

BARNARD COLLEGE CLASS OF 1971 ORAL HISTORY COLLECTION

The Reminiscences of

Ann Goodstein

2015

PREFACE

The following oral history is the result of a recorded interview with Ann Goodstein conducted by Frances Garrett Connell on August 10, 2015. This interview is part of the Barnard Class of 1971 Oral History Project.

The reader is asked to bear in mind that s/he is reading a verbatim transcript of the spoken word, rather than written prose

Barnard Alumni Class of 1971 Oral History Project

Interviewee: Ann Goodstein

Location: New York, NY

Interviewer: Frances Garrett Connell

Date: August 10, 2015

00:00:06 Q: This is an interview taking place with Ann Goodstein, for the Barnard [College] Voices Oral History Project. We are at Café Grumpy in New York City, and it is August 10, 2015. The interviewer is Frances Connell, and I am interviewing, again, Ann Goodstein.

Okay, Ann, we will begin with your life, wherever you're comfortable, a little bit about your childhood, where you came from your family, particular memories.

00:00:49 Goodstein: So, I was born in Manhattan, in 1950. Very few people that I know were born in Manhattan, but I was. When I was five we moved out to Long Island, so I grew up in the suburbs. My parents had also been born and lived in Manhattan. I'm a little unusual in that my grandparents were all born here in New York. We're Jewish, and I didn't of course appreciate the difference, subtle differences, until much later, when I was at Barnard. I was very much affected—I was a very precocious child, of course smart obviously. I was very timid. I was a chubby younger sister of a brother with undiagnosed ADHD and dyslexia, but in those days it was just like, he was a boy, and caused a lot of ruckus. He's by the way a very successful, corporate, grandfather, all that stuff now, but I was kind of overshadowed by him as a child.

There was also a lot of sexism involved, and that is probably one of the biggest determinants in my life. That's why, ultimately, Barnard was so important for me. But it was an era—when we

went to visit relatives or friends of my parents, we actually dressed up and sat on the couch, and didn't say anything while they would talk. Then we might be allowed to escape and explore after a while, it was a very, very different era than the one that I've lived my adult life in, but it has a long shadow. I remember the city, from birth to five very vividly. It really felt more like home to me. The suburbs was not so easy for me.

00:03:01 Q: What part of the city were you in those first five years?

00:03:04 Goodstein: Stuyvesant Town. My father had fought in World War II, and returned to the Upper West Side, and then married my mother. When my older brother was born there, they were still living probably with her father, and then they moved—got their own apartment. It was a big deal, and it was a big waiting list. Apartments were scarce in those days. And then there we were in suburbia. My mother was a housewife, and very involved with decorating her house. My father was a manufacturer, a garment manufacturer. It was very prosperous, it was kind of Mad Men era. I'm a big Mad Man fan. I remember those times when the economy just got stronger and stronger.

I also remember when *New York Magazine* debuted, because it seemed to me even at, I don't know—I was twelve-years-old or something—it seemed to me kind of a distasteful thing that life was turned into a commodity, and I was able to have that feeling of things that I that I thought were my secrets, that I knew about neighborhoods and things, and what it meant to be a New Yorker was now something that was being sold at a newsstand for anybody to read about.

00:04:33 Q: So you were conscious of that really early.

00:04:34 Goodstein: Yeah, yeah. I tell you, I was precocious. I slowed down but when I was young I was pretty bright.

00:04:44 Q: So what kind of school were you in?

00:04:45 Goodstein: I went to public school, you know. I had a pretty bad self-esteem. I was pretty alienated because I was very bright, and I was very chubby. And I remember being in the second grade, standing on the schoolyard at recess, and watching these kids run up and down. Patty Stone this little blonde girl with a lot of energy. I was thinking, like, “Why are they running?” You know, I had no urge to run. I only wanted to read and sit and so it was a strange place for me to be. I kind of mourned no longer being able to continue ballet lessons, which I had started in the city. But then, by then I was too self-conscious to do it anyway.

00:05:34 Q: Were your teachers supportive of you, though, being at the top of your class at all?

00:05:37 Goodstein: In ballet? Or in school?

00:05:38 Q: No, not in ballet, but just in general, academics, yeah.

00:05:39 Goodstein: I guess so I was like—yeah, I guess so, I mean I had a difficult—I had a great fourth grade teacher, a bad sixth grade teacher. You know, in those days sixth grade was in

elementary school. And, as a matter of fact that sixth grade teacher had a kind of not so good influence on me.

I hadn't thought to talk about this, but it was the first male teacher I'd ever had. And in those days sixth grade was elementary school, not in middle school. And I was a little intimidated by him. He seemed kind of gruff. And then early in the school year, maybe the second or third week of school, I saw him—there was a kid named Chris Osani, and the Osani's were, like, the family from the wrong side of the tracks. Chris was, like, probably three years older than the rest was, and probably couldn't read and never would. But he was always very well behaved, he just sat in class and was quiet all day long. And I don't know what happened, but I was the Captain of the Safety Patrol, so I was the last person to go into the school, and around the corner I saw Mr. Lee, our teacher, smash Chris Osani's head into a cinder block wall. And I never told anybody about that I have chills talking about it now. But that kind of affected my sixth-grade education. And the teacher even complained to my mother during a parent/teacher conference that I was holding back. I was I just wanted to get through and get out of—

00:07:36 Q: And that wasn't something you could've shared with your parents, or just—?

00:07:41 Goodstein: Um, I don't know, I didn't really—I don't even know if I did at the time or not it was just—it was just kind of chilling to see an adult, you know—my family at home was just kind of—they looked a little anti-authoritarian, I mean they were very conservative regular old parents, but my father had his own business, and I think part of it was being Jewish too that we were kind of—you know, the mainstream was official, and that there was unofficial behavior

which was at home, and then the official behavior was out of the house. And I think that had a big effect on me too.

So then I go into middle school, and I find that the bright kids are in separate classes from me. I feel this is somehow wrong, and they tell my mother, “Oh, she’ll be put in bright classes next year.” So next year comes around and I’m not put in bright classes, and I said, “Mom, I think you should find out.” So it turns out that they had made a mistake the year before. They had placed honor students based on a score from three exams, and I had been missing one of the exams. So—and this was the last year that they—the last class that they had every subject an honor class. So this cohort had formed—I didn’t know the word of course—but this cohort had formed, these were the bright kids, and I was just stuck in a couple of the classes later on. And so this helped further my alienation from the real world, the public world. You know, I felt like I never belonged, and I think I decided—so I’m in the eighth grade now—I decided to do high school in three years instead of four. I figured that out even before I’d gotten out of what was then junior high school. Because I was looking for a way to regain some kind of self-esteem, some kind of a semblance of—

00:10:10 Q: And prove to those people (laughs).

00:10:12 Goodstein: Well, yeah it’s kind of like I kind of wrote it off. You know, I wrote school off, which was of course not a great thing to do. During that time then things got—civil rights was a big deal. I was very affected by that, I think we all were. I wrote some essay, I won some prize about March on Washington. And then—

00:10:41 Q: And how did you learn about all this? Just through television and reading?

00:10:42 Goodstein: Through television, yeah, and I had an older brother. And then—so I don't know, I kind of slipped through middle school. Then in to high school, I guess—that's right, I was in the ninth grade. Peter was a senior in high school, because we were never in middle school or high school together. That's my older brother. His generation at school—his class was a very special class. There were a lot of really incredible people in their class. They're still a very, very close knit group. One of the women, I think she was maybe the class older, was one of the original writers on the women's—"Our Bodies, Ourselves." One of my brother's friends, Douglass, who I later lived with for seven years, was the first person to organize a march against the war, an anti-war march, on Long Island. He was fourteen-years-old at the time. And they were involved with everything that was happening then in the '60s. So I was kind of friends with the younger brothers and sisters of that generation. So we were kind of overshadowed a little bit.

But it was very serious, the war, there was a draft you know, they didn't have—so we lived in terror of my brother being drafted, and other friends' brothers being drafted. And here we were in high school and it was a big—again a big kind of gap between what we were thinking and feeling, and what we were being expected to do. So—and my parents were completely—you know, my mother came from the J. Edgar Hoover era, where you could get a knock on the door just from the FBI, because you'd gone to a rally. So she was terrified of any kind of activism, going to a rally or a march or something. So that became another divider between my mother and myself, my family and myself. I didn't tell them about anything I was doing, you know. Again, it

was very common in those days because it was a huge generation gap so there was politics and sex, and drugs, and my mother was a white glove, 1950s, housewife. Still, even though it was, by this time, 1966—

00:13:29 Q: I just didn't hear you, you said, "this time she was" what?

00:13:30 Goodstein: A 1950s, white-gloved, housewife still, even though it was 1966 by then. So continuing—

00:13:39 Q: Let's just back, you said you won a prize for the essay about civil rights. Do you remember what it was about, or—

00:13:47 Goodstein: It was a story about being at the March on Washington, even though I wasn't there.

00:13:54 Q: Right, so you imagined the whole thing from what you'd read and seen.

00:14:01 Goodstein: I imagined it, yeah, yeah. So I got a JFK, *Profiles in Courage* book.

00:14 07 Q: Oh, great, yeah.

00:14:08 Goodstein: Of course there would be assassinations. I remember I was in eighth grade, in algebra class, for the Kennedy assassination. You know, it was all pretty scary, watching all

these people get killed. And it just seemed to get worse and worse. So I got out of high school a year early—

00:14:30 Q: Now while you were in high school did you—were there any particular activities that you were involved in?

00:14:35 Goodstein: Well, you mean in the school?

00:14:37 Q: In the school, yeah, or were you just working like crazy?

00:14:41 Goodstein: All of high school was dominated by the Women's Athletic Department.

00:14:46 Q: Oh, really?

00:14:47 I was the—I mean it was this big schism between again these “jocks,” you know, and what—we weren't called “hippies” then, or whatever, you know. We weren't allowed to have long hair, boys. My friend Austa came to school in sandals one time, and she was sent home, and her mother—and they were not a particularly well-off family—you know, her mother, who was a teacher of Latin, wrote a letter to the school, and said, “Socrates wore sandals. And if you're going buy my daughter shoes then she'll come to school in something else.” After that everyone was allowed to wear sandals. Of course we couldn't wear pants, you know.

00:15:33 Q: Yeah, in those days we didn't much.

00:15:34 Goodstein: I can't remember what your question was.

00:15:38 Q: No, I was just wondering if there were other activities. You said you were quite aware of the war and all that, and involved with protesting—Literary club, a newspaper—?

00:15:48 Goodstein: Well, I don't know—I was the editor of the literary magazine.

00:15:52 Q: See, you're being modest (laughs).

00:15:54 Goodstein: I wasn't—you know it wasn't something—it's not so much about modesty. I was really very shy and very alienated, and really spent my life trying to avoid you know—I don't know, that part of my life trying to avoid something. I didn't make National Honor Society I was—and again that's a kind of thing, it's because I was so reticent, I really—you know I wasn't a doer, I was a reader. You know, I remember in Junior High my mother let me stay home so I could finish *The Brothers Karamazov*. All I wanted to do was read, and hang out with boys, and listen to Bob Dylan. I wanted to be an artist, but I was much too inhibited to do anything. My mother said you can paint in the basement, which was cold, and a linoleum floor, and florescent lighting, and away from everybody, and you know—

00:16:56 Q: So did you paint?

00:16:57 Goodstein: I didn't. You know, I took art lessons, but I dropped them once I wasn't a child anymore, because I knew that I wasn't—I also—(sighs) I really hated [Pablo] Picasso. I instinctively knew what a sexist he was, even before I knew what the word was. He wasn't a colorist, and I am. And I wasn't interested in abstract art, and so I was kind of sad, you know. I didn't know that it was going to turn around again. So I really felt alienated from that too. How am I going to paint? What am I going to do? And there are no woman artists. I remember being in the house and really thinking about it, and thinking, Well I can be an artist's muse. You know, that was the best I could do. So it's still painful to me to think about it today.

00:17:53 Q: Well, were there any people—who was probably most influential in your life in those days?

00:17:57 Goodstein: My older brother.

00:17:58 Q: Your brother, yeah, yeah.

00:17:59 Goodstein: Absolutely.

00:18:00 Q: So he kind of settled down and was doing all these very serious things, which you agreed with, and were kind of modeling for you—

00:18:06 Goodstein: Who was settling down?

00:18:08 Q: You said one of your brothers was quite—

00:18:10 Goodstein: No, he didn't settle down at all, no.

00:18:11 Q: Oh, he was still, this is on part of his—okay.

00:18:15 Goodstein: No, he didn't settle down until many years later.

00:18:16 Q: But now he's directing it, (laughs) okay.

00:18:18 Goodstein: No, he was—he had kind of a rocky time after he got out of high school.

And there was this terror about his grades. There was all this tension in the house. You know, if he didn't pass Spanish he'd get drafted and sent to Vietnam. I mean it was like nuts so that was very stressful. I mean he did fine.

00:18:42 Q: Is there any particular story about your mother or your father that would, again, sort of point to maybe how you thought, and how you felt, that you want to share?

00:18:50 Goodstein: Not really in that—you know, again I think I pretty much said what they were like, decorated the house, they loved to entertain. They were—it was a happy time for them, it was a prosperous time for them. They had three children, a nice house cars, vacations in Europe. You know, they just were having a good time, and I wasn't particularly having a good time. I didn't feel particularly supported for who I was. And I really kind of wanted to get out of

there, and I decided I was going to get out of there when I was in the eighth grade. I realized my brother was going to be off at college eventually, so—and I mean I was interested in alternative culture, shall we say.

00:19:54 Q: Sure, culture, yeah.

00:19:55 Goodstein: Which encompasses a lot of sex, drugs and rock and roll aspect. And I was very interested in being cool that was kind of a driving force for me. You could call that the conformism of youth, but in those days it was to be cool, not to be straight. You know, the world was divided into the straight, and un-straight, and that was really a big deal.

(INTERRUPTION)

00:20:42 Goodstein: I was just thinking about it on the way over here. I missed a whole year of high school, so I kind of—even though I was in a hurry, I'm actually a late bloomer. So a lot of, maybe, what you're looking for really didn't happen to me until later. You know, I was just trying to get out of the house.

00:21:02 Q: So you must have been sixteen.

00:21:03 Goodstein: I was sixteen when I graduated. I turned seventeen that summer.

00:21:05 Q: That's quite young.

00:21:06 Goodstein: Yeah. And I'm just becoming aware of that today because my son is nineteen-years-old now. You know, when I was nineteen I could have graduated from college, because I had so much AP credit. I took extra credit when I was at school because I studied harpsichord in addition to my academic work. But I'm getting ahead a little bit. I want to talk about going to college. So I kind of—I think I covered high school.

00:21:42 Q: As much as you want to (laughs). It sounds like a very painful time.

00:21:48 Goodstein: It was painful. You know, it was kind of like, "Get me out of here." I was just alienated is really the word, and confused about my role as a woman, and what I could expect, and trying to find my way there, and confused about how not-straight I was, because on the one hand, you know—eventually—I don't know at what point I realized hippie kind of meant anti-intellectual, and I was—I felt like more of a beatnik than a hippie, because I was obviously intellectual and interested in things. Also I didn't believe in a lot of what still call hocus-pocus.

When I applied to college I didn't get in to—you were only allowed, in those days, to apply to three colleges. My parents wouldn't let me apply to Cornell [University], where I wanted to go, because my boyfriend was there. So I was kind of, again, alienated from that process, I didn't really know—I picked Swarthmore [College], because it had the highest suicide rate of any top college. I thought, Well, people will understand how I feel. They're obviously miserable like I am. So I wound up going to a school on the list that's available after April 15th and that was [Case] Western Reserve University in Cleveland.

00:23:24 Q: In Cleveland, that was a big change.

00:23:25 Goodstein: Yeah, but I thought—I was naïve, I thought, Well, it's a city. How different can it be? I learned. But they still have a fantastic art institute with fantastic paintings that I still remember in great detail to this day some of them. So it was not without its benefits, and I also have friends that are still dear to me from that time. It was actually a great experience for me.

So I went to school in Cleveland, I spent two years there. It was also, kind of, replicated a little bit in that people were—if you were pre-med there that was one thing, because they had an excellent pre-med department. Eventually they merged with Case. But if you were everybody else, which was most of us, nobody even knew they had classes. We didn't take school too seriously. I mean it was a very—we were just interested in being young, and you know.

There was a lot of political activism there. I just looked this guy up, Sidney Peck was a sociology professor there, and I was reading about him this morning anticipating our talk, because he kind of pulled together the anti-war movement in Cleveland. So I remember a couple of interesting details about it. I used to go to all the meetings and all the marches, but I really wasn't—I didn't really like talking about politics that much. I didn't like reading about it. I didn't like doing much more than that. You know, I wasn't an organizer. But once I was approached by an older man, after a meeting broke up, and he was talking to me, and saying something about, "Well, you're a leader," you know, "of this." I said, "Me? I'm just like mouthing off." You know, I didn't say that. I don't know what I said. Years later I found out that those groups were being infiltrated by

the FBI, and I am sure that's who this guy was. Absolutely sure. I mean, I think it's kind of funny that he—it just shows how lame they were because I was nobody, you know. I was just a troop—you know, I wasn't a leader.

00:25:40 Q: But he must have somehow tracked you, yeah, yeah.

00:25:43 Goodstein: Well I was just—I don't know. And the other thing is I'm pretty sure—

(INTERRUPTION)

00:25:54 Goodstein: The other thing is that I trained—you know I had a training session how to council people on draft evasion—

00:26:01 Q: This is while you're at Cleveland, it was a—

00:26:04 Goodstein: I'm pretty sure the trainer was Kathy Boudin.

00:26:05 Q: Oh, really, oh, neat.

00:26:06 Goodstein: Of course I never actually wound up counseling anybody, but you know. So it was kind of interesting.

00:26:15 Q: Now were the classes fairly small there, as well, or was that an issue?

00:26:18 Goodstein: The classes were pretty small. I kind of enjoyed my classes there. I didn't take it too seriously. I was an English major. I think I read a statistics once that, like, seventy-eight percent of the graduating classes in America, of that year, were English majors. I mean it was kind of a default major, because we had no sense of future at all. No sense of future, except for maybe the pre-med kids, you know. But most of us were really—came from these affluent backgrounds where our parents had very different life experience than we did. We didn't go through the Great Depression. We didn't know, as many of them would say, The meaning of work. We didn't seem to have to work, even if we needed money it was very easy—you could live well on a minimum wage job in those days very, very different. So earning a living wasn't a big thing in our minds, a career I mean men and women. We were just involved with the things that were going on. Rock n Roll was a lot more important than what we were studying.

I enjoyed my classes. If class a required more than two payers, a midterm and a final exam I dropped it and took something else. You know, I just wasn't interested in working very hard.

I did start taking Art History there, which eventually became my interest. But I—again I was focused on being cool more than anything else, I think. So I decided to take myself to Europe, which I did, in between my freshman and sophomore year. And that was just incredible for me, just incredible. Also my sophomore and junior year, I think. I actually was thinking about taking a year off and staying in Europe, my parents said, We'll pay for the trip if you don't do that. In those days no one dropped out of school, no one took a break. So I said, Okay, I won't go to work and earn the money. You pay for it, fine. But I just—

00:28:48 Q: So where did you visit?

00:28:49 Goodstein: I was in London, Rome, Florence and Venice, and Paris. London, Paris, Rome, Florence and Venice, and Amsterdam. I was just enthralled. I just loved it there. I felt that, unlike the United States, these societies were comfortable with high culture, and that was very, very important to me. And everything I was studying, literature and art, and I had studied music—and I was still studying harpsichord—came from there, and had meaning there. Here, it was like drive-in burger places and god knows what. I don't know what our culture was in those days. We didn't have much of anything, which is I think much harder to understand nowadays that there really wasn't much culture in the United States in the '50s and '60s, or what was very small compared to nowadays.

00:29:53 Q: Yeah, it was kind of an elite group who would seek out museums. So you go to see all these great museums, and the capitals of Europe.

00:30:00 Goodstein: Yes. In Paris I did nine museums in seven days, you know. That's how I spent my time.

00:30:06 Q: Now, were you traveling alone?

00:30:07 Goodstein: I traveled for part of the time with a group, National Student Travel Association Group. And they were fabulous, they had professors who were—or graduate

students doing the tours. We weren't really accompanied so it wasn't like a big chaperone thing. I met some interesting peers from different parts of the country. I met an Italian man, who was in a film crew—

00:30:31 Q : Still remembered.

00:30:34 Goodstein: Oh, yeah. And I went back the next summer and lived with him in Rome for about six weeks, and traveled to Yugoslavia with him so—

00:30:40 Q: And at that point you were on the independent tour, or were you also part of—?

00:30:52 Goodstein: All that second year I went on my own. I went with a friend from Barnard, actually.

So I go to Europe, I come to Barnard. I figure out I've got some stripes now. I've been to all these great capitals of Europe. I start Barnard and—

00:31:04 Q: So what made you actually decide to switch schools?

00:31:06 Goodstein: Oh, yeah. Well, I kind of skipped over that. So here I am in Cleveland, and I'm having a really good time, probably the best time I've ever had in my life. But I feel like life is elsewhere, like I'm not really accomplishing anything much, except socially and personally. But I became ambitious, again. I think I had always that, and I applied to—Yale [University] was

accepting applicants from women for the first time in its history. I very much wanted to go to Yale, again because I wanted some kind of self-esteem boost by saying I was the first. But you know, I didn't get in.

But I did get into Barnard, and I very much wanted to come back to New York. And I don't know how it is today, but in those days you couldn't apply to Barnard as a freshman unless you wanted to live at home. And that was—

00:32:03 Q: Because you were in Long Island.

00:32:03 Goodstein: Because you lived in the New York area. That was not going to happen for me. So now I could live there come in and live in the city. So I was pretty excited about that. And the first week of school there was a luncheon for transfer students. I was living in a Barnard apartment, The Fairholm actually. It was kind of a boarding house. I don't know what it was.

00:32:30 Q: I forgot that existed, sure.

00:32:23 Goodstein: Yeah, it was really kind of funky—and so I was, like, at a luncheon for transfer students putting extra food into my bag, because I was not on a meal plan anymore, and there was a woman next to me who was doing the same thing. And we looked at each other and laughed. And she's one of my best friends till today. So that was very, very important to me, a very important friendship.

And I loved being at Barnard, for one really, really important reason. I had met bright women before, I mean we had some very bright women, a couple of bright women at my high school, a couple. But at Barnard it was the first time I was ever with women who took being intelligent seriously, and who took using that intelligence seriously. And I can't tell you how important it was to me.

00:33:39 Q: Absolutely, yeah.

00:33:40 Goodstein: It was a big, big deal. And it was, I don't know, like coming in out of the cold, and being vindicated. And so I can't say that there was any particular action or change in my life, in terms of activity or a role or anything that I had, but just being there, felt like I was much closer to where I belonged, much, much closer.

But it was still very much about politics, I had missed the 1968 takeover at Columbia—I guess I should talk about that a little bit. I remember—

00:34:27 Q: Yeah. What do you remember?

00:34:28 Goodstein: —Kent State [University]. Kent State must have been the same year, because I was still in Ohio.

00:34:36 Q: Next year, I think. '69.

00:34:36 Goodstein: Next year?

00:34:38 Q: Oh, the year that you came to Barnard?

00:34:39 Goodstein: No, I think it was the year before I came.

00:34:41 Q: Yeah, it was '69, I think.

00:34:42 Goodstein: Yeah. And I remember I had wound up—things you did in those days. I was walking on a street in campus, and some friends of mine in Cleveland said, You want to go for a ride? I said, “Sure.” I wound up at Oberlin [College] hours and hours away, but they didn’t tell me where they were going (laughs).

00:35:01 Q: Sounds like fun.

00:35:02 Goodstein: That was kind of interesting. And I stayed in this big coop building and they had like a thirty-person—they sat down to meals together. I’d never been exposed to anything like that. And I remember waking up to a radio of Hubert Humphrey saying, “And I think what happened in Kent State is horrible,” you know. And then I found out about that. That was just another one in a string of very sobering events, and then—

00:35:32 Q: Were there protests then in Cleveland, or at Oberlin, that you remember, in reaction to the killings of the students?

00:35:40 Goodstein: I don't know. You know, we probably got up at four o'clock in the afternoon and drove in the middle of the night. You know, we weren't kind of outdoor day people, so we were just visiting. We went back to campus. I don't know what we did. But I think that was in the spring, and it was towards the end of school.

I was going to Europe, and—I remember being in Paris and people—I guess that was the first year I was there. I'm sorry, I'm jumping around—people congratulating me on the moon walk when we put a man on the moon. And I would come back with some statistic about how many people were starving in America, you know. So I really wasn't—

00:36:22 Q: You were very critical of this country with good reason (laughs).

00:36:27 Goodstein: Yeah, well I really thought I was going to move to Europe, you know. I really did. I really did not feel comfortable here. The whole [Andrew] Goodman, [James Earl] Chaney and [Michael] Schwerner getting killed down south, that was really—I was afraid to travel in the United States. I really wasn't comfortable here. I had never been out of the the Eastern Corridor Boston-Washington. I'd never been further west than Cornell, I think, until I went to Cleveland. You know, but even so it was kind of—anyway.

So I get to Barnard, and in addition to finding myself more at home with the women—invasion of Cambodia. So pulled back into this again. We did shut the campus down I think for a couple of days. We were walking around with black armbands on, um, really felt betrayed. Just so from

bad to worse. And again I felt like, kind of, a bit of an imposter because there I am at some meeting at Barnard, and there was a woman named June, a tall blonde woman—she looked like one of these Ancient Greek athletes that we have carved on our buildings. And I think she was a year ahead of me. And I spoke, I don't know what I said, but then she got up and said, to support my point, "We've all read [Vladimir] Lenin." And I thought, Oh, my god, I am such a phony. I never read Lenin. I never read one word of it.

00:38:06 Q: (Laughs) You're very honest.

00:38:07 Goodstein: Well, I didn't say at the time. I felt kind of a fake, you know. And again, alienation really running through my life. And I remember also, at that point, caring deeply about these things, and then going home to my parents, with this black armband on, you know—a birthday or something, I don't know—and realizing as the train, the Long Island Railroad got closer and closer, feeling more and more out of place. And finally, when I got there, realizing that there was never going to be a revolution in this country, because everybody could go home and have dinner with their parents, and that it probably wasn't going to happen. And so that kind of goes into the disillusionment of the '70s that starts to happen in the '70s.

Feminism was a big deal then. I was not popular with men. I was short and fat, and timid. And I was afraid to get too involved with the Women's Movement because I thought it would make my chances with men worse. That's kind of a weird thing. Although I did march in the streets, and I cared deeply about it, I couldn't really put myself front and center with that, because I felt like I had social problems. You know, I wasn't—I didn't have a boyfriend, I wanted a boyfriend.

00:39:36 Q: What happened to the high school boyfriend?

00:39:37 Goodstein: Well he threw me over for some Midwestern blonde he met at school.

00:39:43 Q: Typical story.

00:39:47 Goodstein: You know, he was really abusive, and very narcissistic, and crazy and whatever, you know.

00:39:52 Q: But he did politics maybe, huh?

00:39:55 Goodstein: Well, he was very smart. He was very, very smart.

00:39:56 Q: Oh, very smart, okay.

00:39:57 Goodstein: Yeah, just very crazy.

00:40:03 Q: So you're sort of looking at the Women's Movement, and agreeing with what's going on, but not feeling that you can identify as a feminist, because it's going to hurt you socially.

00:40:15 Goodstein: Yeah, again I'm not really the kind of—I'm living a life of the mind, and not really engaged on the—you know I don't have my boots on the ground with practically anything. You know, I'm just worried about getting a boyfriend, or—I'm worried about my intellectual development, that was very important to me. I didn't have the self-confidence to really plan a life for myself that way. I envy so many of my Barnard classmates because they marched full-steam ahead into careers, very strong careers.

I remember years later my friend, Melissa, my fellow transfer student, dragged me to a reunion. And we're sitting around, we have this marvelous dinner—I don't know which reunion it was. Thirtieth maybe. And we're sitting around, we all went around the table and said what we did and (laughs) we were towards the end. And of course everyone's getting drunker and drunker, had like there were judges, and chiefs of surgery, and law firm partners—

00:41:16 Q: Wait, what year was this?

00:41:18 Goodstein: Thirty years after we graduated.

00:41:19 Q: Oh, thirty, okay, yeah, yeah, I think I went to that too.

00:41:21 Goodstein: And we're going around the table, and you know, like—I had my own little company, and Melissa was a librarian. We're, like, laughing, like how are we going to look in comparison to these massive careers, but by the time they got to us we did great we did fine, in presenting ourselves.

But, anyway, back to Barnard. So there was some political activity about the war. There was feminism, my concerns about my social viability. Was I going to meet somebody, get married, have children? You know, I really wanted that to happen in my life. It did not look like anywhere close. My last year at Barnard was spent—I had only nine hours of class a week. I had all that extra time on my hands, because I was just in three seminars, and—

00:42:14 Q: What was your major? You were still in English, or—no?

00:42:18 Goodstein: By then I had switched—I was double majoring in English and Art History.

00:42:20 Q: Oh, good, okay.

00:42:21 Goodstein: Yes, I'm not telling this too clearly, but I had gone to Europe, and then when I—at the Fairholm I made friends with a woman who was an Art History major, and she converted me completely. You know, she said, "I want to be the paint on this painting." I mean, she was so intense about it. So we had—and we could do that. I was so excited about it. I loved it. And I went back to Europe—

00:42:50 Q: Okay, the next summer, yeah.

00:42:51 Goodstein: —the second summer with her, actually. But I was not about to go to graduate school. I actually wanted to go to film school, but again sexism being a female, being

whatever somebody said, “Oh you have to be able to carry a camera if you go to film school.” And I thought, Well, I’m not going to be able to do that.” You know, it was the Pauline Kale era. I went to every movie. I went to Italian movie night at the Café Italiana. I went to every movie series on campus. I loved the movies.

00:43:26 Q: So did you see yourself being a director, or doing something more of a cameraman?

00:43:29 Goodstein: Well, what women directors were there? You know, I mean we didn’t have a woman director, or winning an academy award, until Kathryn Bigelow a couple of years ago. I had no model for that, so I couldn’t do that. I was pretty much just anxious, and I don’t know what. You know, again, even from the counterculture here, when Woodstock was happening I was in Paris. You know, I went the other way. I was trying to find a niche for myself.

I remember walking down the street in midtown to my father’s office, and in those days men still cat-called on the street. If you walk by construction workers it’s humiliating. And I remember having to do this bracing myself to go past these guys, and realizing, I am the weakest thing. I am short, I am fat, I am white, I am Jewish, I am female, I mean, I’m an intellectual. You know, I felt like nothing. You know, I felt so small and frail. I don’t know. It didn’t feel good. In that senior year, when I was busy worrying about things, my best friend at school became a Nichiren Shōshū Buddhist, which is a cult, a simple minded cult.

00:45:02 Q: This is your best friend, I’m sorry, at Barnard?

00:45:04 Goodstein: At Barnard, yeah. I mean, this is the kind of stuff that was going on amongst my—you know, as I said, when these other Barnard women that I imagined, were carving out careers for themselves, Melissa had become a Buddhist, and was going out with this guy who was, like, thirty years older than she was. And my other friend, Pat, who's now dead, went over to Edward Said's house, her adored professor, to have what she thought was going to be a real meeting of the minds, and instead he was sexually inappropriate with her while his wife was in another part of the apartment.

00:45:40 Q: Edward Said?

00:45:40 Goodstein: Yes.

00:45:41 Q: Oh, my God!

00:45:42 Goodstein: Yes and she was devastated. She went into a depression after that. It was terrible. It was terrible. Although much later, when they were both dying of cancer, they had some phone conversations, and she was proud of the connection.

It wasn't auspicious, it wasn't an auspicious graduation from Barnard. It was very directionless for me. The one thing I knew is that I did not want to move home with my parents. So I got a job, and I got an apartment share, and I was much happier. I was much happier having no homework, not worrying about what I was supposed to be accomplishing, not worrying. You know, just having a breather. Just able to have independence, and earn a living, and go to dinner, and go to

the movies, and go shopping. All these years I'd been in school, as much as I cared about all the things that I was doing in school, I didn't feel successful at it, and I didn't feel clear about what direction with it. And I didn't feel support, in large part because I was timid about getting support. You know, I didn't even know how to go about it.

I had even gotten a job through Barnard in Paris, after graduation, but I became too afraid to take it because I was already so alienated from the United States I felt like I would never be able to find my way back again. So I got a job at the Bettmann Archive, which was a photo archive. And Otto [Ludwig] Bettmann was a charming man who had fled the Nazi's with his picture collection. He had been an art historian in Germany, and he was a little business. And I really enjoyed that, but I wanted to work for a bigger company, I didn't want to work for a family business. So I went to work for the Book of the Month Club. It turns out they had an art program where they commissioned original prints and sculpture from the many artists. So I go to work with them, and it was kind of an interesting marriage where I had the paycheck, and the Park Avenue offices, but I was meeting with real artists, you know. And I wrote their biographies, I wrote about their work.

00:48:05 Q: Do you remember some particular ones that you enjoyed working with?

00:48:09 Goodstein: Robert Kipniss, he's a lithographer, very nice work. Tony Krajnc, he's an Austrian, also a lithographer.

00:48:23 Q: So you were writing the biographies, and then—it was a process, yeah.

00:48:22 Goodstein: Yeah we would meet with them. I had a boss. She had been to interior decorator school, but I gave it a little more gravitas because I had an art history background. But I don't know how they found their way to us. You know, that was kind of done above me, a little bit above me. But they would come in, they would show us their portfolios, we'd discuss their work, they'd go away, I'd discuss it with Lynn. You know, she would call them up and commission an addition for this club that Book of the Month Club had. It was kind of a nice—a nice gig I really enjoyed it.

I felt better at working than I felt—I mean I was a good student, you know. I graduated cum laude, but the pressure of accomplishing intellectually was scary to me. You know, I just felt like it was an enormous task, I had no guidance with it, I had no confidence with it, I had no direction with it. But it's something that I valued tremendously. Am I being boring?

00:49:38 Q: No, no, you're doing very good. No, your perspective is completely fresh. I'm taking it in.

00:49:45 Goodstein: Okay. So—

00:49:50 Q: So was there anything at Barnard that disappointed you? You mentioned that there had been—

00:49:52 Goodstein: Oh. One of the really interesting things that happened while I was at Barnard—this is a bit of a footnote—but I remember being involved with all different kinds of things. You know, getting involved with men, and friendships, and art history, and having papers due, and going to Washington to march in the streets, and I was really busy. And people losing their virginity, and all kinds of stuff happening. I remember one day turning around and realizing that the entire student government at Barnard was now occupied by black women. I thought, “Wow, this was a smart move.” We’re busy throwing over all these traditional forms of leadership and power, and whatever. Meanwhile, they’ve stepped in. I was very impressed with that.

I was also very frustrated because I was very interested in downtown performance art, but I was afraid to travel on the subway by myself late at night. So here I was stuck up on 116th Street, and there’s all this stuff going on at The Kitchen, downtown, and I didn’t—you know again I just was a very frustrated person.

00:51:08 Q: Right, so these were—what was actually going on? What are some of the things you feel you missed down there?

00:51:14 Goodstein: I don’t know I don’t know.

00:51:15 Q: The performance art.

00:52:16 Goodstein: The performance art Nam June Paik and Charlotte Moorman. The art scene coming back around away from the abstract expressionists, away from color-field, away from pop, and minimalism, and getting more interesting again. But I wasn't anywhere near any of that. So I'm just checking to see if I've pretty much done the Barnard experience, pretty much—

00:51:50 Q: So when you left Barnard did you really have any anticipation of where you life was going to go?

00:51:55 Goodstein: Absolutely none whatsoever, except I wanted to stay in New York, you know. As I said, I got the job at Book of the Month. I was pretty happy there. And I did get a boyfriend, it was this guy who when he was fourteen had organized this march. He was a friend of my older brother's. He was three years older than I was. He had very cool credentials. He'd been living out of the country for years. He had been in England, and travelled around, and lived in India for a while. And then went back to England, and he lived with the band that used to backup Elvis Costello. He was very cool, and he came back to—he had been really alienated from the United States. He'd been away for a number of years. He came back to New York and was working as a motorcycle messenger, and we got together. And I was pretty happy about all that.

And then somewhere along the line he said, "You want to move to California?" And I thought, "This is my chance," because I was too chicken to do anything by myself. You know, I had friends who had done all kinds of things, moved to communes I don't know what. And so we made plans to move to California, and he was in a motorcycle accident. He got a lot of money

from that. In those days \$40,000 seemed like a fortune. And so I gave up my job, and I thought I'm going to go—and I'd been sort of supporting him, which didn't really seem like that much in those days because I was already paying rent anyway. He bought a Camero convertible, and we moved to Santa Cruz, California.

He was going to open a juice bar with some old hippie friends of his, and I was going to paint. And so I left my friend Alexis with the apartment, I left my parents, I quit my job, I was pretty happy and moved out there, I was going to have a garden, and—it wasn't quite so wonderful. He and I didn't do too well, but we stayed together too many more years after that. I knew right away things weren't going to be good when I walked in. He'd been there for six weeks and all my things were still—the kitchen things, the linens were all in a box in the middle of the floor, untouched, you know. I thought, Oh, great homemaker, this guy, you know. But I did my best, I found a wonderful painting teacher. And that's when I really started to get involved with art on my own. I took a lot of classes with her. I took every class I could with her. She started letting me into her classes at the University of Santa Cruz without registering (laughs). She gave me—eventually I did register for classes, and she gave me a show at the school. And I really, really aside from my relationship, enjoyed this. And my friend, my best friend from Barnard moved there, she moved to San Francisco when I was in Santa Cruz.

00:55:19 Q: This was Melissa.

00:55:21 Goodstein: Yeah, it was Melissa.

00:55:22 Q: She was still a Buddhist when she moved to California?

00:55:23 Goodstein: No, no, no, she had gotten out of that long ago. That was kind of, just kind of—that whole Buddhist thing, and kind of a symbol of the degeneration of what was going on in my senior year at Barnard when we kind of just foundering at that—so, I was—I learned to love the outdoors I mean it was just beautiful out there, and wonderful out there. The air was like ice cream. You know, I was very disappointed because you couldn't really swim in the Pacific. You know, it was too cold and rough, so that was a big disappointment for me, because I loved the ocean and I'd grown up at the beach, on Long Island.

But everybody I knew back east came out for a visit at one point or another, so I entertained. I learned how to cook. I learned how to garden. I learned how to paint, and then after a while I said, Okay, I'm a New Yorker. You know, I got to go back, because—I mean I'd be at a party talking to people, and they'd say, "What are you so excited about, what's wrong?" And I realized I was just being myself and I was just not this laid-back Californian, and—a lot of Californians are really from the Midwest, and I don't know why.

Douglass and I weren't really doing that well, and I wanted—I kind of thought, Well, should I break up with him now? I said, I'd rather do that when I'm back in New York where I have some—what I didn't know to call in those days, a support system, you know. I had no support system out there really. So, I applied to Graduate School in Art History, that's how I did it, and I did pretty well. And—

00:57:14 Q: Back in New York, or where?

00:57:17 Goodstein: Well, my plan was to go to [University of California] Berkley, because I was a resident, I could afford it that way, in California. But of course when I got into Columbia [University] there was just no—that was it. I came back to New York, and I enrolled in Columbia. I was really, really happy to be there.

00:57:32 Q: Right across the street. Okay.

00:57:34 Goodstein: Yeah. However, I was in this dead end relationship, and I got back, and all my friends had kind of inched up their careers, and here I was starting at graduate school, I was penniless. I was miserable with this guy, and I really—I really became very depressed. My brother had his first children. He had twin girls that year, and I just felt like nowhere. And the thing that really clinched it for me in graduate school, is that as I learned more about the field and what it would be like I wanted to be a Professor of Art History. I realized I would have to leave New York again, that there were—I mean I could count up on fingers and toes probably the number of tenured art history faculty in the City of New York. And I had a friend who—a friend of a friend, who was already at graduate school there. And he actually became a professor at CUNY [City University of New York], in Art History.

And when I realized what the stakes were, I became very sad and I realized that I had to breakup this relationship. So I dropped out of graduate school, and I kicked this guy out of my life, and I went and got my old job back at the Book of the Month Club. And I was pretty depressed in this

period. I was turning thirty. And I'm back I've lived twenty years—I mean ten years since Barnard, practically, and I feel like I'm nowhere, you know. I forgot to say that when I was in California, when I was painting, I came to the realization that I had some talent. But the talent wasn't the issue, it was courage and the ability to be very independent. I was not happy with the amount of solitude that was required to be a painter. And I felt okay about this decision. I felt like, Okay, I've explored this. This is the first time I've actually done something that I felt like, Okay, I've done this now. You know, it's not like I'm a wanna-be. I felt like I've walked through it, not been looking over the fence at it.

And eventually came to feel that way about graduate school. I got into a great school, I had a great intellectual experience. But again, I felt it wasn't right for me.

But there I was back at the beginning again. So I got my job back, I was at work, I was very unhappy.

01:00:19 Q: Now were you still doing the work with artists and sculptors?

01:00:23 Goodstein: Yes, as it were. They were phasing out, and they were bringing in a merchandise catalog. And I was like, oy. So I then went into therapy at that point. So I guess I was like thirty-two or something. And again, I'm late—you know, all my friends had been in therapy for years and I'd avoided it. I was afraid of it. But there I was, and it took me a while, but eventually I did get career direction. I decided that I wanted to go into the advertising business, because I'd looked at publishing, I'd looked at art galleries, I'd look at art museums, and all those things were not really viable career paths.

Publishing was just contracting and contracting and contracting at that time. Everybody I had an information interview with said, “Stay away! The morale is terrible. There are no jobs left.” And the gallery seemed like glorified sales jobs. You know, the museums, anything that I would really want to do, I’d really have to go complete my degree, you know. And I had really decided I didn’t want to do that. But, I had this skill that I’d learned at Book of the Month Club, in marketing, that I had paid no attention to whatsoever. But I suddenly discovered it was very marketable. And I thought, it’s nice to be told, “Yes.” You know, I liked hearing “Yes.” I liked having recruiters call me up and offer me large sums of money, you know. So I kind of did a one-eighty and wound up, eventually, doing financial advertising, which is very far from being a radical painter, hippie, art history, you know.

01:02:11 Q: Well you traveled various paths—you’d tried several things at this point, yeah.

01:02:14 Goodstein: And I think that that’s the ‘80s. I think a lot of people follow that path in a way. Some of the good news is that I was very good at it, and—

01:02:23 Q: And you were working for a large company?

01:02:25 Goodstein: I worked for a midsize advertising agency that was very prestigious. It was one of David Ogilvy’s former partners that founded this agency, McCaffrey & McCall. Bruce McCall, no relation, was the creative director. He’s now—you see him, he does New Yorker covers all the time, and he did a book with David Letterman. So we had accounts like Tiffany’s or Mercedes Benz, and I worked on T. Rowe Price Mutual Funds, that was my account.

1:02:59 Q: Say that again?

1:03:00 Goodstein: T. Rowe Price Mutual Funds. It's a mutual funds group out of Baltimore. And I liked it, you know. I wore suits. I wore pearls. I even wore—my mother had a mink coat restyled for me. You know, and wore high heels, and, you know. I felt important, and I felt valued. And I was promoted, and promoted, and promoted.

01:03:20 Q: And you were good. Yeah.

1:03:22 Goodstein: And I got a boyfriend, and interestingly enough, the boyfriend was kind of the other side of me. He was a fine art photographer, which is about the least practical thing you can be. I mean, even in the art world, fine art photographers are the least successful commercially and whatever. He was a lot younger than I. He was about five years younger than I was. He had had emotional problems. He didn't really have a job. You know, he did freelance work, but he was an artist. And he was very emotionally supportive. And that difference of five years younger than me—I'd been going out with guys who were like three to five years older than me, so he was ten years younger. And the sexist thing was very different in those ten years. The men that were ten years older and who were still very much not as enlightened as—you know they were much more sexist than he was. It was very different.

01:04:38 Q: Meaning that they treated you as you were inferior, not as a partner or an equal, okay.

01:04:40 Goodstein: Yeah very self-involved very—less egalitarian about sex more inclined to feel like they were entitled to sleep with who they wanted to, less able to get involved with household formation. You know, it's kind of a strange generation. I don't know, I'm not up on the literature, but if somebody hasn't written about it, they should.

01:05:10 Q: You experienced—yes.

01:05:14 Goodstein: Because I think ultimately, while that era of men seem to have a lot of freedom and a lot of whatever, I think that they lost out in a lot of ways too. I think a lot of them weren't married, or couldn't sustain a marriage, and—anyway, I'm not a sociologist so I don't really know.

01:05:35 Q: Well, I think that's a good summary though, yeah.

(INTERRUPTION)

01:05:47 Goodstein: So that was going pretty well until this fellow (pause) you know, had more psychological problems and we had to split up. You know, he really wasn't that well. So I pushed myself a little bit, got a better job at Grey [Global Group] advertising, and in doing so I really was trying to fulfill some of my values. I got work on the Save the Children account. I thought, Finally I'm going to redeem myself. I'm going to do something that I care more about. But there was a catch there. I also had to work on the Department of Defense business. It was a

strange pairing, but in their minds government and non-profit went together. And that proved to be my undoing because that was the year that the Berlin Wall fell, and the Department of Defense contract could not be broken, but they wanted—they needed fewer recruits. So they wanted to cut the budget, and they did that by firing me, trumping up that “firing me for cause,” and it was a really nasty business. I was so overworked anyway. I was working six days a week, twelve hours a day practically—

01:07:13 Q: Well you hear that about advertising. It just consumes you.

01:07:17 Goodstein: Yeah, law and advertising. Yeah, it was like that. At my previous agency I was kind of proud of it. But this place was worse, you know. They didn't really—nobody cared how much you worked, or how much you worked. So I just kind of—at this point, I was forty years old. And I had money in the bank, and I just walked away from it. At first I thought I would take a few months off and then start looking for jobs. And I started doing that, but I found, like, I didn't want the jobs. And I felt so demoralized by being fired.

01:07:52 Q: They were sort of beneath your training and your experience?

01:07:56 Goodstein: No, not at all, I just didn't want to do it again. I didn't want to do it anymore. I was really—

01:07:59 Q: Kind of burnt out, maybe.

01:08:01 Goodstein: I was really burnt out, and I wasn't really in touch with how against my nature it was. You know, it had become this kind of trade-off where I gained self-esteem, I'd established myself, I'd learned things, I'd been positively reinforced for learning new things and being able to do things, I had respect of my colleagues, I'd never really had much of that, on the one hand. On the other hand I was doing things that really didn't support my values, I felt. So, my friend, Melissa, after I'd been not working for a while, and—

01:08:39 Q: So you're still in the city, though.

01:08:40 Goodstein: No, she's in California. She stayed in California. I moved back to—

01:08:41 Q: But, you were in the city, though, even though you lost the job.

01:08:46 Goodstein: Yeah, I stayed in New York. Melissa stayed in California, but she came back a lot because her in-laws lived a few blocks from me. So she would come back all the time with her husband.

A good thing happened. I had taken the summer off, but I had stayed in touch with my Save the Children client, you know. We kind of formed a cordial relationship, and I just would check in with them every once in a while. He wound up hiring me to make a commercial for them, as a freelancer. And so I put a team together, and we made the commercial—he helped me put the team together. And it turned out to be a very successful commercial, the most successful one they'd had in years, and it beat out all these big agencies making commercials.

01:09:38 Q: So you're making films after all!

01:09:40 Goodstein: Yeah, yes, so, yeah exactly. I eventually wound up directing them myself, the commercials. And Melissa came—so I was doing this, you know. And I said, Well, after the first of the year I'm going to go back and get a job. And Melissa came at Christmas time, and she said to me—we had a party at my house—and she said, “You're doing great, you know. Why do you have to go and get a job again? Why don't you just do this?” And I did. And I started my own business. And so that was I guess, like, 1991, and—

01:10:13 Q: Can you say a little bit about the process of starting your own business though? That took a lot of courage.

01:10:16 Goodstein: Well, I'll tell you—I'll tell you something. Part of it was the experience at Grey, where I had such poor supervision that I felt like I was on my own anyway. I kind of had to kind of supervise everything myself, even if it was within the agency. I had to go find—you know, I had to solve a lot of problems. I was like—I don't know. I was dealing with James Garner, and Gregory Peck to do commercials and stuff, and trying to find—I don't know, dealing with the producer. It was an independent producer who was kind of a handful—

01:11:00 Q: So you had your hand in all that already.

01:11:03 Goodstein: Yeah, yeah, and learning to be kind of in charge of things. I mean, I was a management supervisor, so I had hands-on responsibility for millions and millions of dollars of advertising money. And I took care of it. I mean, as I said, the only difference is that the people that worked there were already there; I had to go find people. It wasn't that hard to find people, I discovered. One of my colleagues from the agency, the previous agency had gotten married and moved to Connecticut, and had a baby. She's a terrific writer, so I had a copywriter. Most of the production people worked freelance anyway the film production companies. And also my Save the Children client, Andy Mollo, I had to give him real credit because he just was used to—he basically took the attitude, "You can do this yourself. You can do anything." And if I didn't have a resource he told me how to get it. And eventually people started coming after me for more business. I'd put up the first website for a child sponsorship organization for Save the Children. We were the first to take credit cards on-line. I remember hunting down this person at one of the big banking firms Chase Bank or something, like Thanksgiving eve because I had heard that they were working on how to take credit cards on-line. And he said, "How did you get this number?" (Laughing) I said, Well you're Save the Children's merchant bank, and we want to do this, and we heard that you're the people that can do this, and let's do it. So and we did.

I would speak on panels. And so I developed quite a nice non-profit business, and I also developed—I did some financial business. I did, at some point, educational publishing. I started doing that because I had a friend who had been at the agency with me years ago, and she'd gone to work for educational publishers. And she needed help doing marketing campaigns and whatever. So I had a pretty good business, and—

01:13:15 Q: So educational publishers were your clients.

01:13:17 Goodstein: I'm sorry?

01:13:18 Q: The educational publishers were your clients.

01:13:20 Goodstein: Were clients, yeah, like Harcourt—

01:13:23 Q: You had non-profits, you had financial and you had—

01:13:25 Goodstein: Yeah, non-profit, financial and educational publishing. And then I was—
you know so I was forty already, and so I was starting to—

01:13:36 Q: Young now, isn't it?

01:13:37 Goodstein: What?

01:13:39 Q: (Laughing) I said that's young now.

01:13:40 Goodstein: Nowadays, yeah, but it was like, Oops, I forgot to have a baby. You know,
and I really tried really hard—I broke up with this fellow, I think at thirty-eight—I think from
age thirty-eight to forty-two, I really—I went out with a hundred men. I'd probably gone out
with five men in my whole life before that. I did everything I had said I would never do: personal

ads, parties, introductions. And met a lot of interesting people, but (sighs) in the end I became strongly attracted to somebody who was so wrong, so bad, such a summary of every not-direction I should go in. And I said, That's it, I'm done.

And I spent a year thinking about having a baby on my own. It was probably the hardest year of my life. It was certainly the biggest decision of my life. It was the most thorough decision I've ever made in my life. And—I had a baby. I was—let's see, he was born in '96, so I was forty-five at the time.

01:14:56 Q: Oh my, you were brave.

01:14:57 Goodstein: I conceived him at forty-four. I had infertility treatment. I joined a support group of women over forty trying to get pregnant, which was very helpful. Infertility treatment, in those days, I think it's probably still the same, somebody compared it to having cancer. It becomes an all-encompassing thing. you know. I was healthy, obviously I had a healthy baby, but you're kind of fighting numbers, and you're involved in numbers, and getting very expensive medications from overseas, and sourcing—I mean, it was just like tests all the time, and doctors, and I really kind of—my world kind of got small.

01:15:43 Q: And focused, very focused, yeah.

01:15:45 Goodstein: Yeah. I had been—I think I left out the part where I was one of the first people in New York involved in the Internet. I had an on-line social community called Echo [NYC], I mean, me and all those other people.

01:16:02 Q: So you started this as a way to meet people?

01:16:03 Goodstein: No, I didn't start it, I mean somebody—you know, Stacy Horn started it. And so I had this new group of friends, you know. It was very exciting, very interesting, and that's how I met the guys who did the web site, you know. I was kind of in the right place at the right time. And these people were very bright very diverse, very bright, very interesting people. You know, so I had—I didn't have a day job anymore. I had my own business. I had this new social group, you know. So good stuff was happening.

I got involved with—in addition to my conventional therapy, I got involved with something called Rubinfeld Synergy Method, which is a bodywork, which was really very effective in really getting to the bottom of my issues, my psychological issues, very, very helpful. And from there I added on Mindfulness Meditation, which I became very involved with for about five years, and it influences me till today, you know. So I started really doing—becoming myself, I think, at this point in my forties. And it kind of culminated with having this kid. And his name is Matthew, and he's nineteen years old now. He's in a four-year Master's program at the Stevens Institute of Technology.

01:17:23 Q: So he's quite precocious too! He's only nineteen!

01:17:27 Goodstein: He's very bright, yeah.

01:17:29 Q: And he's where now?

01:17:30 Goodstein: At the Stevens Institute of Technology, in Hoboken. He's studying, now, electrical engineering, and we'll see if that holds. You know, he's pretty bright, and interested in a lot of things.

01:17:41 Q: So is the first time he's been away from you?

01:17:43 Goodstein: Well, yeah, he's not really—you know he's not that far away. He's just in Hoboken, so he comes home once a week or twice a week.

So those years then, the years 1996 to 9/11, were probably the happiest years of my life. He was just the most extraordinary child. He was the easiest, happiest baby. People would say to me, "You are the happiest mother I have ever seen." And I had a nanny, five hours a day, so I could work I only had to work that five hours a day to really—maybe I wrote a little bit at night, I started doing the writing myself.

And 9/11 really took a big chunk out of me, and a lot of other people. It plummeted the economy. I lost my anchor client, Save the Children, because they had to stop doing a lot of what they were doing and divert a lot of resources to the Middle East. I found, as a matter of fact

through Barnard—I was involved with Barnard Business and Professional Women at that time. We started meeting and we found that others of us, who were self-employed—we had kind of a self-employed sub-group—were finding it hard. The advertising industry was very hard hit. It was—if it was a recession for everyone else it was a depression for the advertising industries, so business really dried up a lot.

01:19:18 Q: Were there people that you knew who were lost in 9/11 as well, or it was more the economic ripples?

01:19:15 Goodstein: No, I actually didn't lose anybody myself. But we were kind of a little more involved with it than others because my son, it was his second day of kindergarten, or his third day—second full day of kindergarten. And our school was one school north of the Trade Center, so we absorbed the students, the elementary school students. So every news outlet was there, every politician, you know. The Clintons were there, you know. They turned down Bush. They wouldn't let Bush come, because it was—he went to PS 3, also known as the hippie school. It had been founded as an alternative school, like, in the '70s, I guess, and still had some vestiges of that.

I had to find an alternative school for him because he was a fluent reader—I discovered he was a fluent reader at the age of three. He was a very unusual child, and later I was to find out that he had Aspergers Syndrome. But I didn't know it at the time because he was unlike the profile. He was charming, he was delightful with people, he didn't have any hand-flapping, he didn't have any perseverative interests. He was obviously brilliant. I knew—it's kind of a strange thing to

know your child is smarter than you when he's five years old. He could read a Harry Potter in a weekend by the time he was in kindergarten, you know. So it was very hard to find a school where they're not going to start teaching reading, and you know, but I felt that school could best accommodate him.

01:21:07 Q: Wait, so this was a public school, and they did accommodate him.

01:21:10 Goodstein: It was public school, yeah, more or less. You know, it wasn't great, and in the second grade, which was a tough year, he had a terrible teacher. And she said at the end of the year she said, "You're not facing things, you're son is schizophrenic." I looked at her, I said, "Lady, you're the one who's schizophrenic. He's the healthiest person I know." But that summer I took him to a neuro-psych to have him evaluated. He said, "Oh, yeah, of course, he's got Aspergers, and he's got to go to a special school," and I was like in shock more so—

01:21:48 Q: Can you talk a little bit about Aspergers in terms of how it manifests itself, and in terms of your relations with your child, and what he was doing or—that these people were saying this.

01:22:00 Goodstein: Well, when Matt was very—you know as I said from birth to five the only thing that we knew was a problem was he had a fine motor problem. He couldn't write, handwrite very well, scissors would fall out of his hands. The preschool—he had a marvelous preschool that I would have sent him through college if I could've let him stay there. We're still

in touch with them. They said he needs to be evaluated for physical therapy. So he had an IEP [Individualized Education Program] when he was little for that. But nobody really—you know he went through psychological evaluations, the sociologist—you know, there's a whole thing you go through for Special Ed services in the public school. Nobody said to me he has Aspergers until I took him privately.

But the guy, the neuro-psych predicted that he would not continue to have friends, and have other kinds of problems, and he turned out—and I was like, “What are you crazy? He's got lots of friends.” You know, but in those days they were running around in a playground. But Matthew did have problems with pragmatic speech, which became apparent. Pragmatic speech being—you know, I would explain to teachers, and still have to to this day sometimes, he can discuss physics with you but he can't tell you that he forgot his textbook, or that he's hungry and can't focus. He can't talk about daily life. He has terrible trouble discussing his feelings. He can't make conversation unless it's about intellectual topics. He has trouble with—he has something called mind-blindness, where he has trouble tracking what's going on in the mind of the person he's conversing with. He has trouble reading facial expressions or body language. You know, he needs a lot of support in very specific areas, and, you know.

It's a whole other story how I—it became a whole other job dealing with this whole special ed thing, and how I needed support for it, and funding for things. You know, it's still now very stressful for me because I have to teach him to do this for himself now. So that is a constant, a constant challenge. And he's a very poor communicator on a daily basis and—but he's just an absolutely wonderful person, and very talented. So we have high hopes.

01:24:43 Q: Yeah, well that's great.

01:24:47 Goodstein: So I was struggling with business, but it started to come back—

01:24:53 Q: The business, okay. So you maintained your business all through this, but it was—

01:25:00 Goodstein: Yeah people would say, “How did you manage to stay in business so long?” And I said, “By losing money some years.” You know, because I couldn't really—I was so, kind of, fried by my experience working on staff, I was really afraid to go back now as a parent. I couldn't see myself working twelve hour days. I couldn't figure it out. You know, and it was kind of a dirty secret, that I couldn't face myself, that I felt kind of stuck that I didn't know how to—you know I didn't know how to get out of this.

But I got paired with an art director through mutual colleagues, who was also—had been successful and needed a little boost. And we became a very strong team together, so my business started to have a second life. She lived upstate. She was a painter. She'd get up every morning and paint before she started working. And I just seemed really hungry just to hear about this. And she had a garden that—she was a little older, and she was a very steady influence on me. And she was very professional. I felt more confident going into presentations with her. She was grateful because I had brought her into new fields she'd never been in before, you know. We pitched Capitol One. We got a huge piece of business from them. So things kind of were going along okay.

But it became harder for me to love my business. The more real I became the harder it became to do this marketing business. And what really—my Waterloo was Facebook. I hated it on first sight. I had taken to the Web really easily. I understood web development. I understood what it meant to have a website, and really at a sophisticated level what that meant, how it changed marketing, how it changed how companies do business and related to customers. The same thing with email, no problem with that. Facebook—big paradigm change. I understood it right away. I said, “We’re not in charge anymore. The consumer’s in charge.” And I don’t know how to do this, and I don’t like it. It’s messy. I’m a bit of a control freak and that played well to—you know, if you watch how advertising works—in *Mad Men*, there’s a line in it that sent chills down my spine. If something goes wrong on a TV shoot, and the boss says—looks to the creative guy and he says, “You didn’t control your director,” and he looks to the account man, he said, “You didn’t control your client.” And that was what I knew.

And so things really—I started to struggle. I started losing a lot of money. And I would get resurgences, things would come back. I got some big contracts from McGraw Hill [Education]. And then I got hit with the 2008 depression, financial depression, the big fiscal crises. And it was getting a little harder for Matt in school. I guess he was in—I guess we were looking at high schools. We had to go through that whole high school thing.

And then suddenly my art director friend was diagnosed with a very virulent cancer, and died within five months. And I was struck by this like—all of a sudden I really understood what it was to die in a visceral way. I can’t recreate—I don’t feel that again now. But for six months I

walked around feeling like I had one foot in the grave, that I was like rushing, hurtling towards death like a brick wall at a hundred miles an hour. I really understood my mortality. And it did something to me, and I had thrashed and thrashed at my therapist, and said, “You know, in order to turn my business around I need to speak publically. I need to do this, I need to write a book, I need to do this,” and I didn’t want to do any of it. I didn’t want to be a marketer. I didn’t want to do it. So I was really in a very bad place because I was financially really becoming thin. Things were thin, and I wasn’t—I was coming up against so much resistance in myself to do what I needed to do.

And when Susan died I said, That’s it. I had thought about becoming an art therapist, but I had looked at the profession, and researched it. And the money was just a joke. There was no way I could live on this money. And I had put it aside. And I was interested in it. I really didn’t know very much about it. I had just kind of pulled it out of the air one day, because the things that I had really cared about—one of the things that had made me very successful in business, is I cared about helping people. I cared about my clients. I was much more interested in solving their problems, as people, than solving marketing problems for a company. And that’s where my satisfaction—yeah, the campaign did great, you know. I knew it meant that I could use that, but I didn’t—I didn’t really care. What I really cared about is seeing people feel better, or hearing about their personal problems, or just that kind of collegial relationship. And I was very good at it. I was a very good listener. I was a very good problem solver. And I personally had done so much work on myself that had no outlet in my work whatsoever. And I had found my work in art very empowering. And I had found my own way of therapy moving from a chair to the floor,

which is where we worked in Rubenfeld. So a lot had gone—with my talk therapy, I had done a lot of other things—

01:31:26 Q: Now did you stay with the same therapist all these years, or—?

01:31:28 Goodstein: No. I probably had five different therapists. That's a whole other—you know, it's the history of my therapy. You know, it's a whole other thing.

But I just felt that art making was a very empowering thing for me, and I was kind of fascinated by the idea that you weren't just sitting there talking that you were getting somebody to do something, and you got to play with art materials, you know. And so, I thought, Uh, I'll look into this again. And, actually what happened was on the street where I live there's a gallery from School of Visual Arts. And my son and I used to go into the gallery every once in a while, because he's interested in contemporary art, and much to my amazement, about this time was a show from the Art Therapy department at the School of Visual Arts.

01:32:25 Q: Wow, it sounds like fate (laughs).

01:32:26 Goodstein: And I discovered that this department was on my block. It was a few doors down from where I lived. So I said, Okay, I think I got to go and talk—I called them up, I said “I'm old, I'm poor, I don't have the right prerequisites.” They said, “Well come in and talk to us.” And so I talked to the graduate advisor. And in the space of, like, twenty minutes he took away every barrier to attending. I said, “I can't go full-time.” “Not a problem.” “I don't have any

money.” “You can borrow, or get loans,” you know. I applied. I got accepted. I enrolled. I looked at the other schools in the area and decided at the last minute that I didn’t want to do it. I looked as social work school, which is far more practical, and there are far more jobs and they pay more. I cried when I looked at this syllabus the curriculum for social work school. I said, “This is not what I want to do at all.” So in 2010, I’m what, sixty years old, I became a graduate student in the program. And I had pictured—

01:33:40 Q: This is the School of Visual Arts now?

01:33:42 Goodstein: School of Visual Arts. And I liked the School of Visual Arts, I’d taken studio courses there, it’s a practical place.

01:33:46 Q: So you had you knew it already, other than just visiting that gallery.

01:33:49 Goodstein: I had an impression of it, that it’s a practical place. It’s where people who work, people who want to work, and people who do work teach and go to school. It’s not Columbia Graduate School. I had gone down—and there’s a very fine art therapy program at NYU, but it just smacked of that kind of academic, intellectual, you know. And I said, This is not what I’m going for. I want to do something very practical, very real.

So there I am. So I’m in class with twenty-something’s I was by far—no one in my class knows how old I am. I never wanted to tell them because I think that aside from the fact that ageism is a real barrier in the workplace, I think it would freak my twenty-five-year-old friends out, you

know. Because they're friends they were very accepting of me. I had pictured graduate school like Columbia with these big lecture halls. This was a very intimate setting. It was one studio room with twenty five people in the room, and so it was just—I loved it. I loved being forced to read academic work again. I loved being forced to make art. I loved having these friends all women, oddly enough, who had very diverse—I thought they were all going to be artists—and very diverse backgrounds. There was a jewelry designer, a teacher of English as a Second Language, an el ed [elementary education] teacher painters, a gallery manager.

01:35:30 Q: And what kind of art—were you doing a variety of art, or was there a specific?

01:35:32 Goodstein: In art therapy you have to kind of work in all the media have experience in all the media. You learn—the education is sort of equivalent to a social work degree in terms of clinically. We study psychology the full range of theory and practice. We have internships, and then of course we have to—we learn to—the art therapy part of it where we're learning how to evaluate work, how to decide what activities to offer the client. And it took a long time to—it took me three years to do the program, but—

01:36:20 Q: You did it (laughs).

01:36:23 Goodstein: One of the first things I did was go to the thesis presentations before I applied there. And for years, for all the years at school I looked forward to that day when I would stand up there and present my thesis. And I did. I had my mother, my ninety-three-year-old

mother come. I had my brothers come from Washington. Melissa was here from California. You know, I had—

01:36:49 Q: What an accomplishment!

01:36:52 Goodstein: It really felt like—I mean people feel like that when they graduated from college, but for me that was it. And I was still doing my business. You know, it took me a while to get a job again the economy. And I had interned at Bellevue Hospital. I was interested in—you know a lot of art therapists worked in medical with people with cancer or a brain injury, or palliative care, end of life stuff. My interest is in the psychology and psychiatric end of it. So now I work in In-Patient Psychiatry at Bellevue Hospital.

01:37:35 Q: At Bellevue, oh, my gosh.

01:37:38 Goodstein: Yeah, yeah, and I love my work, I love it. I'm just at the beginning, it took me a year to get my—after you get the job—first you go to school, and you do two internships. Then after that you have to find a job, and that took months. And then you have to work fifteen hundred hours to get your license. So I just got my license last month.

01:38:00 Q: Congratulations!

01:38:02 Goodstein: So I can take private clients now. And financially it's all a disaster, but I've had some support. But it's very hard to be sixty-five—it's hard to say that out loud—and be

broke, be completely broke but I am. And that's been a change, but it's certainly nothing that the first fifty years of my life prepared me for. It's a very recent development. And it's been very hard for me. And I know that I'm not alone in that. I realized eventually it isn't all my fault. You know, in a different economy, if the 2008 thing had happened five years later, or whatever. But sometimes it just, you know—there's a saying that says, "If you're so smart why aren't you rich?" And I'm kind of like—

01:39:07 Q: Never worked for me either (laughs).

01:39:09 Goodstein: You know, when Colin Powell held up that little vial in the U.N., and said, "Weapons of Mass Destruction" the minute he held that up I knew it was a lie, because I'm in the advertising business. That's a prop. If he had figures, if he had photographs, if he had facts and figures he wouldn't have been holding up that little vial. The same thing with the economic thing, because I had a background in the financial industry, I knew that any investment that regulators can't understand, which are the sophisticated training programs that nobody knows what's going on, any investment that's based on mortgages is very, very, very risky. And repealing Glass-Steagall [The Glass-Steagall Act], a big mistake. So I can understand all this stuff, I can predict it. And you heard it here first, they're going to bring down our Internet one of these days, China, or India perhaps. And we're going to have an Internet blackout. I sound like a crank, I know, but—

01:40:17 Q: No.

01:40:18 Goodstein: That's probably going to happen.

01:40:16 Q: No, I trust your intuition, unfortunately.

01:40:23 Goodstein: (Laughs) So we're probably out of time, but is there anything else that you want to ask me? I've talked a lot.

01:40:29 Q: Well how about your plans for the future, and I'm really curious about your work at Bellevue. Do you feel you're supported there, or is it pretty much you're on your own?

01:40:38 Goodstein: Bellevue has the largest—probably the largest creative arts therapy department in New York. We have over twenty creative arts therapists. I think it used to be even more until Sandy. Unfortunately The Health and Hospitals Corporation has found a way around paying us. We are temps, we have no benefits. And this is a really, really devastating thing, but there are promise is—not promises, but they're telling us that, yes, by the end of the year we'll all be permanent employees. But it's they've told people a lot of things before. People that we work directly with are very well-meaning, but we know this is big money people making the decision not to pay us. And art therapists are traditionally poorly paid in part because—we are the lowest paid deliverers of essentially psycho-therapy. And artists are not great business people that's my thinking on why we're so badly paid.

01:41:43 Q: But you're a business person.

01:41:57 Goodstein: Yeah, so I have a few ideas. I actually was able to negotiate myself away from the temp agency I was employed by, to a different agency and I got a twenty percent bump in salary because of it. You know, so that's where my business acumen comes in, I was able to do that. I'm actually thinking about contacting one of my elected representatives to investigate that contract situation, that first contract situation, because I think they were probably taking more money than they should have. I'm also thinking about asking them to look into this Health and Hospitals Corporation deal, that they have all these temps. It's not just at Bellevue, it's at Kings County, and some of the other hospitals. But I'm busy. I have a ninety-four-year-old mother, who still has all of her marbles, but she's frail. And so I spend one day a week with her.

01:42:43 Q: Is she still in the family house back in—?

01:42:45 Goodstein: No, when my father died in 2005 she moved into NORC, Naturally Occurring Retirement Community, out on the Nassau Queens border. But she can't drive, she can't go—you know, they have a lot of resources in the place. There's banking, there's a drug store, there's a restaurant, there's stores. If she wants to get out of the house I have to take her, and she's lonely, you know.

01:43:11 Q: But she's got all of her marbles, that's wonderful.

01:43:13 Goodstein: But she got all her marbles, yeah, but that's—so I'm five days at Bellevue, and one day with mom. So I have a day to myself, you know. So thinking about starting my

private—I've already started. I'm looking for private clients, probably gear up in the fall. You know, I'll only be able to take a few.

01:43:33 Q: It does sound exciting, but you've had to be very brave to get this far, obviously, with the financial stress and all that.

01:43:40 Goodstein: Yeah, I mean I just feel like I wish I had been making choices rather than having my hand forced. I mean, I'm glad to make the choice to become an art therapist. I'm thrilled with it. I get to use everything that I am, everything. You know, I'm on an in-patient unit. I feel very brave, you know. We have a very diverse—you know we have everybody from street homeless schizophrenics to NYU anorexic students. People come from all over the world to have breakdowns in New York. So we have—

01:44:23 Q: Well put (laughs).

01:44:24 Goodstein: Tourists, professionals from Japan and Europe and whatever, so it's very interesting.

01:44:33 Q: Well, my oldest son actually did his residency at Bellevue. He actually loved it. He loved it.

01:44:35 Goodstein: What does he do?

01:44:36 Q: He's an ER.

01:44:37 Goodstein: Oh, he's an ER doctor. Oh, yeah.

01:44:40 Q: But he's now in St. Luke's Roosevelt. And they're having similar hospital problems with some idiot competency person brought in, who's throwing out the best people.

01:44:50 Goodstein: Oh, that's terrible. Well I'm very fortunate. I work on the training unit, so it's got to be good. The unit chief is fabulous, because they train the residents there from NYU. And we have medical students, and so it's a little—you know it's kind of the best job.

(INTERRUPTION)

01:45:16 Q: We're going to have to close because our venue is changing. But in terms of the future, are there things that you're particularly hopeful about, or worried about? Or if you don't want to answer that question, you can just tell me how you think you've changed in the most positive way since you were a student?

01:45:35 Goodstein: Well, I'd probably use the word alienation and poor self-esteem all through my teens, twenties and thirties. It wasn't until my forties that I felt like I started to become myself. And Barnard—you know I was kind of grumpy about Barnard, because in its own way it's an establishment, you know. I kind of felt it was stuffy. But I am so grateful, I really identify

with being a Barnard graduate, you know. I'm very proud of that. I feel being part of a group of women that value their intellect, um, it's really, really important to me. I don't know—

01:46:25 Q: Yeah, that's great, is there anything else you want to say, though, before we get thrown out of this lovely little place (laughs).

01:46:30 Goodstein: Yeah, um—you know people look at me and think that I've just made all these, like, brave choices, and I don't really feel that way. I feel like I had to have my kid I couldn't—it was just like I was forced into it by my own needs in a way. I needed to be connected to humanity by being having a child, you know. Raising the next generation was really essential to me. And I feel like I was forced into finding a career that felt right to me. I feel like myself now when I go to work. And all those years that I was in advertising I didn't. I felt like I was faking it, you know. And I'm so grateful to feel like things are opening up for me rather than closing down for me at this time of my life.

01:46:36 Q: Well, good, well thank you so much. This has been a fascinating interview. I really appreciate you taking the time.

01:47:40 Goodstein: Thank you. I bet you say that to all the girls.

01:47:46 Q: Women. No, I don't actually. I don't always mean it (laughter).

[END OF INTERVIEW]

A

Andrew Goodman, 23
 Andy Mollo, 44

B

Barnard College, 1, 2, 18, 19, 20, 21, 23, 25, 26, 28, 29, 30,
 31, 32, 33, 34, 35, 37, 49, 64
 Bellevue Hospital, 58, 59, 61, 62, 63
 Berlin Wall, 41
 Bettmann Archive, 30
 Bob Dylan, 10
 Book of the Month Club, 30, 31, 36, 38
 Bruce McCall, 38

C

Capitol One, 53
 Case Western Reserve University, 14
 Charlotte Moorman, 32
 Chase Bank, 44
 Chris Osani, 4
 City University of New York, 36
 Colin Powell, 60
 Columbia University, 21, 36, 57
 Cornell University, 14, 23

D

David Letterman, 38
 David Ogilvy, 38
 Department of Defense, 41

E

Echo NYC, 47
 Edward Said, 28, 29
 Elvis Costello, 33

G

Gregory Peck, 43
 Grey Global Group, 40

H

Hubert Humphrey, 22

J

James Earl Chaney, 23
 James Garner, 43
 John F. Kennedy, 8

K

Kathryn Bigelow, 28
 Kathy Boudin, 16
 Kent State University, 21, 22
 Kings County Hospital, 62

M

March on Washington, 6, 7
 McCaffrey & McCall, 38
 McGraw Hill Education, 54
 Mercedes Benz, 39
 Michael Schwerner, 23

N

Nam June Paik, 32
 Naturally Occurring Retirement Community, 62
 New York University, 57, 63, 64

O

Oberlin College, 22
 Otto Ludwig Bettmann, 30

P

Pablo Picasso, 10
 Patty Stone, 3
 Pauline Kale, 27

R

Robert Kipniss, 30

S

Save the Children, 41, 42, 44, 49
 School of Visual Arts, 55, 56
 Sidney Peck, 15
 St. Luke's Roosevelt Hospital, 64
 Stacy Horn, 47
 Stevens Institute of Technology, 48
 Swarthmore College, 14

T

T. Rowe Price Mutual Funds, 39
 The Glass-Steagall Act, 60
 The Great Depression, 16
 The Health and Hospitals Corporation, 61, 62
 The Kitchen, 32
 The Woodstock Music & Art Fair, 28
 Tiffany's, 39
 Tony Krajnc, 30

U

University of California Berkley, 36
University of Santa Cruz, 34

V

Vladimir Lenin, 23

W

World War II, 2

Y

Yale University, 19