

Please Note

This oral history transcript has been divided into two parts. The first part documents the presidency of John G. Kemeny and is open to the public. The second part documents the presidency of David T. McLaughlin and will be open to the public in June 2012.

This is part one.

Errol and Grace Hill
Professor of Drama and Oratory Emeritus

An Interview Conducted by

Jane Carroll

September 20, 1996

Special Collections

Dartmouth College

Hanover, New Hampshire

INTERVIEW: Errol and Grace Hill

INTERVIEWED BY: Jane Carroll

PLACE: Home of Grace and Errol Hill
Hanover, New Hampshire

DATE: September 20, 1996

CARROLL: Today is September 20, 1996 and I am in the home of Grace and Errol Hill. Professor Hill was the John D. Willard Professor of Drama and Oratory Emeritus...

E. HILL : I *am*, not "was". [Laughter]

CARROLL: Oh. He *is* . And the first appointed Affirmative Action Officer reporting to the President. You came to Dartmouth in 19....

E. HILL: '68. The summer of '68.

CARROLL: How did you manage to come to Dartmouth?

E. HILL: It is a long story. I understand that Dartmouth College had recruited most of its drama people from Yale Drama School and, when Warner Bentley who was at the time director of the Hopkins Center, had retired, the call went out to the Yale Drama School. Could it supply some names to take over the job. My professor at the Yale Drama School, the one that I was closely associated with, was John Gassner. He was, at the time, very ill. In fact, he didn't recover. His wife told me that from his sick bed, he wrote to Dartmouth and recommended me for the job of Director at the Hopkins Center.

I was, at the time, in Nigeria, where the Rockefeller Foundation had sent me as a special instructor to help them develop the drama school there. The Rockefeller Foundation was helping out. I then received a letter from Dartmouth, sent to Nigeria, asking me if I might be interested. I had come to the end of my two-year stint in Nigeria and had already accepted a position at the City College of

New York...City University of New York, the Staten Island College, which was a new college being founded at the time. So I said we were going to Staten Island, but that I would be interested to follow up at Dartmouth.

I had never visited Dartmouth and I didn't know anything about it. The long and short of it was that in my first year at Staten Island, on the one hand, living in a very strange community on Staten Island, where we had enormous difficulty even finding a house that they would rent to colored people and where the school where our four children attended was, to say the least, strange. We came to Dartmouth, visited twice, and John Finch, who was head of the Drama Department and who interviewed me, along with others, decided that I was more a teacher and scholar than an administrator and offered me a job in the Drama Department. So, after one year at Staten Island, we came to Dartmouth.

I must tell you that, prior to that, I had been travelling up and down through the Caribbean, attached to the University of the West Indies for some eight years...five and three years-I had a spell at the drama school in between-and then we went to Nigeria with these four children. Then we went to Staten Island and my wife said...first of all, she said after visiting the campus with me, "This is where I want to bring up our children and, secondly, we are not moving again." [Laughter]

CARROLL: I understand that.

E. HILL: So, we came in '68 and we have been here ever since.

CARROLL: Did you ever regret that move?

E. HILL: Never.

G. HILL: Not at all.

CARROLL: What was it like raising the children here after they had been to so many different places?

G. HILL: Well, there was stability, for one thing.

E. HILL: Yes, because at least I worked and lived within...what was it...ten minutes of my home and my office. Although I spent long hours in the office, day and night, I could be home for dinner and come back

again, and so on, and I think the children were, on the whole, very happy and comfortable here. There were the occasional incidents in a place like this, but in the Caribbean, we don't have the same experience as Blacks in America. There is a great deal of a mixture, a great deal of...Trinidad, for instance, has about three quarters of a million people and there are people from India, China, Portuguese, everybody, and it's a very multi-national ethnic community. So we don't have the problems that they have with the segregation that happens here.

Some of the things that we experienced, even in New Haven when I was at school there... I remember on one occasion we were travelling and went into a place for lunch. They took us right down at the back of the hall, put us behind the screen, and we sat there for about an hour without being served. When I inquired about it, they made some excuse and we had to get up and leave because they would not serve us. And that was in New Haven in about...when was I there? '58 to '62. So, you know, these are experiences that would never happen in the Caribbean.

CARROLL: Now you were from?

E. HILL: Trinidad.

CARROLL: Trinidad.

E. HILL: My wife is from Barbados.

CARROLL: How did you meet?

E. HILL: Well, she tells me that we first met in England where we both studied for awhile. I don't remember the occasion, although she swore that I danced with her. But, in fact, we met again in Barbados when we both had graduated and I was teaching for the University as a peripatetic, traveling teacher out of, what they called at the time, the Extramural Department. It was the extension service of the University throughout the Caribbean, some fifteen different islands and I would move up and down as they required me to come and help produce a play or run a workshop or do a summer school. It was very demanding and it took me away from home quite a lot. That was one of the reasons we wanted some stability.

CARROLL: When you came up here, what was Dartmouth like in '68?

E. HILL: Well, it was all male to start with. There were big fraternity bashes on the weekends. Lots of drunkenness and so on. The girls would come up on those occasions, especially when there were holiday occasions, you know. Big bonfire evenings and so on. It was a bachelor campus, very much so. Very few Blacks. I think at the time of the Shockley Incident, there were about seventeen Blacks. Certainly seventeen were the ones I think I remember who were involved. But there have never been very many there. This was after attempts had been made to increase the number of minorities on campus.

I believe that the coming of women to Dartmouth in '72, much opposed by the alums because they felt that for every female who was admitted, their sons would lose a chance of coming until they realized that they could send their girl children to Dartmouth. [Laughter] But it had been for 200 years an all-male school and the idea of putting women next to their sons and so on did not appeal to them. But it worked out all right and I think [John] Kemeny was very right about that move. It was one of his great moves, I believe, bringing women on campus.

CARROLL: When you came here, were you then involved immediately in the theater productions or were you teaching mostly in the classroom?

E. HILL: Oh, no. It was my first job here to play Othello in 1968 and I directed the two "Antigones" that summer. That was my introduction to Dartmouth. Anouilh's "Antigone" and Sophocles' "Antigone."

CARROLL: How did one go about recruiting females to play in the drama?

E. HILL: When we first came and there were no women students at Dartmouth, women of the town...wives of faculty and other people who had been associated with the College and others around...because there were no women teachers. Maybe there were one or two who were not regular faculty members might be brought in to teach a course in French or something. There were open...

CARROLL: Auditions?

E. HILL: Auditions. Yes. Thank you. Open auditions and they would be selected and it did cause some amount of concern when the

women students came in '72... There was first of all a group of eighteen women including Meryl Streep and Carol Dudley who were brought in as sort of an experiment to see how the men would treat the women. [Laughter] They were very good. They came from Little Ivies, you know, and they came in for a year. I have a lovely letter from Meryl Streep because she was in my playwriting class and rewrote her play. She wrote me saying how much she enjoyed it and so on, and here is her final composition. It was lovely. I have it there as one of my treasures. But the women of the town then, when we had our own students, became slightly offended that we had used them for years and now we were committed to using students who were paying and should be brought in. So that was something that we had to overcome.

G. HILL: If I may interject here, I remember very clearly Linda Strohmer coming to Errol. Linda Strohmer lived in Thetford and she had performed in many of the plays....

E. HILL: Some were regular standbys.

G. HILL: And Dorothy "Dotty" Champion who runs...

E. HILL: Dotty Champion was another one.

G. HILL: Yes. Linda Strohmer went in to see Errol to discuss this matter because the women were really feeling left out and they were some very fine actresses.

E. HILL: They were.

G. HILL: And they were very committed and devoted, loyal. And Errol said to Linda, "Linda, here is a good opportunity to start a company." And that is exactly what they did. They started the Thetford Players. I don't know whether you remember that.

E. HILL: I remember, yes. Yes.

G. HILL: Because he came home and told me about this and that's what he told her. I don't know how many people know that and they started the Thetford Players and the Thetford Players are going up until today. Errol had nothing else to do with it. He just said that to her.

CARROLL: You were the inspiration.

E. HILL: Well, it seemed that they were good and they naturally felt shunted aside and I was firm that the students...I didn't say that we wouldn't use them, but the auditions were for the students. That was my job and I couldn't justify bringing in outside people if the students were adequate performers. They didn't take it very kindly.

CARROLL: But they found other outlets.

G. HILL: Yes. She later went to seminary and became a minister.

CARROLL: And probably the dramatic training doesn't hurt there either.

E. HILL: Right.

CARROLL: When you first came, you were, as I understand it, the first African-American professor.

E. HILL: As far as I know, there were no others.

CARROLL: Did that put a burden on you, to represent so much?

E. HILL: Well, it did to a certain extent. I remember some of the confrontations that followed when the African-Americans...they had a house given to them...it was right on campus. Where was that place? It is no longer there. Up on the hill by the Dean's Office. It was one of the houses there. They barricaded themselves in there. They wouldn't let anybody come in except me. I was the go-between. They would allow me in to talk over the problems. I don't remember if it was the Shockley Incident or another one, but they wouldn't let the Dean or anybody go in. I was the only person that they would allow to come in and talk with them about the problems they were having.

CARROLL: What were their problems?

E. HILL: Oh, well, the Shockley Incident was the big one and that was...when was it? 19...

CARROLL: It was 1969.

E. HILL: Oh, the year after I got here. That was the one.

CARROLL: Do you want to talk about that a bit? Do you remember? Were you there when Mr. Shockley gave his speech?

E. HILL: I was. Yes. It was interesting. Shockley came and his reputation had preceded him. He had given talks around, the burden of which was that Blacks were intellectually inferior to Whites. This was a given.

G. HILL: How generally...that's how people perceived it.

E. HILL: And coming from a man of such eminence, you know, it just sort of put the cap on the whole business at that time, particularly in '68. The students caucused among themselves. Nobody knew what was happening, but they knew that the students were not going to take it lying down.

G. HILL: I don't think people here generally realized how upset the students were.

E. HILL: They were very upset.

G. HILL: Not only...they were angry.

E. HILL: First of all, they were..

G. HILL: They were hurt.

E. HILL: I'm not sure who invited Shockley here, but he came, as we said in our report--and I will tell you about that in a minute--he came first of all as a representative of the National Science Foundation, he came invited by either Dartmouth or some aspect, some group Dartmouth College had invited him so that we had the National Science Foundation, the Dartmouth people, Shockley, himself, knew what he was going to say, and the students. Those were the four parties involved in this. When the students sat in the balcony.....

CARROLL: Are you talking about the Black students?

E. HILL: The Black students, I am talking about. The Black students. They sat in the balcony. When Mr. Shockley was introduced, they rose with everybody else and they applauded and they applauded and they applauded. And they never stopped, so that he couldn't speak. They tried to calm them down. They tried shouting up to them, but they wouldn't stop. So the lecture had to be called off.

CARROLL: It seemed to be a very effective form of protest.

E. HILL: Absolutely. But, of course, the College couldn't accept it. First of all, there was a committee that the College had formed, a group of students and faculty [Judicial Advisory Committee for Black Students "JAC"]. This group was led by Henry [W.] Ehrmann, who was a professor of Political Science. A very distinguished professor who had been at the College for a long time, and I was a member of that committee. We had been sort of representing the students in their negotiations, anything that they had...the Black students...anything that had to do with the College. So we were asked then to investigate and give a report on this. Our report exonerated the students. It said, in effect, that four parties were involved, that the party that would most be damaged by what Shockley had to say were the students and that the potential damage it would do to the students was enough to exonerate them and that they shouldn't be the victims, both of what Shockley had said or was going to say, and the punishment by the College for preventing him from speaking. I thought it was a good argument.

The College felt that it had to take some action because freedom of speech was enshrined in the Constitution, etc. etc. and so the College said that our argument was good, but still the students couldn't get off free and they put them on probation for a period. They said that was the mildest thing that they could do, but the students were all put on probation, at which stage, the committee that was representing the students resigned completely. They said they would have nothing more to do with the College. That was the incident.

CARROLL: Now, when a student is on probation, are they not allowed on campus? Are they allowed to take courses?

E. HILL: Oh, yes!. They could take courses and so on. It just meant that, if they had any other friction with the College, they might be suspended.

CARROLL: I see.

E. HILL: It was a warning that there was a mark against them and so they had to straighten up.

CARROLL: Did all of the students stay then at Dartmouth or did some of them, out of protest....

E. HILL: Leave? No. They all stayed.

G. HILL: No. I think they all stayed. They have become very influential people today. I don't know if you know some of the names of them.

E. HILL: Oh, yes. They still visit. [Wally] Wallace Ford [II '70], [Paul] Henry Tyson ['72]. Who else? There were about seventeen of them. Some of them were...Who were they?

G. HILL: Herschell Johnson ['70].

E. HILL: Herschel Johnson.

G. HILL: How many? About seventeen?

E. HILL: There were seventeen of them. About six of them were very important.

G. HILL: It was very courageous of them. They were very courageous. They were all very intelligent people. They wouldn't have been here if they weren't.

E. HILL: I think one of them became a Rhodes Scholar. Do you remember?

G. HILL: Yes...uh, Spike Steers [Jesse J. Spikes '72]?

E. HILL: One of them. Anyhow...

G. HILL: I've forgotten his name.

CARROLL: Did that incident change the community at all? The wider community at Dartmouth or was it restricted to a certain degree?

E. HILL: Oh, no. I think it was well treated in the press.

G. HILL: Everybody was...

E. HILL: Both the local press and the College paper. It was well ventilated.

CARROLL: Shortly after the Shockley Incident comes the takeover of

Parkhurst. It was a very hot year that year.

E. HILL: Well, you know, you had the shooting at Jackson State. You had the shooting at Kent State. The whole country was split down the middle over the Vietnam War and students reacted all over. It wasn't only here at Dartmouth. Dartmouth had its share of it.

CARROLL: Was the Vietnam War a central issue of concern for this campus? It seems--from reading the newspapers--to have not been quite in the center stage.

E. HILL: Not as much as say the...

G. HILL: South Africa?

E. HILL: South African Divestment. That became a very serious issue.

G. HILL: But, the Vietnam War was...the students did take an active part and then we had a professor here who was very outspoken called Jonathan Mirsky.

E. HILL: Jonathan Mirsky. Ah, yes. Yes. Mirsky was there and Hoyt Alverson, who was a South Africa. . . . [specialist].

G. HILL: An anthropologist.

E. HILL: Anthropologist [specializing] in South Africa and there was one other. There was a list of--and I have the names of them inside my scrapbook--of about twelve to fifteen professors who signed a letter at that time in support of the students. I don't recall if [John Sloan] Dickey was still President or Kemeny was.

CARROLL: He was.

E. HILL: He was. Then [John] Kemeny came in about a year or two after that.

CARROLL: Just right after that. Yes. Was Parkhurst an event that was the beginning or the cap of the tensions on campus?

E. HILL: I think it was... Shockley was before Parkhurst?

CARROLL: Yes.

E. HILL: I think it was the cap to take over Parkhurst. The students...and it was not only Black students who took over.

CARROLL: It was a very mixed group.

E. HILL: It was a mixed group and it had to do with all the ferments that had been gathering. The "we" against "them". And the police were called in at that time, which was kind of a no-no. It really blew up the whole situation. But, of course, the College couldn't function when they took over Parkhurst.

CARROLL: And they were protesting, as I understand it, specifically the presence of R.O.T.C. on campus.

E. HILL: Well, R.O.T.C. was indeed the inciting incident because they were recruiting through the R.O.T.C. into the military training and so on. And the students said that they didn't want it there and the administration stood firm on that and then eventually they moved the recruitment off campus so that you had to go down to, I think, Vermont or some other place to sign up. But that was part of it.

CARROLL: So they did have some reaction. There was some correction made after the Parkhurst takeover.

E. HILL: Yes. Yes. I think it happened maybe under Kemeny.

CARROLL: Yes. I think that is true. Now, had you known John Kemeny before he was made President?

E. HILL: Well, everybody knew John Kemeny.

G. HILL: He was an outstanding professor of mathematics.

E. HILL: He started his own computer business and so on with [Thomas "Tom"] Kurtz. He would speak at faculty meetings. He was most respected. Very. And in fact, the first non-Dartmouth graduate to become President of the College and the first Jewish...

G. HILL: And the first Jewish president, too.

CARROLL: And this is, I think, fascinating to me when I look at his profile, he fits none of the stereotypes....

E. HILL: None of the stereotypes. None. Completely none. But, you know, that was a time when they needed someone like him. He had...how should one say this...

G. HILL: Well, he was so well liked. He was outstanding.

E. HILL: There was no doubt about it. He was outstanding.

G. HILL: Nobody else could touch him academically. He was a very humane man.

E. HILL: A very private man. Very private. Withdrawn. In fact, he had to learn to become presidential by attending football games and so on. [Laughter] You would see Kemeny attending a football game. You know, these are things you have to do.

G. HILL: And his wife, Jean....

E. HILL: Jean was a wife who helped a great deal because she travelled with him and helped to humanize the situation. Very lively.

G. HILL: Very lively. Have you interviewed her?

CARROLL: Yes.

G. HILL: Oh, you have.

E. HILL: She is a wonderful, wonderful person.

G. HILL: She speaks her mind.

E. HILL: Yes. She is a wonderful person.

CARROLL: Was there universal relief or pleasure at the appointment of Kemeny?

G. HILL: Well, I don't know about universal.

E. HILL: There was a certain *reserve* about it.

G. HILL: A lot of people were very happy about it.

E. HILL: The faculty were well behind him. They were, really. On the whole. They didn't agree with everything because the faculty would never

agree with everything. [Laughter] But, yes, he had the support of the faculty, which is important.

G. HILL: Well, let us say most of the faculty. We don't know about...

E. HILL: Well, there were...

G. HILL: Ones who...

E. HILL: Yes. Most. And the alums took a sort of "wait and see" attitude. They knew that the College needed someone of higher profile and, of course, the Board of the college had to pass on the appointment. They would have caucused and whatnot. And he said he would take it for ten years.

CARROLL: From the very beginning?

E. HILL: From the beginning. He stayed eleven. He said he would take it for ten years and, after eleven years, he resigned and went back to teaching, which I thought was wonderful.

CARROLL: It was, and what strikes me, too, is that he kept teaching throughout his Presidency.

E. HILL: Throughout. He never gave up his teaching. He reduced his load, but he never gave up teaching.

CARROLL: Which I think must give you a special contact with the students that presidents don't often get.

E. HILL: Yes. And he kept an open presidency. I think he had visiting hours for students once a week. Any student could come in and see him during that time. You know, presidents don't do that.

G. HILL: This president does. At that time, it didn't seem as though so many presidents did that.

CARROLL: When you look at the numbers at the University, after so much changes when Kemeny comes on board, there is a larger recruiting among students, much more diversity among both faculty and students. Is this something he actively encouraged?

E. HILL: Well, several things Kemeny did...not all of them the faculty went along with...but most of them. There was a question of bringing

women on campus and the idea was that they did not want to reduce the number of men because of the alums. So it meant adding something like eight hundred women to the student body. Now, at the residential campus, where do you put eight hundred people coming in? So Kemeny came up with the idea of a year-round operation. That meant that, instead of the campus being dormant for the summer, the summer would become a special term, a regular credit-bearing term. And so the campus, the facilities would be utilized year-around rather than just for nine months of the year. That accommodated...that together with...

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E. HILL: ... that every student should have the opportunity to study abroad, learn the language and the culture of a different country and so on, which is excellent and still goes on, of course. So, that was the way he solved the problem of increased numbers of students, mainly women without decreasing the number of men who would come here. So, immediately, the student body rose from around 3,000 to almost 4,000. One of Kemeny's innovations. I mean, it took some persuasion to get the faculty to agree with this; but then, they would have a term off, so it became very flexible. If you taught in the summer, then you may have the fall or the winter off, so the faculty went along.

CARROLL: Did that affect the year-around plan for the Drama Department in any special way?

E. HILL: Well, what it did with the Drama Department was that, whereas during the summer in the past, we had what was called a Congregation of the Arts for the whole Hopkins Center where we brought in visiting artists and had to pay them...and they would perform music or what have you... Now, it became a regular credit-bearing term and so the students, themselves, would do the performing. And although we might bring in a David Birney ['61], who was a graduate or a...

G. HILL: Moses Gunn...

E. HILL: Moses Gunn or somebody to perform with the students in the summer to give them an experience of working with a professional, it was primarily devoted to student activity. So it invigorated the department. It gave a special meaning to the summer, as opposed to having just professionals come in and doing it for the community.

It was now a regular part of the academic program and I think that was good.

CARROLL: This is also then part of the diversity that is coming in. There are increased numbers of Blacks; there are increased numbers of Native Americans and of women, and I am wondering, in the Drama Department, did that influence at all the choice of what plays you are going to put on?

E. HILL: Good question. First of all, let me say that Kemeny did try to increase the number of Black students. There were many different programs to ease their acceptance by the College. There were sort of several...use of English, for instance, would be given over a two-year period to do what normally the admission program expected them to have in one year. Some students were brought in on a special program [Bridge Program]. They were more advanced students, sort of in their late twenties, would come in. There were a group of them.

Different strategies were tried out to increase the number of students and to bring them in and give them the Dartmouth experience and to try their best to make it possible for them to graduate with their class or perhaps a year or so later. That was good. But when the women came in, it seemed that there were so many of them that the emphasis shifted from the admission of Blacks to the admission of women and I think we never really recovered that impetus.

To give you an example, soon after the women were admitted to Dartmouth, Kemeny appointed Ruth Adams as the first Vice President--we didn't have a Vice President before--in Women Affairs. Immediately, the African-Americans said "What about us? Who is looking after African-American affairs?" And Kemeny said, "Oh, yes. I will do my best." But it never happened. We never got a Vice President of African-American Affairs.

CARROLL: Interesting.

E. HILL: We got some senior... Al... What's his name who came in?

G. HILL: But he was in administration.

E. HILL: In administration, I am talking about. Ruth was an administrator. She was a Vice President. And then there were people like

[Franklin "Frank"] Smallwood who were put, sort of, in charge. But we never got a Vice President for African-American Affairs.

G. HILL: Well, I don't think you would have had a....

E. HILL: The importance....

G. HILL: You mean someone of African-American Affairs in the administration.

E. HILL: That's what I am talking about...

G. HILL: Not necessarily of African affairs.

E. HILL: I am talking about... Do you understand what I am saying?

CARROLL: Yes, I do. Someone in the administration who would...

E. HILL: Someone who could speak on behalf of the African-American community, you know.

CARROLL: Now did you become that when you became...

E. HILL: Oh, no. No, no, no. I was asked by Kemeny and, as I said, that was in...I had it written down here... 1973, if I would take over the office of...the Affirmative Action Officer.

G. HILL: But that was not only concerning Afro-American Affairs...

E. HILL: No. No.

G. HILL: That concerns the employment of women...

E. HILL: Everything having to do with....

G. HILL: People who had been neglected.

E. HILL: Yes. Native Americans. Now Kemeny was very, very concerned about the ancient historic commitment of the College to Native Americans and he did try his best and he did increase the presence of Native Americans on campus and they did. Michael Dorris, for instance....

G. HILL: She could find out all of this information from someone else, I am sure.

E. HILL: Yes, but...

CARROLL: I did not get to interview him, but I do wish to.

E. HILL: Then the Pow Wow and other things started, but this was a commitment of Kemeny. There was never a large enough quantity, but there was also an admissions officer brought in. Two or three of them we have had whose job it was to look out for the Native American concerns at Dartmouth College.

G. HILL: Yes. Well, there was a head of Native American studies...

E. HILL: No, no. The one faculty. I am talking about administrative offices. I think they were put under the Dickey Foundation at the time or the Smallwood group.

G. HILL: I don't know about that.

E. HILL: Oh, yes. There were people over there in Collis. That was the office where an administrator was put in charge of them.

But I do feel in my observation experience that the introduction of women on the campus-and they came in such large number and so on--meant that the emphasis on the recruitment of Blacks, which is always difficult, always a difficult thing to get, not only because of the fact that not many of them were prepared, but the whole environment was not conducive. Blacks would come here. There are no blacks around, you know. So it was difficult to do that, to recruit them.

CARROLL: How important then was the Shabazz Center for giving the Blacks on campus a focus?

E. HILL: Very important. Very important.

G. HILL: Well, let's say African-Americans. Primarily, but, of course, people from Africa as well...

E. HILL: The Africans as well but...

G. HILL: ...and any other country also can be, although it wasn't the same because a lot of people feel that, you know, the foreign non-whites would automatically have a lot in common with African-Americans and this is not so at all. But, you see, this was not understood.

G. HILL: Cutter Hall, as it was called...

E. HILL: Cutter Hall, which became the Shabazz Center after Malcolm X. But it was also residential.

CARROLL: I did not realize that.

E. HILL: Oh, yes. There were three floors. The bottom floor was where the community would gather and maybe... Have you been there?

CARROLL: Yes.

E. HILL: Lovely paintings on the wall.

G. HILL: Murals.

E. HILL: Murals. Excellent. But the second and third floors were used for residence.

CARROLL: I did not know that.

E. HILL: And a number of them lived there. So, at least it helped to form a community of Blacks. I mean, our daughter lived there for a time.

G. HILL: Yes, she did. Where African-Americans felt comfortable with each other and they didn't have to feel, as many African-Americans are very suspicious of White people. This is still very much so. Even the educated people. There is a constant uncomfortable feel...

E. HILL: Well, this is what happened. At dining hall, for instance, in Collis Center, you know, six or eight African-Americans would sit together. The Whites would feel "why are they not joining us?" They wanted to be able to talk over their problems.

G. HILL:↪ But nobody ever looked around and said "There are ten, twenty..."

E. HILL: There are fifteen Whites sitting over there.

CARROLL: How many times do you see groups of women and no one sits down.

G. HILL: That's true.

E. HILL: It seemed as though they were constantly being...

G. HILL: ...suspicion and unfriendliness...

E. HILL: There was a lot of pressure. A lot of pressure. As I said, we fitted into the community and had time to incorporate all of this; but there were the occasional incidents. You remember, our kids having to go down Parkhurst and when those boys would... No. Webster Avenue... and sometimes the students were drunk or whatnot. One time I remember they were followed by a car around and honked and carried on. This would happen from time to time.

CARROLL: How did you explain to your children? That would be the hardest for me, I think, what was going on and how to deal with it.

G. HILL: Well, I think we were always very outspoken with our children and discussed everything that was happening and why it was happening and they were aware of the news, what was going on, civil rights, the events, and so we would just explain it. You know, having moved around a lot from one country to another...

E. HILL: They lived all over.

G. HILL: They were accustomed to moving around and then you say, "Well, some people are very provincial or they are very narrow or they just have no experience in living with other people." And then you get into Christianity and, you know, morality, and all this. And you say, "If people are supposed to be Christian or to be educated, why are they acting in this way?" And we would just have to say, "Well, some people are just like that" or "ignorance." We would just discuss it and hope that is what all normal people should do.

CARROLL: One always hopes that that's true, that there is a majority of normal people out there to counterbalance the few.

E. HILL: Yes. There were a few. Yes. Yes. Yes. But, after all, the students came... with the fraternities, they came to accept the kids. Some of them would come around.

G. HILL: Some of them were awfully nice.

E. HILL: Awfully nice to the kids. So it's the odd ball that caused the problems.

G. HILL: It was not a problem for us living here at all.

E. HILL: It has never been.

G. HILL: No. I never felt uncomfortable, generally speaking. I am sure there were incidents that our children never told us about, but that's true. They don't always tell their parents about uncomfortable things, which I wish they would because sometimes there are repercussions much later. But, generally speaking, they seemed to have survived and done very well. They were very active and very good in school.

E. HILL: We had two of them at Dartmouth. One at Brown and one at Colgate.

G. HILL: At school, they did very well academically and in music. So they didn't have problems. You know, they didn't seem to have any identity problems.....

CARROLL: As they grew up, were there increasing numbers of African-Americans in the community?

G. HILL: Very few.

E. HILL: What happened was it was a revolving door.

CARROLL: Oh, okay.

E. HILL: We would recruit people. They would come in for two, three years and they would use Dartmouth as a stepping stone to somewhere else.

G. HILL: This was done a lot.

E. HILL: Yes, but particularly by African-Americans who never felt...

G. HILL: They never felt, I think... People who came thought that this was not the place for them, either maybe it was a bit too cold and then a lot of them felt there were no friends here.

- E. HILL: They didn't have many friends.
- G. HILL: Or community. It wasn't lively enough. Too far from the city.
- E. HILL: Some of them would come and they would move into....every weekend, Boston, New York. You know, they would have to get out.
- G. HILL: They would have to get out, get back to...
- E. HILL: And I am afraid that... My wife, Grace, was doing a lot of work in the community. She taught excellent classes in schools and did workshops and so on. I was really too busy doing any number of things to be able to cope with all these others who came in for short periods of time or wanted friendship. I was a busy man. When I was the Affirmative Action Officer, for instance, I was also at the time Chairman of the Department. I was teaching. I was doing all .. as the Affirmative Action Officer, I went to my office every morning at 8:30, 9:00 o'clock and I was there all day, except when I had to run away to teach a class. I wouldn't give up my teaching and I think, at the time, I gave up being chairman of the department for the two years I was Affirmative Action Officer. It was all day, all night.
- CARROLL: Did you ever see him?
- G. HILL: Well, no. Errol came home... I would call Errol and say, "I am about to serve the dinner." And then go over and get him and he would come home, eat dinner and then go back to his office. But, you know, in any case, he had always lived that kind of life where he went back to his office. So that was just something...
- E. HILL: But, at least, I was on hand. Occasionally, the kids would come over to my office and sit down and have a chat with me if they had some big problem... Not really a problem. My son reminded me the other day. You know, I was accessible, rather than off some place on an island.
- G. HILL: That was the advantage of having the office and the home close by. We lived on Occum Ridge during these first few years.
- E. HILL: Four years.

- G. HILL: So it was a very easy walking distance. So the fact that he was close by, very close by, that made a tremendous difference.
- CARROLL: Now, how did you come to be chosen to be the Affirmative Action Officer?
- E. HILL: Well, Kemeny wanted a Black in there. I was the most senior Black. I had been working with Greg Prince for a time on the Affirmative Action Plan. I didn't come to it as a complete novice and...
- G. HILL: I think the students respected him, too, you know.
- E. HILL: Kemeny called me in and offered it to me. He said would I do this for Dartmouth? And you don't refuse Kemeny. I had an enormous respect for the man, as did so many other faculty.
- G. HILL: I was saying some of the students had acted in plays with Errol. You see, Errol was, I would say, the first person to do a variety of plays at the Hopkins Center. Not only plays, American plays, British plays...
- E. HILL: African plays, Caribbean plays.
- G. HILL: African plays, Irish plays, Caribbean plays.
- E. HILL: Greek plays.
- G. HILL: Greek plays, French.....
- E. HILL: Well, I taught theater history and I felt that one had to expose the students not only to the literature of the theater. Theater is meant to be performed and so I took it as a given that students in their four years here should be exposed to as many different kinds of theater as possible. My wife looked at my résumé the other day--I had to prepare one for an award I am getting and she said "Well, it seems like you have done plays from all over the world, except the Far East." And I said "True." That is a very special kind of drama about which I know very little. You know, the Japanese and Chinese theater... so I didn't do any of those plays. But, other than that, I did try my best to do all of Europe, all of the Caribbean, all of the American and African that I could find.

G. HILL: This was ... his plays were really an education, not only to the student, but to the community who came because the community did come.

E. HILL: Oh, they came. They came.

G. HILL: They did not have such a varied and wide, extensive film program at that time and people tended to go to the theater more and, maybe, I don't know, having more of a variety in the theater also brought people out. I think some people were fascinated by the difference. For instance, when he did a West Indian play, a play which he had written which was musical, it brought a new culture that many people had never been aware of. So it was an education and well as entertainment.

CARROLL: I heard someone in the community actually reminisce about that play and that her memory was that, at the end of the play, the students brought you up on stage. Do you remember this?

E. HILL: Yes.

G. HILL: And they danced in the aisles.

E. HILL: And they danced in the aisles. That's right. [Laughter]

CARROLL: It was a vivid, vivid memory after all these years, so I figured it must have made a very big impression.

G. HILL: It was called *Man Better Man*.

E. HILL: It was a calypso musical.

CARROLL: You should revive it.

G. HILL: Of course, it should be revived.

CARROLL: So you were busy with all of this. Did you give any thought to refusing John Kemeny?

E. HILL: No. One does not refuse John Kemeny. Besides, I was committed to this and it was for a limited period of time. Very soon, we got Margaret Bonz, who had worked with Affirmative Action. She came up from... Where did she come from?

G. HILL: I forgot.

E. HILL: From Maryland or some place like that. She came in as Assistant Affirmative Action Officer and then, when I went back to my full-time job as a professor, she carried on magnificently and then she brought in Priscilla Newell. So the two of them did a fantastic job. They really put the Affirmative... You see, our plan was eventually approved, which was one of the few of the institutions to receive full approval of our Affirmative Action Plan, which we had... What did I have here? We were to have 25% of new faculty would be women and 10% of new faculty would be minority. That was the plan and we tried our best to carry it out. I was Affirmative Action Officer from 1973 to 1975 and then Margaret Bonz and Priscilla Newell took over.

G. HILL: Did you know that our daughter became an Assistant Affirmative Action Officer here many years later?

CARROLL: No, I didn't. Which daughter was this?

G. HILL: Da'aga [Hill Bowman]. She is Class of 1979.

CARROLL: She really followed in her father's footsteps.

E. HILL: Well, she is a lawyer.

G. HILL: It just happened. She is a lawyer and she was job-hunting and that position became available. The assistant position.

E. HILL: And she worked there for about six months or a year?

G. HILL: No. She worked here for a year and then she became Assistant Affirmative Action Officer at Harvard.

E. HILL: *The* Affirmative Action Officer.

G. HILL: She became... Yes. *The* Affirmative Action Officer at Harvard and she stayed in that position for about...

E. HILL: Five, six years..

G. HILL: Six years.

E. HILL: She already had a law degree, so...

CARROLL: Had she memories of you and you doing this job when she took it?

E. HILL: I don't think so.

G. HILL: Well, she knew that he had been.... She was about twelve or thirteen years old at that time. But, that was very interesting to us that she should fall into this position.

CARROLL: It seems as though it was fated, I think, from the very beginning. How does one go about implementing an Affirmative Action Plan? You have goals, but how do you see them through?

E. HILL: Well, that's where the real sticky part came because you had to insist, first of all--and it took a long time to do this and that was one of the difficulties--you had to insist that a pool of prospective candidates should include a number of women or minorities. If the pool didn't include that, then you didn't pass it. You would not accept it. Go out and find them, you see, which was not done previously because it was an old boy's network. So that was the first thing.

Then, of course, in the selection of the top three or four candidates. That was another problem. You may get them in the pool, but are they good enough to stand up against the other top candidates? And then you would consider...you brought into consideration things that normally you wouldn't do under the old system. For instance, what special qualities this particular candidate might have for the job. You know, what is his or her background experience that could come towards the appointment rather than just the top person in the class, you know. And some persuasion. There is always in every department..there would be the appointing committee and they would have to go to the deans, so it is a long process, but you are pressing all the time to try to find out how you can really make this appointment and make it stand up against the competing individuals. As I said, sometimes when you are completely out of your depth, as in medical school or something, you would go and report to Kemeny and say, "This is the situation."

CARROLL: And the Medical School is particularly difficult?

E. HILL: I found it difficult because these doctors and the doctor administrators and so on, they have no use for you. "What are you doing here? We are specialists," and so on. They weren't

welcoming. They didn't really accept the idea of the Affirmative Action Plan. "What's all this nonsense?"

CARROLL: You were trying to do this in the 70's.

E. HILL: Yes.

CARROLL: And you get a candidate who is, say, a Black man or a Black woman for this job and there must have been five different colleges or universities...

E. HILL: Looking for the same person.

CARROLL: Looking for the same person. How do you persuade that person to come to Dartmouth?

E. HILL: A good question. If you get them into the top candidate pool, then it is a question of selling Dartmouth to them. It's not as hard as you would think. The location might be against you, but then some of the ones who came really grew to love it. I remember [Bruce] Beresford. What's his name...who had said... He came out of being in the city. It was so wonderful to come and live in a place where you could relax; where you could, if you so desired, spend an evening in the library. It was different and that is what you had to sell. You had to sell the environment, the opportunity for serious work and study as well as the name value of Dartmouth. At Dartmouth, it had been used and is still being used as a stepping stone for many of them...to put Dartmouth on their records. It is one of the top Ivy schools.

G. HILL: It's a stepping stone for anyone.

E. HILL: Yes, but particularly for those who knew that they weren't going to spend a lifetime here as we did. They could put it on their records and move into another opportunity. But, if you got them hooked on all that Dartmouth had to offer...and this was not merely in money terms, because several of them said that they could get more money elsewhere than Dartmouth would give, so that it wasn't an inducement of paying them any more than you would be paying anybody else, but it was the opportunity for facilities, for the name value of the place and for the environment which is so different from many of those in a city where they worked.

CARROLL: I wonder what it is that allows someone like yourself or Ray Hall or Bill [William] Cook to be so happy here, yet others to find such dissatisfaction. Is this personality or what?

E. HILL: Largely personality. Largely what you expect from life, you know. What is your outlook? What are you looking for? It was clear that, for myself, I had everything I wanted. I taught what courses... I taught a number of courses. I dropped some; I took over some, depending on who came into the Department to work under me...

G. HILL: Or created new ones.

E. HILL: Created new ones, you know. I remember when I first came, there was such a demand for knowledge of Black theater, both African theater, Caribbean theater, the old African diaspora and Black-American theater. I knew nothing. I had gone through the Royal Academy in London. I had gone four years to Yale. Nobody had ever told me anything about Black-American Theater and I came here and the first thing was, "Teach us something about it." I was one step ahead of the class.

CARROLL: Oh, that's wonderful. What an experience.

[End of Tape 1, Side B -- Beginning of Tape 2, Side A]

E. HILL: ...the classes I taught was a class on African, Caribbean and Black-American Theater because I had had two years in Africa and I knew something about the Nigerian theater. I worked with them in the Yoruba theater. I couldn't speak the Yoruba language, but I read plays in English written by them. I knew some of the playwrights, etc. I brought that experience in. I had worked in the Caribbean for several years and I had amassed some information there and I was learning about Black-America because it had to be something that the students could relate to. Gradually, as I became more and more familiar with this stuff and started reading and writing about it, etc., then I could focus on Black-American theater only.

CARROLL: Now, I have been told--and I know you don't want to toot your own horn--but I have been told that you are a founding father in that discipline and being able to write about that and make it into its own history. Is that correct?

E. HILL: I don't know about a "founding father". There have been people like Randolph Edmonds, deceased. Our friend...what's his name?

There have been three or four...six at the most...scholars of the African American theater, whom I respect. Right? I got to know them. I belong to the American Theater Association and Henry Williams did a lot in this. He was my mentor here at the College. He was the Grand Old Man of the Drama Department and introduced me around, because I was new here...introduced me around to all the academic circles and so on, promoted me and I am forever grateful to him for that.

But, I learned as much as I could and I think I was the first to put out a book, which is still doing quite well, called "*The Theater of Black Americans*". It was a book of essays with a long introductory essay by me. I had gathered the finest essays that I could find. The book is in four parts, dealing with the playwrights, the plays, the critics, the performances and another part of it. So it gave a rather comprehensive view of what was happening in the Black-American Theater and I don't have my résumé here, but it was one of the earliest books that I did up here. I would say I have written quite a lot more. I have received some awards for my books; one book that has done very well...it is a book on Black Shakespeare actors called "Shakespeare in Sable". I won two awards for that book.

CARROLL: Have you seen the new Othello movie? There is one with Kenneth Branagh.

E. HILL: Kenneth Branagh?

CARROLL: He plays the Iago, and I'm trying to remember who the Black actor is...[Laurence Fishburne]

E. HILL: Oh, it was an Englishman, I believe. Yes. I don't think he was that good.

CARROLL: I haven't seen it.

E. HILL: I read a review of it, but I haven't seen it. Branagh would be superlative. He is a fine, fine actor.

CARROLL: He would be a wonderful Iago. At any rate, that is neither here nor there, but you made me think of it. That's on my list of things to do this fall. When you were going and working, going around as the Affirmative Action Officer, did you meet with resistance from departments?

E. HILL: Well, it depends very much on how you go about doing what you have to do as an Affirmative Action Officer and I am very low-key. I don't go out and throw my weight around. I think that is one of the reasons I was chosen.

The idea was that every new appointment, every new opening at the College, had to come to the Affirmative Action Office so that we would be able to monitor the steps that were being taken to make the appointment and to see if at all it was possible to fulfill our committed goals when that appointment is made.

CARROLL: And you did, as I look at the reports.

E. HILL: We tried our best.

CARROLL: Yes, you did.

E. HILL: I was only there for two years. It continued for several years after that, but I gave it a good shot to start off with, with Kemeny's support.

CARROLL: Do you remember if there were any notable successes where you felt you had made a triumphant, persuasive speech?

E. HILL: [Laughter] I didn't make any triumphant speeches, no. It was much better to let people think that they were doing it than that I was forcing them to do it. Much better.

CARROLL: Very wise. At the end of your time as Affirmative Action Officer, did you then have to train the person who succeeded you?

E. HILL: She had been working...

CARROLL: With you.

E. HILL: ..with me, but in that field. She came on and overlapped with me for some half a year or something like that. But she was wonderful. She knew much more about it than I did.

G. HILL: Have you met her? Margaret Bonz.

E. HILL: Margaret Bonz.

CARROLL: She is on my list of people....

G. HILL: She was here this summer because they own a house in Strafford, so they come up every summer.

CARROLL: I should try to catch her next summer.

G. HILL: Margaret Bonz. She is the principal of...

E. HILL: She became principal of... What school is that?

G. HILL: A boarding school. [Ethel Walker School]

E. HILL: A boarding school. A private boarding school. She is a wonderful person, really she is. Her husband was a submarine captain.

G. HILL: Officer.

E. HILL: Officer.

CARROLL: Did you have any trouble with the alumni with the Affirmative Action Plan?

E. HILL: I didn't have any problems with the alums. They knew me from my productions. They knew I had worked with their sons and daughters in productions and they would have heard about me from them. I didn't have any problems.

G. HILL: I think that eased the way.

E. HILL: It did ease the way.

G. HILL: There was an alumni college at the time and the alumni would attend productions in the summer when the Congregation of the Arts were meeting, so they would have the chance to see some of the productions, so they knew who he was. It wasn't as though it was someone coming in new, unknown.

E. HILL: You must also understand that, in the Drama Department, working with students, particularly on productions and so on, it was a first-name basis. This isn't happening in other departments, but it's "Errol", so and so, you know. You have to because you can't have a kind of formal relationship with students when you try to draw them out and to let them trust you and to learn that they can do this.

You know? I have several letters there from students who went on to professional theater thanking me for what I had done in helping them to gain the confidence to go on. Several letters.

CARROLL: Did it help at all to have a theater background when one had to go around and gauge the audience you were playing to as Affirmative Action?

E. HILL: Well, I never thought of it, but it might have helped. [Laughter]

G. HILL: Lots of Errol's students have become...acting students... have become lawyers.... That has been interesting.

CARROLL: How wonderful.

E. HILL: Yes. Yes. Some of them who didn't make it in acting went into law.

G. HILL: They would go and try to do theater in New York and doing more waiting and waitressing and then finally they become lawyers. I think that has helped them a lot.

CARROLL: It must. The presence that you have...

G. HILL: Yes. It would be very powerful.

CARROLL: I want to sort of switch now to...unless you have anything you wanted to add...

E. HILL: No.

CARROLL: ...to the curricular changes that came about in the '70's. There was an emphasis on cross-disciplinary study that came about during that time. I was wondering how that affected you in the Drama Department and then the Black Studies that seem to grow out of that.

E. HILL: It was all part and parcel of the recognition that the curriculum that had been taught for so many years had focused primarily on Europe and White America and that there was a real feeling that it should be made more relevant to the minorities here and to other cultures. When the Foreign Studies Program started, it was primarily Europe, again, that students went to. Then they began to go to Africa and other non-European places. But, when one accepts this majority population, you know, came primarily from

Europe and was considered, you know, to be the fountain of all knowledge and so on, going back to the Greeks, if not the Egyptians, one can understand that.

But it was, to a large extent, irrelevant if you were a minority or Native American. You come here and nothing is said about your culture, about your race, your people. So there was this attempt. We had done it in the theater, as you heard earlier, by trying to do plays from different countries and so the Black Studies Program started, the African-American Studies Program started, which is good. It is still going. I don't know that the impact has been as large as it might have been, but with someone like [William W. "Bill"] Cook, [Samuel Jay] Walker, who died strangely, and other people who held that office, it has helped. It has given a place of distinction.

I do remember that, when I taught out of Drama a course on the African-American Theater, there were always a number of Whites who would attend the class and that mixture was good. It wasn't a kind of ghettoized class. Never large. Fifteen or seventeen was the center of our course. They had to work, read and come in and talk and it was good to get them expressing themselves. Of the seventeen to twenty people in the class, there would be three or four Whites there and that was good.

CARROLL: Was Kemeny supportive in terms of money for these new departments?

E. HILL: Well, money had to be found for the African-American Studies Program and for the Women's Studies Program.

CARROLL: And the Native Americans.

E. HILL: And the Native Americans. Yes. Yes. No doubt about that.

CARROLL: I have been reading his financial reports each year and he was not actually particularly well endowed in terms of the College at that time.

E. HILL: No.

CARROLL: So I imagine he must have had a fairly large commitment.

E. HILL: Yes.

CARROLL: Did anyone have to sell this to him or did he come forth with this?

E. HILL: Well, I think you had to go to him and let him know what was needed. I had really no problem getting money from the Hopkins Center and I think Peter Smith and other directors made it clear. Besides which, the community was clear that the College had a job in the community as a whole, not just as a college community, but the Upper Valley community and that the College had something at stake in putting on these productions and putting on the music and the other things. But it was good citizenship to do it and I know now that it seems that money is very short and I had heard some of my erstwhile colleagues complaining that they don't have what it costs to put on productions now as much. But we did a lot of work. I introduced, the second year I was here, the 12:30 Rep Program, which meant that students would write their plays or choose their plays and produce them in their lunch hour from 12:30 to 1:30.

CARROLL: What a great idea.

E. HILL: It was done in the Bentley Theater downstairs and it ran for, I don't know, about fifteen years. It doesn't happen now.

G. HILL: Oh, they do...

E. HILL: Occasionally, but not as much. It was every day...there would be a production there. The students would take their sandwich and go down and eat it there and we did fantastic shows. It was lively. It was vibrant.

G. HILL: You could take your sandwich and eat it until Errol came to... When the play was being done and it was very tense...

E. HILL: It was a tense moment...

G. HILL: I saw people still moving their paper bags around and they would stop eating and go over_____.

CARROLL: I could see this would be a bad moment.

G. HILL:→ It was twenty-five cents.

E. HILL: Twenty-five cents. A quarter. Yes.

CARROLL: What a shame they don't do that anymore.

E. HILL: I think occasionally it happens, but it is not a regular thing as it used to be.

G. HILL: And I don't know what they pay these days.

E. HILL: I don't know what they charge. Fifty cents? But it was wonderful. The twenty-five cents was simply so that you would have some control over the crowd, you know. When the seats were all sold, they were sold. But it was a great, great experience.

CARROLL: Did people experiment a bit more in that kind of framework?

E. HILL: Oh, yes. Oh, yes. They chose plays they wouldn't have chosen. They chose sections of plays. The students were...there was so much activity going on.

G. HILL: It was very vibrant.

CARROLL: And the Hopkins Center... Was that here already on campus when you arrived?

E. HILL: Yes. It had come in in 1962 after Warner Bentley had been promised this for forty years. He waited for this center to be built. Then something would happen. There would be this war, that war with delays. There would be some crisis, but eventually it was built and it is a magnificent building.

CARROLL: Does it work... As an audience member, I have always enjoyed the space. Does it work well also for a performer behind...

E. HILL: It works beautifully in the main theater and it has been improved since now it's the Moore Theater, they've got money to do it up and it is a charming, beautiful theater.

CARROLL: Was that one of the selling points when you came here?

E. HILL: It was, indeed. It was, indeed. Two theaters. Downstairs and upstairs. It was, indeed.

G. HILL: At Richmond College where he had been working...

E. HILL: I had just a little room. I put on some plays there in just a room like this. [Laughter]

G. HILL: At least, he needed to experiment and explore. This was a good experience for the students, too.

CARROLL: But it is a little more limiting. [Laughter]

G. HILL: It was nice to have a real, beautiful theater with a costume designer, set...

E. HILL: That was something else. You have specialists, you see. Of course, you work as a team, but you have your costume designer, your set designer, your technical director, your lighting person.

G. HILL: Master carpenter.

E. HILL: Master carpenter.

G. HILL: And the students had opportunities to work with all of these different...

E. HILL: To work with all of these and some of them became technical theater specialists and are now working in the technical field.

CARROLL: One of the best things about it, I think, is the scene design set...

G. HILL: The shop?

CARROLL: With the windows.

E. HILL: So you can sit there and watch them at work, painting their backdrops and so on, and get the students involved. Oh, yeah. I've had a wonderful time. I really have.

CARROLL: It seems to me to be a splendid space that somebody put a lot of thought into, whether it was Warner Bentley or whoever...

E. HILL: Yes. [Wallace Harrison] Of course, he went on, more, who designed the place and built it, went on to do Lincoln Center.

CARROLL: Lincoln Center. You can see that in the style.

E. HILL: Yes. He started here.

- G. HILL: Lots of people have come up to look at it.
- E. HILL: Oh, yes. They still do, up to this last weekend. Someone was up to look at the theater.
- G. HILL: A Dartmouth alum brought her boyfriend who is designing a theater for Columbia University. Brought him up. She phoned us and I said, "Well, you can come and stay here." So they came and stayed here and Lewis Crickard was nice. He did take the time to show him around the theater and he said that he learned a lot and went back to New York on Sunday evening.
- CARROLL: Full of ideas.
- G. HILL: Full of ideas. He is designing a theater space for Columbia University.
- CARROLL: Did the advent of the Hopkins Center... Of course, you were not here before... Did that bring a focus? What did they have here before the Hopkins Center?
- E. HILL: They had Robinson Hall and they had Webster Hall. Webster Hall would be used for the big, big shows. Robinson Hall was what they loved because it was intimate and small and they did that. Those were the two places where they did theater for many, many years.
- CARROLL: And then they built the Hopkins Center. And then they built the Hood.
- E. HILL: Well, the Hood came many years later and it was clever to see how they could fit the Hood in that whole complex because we had Bartlett Hall...not Bartlett...Wilson Hall, which is right next door...an old kind of medieval-looking building and how that was transformed to be kind of the offices and we have teaching space on the first floor in Wilson Hall and downstairs are the offices of the Hopkins Center. Then the Hood. Then the Hop. It is an excellent complex. Very well done. Beautifully done.
- G. HILL: And when the Hood went up, what I remember--we were here just when it opened--is that all of these collections which no one knew were there were suddenly on display.
- E. HILL: Yes.

G. HILL: And I am thinking especially about the Inuit and the African Art collections which rarely were shown.

E. HILL: Yes. Quite. They didn't have the space to do that. They would occasionally bring out a few things and put them out.

CARROLL: I am just thinking in terms of kind of completing the picture of the Black Studies Program. It kind of gives them another avenue.

E. HILL: Yes, indeed.

CARROLL: Now, when Kemeny came into office, one of his quests, one of his stated desires, was to expand the graduate programs here on campus. This never seems to have come to pass.

E. HILL: Not in the Humanities. You see, Dartmouth's reputation is built on its teaching of undergraduates. That is where it is distinctive among the Ivy League colleges. Many of them go into graduate programs in the Humanities. Dartmouth has resisted this. The faculty has resisted it.

I, myself, feel that, certainly in the theater, once you take on graduate work, it puts a split between the people you teach as undergraduates and the graduates. It is expensive and, besides, it puts a professional tilt on the work you are doing, which we don't have as undergraduates. Our job in teaching drama to the undergraduates is the job of a humanist. It is a humanistic decision. If you go into graduate work, you are training that for the theater, in which there are no jobs, or very few jobs, and which requires sort of individual work... I personally would not be interested in doing that.

I have had much more fun taking the younger minds, working, seeing them explore, seeing them blossom and so on, and know that they are getting something out of this, which will serve them in any capacity. And we are not training actors, directors, etc. They get the discipline, but they get it in a completely different context. And I think that is true for most of the other disciplines in the Humanities. People who come to teach are real teachers and they prefer to work at the undergraduate level in Humanities.

Now, when you come to the Sciences, it is different because apparently they do have graduate work being done in the sciences,

in mathematics and so on. But, for most of the undergraduate work, I think Dartmouth is right in becoming and it has always been considered and receives most of its high ratings as an institution that teaches the undergraduate.

CARROLL: You have said that when Kemeny came into office, he stated that he would be there for ten years.

E. HILL: That's what he said.

CARROLL: Of course, at eleven, he does resign.

E. HILL: In his eleventh year, he resigned.

End of Part One