

## J a n e G a n e t - S i g e l

*OK, this is the interview with Jane Ganet-Sigel, Chairperson of the Department of Dance Movement Therapy, and the date is March thirteenth, 1998.*

**OK, I'd like to start out with, would you please tell us when you came to Columbia and what were the circumstances surrounding your arrival here—you know—individuals or other things that brought you to Columbia.**

I really started with Shirley Mordine. She was teaching in Evanston and my daughter came home and said that—at this time my daughter was in high school—she came home and said, “We have a wonderful person at high school now, not just a physical ed person, and she has classes in Evanston at Gus Giordano’s studio and we should go and take classes, Mom.” So she and I went and signed up for Shirley Mordine’s class at Gus Giordano. My daughter was in high school, what was it, she was a senior. I don’t remember dates very well but she was, she’s forty-seven now so she was almost eighteen, so what does that make the date?

**It was about thirty years ago so, mid ‘77, ‘78, sound right?**

Right, right. At the same time, I had gone back to school to get my Masters degree at Northeastern. And so Shirley’s then-husband was the manager of the Dance Center and he liked what I was doing because I was going to become a dance therapist. The Dance Therapy Association just organized and I had gone to New York and took a class with the founder of dance therapy and I came back to get my Masters degree and he said,

“You should go to the Dance Center,” it was just forming also, “...and my wife would really like, you know, have some dance therapy undergraduate courses there.” So that’s how it started, her ex-husband, you know, got me there. I was also teaching an undergraduate class at Northeastern. And I started out at the Dance Center and I taught an introductory course in dance rhythm therapy.

**And was that here at Columbia at this stage, it had already been, the Dance Center was established?**

Yeah, right, right, it was here. And so that’s how it started. And then the organization really were asking people to do Masters programs, not really undergraduate, but I stayed at the Dance Center for quite a few years. And then, I proposed the dance therapy—a proposal for the Masters program—according to the guidelines of the American Dance Therapy Association... At that point, Louis was the chair of the Liberal Arts Department. And he was very intrigued with the proposal but at this point they were just getting started with Masters programs here at Columbia College, so it was put on hold for a while. And then Lya came in and a couple years later I proposed the Masters program to her. They’d just started the other two or three Masters programs here and I had to go along with the guidelines, with thirty-six credit hours, because really it wasn’t enough for my kind of program, but I went along with it. I wanted, so badly, to get into the only program in the Midwest and I really wanted it so badly, damn bad. So, she put it under the Dance Center, Shirley Mordine

being the chair, and I was the Director of the Dance Therapy Program. I stayed and started the Masters program at the Dance Center, you know, on Lawrence Avenue there. And, it was not really as very good for Shirley or for me because I was coming under her budget and was cutting into hers. Her program is an undergraduate program; I was a Masters program. It didn’t work out but we kept it going for about four years. And actually, it was 1982 when the Masters program started but I didn’t come here—to downtown—for another four years and at that point, we separated from the Dance Center and I became, it wasn’t the chair at first, the words are different. And I became an autonomous program like all the other Masters programs. But each year, we increased our credit hours to try to push it into what we needed to have in terms of course work and the things that dance therapists need. So we are now up to fifty-three credit course.



**From thirty-six and that started at fifty-three.**

Right, right, right. And we're a full-grown program, very much involved with the whole College now. We're—I was gonna say something about the College and the program, but I'll get to that. So, at this point in time, oh, that's what I want to tell you: That you have to be accredited not only with the College and the North Central Association rules but we have to go by the guidelines with The American Dance Therapy Association. And after you have been approved for a few years, you apply for a three-year accreditation with the American Dance Therapy Association. And we got that and now we are on our sixth year of accreditation. We're here now; the program is on our sixteenth year. So, you know, we have a lot of history there. Unfortunately, and probably that's why I had my stroke, my life was so busy, I never had any other staff except part-time people and never had any help through sixteen years. I probably, you know, that's my own feeling, is that I had to slow down; the only way I know how to do it was to get sick, obviously. And I really believe that because I also had a private practice in my home at night and on Saturdays. I had at least twenty-five to thirty clients in groups and individuals all these years as well. I just gave up my private practice after the stroke. I really thought, "I can't do all of that anymore so I'm just gonna..."

**What, what was the reason, I mean, was that the directive from the College saying, "We'll give you this budget but we're not gonna give you a budget for more full-time?"**

Right, right, that's it. Every year I came in and we'd need somebody else but, "You're not in line, you're

program's not in line. We're hiring this much faculty this year." You know, I don't know where they go but not only was I, I didn't have any other faculty, Nancy, to this day, was also the Administrative Assistant for Interdisciplinary Arts. Both programs were totally different programs, but we were always housed together because we only have one administrator. And we still don't have an administrator. So, but I wanted the program so badly and I really believed in it and I still believe in it so much, I put up with a lot. It's only since my stroke that we've had to bring in somebody as an active chair and another person, and I now have two part-time people working with me. And it's night and day. I probably couldn't do it—go back, come back at all. I used to teach at least twelve of the courses in the program, I used to teach four of them as well as being the director or chair of the department—whatever you want to call me. And now I'm not teaching. I just came back this semester anyhow and I really don't feel yet that I can do a full three-hour course. It's just too tiring for me. I know it, thank God I still have my mind, I still know what I want to say and, you know, I know it all, but I can't always get it out. So the part that I love about it is teaching. And now I don't teach and I don't have my clients. So that's a little bit of a void in my life and yet, health-wise, I don't think I could do much better now.

**How many students are in the program today and what did you start out with?**

It started out with twelve people. And some of those people now are my faculty, my part-time faculty. They're wonderful therapists. We have forty-one people this semester

in the program. Just this month, one month, this month, we had fifty inquiries in the program—for just one month. That's how the program has grown. We only have five programs around the country in dance movement therapy. You see, it's a very costly investment because they need so much individual attention. We need people out supervising our interns and we have three field places for each student. They have to have a one, a two, and an internship of seven hundred hours. And we have to have faculty—dance movement therapists—go out and observe them all the time. This summer, we are going to have twenty-one field placement people. I don't know how we're going to handle it; we're still working on it. And I used to do all of the supervision as well as everything else I did here. I used to go all over the city and suburbs supervising students as well. But, it's a costly program. I don't think we lose money.

Thank God we have a lot of graduates who have become professional. When you get through with your Masters in Dance Movement Therapy, you become a D.T.R., a registered dance therapist. After you have worked professionally in hospitals and be supervised for thirty-six hundred hours, then they can apply for the American Dance Therapy Association for an A.D.T.R., Academy of Dance Movement Therapy. Those people can supervise, have private practices, be directors of programs, and teach in the programs. So now we have quite a few of our graduates in the city who can help us out with supervision and do a lot of our teaching now. And now we've had an addition that has happened in the last two years. The psychologists got a bill through in Congress

that nobody can do private practice unless they are licensed in the State of Illinois. So now our students not only have to go through the rules and regulations of the American Dance Therapy Association, they are going to be licensed, clinical counselors. And we all have to sit through these tests. I flunked mine the first time. And why? Because anybody that's been in the field, we work differently, you know, in a different way. So I was very, I felt like I was a failure. It just happened this year just before I had my stroke; maybe that helped it too. But I don't really need it anymore. I'm seventy-two years old, I gave up my private practice, I'm just gonna stay with the job as long as I need to or want to. And, but my students now, we are designing our programs a little bit differently so they can qualify not only for American Dance Therapy Association—to get their registry as Academy of Dance Movement Therapists—but they're also going to be able to sit for the exam for counselors. So we have designed our program to fit in so it's been very, you know, a lot of stuff going on, changes.

**You said that because you wanted this program so badly and fought so hard for it that you put up with, amongst other things, not having any more full-time faculty, etc. etc. Are you worried that when you retire that the program would flounder or that the school wouldn't keep it... I guess what I'm asking is, do you feel that the College values it or is the department here mostly because of your advocacy and your fighting for it?**

Well, it has been this way, it really has. But in the last couple of years, just before I got sick, I really believe they like the accolades that we get from this program. We get

a lot of good publicity and people like the program but they don't really understand what our needs are. We're not the only program in the College that gets that kind of treatment and some people thought, "The heck with it and just give up with it!" But this was a dream of mine and we're very proud, I'm very proud of what's coming out of the program. And, particularly in the Midwest, we have advanced dance movement therapy. There's a book coming out about me. Simon and Schuster just took the contract which—I have an ex-patient who got very well through dance movement therapy and she's a professor in Florida.

**What is her name?**

Her name is Linda B.R. Hornstein... She's a Ph.D., tenured professor at Gainesville, Florida University. She and I have been writing the book together. She's been getting all my tapes and interviewed at least forty, fifty people—student, clients, family. And I've been down to Florida and we've been working on the book and we just got the contract with Simon and Schuster and it's gonna be out next Spring.

**And you said that part of her motivation was because she benefited from dance?**

Absolutely.

**Before you tell, maybe, her story, this might be a good time for you to talk about dance movement therapy, what it adds to the field of therapy itself and, you know, what the philosophy behind it is.** Well, the philosophy is that it's expressive and it takes in the whole body. And my three words about it: it releases, it reveals, and then it reconstructs—and it does it from

inside. There's just so many stories about how it works that would allow laymen to understand. But it is the founder of the Dance Therapy Association, Marilyn Chase, who I studied with in New York... before I knew anything about dance therapy. And I went there and it was before the American Dance Therapy [Association] was formed. I am one of seventy-three people that founded the organization and so I'm one of the grandmothers and charter members of the association. So I have really provided some of my own philosophies and techniques and particularly through the Midwest, you know, and I've done lectures and workshops all over. In fact, I was invited to China, Beijing University, four years ago. And I did workshops for a whole week there

**Could you name some of your specific contributions to the field?**

Well, you know, the fact that I have devised a way, I work with dance movement therapy, I was on the board of the American Dance [Therapy Association], I was on committees and some of the credential committees, devised the first Midwest conference here in Chicago with another woman—Judith Fisher, the dance movement therapist from the East—and we had some big doctors here that understood dance movement therapy. In fact, I just ran into my second husband and he wanted to know what this dance movement therapy was all about and I said, "Come to the conference and come to the sessions," and that's what he did. And that was twenty-two years ago. Some of the techniques and some of the values of the way I work is what I have done and provided within this program. The philosophy of keeping dance in

your life; not suddenly becoming a psychologist but you need, you know, psychology, but you need to have a knowledge of your body. And we've kept this in this program very carefully. The techniques that I have developed with working with children and working with someone like Linda—it transformed her, she changed inward and outwardly. Dance therapy gets to your soul. The unconscious comes through without any words. Although, we do add words, after every session you do talk about what you know, just to have it in the air, it's as bad as just not having it in, you know, in your head. You need to have both conscious understanding of what's happening with you, but sometimes you don't know it until it comes through the body. And, just not I have said it, but as emotion effects motion and motion effects emotion.

**That's nice.**

In fact, that's what it says on this... The Chinese, this says there's gonna be a lecture, that's what it says, something about the lecture I'm doing. But the other one was performed, one of the artists in China, a famous artist, the night before I left Beijing, he came to my apartment with all the professors and he spent three hours doing this painting and it says, "Motion effects emotion and emotion effects motion." And that's what that says.

**And for the listener, we are pointing at the wall, two hangings on your wall.**

Right, right. And the person who took me to China was one of our students. She was a person who came from China. She had been a literature professor at the Beijing Normal University. But when she got here and she saw this program, she changed and she became one of

our students. Now she lives here and she brought her son here and she's a dance movement therapist at one of the big hospitals here. And she does some things with Tai Chi and dance movement therapy, she's a marvelous person... But I got a faculty grant, education grant, to go into China after they invited me. And I took some of it and gave it to Linda and she came with me because her family was all there. And she translated for me the whole week, with my workshops, with my lecture; she translated all of it.

**Is this the same Linda that's writing the book?**

No, this is Linda Kow; she's the Chinese woman. I've been to Mexico; I've done workshops all over the country and everything so I've been very busy. And, I've been invited to, I also did workshops in Argentina—my son lives there... He's happy, he's wonderful, but I miss him, that's it. Anyway, I did three workshops there with psychologists, dancers, the other school. And so I've been busy. So Linda is writing, pulling everything together to kind of formalize and focus my philosophy. You know, I could go on for hours thinking about what my philosophy is and I have some very absolute opinions about it but I also, the school here gives dance movement therapists to create your own kind of therapy, you know. We're gonna give you some facts...

**OK, you were talking about the program, it encourages...**

It encourages autonomy... See, that's what happens every once in a while with my speech. We've been a good program. People have begun to see a lot of—we were in the Tribune—stories about what has

been happening here in the program. We had one student, her thesis was about working with the geriatrics and it was shown in Congress when Paul Simon's Aging Act wanted to get more therapy. And her film was shown there and that was one of the things that happened to get dance therapy in the hospitals so that they can get third party payment from it. And so we've got a lot of good things and a lot of wonderful therapists, we have a lot of people. In the beginning, we had twelve marvelous students; you know, they were the twelve. But also, we had to struggle to get students. So sometimes we had to take what, anybody that came, you know, to get our number up. At this point, I've got four applications on my desk that I haven't even read yet already, today. And, as I told you, we had, just this month, fifty inquiries.

**Can you give me a sense of your students? Do they come through Columbia as undergrads here or mostly from...**

Mostly, the first group of students were probably professionals in whatever they were doing already and so many of them had other Master's degrees. But they were attached to dance and they got excited about, "What is this dance therapy movement all about?"

**So were they largely therapists that were interested in expanding their expertise or did they have dance background...**

They had, all of them had a dance background. Some of them were nurses, some of them were social workers, one person was even an accountant, but she had a lot of dance. Now we get them from all over. We have people from Germany, Israel, India, Japan, China, Korea, black, white, people

from other states now. We have quite a few people, I used to teach them, “I’m gonna train you and you’re gonna go back someplace else. We need dance therapists here...” And that’s one of the things I said to them, my first class, and they gave this to me at a luncheon. And also, Harold Washington honored me, made a Jane Ganet-Sigel Day at our last conference in Chicago. So this was pioneering, really, and it was a passion to have it done because I believe in dance therapy. I really believe in it so much, it is a very, very gratifying experience to come through your body and get into your head and really know what’s happening with your body. I’ve had private clients that have been in psychiatry for years and they would come to me and say, “You know, I know all about myself now. I really do know about, you know, why my mother’s this way, my nurse did this, my father did this. But I’ve been in therapy for five years and I haven’t changed my behavior.” That’s what happens with dance therapy, you change your behavior. It comes through your body and into your mind so you can change the way you function. And that’s what’s so wonderful about dance therapy. And you have to believe in it and I don’t think it’s a short cure. You know, you can’t suddenly... See, that’s what happens with so many therapies, you find out about the facts, “Oh, I know now why I did this, but why haven’t I changed it? I have to change the way I move, the way I walk and talk and respond to life differently.” That’s the thing, to respond to the life differently. Just because you have the facts in your head, you can’t change unless you work at it. So the therapy techniques—in dance movement therapy—helps you

change, helps you get a different attitude on how your body works and how your inside works. When you get response to somebody that may make you crazy, you have to learn to change the inside of yourself to not respond that way, you know. You can’t change the facts, you can’t take away, you know, your life, but you can change the way you cope.

**So you can’t change the people around you, they have to change themselves. But you can change...**

How you cope. And that’s what’s so fabulous about dance movement therapy. But, as I said, it’s not a cure overnight. You know, you didn’t learn to walk and talk overnight. And I know that now, but that’s what’s marvelous. So it’s been a passion for me and I think I passed it on to the College—and particularly the dean—and they’ve been very supportive, outside of, you know, our salaries and not having enough staff and everything. I really know that they like the program. I’m not afraid that the program would go because I will go. That would be terrible, that just because of me... I hope I passed on enough appreciation for the Dance Therapy Program and it’s not just me. I know a lot of it is me, I know a lot of the students have suffered because I left so abruptly for a year; they felt abandoned. But it shouldn’t be just me and I think it would stay.

**When you were working hard to get this program instituted here at Columbia, who were, could you name some of the other people here perhaps, if there are any, that were advocates and...**  
Louis, Louis, definitely Louis. He really saw the value of it, you know, from day one. And then actually, you know, Shirley Mordine did

also, but it interfered with the Dance Program and that’s why we had to get independent. And then Lya was actually the one who got it under, you know, that’s how she got it in, under the Dance Department in the beginning, and then she pushed it into the Graduate Program and she really helped a lot. You know, it really was Lya—at that point—who accepted it.

**Because that’s a reoccurring theme throughout my interviews, that there was some pretty key people that, you know, although Columbia has all these unique offerings, it wasn’t just an overnight happening.**

No, it wasn’t, it took a long time. First, my undergrad program at the Dance Center and then getting the proposal through. You know, Louis pushed it for a while and then Lya came in and I worked with her and then she pushed it through, she really did.

**Did you have many conversations at all with Mike Alexandroff?**  
No, no.

**Can you talk a little bit about some of the courses that you did offer? If any particular students stuck out or if it was something that you developed here at Columbia that was different than other programs you were exposed to...**

You mean, dance therapy programs?

**Yes.**  
Well, first of all, we had to go according to the guidelines of the American Dance Therapy Association. We have to have a certain amount of psych courses, observation courses, theory courses, research courses, and we have to become psychologists. So you have

to have all these courses, although we have more now than we used to have because we have fifty-three credits now, whereas we used to have thirty-six and had to squeeze in little things. We used to have a lot of homework, just squeeze it in even though they weren't having those courses. But I could give you an outline of what our courses are and that we have now. And, as I said, now some of our courses are designed to help the students pass their licensing exam as a counselor now. So we're redesigning some of our course work now also at this moment, you know, for our self-study. We have psych courses and, as I said, theory courses, dance therapy courses, group behavior courses, research courses, observation courses, case study courses... So it's a mix between dance and psychology. It's a very heavy program because you have to, we don't teach the dance in the program. We feel that by the time you're in the Masters program you have had the background of dance. And you have to continue the dance even though—you don't sign in blood, you have to keep dancing; you have to keep dance and have classes all the time so that your own body stays with it. But there's so many other courses, psychology courses and research and theory courses that we cannot give dance. Although we believe dance is the basis, we can't do it all in the program as it stands.

**So, I think that's important in understanding the program, that this is a program specifically designed for people not only with a dance background but continuing their practice. So it's not for someone who wants to expand their approach to therapy and add another one; that it really is for**

**people that, as you said, dance is the foundation.**

Yes, after these applications come in, we have applications on my desk, and they have to do a self-study of yourself and all the transcripts and all of that and we have to see the background; how much dancing they've had in their life—you know, at least five years—and what kind of dance. That's the first part, then they have to do a movement assessment before you can come into the program. On May twenty-sixth, something like that, we have a group movement assessment. And all of our instructors, four or five of them, are a committee. The first part of the assessment, it is a dance class with Nana, you know Nana? She's marvelous; she puts on about an hour of class. And we observe, all of us teachers observe, we observe their bodies and what's going on with dance, if they have a good background in dance, because they have to know their bodies well.

**Are you looking for a diversified background or can someone that has a classical ballet background make it into, someone who's jazz or modern, they don't have to have all those or...**

They have to have a little bit of the modern technique; they have to have a little bit of creativity that's not as rigid as ballet. They have to have the ballet technique in order to know their bodies. So first we look at the body in terms of dance and creativity and the second part of the assessment, we give them a break and then they have an hour of dance movement therapy session. One of us gives the session and we're looking for their self-esteem, their ability to—and it's very hard to do it in just one hour, but we're looking for their creativity, their self-esteem, their ability to change their mood to others, to work with

people, how to respond in a different way. So, then we take these applications and we compare them to the written work to what we've seen with the body, because the bodywork comes out. And we're able sometimes, there was one woman, she was on her sixth week of pregnancy and we were able to detect the fact that she was having, you know, she was pregnant.

**How did you know?**

Her body. But, you know, all of us know the bodies about people. So they have to pass that assessment before anything else. And many times, the assessment alone, because we don't know really what's going on with the words or we haven't seen enough dance in their background, but sometimes some things come out in the non-verbal that we have to reject them for. But there was a time, the first two years or five or six years, when after the first class, it was hard to get publicity for the College and dance therapy here and we would only have, maybe, fifteen applications. And we have to have a class of eight people and we take people, we give them a chance, you know?

**Could you also become potentially a student if you had a terrific assessment in the physical and maybe the years in dance weren't quite there or the experience wasn't shown through?**

Yes, that will happen, that could happen. But most of the time those people also had a good background, most of the time.

**What's the average age or...**

Because of our assessment, our average age, for a while, was up in the thirties and lower twenties. We're seeing now, because dance therapy's being valued in undergraduate programs now and people call in

advance to see what courses they should take now, how many psych courses, how much dance work, we're seeing—in undergraduate programs that have Dance departments—people preparing. And so we're getting a few younger students right out of undergraduate. Preferably, students that have a few years of experience behind them really are the better students in terms of they know themselves and their self-esteem. But they may not necessarily write the best papers because the undergraduate sometimes just got through learning how to write a paper, their writing is better sometimes, but we balance it out. But this year, there are younger students than there are older ones. Although, we've had a woman come to us and she was seventy the other day, she's a dance teacher, she's eighty-four years old now and just retired, she was working with geriatrics; she was an inspiration to them. I had a woman come in, sixty-eight, she was a marvelous dance teacher and she was a psychiatric nurse, a lot of background, she's a marvelous dance therapist now, she's in her seventies—just got a letter from her, she's in Georgia now. So we've had, I've had people in their fifties and their forties and, as I said now, they have a picture now that the young adults in their late twenties and thirties and the younger ones just out of college now. We've had more of the younger ones this year. But, you know, the age doesn't make any difference to us.

**I'd like you to think about the larger institution of Columbia College now, and maybe you can talk about the relationship of your program to the College and the College's mission statement itself and how your program is part of that, or do you feel...**  
Oh, it definitely is part of it. It's,

you know, we educate people in the arts, we believe in our instructors being in their field and knowing what they're talking about. They're not necessarily teachers first but they're professionals. Certainly, we let all kinds of people in the program. See, in the graduate program you can't completely be open admissions because you have to have, you know, certain values that they have to have. But we really give people a chance to, if somebody's on the borderline, we give them the chance to come in, give them a chance to see what they can do, and that's part of the mission of the College. We're creative, sometimes we work with some of the other departments so that, you know, for a long time our research course was in the Marketing Department because we didn't have enough students each semester, so we worked with the Marketing Department. This semester, for the first time, we have our own research person working in this department. Certainly, we've used the school for the writing. If they aren't writing well we send them to the Writing Center. Of course, I'm on the committee like everybody else so I feel that we go along with the mission very well and we flow with the school. You know, we're kind of artsy and psychology so we straddle a couple of programs as well as just the dance therapy. What else?

**What, do you feel, based upon your experiences here at Columbia, your experiences in the department, what do you see in the future for Columbia, or what challenges do you think Columbia might have to face?**  
Well, obviously, the union now. We've all been fighting for better...

**You're talking about the recent unionization vote of the part-time faculty that was successful.**

**There is now a part-time union.**  
But it's going to affect the College tremendously. I don't know how yet. There's even, probably one day we're going to have full-time faculty unionized, I don't know. But it is going to affect the College. Some good and some bad, I think. One of the things that attracted me to the College was the fact that the people are artists and working in their fields. The tenure thing is going to change the way the College functions also. My own feeling is, some of the stuff that we had at this College, some of the freedom and creativity, is going down the drain and it's going to be just another college, you know. Even though we still have a wonderful program—I believe in our program—but some of the stuff is being focused and changed for us. And I'm not so sure that it's all good, you know. There's so many colleges across the country now that are giving up tenure and we're suddenly starting it. You know, a college like ourselves, that was the thing that was so wonderful about it. I know other professors, Linda herself had to spend so much time writing all the time, producing publications, that she couldn't pay attention to, you know, her classes and everything. Some of this is going to happen and I think it's going to change. So, I don't know. I don't have facts, I just have a feeling about what it's going to mean. And we don't know what it's going to mean yet because it just started with the union and, you know, in terms of what the part-time people wanted, I believe it, I fought for it myself. I wanted things and I never got it but I wanted to understand where it came from. But I'm not so sure how it's going to work; we'll have to see.

**When you talk about, that you feel Columbia is losing some of the atmosphere for creativity, is it slipping more mainstream? Do you feel it should work to stay alternative or...**

I really feel that it's slipping a little bit mainstream. And I don't know what fact is going to prove that, that's what I feel. I'm going to meetings and seeing what's happening...

**Could you, maybe, I don't know how much time we have left, but think back to what the atmosphere was like here, I mean at Columbia College, when you first came?**

It was so artsy, you know? Even though I didn't feel that I would have a purely artsy [program], you know, it's based in dance and so many kooks around, really, those kind of kooks I like. Brilliant people though, and I was dedicated to all the things they believed in and there was a passion I felt. And we had a passion for the program, that's why I developed, I feel. I always used to say to my students, "If you hear anxiety, or I feel like my voice is raising and you think I'm fighting with you or arguing with you or being mad at you, it's my passion about this field." You know, and that was the feeling that I had from the beginning. And, you know, I'm just so concerned about what's going on with this program that sometimes I don't know what's going on with the rest of the College, but I have to as the chair. You know, up until now I was a director and then four of us, two years ago, became chairs. And now when we go into chairpeople's meetings, we have to pay attention to what's going on. Of course, then

I got sick and I was out for almost a year. And I'm just coming back so I have to sit down and see what's going on.

**OK, I thought maybe I could just, when you said there were kooks here and, can you name any of the ones that are no longer at Columbia that gave it some of the flavor, anyone who sticks out...**

Mike himself was, you know, a character. And Fred Fine and all the guys that just retired, Tarini and Lerman, and, the old timers, you know. The names are, I can't remember.

**That's all right, that's all right. I think that is great and right at the end of the tape so...**

Good.