

Transcript – Oral History with Women of Color from the Class of 1968

Interviewees:

Marcia Lloyd

Bernicestine McLeod [Bailey]

Sandi Richards

Interview Date: May 28, 1993

Interview Location: Alumnae Hall, Brown University, Providence, RI

Lydia English: This is May 28, 1993. We are here in the the Pembroke Center, Alumnae Hall, room 205, to conduct an oral history interviews with members—black female members of the class of Pembroke 1968. With us this evening we have Marcia Lloyd, and we are anticipating the arrival of Penny Baskerville, Bernicestine McLeod and Sandi Richards. Members of the interview team include Dr. Lydia L. English, Asst. Dean of the College and Asst. Prof. African American Studies; Ms. Joyce P. Foster, graduate student in the Department of Anthropology; Ms. Damali Patterson, Brown undergraduate student, class of 1994; and Dr. Karen Wyche, Asst. Prof. Education and African American Studies.

Good evening and welcome Miss Lloyd, we're happy to be with you to conduct this interview. The primary reason is that the Pembroke Center has really no data about the early years of black students at Brown, and this was an opportunity for them to gather some information and to follow up sometime in the future on some history of your experience at Brown University in those early years of black education here.

So, could you tell us a little something about yourself?

Marcia Lloyd: Thank you, I'm glad to be here, and I really think that this is a valuable activity that you're engaged in because we were here in the very early years of a black presence at the college and it might help to form a link between the way it was before we came and the way it was right after we left... We were here at a very transitional time. At the present, I'm a tenured full professor at Massachusetts College of Art in Boston where I've been director of the graduate program in painting for the last 3 years. I also teach undergraduates painting and drawing and color. And I do all of that teaching so that I can maintain myself, so that I can do my work. I'm a painter; I've been represented by one of the major galleries in New England for the last 12 years. She just recently closed and is now dealing privately, so I'm kind of in between dealers. I have private dealers working with my work and I show regularly. I have won a number of major grants, such as the NEA painting fellowship and the Mass. Artists Painting Fellowship, and I won a grant from the Boston Honcho sister city association and went to the People's Republic of China and painted for three months. I've had the opportunity to travel a lot and paint and managers to make a go of it as an artist. Which I think is what called Brown's attention to me. Two years ago I was appointed to the Corporation for a six-year term.

English: Well the format that we'd like to use tonight is to allow each of the members of the interview team to ask you their questions and the composition of this team is to allow our undergraduate and graduate student to begin to work with oral histories and for Professor Wyche and I to hone our own skills in oral history, but most of all to meet you and the other members of your class because you are living history. I'd like to start with the first question and I think if each person would say their name before they ask a question so that when the transcriber transcribes this tape they'll know who is speaking.

English: How many black women were in your class?

Lloyd: There were six black women in my class; India Thompson and Sharon Wilkinson being the other two who were unable to attend this 25th reunion. It was the first time that there had been such a large group of black women at Brown at any time. Apparently, I remember numbers like one every four years of one every other class, and it really hadn't been that long before that that black students hadn't been able to live in the dorms. Because, I know that one of my mother's very close friends, Dr. Charlotte Strickland from Philadelphia – I wish I remembered the year she graduated, but you could look that up, Karen McLaurin would know that, when she found out that I had gotten into Pembroke was so excited because she realized that I was going to be able to live in the dorms, and when she was a student here, she was one of the first black women to go here, she had not been able to live in the dormitories. I don't remember the date of her graduating, but she is in her late 70s at this point, or early 80s and she is a very fabulous person and I've known her all of my life.

English: How did you come to select Pembroke as a possible college choice?

Lloyd: Well, I looked at all the Ivies as well as all the best art schools in the country and a number of other colleges as well. What I was looking for was a school that had a really strong art program and also had a really strong liberal arts, and what I found out then as I've come to know now being in the field, is that it's a very difficult to find a school where the academics are strong and they take the art seriously and the art is strong and they take the academics seriously. So I was trying to find a way to have a whole education, and of the Ivies, this was the Ivy League school that I was most impressed with the fine arts program. As I was mentioning earlier, I narrowed it down to Rhode Island School of Design and Brown and they were kind of competing to get me because at that point RISD did not have a black student and what they told me was that they were expecting me to graduate, so they were really trying to get me to come, and at the end when I chose Brown, they were not happy about that, but I ended up taking classes down there. During my Sophomore, Junior, and Senior years at Brown I took three classes at Brown and then the fourth class counted as two classes at RISD, so I took five classes every semester.

English: Miss Foster-

Joyce Foster: My name is Joyce Foster. My question, just in terms of some of the things that you have said is, the suggestion is that you did know someone who had previously

graduated and you had known them all your life. Was that part of your decision and what was your family's feelings, inputs, concerns, reservations, about the fact that there hadn't been that many students of color here at Brown?

Lloyd: Actually the key deciding factor of my initially applying to Brown was a student named Claudia Perkins from Evanston, Illinois, I believe, who apparently at the time she was at Pembroke, went to the Dean and felt that she was not receiving a complete education because the student body here was too homogenous. And she went out and began a whole group of students going out and recruiting students of color to come to Brown. I went to Philadelphia High School for Girls where I was very active and a very visible student at that school. I had art as a fifth major and was also doing a full academic load. So I began looking at these schools, but the guidance counselor there was advising me to go to a black college, and when Claudia came, she basically felt that Pembroke wasn't the right school for me. Claudia insisted that this woman bring in black students who might be interested with the other students. She really was very courageous doing this and so we came in and she just told us about Brown and she basically told us that we should apply and not worry about things like money, that if we got in, then we'd figure out a way to take care of that. So I was just really impressed by her, by how warm she made the place sound, and I ended up applying and that was the big incentive. I had known Charlotte Strickland who had gone here and that certainly was another frame of reference, and the other frame of reference, was that as I was making up my mind, actually the night before the deadline, there was another very close family friend, Judge William H. Hasting [sp?] who was one of my real good friends where I grew up. I called him and asked him, what do I do, should I go to an art school, should I go to a liberal arts school, and I had a really fine talk with him, so he really helped me and he strongly recommended that I try Brown.

Damali Patterson: You were talking about looking at the Ivies and I was thinking wow, you know, a lot of students I know who graduate from high schools now don't really have their pick of the Ivies and a lot of us don't feel like that's an option and it seems to be becoming more and more that way. I was wondering if you can give a little insight into your background and what you think prepared you to get to that point. IT sounds like you really chose where you wanted to go and now colleges are choosing the students and I'm wondering: what do you think the difference is?

Lloyd: Well, one advantage I had from a young age, as young as I can remember, I was pretty clear about what I wanted to do. I knew I was going to paint, at various times I thought I was going to do something else and paint. I mean, I was going to be an actress and paint or be a dancer and paint or be a surgeon and paint, but then I realized painting was going to take a little time and I basically had to find a way to support the painting. But I was born to paint, so that helped clarify from a very early age that whatever I was studying I knew where I wanted to go. But I think what made me an unusual student is that I didn't see painting as something where you only learned about painting. I was curious about everything and wanted to know about the whole world so that I could paint. So my approach to looking for education I think was very broad for that reason. I also had great parents and they just exposed me to a lot and were just really open. But the year

– in 64, I guess that would have meant that I took the college boards in '63, that was early in the time where if you came into the top one percentile all the Ivy League schools just sent you applications. So I didn't think that it was particularly unusual to have catalogues from Radcliffe and Wellesley and all these schools all piled up in my room and I didn't have to solicit them, they just came to me. So in fact, I then was looking across the board. I then had the opportunity after my junior year to go to Syracuse University for a summer program for high school students where you took your freshman college course in fine arts. And out of that I got a full scholarship to Syracuse, but that experience also gave me a frame of reference for college education that I could then apply to all these catalogues I was looking at. So I was just lucky, a lot of things came together and the other thing is that Girls High School was a college preparatory school so there was a lot of talk from your freshman year about colleges and then I Was in the accelerated section of that school, so they were really prepping our class to go out and do something special. So I was very fortunate.

Karen Wyche: Professor Lloyd, can you tell us a little bit about what the climate was for you, in particular coming to Pembroke, and for the other six women, how it was for you when you came?

Lloyd: Well the first impression, and at that time I believe there were 14 black males at Brown, one of the first impressions which a group of us had was that the shortest height of any of the women in this group was 5'8, which I am, and they went up to 6 feet and 6'1, and the average height of the males was 5'10 and shorter. So the first thing, which we realized wasn't that there were so few black males, it was that they were all short! So that was our first impression. But once we got beyond that, it was just, I don't know how to describe it, but from my experience I had always gone to schools with lots of different kinds of students so for me to come to a school where there were lots of different kinds of students didn't seem so unusual. What did seem unusual, and I remember it really hit me the first Thanksgiving when I went home, is that I realized when I was back home and my father was having a meeting of a social group, a group of men called the Guardsmen and there were all these men around who I had grown up with, I knew their children. It was the first time that I had seen professional black people since I had left Philadelphia. Because the only black people on this campus at the time were the maids who changed your beds. Maids came in and changed our beds and that's when it really occurred to me, because I was just really friendly which these women as we all were, but that was when it first really hit me [Hello, Bernie] Bernicestine McLeod enters.

English: Maybe we should stop, and then have everyone sit down. Hi, how are you, come on in and sit down. [During an ensuing conversation at the arrival of Ms. McLeod, she and ML realized Philadelphia connection, Marcia to Bernicestine, "Well if your parents are from Philly then your parents knew my parents because they all know each other. My mother's father had the first black drugstore in Philadelphia, he was the first black pharmacist. He graduated from The University of Pennsylvania pharmacy school, Dr. Davis, everybody kind of knew him."

English: We ended up talking about the only black people on campus being the maids.

Lloyd: Meaning that there were no black deans, no black faculty, nobody. I just remember the adjustment as a freshman between September and Thanksgiving when you're just getting used to being away and then I went home and then I Came back and it was like – Oh wow, that's really amazing.

Wyche: So that was a really salient thing in terms of your memory. Do you remember other things in terms of what life was like for you?

Lloyd: By the way, I never thought of it as either bad or good, it was just a fact, it was a realization that it's not just the adjustment of being away from home, there is something different going on here. And I've thought back to that often that that didn't stop me.

English: Did you talk to them?

Lloyd: Oh yea, I was really friendly and I hadn't really thought before, oh all the black women are maids. It was just that there were these women and they were really great, and they were also a special breed too, because they were a group who had been doing this for years, they did it with enormous pride, they didn't do it like they were being subservient to anybody, they basically nurtured all the students. They were like everybody's mother and got in everybody's business and would give opinions about anything in a minute. The students all responded to that because we all were away from home, but there was a special bonding that kind of happened with the black students.

Foster: What was the interaction between the campus and larger community and what was the atmosphere in the larger community as far as ethnicity and race?

Lloyd: Now you're talking about the larger Providence community?

Foster: Yes, in terms of the close proximity here to the campus.

Lloyd: Well, basically, I suppose it still exists, you had Brown students and then you had townies and in fact I think the year that we came was in the early years of accepting so many townies into the Brown class. I know that every class had a certain percentage of students from Providence. The first time that I ever heard that word was some of those Providence students here referring to themselves as townies, and basically as a student I had very little interaction with people who were not Brown students. I spent most of my time in classes, in the studio painting, at the Rock, going to parties, and the only exception to that, and Bernie can talk about this too, there was a student named Otis Troop who was at Yale, and he initiated what were I think they were called soul weekends. Because there were so few of us at that time at each of the Ivy League schools, he had this weekend that he would instigate at Yale when all the black students from all the Ivy Leagues would come and stay at – was it the Taft Hotel, in New Haven?

Bernicestine McLeod: Mhmmmm.

Lloyd: And I remember the first time that it happened and I think we had about ten rooms and by the time we had graduated, we had a whole floor, and then by the time the schools started to get so many on each campus, then those weekends started happening. Basically, I think it was a vehicle for the guys to check out all the black females, they got all the schools over one weekend, that's what I think was the impetus for this. But nonetheless it was a great opportunity to meet all these other students, and on that weekend, that's the weekend when you were conscious, you know, you were making all these contacts with these other black students and you were conscious of the fact that on your own campus you didn't have that same range.

English: You said you had parties on campus, were the parties mixed or were they all black parties?

Lloyd: Everything was mixed, how could there be any black parties, there were six women and fourteen guys. This is a part of what I've been saying, the whole notion of doing anything all black wasn't even a factor because there were not enough of us and in fact, as you know with any group, of the people who were there, you felt some sense of connection with all the other people, but you didn't even have enough people here so you didn't have to like them all. Do you know what I mean?

English: So you all had to bond, the twenty of you, at least on some level.

Lloyd: Yes, on some level, but beyond that you had your other friends whom you did poetry readings with, or I had all my art friends. I was the only black art major at the time and down at RISD I was always the only black person within all my classes, and many of the activities I went to the other black students didn't even know about. I started writing art reviews for the school newspaper and I did that for a number of years, and it was really thrilling for me to review the shows at the RISD Museum. One of the shows I went down there to review there were these wonderful landscapes and I was getting really excited about them and I read about this man and he had helped found the Providence Art Club, and it was Edward Rigdale [?] Baxter, and I wrote the review in the newspaper about him and that was like a great revelation to me because I didn't know he was black. So here I made this discovery, but that was on my own and black students didn't even know about that. And there was no sense of championing that because they [many of the other black students] saw me as being kind of odd anyway because I had this rather eclectic range of tastes. Many other people were here figuring out how they could become doctors and lawyers.

English: Well, you were here during the height of the Civil Rights movement, and were black students who were here involved in those activities?

Lloyd: Well, people here, I think, were somewhat politically conscious within the range of everything here. There were students who were activists, and to the students who were activists civil rights issues were some of the issues, and the black students would get involved with that. But the idea of black students having even their own black group was an idea that kind of evolved amongst us by our junior year, and by our senior year we

started to have meetings of the black students and talking about some of these issues. And then it was like the next year that the larger group came in and they got the Black House. But we had kind of planted the seeds for that.

English: Could you say something about the Black House, because this year on the Brown campus the black student organization United African Peoples...

Patterson: But that was more like a grass roots group though...

English: Well, they turned out to be the spokespeople who had lobbied for what they call the Africa House and have gotten it to begin next semester. But the thing that I was concerned about is that the present students didn't even know about this previous threat, so could you say how that came about?

Lloyd: Well, maybe Bernie can add something to this too...

McLeod: What's the question?

Lloyd: We were trying to talk about the history of the black organization as it kind of came together, wasn't it about our junior year that we started to get together and started to meet?

McLeod: I think it was the end of our junior year.

Lloyd: So that by our senior year we were really trying to structure something.

English: I'd like to say, just to interrupt, that Ms. Bernicestine McLeod has joined us. We're glad you're here.

McLeod: Good to be here.

English: So we were just talking about something called Black House back during your days here.

Lloyd: Yes, and the Afro-American Society.

McLeod: I think just about all of us were members. I just remember a lot of adverse reaction on the campus as a whole. There really weren't that many of us as I'm sure has been brought out in the earlier comments, and it was the late sixties when a lot of things were going on anyway, civil rights and all that, and so we were, at least I was asked by professors as well as students, "What's going on, why are you doing this, why do you feel the need to do this? Aren't you happy here?"

Lloyd: Yea, aren't you happy here, aren't you used to just mixing, which we were used to because that's what we did because that's how it was.

McLeod: Yes, once I got here, but before that, I'm from D.C. and had gone to all black schools, high schools and everything, so this was the first time I was thrown into a totally white environment. I wanted to be here, but it was just a culture shock for a while and even though I've been out for twenty-five years, I still feel the need to, and I work in the corporate environment, so I'm still one of the only, particularly black females, in that environment, to deal with my culture, with people I know and feel very comfortable with and I'm sure all of us feel that way and it's hard for the "majority" [I don't like to deem it that] culture to understand why it's necessary.

English: Where do you work?

McLeod: Where do I work – well, I kind of work wherever, I have a small, one or two person right now, consulting business in data processing or management information systems, whatever. I worked for IBM for about twelve years and left about twelve years ago and started my own company. So, in traveling around in different places, I've been able to work wherever there's a need. Currently, I have a contract with IBM, actually, down in Stamford, CT., and that's what I do.

Patterson: Could you tell us a little more, how was getting the Black House, it's called Africa House now by the groups that got it just this year. Was that a coalition of all 20 of you coming together or did the men push it more than the women, can you explain to us how that happened?

McLeod: I'm not really sure how it happened. I guess the first leaders were male and we really didn't have a house, so to speak, we just kind of met, had meetings, and I don't remember how often we had them.

Lloyd: I remember us being rather vocal, though, I remember Sharon being very vocal, you were very vocal [laughter]. I don't think there were all male leaders there; I think it was one of these things that just kind of happened.

McLeod: You know, we used to have parties off campus all the time because there were a few upperclassmen, juniors and seniors – male, I don't think we were allowed to live off campus.

Lloyd: No, we weren't.

English: Women weren't allowed to live off campus in any year?

McLeod and Lloyd: I don't think so, not even senior year, right?

McLeod: But there were male undergrads, the upperclassmen, who had apartments off campus and we would often congregate or gather at parties off campus, and I don't even remember any particular issue that caused us to, again, I think it was just that there were so few of us, just need to get together. And I know the walkout of '68 kind of evolved from the Afro-American Society. We had gone by then and I understand that that was

primarily, fired by Pembrokers, but I don't even remember any specific issue that caused us to...

Lloyd: No, but I remember long conversations, I mean philosophical conversations about what we were going to try to do when we got out and our ideas about being in school and why we had come here, and how we were all different, how we were similar. It was more about networking and friendships, and that type of thing rather than issue oriented.

Patterson: I'm just curious, if in fact there were no sorts of introductions to one another, how and what brought twenty people, if all the buildings that are here were here, together?

Lloyd: Well, first of all, it was very different then than it is now, meaning that there were only females who lived on this campus and there were only males who lived on that campus, and then you went on that campus you had to wear a skirt. And when you came to this campus you had sit-down dinners, which were served. Guys were not allowed in your room until we were juniors or seniors, we had parietals.

McLeod: And even then the door had to be cracked.

Lloyd: Yea, this was like a whole different time. I can give you an example of my day when I would always try to schedule academic classes early in the morning cause I had studios in the afternoon, and I would put on a skirt and go to my classes. I would come back and change to go to the studio to paint, come back and put on a skirt to go and eat dinner, cause you had to have a skirt on, and then I would go back and put on my jeans and go study at the Rock. Now that was just a day, this sounds archaic, and it's only twenty-five years ago, it's pretty amazing, and I'm giving that as a frame of reference for everything was so different then.

English: Well that's a good Segway into seeing what life was like at Pembroke, because I have a good friend who went to Pembroke. I don't know if this happened to you, but she said that you used to have these posture pictures taken. Did you have to do that?

McLeod and Lloyd: Oh yes, to see if you had correct posture.

Lloyd: Yes, you had to carry a filled teacup across the gym floor... [Laughter]

English: Did you have to take those in the nude?

McLeod: No, it was an x-ray type of thing, which cut through clothing and showed the spine.

Lloyd: This was a real finishing school, this was about preparing us... [Much laughter]

Sandi Richards arrives, hellos, introductions, etc.

English: It's a happy reunion indeed.

Wyche: We were talking about posture pictures, carrying a teacup, the finishing aspects of making you proper young women, ladies, young ladies for the world. As you think back twenty-five years ago, when you came in, was this something that was pleasurable to you, or you just went along with the program cause everyone was doing it. How was that for you as a student?

McLeod: I guess initially I went along because I didn't know what else to do. And it was something different so you kind of get into it because it is different. So we went through the panty raids, freshman week, and I wasn't used to any of that.

English: Damali is looking at you...Can you tell us what a panty raid was?

McLeod: Freshman week, the freshmen came up before any of the upperclassmen, and the guys from Brown would come over toward the end of the week, like Thursday or Friday nights, and ask for panties and you were supposed to throw them out the window. [Much laughter]

Patterson: Did things like that strike you as just being part of college culture or did it seem like more of a white thing that was happening? Because I know that now it would be translated as a kind of crazy white thing, and I'm kind of sitting here with a puzzled look on my face because I'm wondering about how the whole experience in transexisting in so many environments really affected your formation of identity over the years.

McLeod: I guess I thought of it as a crazy white thing, and I hit my identity crisis, so to speak at the end of sophomore, throughout my junior year, where I felt I had to delve into a lot of things that had to do with black culture. I was viewed by a lot of my white roommates and friends in the dorm as being revolutionary... like, what is wrong with you. In fact the dorm mother, who was a nun, Sister, [no one could remember her name, but ML responded that she had a drip-dry habit [much laughter, and she had show ML how she did it] McLeod: I used to go to her with all kinds of questions and she was trying to figure out what was wrong with me too, cause I started reading books about Black Muslims, Malcolm X, just a lot of different things, just trying to grasp something that reminded me of something black.

English: There weren't any courses then on any black issues?

McLeod: This was pre any of that, we were the first big class and there were six of us. And they put each one in each dorm so we never lived together.

Sandi Richards: I was in East Andrews, Bernie was in West, and India was in Emory-Woolley, and so was Sharon.

Foster: Just to get back to curricular issues, in sociology classes, how was the negro or black issue integrated into the curricular or psychology classes?

Lloyd: What was the class – we used to call it “Nuts and Sluts.” [laughter]

McLeod: I think the class was called social deviant behavior.

Lloyd: Well, I know we used to call it “Nuts and Sluts”, at least the art students did and I hung out with all the art students. But I would remember in that class issues of race came up, they would always talk about underprivileged people and that would be the code words for black people.

Foster: And that was characterized as deviant?

Lloyd: No, not necessarily, I think it was more the issue that the underclass was more prone to the hazards of these types of deviant behaviors. So that would come up but it was never put to a larger context of people not as victims but to really look at the large picture of how society really works and why things happened to people.

English: Ms. Richards, Ms. McLeod said that she came from an all black school in Washington, D.C., and Professor Lloyd came from a mixed school in Philadelphia. What kind of background did you come from?

Richards: I came from Boston, from a working class background, went to a public school, Girls’ Latin School, so it was indeed an integrated school with a classical education. So that certainly meant that Pembroke was the first time I had lived around white folks. And I can remember going home perhaps four weeks after I’d been here, just being so happy to see my people. [Laughter] I just wanted to embrace the people that I saw in the streets. I do remember that. You were talking about curricula issues, and I quite frankly can’t remember black people coming up in classes. I do remember reading Franz Fanon and that being a tremendously enlightening experience for me, that whole notion of the legitimacy of “violence” and then of the fact that it wasn’t violence. I remember feelings of having to explain, and I’m sure there must have been at that point in time in TIME magazine “What Does the Negro Want?” and so one had to explain that and I remember also particularly between junior and senior year reading a lot of Leroy Jones and being tremendously influenced by him too. I did English and French Literature and I can’t remember those people ever coming up in class. I don’t know whether I encountered – I suspect I didn’t encounter Richard Wright in class either, so it was probably all extra-curricular.

Foster: The reason why I was asking was that I’m from Washington, D.C. and I would have been graduating high school when you were graduating here at Pembroke, but I was also part of an upward bound program that involved being on a college campus and we were getting Richard Wright and James Baldwin, and that was sort of the marking of that whole sort of intellectual awareness that there was something other than a culture of poverty that existed amongst people of color, so I was wondering with the liberal history or liberal reputation that Brown has if there were some dynamics that were happening in the curriculum here.

Lloyd: No, there were no black professors, there was no force for that kind of change and I guess in my situation I grew up in a household where those kinds of books were around so I read before I came to college, I read when I was home away from college and beyond, so I guess I never thought of having missed that, but when I really think about it I did not get that because it was in my classes here, that was something that was being supplemented on the side.

Foster: Sort of self-taught...

Lloyd: Yes, and you were definitely finding your own way. I think that was one of the issues, when you said that you were constantly explaining. I know that I always felt that I was constantly explaining and in particular to students, if they had met someone black, they couldn't fit me into that agenda. They'd say to me, I don't understand, you've been to private schools and how is that different and you've done this and how is that different. I remember distinctly one conversation with a girl who said, "What makes you black, anyway?" I remember her saying that to me and I really had to think because I was so stunned and I finally said to her, "Well, I guess it's because I have a black doctor and a black dentist." [laughter] that got her attention.

Patterson: I just wanted to mention something that you said about Brown. Brown's liberal reputation doesn't come from the institution, it doesn't come from the network that built it, it comes from the students demanding change and insisting that change happen and creating forces of change. So because of your own personal influences, you can correct me if I'm wrong, there's been a tradition of students having that personal influence in their life, coming to Brown and finding that it's not here and wanting it, and the most liberal part of Brown is that it happens.

Richards: I suspect that we all might have been a part of an effort to recruit more black students. I know that I myself...

Wyche: Professor Lloyd talked about how she had a student come to her high school and talk about the institution [Brown]. Did the two of you have something like that too?

McLeod: I don't remember her name, but there was a female student who came to my high school in D.C., McKinley, McKinley Tech.

Richards: I remember having an interesting experience I mean, I arrived here, in many ways, by accident. I went to Girls Latin, which was a public school preparing young women for colleges. And the guidance counselor, and Irish woman, said that I should go to state teachers college. And I applied for an NAACP Scholarship and they said with your grades you ought to be applying someplace else. Now where do you want to apply? How about Harvard, Radcliffe, but that was too close to home and we had never thought of it so Brown seemed like more of a possibility. So I did apply quite late in the game and got accepted and went back and told the guidance counselor who was surprised and sort of resentful. It was very clear, this was not for you. So I suppose part of later being

involved in recruiting efforts was because I knew that unless I tried to give some of that information to some of the students who were coming behind me that that guidance counselor would continue that same kind of posture, that this is not for you. Except we were at a time when these elite institutions were suddenly discovering that there were some bright black folk out there.

Patterson: Unfortunately that still happens you know.

Wyche: So did you do informal recruitment or did you do a la Charlotte Perkins go and talk to schools? Do you remember anything like that where the Admissions Office or any of you individually or with some men from Brown do any kinds of recruitment?

McLeod: I do know that quite a few kids came here from my high school. So they obviously went back to the school.

Lloyd: I can't remember the name of the program but I think there was a program that involved black students on a number of Ivy League campuses that I was a part of in terms of recruiting efforts and also we had cooperation from the Admissions Office in terms of materials.

Patterson: I was wondering about what it was like living in the dorms each of you. Obviously they didn't put all of you together as roommates.

English: [amidst laughter]They didn't want to have a revolution with all of you in one spot.

Patterson: Were there suites with each person having a room of your own? I'm not clear what the dorms were like at that time.

Richards: I remember my freshman year having a roommate who I think really did not like black people, and it took a long time for me to realize that she did not get along well with a number of other people. So that for a while my interpretation of it was that it was racial rather than something else. Also, I seem to remember, I think it was freshman year, there was a minstrel show that went on at one of the fraternities and that being a big controversy. So up until the mid-sixties we were faced with the prospect of white kids appearing in black face.

Patterson: But you're saying that your freshman roommate didn't like you because you were black, and then sophomore year everybody got to choose and she didn't choose you.

Richards: No, no, nor did I choose her. Also having the feeling that for some reason I had to stick it out. I had to prove something, now I know that's ridiculous, but at that point in time there was this sort of feeling that you had to be a model, the model Negro, "Uplifting the race..." [followed by laughter].

Patterson: Did the University actually notice that there were students during minstrel shows on campus or was that connection never made about your experiences towards what was going on on campus?

McLeod: Oh, there was a big controversy. The university...

Lloyd: There was somehow a statement made that it was wrong, but there was never the sense of people kind of saying we're going to do this to make you more comfortable. We were very much on our own.

Wyche: How was it in the classroom for you?

McLeod: I remember being very quiet.

Lloyd: Me too.

McLeod: Afraid to say anything because you never knew how it was going to be taken. My major was economics, there were white guys in all of my classes, but again I remember not being very vocal. I really didn't feel comfortable, say relatively comfortable, until late junior or senior year.

English: What about you, Ms. Richards?

Richards: I think that would be pretty much my experience too, being fairly quiet and not wanting to make waves and I suppose, black culture for me, if it was coming up for me, was coming up outside the classroom.

McLeod: I don't think the three of us interacted very much did we? We kind of went our own ways.

Lloyd: We sort of waved across campus, but you were all in your own world making your own place and it took a lot of energy and effort. I mean, when you really think about it, it really took a lot of energy.

Richards: I remember one thing too, I guess to my shame or discredit, was that I remember that there was a student from the Cameroons, who I think was a year ahead of us. And I don't know that any of us ever made that connection with her, so that, it marks how far I've come in my own consciousness, but at that time this black student from the Cameroons in a sense wasn't black, in the sense of well she's a black upperclassman, she's someone I can go to, she's a friendly face in this crowd.

Lloyd: Well there was the one other African American female upperclassman, she was two years ahead of us, wasn't she?

McLeod: I think she was a senior, there was a senior and a sophomore.

Lloyd: I remember because, I don't know if you knew about the incident that happened over in West Andrews, but she got pretty upset one time because I had someone coming to visit me, there were a whole bunch of guys who had stopped over and they came to see me and she came down in the middle of it and just went off. She said, "Oh there are so many of you here now and all the guys are coming over to see you and they don't even know I'm alive." And you could see that she had been under a lot of pressure for a long time and she really kind of resented us being here.

English: You mentioned that you didn't hang out much together and you just waved across, was there a felling, I know I'm thinking back to the sixties myself when you were in all white environments where if two black people came into the same room you tried not to talk to each other because you didn't want white people to think that you were congregating or something. Was there any sense of that, that you just sort of had to assimilate into the environment and sort of put your race in the background and pretend that wasn't a factor?

Richards: I think now looking back on it, I think there were certain kinds of class issues that were also at play. I've never said this to Marcia before, but I remember that Marcia seemed different from me and I think now probably I would relate it to class. Because you said you went to a private school, I went to public school. Your parents came out of a professional background, my parents didn't – I was the first in my family to go to college, so I think in part for some of us there might have been class issues that were working so we were friendly but we were not that friendly.

Lloyd: No, I think that was really true, it was really operating and I know I felt very timid around all those issues.

Foster: And you wouldn't have had the language for it at that time.

Lloyd: Timid is the wrong word, shy is better. You didn't know how to start a conversation.

Patterson: Or even, why. It seemed like everybody is imposing this on you and that you were the six black women and you should have a reason to start a conversation.

Lloyd: Yes, that we should have a reason and that we should know each other.

Patterson: If you were with a hundred black people who would notice whether I knew you.

Lloyd: I have a perfect example of that, because Sharon Wilkinson, who is not here, Sharon's parents knew my parents. She had my name when she came here to look me up and I had her name. We made a point of not looking each other up. We ended up meeting through something we got involved with and we met each other and really liked each other and found out we were the ones who were the daughters of the parents... Thank goodness we already really liked each other, because now it's not the issue and that was a

very definite thing because there was this idea that there is going to be this one other person you're supposed to know and you're supposed to like them.

Foster: I sort of have two questions. One is knowing something about Boston and hearing about Philadelphia, but to some extent all three of you were targeted because you went to specialized schools be they public or private. These were elite schools, for people of color, so that Brown simply went to these elite institutions.

Lloyd: Well, what I would say as an example, like Philadelphia High School for Girls is comparable to Boston Latin where she went. It's a public school, but it's college prep. Philadelphia High School for Girls had a history of funneling college-prepared students into Pembroke for years, white students, so they went there looking for a black student where they assumed that if a black student had done what the white students had done then they could make it.

Patterson or Foster: So to some extent I guess I'm asking that regardless of family background if you were a first generation college student you were targeted. Somewhere someone in the family is targeting you because you're going to the institution that you're going to and Brown's coming to those institutions and pulling students out of them. So that this whole sort of idea, preparation for consciousness or not, sort of coming with a collective sort of identity which is, I know I'm sort of talking way out there. I guess what I'm asking is what happened when you got here that sort of created that sort of collectivity? What institutionally occurred here, because you didn't come with that, you sort of missed seeing black faces after you had been here for a while, but you could go back to Boston and get that. What sort of occurred in this institution that brought the twenty of you together?

Richards: Are you talking about the formation of the Afro-American Society? Or just socially, or what.

Foster: Was there anything?

Lloyd: It was social, you know, you have some boys, you have some girls, the girls want to get to know the guys, the guys want to get to know the girls...

Foster: You had a whole school of boys.

Lloyd: Yea, but if you wanted to get to know who the black guys were, you paid attention.

McLeod: I think I knew the guys better than I knew the girls.

Lloyd: Yes, I think it was because we were into... "and there's one of them".

English: Was there any interracial dating?

Lloyd: Yes, I was dating white guys and black guys.

English: Were you ostracized for that in any way?

Lloyd: Yes.

English: By whites or by both?

Lloyd: By both.

Foster: Did you feel that it was an issue amongst black women?

Lloyd: I sometimes felt it was. Certainly it was an issue for this upperclassman, she really had a hard time with this because what she was upset about was that she felt that I was taking advantage because I was going out with white guys and black guys and that there weren't enough guys for her to know and I could have access to the guys who were for her and also go out with other guys who hadn't paid her any attention. So it got to the whole thing about skin color. I mean that's what it really came down to and she was very vocal about this. I know I experienced that, I know Sharon experienced that.

Richards: For me it wasn't a question of interracial dating. I mean it just sort of didn't cross my mind, but that there were so few black men to choose from, and also I have a feeling that it was a very small community so that if you went out with so and so, everybody in the community knew about it and if that relationship fell apart, then everybody also knew about that too. So I think that there were some attempts at socializing among black students on Ivy League campuses to try and sort of broaden the areas, the field in which you could possibly have some play.

McLeod: There were weekend parties and Yale and weekend parties at Harvard.

Lloyd: Yes, and you were basically going to other campuses looking for tall guys.
[laughter]

Wyche: Let me make sure that I understand this correctly, that the mentoring between women did not go on from the few upperclassmen. What did occur occurred within your group collaterally, and not that much, and that when you speak of going and having a black community, what I'm hearing you say is that it was really outside of here, it was these other, the Taft Hotel stuff, going to other campuses. Is that accurate, I don't know if I'm understanding correctly.

Lloyd: [to her classmates] I assume that – maybe I'm wrong, that each of you had one other black female friend on campus that you were friendly with. Like you [McLeod] were really good friends with Penny and you [Richards] were really good friends with India, and I was really good friends with Sharon. [laughter and group conversation] And then we all kind of knew each other through each other, but that's kind of how it played out. Which, I think if you looked at the group, at the larger population here, other people

were pairing up too, but I think it just seemed more conspicuous for the six of us because for some reason we were all supposed to know each other.

English: How many women were in the class of 1968 altogether?

McLeod: About 225 I think.

Richards: We were about 1,000 women and 8 blacks.

English: 1,000 women in all classes at Pembroke?

Lloyd: It was less than a thousand, it was seven hundred something.

English: And eight black women in all four classes. And you were the biggest class with six.

Lloyd: Yes, we were the biggest class ever in the school. That's why by the first week of class everybody knew our names.

McLeod: They used to confuse us, several of us were tall. Penny and I looked a little alike.

English: Considering your time at Pembroke was a time of great agitation across the country and there was the sort of peak period of Martin Luther King, Jr. and freedom marches and all of that, is there anyway you could assess the white consciousness of those issues at that time on campus? Were there any Brown or Pembroke Students going on these freedom rides or marches or were there any demonstrations on campus in support or against the civil rights movement? Or do you think the campus was apolitical?

McLeod: Vietnam was the big thing, it overrode everything.

Lloyd: Were there any Civil Rights demonstrations here at all?

McLeod: I don't think so. I know Martin Luther King came to campus. But he talked about Vietnam, which to me was very strange.

[Discussion about what year he came and no definite agreement.]

McLeod: But he was killed, assassinated in April and we graduated in June. I remember coming back, we were on spring break, LA was burning, and I came back very upset anyway that this had happened, but I just remember coming back and being barraged by comments on the riots and how we were burning our own communities down. And I remember being very defensive, just very agitated about the reaction to that. But I don't remember any other active civil rights either pro or anti.

Richards: I think you're right about the war being much more conscious then. You could see how some of the guys were squirming or trying to rationalize and my sort of feeling is that it was painful to watch them try to rationalize and realizing that there was no real reason why we shouldn't have to be faced with the same kinds of moral choices of – "do I go to Vietnam, do I go to Canada, what do I do?"

I also wanted to comment a little about Martin Luther King's assassination, because I guess for me it sort of felt in part as though it was a wonderful kind of educational moment in a very perverse sense, in that my father had not gone to college, my father is a Jamaican peasant who came to the United States. SO I remember in high school he would bring out these insurance tables and show me, you know, people who go to high school make this kind of money, people who go to college make that kind of money, it was very much "so, go to college, go to college, go to college". So four years later here was the country saying to me, this is what your college education is worth. You're always going to be black. So that if we felt that because we had this Brown degree we could sort of slip through, we were going to be the model negro, we were going to be accepted. Here was proof that that wasn't going to happen, and so I guess for me that was very important to me for my consciousness as a black person.

Patterson: You raised a very interesting question and I'd like to follow up on that. Some students feel that a Brown degree will do something for them and others feel that it won't, and I wondered what has been your experience?

McLeod: I have functioned pretty much in the corporate world, and I think bottom line people are impressed when they see Brown because that means a certain level of whatever. I think overall it has helped me, and I see other graduates of Brown and who are also functioning in that environment and they seem to do well. You know they get placed because the Brown degree is there. So I don't see that it has been a negative overall.

Lloyd: Well, in academia the Brown degree rates high. But, as I said, I'm in the fine arts and in the fine arts to a lot of people the Brown degree doesn't even make sense, so I've always been swimming against the tide. It's a very odd situation in terms of the painting world, the only thing that really matters in terms of the painting world, the only thing that really matters is your work and the kind of critical attention you're getting for the work, and the gallery you're showing in, and the kinds of grants that you're able to get. But I know that some of the grants that I've gone for, they always look at the work first, at the actual slides, but then other grants there's the follow-up of your background, and the fact that I have a Brown degree certainly has helped me amplify that because it seems like a strange match and it always then becomes interesting.

Patterson: Do you find that same strange match when they see your Brown degree and your race?

Lloyd: Oh yes, I mean, the whole thing is constantly- the whole mix is very unusual in the field where I am. I got my MFA at University of Pennsylvania, so I'm always in the

situation of having two Ivy League degrees and then going back to all my reunions and everyone's gone corporate and I earn a fifth of what everyone else is making because I'm in the art world. But people in the art world don't really have a sense of what the Ivy League world is like, but they're very curious about it. So I am constantly translating, but it's interesting. But I don't think that there is any real easy way to compute it. Clearly the art program here has gotten stronger in some ways, I think there are other ways in which it could still grow, so I don't know if Brown as a fine arts program yet as the kind of clout that it might.

Richards: I know I had an experience because I did go to Girls Latin School, Brown, and then I got my Ph.D. from Stanford. So one white person told me, "Well, you know, you're really not a black person because you've been to all these Ivy League, elite places." And I suppose you could excuse it generationally because she was an older person speaking, but I think not really. And certainly the feeling at Stanford that assumed that I was an interloper, that I did not belong in that educational community, I can say the same thing at Northwestern, where I teach now, even only a year or two ago. I taught with a white professor a course in black feminist theory and later on they're submitting a grant to bring in people to help teach other instructors, professors how to deal with high affect issues like racism in the classroom. And so all these names were listed as to who has done this, that, and the next thing in terms of research, and who could be brought in. And racism is one of the issues that needs to be dealt with, right. But there is no black person on the reading list and I say to this person with whom I've just gone through this black feminist theory class, "Well, it's interesting that there are no black people listed here as references." Oh, yes, yes. But again that's a sign that I do not belong here and am easily forgotten.

English: What did you get your Ph.D. in Dr. Richards?

Richards: In dramatic literature.

Wyche: Do you want to tell us for the record what your position is?

Richards: I'm an associate professor of African American Studies and Theatre at Northwestern.

English: Northwestern, that's close to my hometown, I'm from Chicago.

English: I know everybody probably wants to get off to the campus dance shortly. I know Dr. Wyche has to be there very soon. Obviously the three of you have gone on to at least outwardly manifest some modicum of success after your graduation from Pembroke, and you're definitely refined women, from my observations as an anthropologist [laughter], but I'd just like to ask each of you, what do you think you came away with in terms of your positive self-development out of your education at Pembroke and what, if anything, do you think was damaging?

Richards: I think one of the very positive things is the knowledge that we're survivors, that we can survive and survive fairly well.

Lloyd: I think also having had an experience such as this at Brown it kind of prepares you for real world in a way which is very straightforward I don't know how to describe it any other way, it's like, it doesn't necessarily have to get any worse than this and it might get a whole lot better. And you're in classes with students – it's not so much that I thought about these things while I was here, but afterwards when I've reflected on my experience here I've thought you know, I was in these classes with all these students and we were all supposedly the brightest, and there were some students who knew things I didn't know and there were some who didn't know the things I knew. You got a sense of just being able to function out there and not feel that you couldn't do anything that you set out to do. I think that's really good. I guess what I see with a lot of students both black and white like the sense of not being sure that they'll be capable or not being certain that they will not be able to come up to a certain kind of a level, and we were right in the middle of it, sing or swim, and that's what we did. I really like that.

Richards: What I guess I would add to the comment about being survivors is that what I appreciate about the Brown experience was that it was a rigorous education, truly rigorous, a disciplined education and we survived it and could walk away feeling proud about it, you know we walked away rather than limped off. And for me during the 70s when I was teaching art-time at San Francisco State when the black students felt that discipline was a white concept, was a white word and certainly that was not anything I had learned at home and anything I had learned in my educational experience. I felt that they have lost something that I have been very fortunate to have both in terms of family training and have it tested and reaffirmed here.

Lloyd: Right, I don't think things like excellence or discipline or commitment to pursuing something to the end was identified with a race, you didn't have that worry so much of having to act a certain way to be black and that was the plus part of it, I think, at that time. I think, the part that I know now when I took at my friends at this point in my life who have gone to black colleges or who went to colleges at times when there were large numbers of black students, I sometimes feel a sense of nostalgia, a sense of wishing that I had had a larger group of black friends in the college arena. I have my friends from home where I grew up and those friends are still with me, but that's something I feel at this point in my life that I just long for sometimes.

McLeod: I kind of look at it as a two-edged sword, sort of. Cause for the longest time I did not want to have anything to do with Brown. Once I left here, I didn't want to hear about the place, primarily because psychological changes I went through when I was here and in one sense it may have damaged my self-esteem, but in the other sense it strengthened my self-esteem. I was tested on the sword here and went through a lot and didn't want to be associated with the testing ground, but once I left I started working for IBM immediately and in the corporate environment they were precious there, in the late 60s, early 70s, the feminist movement was going on, dovetailing the civil rights and Vietnam, so it was a strange time in corporate America anyway, but overall I think I was

able to get through all that because I had gotten through this. So that's why I look at it in two ways, it was damaging in the short term, to me, but somehow it strengthened something unconsciously that I was able to resort to to get through the tests I had to get through during my early career life. I know I find going on now, I know that Marcia said that she misses probably not going to a black institution.

Lloyd: No, no, I'm not saying that I regret not having gone to a black institution, I said I guess I it just would have been interesting to be in school at a time where there was a larger number of black students, so that there could have been a wider network of friends. I wouldn't have necessarily wanted to do that at a black institution, just because in my area in the fine arts I was looking for something else.

McLeod: I started getting involved again. After being away ten years someone approached us and we started getting involved and now we're almost too involved at Brown, but its heartwarming to a degree to come back and see what has evolved, the number of students and the issues that are in everyone's minds right now. But on the other hand I regret that I think a lot of the history is not there, now students aren't aware of what went on so I think things like this are really helpful, if anyone ever takes the time to listen to it or if anyone cares.

Patterson: Do you see parallels between some of the issues now and then?

McLeod: Well let's say that I've pretty much been on campus through each of the so-called student revolts or whatever and I think the issues bottom line are about the same but just take different forms and probably the upfront issues are different. Like I remember the 1985 issue seemed to be quality of life here. I guess the '68 walkout which happened after we left was more numbers, curriculum, faculty, which are still issues and the numbers, curriculum, faculty, which are still issues and the numbers are still issues but obviously the population is bigger now than it was when we were here.

English: Yes, I went to the archives today to look up the walkout of '68 and at that time there were 50 blacks here. Do you want to have a wind-down question or do you want to make comments?

Richards: If I might add, I think that one of the damages was that we had to be solo. And I suppose in 63'64 in terms of graduating from high school and thinking about colleges for some reason, and I'm not sure I quite know why now, it was seen as important by myself and my parents to integrate these institutions. And I suppose now that we've done it, I don't know, yes it's important in one way, but I find myself also having a lot more appreciation for historically black colleges and for what I imagine is a sense of students being able to look around them and see a tradition that they're fitting into. I can remember that when we were here J. Saunders Reading came once and that to me was amazing because I had never seen a black Brown graduate and he was the only visual representation of – Oh, this is what I'm a part of. So again that was part of the damage that we had to be solo.

Lloyd: Yes, that's what I was talking about, that sense of a lack of a sense of community or role models in whatever area you were majoring in you were the only one. It wasn't like there was someone else who had a different point of view who was also black.

English: Did any of you have any classes together?

All: We never had classes together. [Discussion follows]

Lloyd: I don't think I ever had a class with another black student at Brown. That's what I'm talking about, if you were in an area like fine arts, then you were the only one.

Foster: I have one last question. Two of you are in the academe and one in corporate world, was there anything about the pedagogy, teaching style, atmosphere that you take to your professional lives now, that you do the same way, that you try to strengthen, or the completely reverse or different in terms of how you relate or teach or deal with people, family, friends.

Lloyd: Well the fine arts arena is primarily dominated by male professors. I never had a female studio teacher during my entire undergraduate or graduate experience, other than at graduate school I did have visiting artists who came in, like [can't understand], Alice Neal, various visiting artists who came in and worked with me, so my frame of reference for teaching always is, oddly enough, that I always try to be the kind of teacher I feel I never had, and that's a real guide for me in terms of making up things and trying to imagine what I want to do to enliven the class.

Richards: I think for me the passion of the intellectual life but that it related to something larger than a particular text, that this education had to on some level engage how we were supposed to be living in the world these are some of the issues I try to bring to the classroom.

Lloyd: And that was very much present here in the atmosphere at Brown even in the period of the 60s, that there was something outside of here.

Richards: That there was something outside of here, now certainly the passion of the intellectual life I do remember from professors. The extent to which they were also engaging questions of what's outside of here, I don't know that that was the case, but when we were here in school from 64 to 68, that outside world wasn't really outside in terms of our consciousness, it was here.

English: Well, I'd like to thank all of you for taking time out of your busy reunion schedule to come and talk to us. I found your interviews very interesting and stimulating and I hope that after they get this time transcribed, after they get the squeals of laughter out of them, that we will be able to follow up on some of the issues raised tonight and talk more in depth about some of those things, because you are an invaluable resource to the history of Brown and Pembroke, and as you know, as black people our history has always been an oral one, and we've lost a lot of it by not being able to talk to those who

came before us. What we've heard here today, I think our undergraduate student, Damali, might have been a little surprised to hear that many of the issues that you dealt with twenty-five years ago, our students today are still dealing with. Many of the things that you did back then our students are trying to do now, such as Africa House, and I think it's very important to know that this history has come before them so that they can cease trying to reinvent the wheel every class that gets here. So it's important that we get this out in some kind of way and hopefully put it on some paper so that people can read it and understand what their history is at Brown so. So I really want to thank you and I hope I'll see each of you during the weekend, I hope all of you are going to stay, I hope you're all going to be in commencement. You're really important, visible part of our history and I know for me as a dean and a faculty, one of the still few black faculty and administrators here, it's important that we too know that we have a history here at Brown. By the way, I'm a Brown alum myself.

Do you have any parting words Damali? Did you learn anything tonight?

Patterson: Well I thought the point you made about history was really interesting. I was remembering back that I am one of the few [can't understand] It's good to get this down and I hope that we can get the final project going.

McLeod: I would like to say that I did talk to the other three members of our class who are not here tonight, Penny Baskerville, Sharon Wilkinson, and India Thompson. India is on the West Coast and I was unable to reach her before early this month and she expressed an interest in this project but could not come this weekend, but hopes to come to campus- she has not been back since she left either, I don't think.

English: Not for twenty-five years?

McLeod: I don't think so. She lived in Boston for a while but I don't think she's been here since she left, but she was very interested and wants to receive information about what's going on on campus as well as this particular project. Sharon Wilkinson, I talked to earlier this week. She travels a lot but was unable to come for this particular weekend, but she was also very intrigued at the idea of doing something like this. She's in Washington now.

Lloyd: Yes, she would be someone if you wanted to try and get a tape of her. She's leaving around mid-July, she has just been appointed Deputy Chief of Mission for Lisbon. She'll be second to the Ambassador, the ambassador who's there now will probably be leaving the end of July, beginning of August, so she'll probably be the acting ambassador for a month or two before they get someone in place. So she'd be great to talk to.

McLeod: And the sixth member, Penny Baskerville, will be on campus tomorrow. She was not able to make it tonight, but she will be here for the thing tomorrow. She is currently at Ryder College as an administrator, and she comes to campus now and then.

Lloyd: I find it interesting though that when you say that all of us had the same impulse when we graduated from here which was to make ourselves scarce, and that's what I felt was so interesting when I came up on this corporation list, because I was convinced that that hadn't happened because I had been a presence here, cause I have not. So I find it interesting to hear that we all had that same impulse.

Richards: I think I'd like to thank you all too, because it gives us an opportunity to get some perspective on who we were then. I don't know that we really had a sense of making history, I guess we knew we were a first, we were a big bunch, but what does that mean. So this has been valuable to us and I look forward to seeing the transcript to get some sense of what it did mean.

English: I'm so fascinated that after this is transcribed I would like to see it really taken further and put into a real historical context because what you have to say there is so much more that we didn't even have a chance to go into, about campus life at the time and so on.

McLeod: We may want to talk to the guys.

Lloyd: Yea, it would be extremely interesting.

English: Well, we don't want to talk to the guys – not that we don't want to talk to the guys, but we're doing this as a women's history project and this is the Pembroke Center which is a women's history or scholarship center, so we would like to talk to the guys but in a separate context because there are so many more things that we'd like to ask you that we have not had a chance to go to that would probably be better asked on a one on one kind of basis just to understand life here and your feelings back then. So again, thank you very much, and happy reunion. Thank you.

[End of interview]