

Heather: This is April 7th, 2020 and this an oral history interview with Connie Harold. Now we can get started and you can continue talking. This is very informal, I mean we do have a few questions for you but mostly we'd like to talk about your experiences at Pratt but a little bit about how you got to Pratt before you launch into your experiences.

Connie: I had taken art classes from the time I was 7 years old, in Detroit. I grew up in Detroit, and went to what was then called The Society of Arts and Crafts which is now The College of Creative Studies and I did that until I went to high school. I went to Cass Tech, which is a major high school in Detroit, majored in art. I got to Pratt because at that time Pratt Institute and Parsons had two scholarships each that they'd give just to Cass Tech students. They would come and they'd do a portfolio review where it was for seniors and so I won one of those scholarships. That and the fact that my grandmother gone to Pratt in 1912 so I was also a legacy. So you know, I had spent my childhood growing up thinking of myself as an artist, being an artist. Won my first awards when I was like 10 or 11 years old. Pratt was supposed to be the place, it was either the east coast or the west coast so I went to Pratt. I got there and I was a little disappointed, I had such a strong background that some of the classes, some of the things they'd presented I had already done. Like things like light and color where they got really into it and certain other classes were okay. I certainly enjoyed meeting the people, that was one of the great things, meeting people and having the opportunity to explore the city.

Heather: What year was that?

Connie: 1971, I went to Pratt. I went, I landed August 25th, I think 1971. I believe that was it, it was a Sunday. Took the bus with my mother, a greyhound bus that landed in Port Authority. Not knowing what I was getting into, which was pretty shocking. Because you know you have the derelicts and the drunks and all of this and I'm like, "Uh oh, I'm in trouble." And then driving over the Manhattan Bridge, no the Brooklyn Bridge, into Brooklyn and seeing the difference. Coming down and going into the lovely green area all around Pratt and thought, "Okay maybe I'll survive this." And that kind of what I experienced the whole time I was there, those two extremes. There was always two extremes. Why don't you ask me a question?

Heather: No, this is fantastic. So just keep going but um, did you have a major at that point?

Connie: As a freshman we all took the foundation courses. Which was to bring everybody up to a certain speed. So you know, I was drawing, painting, light and color, English, physical education, stuff like that.

Heather: And then how did you choose your major?

Connie: Well, I would've been a painter. But I was having problems with my eyes. Moments of blindness and vision greying out, and it had to be true for most of my life. As it turned out, 40 years later or 30 years later I found out that I had multiple sclerosis but it was undiagnosed then. So my feeling was to try to find something that I could do and looked for something else. By the end of my freshman year I was pretty sure I wasn't going to do visual arts for my entire life and

that's how, I'm a writer now, that's how I ended up transitioning. So I can't remember, I think it was communications design that I majored in because I was interested in magazine development and layout and you know communication stuff. There was a point I would've loved to have majored in film but they didn't have a film major yet, it was a minor. And they certainly didn't have the writing program they do now. They had those things, I would've slid right into it but you know Pratt is a lot different now then when I was in school. One thing I will say, is they really didn't care, the administration really didn't care about the students all that much. It was always sink or swim. It's an unfortunate, which is partially why the strikes happened. So I was, you know, doing my thing, meeting people, doing my work. Trying to figure out who I was and what was going on. The strike happened in May of '72. One thing, the background of the period at that time in 1971 there was a lot of events around Vietnam. The protests around Vietnam. You had the pentagon papers were published, you had that major documentary show, "The Selling of the Pentagon," which was really shocking about how they had marketed the war and had marketed the military. Um, got the 18 year old vote passed and became the law and there was just a lot of ferment going on. Then in '72 I think Pat probably brought up **Vicky Gouslon**, she was one of the leaders of the Black Student Union. She had gone to Perry Indiana for the big convention, the black convention and had come back all fired up, "Why aren't people doing this, doing that?" and stuff like that. So there was a lot of ferment.

Heather: Was the convention a convention of Black Student Unions from across the country?

Connie: No, it was a regular political convention

Heather: Oh, okay.

Connie: It was called [National Black Convention.] Because Shirley Chisholm who was running for president was there and Jesse Jackson and all those sorts of people.

Heather: The congress, I think it was, the Black Congress. I don't know, we'll look it up.

Connie: I had been in, peripherally involved with some politics growing up and then had participated in the oratorium against the war in October '69. So I was maybe a little more attuned than maybe some art students. But I got to Pratt, you know they didn't seem all that interested. But things started bubbling up, like in the architecture school they were protesting about using Honeywell blueprints because Honeywell made napalm so they didn't want them to keep doing that. And there was something in the engineering school too, they wanted them to disinvest in maybe IBM or something like that. So it was starting to come, bubble up before the strike that people were aware of what was going on. Ask me another question.

Heather: So Vicky came back all fired up, then what happened?

Connie: Well, I don't know a lot of the ins and outs, I was not all that involved with the Black Student Union at the beginning. I don't like meetings, I don't like people just running their mouths and there was a lot of that and a lot of posturing and I don't have time. So I don't know

how it got from there to the talk about a strike. Except I know that people were complaining about the racism, how they were given a hard time for making back images stuff like that. I have had one incident of that in a painting class, so I knew it was true.

Heather: What happened?

Connie: It was toward the end of the, or the middle of the spring semester we had to do midterm projects. So I did this painting and it was of a young boy, maybe 6 or 7, in this big white hat and coat, and he's medium-brown skin and the point was to paint using the style and the, what a painter like Cezane or someone, their idea of what art was supposed to be about so mine was Cezane. So that was the technique and having to understand how he used color and stuff like that. So he didn't use black, he would put colors next to each other in order to create the depth and things like that. It was quite a beautiful painting, I still have it. It got hung up, you know, it got some recognition but my instructor at one point said, "Why do you want to paint black people?" And I realized that he didn't realize I was black. I have red hair, my hair was red then, I have light eyes, light skin. I said, "Well, it's because I'm black," and he gave me this look like, oh really? But having experienced that I could see how some of the other students had probably had people say things and do things and were really in their face. Some of the other stuff they brought up I didn't know about. But when they were talking about making demands, it didn't sound like a strike originally, just that they wanted to make demands of the administration. I proposed the summer program, where the students and the instructors would teach kids in the community, neighborhood, surrounding community, basic art lessons and introduce them to the different principles and things like that, it would be a summer program. Because there was a lot of push and pull, you know you walked outside a few blocks and you were on Myrtle Avenue, or Classon and some of these places and they'd be a little dicey. So, because there was the tennis program which was major at Pratt and dealt with the community kids and I knew somebody who was able to get a scholarship at Chapel Hill after being involved with that, there was some precedent for having a summer program. So that was my thing, that was the reason I was interested in, you know, what they were doing.

Heather: Did you have anything to do with Saturday art school?

Connie: No, that was specifically, at that time it was specifically for people majoring in teaching.

Heater: Uhuh, okay.

Connie: It was completely different. They went into the schools, you know the juniors and seniors... completely different. This was not academic, what I was proposing, it was more introductory, exploratory, you know. For not just the kids, for us as you know, as young artists and also for the instructors. It would give us jobs in the summer and something to put on your resume but it would be fun. So, I didn't think any more of it. I had been introduced to BSU through a friend, again as I said I'm not big on just sitting around talking about stuff. So I hadn't thought any more of it. And then one day, I'm walking with a friend, we're walking toward the door, this guy runs past and says they've taken over whatever this building is. This building

that's next to Willoughby Avenue, the corner of Willoughby and Hall Street. It wasn't one that students went into a lot, it was more of a techy-y building. And you know, people are running and running and it's like, let's go see what's happening. So we go and they're you know, screaming and all and they're going to do this and it took, it was a long time before it was clear what was going on. They were taking over the building, they were making these demands, I was never entirely sure what set it off, the New York Times said it was because a couple of people were arrested because of robberies, that may or not be true, I don't know. But I guess there were about, after a few hours, maybe fourty of us. It was a decent size, none of us having taking over a building, you know. But we all knew about Columbia University in '68 cause that was all over the national news and other places. It was part of the, what had been going on in universities. But it was unorganized, it wasn't like someone had said this time, this day we're going to go in, somebody just snapped their fingers and it happened. So, as people are talking you know trying to decide what are we asking for and all of that, that went on for a day I believe until we came up with our list of demands and stuff. You had asked the fire? Well the fire happened because the girls went into a room to go to sleep. You know, we had all been up for a while and somebody had locked the door. And people wanted to sleep and I know my friend Gail and I were talking and she said "Shhh." So I think she was the one that lit the candle so they turn the lights out and we could talk a little bit and we fell asleep. And all of the sudden I wake up and on the desk there's this fire going up and banging at the door, it was banging because they smelled the smoke, the guys did. So I tried to put out the fire with, I had one of those hardback sketchbooks, a small one and I tried to hit it out and my sketchbook started on fire. Somebody else knocked the thing on the floor, threw water on it and everything was fine. But it was a little scary. So, oh forgot this, the night before when some of us wanted to leave because I was going to go back to the dorms. Someone had taken chains and wrapped them around the door so you couldn't get out, so if you went in you weren't getting out. But after that, later on in the day that stuff disappeared, plus the fact that somebody started talking about doing some violent stuff and I wasn't real interested. But we had the list of demands, and it was about that time the general student strike started to happen. Because the general student strike happened after the black students took over the building. They took over a building, too and I think it was the building on Dekalb, maybe it was... I can't think of it.

Heather: Well there's one called Dekalb Hall, there's one that's on Dekalb and Hall.

Connie: Yea I think it was that one.

Heather: But which one were you in?

Connie: We were in Willoughby and Hall.

Heather: Oh Willoughby and Hall, that's the short one? Yes, okay. Got it, okay. So what was the general student strike about?

Connie: They wanted to get rid of I think Salzman, the president.

Heather: Oh okay.

Connie: I have from the New York Times, what did they say. Said, the strike started on May 24th, I think I'm having a hard time reading it. Oh, part of the reason the general strike, I remember this now. The school of engineering, they were looking at closing the school of engineering, eventually. At that point it was about cutting back programs and eventually closing it, and so the engineering students were very upset. I believe that part of that issue about the engineering school was, engineering was expanding so that the capital investment was more than the college could do, it was a small college in order to stay competitive. But anyway, that was part of why they wanted that, and they wanted to get rid of the president because he was terrible. One of the things people don't realize is that just before Salzman, the president was Donovan. I don't know if you saw that movie with Tom Hanks about...

Heather: *Bridge of Spies*

Connie: *Bridge of Spies*, that's the same Donovan. It's the same Donovan and he also negotiated after the Bay of Pigs for thousands of people to get out of Cuba. So what was he doing at Pratt? You know, it wasn't until Salzman was not back but he wasn't into the education part and it was very obvious and I think the black students were concerned about the dean of students, that he was not treating people well. So, some of the general demands were to have student evaluations of instructors and things like that, that had in general at colleges all over the country had come up. The black students had asked for a community liaison position to be created, and when our demands were met that was one of the things. I sat on the committee that wrote the basic job description and interviewed people and things like that. But the overall sense to me, I was a freshman you know, I didn't know the details of it but the overall sense to me was that people wanted to be treated like young adults. You know, that whole thing of the college and university was the parents, and local parentheses. You know, where the college would take over as the parental figure, people weren't interested in that anymore. If you could go out to Vietnam and get killed, then you're an adult. And you know a whole lot of other ways. Oh and another one of the general demands was more opportunity for cooperative learning, internships, things like that because people were finding themselves, they've become seniors and they had no idea how to put a portfolio together or how to go interview, even find a job. I don't know if the co-op department was in existence before then, but after the strike it certainly was very proactive and I got some stuff out of it, some jobs out of it.

Heather: So could you just tell us a little more about, since you were involved in the creation of the community liaison position, writing the position, interviewing people, could you say a bit about what that was like?

Connie: Yea, well after the black students, the core group of black students, I got invited to come to meet with Jerry Pratt who was the grandson of the founder. He was the acting president at that point, Salzman was gone and some members from the board of trustees. And they had agreed to our demands, they said ok well at the next meeting which was in four or five days later, you know write something up. And I'm like what? And so everybody is disappearing

but I'm like, they're listening, they're willing to do this, who's going to do this? So myself, Angel Rivera and Gail Harris decided we would sit down and we would write this. And so we wrote up basic things about it. I didn't know that much about the community liaison, Angel did, that was his thing. So after we came back a week later and said yes, this is fine, this three and a half page proposal. Which was a real proposal, you know. We sat and talked about what the background was, why we wanted what we wanted and what it was. It was pretty good.

Heather: Do you have a copy of it?

Connie: I used to, it's long gone. I don't know maybe Pratt has it in its archives.

Heather: We can't find it.

Connie: Yea, but the community liaison position was to bring closer together what was going on the campus and what was going on out in the world. Like I said tennis and basketball too, there was a lot of interaction. But in other ways, particularly with the art school. So, again Angel, Gail and I sat down and wrote out some bullet points and took it back and the administration expanded on it, you know made it real. And then there was a group where they asked to be part of the interview process. Because students had asked that they have more input into what was going on in various levels at the campus. So Angel and I were on, Gail was a senior and Angel was a junior in engineering, Gail was a senior in fashion design I think. So she graduated. So Angel and I sat on the committee, you know talk and the first thing was talking about what the point of it was. And one of the points was if we were going to have that summer program, this person would be the person who would actually coordinate it. In a lot of ways the position was a coordinators position with different parts of the college. So, they put ads in the paper or whatever the normal process is. We had some people who applied and one of them was Horrace Williams, who was a graduate of Pratt. And that, a lot of the people in the black student union knew, and he had graduated before. And that was their preference, and he did get the job. But you know, we interviewed people. And again I'm a freshman, okay? But I had been, my mother had worked at Wayne State University and at Howard University, places like that so it wasn't so unfamiliar to which is why I guess I could sit there and act like I knew what I was doing, even when I wasn't always sure what I was doing. But you know, we interviewed two or three or four people and it came down to Horrace and this woman. And, Angel was really hot on Horace, and you know, supported him. I didn't know him, I think the fact that Horrace was a graduate of Pratt was in his favor. He knew what was going on there, he knew how the place worked and it was great. And so he was hired and he immediately put together the summer program. So, when the strike happened in May and I'm leaving in June we had a program. It started in the beginning of July, I mean it was short it was six weeks or something like that, but you know I think through Model Cities he'd gotten students, they'd gotten free bag lunches, we used the pool at Pratt. What I had wanted was painting and drawing, we had a little photography, the following year they did film too, some introduction to engineering or architecture kind of 3D stuff. It was fun, it was good you know?

Heather: Did you teach in it?

Connie: Yea.

Heather: What did you teach?

Connie: I think it was drawing and painting. And then because I was the student who had come up with this brilliant idea about a month or four, five weeks through Horrace came to me and said, "Look I got a show what we're doing, you have to give me something." And I'm like, okay. So I thought about when I was at arts and crafts and what they did, they had exhibits right? That's how you show stuff. So I went down to, I was scared to death, I went down to the department head or whoever was there and asked if they could help us, tell me what we needed to do to put together an exhibit because I didn't know. And she said, "Oh well you know, the galleries are open there's in them you can have them here!" So we ended up having an exhibit in the main gallery and you know all of the instructors, you know the student instructors and the other ones, they put together really marvelous examples of what the students, the young people were doing. And they had a reception, you know it was like the real thing, they had a reception with cookies and punch and people took photographs and all of that. It was decided that it had been successful and so it continued, I think it continued 10 or 12 years. And then in the fall they wanted to do a brochure on it and I got an opportunity to design the brochure and lay it out. I think I did that two or three years. But then Horrace did all kinds of stuff, one of the things that the black students had asked for was to have more minority instructors. Particularly, black but you know Puerto Rican, whatever, Asian, whatever. We wanted more and more exhibits and things like that so he helped arrange some of that too with the black students. It was to professionalize, not just what the black students were asking for but for students in general, to professionalize so it wasn't just that we were you know. People were talking about the real world, and the sense that people were not being adequately prepared for going out and having a career. Particularly when you got New York City and you have all of these resources, why can't we use these resources? Ask me a question.

Heather: So you actually taught, how many years did you teach in the summer program?

Connie: At least, I think two. I think it was two because by that time I was doing freelance work in Manhattan, I was interested in publication design and things like that so I worked on magazines, doing posters and things like that.

Heather: Did the, after the program started and Horace came in, did the student union continue to meet?

Connie: The black students met, I know they met in the fall. So many of them were seniors that it was you know, the real core group that had pushed everything was gone but there were still some. And that was when that newspaper I told you about, *The Drum* was created. They did two or three issues that came out of the strike too, more money for student activities in general. *The Drum* started, some other student publications started during that period. It was a regular newspaper size, I don't remember. It had maybe around 40-50 pages, the front was two colors.

But I did the cover for the second issue, they bugged me about it and I wasn't really all that interested. Because it was too political, it didn't, to me it didn't seem like it was grounded enough in what was going on at Pratt, that it was too black cultural nationalist in the sense of pounding the desk about stuff that really wasn't helpful if I'm sitting here trying to make, bring my art you know out to the world. So it didn't last very long and I stopped going to the meetings.

Heather: Do you have copies of it?

Connie: I have one copy of it, it's in storage and I'll pull it out when I can.

Heather: What was your cover? What was the image?

Connie: It was an African drum with a face, a profile on it or something like that. The guy who was the editor, the art director, he had asked, he didn't say specifically looking at the things he did that's what I did. And it was a drawing and they put a color overlay on it.

Heather: Well we found, one of our students found one issue that was posted by the black alumni of Pratt. It might be yours, I'll send it to you. That's why I asked for the specifics, I'll send you that but that's all we have so if you have...

Connie: I have the whole issue.

Heather: That'd be great, yea. So ok, so I think you're helping us put together here because we've heard little bits and pieces of this. But by then you were probably a junior when you were a teacher, by the second summer.

Connie: I was finishing my sophomore year. The strike happened at the end of my freshman year.

Heather: Ok, and so did, you said it went on and Horace continued after...

Connie: Horace was here for quite a long time. I mean he was here for years, it really worked out with him very well.

Heather: So is there, could you talk a little about the students themselves that came and maybe the families or what you know about where they were from in the community? You know what it felt like to work with, bring people onto the campus in that way?

Connie: Okay, are you specifically about the black students?

Heather: No I'm talking about the program, your summer program and you who were teaching, and the students who were coming in. Yes the students, who were they?

Connie: Well it wasn't just black students teaching it was for anybody who were wanting to be involved. It was open and the instructors mostly not black because there weren't a whole lot of them. The students, as I said, I think they were recruited through the Model Cities Program and I'd say the majority of them were, you know these weren't necessarily the poorest kids. But they, they probably didn't have, unlike now where there's a lot of activities for children and young people in the summertime, if you weren't in sports there just wasn't tons of it. Which was part of my issue, that you know, student athletes get a million of opportunities, all kinds of support and encouragement and if you're in the arts, you don't necessarily get that in general continuous push. So the point was to introduce kids, so they were children for the most part who had an interest in the visual arts. And they were upper elementary, junior high school and maybe a handful of high school kids. The high school kids were like assistants to the instructors, and they were paid through some other, Horace knew where the money was. I will give him that. He pulled out the stops on this stuff because the whole point was everybody would get paid, you know, so you could actually do it and concentrate on it. Um, the black students who were involved that I knew, a couple of them were from the HEOP program, the Higher Education Opportunity Program which was for students from New York. Most of the college students went back home during the summer, I wasn't going back to Detroit for the summer I knew that, for a lot of reasons. So the majority of the people who were there as part of the program were either people who were from New York or folks who were just committed to being there for whatever other reasons. You know and we all just enjoyed what we were doing, it was fun.

Heather: Was it the whole summer? How long did it last, you know?

Connie: I think that the first was six weeks because it came together so quickly, after that it might've been closer to eight weeks. And you, they had athletic stuff, we had time in the pool you know, you could learn to play tennis, basketball along with the other stuff so it was a very well rounded program. And that hadn't been part of my, that is what Horace added to it. Okay, you got this part I got this. And he and I got to be pretty good friends, you know working on that and I learned a lot about what was going on with Brooklyn and politics, things like that.

Heather: Can you talk a bit about that?

Connie: There was an election coming up in '72. And Green was his name who was running for whatever, whether they call it council or whatever it is in Brooklyn. And he was a young man, and he won, he became the first black person in that particular position. And Horace got me to work on his campaign a little bit and it was interesting you know. But Pratt in general was not, people were not that politically oriented, they probably still aren't. And I think it's in part because you come from all over the country, even all over the world. If you don't have that same sense if it's your home base. There were a bunch of us who were interested in how art was used in commercial ways, not just protest, but just in general in how it influenced how people's thinking. That was a lot of my interest. You know because, and we've seen it in recent years how marketing and images, I mean you look at what happened with Obama and those

images, those posters, images and logo that was created. That had something to do with his success, winning the election, without a doubt.

Heather: Do you have photos of the exhibition that you organized?

Connie: No but I have at least two of the brochures.

Heather: Oh, fantastic.

Connie: At least two, maybe three. Yea that's one of those things to pull out.

Heather: Yeah that would be great. And oh just while I'm at it, I know I said I would mail you the permission form, I haven't mailed it yet.

Connie: That's okay.

Heather: I know, but I'm going to mail it. So I'm just curious why you decided to write a novel about this time.

Connie: Well originally it was going to be a memoir and it was about becoming an artist and the value of that art sensibility and training beyond just art because I haven't worked as a professional artist for quite a few years. What happened was after I wrote the first draft I realized that really wasn't what I wanted to do. I wanted it to focus on this whole issue of art and society, you know how, and that particular point of time was very important to me, personally. And so I ended up focusing, you know instead of it being a broader thing it condensed, and condensed and there was so much going not just with myself. And it's a novel, the main character is the only one that's really based on me, the rest of the characters are not. The art school is somewhat like Pratt but again, there is a strike but it's not quite the way the strike happened, somewhat different issues. And in researching that, I researched it so I could remember things, the sense of how things felt and you know this was before cell phones, computers and all of these other things. When I first got to Pratt, calling to Manhattan was long distance, it's hard to believe now. So you were much more cloistered on the campus then probably are and that's part of the feel of what's going on. Going to Manhattan, being involved with things was a real big deal. Getting on that subway and the train was the GG then, not the G. Scared me to death, I used to walk to Dekalb Avenue downtown so I could avoid it, catch the A, the E, the F whatever, Lexington Avenue because I didn't want to wait on it there. So the novel's called *Paper Bullets* and it goes back to that idea how images and words can pierce you even more than bullets can, and have an effect.

Heather: Amazing, wow. So where are you in the process?

Connie: I finished the book in December and I have an agent looking at it now but I want to see if I can get somebody else to look at it and I'm sort of interested in talking to somebody in the Pratt writing program to see what they would suggest. If you know anybody there, let me know.

Heather: I do, the woman who is the chair of the creative writing program, I'll send you in an email. Her name is Beth Lefreida, she is amazing and I would definitely, what I'll do if it's okay with you is I'll just send an email to the both of you.

Connie: Yes, that'd be great.

Heather: In fact, you know I'm connecting you, so yes for sure.

Connie: Yea because, because part of the novel and this is why it's a novel and not a memoir too is that creative artistic sensibility that I wanted to illuminate, and you know do you it through action and things like that, is it's a lot easier to do that when it's fiction then what it is as memoir. I could do it, the things that happened but they happened over such a longer period of time, but having it as fiction then it could be presented in that compressed period of time.

Heather: Okay, so I just have a few follow ups to this interview, some people we would love to get in touch with. Is Angel Rivera still alive?

Connie: I don't know. The last I talked to him, which was a long time ago, he was part of an engineering firm whose headquarters was at Madison Square Garden.

Heather: You don't have a contact? Ok, what about Gail Harris?

Connie: Yea Gail got married, her last name is Syphax she got married into a really well known family in Washington D.C., she's from D.C. I believe she lives in Delfly, Maryland but I haven't talked to her in fifteen years at least so I don't have her contact information.

Heather: And you spell her name with an S or a C?

Connie: S-y-p-h-a-x. Horace is dead, Vicki is dead. Vicky was the leader of the BSU, she's dead.

Heather: Right, and Horace passed away too, yeah? Okay well if anyone else comes to mind that we might talk to, that you know.

Connie: Lewis Mims.

Heather: Do you have his contact or no?

Connie: No, I think you can find him online maybe. M-i-m-s is his last name, yea Lewis and I hung out a little bit. My grandparents last name was Mims with two ms, we'd joke about that.

Heather: And he was involved in the black student union also?

Connie: Yea, I don't know if he was involved with the strike but he was actually more involved with the Black Student Union than I was. And **Odie Emi** if I could find his last name and his, he might still be around.

Heather: Who is he?

Connie: Odie Emi, I can't think of his last name, he was a sculptor. He and Mims were good friends at the time. They were heavy in the black cultural nationalism and introduced me to like the east which was like a club in Brooklyn, BedStuy. I saw **Darrell Sonduse** there when I went with them and other sorts of things like that. Cause I sort of hung out with people from all over the place, not just the black students but whoever I would enjoy talking to. Trying to think who else, so many of them were seniors and I didn't know them that well.

Heather: Yup, yup, okay. So I really appreciate...

Connie: Oh Dwight...

Heather: Oh you sent me that, you sent me his name didn't you? Or was it Pat? I reached out to him but I haven't heard back. Are you in touch with him?

Connie: No. Dwight and Glenn Tundstil, I can't think of Dwight's last name. But Glenn Tundstil and Dwight went to the same high school I did, like the year before I did.

Heather: Interesting. Huh, wow that's amazing. That high school sounds really interesting.

Connie: That's technical high school, it was a college prep high school, it was one of the best high schools in the country at the time. It's a public high school, we had to apply. It's what they would call a magnet school now, we had to apply and you had to keep your grades up to stay there. And they were very professionally oriented, the instructors were working in their professions. I know in the performing arts the symphony got invited to France, there was somebody from the theater department who was in the traveling company of *Hair* when they graduated, all kinds of stuff. It wasn't just art, it was you know biology, chemistry and auto-stuff, just the whole gamut of things. And it, you know all of, I think 99.5% of the graduates went to college, you know truly. And it's still there, it's still a good school. Not as good as it was then, that's when Detroit was one of the wealthiest cities in the world and it showed that.

Heather: Hm, interesting. Okay well I want to thank you, this was amazing to hear your story and also to know that you're still working on it. You're working on telling some version of it. And I am going to email you and Beth, and send you the permission form as I mentioned. We're going to..

Connie: Can you tell me a little bit more about this project?

Heather: Sure, I'm actually going to stop the recording.