

BARNARD COLLEGE CLASS OF 1971 ORAL HISTORY COLLECTION

The Reminiscences of

Joy Horner Greenberg

2015

PREFACE

The following oral history is the result of a recorded interview with Joy Horner Greenberg conducted by Janet Price on August 12, 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: Joy Horner Greenberg

Location: Camarillo, CA

Interviewer: Janet Price

Date: August 12, 2015

00:00:04 Q: Okay, so we have Janet Price, Class of '71, interviewing Joy Horner Greenberg, Class of '71, on August 12, 2015, in Joy's lovely home in Camarillo, California. Okay, and— [adjusting seating] Today is August 12, 2015, and here we go. So Joy, tell us your full name and how you came to have that name.

00:00:53 Horner: Well, I was given the name Joy Jean Horner when I was born. I was told that Joy was the name of a former girlfriend of my father's, and I guess my mother was okay with that. And my twin sister is named Jill, and so they wanted names that could not be shortened—you know, like Candy is short for Candice. They didn't want that for us, they wanted just short names, so that people wouldn't give us nicknames. So, that was fine. And then, when I got married, I thought about whether I should take my husband's last name—Greenberg—or keep my maiden name. I didn't have any real particular attachment to my maiden name, Horner, because it had made me the brunt of many jokes in school. I know some of the boys used to call me Horny Horner, and stuff like that so I didn't really need that. But I thought that maybe it would be nice to keep my maiden name because it was starting to come into fashion to do that during that time period—actually, women were already doing that. Or hyphenating their names. And I considered that, and then I talked to the probate attorney who had handled my mother's estate, and she suggested that having my husband's last name could make it easier to collect things like Social Security, and whatnot, at a later date. And as it turns out, it probably did,

because when my husband died I didn't really have to go through any particular issues with proving that we were married and whatnot. The main reason, though, that I decided to take my husband's name was it was a very obviously Jewish name, and I had always wanted to be Jewish after reading *The Diary of a Young Girl* by Anne Frank. I had become enamored of the Jewish tradition, and of course, when I moved to Barnard [College], that was reinforced by all of the Jewish friends that I made, but I had never really wanted to convert. But I thought taking my husband's name would be my own way of converting. So that is how I ended up with the name Greenberg.

00:04:18 Q: So why did you want to be Jewish?

00:04:21 Horner: Well, a couple of reasons. I had grown up in a very conservative town [Whittier]—a Quaker town—although the Quakers are not quite as anti-Semitic as other Christian traditions. But at the time, and this would have been in the mid-fifties and sixties, it [Whittier] was very anti-Semitic, and the people were very suspicious of anyone who did not go to church regularly. And our family was one of those. So we were kind of considered the heathens of the place. And I think I identified with Judaism because of that. Of course, it's no way comparable to going through the Holocaust and enduring centuries—millennia—of discrimination, but I kind of related to the tradition for that reason. And I thought I needed something because as we were talking a little earlier, there is something about the communal feeling that you get when you go to religious services, and you don't really get that in the secular world. And so, I think that I wanted that—a part of me wanted that sort of communal feeling, and also, not believing in Jesus aligned with my own personal beliefs. But then I got to New York, and

several of my first dorm mates and roommates were Jewish. Would you like me to identify them?

0:06:47 Q: Say who they were? Yeah, absolutely.

0:06:48 Horner: —Kandy [Kandace] Reidbord Erhenworth is one, and Mindy Pickholz Rosen—was one also. We became very close, and they introduced me to the holidays; in fact, one of the first I celebrated was Rosh Hashanah, and I wrote a whole letter about how delicious honey bread is, and so my interest continued. And although I never converted, I consider myself Jewish, and I raised my three sons to be Jewish. And this was not my husband's idea, he wasn't interested at all, but when we moved to Atascadero—many people don't realize this, even though it's California—it's a part of California that's very conservative, and was founded by a Christian who started a church there. And if you're not a member of the Atascadero Bible Church then you are nobody basically. And still, we were willing to tolerate that, but then we went out to breakfast one morning, and at a table next to us were a bunch of cowboys—because Atascadero is kind of a semi-ranch, agricultural area. And they were having a discussion about whether Jews were a race or a religion, believe it or not. And one of the guys said, “Well, just look at their big noses. It has to be a race.” My husband, who didn't have a big nose, immediately put his hand over his face. I said, “Okay, Chuck, that does it.” Before our three sons start coming home saying, “Mom, what's a Christ-killer?”—that actually happened—I want them to know what it means to be Jewish. And so we started taking them to Sunday school at about that time, and they learned about the different holidays and such. Enough to the point where, especially my eldest

son, Maceo, went to Israel for the Birthright Israel program, and loved it. And so they all—my three sons, all to varying degrees, identify as being Jewish.

00:09:44 Q: Did you actually belong to a synagogue?

00:09:48 Horner: For a short time when we were taking the kids there, and then—but my husband didn't want to go. And I didn't want to go by myself, and then the kids started complaining, "Ah mom, this is boring," and "Dah, da-da, da-da,"—so we lapsed. So their only real involvement was approximately from preteen age, from maybe six to ten, or thereabouts.

00:10:24 Q: But they got some Jewish education?

00:10:27 Horner: Yes.

00:10:28 Q: So let's go back to your being raised a heathen. Tell us a little bit about your parents and your grandparents. Where they grew up, where you grew up, what life was like for you as a young child.

00:10:42 Horner: Well, my paternal grandparents were from New Jersey. Atlantic City, Ventnor [City] to be precise. My paternal grandfather died during the flu epidemic of 1919, and my father never knew him. My father was born shortly after he died. My maternal grandmother never remarried, so my father was basically raised just with his mother. Which was very difficult in those times as you can imagine, because they didn't have Social Security or anything like

provisions for widows. Fortunately, they had enough money so that she could have her own home, but she didn't have so much money that she could live there without working. And so during the summer she would rent her home out—being in Ventnor near the beach, a lot of the people from Philadelphia would come and rent her place during the summer, and that's how she made ends meet. She would make enough from renting her place out during the summer. And it also enabled my father to have the security of a permanent home—he was an aerospace engineer, and he started demonstrating his abilities in mechanics at a very young age. My grandmother told me that at the age of eleven, he completely took apart a Model A and put it back together again. And that's when they decided that he had what it took to be a mechanical engineer. Which is what he did—he went to MIT [Massachusetts Institute of Technology] and got his mechanical engineer degree. And then he worked for a time in Detroit for Chrysler after that, but he claimed they were not interested in new ideas at all. It sounds like things maybe haven't changed a whole lot since then. And so, he got fed up and ended up being hired by Boeing, and moved to Seattle with my mother. They were married in 1945, and my twin sister Jill and I were born in Seattle. My parents were both Methodists at the time, but not real outspokenly so. I remember my father telling me that the thing that used to bother him was my grandmother—his mother—would force him to go to Sunday school every week by himself. She wouldn't go with him. So he started to wonder, “If it's so important for me to go, why isn't she going? How important is all of this stuff really?” And so he just started having doubts, and he also started meeting people of other traditions, especially once he got to MIT. He had several Jewish friends, and so it was never a big deal to him to go to church. We ultimately ended up in Whittier, California, and we did go to church up until my sister and I were about four years old, and then he [my dad] got disgusted with the whole thing when they wanted him to pay additional fees of some kind, and he just said,

“I’m not doing this anymore,” and offered to take my sister and me to church. But he wasn’t going to force us, and so we didn’t really want to go. We had other things we would rather do on Sundays.

And actually, to tell you the truth, it was more like what they might now call a nature spirituality that my parents had. On weekends, we would always be going hiking in the mountains. On longer holidays, for example at Christmastime, we would go camping in Arizona. And it was just always something to do outside. Not so much the beach, but the mountains—my dad was a big mountain lover. He especially liked Mt. Baldy, which is accessed by going towards Pomona and then up in the mountains in that area. [It is now called San Gabriel Mountains National Park] And I remember hiking with him there one time, and we stopped to look out over the valley and the mountains, and it was just so beautiful with all the pine trees and blue sky. And my father said to me, “This is what makes me believe in God. Seeing something like this.” And I think that kind of stuck with me. And to this day, I think of myself as more of a—now that there is a name for it—more of a “nature spiritualist.” And it also indoctrinated me into environmental thinking and being an environmentalist, because my parents were both very concerned about the environment.

00:17:31 Q: We’ll ask you more about that because I know that you are the editor of a journal that combines the two things [religion and nature]. So your parents were born in this country, your grandparents were born in this country. Where did your family originally come from?

00:17:52 Horner: My mother's side of the family came from Alsace-Lorraine. They were Huguenots. And my grandmother's parents came directly from England—the Manchester area. I don't know too much about my paternal grandfather because, as I said, he died before my father was born. All I know is that they had a grain business, because this was back in the days when horse and buggy was the way you got around, and I think that my grandmother managed to keep that going somewhat until then, of course, cars came in and totally destroyed the grain business. But that's about all I know about my grandfather—I've tried to look his family up and can't find any Horners in New Jersey. Except for one with his [my grandfather's] name; there is a church that has a stained glass window that he apparently—my grandfather—donated, and has the name Horner—his name, J. Wilbur Horner [?], I think was his name—on it. And I contacted the church but they never responded to me, so I don't know if it's the same family or not. So I don't know too much about the Horners.

The Fritzes—that's my mother's maiden name—as I said, were from Alsace-Lorraine. They must have come over during the mid-1800s, I want to say, but I am not positive about that either because I don't recall my mom talking about it. She did have a large family, and her brother—my uncle, Ned, who passed away a couple of years ago, had red hair. He was the only one in the family who had red hair, so of course, my mother used to take credit for my having red hair. But then my grandmother—my dad's mother—said that her sister had red hair also, and of course, we know it has to come from both sides. So I always felt kind of close to my uncle, closer maybe, because of that. And also my uncle was a big environmentalist. He was a lawyer, and you might get a kick out of this. At one point, when he and my aunt—Aunt Genie—were living in Dallas, he had let his front yard go to weeds. Well, *he* didn't think they were weeds—it was

the natural grass of the area—and so he thought he was promoting the natural look to his place. But of course, this was the fifties and sixties, and they were not in to the natural look. They wanted manicured lawns, and if you go down their street in Dallas—Cochran Chapel Road—you will see that all of the homes are perfectly manicured. And then you would come to my aunt and uncle’s place. At one point the neighbors actually took him to court to get him to spruce up his yard and get rid of the weeds. And his defense—he was a defense attorney—was, “I don’t think they’re weeds. *They* think they’re weeds.” And he won, or he prevailed. So, he was very obstinate and very motivated with his cause. He actually helped write one of the original environmental protection laws—not the EPA [Environmental Protection Agency], but before that there was one in the seventies—so I got a little of my interest in environmental issues from him as well. [He also successfully took the US Forest Service to court to make them stop clearcutting.] And so my parents both met in Dallas and then married, and ended up in Seattle, and then ultimately in California because, as he said, every year he would see the Rose Parade, and he’d be there in New Jersey, freezing his butt off, and he couldn’t get over how lucky we are in California. We could go hiking all through the whole year, not just the summertime. So he wanted to come to California for that reason, and finally did, and stayed there.

00:24:04 Q: So how did you guys wind up in California? Your family, how did you wind up in Whittier?

00:24:15 Horner: He [Dad] got a job—after working for Boeing in Seattle, he said it was really pretty, but he couldn’t stand the rain, because, as he often said, “I can see all of these mountains but I can’t go hiking in them, because it’s raining!” So he got out of there as fast as he could and

got transferred to Boeing in Wichita. He didn't like that much better either, and then he got a job with JPL [Jet Propulsion Laboratories], and that's how he finally got to California, after which he went through a series of different aerospace industry engineering jobs.

00:25:14 Q: And you have a twin. What was it like being a twin?

00:25:17 Horner: It's really interesting. Especially now, looking back on our childhood. You would think that we'd have similar memories of events, but we don't. She'll remember things that I can't remember, and I'll remember things that she doesn't remember. And then often, we have different takes on the exact same situation. But then, since we're not identical, we're really more like two sisters born at the same time, as they say. And we are very different, personality-wise. But part of that was encouraged by our parents, because they didn't want us to be treated as the same person, as many twins often are. For example, they always insisted that we be placed in different classes, pursue different interests, and cultivate different friends. We went through a period of childhood when we fought all the time, especially because we had no other siblings. But when it came to us against our parents, we would stick together (laughs). And, unfortunately, part of the problem was my father's, because he favored me. And, as I said, he would take me out to do things without my sister. And I'm sure that must have had an impact on her. And my mother would try to make up for it, but my sister has always harbored some resentment towards me because of that. She didn't get quite the high grades I got, so she didn't get to go to a college like Barnard. She went to UCLA [University of California, Los Angeles], which is also very good, but not quite the same. So we've had periods of closeness and periods of distance—she lost her husband about a year and a half ago, and we became very close after that for a period,

but now things are kind of strained because sometimes we'll be together and she will be very negative towards me. I think she's dealing with a lot of anger and denial, and she takes it out on me. And I finally have had to say, "I can't be with you if you're going to treat me like this." And I asked her if she had ever thought about getting therapy, and her response was, "No, what do I need that for?" So, I want to help her, but I don't want to be abused either. So we're in a very tenuous kind of relationship right now unfortunately. She is a writer also; fortunately she writes—maybe purposely—fiction. She focuses on fiction, whereas I am a non-fiction writer. So we do have a lot of things in common obviously. And we've mostly lived close to each other—she still lives in Atascadero, where I lived with my family for 17 years before moving to Camarillo. She moved there shortly after my husband and I did, and she raised her family there. The cousins are very close, and I am close to my niece and nephew. And I was very close to her late husband. But I'm hoping that at some point—maybe it's just time, maybe she needs more time. I'm hoping that's what it is. So it's a work in progress, like life itself.

00:29:45 Q: And her husband died fairly recently, and so she has to work through that. That's very, very hard. And the anger, and the mourning process—that's a natural part of the mourning process, and it's not uncommon to take it out on other people.

00:30:05 Horner: That's right. And I understand that, but—and I explained that to her—she doesn't seem able to. Even now, I'll send her an article that I'll think she's interested in or might be interested in, and she'll respond with one word: bullshit. (Price laughs) Without even reading it. Just because it's from me. So I'm just hanging in there. She is visiting now my son, Gian, who lives in Portland. And so she is still trying to maintain relationships. When her husband

died, she wanted me to move in with her because she said she was terrified of living alone; she has never lived alone. She went from college to marriage, with nothing in between. We've led very different lives—we experienced the sixties and seventies totally differently. And so, I think she means well, she's just in a difficult place for herself right now. Our mother was the one who taught me about self-reflection, and what I could have done to have a different outcome, and I don't know that my sister ever got that instruction because she doesn't seem to be self-reflective. Now maybe when she works through her loss and her grief, she will see things differently. I hope she does.

00:32:11 Q: That's a very important and a very challenging relationship—siblings. Yeah. But back to your childhood. What was your childhood like?

00:32:34 Horner: Well, as I said we did a lot of outdoor things. We hiked in the mountains, we went camping a lot on holidays, and we traveled a lot in Mexico. We would, almost every chance we got, go to Mexico. And that, I realize now, really formed a lot of my outlook on life and affected me greatly. And it had a lot to do with my interests today: my interest in Native Americans and indigenous traditions, because my mother would always make sure that we would go visit the ruins wherever we traveled in Mexico or Central America. She was very interested in that herself, so I was exposed to a lot of these types of ancient artifacts, traditions, and art such as textiles and weavings. I started collecting the Indian textiles from Mexico at a very early age and became very interested in the images and the handwork. It prompted my interest in handwork, because I have always been interested in making things myself.

00:34:06 Q: Including the necklace that you're wearing.

0:34:09 Horner: Right. Yeah, I started making jewelry when I got my first “pop” beads out of a cereal box. In fact, I have a class picture—one of my high school classmates posted a class picture on Facebook—I think it is from fourth grade, and there I am with my pop bead necklace. So I've always been interested in jewelry making, and ended up meeting in San Francisco the son of one of the owners of David Webb Jewelry in New York City in the mid-seventies. They wanted to lure their son back to the business, and they figured that if they offered *me* a job too, that would be easier to do. So, they saw that I was interested in jewelry making, and they hired me to be a jewelry designer, and it was wonderful. I was taught by a wonderful French jewelry designer, Jean Bellivier. Actually he was born in France but was raised in England, so he knew English, which came in very handy for him because during the war he was arrested by the Nazis and imprisoned, and the reason he survived is they forced him to teach them English. When they found out he knew English he became a teacher, and so he did that to save himself. And he showed me the tattoo he still had that the Nazis would give to the prisoners—I think it was a number, I can't remember—but yeah, that was a very interesting time for me, working with Jean and Robert Commanducci, another French jewelry designer. There were the two French designers and me, and we all worked in the same room. So Jean would tell me these wonderful stories of his life.

So it was very interesting, and then my boyfriend and I broke up in 1980, right after my mom died, and I ended up moving back to Los Angeles. Because my sister and her husband were in San Diego, I thought it would be nice to be closer to them again. I wasn't forced to quit my job,

but I wasn't getting paid enough to be able to live on my own. However, they offered to help me out with unemployment benefits. So I was able to collect some unemployment until I could figure out what I was doing. My now ex-boyfriend had—this is where the Jewish geography comes in—a cousin who was living in an apartment on the beach in Venice. And she needed a new roommate, because they had to kick somebody out because he had become a crack addict or something like that, and almost burned the place down, I was told. So I moved in there. Our other roommate was a doctor, or he was doing his internship, I believe, at the time. And he had a girlfriend, Tiffany, and one day—it was a Saturday, I remember—we were all sitting around trying to figure out what we were going to do for the evening, and I said, “Do you know any unattached guys?” And so Tiffany kind of thought about it, “Well, there's always Chuck.” And I said, “Oh, okay. Tell me about him.” “Well, do you like music?” And I said, “Yeah, sure.” “Well, he's a musician.” “Oh, well that sounds promising.” She said, “Oh, but the other thing is he's Jewish.” And I said, “Oh great!” without much enthusiasm because my ex was Jewish. And she said, “But he's not from New York.” And I said, “Oh, okay. Whatever.” And, I think in her mind that meant he wasn't as neurotic or something—I don't know what she meant by that—because she knew I had just broken up with a New York Jewish man, and I was a little hesitant to get involved in something like that again. So that's how I met Chuck. And it was basically love at first sight, and we ended up getting married, and right about the same time his career started to take off.

This was in the early eighties, and he managed to meet the cousin [guitarist Alex de Grassi] of William Ackerman, who was the original owner/operator of Windham Hill Records. Alex invited Chuck to play on one of his records. And then Will [William] Ackerman heard it, liked it, and

offered Chuck his own recording deal. At the time, Windham Hill had never recorded a band; it was a totally acoustic label. So Chuck was afraid to suggest it, but went ahead anyway and said, “I could do an album myself, but I’d really like to get my band back together again.” Shadowfax was the band; they had started in the early seventies in Chicago, which is where Chuck and several of the band members were from, and they had made an album, but things were kind of going slowly. And so he and the bass player had moved to Los Angeles, and that’s what he was doing there when I came on the scene. And the thing that had made him very distinctive in the business was that he played a very unusual instrument called the lyricon, which is a synthesized wind instrument. He also played saxes and flutes and all kinds of woodwinds. And the lyricon was hard to play. It took him years of practice to figure out, but he ultimately helped the designer make it more user-friendly by enabling it to do things like bend notes and things like that—techniques that Chuck wanted to be able to do with the band. The instrument was originally invented with the idea in mind that it could be used in orchestras, so you wouldn’t need a flute player, and a sax player, and any other woodwinds—one person could make all those sounds with the lyricon. Well, of course, none of the orchestra musicians thought that was a good idea, because it would have meant losing their jobs for some, so it never took hold. But Chuck thought, “This will be useful for a band because it will limit the number of musicians you have to take on the road; I can do this.” And sure enough, the lyricon became the signature sound, as they say, for the band.

Their albums did really well, and they even re-released the original album that they had recorded in Chicago on Windham Hill, and one of the cuts from that ended up being on an album called *Winter Solstice*, which was kind of like a new-age Christmas album, you might say. And that

earned them a gold record, so things just suddenly picked up from there. One of the first things to occur was that a lot of the Windham Hill music was used as background music for the Winter Olympics of 1984 in Sarajevo, Yugoslavia. We earned royalties for the music, and I remember Chuck was on the road, and I think our first son had just been born [in December 1983]. And this would have been in 1985 or thereabouts when the royalties started coming in—it usually takes a couple of years. And I got this check from BMI [Broadcast Music, Inc.], and it was for, like, \$15,000, and I'd never seen a check for that much money! When Chuck called that evening, I said, "Chuck, I think they made a mistake! They must have put the decimal in the wrong place." And Chuck said, "Don't worry about it, just cash it." So we put that in a certificate of deposit, and then another check came, because you get two sets of royalties. You get one as the artist (performer), and then you get one as the songwriter. And that enabled us to buy our six-acre property in Atascadero and build our two-story, three-bedroom house. And so we ended up moving from our cramped, small two-bedroom apartment—at this point, all three sons had arrived (the twins and my oldest are two years apart). So we went from having no space to having a lot of space pretty much. And with Chuck's work we knew that we didn't need to be in L.A. [Los Angeles], that he only needed to be there when he was recording or whatever, and so we ended up moving up to Atascadero.

00:45:42 Q: So why that town in particular?

00:45:45 Horner: Well, my sister's brother-in-law (her late husband's brother) lived—still does—lives in Paso Robles, which is very close to Atascadero, about ten miles north. And he was in the construction business. And originally we were looking to *buy* a house, we weren't

even considering *building* a house, but it was at the beginning of this boom that was taking place, and he said, “You know, you could buy a piece of property, a big piece of property”—six acres is what we ended up having—“And build your own home for just as much as it’s going to cost you to buy one already built.” So we decided to go visit the area and check it out, and I think we stopped in Ojai along the way, because people had told us they liked it, but we weren’t too impressed because for what we could spend, there wasn’t much of anything available. So we kept on going north, and then Joe, my brother-in-law’s brother—does that make him my brother-in-law too? No, I guess not. But anyway, Joe turned out to become a very good friend—he took us to Cenegal Road in Atascadero because he had done some work there, and he knew that there were some lots for sale. And we saw this piece of property, and there were no arguments about buying it. We both immediately agreed, *this is it*. Because it had this beautiful view of Paradise Valley, as it is called, and we ended up finding some house plans that we both agreed on, and finding a great contractor, which isn’t always easy. And he built our house so well that it withstood the earthquake, the San Simeon earthquake of 2003 that was especially bad in Paso Robles where an old building collapsed and killed two people. So we were lucky; we had some cracks in the wall but nothing dangerous or anything like that. But I remember—I don’t know if you’ve ever gone through an earthquake, but in California we are pretty used to it—looking out my window and seeing the trees swaying—and these were big oak trees, solid trees. The boys were all home, and they thought that one of their friends was doing a prank on them. They didn’t really even realize it was an earthquake at first, because I heard one of them say, “James, stop shaking the bed!” And I said, “Uh, you guys, please get yourselves in a safe place because I think we’re having an earthquake.”

00:49:16 Q: Where do you go in an earthquake? What's safe in an earthquake?

00:49:19 Horner: They say you're supposed to go in a doorway, because the frame gives you extra support. However, one thing you want to do is get away from windows and walls where glass or framed artwork could fall on you. So I was downstairs; the boys were all upstairs. I'm not sure what they did. I was so freaked out, I was paralyzed for several moments, but one thing I noticed was that the aquarium actually slid horizontally off its table, fell on the floor, but didn't break! And the fish were, you know, kind of (makes noise and Price laughs) jiggling around, but they survived, surprisingly enough. I guess we were lucky, because a lot of people had more serious damage than we did. And I thanked our contractor profusely, because I know he must have done a really good job to make sure that things were stable. Also, part of our good fortune is where we built. We were on top of basically solid granite, so that deflected, I think, a certain amount of the shaking. But it was certainly a memorable experience. And we had a fire right after we moved into the home in 1987—we had just lived in the house for maybe six months, and Chuck had gone to traffic school—he thought this was the worst part of his day. He'd gotten a traffic ticket, so he had gone to town to take the course to get it wiped off or whatever, and this fire started up over the hill. And I was keeping my eye on it—I remember I was doing laundry, so I had a lot of laundry spread out, the boys were all with me, and then I saw that it had jumped over the road—a cinder or something—and the other side of the road was burning. And I was thinking, "Oh we better get out of here." And then right about that time, a young guy came up and expressed concern and asked if I wanted help, because he could see we were basically surrounded on all sides by fire. And then Chuck got home from traffic school, and he hooked up the hose and started watering down all around the house. Then the firemen came and said, "You

need to evacuate, you can't stay here." So we went over to Joe and his wife Bev's place in Paso Robles. My sister had not yet built her home and moved up there yet, so Joe and Bev were basically our closest friends at that time. We had the kids packed up and I was trying to remember, "Okay, what am I supposed to get? Did I pack up the family photographs?" No, I collected the clean laundry I'd just washed, as if I thought it was irreplaceable (laughs), but who's going to care about that? Obviously, I wasn't thinking straight. So we headed off with the clean laundry and the cat—not this cat that I have now, this was another cat.

00:53:07 Q: What about the fish?

00:53:08 Horner: No, they got left behind. Oh, did we have fish? I don't think we even had our aquarium set up at that point, because we had only been there a couple of months. And so, as we were pulling out the driveway, one of my sons said, "Bye-bye house." And I just lost it. "Oh god, we're going to lose our house!" But we didn't, they saved it. And we were surrounded by the fire—it got as close as maybe 50 feet from our house. The firefighters did a great job. So the only bad outcome was that Chuck got a terrible case of poison oak from running around in the bushes, (Price laughs) watering it all down. But we survived it, and—yeah, so I can say we've been through earthquakes, and wildfires—and that one ended up being arson, which is very disturbing.

00:54:16 Q: So what was it like being married to a famous musician?

00:54:20 Horner: (laughs) Very exciting. Never a dull moment. Tough, when you have three small children, and you're on your own. And there were times when he would get off the road, and I'd say, "I've got to get out of here!" And there was one time—well, we hadn't even moved to Atascadero yet when this happened—Maceo was still a small baby, and the twins hadn't been born yet. Well, he had been partying in Las Vegas, and when he came home, he was dead tired from staying up all night for about three nights in a row. But I was stir-crazy and said, "I've got to get out of here, I've got to do some shopping. Just keep an eye on Maceo—he's sleeping, but if he wakes up let me know—feed him or do whatever." So I went to the grocery store, and I was coming back when I heard Maceo screaming his lungs out. And so I ran back as fast as I could; Chuck was still asleep, (laughs) even with Maceo screaming his head off. So—life was interesting with Chuck, but he was a very good dad, and we did great. It was always fun, like I said—never a dull moment.

As sort of the ad hoc leader of the band—he would never say he was the leader, but everyone went to him, because he was the only one who had great social skills—something that set him apart from a lot of musicians—and he had a great sense of business. Chuck's father was a businessman and had passed along a lot of business sense. And Chuck had a great sense of humor, which he used to great advantage. I would listen to him talking to these industry people, record people, on the phone. He'd have them laughing and eating out of his hand. "Oh sure, you need that \$10,000 to do that record? Sure! Yeah, no problem." I wish I had paid more attention now that I am trying to be my own businessperson—I'm terrible at it. But I wish I had listened to him a little bit more. But, you know, he was very down to earth; he did not let the attention and the stardom, if you want to call it that, go to his head at all. He was very pragmatic about the

whole thing. Plus, I had told him that if I ever caught him cheating on me, I would kill him. And as far as I know, and his friends have never said otherwise, that he was always very faithful. In addition, he had a very good relationship with his mother—this is what I was starting to get into with Linda [the interviewer's partner] a little earlier, and I learned this with Chuck: you can tell a lot about a man by the type of relationship he has with his mother. And Chuck always had a great relationship with his mother. And I still do. And I think that really helped. I know it helped our relationship, and I presume that it also helped him in the other aspects of his life. Just keeping everything very upbeat and not taking things personally. He understood, for example, the famous quote about the music business being “a long plastic hallway, where thieves and pimps run free, and good men die like dogs. And then there's the bad side.” (Price laughs) Hunter S. Thompson said that, and it's really true. But that's a whole 'nother story, you know—the commoditization of art basically. Music and art, is what it comes down to. And what that does to music. And I think that's one reason why the music of today is so much different from the music of our youth. Then—well, of course, musicians wanted to make a living, but the point was not to become a big celebrity and then a brand, the point was to make music from the heart, and hopefully people would like it. And so I think that had a lot to do with their success.

00:59:39 Q: That they made the music from the heart?

00:59:41 Horner: Yeah! And Chuck wrote a lot of their music. Being an instrumental band, they had to come up with their own compositions, and so Chuck started writing because of that. Because they needed tunes to record. And, of course, that caused a lot of problems in the band, because—see, when they first started, Windham Hill was not giving songwriting royalties. This

is how they did so well in the beginning, they were getting to keep most of the money—most of the money from the recordings. And so Chuck wasn't writing the songs to get songwriter royalties, he was writing it because the band needed the music. Well, then when we started getting these royalties on the side, the other guys in the band complained, saying, "We want to write some songs too." Well, of course, not everybody is equally gifted as far as songwriting goes, so that caused a lot of problems and was very stressful for Chuck. And then they lost the original guitarist, who for whatever reason, became disenchanted with the band. Even today he posted on Facebook that "Shadowfax is the worst thing that ever happened to me." And keeps his Grammy in the bathroom. So, you know, that's the kind of mentality that you're dealing with, and I think the stress was very hard on Chuck and had a lot to do with his future health problems.

01:01:23 Q: He died of a heart attack in '95. That's twenty years ago. He was a young man.

01:01:29 Horner: Yep. It'll be twenty years in September.

01:01:37 Q: And your boys were still young then. How old were they when he died?

01:01:41 Horner: The twins were nine, and Maceo was eleven. And then I came to find out that that's the age range that is supposed to be the most difficult for children to lose a parent. But the good thing is, and after doing some research, I found out that the main thing is having enough money. And we were very fortunate, I had some life insurance and some people in the industry came through and gave us some nice donations. So I was able to stay in our house. This was right in the period where I had just gotten my teaching credential, but I hadn't actually started

working yet. But having sufficient funds enabled me to just kind of pick and choose substitution jobs, so that I could stay home as much as I could. So I think that's what helped, what really helped us. Having enough money to keep going.

01:02:57 Q: So at this point would you like to go backwards in time to high school and college, or forwards in time to your teaching career and raising your sons? And then go back—

01:03:10 Horner: Whatever.

01:03:11 Q: Well, let's just go forward in time, and then we'll go back. Nothing about this interview has been typical, so why should we start now, right? Okay, so Chuck has died, and the band breaks up as I recall.

01:03:27 Horner: Yes. They basically—yeah, they stopped performing because, as I said, he was their signature sound and so, without him they were lost—plus, he handled all of the business. They basically couldn't do anything without him. One of the guys [guitarist Andy Abad] went on to play with—what was that boy band that was popular in the mid-eighties?

01:03:55 Q: *NSYNC?

01:03:57 Horner: Yeah, I think that's the one. [Joy: Actually, it was the Backstreet Boys] Andy went on to play with them. The violinist, Charlie Bisharat, had already left; he is still playing now. But the bass player, Phil Maggini, he never performed again after that—

01:04:17 Q: And he was the one that your husband was closest to, right? They had grown up together?

01:04:24 Horner: Well, no, but they had the same birthday. Different years, but the same day. And so, they were very close, yeah. And—

01:04:36 Q: Are you in touch with him?

01:04:37 Horner: Yeah. Uh-huh. Although he is kind of a hermit, so I don't see him too much. I had kind of a little reunion here about, maybe eight years ago—seven or eight years ago, and they came and we had a real nice time. But we don't—it's hard to get together—he lives in Los Angeles, and I don't go in there unless it's to see my oldest son, so we don't unfortunately get to see each other. Although that might change, because I am trying to get him to join me later this month—I've kept in touch with some fans that we accumulated along the way. One of them is Danish, and he is coming from Denmark because he wants to visit—he's a musician, and he wants to visit some of his favorite musicians who live here. And so he asked if I would like to meet with him, and if I could get Phil to come with me, and so I am trying to see if Phil will join me to see him when he's here. But except for distributing the royalties, which we still receive fortunately, I'm not in touch with the other band members. The royalties have dwindled, and all of it is digital now, but that's good because they keep finding new digital sources. This is a whole new area you probably know about as a lawyer—they didn't. When they initially set up BMI and these royalty-collecting agents, they didn't take into consideration digital music. So a

lot of the vendors—such as, for example, Pandora and Sirius—have been using the music since way back when and not paying a penny for any of it. So then we finally got some settlements from them, and YouTube is now collecting royalties. Apple iTunes, actually, is our biggest source of digital royalties at this point. And it's not a lot—I try not to count on it because you never know when it's going to end—but every so often something comes through that's really good. And then I still get royalties from Windham Hill. I remember Chuck being really amazed at this feature of the music biz: “Wow, you can write a piece of music and still be getting paid for your work 20 years later.” And so I always thank him when I receive a check or direct deposit: “Chuck you're still taking care of us. That's great!” So, I'm not that involved in the music business at this point, but I kind of keep up with the latest news just so I know what I might be able to expect in the future, and things like that.

01:07:58 Q: Were you personally involved when Chuck was alive?

01:08:02 Horner: I did the accounting and distribution of band member royalties, yeah. Because in the beginning, he was doing everything. Even keeping track on the road, doing the business on the road, and I remember asking the guys in the band, “Couldn't one of you help him out? I mean he's already doing everything.” And I remember the guitarist saying, “I can't even balance my own checkbook.” So, okay, somebody's got to do this. And plus I could see that Chuck needed help with writing letters and things like that and, as you know, I have been writing letters a long time, so I am kind of good at it. So I started helping him with things like that.

01:08:56 Q: The reason that Joy is saying “as you know,” is she has a complete collection, minus spring ’68, of her letters to her parents at Barnard, which we’re going to try to use in some way.

Yes. [Joy: I have donated them to the Class of ’71 Oral History Project.]

01:09:10 Horner: Which are sitting right over there on the table. So, you want me to keep going?

01:09:17 Q: Please.

01:09:19 Horner: Considering their ages when their dad died, our sons have done very well.

They had started to learn to play musical instruments, but then they got a teacher they didn’t like very much and they decided to quit doing that. But they all were encouraged to do their own independent things, and the school thought it was best for the twins to stay together in class, so I think that really helped them a lot. My oldest son had the greatest problems, I think because he didn’t have a sibling like the twins did. He had some problems during high school, but I found a very good psychiatrist, and got him and me a lot of help from that. I encouraged them to make their loss work *for* them rather than *against* them. For example, when Gian was applying for college and scholarships and whatnot, I told him to stress the adversity that he’s had in life, and it worked. He ended up being able to use that to help him with getting scholarships and things like that. They all went through college, and they all have good jobs, which says a lot for this time of economic insecurity. But they were lucky; they got through before the big drop came. And they seem to be happy with what they’re doing. I think they are collectively my greatest masterpiece.

01:11:36 Q: That's good to hear. But you haven't been a slacker yourself, so tell us about when—tell us a little about your career.

01:11:49 Horner: Well, as I said, I had just finished getting my teaching credential and because I focused on special ed [education]—I was told that would be the easiest place to find a job—I was hired to teach a special kindergarten class. Because kindergarten is half-day, they had the regular class in the morning, and then we came in, in the afternoon for the special ed class. The first year I had five students, and it went very well. That was good that I only had five. They were definitely a handful but they seemed to be very productive, and they learned, and I learned. And then the second year they placed children who were just so disturbed in my class that it just became too stressful for me, and so I decided to quit that job. And then got another one teaching art and English in a K-8 private school. So I taught K-8 art, and a combination fifth/sixth grade English/literature class. And that was part time also. And then they needed a science teacher and asked me if I would like to teach science and I said “sure,” and so I started doing that. During the first year the school was getting questions such as, “Well, how can the art teacher know anything about science?” You know, typical private school parents, I guess. And so I thought, “Well, okay, I will show them. I will go get more credits in teaching science.” I was interested in environmental issues, and this was becoming a critical thing for teaching in the classroom, and so I was thinking of ways to combine art and environmental issues. We took a field trip to Yosemite one time, and then we made mobiles with little pinecones and things that we had collected there. And so I was always trying to find ways to engage them with art in science. We took fish one time and made fish prints on t-shirts, stuff like that.

But to give myself more credibility, I decided to take a science teacher's workshop in Carmel Valley at an old ranch owned by UC Berkeley [University of California, Berkeley], and when I got there it turned out to be just me and the teacher. And so it was great, because it was just one-on-one; we could basically do whatever we wanted. I was supposed to be there a week. After the, I think it was about the fifth day, we were running around this old ranch house, collecting bugs, flies, and stuff. I wasn't watching where I was going, and I took a step backwards and did two complete somersaults backwards down these concrete stairs, and banged my head against the wall. Didn't pass out, but I was pretty much messed up. The teacher was concerned so she came in and woke me up throughout the night to make sure that I didn't have any serious brain damage or anything. I managed to drive myself home the next morning. This was in the summertime—I think it was August—and I thought maybe by September I would be able to go back to teaching school, and I tried but I just couldn't concentrate. I was having a lot of trouble concentrating, and focusing, and doing what I needed to do to be an effective teacher. So I had to quit that job, and managed to get disability from Social Security. So I got that, and that was very helpful because that meant I would have enough money to keep me going until I could figure out what I could do for work. The boys were all in high school at this point, so they were old enough that they were pretty much able to take care of themselves and do stuff on their own and everything.

I figured, well, the one thing that I *can* do at this point is write. And I had always wanted to be a writer, thanks to Anne Frank—actually before reading *Diary of a Young Girl* at age 12, I had my first story published in the third grade in the *Whittier [Daily] News*, and so I thought, “Okay, maybe I can become a writer.” But, you know, when I had gone to Barnard I had so many excellent writers among my classmates—I had Mary Gordon in my English class. I kind of gave

up thinking I could be a writer because, you know, if you have great writers like that in your class, why even try? Of course, that was just an excuse, as was blaming my tardiness at writing professionally on the fact that we didn't have PCs [personal computers]. And I was a terrible typist, so I'd have to write everything out, and then type it up, and it just took all the fun out of writing for me. I say that, but now I think it was more that I really was just lazy and I didn't want to put the work into it. I had these ideas about the things I wanted to write—actually no, I didn't. I remember thinking that I didn't have enough life experience to be a good writer. I remember thinking that I needed more “experience” for the kind of writing that I wanted to do. Because I had read a lot of fiction, but I don't like a lot of modern contemporary fiction. And so I was never really inspired to be a fiction writer. I think I just wanted to be a philosopher. I just like yakking, and coming up with theories for things, even if they usually are totally ridiculous. But there is something about the process of theorizing—I guess that's one of the reasons why I really like psychology: all of the theoretical stuff. And I like thinking about things such as what was it like when humans were first on the earth? And what was going on in their minds? I ask why so many times, I remember my father yelling at me: “Will you stop asking me questions? You're driving me crazy!” So I guess I've just always been very curious. And so for that reason I felt like I needed more life experience to generate more questions about life. So then finally, when I realized I couldn't teach, or at least I couldn't stand in a classroom all day long because of my back pain, maybe I could write. I discovered I had bone loss in my lower back, which from proper diet I've corrected, believe it or not. But I still get pain, and that's partly to do, I'm told, with age—something that everybody seems to get as they age. A narrowing of the vertebrae at the base of your spine, and sometimes I guess throughout your whole spine. And so when there is pressure from standing, it causes pain. So that's why I thought, “Well, if I get into writing,

maybe I can somehow eek a career out of that.” Although here again, the lack of business sense comes into play, and I guess that’s why my parents never really encouraged me to be a writer or artist. That was part of it. I blame it on Mary Gordon too, but it’s definitely not her fault! (said jokingly)

01:21:53 Q: (laughs) Sorry, Mary!

01:21:55 Horner: You know, I was really not encouraged that much [to be a writer] because I think my parents understood that it’s just a very tough business. But, of course, everything is tough to get into. My mother was a teacher, and I think that’s one reason why she encouraged me to go into teaching. But the good thing was I loved the creative writing program, and got very nice support from my professors, who encouraged me not only in my writing of the memoir (*A Pause in the Rain—A Memoir of Chuck Greenberg and Music Pioneers Shadowfax*), but also to go on to get a PhD; they could see that I had a lot of curiosity about things.

01:22:39 Q: Well let’s back up because our listeners don’t know what the memoir was, and what program you were in.

01:22:46 Horner: Yeah, okay. At the time it was a consortium of several CSUs—Cal State Universities—Cal Poly [California Polytechnic State University] being one—one is in Pomona and one is in San Luis Obispo [SLO], which was where I had gotten my teaching credential so I was familiar with it. So there was an MFA in creative writing program at Cal Poly, SLO. It was a very new program at the time (2000); they had just started it. Each summer they would have a

session at one of the colleges in the consortium, and in the first year it was at San Luis Obispo, which is about 13 miles south of Atascadero, so that made it real easy for me. The boys were still in school, but I could get babysitters or whatever, and they were kind of old enough to take care of themselves at this point, too. And so I started taking courses for the MFA at Cal Poly, SLO, and then CSU, Chico, which was another member of the consortium and where I did my final summer session. And really liked the program, and ended up, for my culminating project, or master's thesis, writing a memoir about Chuck and the band.

01:24:20 Q: It's called *A Pause in the Rain*?

01:24:23 Horner: Yes, which is the name of one of his songs. I named each chapter in the book after one of Chuck's songs. And then as I was writing it—initially it was going to be just about him and the band—my adviser said, “Well, this is interesting but you need more of yourself. This is a *memoir*; you need more of your own stuff in here.” So, then I got the idea to do one chapter about me, and then one chapter about Chuck and the band, and so that's how I structured it.

I had just finished that in 2004, which was the year that the twins graduated from high school and went off to college—one was going to UCLA, one was going to UC San Diego [University of California, San Diego], and my eldest was at Cal State Long Beach [California State University, Long Beach] in the filmmaking program. Which is what he does now, he is a filmmaker. So I thought if I were situated close to them, they might come visit me, and knowing that they are surfers, I thought, “Hmm, it would be fun to live on a beach. And then they could

come visit me and go surfing, and I could probably find plenty of things to do.” And then when I got to the beach—I ended up renting a variety of places; it was kind of a month-to-month thing—I became interested in writing about my experiences on the beach with the other people on the beach, and surfing, and the environmental issues that I started noticing. And so my curiosity was piqued, and I thought, “Hmm, this might be another good idea for a book.” But then I realized that I needed more experience to write this book. Or I needed more studying; I needed to learn more about this. And I wanted to learn how to write scholarly articles, so I thought enrolling in a PhD program would presumably be a way to do that. The question became, “What program?” And I learned about Pacifica Graduate Institute and discovered that it had a lot of ties to depth psychology, and although my major at Barnard was experimental psychology, and I wasn’t well informed about Jungian psychology, I knew basically what it was, and I was into dreams; I’ve always written down my dreams. So I thought, “Okay, this sounds like it could be interesting.” And then I also discovered that Joseph Campbell—his archives are all there, so that let me know that they were serious about mythology. [Campbell, who taught for years at Sarah Lawrence College, is the author of a series of mythology books entitled *The Masks of God* and is perhaps best known for a series of videos made with Bill Moyers, *The Power of Myth*.] And one thing I regretted, and this is not Barnard’s fault at all, this is totally my fault, was that I had never studied the classics. And you know, there was a time, say, for example, in [Henry David] Thoreau’s day, that you weren’t considered educated if you didn’t know Greek and Latin and the classic myths. So I thought, “You know, I feel like this could be a big help for me in my writing.” Because I would be reading things, for example, *Walden*, and there would be these references to Ovid and all these myths, and I wouldn’t know what the hell he was talking about. So I thought, “Okay, I’ve got to correct that.” So I thought, “Okay, Pacifica

could be the place for that; they have a depth psychology doctorate, and they have a mythological studies doctorate.” When I first went to their introduction day, I was interested in depth psychology, but then as I heard more about the myth studies program, I became even more intrigued. And I thought, “Oh, I think this is what I want.”

01:29:22 Q: There is a connection between the two [depth psychology and mythology].

01:29:24 Horner: Oh absolutely. Absolutely. Because [Carl] Jung, of course, used myths, and [Sigmund] Freud used myths to explain our behavior basically. They showed that myths express patterns that we can still identify with. Now, there was a period when they [Jung and Freud] were very revered, but now the postmodernists don’t like them very much, and they’ve become sort of discredited, and I think that’s unfortunate. Now I can understand why—I mean Jung was anti-Semitic and sexist, some believe. [Campbell was too, for that matter.] And then he had that famous break with Freud, and so Freud was kind of disregarded for a period, but now Freud is kind of coming back, and Jung is kind of being disregarded. I mean, it just keeps changing—it’s interesting how that works. And I can see that they’re not gods; they’re imperfect, but I have to say, going through that program was like getting a doctorate in self-therapy, because when you study the myths—if you are self-reflective at all, which I try to be—you see that these stories are basically patterns. The re-visioning of patterns in behavior that were noticed by the mythographers, such as Homer, who wrote them down, but they’ve been misinterpreted through the years and misjudged, and that’s why now to say something is a myth is to be derogatory about it. To say it is a falsehood. Well, it’s no more a falsehood than the Bible in my estimation. It’s telling about real situations that happened—now, of course, the names have been changed,

and there is a lot of, probably, re-visioning, as it would get passed along. That's why oral history is so important, because these stories have come down to us through oral history. From stories being told, and re-told, and over, and over, and over, and over again until somebody finally wrote them down. So this is why what you are doing is so valuable, just as with letter writing; nobody writes letters anymore. And memory is tricky, our memories—sometimes I will read what I wrote, and I will think, "I don't remember this at all." And obviously it was important enough that I wrote it down, and plus, when you remember something, you can never really go back to exactly where you were at the time, because so many other things impact you.

Hormones, whatever. Things are just different at different periods of life.

01:33:15 Q: They say every time you remember something, the memory changes. And the only pure, exact memories are those of amnesiacs. (laughs)

01:33:26 Horner: Wow, yeah. Interesting. Who said that?

01:33:30 Q: I heard that on Radiolab recently, on NPR [National Public Radio]. And it's a bunch of research being done by people who study memory.

01:33:41 Horner: Yeah, so I think—I'm so glad that you and our class is doing this, because—

01:33:49 Q: And that's one reason why you and Jill, your sister, remember the same things so differently.

01:33:55 Horner: Yeah. Because what she was going through, it was probably completely different from what I was going through [in our childhood]. And I think it's helped too, because I have been going over my diaries—I kept a diary from 1961 through '65, and I think it was one of the 1962 entries—I've especially been going through 1965 now, because of the Watts Riots—everybody's into what happened fifty years ago, because of the Watts Riots. I wanted to see if I had written anything about that, and I did. But the problem is my handwriting is so tiny, I have to use a magnifying glass to read it. (both laughing) I can show you, it's right...oh well, maybe I better not get up. But I'll show you my diary of it [Watts Riots]. Yeah, I thought while reading about the Watts Riots]: "What did I say here?" I can't make it out [because my handwriting is so small]. But, just another little glitch in the system. But then I came across a passage [in the diary]—getting back to my sister—where I said, "I was really mean to Jill today. I don't know why, I just was." So the next time I saw her, I said, "Jill, I want to apologize for all of the horrible things I did to you when we were kids." And we got along really well after that, for about a year or two? (laughs) But yeah, like, I hadn't remembered that. It [transcribing my diary] is bittersweet, though, because I'll think of something and wonder, "Why didn't I remember that?" And then, you know, going back is always hard, because oh, you know, you tend to become real nostalgic, and glorify it more than it should be glorified probably. So that's been interesting too. It's been kind of a real time travel experience.

01:35:59 Q: So you got your PhD in this—

01:36:03 Horner: Pacifica Graduate Institute, right.

01:36:06 Q: Yes. And what was your doctoral dissertation on?

01: 36: 09 Horner: It was—can I get up and get it?

01:36:13 Q: Yeah. Just disconnect yourself so you don't trip.

01: 36: 19 Horner: Yeah, I've got a copy of it right over here—or I'll just tell you about it. It's basically a study in how important stories are. And our religions, our world religions, are what provided those stories for two thousand years. But they no longer provide the—they've become outdated, I guess, for lack of a better word. They no longer provide the foundation for dealing with our modern crises. For example, they are not involved in the environment for the most part. I won't go so far as to blame Christianity, like Lynn White [Jr.] famously did in 1967 for our environmental crisis, but basically they enabled people—they enable us to consider the planet as something there for the taking. As something there to use willy-nilly, without regard to what it might ultimately do. And we're living—almost on a day-to-day basis we live through this now, with all of the oil—or that leak in Colorado that they're going through now. What were they thinking? That they could just store this stuff forever and it wouldn't damage anything? So I became interested in how—basically I became convinced that we need a new myth, but of course myths don't pop up overnight. How do you—they come from oral stories, oral histories. From just repeating, re-visioning, changing that to fit the time. And in my own personal observation, I felt that Native American traditions and mythologies had embedded in them environmental issues. Mythologies did also, the ancient myths. So using the Chumash myth of Momoy—I used that as an example for how we might come up with some kind of new story. This wasn't my

idea; a lot of scholars have suggested that a new narrative is what we need. And so my dissertation is basically about narratology, what goes into making a narrative, a good narrative. Or how do you determine what's a good narrative, and trying to explain how mythology, psychology, and religion are basically the same thing, in my [and others'] estimation. And there is a theory that they all come from dreams. They all originate with dreams. And even in the Bible, you'll see a lot of stories about so-and-so having this dream. That was one of the first classes I had [at PGI], studying the various different [historical] dreams, and how then these get recorded and passed on, and eventually become the working narrative that they are. How they explain the universe basically. And what I deduce is that it's all about dealing with paradox in life. That once you understand life is paradoxical—there is no all-good, there is no all-bad, everything is shades of gray [as the Rolling Stones sang]. It's all in-between, on a continuum.

[Back and forth about cat in room.]

01:41:48 Horner: And then, at the end [of my dissertation] I suggest [some forms that a new myth might take]—and, you know, not all myths have to be literary. We can have songs. We have art, and film especially. Film is considered the way to get your message across to many more people, because people just don't read anymore, most people. So to create a narrative that is going to be—*continue* to be—meaningful for people, film may be one way to do that. But again, it's not something [that happens quickly]. See, this is the problem: some people, like Mary Evelyn Tucker and Brian [Thomas] Swimme, came up with what they call The New Universe Story [Journey of the Universe], which is supposed to be *the* new myth. Well, *you* don't proclaim that you have a myth, *it* proclaims itself. And so this is the problem that people have: it

[mythmaking] doesn't happen overnight. It's surprising what a great misunderstanding of mythology there is, and I suppose it's because we don't emphasize it anymore in school—but here's an interesting thought: my eldest son's best friend in high school was the valedictorian, and one time I asked him, "So, to what do you attribute your doing so well in school, and being such a brilliant academic?" He said, "My dad read me myths when I was a kid. All of the classics." I said, "No kidding." And, of course, they ask a lot of questions like that on the SATs, so that definitely helped him with that. But then he went on to major in it also, but he's not a writer, he does nothing involved in arts. But, like me, he says it just explains everything so well. Or at least, you explain to yourself, it [myth study] helps you explain life to yourself. Like I said, it's kind of about self-therapy, because this is how they dealt with their problems. *Medea*, you know? What would cause a woman to go out and murder her children? Well, then you read the story and you realize, okay, maybe it didn't happen quite the way they try to make you believe. Oh, that's one thing I'm doing with my sister in a couple of weeks: they have a new play that they are showing at the [J. Paul] Getty Museum/Getty Villa—that they're *performing*, I should say. Oh, and what's the name of it? [*Mojada A Medea in Los Angeles* (adaptation by Luis Alfaro)] But it's based on *Medea*, and my sister knows how into myth I am, and so she asked if I wanted to go. And she is really into theater, which I am too, so we are going to go together to see the play [it turned out to be a wonderful time and play].

01:45:13 Q: Now, you're the editor, or one of the editors, of a journal that deals with some of the themes that you're talking about. Tell us a little bit about that.

01:45:23 Horner: Yeah, it's called the *Journal for the Study of Religion, Nature & Culture* [JSRNC] and I first learned about it when I was going to Pacifica and I'd written some term papers, gotten good reviews from my professors, and was thinking about publishing them. And so I started looking around for appropriate journals, and I found the JSRNC. When I submitted my paper, the editor wrote back and said, "This is one of the few papers that I have to do very little editing to because it's so well written, thank you." And then they published it. And so then he came out with a book—Bron Taylor is his name—he came out with a book about nature spirituality in America. And it basically described it [nature spirituality] as a New Age kind of phenomenon, with this regeneration of mythology and environmental activism and whatnot. He is a surfer too, by the way. And so I was reading the book and I was impressed, because so many books I read (as an editor) have so many mistakes. Like, how did they print this? Why is it so poorly edited? Which goes back, by the way, to my mother being a teacher and paying me twenty-five cents to grade her student papers when I was about twelve years old through high school. (laughs)

01:47:10 Q: She was a high school teacher?

01:47:12 Horner: Yeah.

01:47:12 Q: What subject?

01:47:13 Horner: She taught [remedial reading to] ESL [English as a Second Language] kids. But basically what happened was, I cannot look at a newspaper or anything without picking out

all the mistakes in it, to a flaw, I'm afraid. Talk about being OCD [Obsessive-Compulsive Disorder]. My psychotherapist friend says that I do this because it's one way that I have power. In an otherwise virtually powerless world, I have power over the written word here: what gets printed and what doesn't get printed. So anyway, I contacted Bron Taylor and I complimented him on how well written his book was and how well edited it was. And I told him that I was an editor—but I had found a few little things that his editor had missed, so he was real interested to know what they were. But basically he was one of the few editors whom I had contacted who cared about these things, who cared about grammar and punctuation, and these little details. And so he told me that when I finished with my doctorate he would like to have me help out as an editorial assistant for the journal. And so that's what I did. I contacted him when I finished in 2011, and first he had me start as an editorial assistant, and then he moved me up to assistant editor, and then in January, he told me that he needed a new managing editor and that I was the first person he thought of for the job because he knows how detail oriented I am. I had to think about it for a while because the pay is not very good. I mean, it's something, as you probably know, that is usually a labor of love. I came to the conclusion that it [the *JSRNC*] really has everything that is most important to me in life, in the combination [of religion, nature, and culture]—because religion is so important. And what I had learned in my environmental studies is that without the religious or spiritual aspect, you need another community to support and motivate you. And that's one thing that religions do, they give a venue for people to come together for a common cause and try to enhance their lives and others' at the same time. So it kind of became my "religion," if that makes any sense.

01:50:50 Q: What is the "it" that became your religion? How do you define it?

01:50:54 Horner: The nature spirituality. I guess I realized, okay, I'm not alone in feeling this way, and there are others out there who consider themselves to be similar—but the thing is, with nature spirituality, it tends to be a very self-centered, almost gnostic kind of thing. It doesn't happen in large groups, at least not for me. But this way [being associated with a journal], you have the advantage of being around other like-minded people who basically feel the same way about religion. Although it's definitely eclectic; we have theologians [as well as non-theologians] who are part of the membership—the journal is put out by the International Society for the Study of Religion, Nature, and Culture [ISSRNC]. So that's the other thing I like about it: we have [members] from all over the world. And so we get their takes on their particular religions, and how they deal with nature, or don't. Or how their religions are being revisioned, because a lot of religions that weren't originally environmentalist are becoming more so now, like the Unitarians, for example, and Buddhism, and Christianity, as we saw with the Pope [in his recent encyclical] deciding that we need to worry about climate change.

01:52:38 Q: So nature spirituality is something that cuts across many denominations and faiths.

01:52:46 Horner: Yeah, I think so. There's a certain open-mindedness to it, of course, and it tends to be [less dogmatic], from what I've seen anyway. If you're dogmatic, it doesn't work, because you are going to [alienate others]—I got into an argument when I was writing a paper about Buddhism because the former guitarist in the band [Shadowfax] is a self-proclaimed Buddhist. He calls himself Half Monk. And he's the one who said that Shadowfax “is the worst thing that ever happened to me in my life,” because he decided that he didn't like the direction

they [the band] were going in. I think it [his opinion] was more [about his] ego, because Chuck was making more money in songwriter royalties than he was. But he's a very good songwriter, too. Oh, and he doesn't like the way I present him in the book [*A Pause in the Rain*] either. I tried to be nonjudgmental and fair about it, but I also wanted to be truthful. But it's hard when you're writing nonfiction about people you know—like “Tiffany” is not her real name.

Otherwise, the names are all the same [real]. So I thought, “Well, I'll reach out to him and see if I can connect with him somehow through Buddhism.” And basically, I wrote a paper on how there's nothing in the original scriptures or anything in Buddhism about caring for the environment. It's been revisioned by [mostly] US followers to be that way [pro-environmental], but it [apparently] wasn't that way in the beginning. And he got upset with that, told me that I was all wrong, and that *his* guru, or whatever it's called, totally disagreed with me. So, there you have it. That will always happen; people will always disagree with you. But I think for the most part that most commentators pretty much agree [with me]. So the point I was trying to make is that if you are dogmatic about your [religious] tradition, then I don't think you are going to be a nature spiritualist. You have to be open to the unknown, I suppose. And I think a lot of followers of world religions, especially fundamentalist Christians, don't want to know—they want someone else to tell them; they don't want to educate themselves. They aren't self-reflective—we aren't taught to be self-reflective in general, unfortunately. I think we should be; I think one of the things that helped me the most in life was my mom, who incidentally majored in psychology and was a big influence. So having a good role model, for a parent, and then studying psychology [were very influential]. I think those [things] have helped me be a better parent, I know for sure. And I haven't had the problem that some of my friends have had with

their children because I was very strict with the boys. Some of these friends told me that I was *too* strict, and guess what? My guys have turned out great. Their kids?

01:56:54 Q: Not so much.

01:56:55 Horner: No. So I'm glad that I listened to my own voice and followed my own instincts because I think that has really helped me in life. So back to your question—religion, nature, and culture—basically, I think Bron's [of the *JSRNC*] goal is to make people more aware of how you can't just have religion by [itself]—it's interdisciplinary, and we are always moving towards something. And this is the problem with our dualistic society, in which we want to make everything either/or, but when you study religion, [you find that] they're all about paradox. All about balancing the good and the bad, or nature and culture, or—you can keep going on and on and on and on. So that's what I find fascinating about it, and I feel like that's one of the reasons why I am willing to do such low-paid work, because I am getting so much back from it. And so then the other thing is when I submit a paper I get these [insightful] reviews back. Which doesn't mean they're always [positive]; I like it when they find faults because I believe that's how you improve. When you point out things to the writer that they need to do, or could have been done better, then I improve as a writer, and that's my personal goal. Bron Taylor, the editor-in-chief [of the *JSRNC*], is very interested in what we call “arborphilia,” or love of trees, and a lot of the submissions he receives are about different sacred groves and sacred trees throughout the world, and it seems like almost every tradition in history has that kind of attitude towards trees. I was motivated by reading some of these papers; the most recent one I read was about Haiti and their sacred groves and trees. And so I decided that I was going to write an article about how the love

of trees has come through the ages and what all that means as far as environmentalism goes. And maybe that's something that needs to be in our cultural narrative, if we want to be sustainable. Because we've got to do something. If we don't figure something out fast, we're not going to be here for a whole lot longer—at least that's my thought.

02:00:24 Q: So you're hoping to publish that paper in your journal?

02:00:27 Horner: Yeah. I turned it in, and I just heard word [that it will be published in an upcoming issue (9.4—fall 2015) of the *JSRNC*].

02:00:38 Q: You could write a book on that subject—

02:00:40 Horner: I could, because it's now up to thirty-five thousand words!

02:00:45 Q: Oh my.

02:00:45 Horner: So I divided it in two parts, and even in two parts it's still—one part is still a bit longer than a regular article, but he's already given me some good ideas for revising. So I'll probably be getting that back from him pretty soon. And then I also wrote one on surfing—

02:01:15 Q: On surfing? Perfect.

02:01:16 Horner:—with my sons. Yes, this was a really fun one to do. We kind of came up [with it] together. Because, you know, there are groups of surfers who are very environmentally active, and Surfriider is one of them, and they activate to protect not just beaches but all parts of the environment, but specifically the beaches and the ocean. So we [my sons and I] started questioning, of course, why that is so. What makes surfers so connected to the ocean, in an almost religious way? And what we came up with was a term we made up that we call “surfing ecological knowledge,” because what we discovered is that in order to be a good surfer you almost have to know oceanography. You have to know marine biology, you have to know meteorology, which way the storms are coming from. How to count the waves. And so I discussed that and I made up a survey for them, asking them each questions, and I incorporated the answers to their questions into my article. See, my goal is to blend narrative with scholarly writing, which is not easy to do, which is why people don’t even attempt it usually. But this is what I tried to do with the surfing article: to make it a story about my surfing sons, combined with the scholarly part about ecological information and how we acquire that, and does that make us care more for our oceans and lands and mountains?

02:03:23: You know, it’s interesting, Susan Slyomovics just did exactly the same thing in a different field. She’s an anthropologist at UCLA, and her mother and grandmother were Auschwitz survivors, and she wrote a book that’s both a narrative about how her mother refused to accept reparations, and her grandmother was very entrepreneurial about getting every kind of reparation that was due her. And she combines these very, very interesting and moving family narratives that she was a witness to, with a very scholarly and interdisciplinary approach to studying the question of reparations. So it can be done. It’s called *How to Accept German*

Reparations, and you might want to take a look at it as a kind of a model for what you're doing, although it's a different field. A different narrative in a different area of scholarship.

02:04:29 Horner: But anthropology fits into mythology too, so yeah—I am very interested in anthropology, yeah, yeah.

02:04:38 Q: Well, what I want to do now, before we totally run out of steam, is go back—as they say, the child is the mother of the woman—they say the child is the father of the man, but we know the child is the mother of the woman. So let's go back to your middle school and high school years, and how they brought you to Barnard. So what were you like as a student? What were your experiences like? How did they help shape you? Who were the teachers that inspired you? Who were your friends? Were you the cheerleader? Were you smoking pot behind the stage? What were you up to?

02:05:23 Horner: No, I was very much a Goody Two-shoes. I had a lot of friends; I tended to have an eclectic assortment of friends. I liked to hang out with some of what we would have used to call, I guess, greasers or whatever. But then I also had college prep-type friends. There was never any question that we [my sister and I] were going to college. So I knew I had to study. I was always encouraged to study, and do my best. But not with boys. I did not—I still don't get along with a lot of men, and maybe you as a Barnard grad have a similar experience that men are threatened by intelligent women. And we see this [in our society]—you know, I'm so sick of it but I'm fascinated too, the whole thing with [Donald] Trump and the thing he went through with—

02:06:41 Q: Oh right. With the Fox journalist who must be, it's hormonal or something.

02:06:48 Horner: Right, because she challenged him, and most men don't like that. And although I'm not consciously challenging, I think just by expressing my opinion I turn off a lot of men. They don't want women who express their opinions, or at least not the men I meet. See, that's one reason why I love going to New York and Barnard, because to be around so many smart people is just so wonderful, because here [in Camarillo], let's face it, it's hard to come across intelligent people. I guess I could go to more Barnard alumnae functions, but most of them take place in LA and, as you know from the drive out here, it's kind of a schlep, as they say, so I've tended not to do that, but maybe I'll start doing that. Boys always liked to make fun of me: "Oh, the teacher's pet, and so forth." And then I made a big mistake when I got to high school. Freshman year, at the encouragement of my father, who should have known better, I entered the math contest and won, and after that—how many boys do you think would even speak to me? Especially the ones whom I beat in the math contest. I don't think—and I could be wrong—I don't think I had any dates when I was in high school until I [was set up with one who] didn't go to our school. He was a friend of a friend—a friend of my sister's boyfriend, and I asked him to go with me to the prom. I think that may have been the only date I ever had. But I totally got into music, especially the Rolling Stones, and when I go back and look at my diary, it's hilarious (to me anyway). I've even written a little story about it. Our mom drove my sister and me, because we were fifteen when they first toured, to the first two concerts we saw in Long Beach. And so our mom very kindly drove us there, picked us up afterward, and took us home, and it was crazy. I read this stuff, and I go, "Oh my god, I can't believe it [that I was so enamored of the Stones]!"

It's probably, though, because I didn't have any boyfriends—it was sort of that outlet, that sexualized sort of outlet. Because let's face it—as I read it, I realize, “Oh my god! This is just...so much...”

02:09:57 Q: You eroticized the—enthusiasm—

02:10:00 Horner: Yeah, yeah. Exactly.

02:10:01 Q: But why the Rolling Stones and not The Beatles?

02:10:04: Horner: Because the Stones were “dirty”; they were considered, you know, the “evil” ones. And that appealed to me, in my head, being an outsider and all that. Outside the mainstream. So I think that had something to do with it. And then, after I graduated from Barnard, about a year after that I moved to San Francisco and became a big Grateful Deadhead, but that was more drug-oriented, I think.

02:10:42 Q: Were you influenced by seeing their free concert our freshman year during the strike?

02:10:49 Horner: Oh yeah—oh yeah. But it was interesting because as I recall there weren't many people there. They set up on Broadway, right in front of Columbia [University], right?

02:11:00 Q: Oh, I thought they were on the lawn. Talk about memories, right?

02:11:06 Horner: Yeah, my memory is that they were right on the street there. [Joy: After doing some research, I discovered that they did two concerts that day: one on the lawn that was attended by a hundred or so people, and one by the front gate of Columbia University.]

02:11:10 Q: Oh, well you may be right. I don't know.

02:11:12 Horner: No, but I could be wrong too because that would have been '68; I know they came because it was spring '68. And it's probably in one of those letters (laughs) that's missing; I'm still hoping that I've got them somewhere. But I know we threw out a bunch of things that had been eaten by—what's the wood-eating insect?

02:11:35 Q: Termites?

02:11:37 Horner: Yeah, it looked like termites had gotten to, so I might have just seen them and thought, "Oh, these are trash. Or my sons, because they didn't want me to [keep a lot of junk]; the letters might have looked all eaten up, and they perhaps didn't even ask me and just threw the letters away without checking with me. Because I remember they did find a paper of mine from Barnard, and I had gotten a B+ on it. They asked, "Mom, why'd you keep this paper? You only got a B+." For me, that was good!

02:12:11 Q: Well, they didn't have grade inflation back then.

02:12:14 Horner: Very true.

02:12:15 Q: So you really felt like an outsider in high school, because you were smart as well as a heathen?

02:12:23 Horner: Yes, I did, yeah. So when my dad started talking about my going to New York for college, I thought, “Great, I want to get out of this place!”

02:12:31 Q: So that was his idea? For you to go all the way over to the east coast?

02:12:34 Horner: Yeah.

02:12:35 Q: And what was his reasoning?

02:12:36 Horner: He thought I needed culture. He saw that Whittier was a very inbred kind of culturally-devoid place. Although we did go into LA to go to museums and plays. He and our mom took us to a lot of plays and museums. We did have that, but he knew [New York was a multicultural place]—because he’d been there himself, and he understood the advantages. And I think also, because I did so well in math and science, he was encouraging me to be a doctor. And he had done some research and discovered that Barnard produced the most premed women at the time. And I’m assuming they may still do so.

02:13:48 Q: Well, I don't know because there are so many more premed women than there used to be. But that was certainly true in our time. It's not the first time I've heard that.

02:13:58 Horner: So that was a main reason why he wanted me to go there.

02:14:04 Q: Interesting. And did you consider other places? Were you convinced about Barnard? Did you go to visit it?

02:14:11 Horner: No, but I did have an interview with a very lovely woman, an alumna—what was her name? I can't remember her name now, but I really liked her. So that helped inspire me. I basically ended up applying to Barnard, Vassar [College], and my safety school, believe it or not, was UCLA. (At the time [UCLA] had to admit you if you had a B average; that's changed now.) So it really was between Vassar and Barnard, and I just decided that I wanted to be in the city.

02:14:59 Q: Had you been to New York?

02:15:00 Horner: No. Never. I arrived on the train. My dad, being an aerospace engineer [and knowledgeable about the poor maintenance of planes at the time], was petrified of airplanes, (both laughing) and wouldn't let me fly for the first two years. And finally I said, "I'm not going back if I can't fly."

02:15:22 Q: How many days was it on a train?

02:15:24 Horner: Five—three—five, I can't even remember. I think three. No, it had to be longer than that. Five. It must have been five, yeah.

02:15:35 Q: And you had to get a sleeper car?

02:15:36 Horner: Did I have a—? I don't think so. I think I—memory. I do remember I met two Barnard students, though, on the way out. I met Sherry Walters who didn't graduate with us; she ended up dropping out. But she and Mindy—that's how I met Mindy Pickholz, because she and Mindy were roommates freshman year. I met Sherry and I met another woman you probably know, she lives in New Jersey now. We picked her up—we picked up Sherry in Seattle, and then we picked up—what's her name? It starts with a C, I'll think of it. And we picked her up in Idaho; she's from Boise. [I believe it's Caroline Quigley who was on the train with us].

02:16:27 Q: Oh, I remember her! I don't remember her name, but I remember her very well. Yes, because that was so exotic, actually knowing somebody from Boise, Idaho.

02:16:36 Horner: Yeah. I saw her at the last reunion, and I want to say that she lives in New Jersey now.

02:16:42 Q: Ah, that could be.

02:16:43 Horner: I'm not sure. She's been in the—in our notes.

02:16:49 Q: Class notes?

02:16:51 Horner: Yeah. I'll think of it, though. So anyway, we picked them up, which was kind of fun, of course. "Oh, you're going to Barnard? What are the odds?" But of course, it was right before school was starting, so it made sense. Although why they were taking the train, I can't remember. But it was kind of a funny trip because we [the train] ended up picking up some guys, and I remember they were all in the Marines, or going to be; they were going to New York to be in the Marines, because it was during Vietnam. [Cat in background.] And I remember one of the guys telling me—I don't think they can do this anymore though—that he was given the choice of jail or the Marines, and he, of course, picked the Marines. I can't remember what he had done, but we ended up playing cards all night with them one night. It was a pretty interesting trip, but after the second time, it had gotten pretty old. So I put my foot down and said, "No, I'm not doing this [taking the train] anymore." But yeah, I got there with my trunk, my grandmother's old wooden trunk that I had painted metallic gold, and had to negotiate my way. Managed to get there. I think I took a taxi—

02:18:26 Q: Oh, you must have taken a taxi.

02:18:27 Horner: —yeah, from—what's the train station in New York?

02:18:34 Q: Grand Central? Or was it Penn Station?

02:18:37 Horner: Penn, yeah. I arrived there, and then they had some function to get to meet your classmates and stuff, that they do right before school starts, and that's when I met Lee Canossa. We both had picked the tour for the Cloisters. And we're still very good friends after all of these years. So that's basically how I got there. Yeah, I remember the Grateful Dead, and I also remember a very—I think what turned out to be a very—well, just the whole spring '68 thing with—it really politicized me. I had been kind of apolitical up until then. I had never really thought—well, my parents were typical, kind of middle-of-the-road, but on the conservative republican side. Although I converted them, believe it or not.

02:19:54 Q: You converted your parents?

02:19:56 Horner: To liberals, yeah. But I had never really thought about it until everything started up, and then I remember one really impressive moment: going over to Columbia and seeing H. Rap Brown speak—do you remember that?

02:20:15 Q: Yes.

02:20:15 Horner: He was giving a speech, and he brought up the civil rights saying, "You're either part of the problem or part of the solution." And I went, "Oh my god, he's right. I've got to do something." But I wasn't as involved—I never became a member of SDS [Students for a Democratic Society] or anything like that, but I do remember—and I'm sure this is in one of the letters that I wrote to my parents—I remember looking out my window—yeah, this would have been freshman year, spring '68, right? How crazy was that to have all of this happening our

freshman year, when we were so impressionable—I mean, here I am in New York for the first time and then all of this [student uprising] happens, and then everything else that was happening.

02:21:09 Q: [...] Martin Luther King [Jr.] was assassinated, Bobby [Robert Francis] Kennedy was assassinated. A lot of things happened.

02:21:20 Horner: And then my parents announced they were getting a divorce—

02:21:23 Q: Oh my.

02:21:23 Horner: —and so that was going on in '68. You will see in my letters, there is a lot about that. But the only time I really got involved was when I participated in the moratorium with Mindy and Kandy [and Alicia Pedraza]. I didn't get gassed. Kandy got gassed, but it was pretty eye opening. Oh, and then what I started to tell you was, I remember looking out my dorm window onto Broadway—my first year I was on the seventh floor, Hewitt [Hall]—looking out my dorm window and watching the mounted police chasing my friends down the street. And that's when I really realized, "Wow, this is a serious thing that is going on. This isn't happening everywhere else, this is dangerous. We're doing something pretty revolutionary here." And I was convinced that we were going through a revolution, a *literal* revolution, of course, that didn't happen. [Talking about cat.] So those were the things that really stick in my mind about that period—again, more as an observer than a participant really. I was kind of observing this and trying to make sense out of it all, and trying to maintain [my studies]. This was so much more interesting than chemistry and calculus. Let's just put it like this: my plans to become a doctor

were demolished during the spring of '68. I was really lucky, because you know how they decided to kind of give us a break, and they let us take things pass/fail, which was really fortunate, because if they hadn't I would have gotten a D in calculus, and probably a D in chemistry, maybe even worse. So that ended my premed career.

02:23:47 Q: Was that because you were distracted, or was that because they were so hard?

02:23:51 Horner: Both. Both. Oh yeah, because, see, I had never taken chemistry in high school. I took biology, and I had a lot of math, but I had never taken chemistry, so here I was with Prof. Grace King who taught chemistry. She was very understanding, and she tried to help me. I remember there was another girl in the class who wasn't doing very well, and Prof. King tried to kind of tutor us on the side. My problem was I couldn't do the formulas fast enough. I don't know, I guess I just didn't study hard enough. I did fine in the lab, because that's just like cooking; it's hard to do badly in the lab. If you don't show up I guess you do badly. So I would be getting As in the lab and then Ds on my tests. So the professor tried to help me, but I just was too distracted. And then I was also distracted by all the other things. Going to concerts, and going to theater, going to—

02:25:10 Q: Had you started dating guys?

02:25:13 Horner: Yes. Oh yes. And I also smoked pot for the first time. And I just kept remembering, Okay, Daddy says that I came to New York to get more culture. So that's what I'm doing. I thought, "This is as important as chemistry, isn't it?" No, but oh well. I remember

one comment—having him say one time when I came back from school, I think it was the first year, “I sent you there to get more culture! You’re more of a slob now than you were when you left!” I remember I used to sew a lot, and I had made this cocktail dress, as they used to call them (maybe they still do?), thinking I would be going to these cocktail parties. I never went to one, never wore the dress, ever, not once. Immediately got jeans, and the stuff that everybody else was wearing. I didn’t have a long-term boyfriend; there were a couple of guys—one was the son of the friends in Connecticut, but then he went into the Air Force and I didn’t see him again. And then I met another guy, George, who is Chinese. And I met him through his sister, who was a Barnard student. What was her name? Eng, Jane Eng. Did you know her?

02:26:58 Q: No.

02:27:02 Horner: But then all of the Chinese girls got mad at me because I’m not Chinese, and they didn’t want me seeing George. So there was always this kind of, “Hmm, should I or—?” I didn’t want to make them mad, but at the same time I was kind of fascinated by their culture. Anyway, no, no really serious or permanent [relationship] came out of my time there.

02:27:36 Q: Your four years?

02:27:38 Horner: Yeah.

02:27:39 Q: So who’d you smoke weed with?

02:27:41 Horner: Well, I remember my first experience. It was Sherry Walters, the one from Seattle. She had a boyfriend who was not in college, but he came to visit her and he had some pot, and I had never tried it so I thought, “Hey, what the hell, I’m here to get culture, right? This is culture!” (Price laughs) So she turned me on to that. And I also got some acid somewhere along the way, and I did that a couple of times. And I still remember having—I wouldn’t say hallucinations, but just interesting images. I remember looking at the roofs of the Columbia buildings that were kind of the greenish color that copper gets from oxidation, and it was like Day-Glo [to me]. They looked like Day-Glo; they were so bright when I was on acid. So this is why I somehow didn’t manage to do as much as studying as I probably should have and could have. And I do regret that, to a certain extent. But that’s part of the whole thing.

02:29:05 Q: But the good news is that you got interested in a different field.

02:29:09 Horner: Yeah, well I’d always been interested in psychology. But the thing was, with my dad, the reason he wanted me to be premed is he wanted me to be my own boss. He said, “You won’t be happy unless you can be your own boss.” And that was one of his regrets with his career: he was sick of being in a field that was basically being managed by military retirees, who were not especially literate in aerospace issues. The aerospace industry would get these contracts, and in response they would hire these military guys who knew nothing about aerospace. And it just drove my poor dad crazy, to have to take instructions from someone who knew nothing about what was going on. And so he decided that medicine would be one way I could avoid having to go through what he went through. And so, part of the reason I selected experimental psychology was because it was a little more scientific, at least, than—

02:30:39 Q: The clinical.

02:30:39 Horner: Yeah, yeah. And then the first job I had when I graduated in '71 during the summertime and I stayed in New York was with the first methadone treatment program.

Cushman, I think it was, Dr. Cushman [Dr. Paul Cushman]. I got it through the Barnard office.

02:31:09 Q: The placement office.

02:31:10 Horner: The placement office, yeah. And that's when I started thinking about maybe going into clinical psych. And I actually went so far as to start the clinical psych program at LA State (California State University, Los Angeles), but after two semesters I quit. My dad was very ill at that point with what he finally died from, and I just was kind of sick of school at that point. I felt the need to get out there and do something different for a while, so I quit after the second semester. I did end up getting a job as what they used to call a ward clerk at Whittier Presbyterian Hospital, but they had me working the night schedule, and I couldn't. I hated it. And right about that time, I had met some people—okay if you want to get into something racy. Okay, my mom, sister, brother-in-law and I during the winter of '71 went to Mexico. My mom had bought a timeshare at a place called Bahia de [las] Palmas which is very close to Cabo, maybe about 50 miles north of Cabo San Lucas in Baja. And while we were there, we met [James Lloyd] Jim and Adrienne Mitchell, Jim being one of the Mitchell Brothers of porn fame, San Francisco porn fame. *Behind the Green Door*, you may have heard of that. I'm guessing you haven't seen it though, but maybe you have. They kind of made it popular rather than just—

02:33:28 Q: Right, they made it a little bit less scuzzy, right.

02:33:32 Horner: Yeah. And we met them, Jim and Adrienne, and they offered me a job at their theater in San Francisco, and my dad was trying to get a heart transplant at Stanford, so we went up there—this was the fall—no, the spring of '72. We went up and—by then my parents were divorced—and he was told that because he didn't have someone close to take care of him (I wasn't considered able to do that I guess), they rejected him basically for getting a heart transplant. And partly because of his age. He was fifty-one, and that was considered too old at the time. They wanted success; they didn't want to take their chances with somebody who might die anyway. I understand the point that they were trying to make. But anyway, I had stayed with the Mitchells at their place in San Francisco and really liked it, and—

02:34:51 Q: What was your job?

02:34:53 Horner: I started out as a receptionist, which was very interesting. Yes, I got to see all the tour buses with the Japanese—(laughs) it was part of the tour; the Japanese would come to these movies. And then they promoted me to the publicity department, and because I liked to sew (they knew that I sewed), I ended up making a dress out of a kind of white, transparent chiffon for Marilyn Chambers. They had already made *Behind the Green Door*, but they were making a sequel to that with Marilyn, and that was a lot of fun. And then, while I was working in the publicity department, I got mononucleosis and had to stop working, and then Jim's brother, Art [Artie Jay Mitchell] didn't like me because I was kind of outside of their group. Most of the

people who worked there were from their [the Mitchells'] home town of Antioch, California, which is in the East Bay. And I wasn't from there, so for whatever reason, Art ended up [having me fired]. [Years later,] Jim ended up killing Art, believe it or not, and it turned out to be a significant story for forensic files because it was the first time that a video reenactment had ever been used in a courtroom. This tells you something—Jim kills his brother, but their mother comes and stands up for Jim, because apparently Art was a complete fuck-up or something. I know he was very into drugs and everything. And so, Jim got convicted; he was given two years. Two years. They give black guys more than that for having a joint. And I don't even think he served it all; I think he was out after a year or so. But then I kind of lost touch with them. When I moved back to New York to work for David Webb, I kind of lost contact with them, although the theater was a few doors down from the Great American Music Hall on O'Farrell. It was at Polk and O'Farrell. And a couple of years after that when Chuck and the band were playing at the Great American Music Hall I went by and said hello to everybody, and they gave me some passes. And, oh boy, did the guys in the band love me for that! (both laughing) They [the band members] finally decided I was okay, even if I was Chuck's old lady, you know. So yeah, that was my little stint. But I came to find out when I was reading something one time about a Barnard a Barnard alum, whose name I can't remember, that she ended up living in San Francisco and working as a dominatrix.

02:38:38 Q: We were well trained for that at Barnard, don't you think?

02:38:41 Horner: (laughs) I guess so, yeah.

02:38:46 Q: To be tough broads.

02:38:48 Horner: Yeah. But again, you know, Chuck is one of the few men I met who didn't care that I was educated, or had my own opinions. Liked it, actually *liked* that I had my own opinions. You know, many musician relationships don't work out, because it's tough to be home on your own, especially with kids, and not have a spouse or someone there to give you a break once in a while.

02:39:25 Q: Right, and there's a lot of temptations on the road. A lot of drugs, of course.

02:39:29 Horner: Oh yeah, absolutely. Yeah. But I think one of the reasons it worked for us is that, you know, the writer in me and the introvert in me doesn't mind being alone. In fact, now I love it, because you can't write when there are a bunch of people around. You just can't do it, or I can't do it. I don't really know of too many writers who can. So that part of it, being alone, didn't bother me so much. It was just that when he was home, then I'd want him to do all of the things that I couldn't—and it wasn't just making him fix up, you know, honey dos type of stuff, be with the family—but all he wanted to do was sleep and just relax and do nothing. So that might have been the main source, if any, of friction between us, but it wasn't anything insurmountable, and I think that's one of the reasons it worked so well, because it was fine for me to be myself. So here I am, by myself. I started to tell Linda about my dating experiences last year and how my sons became concerned [about my being alone] and decided that I needed to start dating again. I'd kind of dated years ago—

02:40:54 Q: After Chuck died?

02:40:55 Horner: Yeah, but I came to find out that the only guys who seemed to be interested in women my age were looking for a nurse. (Price laughs) Or a nurse with a purse, actually is what it is. A lot of times I just had trouble meeting anyone. I always have, though, for that matter. But after I finished at Pacifica, I realized that I was kind of lonely, and it would be nice to [date again]. And then my neuroscientist son told me I needed more social interaction [to avoid Alzheimer's Disease], and I should maybe think about dating again. I said, "Okay." And then, sort of serendipitously at the same time, I reconnected with a man whom Chuck and I had both known and socialized with in Atascadero. He was teaching at Cal Poly, SLO then and had subsequently gotten a job in Alabama, at Auburn University. I had kind of lost touch with him, but he knows Joe, my brother-in-law's brother in Paso Robles, and he had stayed friendly with them (Joe and his wife, Bev). And they had suggested that he call me, [which he did]. He had been married and divorced three times, which seems to be what I've been finding. So I invited him to come over to my sister's house in Atascadero (it was Christmastime and I was with my sister), and we kind of re-kindled [our friendship], or hit it off, and he invited me to come visit him when he was staying on South Padre Island off the coast of Texas. He revealed, however, that he is bipolar, but he said that he was taking medication. Well, what I came to find out was that he was taking medication, but not the full amount. And I guess this is typical with a lot of bipolar patients: they love the rush they get from the mania side, and they don't want to give that up. And [our visit] was a disaster. If I expressed my own opinion, and it wasn't the same as his, he would fly into a rage. And then by the third week (I considered leaving earlier but I decided it would cost too much money to change my plane ticket), he started accusing me of being too

judgmental. And I said, “No, it’s just when I disagree with you that you call me judgmental.”

And he got so mad he slammed the door in my face. But fortunately, there were two bedrooms in the place, and so I just retired to the other bedroom and stayed there until it was time to leave.

But I was so distraught when I got home that my son said, “Mom, maybe you should try online dating to get your mind off of this other guy.” And I said, “No, everybody lies about their age.

I’m not going to lie about my age, I won’t do that.” “Oh, come on mom. Just try it.” “Okay,

fine.” So I gave in and then, of course, discovered that it’s just not set up for long-term

relationships. I don’t know if you know too much about it—I didn’t, but I know enough now to know that.

And as I started to tell Linda, again it was the mother thing [with the one from Alabama]: I came to find out, or what he told me anyway, was that he was the fourth of five children, and his mother didn’t want him. She had had aspirations of being a lawyer, and those were crushed when she ended up with all these kids, and he was basically left to be raised by the nanny, who fortunately was nice to him, but it’s not the same thing as having your mother. And then, when he was thirteen, he was abused by the family priest, and when he complained to his parents, they beat him. So obviously, in addition to being bipolar, there were other very deep-rooted issues.

And being married and divorced three times—I guess now that doesn’t seem like so much after the last guy I met—I should have known something was wrong when I asked him how many kids he had, and he had to think about it. (Price laughs) I’m not kidding. And I’m going, “Oh my god.” It turns out he has nine kids, and he has a relationship with one. And that’s it. He’s been married and divorced four times. On his fifth—he is now about to be divorced for the fifth time. You know, if you are seventy-two and you haven’t figured this out by now, there’s not a whole

lot of hope, is there? I learned after about—let's see, one, two—about the fourth one—that it's [online dating] time consuming. I realized I was spending all my spare time online on Match.com, eHarmony, OurTime, and Senior FriendFinder, or whatever they're called. And I wasn't doing any writing. I was spending all my time doing this. And it was fun, you know, I had a good time, but then something would always happen and it would end, and then it wasn't so much fun. The ending wasn't fun.

02:47:40 Q: The entire relationship was online? Or did you actually—you met these guys, and dated them?

02:47:46 Horner: Oh yes, I actually did meet them, yeah. But again, looking back on it now, I realized that I shouldn't have even gone out with this one guy. Again, married and divorced three times, this one guy. The longest lasting one—he lasted about six weeks. He'd been married and divorced three times; each of his wives had been under twenty-two. The most recent one, he was fifty; she was eighteen. Okay, that tells you—my son Maceo was so disgusted, he started calling him a pedophile. (laughs)

02:48:26 Q: Close to.

02:48:26 Horner: And he was also just very obsessive, he was concerned about what he was eating and wanted me to be concerned also. And he would go through my refrigerator, and once he found a beer and admonished me: "You can't drink this! This is really bad for you!" And everything he didn't like that was in my refrigerator, he would start chastising me. And finally he

said to me one day—this is what ended it as you will see—he told me I would be sexier if I lost weight. I said, “Okay. Goodbye.” He was trying to make me into the image of these eighteen-year-olds, you know? Of course, he wouldn’t admit that, but—so that ended, and then—oh, this is kind of funny.

Then, after him, I met a guy named Greenberg, and I thought, “Okay, what are the odds of meeting somebody with [the same last name]?” Of course, Greenberg is, as you know, a really common name, especially in New York, which is where he was from. So I thought, Okay, we’ve got a little bit in common. Well, I find out that his parents were Holocaust survivors—or not survivors, they had escaped pre-Holocaust—but still, there is that epigenetic influence, and when he was thirteen years old, his dad had caught his mother cheating on him and came at her—tried to kill her with a gun. And he got in between and pushed Mom out of the way, and then Dad killed himself in front of him. Can you imagine going through this as a thirteen-year-old? So I could see [there might be some mother issues], and I said, “How do you feel about your mom after that?” And he said, “I never trusted her again. I lost total respect for her.” Well, of course, that lack of respect carried to all women. He was a widower, so I thought, “Well, okay, that’s a little different...”

02:50:50 Q: That’s promising.

02:50:50 Horner: ...Maybe we can relate to each other on that level [being widowed], but I found out that he and his wife, they’d basically been together since they were teenagers. He basically found the first woman who would pay any attention to him and married her. In fact,

they had to get married, he told me, in Montana because they were too young to get married in New York. Since his wife had died, he'd had this girlfriend who had Alzheimer's Disease and hadn't told him, just said it was a "little memory problem." So that relationship had ended because she came after him, tried to choke him or something, which I hear can happen; some Alzheimer's patients can be very violent. And so I was talking to him on the phone, and he said, "Excuse me, I have to take this other call coming in, I'll call you right back." And I said okay, but it turns out the call was from the ex-girlfriend [with Alzheimer's], and when I questioned him, I said, "Why are you still talking to her and why would you hang up on me to talk to her?" "Well, it's late at night, and I thought it might be something urgent." I said, "That doesn't make it okay. I don't like the fact that you're hanging up on me to talk to an ex-girlfriend; that tells me that you're not ready to move on." He said, "Oh, you women, you're all jealous." He thought I was being jealous. So I said, "Okay, goodbye." (laughs)

When it came down to it, it was always a thing with Mom. With the guy who told me I'd be sexier if I lost weight, his mom had died unfortunately when he was six years old. And his father was a musician, had remarried, and never spent time with him and his younger brother. His stepmother was nice, but she was young and had a baby soon thereafter, and didn't know how to deal with six- and eight-year-old boys. So he was just left on his own, I think basically he just had to parent himself. And I think maybe that had something to do with his interest in eighteen-year-olds, because his mom was in her mid-twenties when she died. It's a good thing I know a little bit about psychology because it has helped me process all this stuff. Maybe I'm totally wrong with my theorizing (I probably am), but at least it [knowing psychology] kind of explains a little bit to me what's going on, because all of this is so new, this whole online dating thing.

02:54:07 Q: Well, from what I have heard from you just now, that's it. Anything happens to Linda, I'll just stick with my dog. (laughs)

02:54:16 Horner: Like I said, if you have nothing else going on in your life, and you're totally bored, and you don't mind having short-term flings, then it's a good thing. But if you're looking for someone permanent, I don't see it working out. Everyone says, "Just do it like we used to do in the old days. Join clubs." So that's what I have been doing—that's why I am interested in the Universalists, and maybe I'll meet some people there. I tried that [joining clubs], and no, the single guys are pretty much in the same kind of boat. Good thing I have my writing and my cat. As I said in my [annual holiday] newsletter, "Now it's just me, and my books, and my devil cat."

02:55:16 Q: Your newsletter being *Joy's Noise*? That's a wonderful name for a blog, *Joy's Noise*.

02:55:22 Horner: Thank you for looking at my website, I appreciate that!

02:55:28 Q: Yeah, I got a big kick out of that. *Joy's Noise*.

02:55:30 Horner: Do you have any advice or any—?

02:55:37 Q: Not to give you during the interview. (laughs) But I want to go back to Barnard a little bit, because it's good to have this. And there's a couple of questions, which actually our

advisors came up with, which I think are really terrific, and I wish that when I was interviewed I had answered them. And one was, like, can you think of a moment when you said, “Dang, this is where I belong. I am so glad to be at Barnard.” And conversely, a moment when you thought, “Gee, maybe Barnard wasn’t such a good idea.”

02:56:12 Horner: Hmm. Well, the latter question—maybe it was about our senior year—it took me that long—it turns out that my adviser [Prof. Richard Youtz], who was the head of the psychology department, didn’t advise me very well, and neglected to inform me that I needed a course in either philosophy or anthropology. And he never told me that I needed it, so there was a question about whether I would actually graduate or not. And fortunately, because it was really his fault for not letting me know that I hadn’t fulfilled all of their requirements, he got them to accept a sociology course instead. [...] That might have been the time when I questioned [my decision to attend Barnard], as you will see in my letter, like, what the heck? After all this, I’m not going to graduate? Aaaah. I didn’t really question whether I had come to the right place, but that would have been the closest that I wondered, “Gee, maybe it’s not all that it’s cracked up to be.” Or something like that. They should have this together, shouldn’t they? But now that I know more about academia, that’s nothing compared to some of the other stuff I’ve had to put up with! And when did I know that it was [the right place]? I think, you know, from the moment I got there, there was never really a time that I wanted to leave, or considered quitting. As you know, I changed my major; I went through periods like that where I would question not so much if I should be there, but if I had the intellectual ability to keep up with all these incredibly intelligent people. And I started to wonder, “Gee, maybe they only accepted me because I’m from California, and they needed some women from California to make it look like it was more

multicultural or something. Of course, there were times when I became disenchanted with my roommates—you know, I'd have little tiffs with my roommates or whatever, but nothing really serious.

03:00:17 Q: Where did you live after Hewitt?

03:00:19 Horner: We [Kandy, Mindy, Alicia, Carmen Ramos, Sue D'Andrea, and I] got into 616 [West 116th Street Residence Hall]. The last two years were in 616. How about you?

03:00:26 Q: Plimpton [Hall].

03:00:27 Horner: Okay, yeah, that was the new one. Yeah.

03:00:31 Q: But that was nice, because then you could cook, and you were in a suite. You had your own room.

03:00:38 Horner: 616 was, also. Although two of my roommates shared—they had a really big room so they shared one, but the other rooms were singles. I think we had three singles and a double room. And then we had the kitchen. I remember, (laughs) junior year this would have been, I had this Guatemalan boyfriend, Jorge. And Jorge and Bobby Odasz, who was Puerto Rican, I think, they would come over and it would be after hours. And because we were on the second floor, they would climb up the outside and climb into our suite through the windows. Because the second floor windows were very big, and I remember that being very humorous.

And then there was a time our suite was actually featured in an article in the [*New York Times*]; I've got a copy of that I can show you if you like.

03:01:52 Q: Really! How come?

03:01:53 Horner: They just wanted to show what life was like in a college dorm. College dorm-life kind of thing.

03:02:01 Q: So how did you get picked?

03:02:02 Horner: Actually it was Kandy, because I think she was our dorm president. And so she set it up basically, and unfortunately when they came to take pictures I wasn't there. I can't remember what happened, for some reason I had to go to a class or I had something I had to do, so I'm not in the picture that they ended up taking, but they interviewed all of my suite mates. It's really cute, they got that in there. Yeah, 616 was fun. Just the closeness and—a lot of people ask me now, you probably get this too, "Why would you want to go to a women's college?" I'm really glad that I did. I totally get it, that women do better without men around. I know I wouldn't have [done better]. I don't know if I would have studied harder, but I know I didn't ever feel belittled because I wasn't a guy, or less intelligent; I was always made to feel that I could do anything I wanted. And that if I didn't accomplish something, it was because I didn't try. And that if I really put my mind to it, I could [do anything]. And like I said, I was permanently affected politically. That was a big change, to the point where I'll hear about married couples who are both different politically—one is conservative, and one is liberal—I

don't get that. I could never be [married to someone with opposite political views], and I think that's one reason why Chuck and I got along so well: we were totally in line politically. We both agreed about [politics]. We agreed just about on everything.

03:04:39 Q: Well you had said that you participated in the moratorium. Can you describe what you did, and what that was like?

03:04:48 Horner: Yeah, we ended up taking a bus full of people to DC, and—I can't remember, I guess it was spring of '68...

03:05:01 Q: There was a big bus thing to DC that Norman Mailer wrote about in November of our freshman year.

03:05:08 Horner: Okay, that's why it's in my collection of letters. I still have the letter that describes the trip.

03:05:17 Q: Right, that was November. That was where a lot of people got gassed.

03:05:21 Horner: Right, that's what happened to Kandy. Well, we got there and a couple of us—it was Kandy, Alicia...

03:05:31 Q: Oh, I remember her. Yes.

03:05:33 Horner: ...and Mindy, and me. I think that was it, the four of us. And we got there, and Alicia and I went to hear some speakers. And Kandy and Mindy wanted more action; they wanted to get involved with some of the people who were closer to the picketers and that sort of thing, and so they went in another direction. And then we all returned to the bus; we were told to return at a certain time, and we got there to find that Kandy had been gassed. And I remember because I could smell it, just from her being in the bus. And I think she had to—what did she do? Did she take off her coat? But I remember that was the first time I had ever smelled tear gas and understood, after a while, “Wow, if it’s this strong, and it’s just what’s on her coat, I can imagine if you’re right there having it done to you.” I don’t remember too much other than that. I remember the bus trip down; we were playing word games. I remember that. What was the game we used to play? It’s probably in my letter. But that’s about it, just going down and—I don’t even remember who spoke. I just remember Kandy coming back to the bus and smelling like tear gas.

03:07:11 Q: The main thing I remember about that, I went with a guy that I had been dating kind of casually when I was still in high school, and I remember not peeing, like, for 18 hours, because I didn’t like Portosans—that’s the main thing I remember from that. So that helped politicize you, and then how did it express itself to you later on? You weren’t in the building, or did you go into a building? In the spring?

03:07:52 Horner: No, I never did any occupying.

03:07:57 Q: What was kind of your thinking about that whole scene?

03:08:01 Horner: I was kind of ambivalent. I understood what they [SDS] were trying to do, but I didn't totally agree with the way they were going about it.

03:08:14 Q: Yeah.

03:08:14 Horner: And I was also concerned about getting arrested. And I didn't want to do anything that would jeopardize [my freedom]—I made up my mind from a very early age [that] that was one experience that I never wanted to have—to avoid any situation where that might happen. So part of me related to what they were trying to do, but at the same time I didn't want to jeopardize my own situation. It wasn't as important to me as staying in school, trying to get through my coursework, and doing what my parents wanted to me to do. I was still definitely influenced by that, and wanting to please my parents, and not waste all that money that they were spending to send me there.

03:09:30 Q: And yet, the events in spring of '68, you said, politicized you. So what form did that take, and how did that affect your future actions and decisions?

03:09:41 Horner: Well, I became a very die-hard liberal. I've never, ever voted for a Republican. And, as I said, I converted my parents. Who was the guy who ran against [Richard] Nixon? [George McGovern ran against Nixon in 1972.] He came to Whittier and spoke, and I got my mom to go, and she voted for him. I got her to vote for him, and so it was really more in my interpersonal relations, just pointing out how we have to change. And of course, Nixon being

from Whittier—you didn't say bad things about him in Whittier, but I didn't live in Whittier very long after I got out of Barnard, I couldn't live there. But yeah, I have always voted—I've voted in every election; I've taken a great interest in politics. Just reading, constantly reading, and raising my sons to be very politically aware. In fact, one of their teachers one time commented—it was right after the first New Hampshire primaries—well, the New Hampshire one is the first one, which is the point I'm trying to make—but we were having a discussion at the dinner table about the primaries. And my sons were a little like, “Well, why are they making such a big deal about New Hampshire?” And I said, “Well, it's the first one [primary], and that will lead to determine who actually ends up being a candidate.” And so, wouldn't you know it, they go off to school and their history teacher asks them, “So what's the big deal about New Hampshire? Why are we making such a big deal about New Hampshire?” And of course, my son raises his hand, “Well, because of this...” You know, he repeated everything we had just talked about, and the teacher said, “Wow, this guy is really astute.” So that was pretty funny; he ended up doing very well in that class.

I think, with my sons especially, I made them aware of what [a good citizen] does, because so many people—especially in their age group now—don't vote, and have no interest. And even in *our* age group, I meet people who don't vote. They love to criticize, of course. But I'm sorry: you cannot criticize if you don't vote. And it just made me very, even overly, well, maybe judgmental, yeah, because I have a hard time respecting anyone who doesn't understand or appreciate how important women's rights are, civil rights are. And we're seeing it now; it's never gone away. And even women's rights, which of course, is closely tied into politics. Here we are, maybe we're about to have our first woman president, and yet we still have these—I

have it up on my refrigerator—these guys saying, “If it’s a legitimate rape, the female body knows how to shut the whole thing down.” [Former US Rep. Todd Akin] Remember that one? So I’ll always mention that to my son, “Can you believe that this guy said this?” And they understand totally. Hopefully, I have raised my sons to be feminists, if nothing else, and they seem to be, although even they—I don’t know, men just don’t seem to get it, a lot of men. And smart men. That’s one reason why I like working with Bron Taylor, because he’s one of the few academics I’ve met who *does* get it—I thought getting a PhD would finally make men listen to me. No, they still don’t. But Bron does, fortunately. Maybe it’s because he cares about the same things I do.

03:14:35 Q: Or maybe he had an intelligent mother that he got along with.

03:14:38 Horner: There you go. I’ll have to ask him about that. How can I do that? But yeah, it’s [politics] been a very important part in my life, for sure. And I try to emphasize that, but I’ve probably lost a few friends because of it, because I won’t tolerate [political conservatives]—I can’t listen to that. So, I don’t know. Maybe I’m—I’m still trying to look at it. See, the other thing is, I think, that we are in this patriarchal society. But it’s changing. But of course, like everything, like myths, it takes time. It doesn’t happen overnight. I think the difference is that when I was at Barnard I kept thinking, “Oh, this is going to happen overnight. This is a revolution!” And then when it didn’t happen, it was like, what’s going on here? And so now I see that was part of the uniqueness of the period: all this stuff came out but then died down. But I’ve had guys tell me, you know, when I’ve questioned women’s inequality, and why are women still not getting paid the same rate as men, and that sort of thing, “Oh, we’ve gotten over that. That’s

what the sixties and seventies were all about.” They don’t understand—even my sons. I’ll tell them that I feel like I’m considered less intelligent because I’m a woman, and they don’t get that. But, of course, they’ve grown up with me, and [being male] they don’t experience what I do. But it’s not just me; a lot of women are treated this way.

03:16:53 Q: Well, it’s very similar to how it’s hard, it’s very hard as a white person to understand what it’s like to be black in America, because we are not treated as blacks in America. It takes a lot of empathy, and a lot of listening.

03:17:09 Horner: Likewise, I think it’s very hard for a non-Jewish person to understand what it’s like to be Jewish, and to have that historical [epigenetic experience of] being chased out of every place you go, just because you have a different religion.

03:17:31 Q: Well, to be honest, it’s hard for me to understand it because I’ve had such a safe and secure life myself. But, I mean, I know it’s part of our history. Yeah.

03:17:41 Horner: I don’t know if you’re familiar with epigenetics—

03:17:50 Q: No, you used that term before, and I meant to ask you about that.

03:17:53 Horner: It’s something that I’ve just come to know, and it’s a relatively new field, a part of genetics—my neuroscientist knows about it. The theory is that the trauma of your

ancestors may be passed along to you, and even though you're not directly experiencing, for example the Holocaust, it is in your genes.

03:18:27 Q: Because of mutations that happen? The trauma causes mutations, and then the mutations get passed on?

03:18:33 Horner: Ah, well, I'm not sure. I haven't delved into it enough, but they have done studies. I don't know if they've done studies on Jews; I know they've done studies on Native Americans, and they have found it to be true with Native Americans, that the trauma of colonialism and what Junipero Serra [the newly canonized Catholic saint] and his ilk did to them—wiped them out basically. [Epigenetics is only] part of the reason, of course; poverty plays into it also, but it's one of the reasons why there are so many dysfunctional Native families. And the men blame the women, [which is why there is so much domestic abuse].

03:19:26 Q: Right. That happens—there is a cross-cultural phenomenon for you, yes.

03:19:30 Horner: The Indian men try to say that because theirs was a matriarchal culture, that it's therefore the women's fault that they're taking drugs and beating them up. (Price laughs) So my theory, again, you know I love my little theories, I see that it [epigenetics] may be applied to Jewish people.

03:20:05 Q: I don't know, I'll ask my friend, Susan. She might know. But, for instance, no one in my family experienced the Holocaust. We didn't lose anybody that we know of in the Holocaust,

so that didn't—couldn't possibly have affected me epigenetically, but pogroms, the experiences of my great-grandparents, and my great-great-grandparents could have.

03:20:30 Horner: Right, and before them where did they come from? Before they got to Lithuania?

03:20:37 Q: Well, originally—well, it's funny—well, I'll tell you after we turn off the tape, because this is not about me. (laughs) So what haven't we talked about that you want to talk about? What more do you want to add?

03:20:52 Horner: I can't really—I think I've told you all the important things. Just, the main thing to me was to stress how fundamentally life changing my experience at Barnard was. Definitely made me who I am, for better or worse, I think for better. I wouldn't change it, that's for sure. It's not necessarily made my life easier, but that's okay because the depth psychologists say that you need adversity in order to change, if you want to become a complete, individualized person. Change doesn't happen if it's just the status quo, and you need something, and I think maybe that ties in to my Barnard experience. It was a time of great change, because of things happening that prompted the change. And for us, going to college alone, if none of that other stuff had happened, it still would have been quite an experience. But then to have all of that political stuff happen, too—and I always knew there was a story there, that there would be a story there. Even then I knew [which is why I separated the spring '68 letters]. This is such a unique period of history, and I'm really looking forward to hearing what it was like for our classmates. I've talked to some of them about it, but I'm sure others [have significant things to

add]. Oh, the other thing I wanted to mention, just briefly though, was when I got there, I had never been around black people very much, because Whittier was [so monocultural]—we had Mexicans, but we had no black people. [Before matriculating,] I had befriended a woman who was also from California; we'd had some kind of get-together for new freshmen, and I'd met her; she is a judge now in Long Island, I think—what is her name? [Carole Davis?]

03:23:34 Q: In our class?

03:23:35 Horner: Yeah. And I had befriended her before we got to Barnard, and then I looked her up and she was on the seventh floor. Do you remember how the seventh floor of Hewitt was all black?

03:23:47 Q: Oh, right. I didn't know what—what year did that happen in? Was that our junior year?

03:23:30 Horner: No, I think it was—

03:23:53 Q: Not our first year. First year I think, by and large, the African American students were matched with white roommates. By and large, I think. Intentionally.

03:24:06 Horner: Okay, so maybe it was sophomore year they were allowed to have their own floor.

03:24:10 Q: Was it sophomore year they had their own floor? Yeah, I know by junior year they had their own floor. And not every black student chose to be on that floor, but most did.

03:24:21 Horner: Yeah. And I had made a couple of friends, but I remember going to visit them and being made to feel unwelcome. And that was kind of an eye-opening experience; I'd never experienced the reverse racism. I understand, of course, why they needed to do that, but at the time I remember being very confused about it. Because I wasn't sure: am I not allowed to be friends with [this person]? So I just kind of backed off, and that might have had some influence on me later on. But that was a very instructional thing for me that happened. But other than that, no. I remember the panty raids used to be a lot of fun, but I think we've covered pretty much everything that I wanted to talk about.

03:25:35 Q: Well, I just want to thank you. This has been so interesting.

03:25:38 Horner: Oh good! Thank you, and thank you for being such a good listener.

03:25:42 Q: Oh, it's a pleasure. I enjoyed this so much.

03:25:45 Horner: Oh good. I'm trying to be a better listener. (laughs)

03:25:52 Q: Well, let's turn the tape off and I'll tell you where my ancestors come from.

end of interview

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