

SRU ORAL HISTORY

"SLIPPERY ROCK UNIVERSITY IN THE SIXTIES"

INTERVIEWEE: MS. M. KATE BRENNAN

INTERVIEWER: MS. LEAH M. BROWN

18 MAY 1993

BRO: This is May 18, 1993, and this is Leah Brown in the Library Archives talking to Kate Brennan, chair of the Music Department. You were saying you've been in higher education for a long time and you came today with notes. That's wonderful.

BRE: I think I've been here too long because I had to go back and dig through all my old notes and find a book. So I had to do my research before I can even come and talk about myself.

BRO: You are unique. We can start at any point that's comfortable for you. Generally people tell us how they came to Slippery Rock or why they came to Slippery Rock or all of the above. Does that make a good starting point, or would you rather start here and go back?

BRE: No, that's fine. If I can remember. As a matter of fact, it's exactly 30 years, and thirty years ago I was teaching public school in Meadville, the home of Allegheny College. Sunday I had the good fortune of seeing my son graduate from Allegheny College thirty years later. That was kind of a neat experience. At that time, Slippery Rock music department had three faculty members. They were looking for a fourth person to

BRE: teach on television which sounded very enticing. I couldn't think of any other reason to come to Slippery Rock though because it was such a little, still is, but it was really a little place then. I had grown up close to Pittsburgh so I wasn't used to seeing cows alongside the road, but the job was enticing because they were going to set up what may now come to fruition 30 years later. They were going to set up a satellite teaching center in the then Laboratory School in McKay Ed. Building. I was hired to be the music television teacher or television music teacher. So that's what I guess started, or kind of fueled my interest in the position. I did do that incidentally for a couple of years and then they decided that technology was too expensive and they tore it all out.

BRO: Television had no future.

BRE: Right. They tore it all out, and stopped the project. It was expensive. So that's really how I came to Slippery Rock. The reason I was interviewed, I think, was because of my reputation as a teacher, which is so different from the way it is now. I was contacted by the chair of the department.

BRO: Who was that?

BRE: Clair Swope. Who had heard about me from somebody else, a friend, or someone in the area, someone actually in the Sharon School District, and he called and asked if he could

BRE: come and watch me teach. So he came. Brought Ed Sims, and the two of them stayed all day. They interviewed my principal and watched me teach. That's how I got the job which is such a different procedure than we have now. So I never even applied for the position. It kind of fell in my lap. I was the, no, I was going to say the first woman, but that isn't true, I think the person I replaced was Gladys Arnold.

BRO: In the department?

BRE: Yes. And there were four of us then. So between then and now we have gained another 14 faculty people along the way.

BRO: You have 18 in the department?

BRE: We have 18 now. Some part-time. Not all full-time. I think we have 15 full-time. Three part-time people.

BRO: You came at what rank?

BRE: An instructor. I didn't even have a master's degree. So I had to hurry up and do that. So I chose to go to Penn State because I knew that I could get more credits at Penn State than at any where else. So I went to Penn State one summer and again lived what seemed like a mile away from the music building. There were cows mooing outside my window. I can remember that. I hated the place so I only stayed there one summer because I was getting a master's degree in music education, and I found out very quickly that the music education classes were in the education building, not in the music building. So I

BRE: decided I didn't want to pursue my education at Penn State any longer. I transferred to Duquesne and finished at Duquesne on weekends and summers.

BRO: Well, the fact that it wasn't in the music building meant that there wasn't any emphasis on music?

BRE: Very little. I didn't hear any music all summer. Some recorded things, but I heard very little music all summer. And the climate there is just not very conducive to music somehow. So I chose not to stay there. I understand that it's still pretty much the same now as it was then.

BRO: But Duquesne was better?

BRE: Duquesne was wonderful. Well, I was used to more urban setting, and so that felt more like home to me. It was a dingy old building, but there were wonderful people, and lots of music, lots of musicians. Little coffee shops around the corner. It was just a better environment I thought for music. I met lots of wonderful people at Duquesne.

BRO: And so how did it go at Slippery Rock when you became an instructor here?

BRE: Well, it went very well. I continued my work with children by teaching in the lab school half of the time and then teaching college classes the other half. So I think I had two sections of a course called Music 200. It was a classroom teacher course, a course where they learned how to teach music

BRE: in their classrooms. So I could teach in the Lab School, and the students, the college students, could watch me on closed-circuit television from some stations around. They could actually watch what was going on. Which was terrific. Really wonderful. I could just say today I'm going to do thus and so and they would come and see it. It didn't disturb the kids because they weren't right in the room with them. But the cameras were a little bit disruptive. They did move. They did turn and make noise, but they got used to that pretty quickly. But I remember carpeting was such a big deal. They had to put carpeting in the rooms to cushion the sound a little and I can remember thinking the carpeting was wonderful. So that was fine. I had a very good year, first year. And at the end of that year it was particularly nice because of the President then, John Edwards. When I was hired the year before, Dr. Weisenfluh, President Weisenfluh, was still in office, and I think he retired at the end of my first year and Edwards took over. One funny story about Dr. Weisenfluh. When Clair Swope took me in for my interview, Clair was very supportive of women, by the way, even 30 years ago, women faculty, and so Dr. Weisenfluh was interviewing me. Everybody was interviewed by the president at that time, and he said, he asked me about my qualifications and so on, and then he said, well, I guess everything's fine then, but you know

BRE: she'll just get married and leave, and here I am still here 30 years later. So that was a funny comment.

BRO: Did he wait for a reply from you?

BRE: I don't know whether I said anything or not. I guess I was too frightened. When the next president then came in, he was interim for one year. He called me in one day, maybe this was the end of my second year, and this was so important to me, and he said, you're doing a wonderful job. Is there anything I can do to help you? I was just thrilled.

BRO: That was lovely.

BRE: Yes. Everything was professional but close.

BRO: Did he do this with other people or just for you?

BRE: I don't know. I told him what I needed to do my job better, and he got it for me. Isn't that something. Yes. It was really terrific. He was a very, very nice man, but he took the time to say, you're doing a very good job which was very supportive. It felt very good. Then I would say the mood changed after that. That was 1965 or so, and shortly after I got married in 1965, I became pregnant, and I can remember really worrying about the fact that I was pregnant, and about the fact that I might lose my job. I didn't know where to go or who to tell or what to do about it. So I just went up to the President's office and Marc Selman was the assistant to the president at that time. And I said,

BRE: Marc, I'm going to tell you that I am pregnant and I don't know what to do about it. He said, I'll take care of it. So I got a maternity leave for the fall of 1966 and that was because Marc knew what to do. I didn't know what to do.

BRO: There were no guidelines?

BRE: I wasn't sure anyone here had ever been pregnant on the faculty before. I'd like to know if I was the first one. So I did miss one semester. The fall semester of 1966. So that was nice because I found a way to solve that situation. But I came right back to school in January, and then when my second son was born in 1971, he was born in the summertime, so I didn't miss any school at all. Went right back to school. The other nice thing about Slippery Rock at that time was the fact that everybody knew who the best babysitters were, and there was one woman in town, Mrs. Eppinger, who watched all the faculty kids. So that was a very nice situation. I could drop my children off there in the morning and pick them up in the evening. That was very convenient. Also, at that time, we could arrange our schedules so that I could be here in the morning, and my husband could be here in the afternoon. Our chairperson was very kind, and was very supportive in that he would give us those kinds of schedules if we asked for them. So it was very nice.

BRO: And the chairperson at that time?

BRE: Was still Clair Swope. He was very good to us. A good person.

BRO: Were there more women by then in your department?

BRE: Jean Baker was hired probably three or four years after I was. By that time she was on the faculty, yes. So we had two women. So there probably seven of us by that time. It was growing slowly. And we added, I think, the first degree program which was our Bachelor of Arts degree. We started with Bachelor of Arts degree. Until that time, we had been pretty much a service department.

BRO: You said, just to complete that, that now you have 18 people, 18 faculty, and majors. How many majors?

BRE: About 75 majors now. And that's about as many as we can handle with 18 faculty.

BRO: So it's really grown.

BRE: Oh, it's a very, very different atmosphere now than it was then.

BRO: Talk about the atmosphere.

BRE: I guess the first thing that comes to mind is the fact that we put on in quality and yet we had very good faculty, I think, all the way along. We just didn't have the degree programs that some other sister institutions had. So we couldn't attract the same quality students. Now that we have not only the Bachelor of Arts degree, but the Bachelor of

BRE: Science in Music Therapy, Bachelor of Science in Music Education, and a Bachelor of Music degree, we can attract the very best students, or are trying to attract the very best students. But that's been a hard road to hoe. There were many years where, probably the first 15 years, we had a very difficult time convincing the administration that music was and needed to be a prominent department on the campus.

BRO: They didn't think it was a serious study?

BRE: No, I don't think so. No. I think, my memory is that at that time we had probably English majors. We certainly had Speech and Theater, but mostly we had Elementary Education majors and Physical Education majors. So it took a long time for the arts to become prominent. I think the Art Department was growing along concurrently as we grew, too. Bob Crayne came at the same time I did.

BRO: But you got a music building.

BRE: Yes. Which was really supposed to be a fine arts building. That building was originally designed for art, music and theater, but between the time it was conceived and it came to be, there was only enough money. The money had shrunk enough, the value of the money had shrunk enough that they had to choose one, and they chose music, and I believe that was because we were in West Hall and the band was rehearsing. The only room large enough for the band was

BRE: on the second floor and I think they thought the kids were going to come right through the floor, if I'm not mistaken. So that's why I believe we got the building. It was a real practical choice. We were in danger.

BRO: Especially if you had a heavy instrument.

BRE: Yes. Can you imagine the band rehearsing on the second floor of West Hall. They did. It was very, very loud. I wasn't chair then, and I wasn't in on all the conversations that went on when we were chosen to get the building, but we were very fortunate. That's been a great boon to us. Just to bring students and parents here to see the building is a real plus. Many of our sister institutions don't have facilities that compare with ours.

BRO: Now that sends a message. It's a very nice building.

BRE: Yes. The recital hall is magnificent. Even the symphony players love to play there. They will ask to come back just because they like to play there, which is very nice.

BRO: That's really nice. It's seems to me that music as a field is very welcoming or at least it is accepting of women, so there are so many very fine musicians, and well even major symphonies have a great number of young women now.

BRE: That's relatively recent though.

BRO: Yes, that's true.

BRE: Ten years, fifteen years.

- BRO: Ten years, fifteen years. That's true as the old men have died off, I guess, women have come in.
- BRE: Women have been given a chance.
- BRO: So I wonder if that reflected in the way women were accepted in your department as contrasted perhaps to other departments on the rest of campus?
- BRE: Where there aren't so many?
- BRO: Where the field is hostile or anti-women?
- BRE: Well, now that's interesting because in one sense you're right. There are a lot of women in music. In another sense, music is a very traditional discipline and there are some aspects of music where women are not yet equal.
- BRO: Such as?
- BRE: Conducting.
- BRO: Oh, true.
- BRE: Is one, and we prepare students to teach in public schools. You see very few women band directors. That's still a very male oriented place. The high school. So you see female choral directors, but fewer band directors, and that's still the top job in most high schools. And jazz. The field of jazz is very male oriented. So we have a long way to go. We have a long way to go. I tend to think that we're more integrated as a faculty because of the attitude of Clair Swope way back then. I mean he was willing to hire women, and in fact, made a point of hiring women.

BRO: I'm so glad to hear that. That's so rare.

BRE: And therefore, we always had women and didn't have to struggle as much to get women in the department as other departments. I wonder if you went around the state if you would find a department that's like ours. At least a third of ours is women. I couldn't even tell you the exact number. I'd have to sit here and count on my fingers, but nevertheless, I think we have more women in our department than most. We have a higher percentage of women in our department than most music departments do, and that's because it started that way. And women are more apt to hire women or at least a balanced committees lends itself to a more broad viewpoint.

BRO: You can always remind the men, well we don't have enough women on this committee.

BRE: Yes, or I can recall at one point we were going to hire someone and I can remember one of the men on the search committee talking about how powerful and forceful and using all these male terms to describe this one candidate, and the women very quickly said, oh, wait a minute, is that really what we want. There's been a lot of turmoil because of that, but I think it's produced a pretty good department.

BRO: Oh, I agree. It's an outstanding department.

BRE: But if you would speak to some of the younger women in the department, you'll find that they've had a rough time.

BRE: They've had a rough row to hoe, and probably feel more empowered in the department in the last few years than they ever did before.

BRO: And that's because you're chair.

BRE: No, that's because, I think, our administration has accepted women a lot better than they did before.

BRO: Finally.

BRE: I think this administration has focused enough attention on women that the climate has changed, the attitude has changed. I still think we have a long way to go, but we've certainly made progress.

BRO: What kinds of things remain to be done when you say we have a long way to go?

BRE: Well, I think that we're paying a lot of lip service to integrating women and minorities into the culture, but I don't think we have enough young faculty who literally live that to really make the difference yet. I think the older folks know how to talk about it, and they know what they're supposed to think, but when it comes right down to action, they don't act like what they say they believe.

BRO: Old habits.

BRE: Yes. They're very hard. Yes, and that's, I guess it's understandable. It'll just take time. I still sit with administrators who shake their fingers when they get angry. It's a very paternalistic kind of attitude.

BRO: Being chivalrous in some ways, not wanting to burden women.

BRE: Well they know better.

BRO: Well, sure, or they know what they ought to be doing.

But the women themselves, I think, by being active have helped to solve a lot of these problems.

BRE: Absolutely.

BRO: And there are still some who don't want to get into this.

BRE: And that I really can't understand. I've thought about that and I don't understand why more women don't get involved. However, I must say that I've gotten a lot of calls from women who say, I'm really glad you're president of the union. I'd like to participate in some way. I'd like to do something. Of course I get call from men, too, but I think it's kind of nice that women feel more comfortable perhaps participating.

BRO: And they have participated? They have been active and productive, and continue to be.

BRE: Yes. Several of us who have been active for a long time in the APSCUF legislative assembly would meet during the time of the assembly and talk about issues that were critical to women, and out of that has grown in APSCUF a gender issues committee. So right now all 14 state universities have a gender issues committee, and recently someone from the state office called and asked us to send them the complement on all of our committees, male and female. So they are looking into how many

BRE: women are involved on campuses which is going to look very good for Slippery Rock. I think they'll discover that we gave more than most campuses do. Indiana was having a terrible time getting anybody to come to legislative assembly because the women viewed it as a group of grey-haired old men. Well, the only way to change that is to go and insert yourself in there somewhere and then it won't be grey-haired old men any more.

BRO: And when you are there as women, you're accepted more? You see I was in earlier APSCUF legislative assemblies and it was as if we didn't even cast a shadow. It was first of all coming from the western part of the state, we weren't very important, and women, unless you wanted, you could or would spend so much of your time in Harrisburg like Wilma [Cavill], God bless her, who made an impact. So this group that's looking into the women, the gender issue.

BRE: Gender balancing if you will.

BRO: And they are having some impact?

BRE: Yes, they are. We have a new president now, too, and he's a little more forward thinking than the last president. I appreciate what you said though about assembly because I went for many years wondering what I was doing there except that finally I got invited to be on the negotiations team, and was very quickly aware that I was the only women on the

BRE: team, and then I was even more aware that what I was saying wasn't being heard. So I had a choice then, and that was either to just slink away with my tail between my legs or to make a fuss. So I chose to make a fuss.

BRO: Good for you.

BRE: And so I made a speech about the fact that I thought that we were very ineffective. I don't know that I even said at that time that there should have been more women on the team because my point was bigger than that. My point was that there just weren't enough voices coming from anywhere representing all of us on that team. I mean I tend to think that was one of the things that made people pay attention. At least I was going to be a thorn in their side. I wasn't just going to sit back and not say anything. So for whatever it was worth I felt better.

BRO: We felt better, too. It was very much appreciated.

BRE: That was fun.

BRO: Was it really fun?

BRE: I think they were very angry with me. Very upset. The men. The men. Leadership was indignant that I would get up and do that, but I'll tell you there are twice as many women in leadership positions now in APSCUF. And I'm hoping that they all get up, and they are getting up and saying things now. So I'm sure that's just a process that had to evolve.

BRE: What was really nice about that though was that Bill Taylor and Wilma and Steve Gagliardo were very supportive of what I was doing. I didn't feel like I was there by myself. I would have done it even if I had been because I was so angry, but they made me feel like I was doing a good thing.

BRO: That big speech was before the whole assembly?

BRE: Yes.

BRO: Not just before the negotiations committee?

BRE: No, that was before the whole assembly, and I wasn't invited up there. I just went up on the dais and did it. I don't know how I did that either, but Marty Morand almost kissed my feet afterwards. Oh, he was so excited. But they had become a really stodgy old group, and needed to be shaken up.

BRO: Well, I think, it was stodgy when it started except for Marty and Dick Hazley.

BRE: Yes. Well, college professors tend to be very stodgy. That's why we need some women, lots more women. They're not stodgy as long as they don't try to model the men, then they can be very stodgy, I guess.

BRO: The women can be also?

BRE: Yes. If they deny their best instincts.

BRO: What role models are they following?

BRE: Exactly.

BRO: So if a young woman comes to Slippery Rock and is looking for some advice, what would you tell her?

BRE: About leadership or about getting involved?

BRO: Yes.

BRE: Well, it's the only way to get a real picture of education, I think, to get out and mingle among different departments. I learned so much by getting out of my own department. I mean an amazing amount. I learned about how philosophers think. How people from different disciplines view things, and I think I have a pretty good grasp now of how the campus works. Otherwise I would have never known all those kinds of things.

BRO: Easy enough to stay in your own department and do your own work. I mean that's more than a full-time job anyway, but now you have to find time for this activity. It's an obligation.

BRE: Well, I think so. Yes, that's one thing. It certainly is an obligation, and that's a very serious matter, but it's also the only way you can get a total picture, and you can't operate just in your little area or you don't have any idea of what you're doing. You just don't have anything to respond to somehow. You're not plugged into anything. And I think that's where women have many more gifts. I think women tend to communicate in a holistic way a lot better than men do.

BRE: And I tend to think, as my son said after, let's see, which election was it. Oh gosh, was it the one where Lynn Yeakel ran? Was it a primary election not too long ago. I called him and said, did you vote? He said, yes, I voted for all women. And then my husband came home and I said, did you vote? And he said, yes, I voted for all women. He said, I figured the men have screwed things up long enough I'm going to vote for women now. But I do think women have a better grasp of the whole picture, and tend to see things a lot better. The whole picture a lot better. So I think they need to be out there so they can get the whole picture, so they know what they are doing. But perhaps more importantly it is a commitment. You do have to try to better the situation.

BRO: You said that one of the early presidents was such a sensitive person, and you appreciated that. How about other than that person, talk about the administration of the college, and we can restrict this if you wish.

BRE: I don't think we've been blessed with great administrators, which is too bad. Perhaps our most effective administrator has been Bob Aebersold, and he certainly enjoys great popularity because he's a genuinely nice guy. But gosh, I don't even remember who they were, and I sure wouldn't call them, and they were all guys. I don't think, and I don't even remember too many of them. I really steered very clear, I think, of

BRE: most of them. And you know I even wonder if I would've run for APSCUF president had Bob not been such a nice person. I mean I knew I'd be working with a pretty congenial administration. Although I probably would have run anyway.

BRO: It was the right time.

BRE: It was the right time, yes.

BRO: You lived through Carter, Watrel.

BRE: I got into some terrible things with those people. Can I tell one real wonderful story?

BRO: Sure, please do.

BRE: When Watrel was President, one of our now retired colleagues was dean, and they decided that the Music Department needed to be upgraded, and so they, this was just before the contract at the end of the 1960's. Is that right? When did Carter leave? In 1968. It was definitely Watrel. He was president then. So they were going to ask Clair Swope to resign. Certainly as chair, and hire a chair for the department. A real powerful chair. That was the word that came down from on high. So Clair was sent a letter, and they hired a guy who came in, and he said a lot of things, of course, while he was here, but he was the real powerful guy. Organizer, they were calling him. A real organizer. That was it. They were going to get things really organized. They hired this guy, we happened to have a party for him while he was here, he told

BRE: the story about taking his choir to Russia, having taken his choir to Russia, and the really great thing was that they paid fifty cents apiece for plastic raincoats and took a whole bunch of them to Russia and sold them for five dollars or something like that. He told that story as if that were a big accomplishment, and I can remember saying to people, if you hire that man, you're crazy, and they did because he was an organizer. Okay. So that's exactly what he did. The next year he came into the department, and music departments have big budgets because of all the organizations and all the activity. He got control of all the budgets in the department, and incidentally, he had his own little publishing company, so he worked a deal whereby he would order everything for the department through his little publishing company through which he got some kind of discount because he was a publisher. But the University, unbeknownst to them, was paying full price, and he was keeping the proceeds or whatever you call it, the difference. We discovered it. He was here only one year because we discovered that, that our organizer was of course doing just what he said what he was going to do, organizing, and making lots of money off the University, and we took this to the administration. We said, look we've called the companies. We know what's going on here. We've got the bills. We've got the boxes. We got the whole business. The

BRE: administration told us to keep it quiet, not to tell anybody about it, but that they would confront him, and get rid of him. Which they did. Of course he sued the University and we had a court hearing. We had some kind of a hearing. Oh, I know what happened. No, no, I'm sorry, that's not true. He also fired five faculty members that first year. All the non-tenured people. Just wiped them out. He was going to bring in all his friends. The organizer. So he did. He fired those people, and this was the year before the contract, and somehow these people were allowed to grieve. Steve Glinsky was fired at that time, too, and I remember Steve and Jerry Cox, a friend of ours. I think the new union was taking them on or allowing them to grieve or whatever. Well, anyhow, there was a hearing. This is where our administration comes into it even further. They didn't want to disclose this scandal about the money because they didn't want an audit, and so they told us not to say anything about that at this hearing. So we knew that their lawyers would never allow it to be brought up, and they'd control the questioning. So this was wonderful. This is one of my funniest stories about Slippery Rock and the powers of the administration. So we were in this hearing, and everybody was present. The President, and the Vice-president, Jim Roberts, and lots of people from various departments and so on, and the whatever he was. He was not

BRE: a lawyer, but he was from Duquesne Law School, and he was the listener. I don't know whatever he did. He was the mediator I guess.

BRO: Arbitrator.

BRE: Arbitrator, yes. Okay. Well, he was arbitrating the whole thing. Well, anyhow, they wanted to know about the chairperson. So they started asking me questions about the chair.

BRO: And in what capacity were you there?

BRE: I was invited by the faculty member who was grieving to be a spokesperson. And so the lawyer for the state said, well, tell me about so and so. And so I said, well, you know thus and so, and I said, he's immoral. And, of course, the guy immediately assumed that I meant that he made a pass at me. I could see it. I could just see it. And he said, well, what does that mean? And I said, he stole money from the University. And it was absolutely wonderful. I thought the administration was going to go under the table. I mean they were really horrified that I would mention that. And, of course, they yelled, strike it from the record and everything. So I don't think we've been blessed with very good administrations. Now we have a good one.

BRO: Not much courage.

BRE: No, and not enough respect for faculty. That whole thing was botched so badly that they literally ruined peoples' lives with

BRE: some of their actions, and didn't care. That's why I was one of the first members of the union. I mean I was standing right there waiting to sign up after I saw that. That was terrible.

BRO: There were so many bad stories about that time. There were people who were fired because they had beards, because they took their classes outside. Those were the stories for publication. No protection.

BRE: Yes, and I can still see scars on those people who went through that. Who suffered because of that. Who lost their jobs because of that. We lost several very, very nice people who were totally demoralized by that experience. The kind of academics who are real sensitive, dedicated people who just don't ever think something like that's going to happen to them in their life.

BRO: It wasn't supposed to happen.

BRE: No, it wasn't supposed to happen is right.

BRO: And then after Watrel we went on into that interim period where we had, I ought to know these presidents but I don't, the one who came from Mansfield for a short time.

BRE: Played the saxophone. One night, I don't know what he had done. I forget. He wasn't here long enough to make a great impression, but Terry Steele invited him to play with the Jazz Band and he got up on stage and some students booed him and he

BRE: turned around and gave them the finger.

BRO: What a beautiful example.

BRE: For a college president. How do you like that.

BRO: Just being one of the kids. One of the boys.

BRE: One of the boys, I guess. Disgusting.

BRO: So until Dr. Aebersold you don't think that they were much.

BRE: With the exception of John Edwards.

BRO: Okay.

BRE: He was a gentleman. A real gentleman, and a very interested person, but he's really the only one that I mentioned.

BRO: But through this time did you have financial support? You said that music departments are expensive.

BRE: Yes, I think we did. Yes. I think we did because through most of that period Clair Swope was just a real stickler. He had been president of state PMEA. Was very well-known. And he was just constantly working angles to get what he wanted. He was a very effective person. Although after that incident, he had a stroke, and he's never been well since, and finally had to retire. He probably would have anyhow after that whole scene. That was very sad.

BRO: Do you have some particular notes that we skipped?

BRE: Just a couple of neat things. I was looking back because even though I've had a wonderful time learning and growing through this department of mine, I realized that I don't have

BRE: the same kind of, gosh, how do I say this? I don't have everyone's support as I did at one time. And I happened to look through an old evaluation. This is probably from from 1979 or 1980, and I was noticing in it.

BRO: This is a peer evaluation?

BRE: This is a peer evaluation. One of our five year things. And it says, although her efforts do not stand out like those of a conductor of a performing organization, they're extremely important. She not only does not receive much recognition for her contributions, but also does not seek public recognition. I think that was a message. I think at one point at that time since I had not stepped forward and not assumed any leadership roles, I just did my job very well, that was like a little pat on the head saying, you're doing a good job. Now just be quiet and behave yourself. That's conjecture, but I tend to think there's a message in there somewhere.

BRO: And that's what galvanized you? That's what pushed you?

BRE: Well, it started. No, I'm not sure it did. I think what changed was a couple of things made me think more about responsibilities, leadership responsibilities, I guess. One was that my children were getting older so I just had more discretionary time. And another was that I knew I had to get a divorce, and so I just had to screw up all my courage and do some kinds of things I hadn't done before.

BRE: And I reached 45 and thought, now look, it's now or never, so we're going to do this because what do we have to lose? Absolutely nothing. And so that's how things changed, but I was interested to go back and read that again because I truly think there was a message in there. Does not seek public recognition. That was like, wow, good girl.

BRO: That was a very thoughtful comment of your colleague, and generally I think they're not so analytical as that. We're fortunate that it had the result that it did.

BRE: Yes, quite right.

Other than that, I don't know if any of this other stuff is important. I just brought it to kind of refresh my memory because as I started out saying I'm not a backward thinking person. I do happen to keep all this stuff in one place, but I don't go back. I haven't looked at all this for a long time. I guess I look at it every five years when I go to write another evaluation because I'm so interested in futuristic kinds of things more than going backwards. But it is kind of fun to look at things.

It's good to look and see the kinds of things that have shaped you as you've gone along. That's what I think is most interesting. And it's also very reassuring to go back and see that you did do a lot of things while you raised your children, and thought you perhaps weren't doing as

BRE: much as you do now. I always feel like I'm doing more now, too much, sometimes and I think, oh, dear, but I think I always did a lot of things.

BRO: Tell us about some of those things.

BRE: Well, I'm noticing here that in addition to teaching, I can't even remember very well doing this, I organized some opera workshops because I realized that our students weren't getting much in the way of opera. So I brought opera people in to do workshops for the voice students. Pittsburgh chamber opera residency.

BRO: Mildred Miller's group.

BRE: Yes.

BRO: Oh, those were wonderful groups.

BRE: Yes. We did that several times. That was really fun. I had forgotten about that. That seems like such a long time. I barely remember doing that.

BRO: I remember that. One of those singers was Paula Signorino that I happened to know when she was a little girl.

BRE: And then I think through APSCUF I got interested in the Faculty Development Council in Harrisburg. The state system council that came about after we became a system. That was incredible growing experience, and a real supportive experience because Emily Hanna, our vice-chancellor who just retired, and Suzanne Brown, her associate, are very

BRE: strong women, and brilliant, both of them in different ways, but both brilliant, and they were so wonderful to work with. That was the source of a lot of my strength because they not only ran an organization where you felt totally empowered to do whatever. Whatever it was. Whether it was designing a summer academy for faculty to learn how to teach better or whether it was designing rfp's for grants or whether it was writing goals for the council which I was charged with once, with running a sub-council that would write goals for the whole council. They just allowed you the opportunity to collaborate with colleagues and be as creative as you wanted to be, and it was an amazing source of strength. I'm sure they are both incredible teachers. I know they're both incredible teachers, and they were very, very formative, I think, for me. During the time that I worked on the council, I was the Slippery Rock faculty representative. There is an administrative representative and a faculty representative from each campus. So there were 28 people on this council. And so it was just a wonderful place to test ideas. Incidentally, the group was gender balanced from the beginning. That was the first thing that I noticed. So women had a strong voice, and they ran the council, these two women, so obviously the female voice was very strong. From the beginning of my work on the council, they encouraged any kind of viewpoint that you wanted

BRE: to bring forward. I can remember once bringing forward the viewpoint that if we weren't proactive about grant proposals, then we'd just get a lot of disciplinary, scholarly grants. And I thought that they could probably get disciplinary, scholarly grants somewhere else. But I thought that this council needed to be a teacher or be proactive as well as reactive and so I brought that idea forward and thought that we should have these special project grants for bigger issues, broader issues. That took a lot of courage because I had no idea. I was just looking at 28 people I didn't know very well, but Anne Griffiths was there, and so I knew Anne would support it. We took a vote.

So anytime that I felt successful on the council, I think anytime you have success, of course, that just feeds your desire, so that council became just an incredibly powerful vehicle for me.

BRO: Are you still active?

BRE: No. I gave it up when I became the APSCUF president because it meant reading about a hundred grants a year. Oh, it was a tremendous amount of work, and I thought it was time for somebody else in the University to have that experience. It's invaluable experience, but I got a letter last summer from Suzanne. Oh, I know what I was going to tell you before I get into that. During that period when I was on the council,

BRE: I was also on the negotiating team and so the Chancellor's negotiator brought merit pay to the table, and there were a couple of us on the negotiations team at the time, and we decided to take merit pay which we thought was an antiquated idea and turn it into professional development. So we took the money that they would have given in merit pay and put it into professional development, and I got this letter from Suzanne then afterwards. She said, we should probably thank you for the council's continuing existence for six years now. Had it not been for your good work on the collective bargaining team, who knows what might have happened to us. Not only have you been a major advocate as a charter member, you've been a tremendous influence on shaping the council. Its formal structure, processes, norms, expectations of members, all of which evolved very positively, I think, because of the leadership example and commitment of a handful of people. You were one of those key people. At the end of that paragraph she says, thanks too for helping make it fun. That was, I thought, what the women brought to that group. We had lots of fun exchanging ideas and that was what made it fun because there were so many ideas, and it was just extremely exciting, and we would laugh and laugh and laugh a whole lot. That was an incredible experience, and probably the most valuable and certainly the most reassuring

BRE: or whatever you want to call it. When you know you have the support of the Vice-chancellor who you think is an incredible woman, and her associate and you can actually work with them, that is really empowering. You bring back incredible amounts of power. I also knew that Emily Hanna didn't like unions. So one day I thought, well, I've got to find out what's wrong. Why she doesn't like unions. So I said, Emily, tell me about your feelings about unions. I said, I'm very involved in the union, and I really believe in it. She turned and looked at me and said, oh, Kate, we don't have to talk about it. If I were you, I'd be doing exactly what you're doing. So that was the end of that. I thought that was good too. It felt really good.

BRO: It sounds as if that committee, that group, worked so well. There was such cooperation. Nobody was trying to outdo anybody else. It's the best kind of a group.

BRE: The best kind. And it was deans and faculty. You didn't know who was who. There was no way to tell who was who because you just had a name. You were just Kate Brennan at the table or Bill Jones.

BRO: Working for the whole system or the state. That's beautiful.

BRE: Yes, it was. It is. It is beautiful. I hope it continues to be that good but that was Emily Hanna's dream, and she made it work. She has a wonderful sense of humor. Very droll.

BRO: So there's somebody at state level who was a very influential person and a woman in your life.

BRE: Yes, and see I think it really took a woman to bring faculty development into the prominent role that it needs.

BRO: Well, it's permanent now.

BRE: It's permanent as long as we continue to negotiate to fund it. But what hasn't happened yet is that we still don't see faculty in a career development mode. We need to not only hire people to do something, but then we need to nurture their lives all the way along. In other words, if they come in as the band director and they discover that they don't want to do band directing after five years, they need to be allowed to grow and change and evolve as we all do in our lives, and so I think this whole concept of faculty development is a nurturing process of helping people through their lives. Helping people do what they need to do throughout their lives.

BRO: That's so interesting. It's an extension of what we're supposed to be doing for students.

BRE: But we don't do it for faculty. We're not nice to them. We don't say, what do you want to do next year? What would you like to do, and what do you need to do it?

BRO: Such an important concept, and so logical. That's this kind of institution. Why aren't we doing it? You should be vice-president of faculty development.

BRE: Well, we desperately need somebody in that role or something like that because we just ignore lives in a way. We just expect people to continue to do what they've been doing, and everything we know, of course, makes that virtually impossible. We all get bored. We want to change. Need to be able to slip in and out of administrative roles or not if we don't want to or whatever we want, but I think people need to move. And that's why faculty development was so exciting to me because people were writing projects for themselves. What could be more exciting than supporting people's projects for themselves? I just can't think of anything that's more fun. You don't even know who they are and you're reading these things and thinking, oh, yes, this is really neat. Just to see people alive and thinking and doing. It's the same as you would do in a classroom as you say. You made the connection. We do it with students. We expect them to grow and change and go through projects and yet we don't do the same thing for faculty.

BRO: Have you seen some positive results on this campus from some of this development?

BRE: Yes. Well, of course, the people who have been awarded grants have obviously done their projects, completed their projects, and that in itself is extremely exciting. I have to mention Nora Ambrosio because she's gotten about six or seven grant

BRE: awards. I don't know how many. This is the first year she didn't get one, but the University funded hers. But Nora is a bright, extremely talented, dedicated young woman who always has a project. There's always something cooking, and in a few short years she has taken that dance department from here to here. Had she not been getting those grant awards, I'm not sure she'd still be here. Not only did she get grant awards to keep her happy, to feed her artistic nature, but Slippery Rock is now known as Nora's campus. Our reputation is enhanced immensely.

BRO: In Pittsburgh dance groups.

BRE: Yes, absolutely.

BRO: And for the City Theater.

BRE: So the whole campus image has been raised by Nora and many others, of course, but she happens to have received more than anybody else. Nelson Ng has gotten several in technology that are incredibly wonderful. See I believe that we need to be rewarding our good people for projects. I don't believe that we just hand them \$2,000 and say, here, you're wonderful. But I think these projects deserve recognition, and in a sense that is what we're doing. We're giving them some money to do a project, and that helps everybody. That enhances everybody.

BRO: Those are self-starters. Those people.

BRE: Yes, they are.

BRO: The ones you were talking about before need help to get in gear.

BRE: Yes, they do. We need to get to them. As you say, some people come right to the front right away. Others require a little more nurturing or a little more help. The faculty development committee on campus right now is working. This was mostly Roy Stewart's idea. This was when Roy and I co-chaired the campus committee because we were the state representatives. We incorporated all the former college faculty development committees. So it was, I think, four people elected from each college. So the committee is 16 or 20 people. So we split into subgroups so we could not only evaluate grants but evaluate them and send them back to people, and say, rewrite this and do this and we don't understand that and so on. So that's exactly what that committee is doing now. They are preparing better grants. We're helping faculty to prepare better grants and I think that's working because last year we got more grants than we've ever gotten before. So as far as grants go, I think we've done a really good job, but there's a lot more work to do in faculty development. A lot. A foreign faculty member who happens to be on the faculty development committee right now, asked one day in a meeting, when we were ever going to do something for new faculty because he felt so out of it here. So this year,

BRE: this summer, the provost has asked me to organize some people to put together a yearlong mentoring and orientation program for new faculty. I think that's a wonderful idea. That's another thing that needs to be done. People need to feel a part of the campus. I think we do a very bad job of that, and particularly for foreign professors. We do a terrible job for foreign professors. We just expect them to understand and they don't. The most wonderful thing happened. One day one of our senior male faculty members was standing at the counter in our office, and I watched three people go by him. The first one was a young, white, male guy who had come through music school just the way the older guy had. Then I saw a woman come through, and then I saw a foreign professor come through, and the reactions were all different, and wonderful to observe. When the first guy came through, they said, hey, how you doing, so-and-so. Yea, okay, and kept on going. When the woman came through, the older, male professor said, hello so-and-so. Then when the foreign professor came through there was no exchange whatsoever.

BRO: Didn't even see him.

BRE: Didn't even see him. And I thought, oh, I wish I'd had that on tape because that's exactly what happens. That's the way they feel, like nobody sees them and they're not listening. And they are different. They do things differently. And they

BRE: get penalized for it because nobody understands. Nobody asks them why. I could go on and on.

BRO: I think a mentor is a marvelous idea. Take someone under your wing.

BRE: That's what I suggested last year. My first speech to the faculty. I said, never has it been more crucial that we do a good job of mentoring and evaluating our new faculty. During the years leading to tenure, new faculty need to understand our standards of performance in regards to teaching, scholarly work and service. How else can we strive for excellence? The kind of mentoring, though, I'm referring to requires personal interaction, caring and support, given in an atmosphere of mutual respect. It requires more listening than talking. Many of us have been around a long time. My challenge to you is to adopt a new faculty member. You'll find it invigorating, revitalizing, and you might even learn a thing or two. What ever you do, don't be the enemy. Because that's exactly what's happening. A lot of new faculty feel like the senior faculty are the enemy. Because they are not listening to them.

BRO: Now you are asking them to do that. Is there a plan to do that in a formalized way?

BRE: That may grow out of this group. Yes, I hope that grows out of this group because you know how difficult the whole diversity thing is.

BRO: Absolutely.

BRE: But unless we start to listen to people. These people are here a few months and the first thing you do is go into their classroom and write a peer evaluation, and you write it just the way you wrote it for Jack Smith who went to your school. But this guy might have gone to Hong Kong and they're different. A whole different philosophy of teaching. We don't even know how to evaluate those people. We don't know the first thing about how they think. That drives me nuts.

BRO: And the fact that it's really an enriching experience for the students because it's different from what they've had with all these other clones.

BRE: But the students are more intolerant than the faculty. So-and-so doesn't give weekly quizzes like everybody else. Because our students have been conditioned to expect certain kinds of performance. And they are intolerant. One day in a faculty meeting in my own department, we were writing goals. The provost had asked us to write goals, and I said, we need to have a goal to diversify the department. Maybe I used the word multicultural, I don't remember exactly what it was, and

BRE: a faculty member looked at me and said, well, we have Jooyong (Ahn). And he was right there in the room. Very sad.

BRO: But you don't get discouraged?

BRE: No, I don't because there are more pluses than there are minuses. There are just those few minuses, and they're pathetic. They're just pathetic. People say to me, why is so-and-so so miserable. I say, because he's miserable. His whole life is miserable. How could you expect him to be different when it comes to school? But that's why faculty development is important. It's a shame that that person's life is miserable. Maybe had we helped him along. Then just the other day, an administrator said to me, well, you'll be getting some retirements in your department and then you can do thus and so, and all these things I want to do. You know you could give so-and-so a terrible schedule, and then so-and-so would have to retire. I said, never, no way. That poor person, as miserable as he or she is, they don't deserve that, and I'll never do that. Never do that. It's just cruel. But that's a real administrative mind set. Give them a lousy schedule. Get them out of here.

BRO: But that person has given his or her life to Slippery Rock.

BRE: Right.

BRO: And should have had help. The kind you're talking about. How about some people that have impressed you. Some other

BRO: than, you talked about Emily Hanna and Suzanne Brown, John Edwards, and you did talk a little about Bob Aebersold. But I was wondering whether there were some women. Getting back on our subject. Doesn't have to be women, but who here do you think has been important?

BRE: Well, certainly Wilma Cavill because Wilma was the first person who suggested that I could have a leadership role in APSCUF. She has been extremely gracious. Because you know Wilma. She would like to be in control, but she hasn't meddled in my presidency which is amazing. I think that says a lot for her because it must be hard for her not to do that, but she hasn't been meddlesome at all.

BRO: No, I think she's proud of what you're doing.

BRE: Yes, and that's delightful. That is delightful. And Anne Griffiths is another one. Anne and I don't agree, but we are the same personality type so we have a lot in common and we just fall over laughing because we have some of the same personality traits, but hers are geared more toward being a boss than mine. So those people and then all the women. All the women that I come in contact with because I see them in various stages of evolution, and so I feel that if I keep going then they'll come along too, I think. If I suggest things for them to read, the women in my department particularly I'm thinking of, if I suggest things for them to read or

- BRE: if I do something that's a little bit outrageous then I think it gives them the incentive to do the same.
- BRO: What sorts of things? Can you give some examples of things that Anne Griffiths has done? How she has influenced you or the college.
- BRE: Anne likes projects. Anne likes to dream and think and scheme. And that's mostly it. She has a very inquisitive mind, and we served together on this Faculty Development Council at the beginning. It was Anne and I who went for three years and then Roy Stewart and I who went for three years. So she was the first dean, and so we drove together. Of course Anne drove. And so we would just talk about things the whole way down and the whole way back, and she is a very supportive friend. Any particular problem that you happen to have she'll try and help you figure out. She gives your problems importance I guess is what I'm trying to say, and helps you with them.
- BRO: Good to have someone like that in administration.
- BRE: Oh, yes, absolutely. And of course I've always had immense respect for Leona Parascenzo. Leona's heart is always in right place, and if she can work with Anne then that even gives more, that gives Anne more credibility. I think Anne is a very interesting study, and I don't know a whole lot about working with her at school. A lot of our interaction was social and then we weren't working on our own projects

BRE: down there, we were working on the council's projects. So we were on an equal par there working together with all those people. So I guess I knew her in a pretty unique way. I'll tell you something else. I forgot this. Somehow when critical thinking became the big buzzword, six years ago or whatever it was, I can't remember how it all happened, but I got involved with the people in the education department. This was when Anne was still Dean of Education, and we formed, under Anne's guidance and with her money, we formed a critical thinking faculty group. We had the most wonderful Saturday morning sessions where we would come together and talk about how you do critical thinking in your particular discipline because I think it's discipline specific. So Padma Anand and Carolyn Prorok and Jenny Lindsay and Larry Cobb and I and Wilma. Those are the people I think of first. We had this critical thinking group which just talked about how to get students to think critically in a classroom. And Anne supported that from the getgo. She was so excited about that. Then she would invite people in from public school systems, and we would all get together and talk. That was a very exciting project. It went on for several years. I believe that all of my interests in all these things has to do with a deep, abiding love in teaching. I just love to teach. I love the interaction. In fact, I have kind of decided

BRE: that the reason I got into music was because it was so interactive, and so much a doing kind of thing. I've always felt, and I worked with Bob Macoskey and Bob Crayne a lot on this, we wanted to get some kind of a liberal arts integrated course going that would not only focus on knowing but on doing. We used to have great talks. Oh, I miss him. Bob Macoskey. But we would have great talks about how the liberal arts curriculum should be shaped, and what role the arts played, and I was always the one saying, but we have to talk about what they're going to do in these classes, not just sit there like sponges. So it's my doing nature that got me into music and into all this other leadership stuff because I really like to do things.

BRO: I want to give you a compliment. Our archives assistant is Jan Larish and when we talked about the fact that you were coming today, Jan said you were one of her favorite and most important people in her whole college career. She's someone who came to this college career as an adult. Knew what she was doing and she said that that was such a difficult semester but you wouldn't let her quit, and she learned to play the piano and you did that for her. You showed her that she could do something she never thought she could do.

BRE: I believe that though. You see. That's what I think teaching's all about. Convincing people that they can do things

BRE: that they don't think they can do. And also you're so protected. And I guess anybody in any discipline would say this, but music is just such an incredibly wonderful thing that how could you ever go wrong by teaching anybody music? But you have to make it fit onto that person. It has to be something they can do. I just fiercely believe that. That's the hardest part of teaching. My teaching. But that's the part that I defend the most. I think it's extremely important that students know about music but it's even more important that they do it on some level, and then it becomes a part of them. All of school reform now says, if you notice, that students need to know and be able to do. It all says that, and I just say, yes! Yes, we finally got there. It's really difficult to take somebody like Jan and convince them. So I think I got interested in critical thinking and consequently in faculty development because I saw how this all connected together. The Faculty Development Council is all about helping college teachers become better teachers. And I've always thought that if we could design our classes, if we could learn how to design our classes, not so much geared toward what students are going to know when they leave, but also for what they are going to be able to do when they leave, then we would have led them that much closer to a critical thinking viewpoint or mode if you will. Because when you do something you have to think. You have to be involved.

BRE: You have to make choices. You have to do all the processes that lead to, a lot of the processes anyhow, that lead to higher order thinking. I think that the model for teaching, my model for teaching, maybe the right word, the books use the word framework for teaching, is a one-on-one private studio lesson. When that is done well, it is the most exhilarating, wonderfully done experience that anyone could ever ask, and I've even gone so far as to think that maybe, of course I went through that as a child, I knew that experience very well because you started piano lessons when you're a little kid and you have your one lesson every week. And if you're lucky enough to have a good teacher, then you develop this incredible relationship with one other person, and that person becomes your friend and your teacher, and leads you through this marvelous experience where you grow. And every aspect of critical thinking is present in that whole process to the performance. Amanda Yale asked us to write for that guidance book that she gives out to the kids and so I wrote something entitled "A Valuable Lesson" because not only did I play in all those recitals in the spring, but when I was little I was very early in the program. As I grew older I got to be later and later in the program, and finally when you're older you're the last one on the program. I mean you absolutely grow

BRE: through that. That's all of critically thinking. Everything that everybody attributes to critical thinking is right there in that process. At the same time, you learn how good you are because there's always somebody better than you are. There was always a kid in my neighborhood, who was a football player incidentally, who could sit down and play "Rhapsody in Blue" like an angel and I hated him. But I had to learn early on that I wasn't the best one. I had to practice. It was all about the discipline of practicing. Every aspect of critical thinking was present in that, and I feel so fortunate to have had that experience because it's the best model for teaching. I can't imagine a better model for learning, for teaching and learning but mostly learning. You just learn an invaluable amount from that experience, and of course the thrill of performance. Even though I never aspired to, you know I really didn't want to do that, but it was a completion of something. Good or bad you completed something, and I can still go back and play all that stuff. It's still there. So if that isn't a testimony to learning. I can still go back and within a few minutes I can go back and play all that stuff and that's what we want learning to be all about. So that process is extremely important to me.

BRO: And you can have that kind of experience in your field?

BRE: I hope so. Yes, I believe you can. That's why people are so baffled right now because they don't know how, I think, to design learning experiences that way because our orientation for learning is not active, but all the research says it should be. It's not interactive, but all the research says it should be. It isn't performance oriented, but all the research says it should be. I think that's what OBE [Outcomes Based Education] the outcomes based stuff is all about, and the arts are already doing it. So if the schools were redesigned, the arts would be right in the hub of the whole thing because it's inherent in the whole program. It's very exciting. Who knows if it will ever happen.

BRO: Well, you're making it happen.

BRE: It's mind boggling.

BRO: But if you let yourself be boggled then it'll never get started.

BRE: Right. Exactly.

BRO: You're going to have to start on something that can be accomplished. I heard some students talking a while ago. One said, the trouble with that professor is that he doesn't know how to teach. He never had an education course in his life. He knows his subject, but he has no way of getting it across to us. Is that something that's valid and can it be fixed or should that be something that we ought to require of an applicant?

BRE: That's what Bob Aebersold is talking about right now, and I think that's part of why he asked me because I talk so much about all this stuff. I think that's partly why he and Chuck Foust asked me to put this mentoring and orientation thing together. Now if they think we're going to teach everybody how to teach, oh goodness, that would be a monumental task. But I think that's some of what they have in mind. They don't know what they have in mind, but they expect some to do it for them. But there's no question about the fact that you design a course just like you design anything else. It literally isn't design. It needs to be a well thought out, well culled out, so you throw away a lot of stuff, and dwell on the things that are going to make people grow or make people learn. I think I've been relatively successful, relatively successful, with one discipline, so how would you do that? I mean I have no idea how to do it with another discipline. I don't. I think that's what everybody needs to figure out. Writing is one. Well, the writing people have been working for a long time to do that very thing. People write and rewrite. Think and rethink and so on. So writing is a pretty obvious one. There are some disciplines that I don't have any hope for like history. I don't know how you do history. But I've always been fascinated by why philosophy doesn't teach people how to do their own philosophy before they start teaching them about everybody else's philosophy.

BRE: I couldn't wait in college to take philosophy courses. Couldn't wait because I love to think and discuss it and so on, and I was so disappointed when he stood there and lectured to me about other people's philosophies. I really didn't care then. I probably would have had I had a jumping off place, but I couldn't get to first base with that guy. Bitterly disappointed. And then I was equally disappointed when I got on committees with philosophers here who did the same thing. Who were the most close-minded, narrow-minded people I had seen ever in my life with the exception of Macoskey. I was flabbergasted.

BRO: They're at the pinnacle, they think.

BRE: Yes. It's really disappointing.

BRO: Where did you go to undergraduate school?

BRE: IUP [Indiana University of Pennsylvania].

BRO: That was my philosophy experience, too.

BRE: Really. Where you disappointed too.

BRO: Very. It was crushing.

BRE: I could've been a philosophy major easily. I would've loved that. Like in this article I wrote for this book. I said that it was a difficult decision picking a major. I thought about philosophy and I thought about modern languages and I ended up in music because I knew I'd be doing things. I just needed to be doing something. That was the most attractive thing to do.

BRO: It was more than that because you had to have a talent to go into that.

BRE: Oh, I don't know.

BRO: So you picked the right field. You wouldn't have changed it?

BRE: Oh, no. Not for a million dollars. That was real stroke of luck again. I have my dear mother to thank for that.

BRO: She started you with music lessons?

BRE: Yes.

BRO: Was she musical too?

BRE: Yes I think she's very musical. She played the violin at some point in her life. She doesn't play anymore. But I grew up in a family where music was very prominent. It was just there all the all the time. Any time we got together we sang and lots of dancing and lots of craziness and lots of fun. My mother had a large family. I guess when I was born there were eight in her family. There had been ten. So there were lots of occasions for a lot of people to get together and have lots of fun. It was very pleasant. There were very unpleasant things. My father died when I was six. So there were certainly unpleasant things, too, but the music was always very, very prominent. It's interesting now because I have a Hungarian friend. I've been to visit him twice. The second time I was finally able to communicate enough with my Hungarian friend to ask him if what

BRE: the Hungarians say is true. They say that children need to music because it makes them emotionally stable. There's an incredible system of music education in Hungary that was designed by Kodaly. And they write books saying that if you study music you will be emotionally stable. So I said to my friend Jula, Jula, is this true? Do you really believe that? He went to Kodaly's school and I know that he knows a lot about music. Incidentally, he is a computer person, and so music is not his field, but I said, is this true? Do the Hungarians really believe that if you study music you're emotionally stable? He said, look at me, I have no problem. So maybe there's something to it. Over there the children sing a lot. Obviously they have a lot of problems now, well, they've had a lot of problems for a long time, but they're very poor. He's a college professor, but he's very poor and they work very hard, but the music is always there. It's so strengthening to them. So I think it was to my family too. I really resonate to that. When I was there visiting with him, and they would all sit and drink wine and sing, it was like home. This is where I came from. I know this.

BRO: So it certainly has to be environment as well as heredity.

BRE: Yes.

BRO: It's really nice memories. I'm glad that you shared those with us.

- BRE: It's nice that they all fit together too with what I'm doing in life. It all seems to come together very nicely.
- BRO: And there are plenty of challenges still waiting?
- BRE: Oh, heavens yes. When I think about it, sometimes retirement sounds so wonderful, and yet I think, oh, but I'm not done yet. I have to finish some things yet. But I think more and more I'm realizing that I don't have to finish anything. It'll finish itself. I think you lend your little piece and move on and somebody else picks up. I see so many people involved who I know are on the right track, that it's very reassuring. People like Jane Scott taking leadership roles, and Jace Condrary, Sue Hannam. A lot of really powerful women coming along who are going to do real good things.
- BRO: But there's no reason to retire as long as you're having satisfying and productive experiences.
- BRE: Yes. I'm working a little bit too hard right now, and that isn't productive. That can be counterproductive because I get crabby when I'm really tired, and I was very tired at the end of this year. I'm beginning to feel a little bit less oppressed this week just because the phone, you know I don't have ten messages in when I come in in the morning, and ten more in the afternoon. So the summer is certainly a nice break. I'm a little dismayed because I haven't been able to balance yet, and I don't know if I can. So I'm not sure

- BRE: where I am right now with all that. I wouldn't delude myself into thinking that things can't go on without me. They certainly can, and this is where I mean, this is where the whole faculty development thing comes into play. The dean will say, now Kate you take care of yourself. But there isn't any help. There isn't any help. No matter how many times you ask for it, it's not there. And that's unfair, and if I get mad enough after a while I'll just say, I quit because this isn't fair to me.
- BRO: That's right. I don't see how you can chair the department, chair APSCUF, and then other special important projects that only Kate can do.
- BRE: Chair the department, do APSCUF, that's right, projects that are mine, right. I can't do all that. And that's what happened at the end of this year. I finally was very frustrated, but nobody's listening when I say I need help.
- BRO: Because you've always done it before.
- BRE: Maybe so.
- BRO: They don't think you need a life in addition to all of that. That's not in their program.
- BRE: Oh, no. So that's my dilemma right now. Trying to figure out how to get some support for what I'm doing. Because I think what I'm doing is okay, and I would like to continue with it for a while, but I can't do it very long unless

BRE: something would change. I think secretarial help, no, that is not an indictment for either secretary because they both do a good job. It's just that there is a great deal of activity. The APSCUF secretary is incredibly wonderful, but the music department is just a crazy place, and you can't get hold of it. The place just flies, literally flies around down there.

BRO: So you have to make some choices.

BRE: Hard to know which is more important because it would be hard to give up either one at this point.

BRO: But rather than say that word retirement, you have other alternatives, other things to choose to do.

BRE: I'm thinking about it. I'm trying. Well, you're retired. Don't you like it?

BRO: Well, it depends.