CRAFT AND FOLK ART MUSEUM
ORAL HISTORY PROJECT

INTERVIEW OF WILLOW YOUNG-FRIEDMAN

by Joan M. Benedetti

March 1, 2010

Willow Young-Friedman

in her office in
Santa Barbara. California
March 1, 2010

BIOGRAPHICAL SUMMARY

Willow Young-Friedman was born in Hanover, New Hampshire. She has two younger siblings. Her parents graduated from Reed College, then went to Vermont, forming an economic cooperative and raising goats. Her father taught at Goddard College, then worked in a saw mill and a maple syrup company. Her mother ran a weaving cooperative. After a saw-mill accident, they left Vermont in 1956 and went to Nantucket, where her father's parents lived. Willow was seven. In 1961, they moved to Alexandria, Virginia. Willow's experience of Virginia was shockingly different from Nantucket. Virginia was repressive and segregation was total.

In high school, she went to D.C. for art classes and to civil rights marches, including the 1963 March on Washington. Willow dropped out of high school and spent time in New York City. She eventually got into the predominantly black Federal City College in D.C. She joined a peace organization, organized food for the marches, and worked with the politically radical Bread and Puppet Theater.

In 1973, she moved to California, planning to enter Sonoma State's psychology program. Meeting Judy Mitoma, on the UCLA Ethnic Arts faculty, Willow was accepted into the program, where cultural areas were looked at holistically. After volunteering at the Fowler Museum, she connected with the Craft and Folk Art Museum in 1977, helping Shan Emanuelli develop the Festival of Masks, started as a parade in 1976. Through the Ethnic Arts program, Willow had many contacts.

Receiving a UCLA fellowship to do Guatemalan field research, she traveled alone by bus for five months, but decided most field research is about "the people as subjects, rather than human beings." She earned her B.A. in Ethnic Arts in 1979 and was promoted to Festival of Masks Coordinator.

The Festival was held each October across Wilshire Blvd. from CAFAM. In 1979 a Maskerade Ball was added. In 1980, Willow curated a mask exhibition. A film of the 1980 Festival was produced. The 1984 Mask Festival was part of the summer Olympic Arts Festival. Willow assisted the Program Director, Edith Wyle, with a huge exhibition that included masks from all countries represented in the Olympics. Around this time, Willow began dating Tom Friedman, who later became her husband.

In 1984 Willow was appointed CAFAM's Special Events Coordinator and in 1985 she became Coordinator of Exhibitions. She directed the 1986 Festival and three days later, delivered a baby girl, Maia. After that, she worked part-time. She served on the ArtTable (1985 – 1989) board and began consulting, advising the Field Museum in Chicago about an event similar to the Mask Festival. After advising Teri Knoll, 1990's Festival Coordinator, she finally left CAFAM.

Her interest in psychology again became central. Eventually the family moved to Carpinteria. Willow obtained her M.A. in psychology at the Pacifica Graduate Institute. Since 1999, she has had a private psychotherapy practice in Santa Barbara. She serves as Core Faculty and Program Chair of the Counseling Psychology Program at the Pacifica Graduate Institute.

INTERVIEW HISTORY

Interviewer: Joan M. Benedetti. B.A., Theater; M.A., Library Science, Indiana University, Bloomington, Indiana. Related Experience: Milwaukee Public Library Decorative Arts Librarian, 1967 – 1968; CAFAM Museum Librarian 1976 – 1997. From 1998 – 2012, Benedetti worked to process the CAFAM Records, 1965 – 1997, which are now part of Special Collections at the UCLA Young Research Library. From 2008 – 2010 she conducted oral history interviews with seventeen former CAFAM staff and trustees; almost 60 hours were recorded and transcribed. She is the author of several articles on folk art terminology and small art museum libraries and the editor of *Art Museum Libraries and Librarianship*, Lanham, MD: ARLIS/NA and Scarecrow Press, 2007.

Time and Setting of Interview

Place: Willow Young's Marriage and Family Therapy office in Santa Barbara, California.

Dates, time, length of session, and total number of hours recorded: One session was recorded on Monday morning, March 1, 2010, for a total of two hours, twenty-four minutes, and twenty-one seconds.

Persons present during the interview: Willow Young and Joan Benedetti.

Conduct and Content of Interview: To prepare for the interview with Young, Benedetti studied Willow's resumé and searched for references to her in the finding aid for the CAFAM Records: 1965 – 1997. She also reviewed the CAFAM timeline developed while working on the CAFAM Records at UCLA and looked through those files concerning CAFAM's Festival of Masks. Although Willow had several different assignments during her tenure, she is most closely associated with the Festival of Masks, which she worked on (first as Shan Emanuelli's assistant and eventually as the director) from 1977 – 1986. The interview is roughly chronological.

Editing: Young-Friedman was given the opportunity to review the transcript and to supply missing or mis-spelled names and to verify the accuracy of the contents. Benedetti added full names and opening dates of CAFAM exhibitions where appropriate. She also added some information for clarification and deleted some back-and-forth comments that did not add to the reader's understanding of the narrative. Time stamps have been added to both the table of contents and the transcript at five-minute intervals; the time stamps make it easier to locate the topics in the transcript that are mentioned in the table of contents.

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INTERVIEW OF WILLOW YOUNG-FRIEDMAN

Monday, March 1, 2010. Interviewed by Joan M. Benedetti (2 hours, 24 minutes, and 21 seconds).

JMB: Today is Monday, March 1, 2010. And I'm here in Santa Barbara in the office of Willow Young-Friedman, who worked at the Craft and Folk Art Museum from 1977 through 1987 and then served as a consultant [to CAFAM] for two more years after that. And my name is Joan Benedetti. Was that right?

WYF: That's [it] as far as I remember it, Joan.

JMB: OK. So, let's start at the beginning. Can you tell us where and when you were born?

WYF: Oh, I was born in Hanover, New Hampshire. . . .

JMB: . . . . And do you have any siblings?

WYF: I have two siblings: a sister--a younger sister--and younger brother.

JMB: So you were the oldest?

WYF: The oldest, yes.

JMB: Well, tell us a little bit about your parents and your early childhood.

WYF: So I was born into the beginnings of a family by two parents [Robert Young and Louise Stubblebine], who . . . had graduated from Reed College and [then] went to Vermont.

JMB: That was known as a very progressive school, wasn't it?

WYF: At that time. I think it still is.

JMB: Yeah, I think it is, too.

WYF: Progressive and very intellectual. And [my parents] had a dream to create an economic cooperative in Vermont. And my father had been involved in the . . . [conscientious objector] camp run by Lewis Mumford and Stuart Chase before the war. [During World War II, her father enlisted and served as fighter pilot; he was in the Air Force and was part of the Airborne Mustang Division.] And then also before the war . . . my father had traveled by bicycle throughout Europe and went to school in Manchester, England at the economic cooperative school, and then taught in Denmark for a while. So he had--his philosophy was very much aligned with that school. And it was what inspired he and my mother to . . . create a cooperative--economic cooperative system in Vershire, Vermont. And he did it by teaching. He taught at Goddard [College in Plainfield, Vermont] and [at] a little school house. And then [he] worked at the saw mill and the maple syrup company [in Chelsea, Vermont]. And my mother was . . . a weaver and established a weaving

cooperative. [Later, when they moved to Nantucket, she edited the newspaper, *The Nantucket Town Crier*.]

JMB: My goodness.

WYF: So, we were all part of that endeavor until my father was in an accident at the saw mill and he wasn't able to work. So, we left the farm in Vermont where we [had] raised goats--and we took the goats. [They were in Vermont from 1949 – 1954.]

JMB: Wow, you were really ahead of your time.

WYF: It was a different kind of a lifestyle.

JMB: Yeah.

WYF: But we--I remember—we moved to an island off of Cape Cod—Nantucket--where his parents [lived] . . . and my grandfather, [who] had a very successful business, offered my father [a place] to recuperate. And when I used to go on the ferry when I was in high school, after we had moved away from the island, [when] I would come back, [people would say], "Oh, you're Bob Young's daughter. I remember when you brought all those goats over in the back of that pickup truck."

JMB: It sounds idyllic.

WYF: It was beautiful to grow up in the country, to grow up with such a deep relationship with nature, both on the farm in Vermont and then on the island off of Cape Cod.

JMB: And did you go to school there?

WYF: I went to elementary school in Nantucket.

JMB: So you were just--how old were you when you moved to Nantucket?

WYF: We--I was . . . [five]. I was [five in 1954] when I moved to Nantucket and . . . [ten] when I left [in 1959].

JMB: And where did you go from there?

WYF: And then we went to Alexandria, Virginia.

JMB: Oh, my. That was very different.

WYF: It was *very* different. It was shocking.

JMB: And what were--it was shocking? Well, tell about that . . . .

WYF: It was shocking because . . . Nantucket's an interesting, historically interesting, place to grow up. In the 1800's, it was a boom town, of the whaling industry. And because of the whaling industry, there was quite a multi-cultural environment on Nantucket. There were people from Africa, direct descendants from Africa who had gone on boats as workers . . . and then come ashore and

stayed ashore. And then there were people from the Azores, so there were Portuguese and then Portuguese-Africans and Africans. **[05:00]** And we all went to school together and lived on this little, tiny, five-by-seven-sized island. And it was the North. So, there was a level of tolerance that one didn't experience in the South. And even though Virginia's on the--not quite a Southern or Northern state, it was certainly very, very repressive. And segregation was in full swing. And that's what I mean by shocking . . . . [Virginia was a member of the Confederacy and was a slave-holding state during the Civil War.]

JMB: Yes, I understand completely.

WYF: Coming in contact with levels of poverty and degradation that I hadn't experienced before—[yet] . . . was probably present on the island. I don't know that there were any Portuguese or [Africans] on the Board of Selectmen, for example, on Nantucket, but it was a little bit more integrated and people were respectful of one another.

JMB: And you had a diverse student population there. And how was it at the schools [in Alexandria] that you went to?

WYF: The schools were segregated up to a point. By the time [I was in] high school, I think, after--I think after the Civil Rights March [in 1963]--the schools became . . . less segregated.

JMB: Well, '64 was the Brown v. the Board of Education [decision], but of course, it took a long time--

WYF: It took a long time. It took a great deal of time, because anyone who was involved in desegregating the schools was--had to endure a great deal of collective strife. And that's hard for individual children--

JMB: Yes.

WYF: --to manage, whether they're in high school or not.

JMB: What brought your parents to Virginia?

WYF: My father seguéd his work from working to establish cooperatives and working in a rural environment, to having a government job that would allow him to move off-island, number one, and then around the country as needed.

JMB: Well, that is understandable--and so how long were you in school in Virginia?

WYF: In Virginia . . . I think, . . . [Eight] years [1959-1967].

JMB: All through high school?

WYF: . . . . [Actually, I left high school and moved to New York City with a friend.]

JMB: Well, I was going to ask you how your interest in art and world cultures got started, but I guess I would assume that it got started a little bit in Nantucket. But [can] you tell us?

WYF: I think it's something that's innate. I think it is--for me. I think that--people have innate interests almost. And I remember going to the beach, we spent a lot of time going to . . . [the] Children's Beach in Nantucket. And it was near something called the White Elephant, which was a very exclusive hotel. And, of course, all sorts of people would come in on beautiful boats and park their boat and then stay over at the White Elephant. And I remember there was a beautiful Indian woman--American Indian woman--who was an actress with her baby on the beach. And the baby had a beaded loincloth. And [the woman] . . . had very, very, very long hair, and she was so exotic. And I remember going . . . [to her] and just sitting and staring at her baby and talking with her, or meeting other people. There was another actress that came on the beach who was so glamorous, and I thought, "How strange that someone would wear makeup to the beach?" You know, but it was an opportunity to come in contact with others, you know, those others--mostly the tourists--that came to the island during the summer.

JMB: People that were different from the--

WYF: People that were different in whatever way.

JMB: Yeah.

WYF: Well, during high school, I studied art at the [Corcoran School of the Arts and Design]. They had Saturday art classes. So, I would go in and then afterwards--

JMB: Now that was--where was that?

WYF: Washington, D.C. . . . So, I was in high school in Alexandria and it was . . . an easy half-hour trip--

JMB: Of course.

WYF: --into D.C.

JMB: Yes.

WYF: There was that. I also--I was a member of the Unitarian Church. My parents were very active in the church. And in probably 1961 or 1962, each summer [the church] hosted the Congress on Racial Equality [C.O.R.E.].

JMB: Oh, my goodness.

WYF: So, there were--I as a young girl would go serve the meals [to the attendees].

JMB: Wow.

WYF: So [we] were asked to volunteer and, of course, I was always interested in something different, so--

JMB: And that was when there was a lot of [civil rights] activity.

WYF: There was a lot of activity and it was **[10:00]** [a time of] encountering people of color who were so well-educated and articulate, and reasonable and thoughtful. And their discourse and their--their communications were so impressive. And I was able to just be around that and take it in and listen. So that by the time the March on Washington happened in '63, I had been asked to babysit and I told people I wasn't going to babysit. And I told my mother that I had heard that there were buses leaving from the church--and that I had signed up and I was going to the march. And I did. I think now how--

JMB: What a great thing.

WYF: Oh, it was so beautiful. It was extraordinary, extraordinary. The bus, when I got off the bus, the bus driver said, "See that tree, and see that other tree and see this bus? This is where I'm to be at the end. This is where you're going to find me. I'll be right here." And I got off and I just walked. I walked the length of the reflecting pool and people--were you there?

JMB: No. No.

WYF: People were lying on blankets.

JMB: I knew about it, but--

WYF: Families. Families--black people, white people, Asians, lying on blankets picnicking. You had to walk on people's blankets. It was just wall-to-wall.

JMB: Solid.

WYF: Solid people and [an] extraordinary experience. And then of course, to hear [Martin Luther] King and--

JMB: How close were you able to get to the speakers?

WYF: I was close. I went to Washington this last summer and walked with a friend who had never been there. And we walked the reflecting pool. And I figure that I was--so close that I could see King easily. . . . Now the road is blocked off--one can't traverse the road that circles the Lincoln Memorial.

JMB: Oh, I didn't know.

WYF: But at the time, it was trafficked. And of course, they had closed it off. But it was the steps and the road and . . . [that's] where people were. And because I could, you know--one could just walk freely and be as close as one wanted to be. And of course, you could hear it all the way to the monument through those big speakers. But it was that experience--it was experiencing people who cared about something deeply [and] who were being natural human beings. And that was very impactful for me.

JMB: Well, I have to ask you to explain a little bit more what you mean by "natural human beings" . . . .

WYF: So, when I moved from Nantucket to Virginia, I--for the first time--experienced white people being full of evaluation, negative evaluation--about anyone that was different. Whether it was [a] different religion, or a different color, there was--the code of living was very, very restrictive and oppressive. And partly because I was tan from being outside and tended to be dark, I felt castigated and I felt unwelcomed.

JMB: They didn't know what you were?

WYF: They didn't know what I was. And because our family was so different anyway, it wasn't--I just didn't fit in easily. But aside from that, I had grown up in communities where there was a modicum of respect and consideration and caring. And there wasn't that [in Alexandria]. And then to encounter the level of poverty that people were forced to live in, forced because the county refused to deliver electricity or refused to put in sewers . . . and water delivery and things of that sort. When, you know, across the street, people had electricity and water, it seemed unethical and highly immoral. So, to see people who in our neighborhood [in Alexandria] were castigated and denigrated and treated very, very poorly--being natural and in their own empowerment in a way [in Washington, D.C.]--

JMB: Yes.

WYF: That was what I meant by being "a natural human being" . . . living with the respect that they afforded themselves and each other.

JMB: Yes. Not having to be defensive, or compensate for other people's--

WYF: Yeah, that's well-put.

JMB: --attitudes.

WYF: Yeah.

JMB: And you said that your parents hosted the C.O.R.E. people?

WYF: The [Unitarian] church hosted the C.O.R.E. people.

JMB: I was going to ask you, given the **[15:00]** circumstances--the attitudes and the segregation--where did the C.O.R.E. visitors stay, were they [put up by church members]?

WYF: They--well, the church--this was the [Mt. Vernon] Unitarian Church--had bought an old estate. And they . . . used the chapel . . . as . . . a guest house . . . . And it had out-buildings, but it also had this estate house. And so the C.O.R.E. people stayed upstairs . . . above the chapel in the rooms upstairs. And then they also stayed in the main brick estate house.

JMB: That's great.

WYF: On the grounds of the church.

JMB: So, when did you--well, you graduated from high school in Virginia, and what--now [where did you go from there]?

WYF: Well, actually, I didn't graduate. I dropped out of high school [because of a militaristic rule at the school, which had hired some ex-Pentagon staff] and I moved to New York City. And it's a long story of adventure. But eventually, I got into college on the lottery system in Washington, D.C. when they opened Federal City College. Rather than ask for formal applications, they held a lottery. [Created by an act of Congress in 1966, Federal City College opened its doors in 1968, but more than 6,000 persons applied for the 2,400 available places, so admission was determined by lottery. After ten years, Federal City College was combined with the District of Columbia Teachers College and Washington Technical Institute to form a single university called the University of the District of Columbia, which opened in the fall of 1978.]

. . . . And I was 524, I was number 524 . . . . So, for the first couple years, they admitted students based on the lottery system.

JMB: Wow.

WYF: And I got in on the lottery system. And I went to that school that was primarily black. You know, today we would say African American. But there were African American instructors and--

JMB: Yes.

WYF: So, I went to--I did probably two years of college--and I was in and out of school because I was very active with the Peace and--what was it? Peace and Action . . . [Coalition]. Anyway, it was an anti-war organization and we hosted demonstrations. And, you know, during that time, hundreds of thousands of people would come to Washington and March. And I was in charge of organizing the food. And making arrangements with Georgetown University--they used their kitchens--and cooking big vats of rice and big tubs of granola and stuff like that.

JMB: Beny did go to--my husband did go to a march. We were living in Pittsburgh and he drove to Washington, I think it was in the summer of '67 [actually 1968 or 1969]. So you may have--

WYF: . . . . I was there in sixty--it was probably '69 -'70 through '72. And in Vermont and New York, the Bread and Puppet Theater operated. And . . . they came to Washington and set up a base there. And so I was part of that, the Bread and Puppet Theater in Washington during that time. So that was a great adventure during those years.

JMB: They were . . . [an agitprop group], . . . they were political . . . the Bread and Puppet Theater.

WYF: They were, and they still are.

JMB: Yes, yes.

WYF: They're very political, yeah.

JMB: What were you doing with them?

WYF: Making masks. Writing plays.

JMB: That [mask-making] was a premonition of things to come [at CAFAM].

WYF: Wasn't that interesting?

JMB: Yeah.

WYF: The masks were huge, though. They weren't just face masks, they were--

JMB: I've seen pictures.

WYF: --really like three-foot size heads and two-foot hands. And we would go and perform in the parks, or go to the schools and perform in the schools, and disrupt classrooms, and terrible things like that but--

JMB: But how exciting for you. You were--

WYF: That was very exciting.

JMB: --what, 19, 20?

WYF: Yeah.

JMB: Something like that.

WYF: Yeah.

JMB: And then you went to New York?

WYF: I went to New York in the late '60s and I just happened to live in New York with friends. We lived on the Lower East Side and then on the Upper West Side for a while before it became gentrified.

JMB: Before--yes. I was actually born on the Upper West Side and it was not--

WYF: It was not pretty.

JMB: Although it was [near Morningside Heights, where I went to a nursery school]--

WYF: It was beautiful in its own way but--

JMB: . . . . And actually, when I was there, which was the [early] '40s, it was fine as far as, you know, bringing up kids, so. But when you were there, it had changed, I know.

WYF: So, in 1973, I moved to California and lived initially in Berkeley with friends, and then moved to Santa Monica. **[20:00]** And when I was living in Santa Monica, I went--I realized I needed to be back in school. And I went to Santa Monica College and readied my units for transfer to UCLA. But I had--so that I have [always had] really dual interests. . . .

JMB: Oh, you have. OK.

WYF: When I was at Santa Monica City College, I thought I was applying to Sonoma State, which I did. I applied to Sonoma State and was accepted and was going to go into their psychology program. But . . . I was in a Jungian Analysis in L.A., and didn't want to disrupt that. And I had a boyfriend and he didn't want to move up north. So--as I was trying to make a decision [as to] what to do, I met a woman, Judy Mitoma, who--

JMB: Oh, I know Judy a little bit.

WYF: --yeah, so I met Judy when her children were just little. [Her son, Emiko Sarasvati Susilo], was two.

JMB: Was she in the World Arts and Cultures [program at UCLA] at that time?

WYF: And Judy worked in the Ethnic Arts program--

JMB: That's what they called it then.

WYF: --as it was called at the time. [Now it's called the World Arts and Cultures/Dance Department.]

JMB: Yes, yes.

WYF: And Judy said, "Oh, I teach in this program. You would love it." So I applied and I ended up going to the Ethnic Arts program, which was ideal for me. It's an interdisciplinary program in the arts and sciences. And it allows one to focus in one of six areas: theater, dance, folklore, anthropology, music, [or] art history. And I chose art history as my major. But of course, if one, for example, were studying East Indian art, then you took the music, dance, theater, folklore, . . and anthropology of that culture. So that it was a--sort of a holistic look at a culture or a contextual exploration of whatever your subject matter was.

JMB: Yes, that program really pioneered--even within UCLA--ethnic studies. I think they started before there was any Center for African American [Studies] or [American Indian Studies Center].

WYF: Or Chicano Studies--they did.

JMB: Right.

WYF: They did. And it pushed the boundaries of each of the departments, who were sort of fiefdoms unto themselves.

JMB: Yes.

WYF: And brought them into relational alliance with each other. And it was heavenly . . . to study in the program. Allegra Fuller Snyder conceived of the [Ethnic Arts] program. She's Buckminster Fuller's daughter . . . . And Judy at the time was a student working on her doctorate. And Judy's specialty was dance. And because it was dance [and] Allegra was the chair of the dance department at the time, . . . Allegra and Judy knew each other quite well. And their energies together helped to launch this program.

JMB: Amazing.

WYF: Yeah, it was a gift. It still is, I think, for students to study in that program.

JMB: Somebody, if they haven't already, should do an oral history of --

WYF: Of the whole program, yeah.

JMB: --of that program.

WYF: It's a remarkable program. It's done so much to cultivate cross-cultural understanding.

JMB: Yes. And I can certainly understand why it was perfect for you.

WYF: Yeah, it was. It was a remarkable--education. So rather than give up psychology, my interest in psychology [became] . . . more like a hobby. I would attend James Kirsch's Monday evening seminars and just take weekend seminars at the Jung Institute. [James Kirsch with his wife, Hilde, were Jungian analysts who founded the C.G. Jung Institute in Los Angeles.] But it was [perfect for me] --that was part of my private life--and my public life was what ultimately became [my] work at the [Craft and Folk Art] Museum. And [the way I found out about] . . . the Museum [was] sitting in the [UCLA] art library one day, talking with Bunny Rinne, who had gone to school with Patrick Ela . . . .

JMB: At Occidental.

WYF: At Occidental with Patrick. And . . . Bunny was working on her doctorate. And was also working [with] her husband at the time—[they] were involved with working at the Getty [Museum]. And Patrick's wife [at the time]—Sally--worked at the Getty. . . .

JMB: Right, she was the Registrar.

WYF: Yeah. So, I was asking Bunny what she recommended in terms of places to volunteer because I wanted to make concrete the work that I was doing in the [Ethnic Arts] program. And she said, "Well, you could volunteer for [the Fowler Museum] --at UCLA." The Fowler at the time was in the basement of the Anthropology Department. [At the time, it was called the Museum of Cultural History.]

JMB: I remember--it's amazing, the difference [now].

WYF: "So," [she said], "you can volunteer with the Fowler and work on those dusty cases, **[25:00]** or you could go to the Bowers Museum or, come to think of it, you could go to the Craft and Folk Art Museum. And Patrick Ela's the Director," . . . or whatever he was at the time. . . . So, the Bowers, [which is down in Santa Ana], was too far to go. And I did volunteer with Pat--

JMB: Altman?

WYF: With Pat Altman, one of those [people at the Museum of Cultural History] --she was lovely. Very idiosyncratic, and I loved her. I loved working with her. So Pat Altman was there. And there was another woman--

JMB: And [Pat Altman] knew Edith Wyle at the Craft and Folk Art Museum.

WYF: But I didn't know that at the time.

JMB: Oh, OK.

WYF: So, I went to the [Craft and Folk Art] Museum in the summer. It was during the show of that Japanese train station, and I can't remember [the date].

JMB: Oh, the Shinjuku Station. [Shinjuku: the Phenomenal City; opened June 17, 1977] . . . .

WYF: Yeah, so . . . I went to the museum and I met Patrick. And, oh, no--I didn't meet him. . . . Well, whatever year it was, it was the summer of that show. And I think I must have been interviewed by Lorraine. Anyway, they needed someone to work the phones. Patrick and Edith were out of town. They came back and there I was--where Merat [had] sat by those glass windows--looking over the Tar Pits, answering the telephone. {The CAFAM administrative offices at that time were on the third floor, overlooking Wilshire Blvd. and the Tar Pits.] And then Shan needed help on the Festival [of Masks]. And I had all these contacts of artists and performers from the--

JMB: Through the Ethnic Arts [program]?

WYF: Through Ethnic Arts, so--

JMB: Oh, she was very happy, I'm sure.

WYF: So, I got busy.

JMB: Yeah, you sure did.

WYF: Working with her and working on the Mask Festival. And the way that Edith conceived of the Festival was so in keeping with the way the Ethnic Arts program was conceived at the time. She wanted an integration of the arts. And she very much wanted the museum to support the arts beyond the walls of the museum.

JMB: Yes.

WYF: And the Festival--

JMB: The "museum without walls," I guess. [This was a concept that originated with André Malraux.]

WYF: Yeah, so the Festival was--at that time--the program that enabled that to happen--I think that [the] *Today* programs also allowed that vision to unfold.

JMB: Yes, and we'll get to that because you were very involved with those. Before we go on to talk about CAFAM, I wanted to mention that while you were still at UCLA, you got a fellowship grant. I think it was called the President's Undergraduate Fellowship.

WYF: Yep, it was.

JMB: In '78. I guess, you actually had started at CAFAM already as a volunteer.

WYF: Yeah.

JMB: But then, you got this grant to do field research in Guatemala and I wanted you to talk about that. Had you been to Guatemala before?

WYF: I hadn't been to Guatemala. And the choice for me in--

JMB: Now how did that come about?

WYF: I heard that there was a President's Grant and that it would support research. And having worked on the Mask Festival and having been drawn to what the mask allowed one to come in contact with, i.e., it allowed one to come in contact with the graphic arts of a culture, the music and dance of a culture, the folklore of a culture--and in some ways, the anthropology. It-- [the President's Grant]--for me, it represented a way to enter a culture that was very much like the Mask Festival itself and the art-- my studies at UCLA. And having worked with Judy--Judy at the time was . . . Judy Susilo because she had married an Indonesian man from Java, who was named Susilo. And he's the father of her children. So, I wanted either to go to Java and Bali, or to go to Guatemala. And I realized that going to Indonesia would be much more expensive than going to Guatemala, so I chose Guatemala. And what's the name of the man who was the chair of the theater arts department who had that fabulous puppet collection? Oh, what a dear man.

JMB: Oh, I don't think I know that, but we can probably look it up. [Mel Helstien had an important puppet collection and was the head of UCLA's Puppet Program when it existed within the Theater Department; he was Vice-Chair of the Theater Department 1971-73 and 1981-85; his puppet collection was given to the Fowler Museum.]

WYF: Yeah, I forgot his name, but when he learned that I had received the President's Grant, he gave me a camera from the theater department to take with me. And I was astounded by the support and generosity. I couldn't believe that somebody would offer--it was a motion picture camera. He said, "You're going to want to take movies."

JMB: Wow.

WYF: But it's--it'll come to me. **[30:00]**

JMB: Well, yeah, we can fill that in [later].

WYF: Yeah, so anyway, what I also did, I went to Pat Altman and I asked her if there were masks in the collection of the Fowler . . . from Guatemala but . . . hadn't been identified. And could I take Polaroids of them and take them with me to Guatemala and see if I could--

JMB: A great idea.

WYF: --identify those. So that was my project to just [locate and identify those masks]--and really--I just wandered around in Guatemala--

JMB: Did you speak . . . the [language]?

WYF: I had studied Spanish in school. But really, it was at a very elementary level. But I had enough language to communicate. And my--of course--it was limited to the graphic arts and to issues around masks and dance and music. So I was able to communicate with people in Spanish. And one day, I bought--it was cold--and I bought a sweater in an outdoor market, which is where people buy most of their things. And just wore it every day. And as I traveled on the buses, people thought I was a tour guide from Guatemala City, who was researching interesting places to take tourists. It was so funny.

JMB: That might have been another career path for you.

WYF: It just might have been. I didn't pick up on it at the time.

JMB: So how long were you there?

WYF: I was there for five months.

JMB: Oh, that's a long time.

WYF: And I traveled by bus, going from little town to little town, hitting--

JMB: And you were by yourself?

WYF: And I was by myself. People would say, "Where's your family? You're traveling by yourself?" And they would become very protective of me.

JMB: Now that--oh, go ahead, yeah.

WYF: I just wanted to say something about the language. I think when I went there first, I think that initial first week or first two weeks, I attended a language school in Antigua because I wanted to be able to understand some of the idiomatic expressions that were native or germane to Guatemala because most of my travels previously had been in Mexico. And that was a wonderful introduction to the pacing of the culture. A very introverted, quiet, respectful, formal culture in Guatemala. So, that was--I found that valuable to have done that. And of course, when I was there, then I was asking people what are the important feast days and each village has a feast day. And with each feast day are masked dances. And that was sort of how I organized my [travels].

JMB: So, you were able to be there for some of those feast days?

WYF: Well, and I would travel [from] town to town going to--

JMB: Based on that.

WYF: --their town's feast day. And then I would meet people or people in one village would know someone in another, and I would connect through this web of friendships that people have with each other.

JMB: Yes. I suppose quite a few of the people you met were Guatemalan Indians and spoke various Indian languages. I would imagine, although maybe they also spoke Spanish, as well?

WYF: They spoke--many of them spoke Spanish--and most of them spoke Quiché. [Quiché is a Maya language of Guatemala, spoken by the K'iché people of the central highlands. Quiché is the second-most widely spoken language in the country after Spanish. Most speakers of Quiché languages also have at least a working knowledge of Spanish.]

JMB: Quiché, OK.

WYF: So, I lived with a family--this is interesting to remember. At the Mask Festival--or in the process of organizing the Festival, I would call all the consulates and ask them if they were aware of any people from the country that they were representing living in Los Angeles. And in one of my forays of phone calls, I talked to a man named John, whose last name I don't recall, who was the Consul General for Guatemala. And he was so enthused about the Festival that he sponsored a Guatemalan mask-maker to attend the Mask Festival and demonstrate mask carving. And through meeting Jorge, [the mask maker], I then met his family and went to Guatemala and they arranged for me--

JMB: On a later trip?

WYF: On a later trip. They arranged for me to stay at the little store that his mother owned that sold native weavings for their town. And that was San Antonio Aguas Calientes. And I stayed at El Palomar, [their store]. And the women who worked at El Palomar were all family relations, who spoke Quiché. And the grandmothers spoke very little Spanish and mostly Quiché. So, they taught me how to say, "Good morning, Grandmother," and "Thank you, Grandmother," and things like that.

JMB: The essentials.

WYF: The essentials.

JMB: Quiché is Q-U-E--what is it?

WYF: **[35:00]** It's Q-U-I-C-H-E, I think—Quiché.

JMB: Well, how brave you were to do that. So, I do remember that at some point after you had come back, you wrote an article that was published in the CAFAM newsletter about your experiences in Guatemala.

WYF: About that experience.

JMB: Yes, I remember being very impressed with that. Did you--so, then when you got back to UCLA, did you have to--you had identified some of the masks?

WYF: I had identified some of the masks. I--but what I also realized, Joan, when I was traveling, is how--how through the lens of the researcher, much research is. That I felt that--there was an incredible sort of--in some ways, disregard for the--there was more interest in the people as subjects of research, rather than as being human beings in their own right. And I think the experiences I had as a child encountering cultural and racial difference impacted my--

JMB: Sure, gave you more empathy.

WYF: --my experience. And I felt very empathetic to the people. And I felt that they were honorable and noble. And the research didn't convey that. And I felt that the research was inflated. That it pumped up the--it pumped up the findings and made them very grand in ways that they shouldn't have been. So I had a real struggle with research at the time and the way it used people of culture to support careers and the level of politics was--amongst researchers--was really distasteful to me. And I think it was one of the things that moved me in the direction of CAFAM and away from pursuing a master's. Because I was having--had that, received the grant, and having written about it and showed slide presentations and stuff like that, it seemed a natural to pursue a master's degree either in art history or in folklore, I think, were the two choices at the time. But I was so discouraged with the dishonesty that I saw--not so much at UCLA--but in the field of research itself, that I couldn't really pursue it.

JMB: You felt you would be taking advantage of the people that you were researching?

WYF: That I would be--or that I wouldn't be able to tell--that the truth of what was there wasn't what was so important. And that the theoretical lens was too prescriptive and had so much more to do with our academic premises than with the reality of what was there . . . . That was a huge conflict for me.

JMB: Well, that was very insightful of you, because I think that at that time--this was still the late '70s—right?

WYF: Uh-huh [affirmative].

JMB: Those ideas were not at the forefront of academic discussion the way they were [later in the nineties]. I think it took almost 20 years.

WYF: To evolve that.

JMB: Or at least 15 years to evolve that. So, did you talk to Edith or Patrick about--I don't remember if--I should have reread your article before today, and I don't remember if you had made any comments about that in your article. Did you talk to Edith or Patrick about that?

WYF: Unh-uh [negative].

JMB: You know, a lot of the people that came to CAFAM--and certainly people who were involved in exhibitions at CAFAM--were collectors who looked at the objects **[40:00]**, (laughs) well--as objects—[aesthetic objects] and [also] the people as objects.

WYF: Exactly.

JMB: As well, so, you must have had some mixed feelings about some of your experiences there at CAFAM, too.

WYF: I did. I definitely did. And there were a few collectors that were deeply related to the culture, to the people. And certainly, Edith was. Edith had a social conscience.

JMB: Yes.

WYF: A very strong social conscience. For example, when we were working on the *Scandinavia Today* program, we would go for breakfast with Mr. [William O.] Anderson, [CEO of Bank of America], in that big board room on the very top of--

JMB: Oh, yes.

WYF: --the Bank of America [building]. And we would arrive in the underground parking, and she would say, "Do you see what happens? These people get out of their house, they walk on pavement, they get in their car, their feet never touch the grass." And one day coming back, we were driving back, it was probably on Normandy or Crenshaw [Boulevard], and there was a police car that had stopped two black guys. And the policeman had his foot on the head of the African-American man whose face was on the pavement. And Edith made Patrick stop the car, and she got out and said something to this policeman. She was irate. She had very strong feelings about how people should be treated and it so deeply offended her.

JMB: You were there when this happened?

WYF: Yeah, I was--Patrick was driving. He drove Edith's Mercedes before she sold it to him.

JMB: Oh, I remember that car. Well, how did the policemen react?

WYF: They were--startled. And he took his foot off [the head of the black man].

JMB: That's pretty amazing because she could have been arrested, too.

WYF: But she was the child of an anarchist's family.

JMB: Wow, yes, I was going to say I know.

WYF: And she had very deep, very deep feelings. And she was a warrior in her own way.

JMB: Oh, yes. Well, that's a wonderful story about Edith. I'm glad you told us that story. So, you--got your [B.A.] degree in [Ethnic Arts] in '79. And that was after you had come back from Guatemala. But you did also-- before that--you worked another Festival of Masks at CAFAM, again as a volunteer, assisting Shan. The '78 festival, I think, is--was the first one [where you had a title: Project Assistant]. Let's see, that was a whole weekend, I believe. Yeah, '77 was just one day. Do you--well, what I'd like you to do is tell us about the Festival as if I had never [been to it]--you know, just talk about the Festival as [it was then]--of course, it evolved tremendously.

WYF: Yeah.

JMB: Especially after you became Coordinator [in 1979]. But just describe the basic elements of it in '77 and '78?

WYF: OK. It starts before the actual day of the Festival.

JMB: Yeah.

WYF: And the way that CAFAM organized the Festival was greatly determined by Helen Young--I think her name was. She was a Chinese woman very active in the Chinese community. And when Shan called her in '77, Helen said to Shan, "The only way to do this is just go out into the communities and go to people's churches and go to the community centers and start meeting with people." Which she did, and we did. We were out and about, going place after place after place.

And in '78--by '78 . . . we were having community meetings once or twice a month. So, I--well, I know we had them for--once a month starting in November. So, we had it November, December, and then as we approached the Festival [the following October], then it became bi-monthly [once every two months]. So, Helen suggested this form of organizing where you come into relationship with people [first], and of course, Edith supported that, and felt that it made a great deal of sense. And it got to the point where we weren't going **[45:00]** into the community as much as we were inviting people to the Museum and hosting the community meeting. [Shan Emanuelli was the Coordinator in 1977 with Willow helping her; in 1978, Shan was the Project Coordinator and Willow was the Project Assistant; then from 1979 – 1986, Willow was the Coordinator and then the Director.] And the community meeting--

JMB: So that just kind of evolved naturally?

WYF: --it evolved naturally. And it was [an] extraordinary experience of having people from all over the city come together--warring Samoan groups and everything--everyone else. Everyone from performers to food vendors, to arts and crafts booth operators, to--what else would there be? Oh,

there were the food people, people selling their crafts and other materials, including Rocky Behr, who had The Folk Tree [shop in Pasadena].

JMB: Oh, yes, yes.

WYF: And other stores.

JMB: She still has it, I think.

WYF: John Browse, before he returned to the Museum, had a beautiful African booth. And part of the reason for hosting the community meetings was to cultivate a sense of community and to cultivate a sense that the Festival wasn't just ours--that it--the Festival--was the City's. And it was also during that time that we evolved a relationship with the [City of L.A.] Cultural Affairs Department.

JMB: I was wondering about that.

WYF: And with the County--so that this became--it was one of the first ever jointly-sponsored events between the City and the County, where the two of them came together in support of a program with us. And I was always very proud of that.

JMB: Yes, because I think there was--

WYF: The relational dynamics of that.

JMB: --sort of almost a competitiveness between them before that.

WYF: Yeah--which was fun, because I would go with a list of things that needed to happen and I would go to the County and then I would go to the City. And just--

JMB: Yeah.

WYF: --try to work that a little bit.

JMB: Sure.

WYF: And--but also to honor what each would do. For example, the County was responsible for putting up the stages. And they were very proud of their stages. And we worked with Bill Reed, who was our representative from the County, a wonderful, lovely man.

JMB: Yes. Isn't he the fellow who collected California pottery or is that someone else?

WYF: [Yes.] Anyway--very sweet guy. And at one point, the City wanted to provide the stages. And we had to decline because we--the County was doing it and they--it was their contribution.

JMB: And it was a County park. We should say where this was taking place.

WYF: That's true. So the Mask Festival was held in Hancock County Park, which is directly across the street from the Craft and Folk Art Museum. It's on the grounds where the Page Museum, which

is part of the [L.A. County] Natural History Museum, is located. It's also where the Tar Pits are and it's adjacent to the County--L.A. County Museum of Art. It's a beautiful, small park. And the Festival began with a parade, I think you mentioned, in '77.

JMB: Well, '76 was the--

WYF: --was the [first] parade.

JMB: Right. [And it was only a parade [on Wilshire Blvd.] with an Indonesian Gamelan orchestra from CalArts playing on the sidewalk in front of CAFAM].

WYF: And '77 was a one-day Festival [in Hancock Park] with a parade.

JMB: Right.

WYF: And then in '78, we went to a two-day Festival with the parade on Sunday--a parade on Wilshire Boulevard. What made the parade possible was that we were working with the schools in the various communities to--we had contacts with various teachers who felt that the mask was a medium to explore the cultural traditions of the children at the school. And the teachers felt that if the students' cultural traditions were able to enter into their education, that the children would bond, they would have a more effective attachment and bond with their school. So the schools hosted workshops in mask-making and that's what enabled the kids--all these throngs of kids to march in the parade wearing their masks that they had made in school. And I have to say that that was really made possible by a woman who I think you must know. She was an African-American woman.

JMB: Oh, Ethel Tracy?

WYF: Yes.

JMB: At the 92nd Street School.

WYF: Yes.

JMB: Amazing woman.

WYF: Yeah, oh, it gives me goose bumps, Joan, just for you to say that. She really was a bridge. She helped us bridge into the school and into the community, and she helped them bridge to us.

JMB: And she was a very strong supporter of the Museum, as well.

WYF: Very strong. But at that time, she hadn't yet become a strong supporter of the museum. She was, at least as far as I know, she came in through the Mask Festival and the contacts in those early years.

JMB: But she was a teacher there at the 92nd Street School.

WYF: She was an educator and a teacher. And a very much valued, cross-cultural educator.

JMB: Boy, it seems like so many elements just, you know, **[50:00]** the stars were aligned.

WYF: They were. It was as though the stars were aligned. We had phenomenal support financially from the National Endowment for the Arts.

JMB: And it was important to get their support early on. It--I think the first grant was only $5,000 but what it meant symbolically.

WYF: Yeah. Well, it primed the pump for more funding, both from the City and the County. But it was--we were graced with support. And graced with people who wanted to help—to help us succeed.

JMB: Yes. Well, it was such fun—[for] . . . all, I think, the whole staff of CAFAM.

WYF: I know (laughing).

JMB: [We all] became volunteers one way or another. But also, just as when you were able to get some time off from doing whatever you were volunteering to do, just wandering the grounds, or standing on the street to watch the parade, was so exciting, so colorful and--

WYF: It was colorful and it was energetic. And so, I just want to say something about the format. Because in spite of all the community meetings and the workshops that were held at CAFAM and the workshops that were held at the community art centers--do you remember--there was William Grant Still [Arts Center] and--

JMB: Oh, yes. Yes.

WYF: So the City oversaw community art centers. And each of those centers sponsored mask-making workshops and provided space for community dancers to meet and rehearse. And just [gave us] extraordinary support. So that was going on in advance of the Festival. The Festival always took place either the last or the next to last weekend in October.

JMB: Yes.

WYF: In Hancock Park. And it consisted of a day of performances. So there was either one stage, or later--or almost immediately--two stages with simultaneous and ongoing performances, buffered by rows of booths from which were operated--well, I know CAFAM had the information booth and there were arts and crafts mask-making booths; people selling masks and ethnic clothing. And then, at another location [but nearby], were rows of ethnic food booths.

JMB: Yes.

WYF: Operated by family members of the--families members or church groups of the performers, so that while we couldn't afford to pay the performers very much money, they were able to make money for themselves by hosting their food booths.

JMB: And you know, this was before "food courts," you know. It's been kind of--it's gotten to be kind of a cliché in the malls that there are these food courts [that serve "take-away" food—and many of

them are "ethnic."] And so it's hard to remember any of the excitement that when--the Festival of Masks had all of these different ethnic food booths—[at the time] that was a really important [and unique] part of the fun of the Festival.

WYF: I ate things at those food booths that I had never [before] encountered. And I ate out in all the different ethnic restaurants of L.A. all the time. But I remember a Thai woman fixing a papaya salad. I had never had grated papaya with lime and chile before. And there she was grating it on an old ceramic grater. And so, I remember having that for the first time. And then there was an Ethiopian dish that was not made or served at the Ethiopian restaurants, that they'd make for the Mask Festival. It was--it was really quite an amazing event. And it's true that every single person at the museum, whether you were the Preparator, or the Registrar, or the Bookkeeper--everybody was actively involved in carrying a very significant role in helping that event to go forward on those two days. It wouldn't have happened if we didn't have everybody.

JMB: Plus, of course, you had a lot of other volunteers who were not staff members.

WYF: Oh, that we did.

JMB: You eventually--I think there was a volunteer coordinator . . . .

WYF: We did. We had volunteer coordinators. And volunteers came from each of the church groups.

JMB: Oh.

WYF: And from members of the community, so that we had quite a diverse group. And the Museum itself had a very large volunteer pool.

JMB: Well, that's what I was thinking of. Yes.

WYF: I remember Sally Cullman organizing them one year.

JMB: Well, there's a wonderful [Festival of Masks] notebook that is now in the CAFAM archives at UCLA that is very well-organized. And it may have been Sally's.

WYF: The volunteer [notebook]--yeah.

JMB: Yes.

WYF: There probably was. **[55:00]** She was so well-[organized].

JMB: It had all of the information you could ever want to know about the Festival. I wanted to ask you--you started out by saying when the Festival normally was, which was the end of the last weekend in October. At the beginning, it was very up-front associated with Halloween. But eventually you seguéd away from that association and I think even eventually went to a different weekend [entirely] in order to separate [the Festival from Halloween]. Can you talk about that a little bit?

WYF: Yeah, I think the--I don't, I wasn't there for the [start of it]--in '76. So, I don't know what the focus was. I know that when I came on board, the language that was used was that the mask [was] a representation of a graphic art of a particular culture [that] integrated dance, theater, folklore, and music of a culture. That--and that really just was borrowed directly from the Ethnic Arts program or at least my experience in it. And it--how it was definitely a cultural focus, but it wasn't the only focus. And we coordinated an exhibit--I think I was the curator of that exhibit.

JMB: Yes, well, there were several [mask] exhibitions. I know at least one of which you were the curator.

WYF: It predated the Olympic Arts Festival.

JMB: Yes.

WYF: So, [the title] was Masks In Motion: Form and Function. [It opened September 24, 1980.] And the idea of that exhibit was to communicate the ritual use of masks in culture. So, it was: How are masks used? What is the value of a particular mask in a particular culture--beyond its graphic beauty and aesthetic? And that's why we called it Masks In Motion. I think that title was borrowed from an exhibit that had been at UCLA about something in motion. But it was because masks for the most part . . . were used in dance. . . . That it was the mask in motion--the mask alive--and participatory within the community itself.

JMB: Yes, I remember, I think it was--it may have been Jim Pieper, you know, who collected Guatemalan masks that--and this may not have been original with him, but he used the phrase that the mask, in order to be desireable for a collector, the mask had to have been "danced." So, you know--

WYF: It adds an energetic patina.

JMB: Yeah. Well, you became the Coordinator of the 1979 [Festival of Masks]. I think at one point, at some point, the title was changed to Director but at any rate, you--

WYF: So, [the title] was the Coordinator for a long time.

JMB: . . . . And really, although you went on to do a great many other things at the Museum, I think the Festival of Masks is the activity that you were most associated with. I think you were happy with that.

WYF: I was happy with that.

JMB: Yes. Now, when you took on the Festival in '79, had you already been hired as Special Events Coordinator? I know that you had that title, also.

WYF: Gosh, I don't think so. I think I came on as Coordinator of the Mask Festival. I had--I was working with Shan in '77, working in '78, and I remember when I left for Guatemala, Edith said,

"Well, we want you to come back. And when you come back, we will hire you." And I didn't believe her.

JMB: Oh, really?

WYF: I thought--you know, "How nice." But I just didn't believe that that was possible. And when I came back, I was hired! And I believe I came on as [Festival] Coordinator. And whether the title became Special, Director of Special Programs, I don't recall when that happened. I just remember working on the Mask Festival and loving it and working with ethnic communities. And I think the first time, at least in my relationship with Edith, that I felt a profoundly authentic respect was during the--as we were putting together the [1980] Masks In Motion show and she'd asked if I would curate it, she asked me **[1:00:00]** what color . . . walls I wanted, what color did I want the walls to be. And I said, "Well, I'd like you to help, too; you really have such a good sense of color." And she said, "This is your show and you can choose the colors."

JMB: She always respected curators a lot.

WYF: Well, that was--that was a really shifting experience for me in my relationship with her. It made me respect her tremendously. And I felt that she was giving me space to make a choice on that. That was really a gift because it wasn't my specialty, and it was hers. And I wanted to do it in coordination with her.

JMB: Well, and you were relatively inexperienced as far as exhibition planning at that point.

WYF: It wasn't [my specialty]. I mean, I had studied art and certainly I had my opinions and was drawn aesthetically. But she was the curator. So, I felt honored. And I do remember working with her and talking about the meaning of the colors. And if we were to use ochre, versus a cochineal and which colors were relevant culturally. And that was a wonderful conversation. And then of course, then to work with Max King, who was the graphic designer, on the creation of the posters. I think we don't realize the extent to which her posters communicated the heart and soul of the Festival.

JMB: Absolutely.

WYF: And drew people to it and--

JMB: I know people who have collected those posters.

WYF: Oh, I wish I had those in good shape. Mine have tape and other things on them but--

JMB: Well, there are pretty good copies of all of them in the CAFAM archive at UCLA.

WYF: They were truly beautiful.

[Break in audio for lunch.]

JMB: OK, we took a little break and we were talking about preparing for the exhibition that you curated, the Mask In Motion exhibition [in 1980]. . . . So [that] was the [second] festival that you were heading. . . . I mean, it was hard enough, I'm sure, just being in charge for the first time, and then to have the exhibition to organize at the same time must have been a big challenge?

WYF: I don't know that I--I don't have memories of it being hard. I have memories of it being incredibly exciting. And we had a big--we had a team. There was an assistant, you know, as Shan moved [away from the Festival] to do formal curatorial work.

JMB: Yeah, she worked more with Edith after that.

WYF: She worked with Edith on the--on primarily . . . the contemporary exhibits.

JMB: Right.

WYF: And then I had an assistant, [Katie Bergin], and there was a volunteer coordinator and—[later, Aaron Paley].

JMB: Well, you started to talk about Max King, the graphic designer.

WYF: Well, in the museum itself . . . I was thinking about the people who worked on the Festival. So Max was responsible for the [Festival's] graphic design from business cards, to stationery, to the poster, to brochures. And the posters were widely distributed throughout the City and the County through those avenues, and then through all our community members. And the posters had a feeling of the individual--it wasn't just a mask, it was an individual--one of the performers wearing a mask. And everybody knew who it was, or at least everyone in the community knew who it was. And, you know, people would come to us, "Well, can we be next? Can we be on the poster next?" So there was a real sense of wanting to be involved. But Max was so wonderful to work with in terms of understanding the lettering, the font, and the size and the colors, and how it would pop the information out.

JMB: Well, that was a very important part of your publicity effort, of course. But Max also--my recollection of her--and we actually shared an office in that little cottage around the corner on Curson--she really, in addition to what she was formally doing, which was the graphic design [for the whole museum], as you've said. She helped everybody stay organized because her deadlines **[1:05:00]** were really pretty rigid. And she would get so frustrated when things, you know, would fall behind. So it really helped, I think, to have her, you know, letting us know that there was a timeline. But of course, I'm sure that with the Festival, you had many deadlines, too?

WYF: We had many deadlines. I recall meeting with Ron Katsky, who was the museum's lawyer.

JMB: Oh, yes.

WYF: --to develop contracts.

JMB: Yes.

WYF: Develop contracts for the vendors that were different than contracts for the performers, different from contracts for the food booth operators. And Ron and his--you know--Western legalese would create these impossible-to-understand documents. And I remember talking to him after I got the courage to speak to someone that I esteemed so: "Ron, if a Samoan can't read this, it's not going to get signed. We have to have this in English that people can understand."

JMB: Yes.

WYF: But, you know, that was the lawyer on the Board of the Museum. So, even people on the Board were involved in some aspect of responsibility for making the Festival a success. And I do think that Ron's willingness to help us develop contracts that were readable and understandable and were respectful was really important. So, yes, we had contract deadlines. We had meeting deadlines. We had graphic arts deadlines. We had . . . permit deadlines.

JMB: Oh, yeah.

WYF: Because we had to work both with . . . the County system of permits and the City system of permits. So, we worked throughout the year with a series of deadlines, you know, doing the best that we could when we could do it.

[Tape skips.]

JMB: OK, we're back again. And I was just going to ask you about the grants that you got. Weren't you writing some of the grant proposals?

WYF: I was writing grant proposals. I wrote--

JMB: So there were deadlines for those, too?

WYF: And there were deadlines for those. I wrote grant proposals and I worked on a grant proposal in '77 and then one in '78, and then continued writing both for the Festival and then for the *Today* programs. I wrote grant proposals for *Egypt Today* and *Scandinavia Today*. We were applying not only to the National Endowment for the Arts but to the California Arts Council, to the City Arts Council, and then to some corporations, [such as] Tosco.

JMB: Yes.

WYF: I remember writing a proposal for Tosco. [Tosco—The Oil Shale Company—Mort Winston, who served as CAFAM Board President, 1976 – 1987, was the Tosco CEO.] Now, that wasn't something I did entirely by myself, Joan. As you know, Patrick and Edith were intimately involved and that was Patrick's purview, were all the proposals. So, we would be writing our portions of them and submitting them to him for the overall coordination of it.

JMB: Yes, I--he was a very good mentor for me for grant proposals. He knew the lingo, the special kind of language that you had to use for getting money. Very important for CAFAM throughout all of our activities it seemed.

Well, I did want to mention one thing that happened about this same time that you were getting even more involved. At this point, you were working--was it a full-time position then? [Willow nods, "Yes."] OK. And in March of '79, there were some support groups established . . . . One was the Contemporary Craft Council and the other was the Folk Art Council at CAFAM. Of course, the two [major] areas [of concern], that primarily--at least to begin with--were folk art--international folk art--and contemporary crafts. And as you mentioned, Shan was more interested in contemporary craft. But you, of course, had a special interest in folk art. And it was natural that you became, I think, the staff liaison for the Folk Art Council. And it had started just about the time that you started working on staff as a paid staff member. Do you remember anything about those first Folk Art Council meetings--who was involved or--?

WYF: Well, Joan, it was wonderful. It was wonderful. **[1:10:00]** Tomi Haas?

JMB: Yes. Now, [she is known as] Tomi Kuwayama.

WYF: Now, Tomi . . . Kuwayama. So, she took her birth name, is that right?

JMB: That's right. Kuwayama was her family name.

WYF: So there was Tomi. And Joyce--

JMB: Hundal?

WYF: Joyce Hundal. Gosh, Joan, you are so good.

JMB: Well, only because of the work I've been doing on the archives.

WYF: Yeah, so Tomi and Joyce Hundal, and the woman who had very white hair who was a Guatemalan textile collector, who wrote a book?

JMB: Oh--wrote a book? Let's see.

WYF: Very good friends with Pat Altman.

JMB: Well, there was another Pat--[Pat Anawalt]--who was with the Fowler.

WYF: I think it was Pat Anawalt. She had a really wonderful collection.

JMB: There was also Caroline West.

WYF: Yes. And Caroline West. She's the white-haired--the woman with white hair.

JMB: Oh, OK.

WYF: And Joyce's, Joyce Hundal's husband, Jerry--we would meet in Joyce's apartment in West Hollywood. And have the Folk Art Council meetings. And what evolved in the Folk Art Council, of course, the Folk Art Council supported the folk art exhibits at the museum and were actively involved in hosting . . . the lecture series. We did so much at the time.

JMB: Yes.

WYF: Talking and realizing what we did. It was very expansive.

JMB: Yes, it was immense.

WYF: And notable. But we had a lecture series. And the Folk Art Council sponsored the lecture series for the Mask Festival.

JMB: Now, when you say they sponsored them, did they pay the speakers or how did that, what did--do you remember?

WYF: I think they did. I can't remember if [it] came out of the Museum's coffers, but it was also people, there was a general public and the revenue went to pay the speakers, also.

JMB: Some of the speakers may have done it *gratis*.

WYF: And some of them may have. But I think for the most part [they were paid an honorarium]--but I've forgotten.

JMB: Well, it was a long time ago. I was just wondering.

WYF: They set an academic tone, the Folk Art Council did. But they had standards of rigor that were greatly appreciated and valued. And they had a--it was really an international [kind of] decorum. The level of grace and quietude that Tomi brought to the Folk Art Council was deeply appreciated. And I think lent--both an environment of seriousness and exactness to the work that we were doing--but also a deep level of respect. And the Folk Art Council eventually began sponsoring a Folk Art Market.

JMB: Yes, yes. Fabulous.

WYF: That became its own.

JMB: It stopped just this last year [the last one was in 2007]. Yes. Tomi [coordinated it and] it went for 20 or 21 years. And she told me that basically the members who had been doing it just felt that they had been doing it a long, long time, yes. I don't know if they just were not attracting younger members but--but it was a fabulous market.

WYF: Yeah. So, yes, there was the Folk Art Council and that was an arm of support for the Mask Festival, as well. But I want to go back to the Museum a little bit because--I don't recall whether it was in '79 or '80--but the education department also became involved then in [the Festival] and they took over [the Festival's work with the schools].

JMB: Was that with Janet Marcus or Karen?

WYF: Well, Karen began it. Karen Copeland began it.

JMB: Right.

WYF: And then Janet really took it on. And Janet, so Janet--Karen helped to spawn it—but Janet wasn't actively involved in the lecture series. And then Janet took on that whole component that we had going in the schools. So she went into the schools.

JMB: That must have been a great relief to you?

WYF: It was a great relief and it was wonderful because Janet also wrote grants and received education grants to conduct the workshops in the schools. So, it formalized what was an informal structure that we had initiated. So then she created these wonderful programs that expanded beyond the Festival into exhibition workshops and things like that. But that **[1:15:00]**, you know, to have a sense of the small museum and each person in their department working on some component and evolving their own department in relationship to the Festival and beyond—[was very gratifying]...

JMB: Yes. Let's just . . . that seems like a good segué to just talk about the museum staff, sort of the museum culture. And what made it, you know, so very special. I do think that in some way, the very fact that we were essentially--each of us--pretty much stand-alone departments. (Laughs) You know, we were. I was a solo librarian. I might--I did have a part-time assistant from time to time. Remember that CETA, California CETA program? That was great. The State paid 80 percent of, you know, [the salary of] whoever you hired—[that] was amazing. And of course, we all had volunteers. But essentially, in terms of professional staff, we were one-person departments. But because of that, we--and, I think, both Edith and Patrick--encouraged us to have a kind of entrepreneurial spirit.

WYF: They sure did.

JMB: It was to their benefit, of course. (Laughs) But that--

WYF: The sky was the limit.

JMB: Yeah. Yeah, I mean, I think there was--they imbued us with such confidence. Of course, we had to pass everything by them. But whatever ideas we brought, if we could--and we had to figure out a way to pay for it, that was where we all got very proficient at grant writing. But really, it was amazing. There was very little bureaucracy. You know, you could pretty much go [on your own].

WYF: Well, the creative fires of each individual were well-tended and supported. I think each of us, I think even the preparators, were honored to expand their expertise.

JMB: Yes, and, well, I think we admired each other. You know, we admired the work that each other were doing and respected it. And another thing--you were probably going to mention this at some point--Edith loved having parties. And it seemed to me sometimes we had parties [for every possible occasion]. Of course we celebrated everybody's birthday. But there were all kinds of other occasions, receptions, just staff parties. And that really fostered that--together with the respect that grew between us--there was a great sense of family, I think.

WYF: Well, we were part of the CAFAM family. And I do think that the times had something to do with it. I think being--the 1970's and the 1980's--were lush with creative energy. Our age, just physically, and who we were, and the age that we were during that time in our 20's and 30's.

JMB: Yes.

WYF: And then for others--[in their] 40's and 50's--was a time of great energy, availability to the museum. I mean, I worked 16-hour days and never thought a thing about it.

JMB: Oh, yeah.

WYF: And when I started, we did our own mailings. And I remember [Shan Emanuelli] and I--

JMB: Yes. And this was before computers [and the Internet], of course.

WYF: --we did our own mailings and we went down and dropped them off at the main mail house. We worked very, very, very hard. And I think everyone who worked there had a love and tolerance of labor that [made us work so] hard.

JMB: Don't you think that the fact that most of us were women had something to do with it?

WYF: Possibly. Possibly.

JMB: I mean--I mean in the sense that we really had something to prove for ourselves--for the world. We--that was a time of growing awareness of feminism and wanting to prove--

WYF: I don't think we thought about it, though. I think we just did it.

JMB: Well, I think some of us thought about it a little bit. But, no, you're right.

WYF: I mean--I just didn't.

JMB: And that's more of a thought in retrospect.

WYF: Yeah, I don't think I did. But it's possible others did. I know there were women **[1:20:00]** on the Board and then the Folk Art Council who thought of it in that respect. I just was--I felt that we--there was an ethic of hard work. And that we did work hard.

JMB: There was.

WYF: And there were--every exhibition opening was a gala event.

JMB: And it was always down to the wire, wasn't it?

WYF: Oh, remember when the Korean stuff didn't arrive? [Guardians of Happiness: A Shamanistic Approach to Korean Folk Art; opened 5-18-82]

JMB: Oh, that was amazing.

WYF: We had an empty opening.

JMB: But that was pretty amazing, the way Edith, she took advantage--she exploited that. They went ahead. I guess, what happened was--you correct me if you know differently--but I think what happened was that the invitations with the date of the reception had been sent out before they realized that the objects were not going to arrive in time. So rather than cancel it and have to, you know, contact all those people again, Edith just decided to go ahead with the party. And I don't know if she planned it, but I believe the truck did actually arrive during the party.

WYF: The truck arrived in the afternoon and some of the boxes were brought into the gallery open. And whatever that man's name was, I remember he was-- [The curator's name was Horay Zozayong; he was the Director of the Emileh Museum in Seoul.]

JMB: Oh, yes.

WYF: The parade of people in and out of the museum was always incredibly interesting.

JMB: Yes.

WYF: Including the woman who ran [the travel agency used by the Museum], Crown International, [Harriet Moore].

JMB: Oh, yes. Yes. And her son--oh, I can't remember, but we'll fill that in later, yes. [Her son's name is Paul Moore; he worked with her in the travel company.]

Yes, well, let's see--the Festival--I just wanted to--I'm going to want to talk about the 1984 [Olympics] Festival which, of course, was amazing. But I wanted to mention that, among other additions to the Festival weekend, you began to have a “Maskerade” Ball. And I think the . . . [1979] one was the first of those. [The first Maskerade Ball was held in the Pacific Design Center.] That coincided with the opening of Gallery Three in Santa Monica Place. And it was either that year or the following year that the Ball was held [at Santa Monica Place], do you remember? [The second Ball was held at Santa Monica Place in October 1980 in the evening after the mall had closed.]

WYF: I think the first ball was held at Myron's Ballroom. [The last two Balls were held in Myron's Ballroom in 1981 and 1982.]

JMB: Oh, OK. I know that Myron's Ballroom was one of the venues.

WYF: . . . . And Shan did a lot to gather the contemporary arts community. . . Not just contemporary craft, but the contemporary arts community, to attend. And it was a wildly successful event. And then when we opened [Gallery 3] in Santa Monica Place; Darcy Gelber was working with us. She was a Board member, who was assigned to the Mask Festival. And she helped to negotiate the use of Santa Monica Place for the ball [in 1980], which was quite wild. I remember dancing in the fountain in masked attire with Rod Punt, who was our [contact with the L.A. Cultural Affairs Department].

JMB: The City or the County?

WYF: --City Cultural Affairs Director, Associate Director at the time.

JMB: Yeah. Now, that was the one, I think, that had--there was a contest for the best costume and mask. And I think that was the one at Santa Monica Place that somehow, I--maybe Darcy was responsible for this, but David Hockney, Rudi Gernreich, and Rose Slivka were judges?

WYF: Yeah, that's right. Yes.

JMB: I don't know. I didn't really think that much about it at the time, but in looking back on it, that's pretty amazing.

WYF: It's historically profound and relevant.

JMB: Yeah, that was really fun.

WYF: And that coincided--the reason that they became judges is that there was a contemporary arts mask exhibit that opened in Santa Monica Place [The Mask as Metaphor; opened November 30, 1980 in the space occupied by CAFAM—Gallery 3].

JMB: That's right . . . . That Shan had curated.

WYF: And Shan curated that. And it was a remarkable--

JMB: It was.

WYF: It was a remarkable and beautiful exhibit. And David Hockney came into the relationship with the Festival and the Ball through that exhibit. And Rose Slivka [who was the editor of the important American Craft Council magazine, *Craft Horizons*], through contemporary craft. And Rudi Gernreich through design and costume design.

JMB: Rudi Gernreich was actually **[1:25:00]**--he was an early supporter of the Museum. And I remember him very well because he was the first public user of the CAFAM library. He--and I even remember what he wanted to know. He wanted to know about--it wasn't anything, you know, sophisticated like textiles from exotic places--it was bread dough, bread dough sculpture. He wanted to know the recipe for making dough sculpture. . . .

WYF: That's interesting, Joan.

JMB: Yeah.

WYF: But I think what we uncover and what's so delightful [is] that the feeling, the affect that we have towards all that, is that we're of creative spirit and [with] the relational nature of everyone involved, that there were deep relationships formed.

And I remember one time like in the mid-'80s, counting how many people I knew who had died of AIDS that were woven into the fabric of our life at the museum.

JMB: Well, of course, [Ian Barrington?] was one of those.

WYF: There's Ian Barrington and Doug Edwards.

JMB: And Doug, yes.

WYF: And multiple, multiple members in the multi--ethnic communities, which wasn't popularized—[I remember] that people thought that the AIDS epidemic was confined to West Hollywood. And it wasn't really recognized that it was an entire city phenomenon.

JMB: Yes.

WYF: Yeah, another chapter.

JMB: Well, there's so much to remember. I do want to talk about the--I tend to refer to them as the *Today* shows, but of course, they were much more than shows. And they were citywide celebrations. And there were several. Were you involved with the *Japan Today* program?

WYF: Very peripherally.

JMB: Yeah.

WYF: So, I'd learned about the *Today* program and the process, which then expanded greatly with *Egypt Today*.

JMB: Yes.

WYF: And *Egypt Today*, I was intimately involved with.

JMB: Well, I especially wanted you to talk about *Egypt Today*. So--yes, that was very special.

WYF: So, the--these programs evolved from a National Endowment for the Humanities grant. And it was the national, the series of national exhibits, that were hosted in various cities.

JMB: In major cities.

WYF: Usually Washington, D.C., Houston, San Francisco, and Los Angeles. And the cities would shift slightly based upon which *Today* program it was. So the *Egypt Today* program evolved [in Los Angeles] not unlike the Mask Festival in that we held community meetings with other arts institutions, whether they were galleries, museums, county art centers or city art centers. So, it

was the City and the County together that were involved in the *Today* programs. And they consisted of everything from art exhibits to music and dance performances, to academic presentations and panel discussions at USC, UCLA, Occidental, and other schools. So it was an integration of the arts and sciences in all sorts of presentations, including presentations at the World Affairs Council by Madame Sadat.

JMB: Yes.

WYF: All the museums and all the local schools were involved in hosting some of the *Today* program, of *Egypt Today*. And I recall going to Washington.

JMB: Oh, did you?

WYF: With Patrick [Ela]. Patrick and I went to Washington to work at the Embassy to facilitate the smooth development of *Egypt Today* in Los Angeles. [*Egypt Today* took place in Los Angeles in March – April 1981.]

JMB: I didn't realize you had--I knew that Patrick was the sort of ostensible Coordinator or Director of the Los Angeles celebration, but I also knew that you did a lot of the footwork.

WYF: Well, he and Edith were the Directors, and I was the Coordinator. So, the structure that [had] evolved with the Mask Festival worked well for the *Today* programs.

JMB: Yes.

WYF: And there was a national coordinating body. So, there were **[1:30:00]** people from the national organization that came to Los Angeles and worked with us. Mostly, for *Egypt Today,* it evolved out of the Embassy. So, we worked with Mohammad Haki, who was the Director of Information--Press Information--for Egypt.

JMB: And how did the visit from Madame Sadat come about and--she also came to CAFAM.

WYF: She came to CAFAM. She received a Key to the City. Mayor Bradley came and honored her. Caroline Ahmanson hosted a tea in her peach taffeta-upholstered-wall apartment on top of the Beverly Hills Hotel. Not Beverly [Hills]--Beverly Wilshire. [Willow recalled later than Mme. Sadat pulled her over and asked her if she was Egyptian!]

JMB: [Beverly] Wilshire Hotel, yeah.

WYF: So, there was a tea. The Getty hosted a dinner, a phenomenal sit-down dinner--

JMB: That was --

WYF: --in their gallery. That's what is now [the Getty Villa, which reopened in 2006].

JMB: At the Malibu Getty.

WYF: --what is now the Malibu and it was the only Getty at the time.

JMB: Right. . . And this was just a few months before her husband was assassinated.

WYF: She spoke at the World Affairs Council, so there was a World Affairs Council presentation and luncheon. Traveling with her was the Minister of Education, the Minister of Agriculture, and the Minister of Press Information.

JMB: Egypt's Ministers?

WYF: Yes, Egypt's Ministers.

JMB: Wow.

WYF: And I remember riding in the back of the limousine with the Minister of Agriculture, who was a woman, and she put her arm through my arm and pulled me close to her body and asked me all sorts of questions about cultural life in the United States. And I felt that they were deeply, they were very deeply-related people. And before any business, when we went to the Egyptian Embassy, before any business could ensue, we sat for three hours chatting and drinking tea and talking about our families. And mundane, seemingly mundane things. But I realized then the value of evolving a relationship and that only when a relationship had developed could any negotiations occur.

JMB: Yes. I think that our politicians sometimes forget that--often forget that.

WYF: But Patrick was so good because he could--he was good at negotiating those conversations and relationships.

JMB: Yes.

WYF: Evolving a sense of humor.

JMB: Yes.

WYF: And I know that things really got off to a good start once the Egyptians and our team were laughing together over both our foibles. But the Egyptians could laugh at us and we could laugh at them. And everyone enjoyed the banter.

JMB: Yes. Patrick was very, very good at that...

WYF: He was very skilled at that.

JMB: Yes.

WYF: Very diplomatic.

JMB: And he led a tour of Egypt in that year. You didn't [go on that tour]?

WYF: That is so lucky, no, I just got to go to the airport and welcome Madame Sadat when she came off the plane.

JMB: Oh, well. That was pretty wonderful, I'm sure.

WYF: It was very remarkable. The whole event was remarkable. I remember there were panels--there were panelists from Egyptian and Near-East scholars at UCLA and we came in contact with highly esteemed members of [the] academic community during that time.

JMB: And your familiarity with UCLA helped in that respect, too, I'm sure. There were two exhibitions that were mounted to coincide with *Egypt Today*: Akhmim Embroideries, and a photography show, contemporary photos. [*Egypt Today*: Embroidered Pictures from Akhmim and Contemporary Photographs of Egypt; opened at the same time March 20, 1981]

WYF: At CAFAM?

JMB: Yes. Were you involved with that at all or did Shan handle that?

WYF: I think Shan worked on that for the most part. I don't--I'm sure I had something to do with it, but I don't recall. I just don't know.

JMB: OK. Well, yeah, I may have been out of town or something but I don't have much of a memory of that either. I think they were up for a relatively short time. [The Egyptian exhibitions closed April 19, 1981.]

WYF: They were up for the duration of the Festival which was a month-long festival. There were exhibits at the County Museum.

JMB: The *Egypt Today* Festival?

WYF: Right, at Egypt Today. The Fayoum [mummy] portraits that the Getty owns were showcased . . . there were contemporary arts exhibits. I remember there was something at MOCA. **[1:35:00]**

JMB: Yeah, all of the museums and cultural institutions were involved somehow. I know there was an elaborate [printed] program of everything. Were you involved with getting those going?

WYF: I was very involved. It was not unlike [at] the Museum. You know how we were talking about how each of us had our arena and we worked to the maximum of our capacity and beyond, at the Museum? That was true, but that was true at all of the [venues].

JMB: Citywide.

WYF: Citywide. So that when we hosted the Mask Festival or were coordinators . . . of *Scandinavia Today*, that energy came forth from those institutions also.

JMB: Yes. Well, what a wonderful opportunity for you to get to know more [about other L.A. institutions]. Of course, you'd already gotten to know a lot of organizations through the Festival of Masks, but you probably got to know some organizations like MOCA or whatever.

WYF: Yeah, those that I wouldn't have otherwise.

JMB: Otherwise, yeah. All right. Now we're going to go back to the Festival of Masks for a bit just to talk about the 1982 Festival, which was the Festival where the documentary film was made. [Actually, it was the 1981 Festival that was shot for the film; it was produced in 1982.] And that was Dorn Hetzel and Rivian Bell, who produced that film. And I'm just wondering, of course, to what extent you were involved with the organization [of the film]? I mean, you would have, as the Coordinator of the Festival, you would have had to have been?

WYF: Well, yeah, Dorn's father, I believe, was active at CalArts [California Institute of the Arts].

JMB: Yes, he was the Provost.

WYF: He was Provost at CalArts. And Bob Fitzpatrick was the [CalArts] President. Bob sat on our Board.

JMB: Yes.

WYF: And he and Edith had a very good relationship.

JMB: And she was on their Board for a while at least. Yes.

WYF: So, Bob--I think it was through Bob and . . . [Ralph], Dorn's father, that Dorn was hired as the filmmaker. There were other filmmakers considered. For example, [Rico Lebrun's son, David].

JMB: Oh, so the idea of--having a documentary was--came first?

WYF: Yeah, we had a very extensive slideshow that we used and took out into the community.

JMB: Yes.

WYF: And after a while we felt, wouldn't it be wonderful if there were a film about the Festival that we could use instead? So, grants were written and money was acquired. And Rico Lebrun's son, . . . [David Lebrun], was another filmmaker who was considered. But because of the CalArts alliance, Dorn was chosen. So, Dorn did produce a film. [The film is called *Magic in the Afternoon*; it was produced in 1982 from footage shot during the 1981 Festival of Masks.] . . . .

WYF: I know that we were intimately involved.

JMB: Yes.

WYF: With the production of the film.

JMB: Yes, you would have had to have worked with them to plan the shots [and the locations].

WYF: We insisted that they attend the community meetings, so that there was [a context]. They--I don't know that they incorporated that footage. I do recall that they filmed them.

JMB: . . . . It was a 28-minute film. And had good production values. The film and some video copies are in the archive at UCLA.

Well, I think we should move along. I definitely want to talk about the 1984 Festival, which was different in a lot of ways. So, can you tell us how it was different from the others?

WYF: The 1984 Festival was selected as an Olympic Arts Event. And it therefore needed to occur during the summer of the 1984 Olympics, which meant that we moved the two-day event that was normally held the end of October to the summer. So, it was held in July [1984] and it became a three-day event. And we moved away from our little . . . Hancock Park [across the street from CAFAM] and the event was held in [the] Pan Pacific Park, which was--had been under construction and was newly opened. And we worked with the County [in] the year leading up to it to make it--well, first of all, **[1:40:00]** to make sure that [the park] would be ready and done, but also to help plan the security and everything else that was involved in planning that event, which was--it was probably double or triple the size of the normal Festival event.

JMB: Oh, yes.

WYF: And as we recall, the athletes from the Soviet Bloc countries were pulled from the games. [In response to the American-led boycott of the 1980 Summer Olympics in Moscow,14 Eastern-bloc countries, including the Soviet Union, Cuba, and East Germany boycotted the 1984 Games; only Romania elected to attend.]

JMB: Oh, that's right.

WYF: So [except for Romania] the [Eastern-bloc] athletes did not participate in the games. But it was determined that the masks from those countries could be represented. So, masks did come from the Soviet Bloc countries and were included in the exhibitions.

JMB: Yes, fabulous.

WYF: There was an exhibition in the museum that occurred at the same time as the [1984] Festival. [Masks in Motion; opened June 5, 1984.] So we had the masks from those countries represented, even though the athletes couldn't participate. And we invited masked dancers, musicians, [and] performers from each of the countries participating in the Olympic Games.

JMB: So, it became--

WYF: --truly an international festival of masks.

JMB: And that's when the name changed?

WYF: To the International Festival of Masks.

JMB: Yes, yes. So, it was in July instead of in October. And it was in a different location and it was three days instead of two days.

WYF: And instead of 120 volunteers, we had 380.

JMB: Wow.

WYF: Three-hundred and eighty volunteers.

JMB: Oh, my, and every one of them was very busy the whole time.

WYF: We were all very busy. I remember--I wasn't married, but I was seeing [Tom Friedman, CEO of Euphoria Productions], who [later] became my husband. And he came to me and said, "Is there anything I can do to help?" And I said, "See that cart over there, if you wouldn't mind, take these plastic bags and go around and pick up trash."

JMB: That was your introduction to Tom?

WYF: I was engaging him in trash duty.

JMB: Boy, everyone should have to--every husband-to-be should have to audition like that. (Laughs) That's great.

WYF: He is very good at taking out the trash [among other things].

JMB: That's very good.

WYF: But it was--yeah, it was a huge endeavor. And [there were] extraordinary, extraordinary performances [and help on many levels from the generous-hearted communities].

JMB: Oh, yes.

WYF: I remember the Eskimos coming with their big hoops and doing hoop dances [and a blanket toss] right on the grounds. And--oh, it was so moving, too, really moving—[and the Festival always was moving]. And when we were at Hancock Park, I remember there was a man from the Ivory Coast, [Maurice Dosso], who was an instructor of dance in the community and all of his students--

JMB: In the L.A. community?

WYF: In the L.A. community. His students participated in the Mask Festival and in the parade. And [during the Festival] I remember going up to my office one day and he was sitting outside and I gave him some water and I asked him if he was OK. And he said he was, and I could tell that he'd been crying. And I asked him what was going on? And he said, "It's just like being at home in the village and I'm homesick."

JMB: Oh--oh my.

WYF: "It was just like being at the village." That reminds me of something else that I--I don't even know if it's on my resumé or if it is very much related to the museum, but it's related to the caring nature of people in the arts at the time. I was on the Board of the Orinoco Dance Foundation and [the Foundation] hosted the first [United States] tour of Aborigines. And they came to Los Angeles. And the women and the men were homesick. And so I called John Outterbridge, who at the time

was Director of the Watts Towers Art Center, and asked him if they [the Aboriginal dancers] could come and perform for his community. Well, not only did he say yes, but he arranged for all the [Watts Towers Art Center] classes of African dancers to put on a performance for . . . the Aboriginals. So, we went to the Watts Towers Art Center and everyone sat on the floor and all [of the Watts Art Center dancers], from little itty-bitty, two-year-old children, to old women, were performing these African dances for these people. And at one point, I looked up and I saw that the little children were sitting in the laps of the Aboriginal women. And then the Aborigines were inspired . . . to perform for the [Watts Art Center] dancers that had come.

JMB: Wow.

WYF: So, it was--a real exchange of humanity--of people in their heart-centered selves receiving and--out of the gift of receiving--then sharing their own creative endeavors. And I would say that [kind of thing] . . . was true of each **[1:45:00]** Mask Festival, including the [one that was part of the 1984] Olympic Arts Festival, which, because of its size and enormity and new location, put stresses and strains on everyone. But the [L.A.] communities themselves suddenly felt--well, "We're not just sharing for each other and our city exchange, we now are hosting the Olympics!" And so, every community member stepped forward--

JMB: -- [and] really outdid themselves.

WYF: They really did.

JMB: Well, I do want to talk a little bit about some of those stresses and strains, because as wonderful as that Festival was--and it was incredible--I remember the torch actually came through [the park]; it came [right past where we volunteers were standing].

WYF: It did. It ran through Pan Pacific Park.

JMB: Yes. It was great. But afterwards, there were some financial issues. . . . it had to do with the different venue and the fact that you had to, I believe--oh, and admission was charged for the first time. It had always been free. But the decision was made to charge admission and that meant that a fence had to be erected, which--

WYF: Oh, what's interesting is that there was--in working with the Olympic Arts Committee--the Olympic Arts Committee had to work with the overall Olympics Committee.

JMB: Ah, yes.

WYF: And the Olympics Committee had security as a primary concern. It was--

JMB: And that's understandable with some of the--

WYF: --understandable, given some of the incidents in past Olympic events. There was the shooting of the Israeli team [in 1972].

JMB: Yes.

WYF: Et cetera, so they--so the Olympics Committee wanted us to ensure the safety of everyone present [at the Festival of Masks]. And they insisted that a gate [be installed], that the grounds be fenced. So part of--so in order to fence it, how do you control access? You control it by ticket sales. So, we . . . supported the event financially through ticket sales, but it originated as a security concern from the Olympics [Committee].

JMB: I see.

WYF: The Olympics Committee, being an international organization not familiar with the community arts organizing and the community heart-based way of relating with each other, didn't understand that previous history of relationships. They had their own concerns. And it was far greater than just putting up a fence. . . . They had to receive the names of all the participants; they had to vet them. A lot of that was done in secret. We didn't tell people that there was that kind of security. There were--we had plain-clothed security on the periphery. It was very--I found it really anxiety-producing.

JMB: Yes, I mean, in a sense, just the fence by itself is sort of--

WYF: --created a barrier.

JMB: -- [it was] anathema to the whole idea of the Festival, although, as you are explaining it, I do understand that better.

WYF: And once you go through the fence and you enter into the bowl of the grounds of Pan Pacific Park, you forget about the fence, because suddenly you're mingling with the community, who is dressed up, and the performers who are dressed up. We--and Tom Vinetz [and Steve Weinberg] photographed the [1986] Festival of Masks. [Weinberg may have photographed the 1984 Festival also.]

JMB: Yes. Wonderful photographer.

WYF: He [Vinetz] was very good at photographing the audience, as well as the participants.

JMB: Yes.

WYF: And I recall looking through those [slides] and being astounded at how many audience participants came dressed in outrageous costumes and face paint.

JMB: Oh, yes. That was really, as you mentioned in talking about the Maskerade Ball, that was an opportunity for people who were not maybe otherwise that interested in folk art to get involved with the Mask Festival. And yes, a lot of artists were very creative. Those photographs are quite wonderful. So, the fence, though--CAFAM had to pay for that fence, I believe?

WYF: They had to pay for the fencing. And the expenses [related to security] that we were not accustomed to incurring also came from our budget. But we had funding from the [National] Endowment for the Arts. We had funding from the Olympic Arts Festival. **[1:50:00]** Funding from the California Arts [Council] and from the City and the County. So the City and the County, together, shared in the expense. But it was overwhelming.

JMB: Yes. And I know that Patrick and Edith were quite upset that in the end, I believe (although they did request remuneration for some of those [security] expenses, which as you've explained, were required by the Olympics Committee . . . .) CAFAM was not reimbursed for those expenses. And another expense that we had, which was new--was a much more elaborate program book. It was a beautiful book that Max King designed with wonderful color photography. We'd always had a [Festival] program book in the past that was attractive, but it wasn't nearly as elaborate. And the decision was made to try to recoup some of that cost. It was partly intended to be a catalog for the exhibition.

WYF: It was a catalog for the exhibit. It was [also] a listing of all the performers with explanations about each of the presentations.

JMB: Yes.

WYF: So, yeah, it was sold as an Olympic souvenir program.

JMB: Yes, and it was only five dollars. But we didn't sell enough of them to recoup the expense. And so that was a problem. There was one other aspect to having it in 1984 and having the date changed to the summer; as a result, the decision was made to skip the 1983 festival and go to--I guess, most of us thought that that was a one-time thing. But then the decision was made to make it biennial--every two years. And in fact, it didn't return to being an annual [event] until I think it was 1988. It was a biennial [from 1984 – 1990]. And I was wondering if you were involved [in that decision]? It was certainly understandable, you must have--everyone was quite exhausted at the end of the '84 [Festival]--and you needed that '83 year [to prepare]. It was really just a year-and-a-half in [order] to prepare.

WYF: So, we did [need] the [previous year], '83 . . . to prepare for . . .1984. And we continued with the community meetings and the workshops [during 1983 and 1984].

JMB: Oh, yes.

WYF: And all of that. And then we hosted it in '84. I thought that we held it, also, in '85. . . .

JMB: No, it was not held in '85 or in '87.

WYF: But it was held in '86? [1986 was the last year that Willow was Director; Aaron Paley directed the 1988 Festival.]

JMB: '86 and '88 [directed by Aaron Paley], and then after--I can't remember about '89, I don't have my timeline. [No Festival was held in 1989; Teri Knoll directed the 1990 Festival; in 1991, the Festival was then restored as an annual event.] But anyway, it did go back to being an annual. But it was a biennial for a while [because of the extraordinary time and staff resources required], related to the '84 [Festival].

WYF: Well--and also we had *Scandinavia Today* [in February-March 1983] . . . . A lot of our energy went into *Scandinavia Today* and therefore not into the festival [which would otherwise have been held in 1983].

JMB: That's a very good point. And you coordinated all the citywide activities for that?

WYF: For *Scandinavia Today*.

JMB: Yeah. It was similar to *Egypt Today*.

WYF: We had five countries instead of one. And we had--

JMB: Princesses to go with it?

WYF: Many princesses--we did. We had highnesses and princesses there.

JMB: Yes. Patrick, I think, got a kick out of escorting some of those princesses.

WYF: I think he did.

JMB: That was the last of those kinds of things that you were involved with. So--at the end of the '84 Festival, around that time, Edith retired. She--I don't--remember that there was a--you know--there may have been a retirement party that the staff was not involved with, but I think it was only after-the-fact that most of the staff realized that she had retired. And another change was that Shan Emanuelli and her husband left **[1:55:00]** to take jobs in New York. And at that point--and I think related to Shan's leaving--you took over as Coordinator of Exhibitions. That wasn't exactly the same as being Curator, but you had to be in charge of the overall planning for exhibitions. Have you blotted that out of your mind? (Laughter)

WYF: I completely blocked that out. I know it happened. I don't--and I remember sitting in meetings. And really facilitating and coordinating in ways that I had before. But everybody was very--as you noted earlier--we were one-person departments. And everyone worked very, very independently and capably. And Edith, while she [was] retired, was not gone.

JMB: Yes.

WYF: The arm of her influence was still quite present. But I do recall sitting in meetings with Max and Laurie. Remember, Laurie, who was [Max's] assistant for a while?

JMB: Oh, yes. Yes.

WYF: And others as we worked on exhibition coordination. But again, I recall being mostly busy with *Scandinavia Today* and involved in the series of [related] exhibitions. . . . And with the Mask Festival because we did have a fairly involved Mask Festival in 1986. And by that time--I was about to deliver a baby at that time.

JMB: Yes, I was going to say somewhere along the line, I think you got married and had a baby.

WYF: So, she was due--she was born three days after that last Festival.

JMB: When was that--the '86 Festival?

WYF: After the '86 Festival.

JMB: [Her name is] Maia?

WYF: Maia. And I was in walking labor, so I was--every once in a while--I would just kind of swoon.

JMB: Oh, my gosh.

WYF: And I remember the guys from the African booth coming over to me and saying, "We just want you to know," and he pointed at the food booth. He said, "See that booth over there? See those big kettles?" I said, "Yeah, what are you guys doing?" He said, "That's hot water for you. If you go into labor, we have a bed behind our booth and we're prepared to deliver your baby, if you go into labor."

JMB: Oh, my gosh. And she was delivered--?

WYF: She was delivered on the Thursday following the Sunday, so it was Thursday, Friday--I mean, Thursday—no--Thursday. So, Wednesday night. Two days, three days later.

JMB: Wow. Now, before that, you did get to curate another show, the *L.A. Collects Functional Fantasy Furniture*? [Opened September 3, 1985.]

WYF: Oh, yeah, I remember.

JMB: Yeah, tell about that. That was in '85. September of '85.

WYF: Yeah.

JMB: That was a fun show.

WYF: It was a really fun show. And the theme allowed me to really function the same way that I did for the Mask Festival. I went out and found artists, and interviewed artists and looked at material and selected those that most represented the theme and--

JMB: Let me just interrupt you to ask you about the theme. And that whole idea of--I think it was called "functional art." Talk about that a little bit?

WYF: So, it was a cross-over between contemporary and folk art. Because as we know, in folk art, artists create objects that in many ways are functional.

JMB: Oh, yeah.

WYF: It's functional art. And so this was--we selected primarily--I think all of the artists selected were contemporary artists.

JMB: Yes. I don't think of it as being folk art.

WYF: No, it wasn't folk art. But there was an element, for example, there was a table made out of a surf board.

JMB: Oh, yes.

WYF: Or there was another person who made wooden sculptures that were replicas of a phantasmagoric imagination not unlike Disneyland, called the E--it was called the E-Train Table and--

JMB: There was a chair that had--

WYF: Grass.

JMB: -- [artificial] grass [on the seat].

WYF: That was called the Lawn Chair.

JMB: Well, it was an amazing show. And I think it was pretty popular. There was--because there was a lot of interest [in functional art at the time]. There was a store in Santa Monica for quite a while. It's closed now, but it specialized in that kind of thing.

WYF: In functional [art]--I remember David Hertz also.

JMB: The architect, yes. **[2:00:00]**

WYF: Having items there. Yeah, that was a wonderful opportunity for me to talk with contemporary artists. And [it happened] in similar ways that we engaged the folk artists and the [contemporary] artists in the community. And of course, by that time, the museum had a well-established name in the [contemporary art] community after having exhibited Murals of Aztlan, et cetera. [Murals of Aztlan: Street Painters of "East Los," opened April 28, 1981.]

JMB: Oh, yes.

WYF: And working with contemporary Chicano artists.

JMB: Yes. And [Chicano artist] Frank Romero, [who curated Murals of Aztlan], I don't know if he was on the Board at that time; he was on the Board later, had been involved in several different ways with the museum. [He was married to the Wyle's daughter, Nancy; they have a daughter.]

Patrick [Ela]--after Edith retired--Patrick had always had a special interest in design--both architecture and product design. And he decided--this was really a contribution that he made--to add design to the [Museum] program, which had previously been pretty much just folk art and contemporary craft. And it was somewhat controversial, that decision. There were, I know at least among the staff--and I think among the Board, too--there were discussions about [it]. What did you think about that--about that idea?

WYF: I thought it was strategic. I thought that he figured that by incorporating design into the arc of our concerns that he would be able to more effectively fundraise money for the Museum.

JMB: Oh.

WYF: I think it was legitimate. Design is part of folk art.

JMB: Yes.

WYF: Design is part of contemporary art. Design is part of textile--

JMB: Yes.

WYF: --textile design.

JMB: Yes.

WYF: It made sense and continues to make sense to me. But I do know that it was--at that time, that we were beginning to get a sense that the coffers of largess that had supported us in the '70s and '80s were not going to be supporting us quite in the same way. The art world had become more dominated by corporate concerns.

JMB: Yes.

WYF: We were having to adjust our museum [goals], the content, the placement of objects even, were determined by corporate funders. And I think that Patrick [realized] . . . that design was sought after by evolving companies, [was a topic of concern, was an entry point to understanding art].

JMB: Yes, it was becoming more fashionable . . . . I think you're absolutely right. And I think Patrick was very prescient. I hadn't thought of it in that way before. I was one of those that were skeptical at first. But the more I thought about it, the more I thought that really this idea of bringing design in to almost be like an umbrella over the other [areas made sense] . . . . In some people's minds contemporary craft , which was aligned more with contemporary art, and folk art, which was aligned more with tradition--traditional culture, were like separate ends of the spectrum. And design, I think--the idea of bringing design into the program really tied everything together philosophically. But I think that it also--you're right--it also made funding perhaps more attractive. Although (laughs), that did work for a while, I think, but--

WYF: But not quite to the extent that one had hoped.

JMB: Yeah.

WYF: And funding sources were drying up.

JMB: Yes, there were other factors, economic factors, that were at work that--that I think came into play. So, **[2:05:00]** Maia was born in '86 and did you go to working part-time at that point?

WYF: When she was born, I had [maternity] leave until April. She was born in the end of October. And I had leave until April. And I was very involved with the ArtTable [organization].

JMB: Oh, yes. [I was a member of ArtTable—and so was Shan Emanuelli.]

WYF: . . . . And I stayed busy with ArtTable. And I returned to work at the Museum part-time and then realized that I probably would be better off not working part-time but working as a [paid] consultant. So that's when I began doing consultation work. I worked with the Philharmonic and with the Music Center and with the Museum.

JMB: And what did you do with the Philharmonic and with the--

WYF: The Philharmonic was interested in bridging to the [ethnic] communities and they wanted to know how to do it. I also consulted with the Field Museum in Chicago, who wanted to do something similar to the Mask Festival. They wanted to bridge to the ethnic communities in their neighborhoods. So, I consulted with organizations for a while until--.

So during all of this work and engagement at the Museum, I was involved in Jungian Analysis and still in James [Kirsch's] Monday evening seminars. And my interest in psychology, I think, began to come more . . . [into focus for me]. I loved working on the Mask Festival, and I loved the intimate relationships that I had with people in the community. But as the Museum became dominated by corporate concerns, I felt that the soul of our work was shifting. And I wanted to stay working at a soulful level. So that's when I decided that I wanted to return to school and pursue that which I had abandoned in the '70s when I went into Ethnic Arts [at UCLA]. And so then my--what had been my hobby became my profession. And now art is my hobby and psychology is my profession.

JMB: But how wonderful that you've been able to keep [both] those threads in your life, all of this time. So when did you finally leave CAFAM?

WYF: I think I left CAFAM probably officially—[it] was after I served as an advisor to the Festival that Teri coordinated.

JMB: Yes, Teri Knoll.

WYF: Teri Knoll coordinated [the 1990 Festival of Masks] and I was advisor to her. And after that, I was an advisor in a much more obscure way. I think I still [may] have worked a little bit with the Folk Art Council from time to time, but I wasn't—I think by 1990--in the fall of 1990, I entered the

psychology program at Pacifica Graduate Institute. And by that time, I was brokering, I remember brokering [arranging] with Teri [Knoll] and Edith [Wyle] to find lecturers for the [Festival of Masks] lecture series. And so I was asking psychologists and people at school, etc., to participate in this. And it just suddenly didn't feel right any more.

JMB: There was a natural progression.

WYF: Yeah, it shifted. And luckily, I remained very close with Edith until her death, and am [still] very close; I feel a part of the [Wyle] family. I'm very close with Nancy [Romero, the Wyles' daughter]. And close with Patrick [Ela] and his boys. Our children were all born about the same time--the Tuttles' children and the Elas' and I think the three of us, are still--our kids are close . . . .

JMB: Oh, that's great.

WYF: And you know, at least once or twice a year, we have a gathering of everyone, but--

JMB: Oh, that's wonderful. [Can you] talk a little bit more about Edith?

WYF: Oy.

JMB: It's hard to say just "a little bit" about Edith, I know.

WYF: I know it. I mean, I think about--how extraordinary it was to work with her. How much she drew her—us--all into her circle. How greatly and profoundly she valued each one of us. Each of us. She was awed and inspired by our skills and capacities. She loved the library. It was a gem for her. And she admired what you did. And she admired **[2:10:00**] what Max did. And certainly, there were fights from here to Kingdom Come --

JMB: Oh, with everyone.

WYF: --about the details over all of that. And I recall, for a while, my office was in the cottage.

JMB: That's right.

WYF: When I was pregnant, my office was in the cottage.

JMB: I remember.

WYF: Because I remember driving to work and being nauseous and having to run in and throw up. (Laughter) Or when my--when it was discovered that she [Maia] was breech, and I was burning joss sticks on my toes to get her to turn around. And it smelled like marijuana and people could smell it all the way down [the street]. And Edith and Patrick got out of their car and sent somebody up to the cottage to find out what in hell I was up to. Because they thought I was getting stoned in the--that little wood-paneled room, you know, that little room [in the cottage].

JMB: Oh, yeah.

WYF: --but I recall, at times, being in Edith's disfavor and being so grateful that I could get out of the main building and either go into the cottage or then [in November 1982] we moved across the street into [the top floor of] that big building.

JMB: [What we called the] Annex, yes.

WYF: And just hiding out. You know, I'd figure, "Oh, good, thank God. I'm on her shit list now, so I'm going to hide out and get work done."

JMB: Yes. Yes, it was like being in the sun light or being in the shadow.

WYF: Yeah, and so one was either in one or the other place, and it just sort of rotated. I think I remember over the years realizing, "Oh, OK, so this is--I'm just on her shit list now." So that's--it's what happened. And so I remember, I recall that. And I recall how she would get over it.

JMB: Yes.

WYF: Either there would be a time where it would all disappear and then it was lovely again.

JMB: Sunshine again.

WYF: But I do remember that she had a fetish about hair. And it was--and we all had our hair cut frequently because Edith liked well-manicured hair.

JMB: Wow, I don't remember that.

WYF: You don't? I definitely remember.

JMB: That's interesting. I noticed that you have grown your hair longer than I remember . . . than it was at that time. . . . Because long hair was pretty fashionable at that time, at least in the late '70s and early '80s [and I wore my hair very long]. But yes, Edith--had an extraordinary personality. It was very magnetic and [we] wanted [to please her]--

WYF: And compelling.

JMB: --you wanted to be--but you--she did respect you. I mean, not just you personally--she did respect you personally--but she--

WYF: She held respect for us.

JMB: She respected us when we stood up to her, also, I think.

WYF: It was a relief to her when we did. Because it was a sign that we could carry even greater loads of work. (Laughs)

JMB: Oh, Lord, I think you're right. Well, it was--you were not on the staff during those last--the last days. Well, there was so much that went on after you left. But you did stay friends with everyone. And you were in L.A., although you did move to Carpinteria at one point.

And I'm just wondering what you remember--I guess this would be from the point of view of a former staff member--about those days when we were in the May Company, and then we moved from the May Company to the building on the corner, next-door to the Museum. And there were, for a while, there were these grandiose plans for this Museum Tower that [the developer], Wayne Ratkovich, was going to provide for us. And that didn't work out. And then this new plan was made to join those two buildings together. Did you know Craig Hodgetts and Ming Fung [the architects, Hodgetts + Fung] at all, the architects [who worked on the merging of 5900 and 5814 Wilshire]?

I know that the staff really was somewhat relieved, even though we had all been very excited about the idea of this mixed-use high-rise tower. We, some of us, wondered how in the world we were ever going to maintain a facility so much bigger. So, the new idea of the two buildings being tied together, you know, which was much--it seemed much more manageable **[2:15:00]** . . . . Did you come to the opening of the renovated facility? There was a big party. I thought I remembered that you were there?

WYF: I was--I became--I felt I became at that time more of a donor member. And I've never really thought about it like this because I'm so fond of Patrick, but I do think that I felt really understood by Edith. I think that she understood the multidisciplinary work and that she valued human beings and the ethnic arts in a similar way. And not that we left at the same time, but I think after Edith left, the emphasis of the museum became much more contemporary. . . . And then by that time, I was married and I had a baby, and I wasn't--I didn't have the energy to expend on projects that I'd had before. And then I went to school and I stayed as an advisor, but I--I really had shifted away a little bit. And people who were taking things on needed to do it in their own way. And I felt that I needed to step away and not feel the sense of ownership or sense of vision.

JMB: Yes.

WYF: And determine the events according to my vision in the way that I had before. And then in 1992, I had cancer and I was very, very ill.

JMB: Oh, I didn't know that.

WYF: And yeah, I was just--I was incapacitated for two years. And ended up moving, we had purchased property adjacent to the Wyle Ranch up in the Sierras.

JMB: Yes, yes.

WYF: And I moved there with my daughter, while Tom stayed in L.A. to work. And then we moved to Carpinteria [when] after two-and-a-half years . . . Tom said, "I can't keep coming up there," and I didn't feel that I had the energy or the strength to live in the city, so we moved to Carpinteria. And then it just evolved--my life here [in Santa Barbara and Carpinteria].

JMB: Yes.

WYF: But I--I have a very deep fondness for the museum and would love to sit on their Board. You know, that, as a vision, as someone who holds an understanding of culture and an understanding of cross-cultural differences. That's still very much a part of my sensibility. Most of the people that I work with are, in one way or another, . . . culturally-bound. Even if it's a politician that worked in politics in Wisconsin, you know, there's the--

JMB: Yes.

WYF: --the culturally-rootedness of that experience.

JMB: It's not necessarily ethnic--ethnicity.

WYF: But it's different--dealing with difference.

JMB: Yes. You were really ahead of your time because [you focused on differences of all kinds]--

WYF: We all were [ahead of our time].

JMB: Well, I guess, we were. And I suppose--

WYF: I think we were, Joan.

JMB: --Edith was responsible.

WYF: I think we were all ahead of our time.

JMB: But [eventually] it came . . . to a head. I remember the year 1992 in particular because of--well, for several reasons. There was the Columbus Quincentenary. We [the CAFAM staff] had all become much more involved with the American Association of Museums and the Western Museums Association and they were taking on challenges of--the challenges of museums, in general, were just [beginning to be] seen as being related to the way we had traditionally related to our membership and to the people. More importantly, [how we related to] the people whose objects we were exhibiting and displaying.

And [in] 1992 we had the Rodney King events and the riots--the civil unrest--that followed. And Patrick had--another thing that I credit Patrick for **[2:20:00]** was that when the idea of the new museum was first presented to us [just a couple of years earlier], he [had] said, "Now, I want all of you"--to the staff--"to think of ways in which what you're doing now can be expanded or changed to fit into this larger vision." And the idea that I had was to develop--I thought of it at first as just a fellowship program--but it really evolved into much more than that with the [formation of the Center for the Study of Art and Culture—CSAC] National Advisory Board and so on. And that was the vision that they--that the [CSAC] National Advisory Board brought to our museum. And Edith and Patrick attended those Advisory Board meetings.

And the idea--I think Edith was really worried when those meetings were first held. She was really worried that we were going to have to do something [radically] different. I think what we ended up doing really was just a deeper consciousness of what we had been doing all along--I mean, she had already talked about "the cultural context." I first heard that phrase from her way back, you know. And I guess she got it from Pat Altman, at the Fowler Museum. Anyway . . . the kinds of things that you and Edith were doing were--and especially as exemplified by the Festival--were what eventually the whole world was talking about . . . .

WYF: Well, I'm amazed when I read the APA, the American Psychological Association's *Guide to Psychological Diversity*. [The *APA Presidential Task Force on Enhancing Diversity* was published in 2005.]

JMB: Oh, I would love to read that.

WYF: I am still amazed--no, you wouldn't like it.

JMB: Oh.

WYF: It still doesn't understand cultural diversity in its--in its positive sense of community well-being in the way that we understood it in the '70s and '80s at the Museum. It astounds me.

JMB: It still treats it as a kind of dysfunction?

WYF: As a dysfunction and as something that's impossible to overcome. So, it's--I marvel at what we were--at what we were working with and what we were able to express and contribute to the cultural life of the city at that time.

JMB: Yes. Well, there's no doubt, but what we did, and that you came along . . . at the right time with just the right background. Well, is there--we're going to wind up now. Is there anything else that you'd like to say?

WYF: I just wish we were at the Festival and we could go grab something to eat at one of the food booths!

JMB: Oh, well, of course, the whole world of restaurants has changed, in part because of those kinds of events that brought [world cuisine to our consciousness].

WYF: Well, and the globalization of our life, in general.

JMB: That's true, yes.

WYF: We're so much more globally sensitive and aware and interested.

JMB: Yes.

WYF: And it probably is most beautifully expressed by the fusion restaurants, the French-Saigonese or any of those amazing [combinations of cuisines available now].

JMB: And Edith really understood . . . [the importance of food to culture] because she, of course, had a restaurant in her museum from the beginning. [The Egg and The Eye restaurant was part of the original gallery that opened in 1965 and when the gallery became a nonprofit museum, the Craft and Folk Art Museum, the restaurant took on the name of the former gallery, The Egg and The Eye; the restaurant closed forever on June 30, 1989.]

WYF: Yeah.

JMB: Well, this has been great, Willow.

WYF: Thank you, Joan.

JMB: Thank you so much.

WYF: It's a pleasure for me to remember so much more than I ever thought I could.

JMB: You certainly did. And you told us some stories that no one else has, too. So, thank you very, very much.

[End of session—2:24:21]