The David and Barbara Pryor Center
for
Arkansas Oral and Visual History

University of Arkansas
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Arkansas Memories Project

Bill Harrison Surprise Interviews

Margaret "Boogie" Salassi

Interviewed by Scott Lunsford

June 10, 2011

Fayetteville, Arkansas

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Objective

Oral history is a collection of an individual's memories and opinions. As such, it is subject to the innate fallibility of memory and is susceptible to inaccuracy. All researchers using these interviews should be aware of this reality and are encouraged to seek corroborating documentation when using any oral history interview.

The Pryor Center's objective is to collect audio and video recordings of interviews along with scanned images of family photographs and documents. These donated materials are carefully preserved, catalogued, and deposited in the Special Collections Department, University of Arkansas Libraries, Fayetteville. The transcripts, audio files, video highlight clips, and photographs are made available on the Pryor Center Web site at https://pryorcenter.uark.edu/about.php. The Pryor Center recommends that researchers utilize the audio recordings and highlight clips, in addition to the transcripts, to enhance their connection with the interviewee.

Transcript Methodology

The Pryor Center recognizes that we cannot reproduce the spoken word in a written document; however, we strive to produce a transcript that represents the characteristics and unique qualities of the interviewee's speech pattern, style of speech, regional dialect, and personality. For the first twenty minutes of the interview, we attempt to transcribe verbatim all words and utterances that are spoken, such as uhs and ahs, false starts, and repetitions. Some of these elements are omitted after the first twenty minutes to improve readability.

The Pryor Center transcripts are prepared utilizing the *University of Arkansas Style Manual* for proper names, titles, and terms specific to the university. For all other style elements, we refer to the *Pryor Center Style Manual*, which is based primarily on *The Chicago Manual of Style 16th Edition*. We employ the following guidelines for consistency and readability:

- Em dashes separate repeated/false starts and incomplete/ redirected sentences.
- Ellipses indicate the interruption of one speaker by another.
- Italics identify foreign words or terms and words emphasized by the speaker.
- Question marks enclose proper nouns for which we cannot verify the spelling and words that we cannot understand with certainty.

- Brackets enclose
  - italicized annotations of nonverbal sounds, such as laughter, and audible sounds, such as a doorbell ringing;
  - annotations for clarification and identification; and
  - standard English spelling of informal words.
- Commas are used in a conventional manner where possible to aid in readability.

Citation Information

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Scott Lunsford interviewed Boogie Salassi on June 10, 2011, in Fayetteville, Arkansas. This series of interviews took place during a birthday celebration for William Harrison.

[00:00:00]

Scott Lunsford: All right—uh—uh—Boogie—I'm gonna—I have to take care of a little business here . . .

Boogie Salassi: [*Camera clicks*] Okay.

SL: . . . at the . . .

BS: Okay.

SL: . . . front end.

BS: Uh-huh.

SL: I have to say that—uh—um—we're here at—uh—Laurie Harrison's house, and [*camera clicks*]—um—today's date is June the tenth. The year is 2011. I'm Scott Lunsford.

BS: Mh-hmm.

SL: I'm gonna call you Boogie . . .

BS: Good, that's great.

SL: . . . uh—Salassi.

BS: I want you to. Yeah. Uh-huh.

SL: Uh—we've got your—your real name already . . .

BS: Yeah.

SL: . . . so that's good. Uh—we're here as a part of a Bill Harrison

project that we've already started at the Pryor Center.

BS: Mh-hmm.

SL: Uh—this interview—um—will be a part of that project. And we will archive—we will preserve this interview forever.

BS: Okay.

SL: Uh—it will get transcribed.

BS: Mh-hmm.

SL: We'll send you that transcription.

BS: Okay.

[00:00:47] SL: If there is anything that you say that you are uncomfortable about sharing with the rest of the world . . .

BS: Uh-huh.

SL: . . . that'll be your opportunity to redact that.

BS: Okay.

SL: And we'll do that for you. We . . .

BS: Okay.

SL: . . . we don't want anything out there that you don't . . .

BS: Okay.

SL: . . . want out there.

BS: Okay.

SL: It's not about embarrassing anybody . . .

BS: Uh-huh.

SL: . . . or discovering [*camera clicks*] things . . .

BS: Uh-huh.

SL: . . . that might make people uncomfortable.

BS: Yeah.

[00:01:07] SL: Um—we basically wanna have a good time and . . .

BS: Okay.

SL: . . . uh—uh—the—the archive will reside at the—uh—David and Barbara Pryor Center for Arkansas Oral and Visual History.

BS: Now, is that in Little Rock?

SL: No, it's here.

BS: It's here. Okay.

SL: Uh-huh. And we're currently in the Mullins Library.

BS: Okay.

SL: Uh—another copy of it—uh—will be—reside in the Special Collections Department . . .

BS: Uh-huh.

SL: . . . in Mullins Library at the Fayetteville campus.

BS: Okay.

SL: The university. And—um—you know, some of these—uh—we'll take segments of these interviews, and we may end up posting them on the web . . .

BS: Uh-huh. Okay.

SL: . . . a—as part of the Bill Harrison project.

BS: Uh-huh.

SL: Um—and it could be used by documentarians. Uh—the stuff will be researched by—um—historians. It'll be researched by students, particularly—uh—students of Arkansas history.

BS: Uh-huh.

SL: Uh—so it's—it's going to be made available.

BS: Okay.

SL: And I guess what I'm tryin' to get to is if all that's okay with you . . .

BS: Okay.

SL: . . . uh—then we'll just keep going. And . . .

BS: Right.

SL: . . . if you're uncomfortable with that, we can stop now, and we can talk and have fun . . .

BS: Okay.

SL: . . . off camera. So [*BS coughs*] are—are you okay with all that?

BS: I'm okay.

[00:02:15] SL: Okay. Great answer. [*Claps hands*] [*Laughter*] See? You already . . .

BS: Easy.

SL: . . . you already . . .

BS: I'm there. Yes. Yeah.

SL: . . . had a wonderful time here. So . . .

BS: Yeah.

[00:02:22] SL: . . . um—well, Boogie, I—I wanna get a little bit about you.

BS: Okay.

SL: But eventually we're gonna roll around to—to Bill Harrison . . .

BS: Okay.

SL: . . . and Fayetteville and the university and—uh—some about your husband and—uh . . .

BS: Uh-huh.

SL: . . . you know, just—but first I wanna talk a little bit about you, so we kinda know who you are . . .

BS: Okay.

SL: . . . and where you came from.

BS: Okay.

SL: So when and where were you born?

BS: Memphis, Tennessee.

SL: Mh-hmm.

BS: Nineteen forty-four.

SL: Okay. And—um—what were your mom and dad's names?

BS: Uh—Martha Lou Jones. Martha Louise Jones. Paul Buchanan.

Paul Jones Buchanan.

[00:02:59] SL: Uh-huh. And—uh—what—what did they do?

BS: They were teachers.

SL: Ah!

BS: Principal and a teacher. They were . . .

SL: So . . .

BS: . . . in education.

SL: . . . Memphis public schools?

BS: Right. Uh-huh. Mh-hmm.

SL: Do you remember the school that your dad was the principal of or . . .

BS: He was principal of several schools.

SL: Uh-huh.

BS: The last one—not the last one, but South Side was his—probably his fav—South Side High School.

SL: Uh-huh.

BS: And—uh—but he did Gregg, South Side, Rozelle—lot of different schools as a principal. And my mother taught fifth grade all of her life, primarily at East and Willow Oaks, East High School. So yeah.

SL: So—um—Memphis—uh—early, late—or mid-late [19]40s, early [19]50s.

BS: Mh-hmm.

SL: Uh—do you have any recollections about growing up in Memphis . . .

BS: Yeah.

SL: . . . that you could . . .

BS: It was a great place to grow up. We had a lot of freedom. We could just get on the bus and go anywhere. My parents didn't care. It's like we could just—as long as we were home at a certain time. And ride downtown, go to movies, go to the library—it just was a—it was a easy place for me to grow up.

SL: Were you there all through high school and . . .

BS: High school. Uh-huh. Yeah, all through high school. Yeah.

SL: Uh—so—uh . . .

[00:04:12] BS: I played football with Elvis Presley.

SL: You played football? We're talkin', like, out in the yard or . . .

BS: Mh-hmm. Oh, when he lived on—uh—Audubon Street, before he moved to Graceland.

SL: Well, how old were you when you were doin' that?

BS: I think I was the fifth or sixth grade.

SL: Uh-huh.

BS: And we had moved out there. But he would play pickup ball in a empty lot there.

SL: Uh-huh.

BS: And—uh—we knew who Elvis was, but he wasn't as big as, course, he became. And it was before Graceland. And one time—we would go over there and—uh—everybody then had a redwood fence you climbed up on to look at him. And Natalie Wood was once there. We saw Natalie Wood. And he had a—um—a big gate there that had music stuff on it, you know, and . . .

SL: Yeah, the staff notes on . . .

[00:04:54] BS: Yes, all the staff notes and all that. And—uh—one time, Betsey, my sister—my sister and I were there with another friend, and we were—our little heads were goin' up kind of like prairie dogs [*SL laughs*], and he was out in the backyard doin' target practice with just blue jeans on. He was so sexy. [*SL laughs*] And he—we were there just, like—and he saw us, and he turned, and he looked at us with a gun, and then he started laughing. [*Laughter*] So—yeah, so . . .

SL: So—uh—you were in fifth grade? How old was he when—uh—you were . . .

BS: I don't know how old he was. His mother was still alive. Natalie Wood was there. Uh—so he must—I don't know, twenties?

SL: Gosh! So he'd maybe already made a film or something by

then.

BS: I don't know if he had made a film yet, but you knew who Elvis was, and he had—he had the big Cadillacs and . . .

SL: Uh-huh.

BS: . . . very generous. But we would just go over there. And I was really a good—I was the only girl on the football team and—on South Cox Street before we moved out that direction. And—uh—and I loved to play football, so—uh—and so I'd play—I'd just get in a game with Elvis. [*Laughs*]

SL: Well, was . . .

BS: Just to make sure I get . . .

SL: . . . he good?

BS: Yeah, he was good, but you know, just to make sure he'd tackle me and [*laughter*] get the ball, you know, and . . .

SL: Uh-huh.

BS: My sister didn't play, but—uh—but I did, and so—um—played—actually played football with Elvis.

[00:06:11] SL: So—um—did you ever get to go see him play?

BS: I had—did before. Yeah, but like, in—uh—he played in the Shell, which is a place in Memphis where there are a lot of concerts and stuff. And then he—uh—so I did see him play, but not a whole lot, you know.

SL: Uh-huh.

BS: And one time there—this is a story I'd like to—uh—'cause I grew up in Memphis, and we—I was still in high school, but there was this bar place that—uh—we went to. And—uh—Ike and Tina Turner were there.

SL: Uh-huh.

BS: And he just backhanded her off the stage.

SL: Ike did?

BS: Mh-hmm. And she just got back up and started doin' it again to—you know, singin' again. But it was like, whew! Yeah.

SL: Yeah, he was kind of known for that.

BS: Mean. Mean. Yeah, he was known for that. But I saw it. So . . .

SL: Wow.

BS: . . . he—uh—knocked her off the stage.

[00:06:57] SL: So—uh—was Beale Street kind of hot back then, or was it pre . . .

BS: It's not—like, now it's prettified, you know.

SL: Yeah.

BS: It's kind of—uh—but it was still there. You always went to Beale Street. And—uh—the best store—I can't think of the name of that store right now. I'll think of it in a minute. But—uh—had a

great mojo counter and—uh—it's a—so you went there, you know, but you didn't hang out as much. I think Elvis got clothes down there and stuff—Lansky Brothers and things like that.

SL: Yes.

BS: And—uh . . .

SL: Mh-hmm.

[00:07:27] BS: . . . he did that. So—uh—but—but it wasn't as—it, you know, it wasn't nice then. It wasn't . . .

SL: Well, it was . . .

BS: . . . you know, prettified.

SL: . . . primarily a—a Black community.

BS: Yeah, right. Yeah.

SL: And he went to that store because . . .

BS: Uh-huh.

SL: . . . he liked . . .

BS: He liked their clothes, and he . . .

SL: He liked their clothes.

BS: Yeah, their clothes and their music. Yeah, so . . .

SL: Uh-huh.

BS: . . . so that was like that then. It was like a different—uh—world. [*Takes a drink*] 'Cause now it's too, you know . . .

SL: Gentrified and . . .

BS: Yeah, it is.

SL: Yeah.

BS: But . . .

[00:07:53] SL: Um—well, so—uh—gosh, you had two—uh—uh—teachers—uh—for parents, so . . .

BS: Mh-hmm. Mh-hmm.

SL: . . . I'm assuming that—uh—uh—schoolwork and—and—uh—the regimen of—uh . . .

BS: Yeah.

SL: . . . reading, writing, and arithmetic . . .

BS: Yes, yes.

SL: . . . uh—was well ensconced.

BS: Yes, it was, very much so. Yes, you made good grades and—uh—and I did.

SL: Uh-huh.

BS: And my sister did. And then when they died—uh—we looked back at their papers, and they didn't. But we didn't know [*laughs*] they had terrible grades, but that was a nice thing to learn. Like, [*gasps*] "My father made a D in algebra?" So that . . .

SL: Uh-huh.

BS: . . . was like, "Wuh-huh!"

SL: Uh-huh.

BS: "Now, he didn't let us know that!" No. [*SL laughs*] Uh-uh. But—but they were schoolteachers and very much interested in education.

[00:08:36] SL: Well you know, you probably had a fairly—uh—comfortable house, then—uh—I mean . . .

BS: It was—it was a tract house. It was—uh—bought on the GI Bill.

SL: Uh-huh.

BS: And—uh—so it was a—it was an okay house.

SL: So your father was a veteran—a . . .

BS: Yeah, yeah—uh—World War II. He was in the Battle of the Bulge, which the anniversary just happened.

SL: Did he—uh—ever tell you any of his . . .

BS: Oh yes, 'cause that was the high point of his life. He told us all about it. And right now I'm gettin' a manuscript that he worked on—uh—retyped because it's on this paper that's about to disintegrate.

SL: Fall apart. Yeah.

BS: Yeah. But he—his war stories were the best, and he loved talkin' about the war.

SL: That's interesting, you know, 'cause—uh . . .

BS: A lots of people don't.

SL: . . . for so long, a lot of . . .

BS: Uh-uh.

SL: . . . veterans would say no . . .

BS: I have a lot of friends whose fathers never mentioned it.

SL: Uh-huh.

[00:09:23] BS: But my father loved it. He had a great time, and he'd tell stories about goin' into a town and finding wine and, you know, the towers and the—everything. It was a great experience for him. Yeah, it was—yeah.

SL: Well, that'll be an interesting manuscript, huh?

BS: It—yeah, I think it will be.

SL: Yeah.

BS: And he . . .

SL: Yeah.

BS: . . . told my—my children the war stories, and we all just loved—you know, and he would just go on and on. He—yeah—telling war stories.

SL: And—uh—your mom—did she [*BS coughs*] ever tell you much about her—uh—raising—her—her folks?

BS: Yeah, she grew up pretty—she grew up in Memphis too. My parents actually met in the—uh—fifth grade, but then they didn't see each other till they were in college. My mother was put

ahead in school 'cause she was so smart. And she did great, you know, and then they both went to Memphis State, and that's where they met and fell in love. And my mother was the first—uh—female editor of the—Mem—*The Tiger Rag*, the Memphis State newspaper.

SL: Neat.

[00:10:18] BS: It's—yeah, and she was very much a stickler for—uh—punctuation—everything, you know. But I'd send her a letter from when I was living in California. She'd send it back all marked up. [*Laughter*]

SL: Corrected for you.

BS: And then we'd see a big statue—we—we went camping every summer—my—'cause my parents had summers off—and—uh—we—uh—she'd see a—like a monument, and they'd have, like, an apostrophe in the wrong place, [*SL laughs*] and she'd take her eyebrow pencil out and correct it. [*Laughter*]

SL: That's fun.

BS: She couldn't stand it. So . . .

SL: That's fun.

BS: Very much. She knew grammar, bein' an editor and all that, and she edited some books. So yeah, they were very . . .

SL: What about—uh—grandparents? Did you ever know either set of

your grandparents?

BS: Yes, I knew 'em real well. Uh . . .

SL: Were they all in Memphis too, or . . .

BS: Mh-hmm. Mh-hmm. They were all in Memphis.

SL: How lucky.

BS: I know, in the same Cooper-Young neighborhood.

SL: Uh-huh.

BS: Peabody School was where my parents met, and that's where I went to elementary school until we moved out east to the tract houses. And then—then—um—but my father's parents lived on one side of—and my other—my—my grandfather's on the other ones, but—and when I was little—'cause my father was in the war, I lived with my grandparents. My mother and I lived there, and so I ended up callin' my grandmother Mama 'cause that's what everybody called her—Mama and Papa. But I . . .

SL: Yeah.

BS: . . . knew them very well, and they were really important to me.

[00:11:31] SL: Were they—what—what were their occupations? Do you remember?

BS: Well, Mama just stayed home and did all the—you know . . .

SL: Uh-huh.

BS: . . . stuff like that. But by—gran—Papa was—uh—he worked

with the—uh—for the—uh—post office. On the other side, my other grandmother, Mom—uh—she was—uh—she stayed home also, and it—but Dad worked for the Illinois Central Railroad and did trips between Memphis, New Orleans, and Chicago—did those kind of packages and stuff like that.

[00:11:58] SL: Yeah, I member—uh—I've heard stories comin' out of the Depression that—uh—the railroad jobs were pretty highly sought after and . . .

BS: Yes.

SL: . . . were a good . . .

BS: Yeah, and they . . .

SL: . . . good gig . . .

BS: . . . had a little more . . .

SL: . . . if you could . . .

BS: . . . money—my dad's side of the family—the Mama and Papa on the other side.

SL: Uh-huh.

BS: But—uh—but Mama and Papa were more my people, and I just—you know, I lived, you know, back and forth between their houses all the time.

SL: Did those trains—uh—go through Newport, or do you . . .

BS: You know, I don't think so. I don't know.

SL: A different route, yeah.

BS: But Illinois Central was—and I can still see it today and—goin' down to the train station and gettin' on—I don't—but it might have. I don't know. I just know, really, between Memphis, New or—you know, Chicago, New Orleans.

SL: Uh-huh.

BS: That route up and down there.

SL: Yeah.

BS: So . . .

SL: Yeah.

BS: Yeah, so . . .

[00:12:41] SL: Well . . .

BS: Yeah.

SL: . . . that sounds like a—a—a really good—so did you—you went—you finished high school in Memphis. Did you go to Memphis State?

BS: I went to Memphis State for a year . . .

SL: Mh-hmm.

BS: . . . and—uh—I met Otto and fell in love, and we went out to California.

SL: So [*BS laughs*]—uh—you—uh—did you marry before you went to California?

BS: Mh-hmm. We married . . .

SL: And . . .

BS: . . . right before we went out to California.

SL: . . . so you must've been all of nineteen . . .

BS: Yeah. Mh-hmm. That's right.

SL: . . . years old?

[00:13:08] BS: Uh-huh. And he had worked—he had been in the—air—air force, and so we went to Lompoc, and he worked in the missile business for three years while we went back to school.

SL: So this is [19]63.

BS: Yeah.

SL: Um . . .

BS: [Nineteen] sixty-three, [19]64—somethin' like—yeah, [19]63 and [19]64—maybe [19]65. But we stayed out in California for about three years.

SL: Let's see, now, Lompoc is . . .

BS: It's north of Santa Barbara.

SL: Yeah. Okay.

BS: And it's like—then went—from Lompoc we moved to Santa Maria up the road because there was a community college there, and we were going back to school too, so . . .

SL: Uh-huh.

BS: Yeah, yeah.

SL: So how did you guys end up back in Fayetteville, Arkansas? How'd that . . .

BS: Because of Bob Ward.

[00:13:55] SL: Okay, well, let's—we gotta hear that story.

BS: Okay. Well, Bob—Otto, my husband—um—also had a master's in library science too—from in Nashville—from Peabody [*unclear word*] Vanderbilt. Anyway, he was a librarian and taught at Hobart and William Smith, which is in Geneva, New York. And Bob then came up there and started teaching creative writing, and so we got to all be good friends. And Bobby was there then, Shannon and Kevin, so I've known Bob since—uh—for a long time. And—um—and then because of Bob, he brought up Whitehead to be—to—to do readings there and Miller Williams. And my husband was always gonna be a writer, and that was what, you know, was gonna happen. And we were going—gonna go back to school in creative writing, and we had—he'd applied to Iowa. He'd gotten accepted at Iowa and UMass. And then we—uh—and Arkansas. And we went and visited—uh—UMass, but it just didn't feel right. It didn't feel comfortable.

SL: Mh-hmm.

BS: It felt too—you know, Emily Dickinson—Amherst was one place,

and then UMass was kinda—kinda made your feelings hurt inside, but [*SL laughs*]—and then we didn't wanna go to Iowa. It was just too in or something. And—uh—my grandmother—because of her, she would say, like—uh—my—our children—we had two sons—uh—that—uh—she said, "They're just startin' to sound like Yankees." And I couldn't have that happen, so we had to get down South—closer to the South.

SL: Uh-huh.

[00:15:15] BS: Even though Arkansas's kind of western. But we needed to get down closer to the South and closer to Memphis. And there weren't many creative schools. Now it's a big industry. But—uh—so we came here because of Bob.

SL: Well now—uh—[*BS coughs*] see, now—you—did you mention something about—um—Otto having—spending some time at—in Nashville at—at Vanderbilt?

BS: Uh-huh. Uh-huh.

SL: Well, so did that happen to coincide when Whitehead—wasn't Whitehead out of there?

BS: Yeah, but Whitehead wasn't there then.

SL: He wasn't there then.

BS: No, he wasn't there then. Uh-uh.

SL: Okay.

BS: Uh-uh.

SL: All right.

[00:15:43] BS: That was [19]68, so that was a wild time, and it was—you know, Martin Luther King was killed, Kennedy was killed. All that turmoil. And Nashville was a—really a—it was a great place to be. Great place.

SL: Uh-huh.

BS: I love Nashville still. It's like a great place to be. Uh—and—uh—but no, Whitehead wasn't there. We didn't know him. We didn't really know Whitehead till he came to—'cause Bob brought him to Geneva, so we didn't—we—we met him, and he was there for a week, you know, like you come here and people stay a week and do readings and that sorta thing. So yeah.

SL: So Bob—uh—um—convinced you to at least look at . . .

BS: Yeah.

SL: . . . the University of Arkansas.

BS: Yeah, and we liked Bob and—and—uh—were good friends, and then he had brought another friend up there, Clyde Randall . . .

SL: Mh-hmm.

BS: . . . who—uh—Clyde was the only person we—when we moved to Fayetteville that we knew that was here. And—uh—our best friend then—he lived down the street. Uh—but anyway—um—so

Clyde was here, and we just said, "Well, let's do it, you know? It's an adventure, and it's not UMass," which we knew we didn't want to go to, and it wasn't Iowa, which was such a—kind of a chichi, in place at that point, and it's like, "And we need to get down South."

SL: So—um—what year was it that you came here?

BS: [Nineteen] seventy-four.

SL: [Nineteen] seventy-four. My gosh!

BS: Yes.

SL: Now we're talkin'—uh—let's see, [*BS coughs*] [19]74—are we talking disco madness and polyester . . .

BS: [*Takes a drink*] Mh-hmm. Mh-hmm.

SL: . . . pants and . . .

BS: Yeah, but Fayetteville's still kind of hippie, which it still has a piece of that goin' on, I think.

SL: Yeah. Uh-huh.

[00:17:08] BS: Yeah. But—um—so we came here in [19]74 for Otto to go to school, and then I applied and got in the next year, [19]75. I didn't apply at first. But I had an M.F.A. in creative writing and poetry, and Otto had one in fiction.

SL: Before you got here.

BS: No, here.

SL: Oh. Oh, here.

BS: Here. We got—both got those here. Yeah, here.

SL: Here. Okay.

BS: Yeah.

[00:17:27] SL: So—um—uh—you had met Jim from—uh—Bob bringin' him in . . .

BS: Mh-hmm.

SL: . . . as a guest talk.

BS: Mh-hmm.

SL: Um—and Clyde Randall—you had . . .

BS: Mh-hmm.

SL: . . . met him through . . .

BS: Mh-hmm.

SL: . . . Bob . . .

BS: Yeah, right.

SL: . . . as well.

BS: Uh-huh.

SL: Uh . . .

BS: And Miller.

SL: And Miller.

BS: And Miller, yes. Uh-huh.

SL: Well, he'd—he had—uh—dragged quite a team up to—uh . . .

BS: I know. I don't know why he didn't bring Bill. Maybe Bill was—I don't know. When we—the first year we were here, Bill was o—they were off—their whole family was in—I guess they were in London, or they were [*unclear words*] *Rollerball*.

SL: Uh-huh.

BS: So they were not here that . . .

SL: They were probably booked.

BS: Probably booked. Yeah.

SL: Yeah.

BS: So—uh . . .

SL: Yeah.

BS: But—yeah. So we got to meet them before we ever got here.

[00:18:09] SL: So—um—how—uh—I guess—uh—go ahead and give me your first impression of Fayetteville when you got here.

BS: Oh, I loved it. I loved it.

SL: Immediately.

BS: Immediately. We had—uh—we'd—Otto bought a truck, and we filled it up—actually we made—on the floor of the house we put the outline of the truck, and we packed what we were gonna bring [*SL laughs*] in the living room. And my parents had come up and picked up the kids—uh—Adam and Max—uh—and taken them to New York City on a little trip. So we drove down here

just like the hip—Beverly Hillbillies [*laughs*] in our truck, and we were, like—and [*unclear word*]—we were goin' out west, and it was an adventure and—uh—one funny thing was Otto was smokin' cigars then and—uh—wearing cowboy boots then and—uh—and we had a guinea pig that we took with us that sat right between us in the truck. [00:19:03] And—uh—we'd get out at a fillin' station and somebody—you know, he's, like, this tough guy, kind of—cigar and everything, and they'd say, "What is that?" And he'd say, "That's my guinea pig." [*Laughter*] And we had this—so the guinea pig moved with us down there, and there we were with our guinea pig. And—and we moved—uh—we called Clyde, who was keeping Miller's house 'cause Miller and Jordan—they were outta town somewhere—and keepin' Señorita, their dog, and because Miller and Jordan had air-conditioning. So we went over there and stayed with Clyde and Kathleen and—uh—just kinda assimilated immediately into Fayetteville. And the first night I remember Clyde took us to meet somebody—uh—Patty Besom was one of 'em, and I can't think of the . . .

SL: Bob?

BS: No. No, no, Bob wasn't here then. He was . . .

SL: Okay.

BS: . . . maybe—he was—he still lived in Geneva, but maybe he was here visiting, but—just so we could find a house. And I just fell in love with these people. It's like, "They're just southerners. I'm so glad"—I was glad to be back down South. It was hot. It was sweaty. But everybody had a southern accent, and it was nice, and I just immediately fell in—we both fell in love with it. And I still feel the same way. [*Laughs*] So . . .

[End of verbatim transcription]

[00:20:05] SL: So when you did get to meet Bill and Merlee, what were your first impressions?

BS: They were sophisticated, I felt, because they had just come back from London and they were doing all this stuff and very nice, but more sophisticated, you know, than—a little intimidating because they had the new clothes, and they were—you know. The first—when we first got to town, Whitehead gave us a party at his house, and that was just like Fayetteville now, you know, and just go there and drink beer, and everybody has, you know, cutoffs and—met a lot of people there that I'm still good friends with. But Bill and Merlee—we didn't know them as well because they were—they weren't here that first year.

SL: Right.

BS: So it took a little while. But I liked 'em, but it was still—they

were a little bit more sophisticated than I was.

[00:21:02] SL: So you probably—y'all probably bonded with Gen and Jim first, I would guess.

BS: Yeah, and Miller and Jordan.

SL: And Miller.

BS: Yeah.

SL: Yeah.

BS: Because they were here that first year.

SL: Uh-huh.

BS: And we would just hear stories about Bill Harrison . . .

SL: Yeah.

BS: . . . and you know, the family and all that and what he was doin' with *Rollerball* and how he was somewhere with—you know, some people up there and . . .

SL: James Caan and . . .

BS: Yes, yes, that's right. All that kind . . .

SL: Yeah, yeah.

BS: . . . of stuff.

SL: Yeah.

BS: Yes, that's [*unclear word*]. Yes, that's right. [*SL laughs*] Yeah. Mh-hmm.

SL: Yeah, it's kind of interesting that that could spring out of

Fayetteville, Arkansas.

BS: It is. Yeah.

SL: Yeah.

[00:21:35] SL: So after your first impression, you probably kept the sophisticated part of it, but . . .

BS: Yeah.

SL: . . . how did your relationship with them grow? I mean . . .

BS: Oh, it's just been—well, it's just—they're just part of me now, and vice versa, I think, as we've just known each other for so long. And you spend a lot of time with people, and you go through things, and it's just part of your history. And Bill was my teacher, but not as much as [*coughs*] Jim and Miller because I was in poetry.

SL: Right.

BS: But—so—and he was more Otto's teacher 'cause Otto was in fiction.

SL: Okay.

BS: And then John Clellon Holmes was here then, and Shirley Holmes, and they were wonderful. And—but the whole M.F.A. program was just a—an adventure, you know, and so it was a—in some ways, for me—I was the only female in my first poetry workshop.

SL: Is that right?

BS: And now it's completely different. Yeah.

SL: Yeah.

[00:22:33] BS: And so—I remember Miller saying, "Well, has anybody else had this experience?" like me—you know, my experience. And so we have people from New York and California, and no one's had this. And I said, "Does anybody else have a vagina?" [*Laughter*] "No!" It's like, "Wait a minute," you know. So there wasn't—yeah, you know, you—no one else had a vagina in the workshop, so no, they hadn't had that—my experience.

SL: Well, I—you know, let's talk about Miller, then, a little bit.

BS: Okay, okay.

SL: I mean, he was your . . .

BS: Yeah.

SL: . . . main instructor.

BS: Yeah, he was.

SL: So let's . . .

BS: He and Whitehead.

SL: . . . let's talk about a typical Miller classroom experience and . . .

BS: He was—in the classroom when he was doin', like, form and theory, everything was structured—very—and his background is

science. He's basically a biologist, and he grew up with biology, and he's very organized, very structured, documents, everything. Workshop was more a free-for-all, you know. And that people—we had workshops in their homes then. Now I think they do 'em more on campus. And sometimes people were drinking in workshops, and sometimes it would get a little out of hand. But he was good. He was—he's a very good editor, and he knows what he knows, and he—and you might make a mistake once in Miller's class—that—you might make one twice. But if you made one three times, you just wanted to kill yourself. [*Laughs*] Just say, "Okay, that's it!" You know, it was—you know, you would make it once, maybe twice, and you'd never do it the third time.

[00:24:01] SL: So is that because you didn't want to disappoint him, or there was a . . .

BS: Ooh!

SL: . . . wrath involved or . . .

BS: There was some wrath. And you didn't want to disappoint him. And you knew he was probably right. [*SL laughs*] Always right, probably. And Whitehead was a much easier teacher with me than Miller. Miller was more exact, to the point. And I know Bill, from what I've heard—you—with me, I had him for Screenplay

Writing and had him for Form and Theory of Fiction, so I had classes with Bill. And I really enjoyed screenwriting 'cause you had to do different workshops, not just poetry. And—but he was good there, but Whitehead was gentler, even though he—when he came on like gangbusters—like, huge—he used his intellect, which was vast, and his huge body, which was vast, and everything—but he still was sort of a pussy. [*Laughs*]

[00:24:51] SL: Well, I mean, do you think that he was more of a—kind of a—maybe a gentleman's respect for the woman or . . .

BS: I think so.

SL: . . . women?

BS: I think he liked women too.

SL: And . . .

BS: And . . .

SL: . . . gave them a little more space . . .

BS: Yeah, yeah.

SL: . . . than . . .

BS: I think so. And he listened. One thing he did that no one else did for me—he noticed that—he said, "Do you have a breathing problem?" after reading some of my poems. And I do have asthma. A breathing problem. And I said, "Yeah, I do, I have a breathing problem. Yeah, I don't breathe like everybody else."

And he could hear that in my line. I thought that was so interesting 'cause I'd never thought about that. But when I looked back and I thought, "He's right. My lines don't go just like"—you know, it's a breath thing.

[00:25:35] SL: Well, yeah.

BS: You know how it . . .

SL: You've . . .

BS: Yeah.

SL: . . . got to . . .

BS: Yeah.

SL: . . . verbalize what you're writing.

BS: Writing. Yeah . . .

SL: And . . .

BS: . . . and it's that breath. But I thought that was just so, you know, intuitive or—listening.

SL: Insightful.

BS: Insightful, yeah. So he did that, and I just always thought, "Yeah, I do! It's like there's a difference there because I don't breathe like other people."

SL: Well, did it make you panic at all? Did it . . .

BS: Oh no.

SL: . . . make you . . .

BS: I kind of liked it.

SL: . . . wanna breathe a different way or . . .

BS: I wanted—no, I embraced it.

SL: Yeah, good.

BS: Yeah, I embraced it. It's like, "Wow!" Because it was something he could tell from the rhythm that that wasn't just like, you know, somebody else's. So I thought, "Well, why not? That's unique. Use it." So yeah . . .

[00:26:15] SL: What about Gen?

BS: I love Gen. How can no one not love Gen?

SL: Exactly.

BS: She's perfect. I have a friend who says she sold her soul to the devil to stay young and beautiful like she does forever. [*SL laughs*] She's just wonderful. She's wonderful. But I never was really close to Gen. We were room mothers in—you know, the Peabody—I mean, the Washington School—we did that. And—but I liked her, and I knew if I needed anything, she'd be there, but we weren't really close or anything. But total respect, and everybody I know who's been in the delivery room with her thinks she's a god, you know. And she is. So how—so I—you know, I like her, but I don't feel like a real friendship. So—but she's . . .

[00:26:56] SL: Well, I—you know, the workshop stuff and more social settings, you know—I guess [*BS takes a drink*] Whitehead was really known for his evenings at . . .

BS: Yes.

SL: An evening with him was—I've always heard was fairly argumentative.

BS: Yeah, often.

SL: That he was very good at arguing a point.

BS: Yes, and he liked to do that.

SL: And he preferred to do that, I think.

BS: Preferred to do that, and he respected people who could argue back.

SL: Yes.

BS: And you better know what you're sayin'. [*SL laughs*] You better be right or . . .

SL: Yeah.

BS: . . . you better not. But I could do that. I'd grown up in a family with a father who was—you'd better know what you're sayin', and it was like—it was okay with me. Yeah, it was like—and I didn't—but it was argumentative. There was a lot of drinking and, you know, it was really social, but it was a real—it's a different time now, I think.

SL: Yes.

BS: Totally. And—but it was very—yeah, so it was—but Gen usually was either not—'cause she was working as a nurse a lot of times at night, so she wasn't always there for the . . .

SL: Right.

BS: . . . whole party. And so she would come in and out, or she'd be cookin' or doin' somethin' else, and she would be there a lot, but not always as involved. And Jim certainly was.

SL: Yeah.

BS: Yeah, yeah.

[00:28:07] SL: Well, how has—I don't know if we can address this directly about Bill, but maybe so. How did getting to know Bill and taking what classes you had from him and spending times that you had with Bill—how did knowing him affect you personally? I mean, what was it about Bill that . . .

BS: Hmm. Bill was always very generous with his time. He would help people. They might not realize it at first, like the title of that book, you know, *It's Called Plot, Shithead*.

SL: Yeah.

BS: It's like, real succinct, you know. [*SL laughs*] It's like, "There it is." But he would be generous. He'd be—say, "If you want me to read somethin', I'll be glad to." And then he'd cut it up, which

is what he did, you know. It's what you're supposed to do. It's like, it's how you learn. And—but he would always be there and be a friend and just knowing he was there. And he also—what he also did was have—you realized with him because of that sophistication level, I guess, in a way, and he was going to Hollywood, and all of these things were out there. There were possibilities. And Otto published three novels before he died and a lot of other things, and what—there was also talk of screenplays, but you know, those things could happen, you know. And so it was the possibility of it, and that he would go out and do that, you know, and knew that world. So I'm sure those people'll be here tomorrow or tonight, maybe. I don't know.

SL: Yeah.

[00:29:40] BS: But it'll be fun to see that. And so we got introduced to—more Otto than for myself because he was a fiction writer and that lends itself more to that. Two, you know, people who were looking for books—properties to do and things like that and that sorta thing. So that was there, and he would have good ideas.

SL: He was a connection . . .

BS: Yeah.

SL: . . . to the rest . . .

BS: Yeah.

SL: . . . of the world.

BS: Yes, he was.

SL: And it was interesting that it was happening out of . . .

BS: Yeah, right here.

SL: . . . Fayetteville, Arkansas . . .

BS: Yeah, right.

SL: . . . of all places.

BS: It was. Yeah. Just like that.

[00:30:07] SL: Well, can you talk a little bit about [*BS coughs*] maybe Otto's experiences with Bill? Do you have any . . .

BS: They were friends. They were not great friends, but good friends, and he would rely on him for reading stuff, making suggestions. But Bill is also known for being kind of a jerk sometimes in workshop. There's stories about him that I've heard, and I don't know if they're true or not, but not all nice, you know. He's really—he's smart and to the point and—but he was good with Otto. He was—Otto got a lot of good ideas from him and just worked with him. And his first novel, *On the Ropes*, that was published was through writing with Bill, Bill being the teacher and makin' suggestions. And so—and they

would be at our house, and we'd be at their house and—you know, and when Frank Stanford died, Bill and Otto and I went down to the funeral together. I mean, there was just a lot—and it's just Fayetteville, you know.

SL: Yeah.

BS: The M.F.A. program.

SL: Yeah.

BS: So—but he was good for Otto.

[00:31:12] SL: You know, maybe—I—just from hearing that, I kinda get the impression that maybe Bill could be a jerk, but not—maybe not so much with Otto. That maybe . . .

BS: Yeah.

SL: . . . he saw in Otto someone that was actually tryin' to prepare himself . . .

BS: Maybe so.

SL: . . . and tryin' to make a difference . . .

BS: Do it.

SL: . . . in his writing and doing . . .

BS: Yeah.

SL: And maybe [*BS coughs*]—I know people get impatient when someone isn't prepared.

BS: Yeah.

SL: Or someone isn't really working.

BS: Working, yeah.

SL: Yeah.

BS: Yeah. So that's true. But I think there was mutual respect. I know Otto certainly respected him, but I feel like there was mutual respect there. And—but you'd hear other stories, so I know he could be mean to people. You know, I've seen him be mean, but he wasn't mean to me, and I don't think he was ever really mean to Otto. So . . .

SL: Mh-hmm. Well, that's . . .

BS: And . . .

SL: . . . probably 'cause you guys were doin' the work.

BS: Maybe so. Yeah, we were tryin'.

SL: Colleague.

BS: Colleague, yes.

[00:32:13] SL: Yeah. Well, is there any one moment that maybe you had with Bill that kind of . . .

BS: Hmm.

SL: . . . turned a bulb on for you, or was there something that maybe he imparted to you? And maybe not even academically, but just . . .

BS: Yeah.

SL: . . . as a person? And was there something—I mean, it's interesting that he kind of represented the opportunities that could be here.

BS: Yeah. Yeah. [*Door squeaks*] I'm tryin' to remember—I'm not [*door closes*]—I don't know. I just always—I felt like when I was around him that I was in a different world, in a way—like a . . .

SL: Fantasy world?

BS: Yeah. No, more like a sophisticated world—more like a—where James Caan was there when he was just a—he was attractive, he was interesting, he was smart. He grew up in Texas. He studied theology. Went to vand—he had all these different things and—but it was like a—you know, he was a good person to know and fun to be around, you know. And sometimes he and I would go to lunch when I worked on campus. It was like, you know, "You wanna get outta here?" Said, "Yeah." [*Laughs*] I'd wanna get outta here sometimes, so—so we'd just go out to lunch and talk and . . .

[00:33:43] SL: So after you got your degree, your M.F.A., what did you do?

BS: Well, first we had this idea that was wrong, but we thought we'd share a job—Otto and I—that we'd go to a small, little college in this perfect little town and he would teach fiction and I would

teach poetry. Well, that didn't happen. [*Laughs*] And our kids were too old to move 'em around. We moved here when they were five and ten years old. And so they were—and so Otto got a job—he also had a master's in library science—at the library. And I got a job at the at the public library. And then there was a job listed in the paper in the college of business, and I interviewed for the job. I was happy at what I was doing, but it wasn't a lot of money.

SL: Yeah.

[00:34:27] BS: And we had two kids, and we'd been students all that time and all that. So—and the guy who interviewed me—Sullenberger—he said, "Well, if you're so smart, why didn't you take business?" And I said, "I did take—I took accounting, and I just couldn't stand it. I couldn't stand it." [*Laughter*] And so we got into a big argument, and then he invited me back for another interview, and we got into a bigger argument, and then he offered me the job. So he just [*laughs*]—and then I did it for twenty years—so—in the college of business. So—and then Otto quit his job to stay home and write. Just when we're gettin' to be middle class, you know, it's like we had nothin', and it's like you just—so he stayed home and wrote, and I was the one that, you know . . .

SL: You were the breadwinner.

BS: . . . paid the insurance.

SL: Yeah.

BS: I paid the insurance, yeah, and all that stuff, and so yeah. So yeah. But he—so that's how—I never dreamed I'd be in the college of business and—but I liked them. And I always felt like Sally Fields. Like, "They like me!" They still like me over here because I was weird, you know. I was—M.F.A. program and college of business is like, you know . . .

SL: Day and night.

BS: . . . Italy and Germany.

SL: Right.

BS: Yes, just two different worlds. And—but I could cope with both of 'em. And I think being in the M.F.A., I felt like I'd just come out of the marines, really, bein' a female outta that program. It was . . .

SL: Yes.

BS: . . . very male oriented, and it was good ol' boy. But then when I was in the college of business, I knew how to handle them really well. It's like, "One, be quiet, and two, let them make the mistake and then correct them." You know, it's just how to play the game. But I felt tough and strong after bein' in the M.F.A.

program.

[00:36:05] SL: Well—only woman in the program. I was . . .

BS: Well now, that was the only woman in the first workshop. Women started coming into the . . .

SL: Oh, they did.

BS: . . . program later. But the first workshop, I was the only female. So the rest of it, it was like—then there were women coming in. [*Door squeaks*] But to be the only female in the [*door closes*] workshop . . .

[00:36:18] SL: So you were the first GI Jane.

BS: Yes, in a way. [*SL laughs*] There were some women before me, but in that first workshop, I was the only female.

SL: Yeah.

BS: And that was an experience, but you know, it's like, "If I can do this, yeah, I can do that." And then college of business was easy compared to the—you know, everything was stress and drama, and drama in the M.F.A. It was, like, scream—people screaming at each other and getting drunk and swearing. And over at the college of business it was very—you know . . .

SL: Polite.

BS: Yes, very polite. [*SL laughs*] Very polite. [*Laughter*]

SL: Yeah.

BS: Yeah, so—actually it worked out for me that way, so that's kind of interesting.

SL: Well, I know that Robert's responsible for gettin' y'all to come down here, but . . .

BS: Uh-huh. [*Takes a drink*]

[00:37:03] SL: . . . is there anything that you would like to—is there anything you'd like to say to Bill?

BS: Oh my gosh! I love you. I am so glad I know you. Don't get old and die. And I'm sayin' that to everybody—all my friends now—I tell people, "Don't die," because I've had people die, and it's gonna happen to all of us, but I just—I appreciate him, you know. And I love having known him. I can't ima—I mean, I guess I could, but I don't wanna imagine a world with not him there because he's just been—and I always knew I could call him up or say, "You wanna get a drink?" or somethin' like that, you know. And he always knew if I had somethin' I wanted him to read, he'd read it, and he would give me an honest opinion and say, "You know, I'm disappointed in this, I'm disappointed in that. But if you change this, you move this here and do that, then, you know" . . .

SL: It works.

BS: Yeah. So it's—yeah, it was great. Great. It's a great

community.

SL: It's priceless, isn't it?

BS: It is. It's priceless. Such a wonderful place and—so I'm glad y'all are doin' this 'cause there's not been much documentation on the M.F.A. program.

SL: Well, we're gettin' it now.

[00:38:15] BS: Oh well, okay, I'm glad. I just wrote a book—I'm telling you all this 'cause I just submitted it. It's in verse, but it's about when Elizabeth Bishop came to town. And—but there's so many people who've been here that are so huge, like Elizabeth Bishop, Seamus Heaney, Derek Walcott, Bill Stafford—just came and, you know, we had access to this, and it was just incredible, you know. Even last—well, this past semester David Haas was here. And you know, there's just so much—and I go to all the readings still, you know, and I usually sit in on a class still. Usually an M.F.A. poetry class with Geoff Brock or Davis McCombs.

SL: Right.

BS: Now, last semester—this semester I was laid out 'cause I was workin' on this book and got it off to somebody. But before—I always take a class. I love campus. I don't think there's anywhere a better environment. I took Elliott West's class on

Native Americans.

SL: Yeah.

[00:39:05] BS: And I just—so I just—I love bein' on campus. I love the energy and the youth and the—you know, the different people. And I loved that about my job, you know, having all that goin' on. I mean, you can't beat a campus for having that, and so we're lucky to have the campus.

SL: Yeah.

BS: And then the M.F.A. writing program, and I just—it's just been wonderful. Lifelong friends, you know. People I've met here. Buddy Nordan was here the first year we got here. He and Mary and his—their family came here, and we were with them and—Buddy doesn't live here now, but Mary does, and so we're still friends. And just so much, you know, just—and the energy. They have the energy of creative things, and it's good for me to be around smart-ass people. [*Laughter*] And the M.F.A. supplies that, believe me. That program now—it's still—I just need to sit there with smart-ass people and hear what they're saying and—'cause I'm old and—but they're young, and it's just—and we just fit in and talk, and then they'll say somethin', and then I'll say somethin'. I also took E. Lynn Harris's class. Do you know who he was?

SL: Yeah, sure.

BS: That was really interesting 'cause he taught . . .

SL: Yeah, we had an interview with E. Lynn.

BS: Oh, I loved E. Lynn's classes. And I took a creative writing class with E. Lynn. And I had something I wanted to write about and E. Lynn—Bill or Whitehead or Miller'd say, "Okay, show me somethin', you know. Show it to me. Give it to me. Strap it on, you know." Like that kind of . . .

SL: Yeah.

[00:40:23] BS: And—but E. Lynn said, "I hope I can help you with that. I think I can help you." That generosity of . . .

SL: Yes.

BS: . . . just saying—and it was somethin' that was really bad and horrible. But—and he said, "I think I can help you." Not like, you know, a challenge; it was like, "I think I can help you." And in E. Lynn's class, it was mainly all football players, you know, and . . .

SL: Yeah.

BS: . . . poms and . . .

SL: Sure.

BS: . . . and I was known as Boogie, the ol' white woman. [*Laughter*] And there was Betty, the ol' Black woman. And—but

I was older 'cause we compared. But I was—they would say, "Did you hear what Boogie, the ol' white woman, said?" And [*SL laughs*]—so it's, like, "Tell that to us again," 'cause we were there—well, some of 'em were pregnant in there, and I said, "When I was having kids, you couldn't—I couldn't find out what I was having." They said boy or girl, you know. They said, "Why not?" I said, "You just couldn't." "Your husband didn't want you to?" "No, I couldn't" . . .

SL: Technology wasn't there.

BS: "There was no technology."

SL: Right.

[00:41:11] BS: And they couldn't believe that. And then I had a—I said, "I had a friend who had twins, and she didn't even know she was havin' twins." And they said, "That's impossible!" And then they'd say, "Boogie, you tell 'em what you just told us about that. That—that's—you can't—that's a lie!" [*Laughter*] And they were so open and generous with me too. I've never been in a class where students have been—you know, have held back, you know. They just kinda—they're there and they—they're great. But I enjoyed being in E. Lynn's class a lot. It was a—that was an experience there. And I think particularly Black students—they were—it was predominantly Black. It's one

of the first times they'd been with more a majority of Black people. And they liked that very much. And they could be themselves, and they would say anything, and he would allow that. So they were just—you'd just open up, and it was just really—he was good, and I'm sorry he's dead, you know.

SL: Me too.

BS: Because yeah, it was really too early. Way too early. And he was generous, and he helped a lot of people. It was mainly the football players were just—they were immature, and their egos were out there, and he could kinda cool it down.

SL: Calm 'em down.

BS: Yeah. So it's really—it's a loss for everybody that he's not here, and Whitehead's a loss, too, and you know, us gettin' older. But it's been fun. But yeah, I would say Bill, I'm so glad I've known you—I know you. I was thinkin' about the past, so I was kinda—great time. So . . .

[00:42:32] SL: Okay, is there anything else you wanna say?

BS: I can't think of anything. I've had a great time in the M.F.A. program, and it was wild and crazy, and all the drunk stories are all true and, Bill, I know—we were just talkin' about this—David Kuhne—he'll be here. He was at Paul Williams—one of his weddings—Paul got married six times, I think. [*SL laughs*]

Twice to at least—at least twice to the same person, but always had great weddings. And—but he'd had too much to drink, and Bill ended up bailing him out of jail. They had slush funds for bailing kids out of—people out of jail—students—kids—because when he was walkin' home from Paul's—he was walking, thank goodness—he had to cross College, and the road was undulating so much, he didn't think he could walk across it, so he crawled across it [*laughter*] and got arrested.

SL: For crawling.

BS: For crawling across College. [*Laughter*] But he didn't think he could stand up and make it across, so he got across, but then he got arrested. So then Bill had to go bail him out. So all these stories and everything that's happened—it's just—yeah, amazing. Really. Yeah. I'm glad to still be here in Fayetteville. It's, like, a good place. So yeah. Anything else from you?

SL: No.

BS: Okay.

SL: This was great.

BS: Well, thank you.

SL: Okay, well . . .

BS: All right.

SL: . . . thank you.

BS: Thank you.

[00:43:51 End of interview]

[Transcribed and edited by Pryor Center staff]