling)

RH: Well, that's true. As a matter of fact, I can't even find out where the town of Irvine is. That is to say, there is no center of Irvine. And you kind of feel that way about the whole county.

SM: Yes.

RH: But the fact is that there is an enormous amount of money in Orange County; much of it has not decided what it wants to do. It's up to us, up to the university, up to the School of Fine Arts to go out and convince it that this is the place to be, and that these are things that are to be supported.

(tape is turned off)

SM: All right. Off we go. Bob, this is a very interesting interview. Well, you've answered about Orange County. And I feel like you. I came down when, you know, they said to me, "What are you going down to Orange County for? You're crazy."

RH: Right, right.

SM: Well, this city of Irvine did not exist. It was just cattle ranch.

RH: Yes.

SM: And these houses went up and . . . Now I didn't ask you the question. Are you on the faculty housing?

RH: I wouldn't be here if it weren't for University Hills.

SM: Well, that's what I want you to say, because that's . . .

RH: Well, I think that the development of University Hills and the mortgage origination program are two absolutely brilliant moves.

SM: Well, you know something, Bob, we've been trying this. We thought we'd get it right away. We were having trouble back in 1965, 1966, getting people . . . worried about the cost of housing, and we pushed and pushed and pushed. Well, I won't bore you with the history of it, except, when I was Chair of the Academic Senate in 1978 to 1980, we pushed very hard to get this mortgage situation and a promise to get things moving on the housing. Well, it wasn't until about 1982 or 1983 that they really moved, and you see the result.

RH: Right.

SM: And I'm happy that you have that, because I know that at least three to four of our Distinguished Professors would not have come if it were not.

RH: There's no way, you know, if you look at the housing market out in the world, I mean, it's just impossible to envisage being able to manage that. And, as a matter of fact, well, for instance, the appointment of the new Associate Dean in the School of Fine Arts that we're now coming to closure on. There is no way that that person would have moved here, would have taken this job, unless I could have offered her accommodations in University Hills and a mortgage origination program.

SM: Wonderful.

RH: It is absolutely crucial to the recruitment of people.

SM: Well, you'd be interested in this piece of history. Back in 1964, late 1963, 1964--I came on in January 1964--we wanted to get the best psychobiologist around, and he happened to be in London. He happened to be Ricardo Miledi. But we weren't able to persuade him to come. And he told me that he wasn't really aware that we were that interested. Well, anyhow, when Bill Lillyman went over to London to discuss this whole thing with him, he would not come unless he had that housing.

RH: Right.

SM: And then he finally said . . . he was very happy that he got his house next to Jack's [Chancellor Jack Peltason].
(laughter)

RH: (inaudible)

SM: That was pretty nice.

RH: Well, that sure sounds like Bill Lillyman to go to London to do that. (laughter)

SM: Well, he had to do that.

RH: Right, right.

SM: Now, by the year 2000, I think you really have told me where you consider your School of Fine Arts will be. You've really told me. You've built it up for me, and I look . . . If those things are realized that you're saying, we will have a very, very distinguished School of Fine Arts.

RH: We will have a premier School of Fine Arts, befitting the stature of a major research university.

SM: I like to hear that. That's good. Now, as the Founding Dean of Humanities, I worked well with Clay and we had some interdisciplinary work--not enough, we didn't have the money to do it--but what I wanted to see was that we're going to do well. Now you've already answered that. You're interested in having interdisciplinary courses inside your School of Fine Arts and with the other schools.

RH: Absolutely.

SM: Particularly with Humanities, I would think.

RH: Right. Well, the question I have in front of me is: Do I have the same kind of harmonious relationship with the present Dean of Humanities? I'm very happy to say that I have a wonderful relationship with Terry Parsons.

SM: That's good.

RH: I like him very much as a human being. I admire him very much as a mind. I think that we have not yet been able to establish the institutional relationships that I think we need to do. But I believe--as a matter of fact, I know--that there are many people, many divisions of the Humanities that are extremely interested in close relationships with various parts of the School of Fine Arts. I think that Fine Arts has been remiss in seeking out those connections and in doing something about them. That is one of the reasons that I am seeking to

make the kind of appointments that we are now making, because one of the things that we're looking for is an interest in connecting the arts with other parts of the university and other aspects of life.

I believe that that is very much in the future of arts education. I think it is one way that we can enrich the whole campus, and can ourselves be enriched. So, more and more, I believe that there are going to be closer ties between various parts of the School of Humanities and the School of Fine Arts, and it's my intention to foster that. And I know that Terry Parsons will be right along with me on that.

SM: Very good. That's very interesting. Now the last question: Have you any words of wisdom for me as the UCI Historian?

RH: (laughter) Well, I don't know that I have any words of wisdom, but I would like to make a comment. And that is that I think the idea of documenting the development of what is going to be a major educational institution in this country, if not the world, is a marvelous idea. I worked at a lot of schools and it's amazing how they have not done that. And only after the school has, you know, attained an age, a lot more than twenty-five years, has there been an attempt to go back to try to piece it together, et cetera.

SM: Yes.

RH: And while that's fine, that's never as successful as the process that you are finding now. I'm wondering if you are interviewing any students?

SM: Yes.

RH: Well, I'm delighted to hear that. That would have been the one piece of advice that I would have offered, but, obviously, not necessary.

SM: I interviewed the first editor of our student newspaper. She was just a fine student and she was in the class of 1969. I have interviewed a student who I had in my class and who was a very good, I think they call them vice president, executive vice president [of the Student Council], of their offices, and she is now getting her Ph.D. in Social Ecology, and I interviewed her at some length. And I'm thinking of probably another one. I do talk a lot and take . . . If I see a student or if I see somebody, I make notes, you know.

RH: Right, yes.

SM: A three by five card. Arthur Schlesinger, Jr. used to keep writing down and Jack Kennedy said: "If you're making notes to write the presidency of John F. Kennedy, forget it, because I'm writing it." (laughter) Well, of course, he died, assassinated.

RH: Right, right.

SM: And 1,000 Years and so on, Schlesinger wrote the book. It's up there [on my bookshelf in my office].

RH: Right, right.

SM: Well, another good idea I had, I went and gave what I was doing to this Humanities Institute, the Research Institute.

RH: Yes.

SM: They were doing institutional history. Well, history, they were thinking of business and those sort of things, the history of Standard Oil and what have you.

RH: Yes.

SM: But I told them I've got a history of the university. It's institutional history. So they were all interested. And then one of the members, she was coming down from Berkeley. She's an associate professor of Philosophy. She said, "Have you ever thought of interviewing someone who has left the university, either to go to greater things or just didn't make the grade?" Well, I am interviewing someone who is a success, who went on to better things. But there are several people I wouldn't want to interview who didn't make it, you know. I suspect they'd be very bitter, you know.

RH: I don't know that that would add much to the situation.

SM: It wouldn't. But the idea of someone who has gone to better things and says . . . Well, you ask them, "Well, how did things go at Irvine?" And you get a kind of positive, warm reaction. I have talked to some of them, but not a formal interview.

RH: Yes.

SM: Well, thank you very much, Bob.

RH: Okay. Well, I've enjoyed it very much, Sam. Thank you.

SM: This is very good.

END OF INTERVIEW