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The Bancroft Library

University of California
Berkeley, California

Bruce Henstell
Free Speech Movement Oral History Project

Interviews conducted by
Lisa Rubens
in 1999

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Table of Contents – Bruce Henstell

Tape 1

First year at Berkeley, 1963: the animals at Griffiths dorm — Interested in SLATE because of the influence of Ken Cloke and Mike Tigar — Elected to the ASUC Senate as a commuter independent — Reflecting on administrative involvement with ASUC finances — Waning interest in California Democratic Party politics — Writing for the campus humor magazine, *Pelican* — Parodying Marvel Comics and collaborating with David Goines — Recreational drug use — friendship with Susie Melanchek — Working for KPFK in Los Angeles — Attending a science fiction world convention in 1959 — Joining the Los Angeles Science Fiction Society — Befriending writer Harlan Ellison — Producing a radio show at age fifteen — Having Andy Warhol draw a cover for the *Pacifica Folio* promoting the radio show — A story about Ken Cloke's time at Boalt Law School — Influence of Mike Tigar — Friendship with Richard Nanas — Recollecting the sit-in of Sproul Hall protest and subsequent arrests — Explaining the motivations to go to Berkeley — On teenage interests in Art Films and Jazz music — Reminiscing with Rubens about old friends from the FSM

[Interview 1; July 23, 1999]

Tape 1, Side A

- Rubens: We're going down memory lane to talk about the Free Speech Movement. Where were you in the fall of 1964, Bruce?
- Henstell: The fall of 1964?
- Rubens: Had you gone to Chicago that summer?
- Henstell: No. We started college in the fall of 1963, right? Graduated high school June of '63.
- Rubens: Yes, had already had one year of school.
- Henstell: Right, right. So we were in the dorms our first year. After the first half term, the lower freshman year--I am trying to think of the name of it--Griffiths, we were the seventh floor animals. We set the all-time university record--the
- So the fall of 1964 I had moved out of the housing unit into an apartment on Haste--on lower Haste, below Shattuck--in the second semester of 1963. And that had made me a commuter independent.
- And I had also been interested in SLATE because the summer before I had gone to school, I had worked with Mike Tigar and Kenny Cloke--or I had heard about Kenny Cloke, but I had worked with Mike Tigar at KPFK. I worked at Pacifica. I had first worked at Pacifica in 1959. When I was sixteen, I had become a producer at Pacifica when Pacifica Los Angeles was still on Melrose. Because of that involvement, I had met Tigar. I had heard all the stories about SLATE and Tigar and Cloke, and a story that claimed Kenny Cloke had been busted for stealing books from the ASUC bookstore--
- Rubens: That was in '63, yes?
- Henstell: Yes. And so I had become interested in SLATE. I can't even remember why I had become interested in SLATE.
- Rubens: Did you go to any of their meetings when you started Berkeley?
- Henstell: Yes, I'd go to their meetings. Then in summer of '64, I came back to L.A., and at the end of summer, I went back and moved in with these friends of mine from down here. We lived in an apartment near A E Phi, on Piedmont. I lived with Dick Hertzberg, Corey Mandel, and Bob Schneider--
- Rubens: Bob Schneider is a judge now, right?

- Henstell: Right.
- Rubens: Were they all high school friends?
- Henstell: No, Dick Hertzberg was a high school friend. I think I met them through him or something.
- Anyway, we didn't hit it off much, and I was looking for a way out of there. After one semester I think I just answered an ad or something. But I moved in with these four guys who were living down on--I think it was Haste. They were all involved in radical politics. My closest friend there was a guy named Rick Nanas, who was involved in the Independent Socialists, the IS.
- Rubens: Is that how you met him?
- Henstell: Yes. And we lived together. And he ended up actually getting arrested at the December sit-in. I became involved in SLATE. I can't remember why. So SLATE recruited me as a commuter independent representative.
- Rubens: To the ASUC, to the student body government?
- Henstell: To the ASUC, yes. And I remember--see, it was funny. It was a transitional thing because it was sort of--. SLATE had been at least sort of romantically important a year or two before, in the days when, like, Kenny Cloke and Mike Tigar--who are in law school at this point--had worked in SLATE. But as events were to prove, it became essentially totally peripheral to everything that happened.
- Rubens: You mean when FSM happened?
- Henstell: Right.
- Rubens: SLATE did get a higher number of representatives elected than ever had before.
- Henstell: It did, but the bottom line of the whole thing was that the whole year that I served in the ASUC Senate--and later I was on the court, the student court--it was all, like, very--
- Rubens: --sandbox politics?
- Henstell: Yes, that's what we used to call it, the ASUC sandbox. The guy who was the university administrator, was Arleigh Williams, who --the assistant dean for student affairs or something like that. He was a very nice guy, and I happened to like him quite a bit personally. He was like an old jock they had gotten the job for. He had that sort of rough coach--you know, he was coach. But the whole thing was sort of structured so that people wouldn't hurt themselves;

they would learn to be good citizens and would run everything correctly. If they didn't learn to be good citizens, if they didn't run the financial affairs of the ASUC correctly, then the administration would step in and handle it.

That became an issue later, of course. A couple of years later, there were all sorts of financial things about changing the ASUC structure and all that sort of stuff.

Rubens: Anyway, SLATE asked you to run as a commuter independent representative. What were your thoughts about playing in the sandbox?

Henstell: I just thought I was just totally peripheral. We were just supporting the movement. I was just a body. I just went to the rallies. I remember standing by Mario [Savio] the day he said the whole thing. I think I had spoken on that same day.

Rubens: On the car?

Henstell: Yes, when Weinberg was in the car.

Rubens: Did you stand on the car?

Henstell: No, I didn't stand on the car. I stood on the steps of Sproul Hall. I remember that. And, you know, he said the whole thing about throwing yourself on the gears of the university and all. I had been involved in the California state Young Democrats, and I had been all gung-ho about Young Democrats when I was in high school.

Rubens: You recruited me!

Henstell: I had organized a club, and I had participated in this whole thing on the state level with all these guys like Mervin Dymally and Henry Waxman and Howie Berman and these guys. When I got to Berkeley, it sort of burned itself out and I really wasn't interested in Democratic Party politics at all anymore after that.

Rubens: Because?

Henstell: I think it was the drugs.

Rubens: No, it wasn't drugs yet.

Henstell: Drugs, sex--

Rubens: Yes, but this is not quite yet. Let's go back.

Henstell: Oh, the other problem was that I also joined the humor magazine.

- Rubens: When?
- Henstell: Jesus, I don't know. It must have been the upper part of my freshman year or something like that.
- Rubens: That early?
- Henstell: Yes. And I was on it all those years. It was the *Pelican*.
- Rubens: Yes. I visited you there. You had a great picture of you taken with a pipe in your mouth.
- At the *Pelican*, who were you involved with there? Were there people you liked there, that you thought were good or political?
- Henstell: Well, the thing about the *Pelican*--no, nobody involved in the *Pelican*. That was another reason why it was a sort of splash of cold water, because nobody involved in *The Pelican* gave a shit or knew anything about politics at all. They were all a bunch of fairly creative, just off-the-wall people. They were more really, just writers, you know.
- Rubens: But they didn't like that their magazine could have been shut down at some point for some--?
- Henstell: No.
- Rubens: They didn't personalize or identify?
- Henstell: First of all, we were the *Pelican* and we had a long tradition of things. Second of all is that we had our own building, an enclave that Earl C. Anthony had given to the university.
- Rubens: Who was Earl C. Anthony?
- Henstell: Earl C. Anthony was a guy from Los Angeles who was one of the first car dealers. I forget what the franchise was he had. Something like Chrysler, maybe the first Chrysler franchise. And later he went into radio and was one of the radio pioneers in Los Angeles and made a shitload of money, and had a huge estate in the Los Feliz district. He had gone to Berkeley and had given this whole building, which was gorgeous--
- Rubens: Did he commission it to be built?
- Henstell: Oh, yes, yes. It was dedicated to--he commissioned the whole thing, designed the whole thing. It was in those days when rich donors could get away with all this sort of stuff. Originally the building had had an editor's bedroom attached

to it--which the university had finally put its foot down on. But it had a big huge fireplace, a carved wood fireplace--

Rubens: I remember that.

Henstell: --with the motto: "Be good, and if you can't be good be careful" over it. And so it was a very insular existence because we had keys to this building, and we used to hang out there. And we were interested in a lot of cultural things. I remember the culture was the main thing. The politics were very small potatoes. I mean, nobody really cared about that. What they really cared about was the comic book revolution.

Rubens: That was a big thing. Did you know David Goines?

Henstell: Yes, I did know him.

We had decided to do--Marvel Comics had just started coming out, and we decided to do a whole parody thing on Marvel Comics. Bob Wieder--I don't know what has happened to him. Wieder became a writer, was writing for *Playboy* last. I haven't heard of him in eighty zillion years. He wrote a letter to Stan Lee at Marvel Comics, and they had replied by sending him out a huge box of Marvel Comics for us to work with, to do this parody issue. And they were all of, like, Volume One, Number One of all the Marvel Comics through about Issue Fifteen, something like that. That's about where they were. That box is worth now ten thousand dollars.

Rubens: Did you think to take it?

Henstell: No. [chuckling] The most famous person, I think, from that group of people--

Rubens: And did the issue come out that was a parody?

Henstell: Yes, sure. I don't know if we were all that funny. We certainly didn't set any—we weren't like the *Lampoon*.

Rubens: You once wrote a story about the origin of Strawberry Creek.

Henstell: The most famous person I know from that group of people is Susannah McCorkle, and Susannah McCorkle is a cabaret singer in New York now. Last week she was playing the Hotel Algonquin. And I am told that she has several CDs out, and she's apparently a fairly well-known jazz chanteuse. But she was a very bright young woman who was in Italian or something like that. I don't know where the singing came from. But she ended up as one of our editors.

Rubens: Were there other women?

Henstell: Not really, she was the only one.

Rubens: So the humor people were putting out their humor magazine, doing their studies?

Henstell: The humor people were into writing, culture, and weird behavior.

Rubens: What about relating to the history of Lenny Bruce or of Ginsberg in the city--

Henstell: Couldn't care less. I don't think they were all that literary. They were just into writing.

Rubens: They weren't doing drugs, either. Were those people doing drugs?

Henstell: Everybody was doing drugs.

Rubens: They were not.

Henstell: Are you kidding me? Everybody was doing drugs. My God, of course we were all doing drugs.

Rubens: What were people doing? You were the first person I ever knew who smoked marijuana. Tell me, were they smoking dope at that point?

Henstell: Yes, as far as I know, sure. Sure, we were.

Rubens: How did people get it in those days?

Henstell: It came in by the ki [kilogram]. We used to get together and buy a ki and break it up.

Rubens: Thirty-five bucks for a ki?

Henstell: Sure.

Rubens: Someone always just happened to know a contact? How did people know contacts?

Henstell: Somebody always knew somebody. God, I remember going to the first dance that Jefferson Airplane gave at the gym.

Rubens: At the old Harmon Gym.

Henstell: I wandered into the gym about nine o'clock at night and saw the first dancer and the light show--

Rubens: Any other particular memories about the FSM, though? Standing next to Mario, thinking--?

Henstell: Well, I was just a foot soldier at that point. I mean, you know, I just ran around. At one point, I remember there was a whole bunch of stuff that they were in the middle of--a whole thing that Bettina was involved in. They wanted to have a rally. They were going to have a huge meeting in the ballroom. Remember that huge ballroom in Pauley, the student center?

And they were making it all real pissy. And, of course, I was on student government, so I was fighting that fight, you know, and that sort of stuff.

Rubens: Charlie Powell?

Henstell: Yes, I remember Charlie. He was a very nice guy.

Rubens: I intend to interview him. Do you remember when he went public about finding God?

Henstell: I don't remember now.

Rubens: Did people attack you, or upend you now for being in student government? Or did they think you were fighting the good fight and getting it from--?

Henstell: No, everyone I know was a freak because, at that point, I had been living with these guys on Piedmont--in that first quarter--and they were very straight guys.

Rubens: Did they smoke dope?

Henstell: I think they probably did. I think everybody did. But they were very straight.

Rubens: Yes, they were. Too straight.

Henstell: I just went off into the ozone. I just disappeared, particularly when I moved after that first quarter, the bottom half of the sophomore year.

Rubens: This we're going to have to get into. I think there was some there was some fight amongst them—

[tape interruption]

Rubens: How did you know Susie Melanchek? There was some story you told when we were arranging this interview. She ended up marrying Ken Cloke. She went to Uni [high school], as I recall. Was she older than we?

Henstell: Remember that summer that we were at Uni summer school?

Rubens: Yes.

Henstell: Yes, Susie was there.

Rubens: Yes, I remember that so well. She was dating Ken at that point, I'm pretty sure.

Henstell: I don't remember that.

Rubens: Anyway, how did you know her?

Henstell: I don't remember.

Rubens: There was a story you were going to tell me about.

Henstell: Oh. It's something to do with--. She had a girlfriend who I had the hots for-- that's what it was--whose name I can't remember. But it's totally peripheral to this. And that's how I met her. Of course, the funny story was that she didn't know what ACLU stood for.

Rubens: Where is she now?

Henstell: She lives down the street; ran for city council, twice.

Rubens: Santa Monica City Council?

Henstell: Yes, Susie Cloke.

Rubens: I'd like to ask you some more about KPFK in Los Angeles. You were sixteen? How did you even know about it?

Henstell: I was just a hip kid in high school. I just listened to things like Pacifica and jazz stations and all that sort of stuff a lot. I don't remember how I did it, but I went down there. I was also involved in science fiction fandom, which is a whole other thing, and had gone to the world convention in 1959.

Rubens: Where was it?

Henstell: Detroit?

Rubens: Did you take a bus?

Henstell: No, I drove with freaks, a car full of freaks, early Scientologists. The thing is I used to hang out as a volunteer there. I worked there, and I knew people like, well, Ruth Seymour from KCRW and Dorothy Healey from the Communist Party?

Rubens: She was there?

- Henstell: Oh, yes. And I told them I was interested in science fiction, and I produced a show on science fiction. Ray Bradbury--who was somebody I knew at that point--was going to be on it, but he couldn't make it.
- Rubens: Had you met him at science fiction conferences? Were you a fan?
- Henstell: No, he's from L.A. And also he was involved in, LASFS, the Los Angeles Science Fantasy Society, which I was involved in. I used to go there every week and play poker with Bob Block, who wrote "Psycho."
- Rubens: Does LASFS still exist?
- Henstell: Yes, sure.
- Rubens: Is that how you met Ellison?
- Henstell: I went to the 1959 convention. I was fourteen, fifteen? And someone said, "You're really obnoxious. And you look like Harlan Ellison, who's also obnoxious." So I went to the costume ball as Harlan. I borrowed his pipe and his glasses. He was twenty--four. And that's how we became friends. When he came out to Los Angeles, I was the first person he knew in Los Angeles.
- Rubens: Where had he been?
- Henstell: Zanesville, Ohio. As I told you, he was trying to be a writer. He was living in New York, and he was writing, you know, drug stories, *Gentleman Junky*. That's the kind of stuff that sold at that time. He was trying to be hip and cool and wrote about jazz and science fiction and all that sort of stuff.
- Rubens: I interrupted you. Ray Bradbury was supposed to be on the show. He couldn't make it, so who'd you have on?
- Henstell: William F. Nolan, a science fiction writer.
- Rubens: I don't know who he is. I thought we were talking about the *Tribune* editor whose alleged phone call to the university set off the Free Speech Movement.
- Henstell: No, no. That's Knowland, K-n-o-w.
- Rubens: Okay, okay. Fourteen, you're producing your own show. Do you have any copies of it?
- Henstell: No, I don't have a copy of that. They wouldn't let me be on it because my voice hadn't changed.
- Rubens: [laughs]

Henstell: But Ruth Seymour, the head of KCRW, has my original--the funniest fucking thing happened. [laughing] The next summer--the summer I met Tigar was that second summer, after my sophomore year, so that was what, the summer of '65? I came back down to Los Angeles, and Mike was working as the head of public affairs at KPFK. He was working with Fred Haines. He became a screenwriter, and he wrote two films, very sad. A very nice guy. Fred Haines. I always liked Fred a lot. He wrote that thing that Joseph Strick did on *Ulysses*. Remember that private subscription thing, where it only played one night?

Rubens: No.

Henstell: You don't remember that? I remember going into it in Berkeley. It was played in Albany. And he also wrote *Siddhartha*. So he wrote the two hippest movies of the sixties, and then nothing happened to his career.

Rubens: I didn't know they made a movie of *Siddhartha*.

Henstell: Yes. And then, Fred and I wrote a script, which I called *Forest Lawn: Portrait of an American Graveyard*. We wrote the script together--

Rubens: Before Jessica Mitford's book, *The American Way of Death*?

Henstell: No, maybe Adella Rogers St. Johns. No, afterwards. Mitford didn't write anything about Forest Lawn.

Rubens: Who was Adella Rogers St. Johns?

Henstell: Adella Rogers St. Johns was the daughter of an old, old, L.A. family. Her father was the lawyer--shit--the name will come back to me in a second. Rogers. Was it Floyd Rogers? Very, very famous. He was the great lawyer of the first three decades of this century in Los Angeles. He was Clarence Darrow's defense lawyer.

Rubens: No, you're thinking of somebody else.

Henstell: No, I'm thinking Rogers. It was Rogers who did the famous case, the poison case, in which he came up to the jury in his summation and said: "Ladies and gentlemen of the jury, my client is innocent. The prosecution alleges that this poison killed the victim. I'll prove to you." He drank it. He said, "Ladies and gentlemen, I rest my case," and walked proudly out of the court and ran to the hospital to have his stomach pumped.

Adella Rogers St. Johns was a lawyer, was the prototype of the scruffy woman journalist. She worked for the Hearst *Examiner* in the twenties and thirties. And she became a fucking fascist. And she wrote, among other things, a biography of Hubert Eaton, who was the guy who started Forest Lawn, who

also was this fascist. He was a mining engineering, out-of-work mining engineer from Arizona.

Rubens: Hubert Eaton?

Henstell: Hubert Eaton. When you go into Forest Lawn, he's called "The Founder." His name is never given. It's always "The Founder."

Rubens: This guy was buying up stuff from the 1915 World's Fair. He was bringing stuff in from all over, creating a spectacle graveyard.

Henstell: Yes.

Rubens: Back to your radio documentary with Haines--

Henstell: Right. And why it is infamous: it's one of the most famous events in the history of Pacifica.

Rubens: Was it produced? Aired?

Henstell: I'm telling you a story!

Rubens: Oh, okay, sorry, sorry.

Henstell: It so happened that, like, the week or two before it was to air, Andy Warhol-- who was then an unknown artist--showed up, and somebody said to him, "Why don't you do a cover for the Pacifica Folio?" So he did. And the cover is to our show. It's hyping our show. That's the only time that Warhol ever did this.

Rubens: Did someone know him? Is that how they--

Henstell: Yes. And to this day, we cannot find out where the original artwork is. It would be worth a goddamn fortune. And I had this discussion with Ruth Seymour, who's the manager of KCRW here--

Rubens: And what is KCRW?

Henstell: It's NPR In Los Angeles. It's hugely successful. She's Jack Hirschman's ex-wife. Do you know Jack?

Rubens: No.

Henstell: The Stalinist poet. That's a whole 'nother side of life.

Ok. Warhol does this portfolio cover, and the lawyers then decide that our show violates Adella Rogers St. Johns' copyright because it uses her work to

parody. So the show was never produced. Anyway, so about six, seven years ago, we were over at Ruth's house for dinner, and she has all this shit. She has all the portfolios, and she pulls this thing out, and she says, "Oh, I have Fred's script." And she pulls this thing out, and it's my original script for this show. And I said, "Ruth, it's my handwriting! This is my script." [chuckling]

Rubens: She did have a copy of the cover?

Henstell: She's got the portfolio, sure, the original portfolio, but we can't find the art.

Tape 1, Side B

Rubens: I want to ask you about Ken Cloke. During FSM he was in law school at UCLA, after he got kicked out of Berkeley.

Henstell: He didn't get kicked out.

Rubens: Yes.

Henstell: He did not get kicked out. He did not finish up at UCLA. He finished Boalt Hall, at the top of his class.

Rubens: You're thinking of Mike Tigar.

Henstell: Well, you know the famous story about Kenny Cloak?

Rubens: No. Hold on one second. Regarding Tigar, Jackie Goldberg said that she had worked with Tigar for three years before she knew he was married and had two kids.

Henstell: Yes, Sharon.

Rubens: No, Pam. Was it Pam Wagner?

Henstell: Later. Sharon was his first wife at that time. She was living in the Long March Collective down in MacArthur Park. They were Maoists. Mike was very radical. I mean, what had happened was Kenny Cloke was not too bright. The story told of Kenny Cloke--the possibly apocryphal story told of Kenny Cloke—was that he had not studied for any of his law school tests at Boalt, and had shown up for the final in commercial law and the test had to do with paint franchising between Illinois and California. It had to do with--

Rubens: Are you remembering this or just making it up?

Henstell: No, no, no. This is true.

Rubens: Okay, okay.

- Henstell: It had to do with a company in Illinois franchising the company in California to sell its paint; and some other company in California is selling the paint, and yadada yadada. And the question was, "Well, what do you do about this?" You were supposed to deal with the vicissitudes of interstate commerce, and he didn't have a clue, so he wrote, "I'd write them a letter which said, 'If you don't stop doing this, I'll sue your butts off.'" And got a C for it.
- Tigar was brilliant. Tigar graduated at the top of his class and was made a clerk to Justice Brennan.
- Rubens: Yes. He was there when I worked for the Civil Rights Commission.
- Henstell: Then he was kicked out because of the suspicions that he was a Party member, so he was denied his clerkship.
- Rubens: That was in '67. I was in D.C. when that was happening.
- Henstell: But Mike was a very--smoked a pipe. I'm sure he was intensely political, but he's the kind of guy who never said a damn thing about any of it.
- Rubens: The damn thing about what?
- Henstell: Politics. Never said a word about any of it.
- Rubens: Why was he working at KPFA? Just--
- Henstell: He was working in public affairs.
- Rubens: Oh, he was paid, I guess.
- Henstell: Oh, sure, in the summer.
- Rubens: And did he know you from FSM? Did he remember you?
- Henstell: No, I would tell him. I told him who I was. I was working for him. And I was doing location recording. They would have strikes and labor meetings. I would take out an Ampeg 711, which was the size of a small suitcase, and you would have to hold this thing. And the funny thing was that later, when there was the civil rights stuff at Jack London Square, you know, I covered that. I had to run around with the tape recorder.
- Rubens: Yes. I want to be clear on what you think of Mike Tigar? Honorable, smart--?
- Henstell: He was brilliant. Taciturn.
- Rubens: Was he?

- Henstell: Yes, extremely taciturn.
- Rubens: Why did we mention his wife?
- Henstell: Well, she was as radical as he was. They were in this commune, this Maoist commune. And they got divorced, and he's remarried, and I guess he--I don't know what his politics are now. I think he's sort of right-wing now. He has a chair at Austin. He defended the accomplice to McVey in the bombing of the federal building in Oklahoma [1997]. Very smart guy.
- Rubens: I wanted to talk a little more about Ruth Seymour and Jack Hirschman.
- Henstell: Jack Hirschman was very famous here in San Francisco. He's a very well-known poet. He taught at UCLA. There was just another article--
- Rubens: Oh yes. Rick Mannes--you said he was arrested in Sproul Hall. I don't see his name in the list of arrestees.
- Henstell: Well, Mannes. Just all kinds of goofy things would happen. I remember the night of the sit-in we were in Sproul Hall together, and the only reason I wasn't arrested is because I didn't think--you know, that night--
- Rubens: Rick Mannes lives in Santa Cruz? His wife is a cantor?
- Henstell: Yes.
- Rubens: The Goldbergs said to look him up.
- Henstell: That's so funny that they know that.
- Rubens: Are you still in touch with Mannes?
- Henstell: Yes. We went up there and saw him two years ago. Rick was an odd fellow. We had an interesting--
- Rubens: Curly hair?
- Henstell: Yes, closely matted.
- Rubens: I remember.
- Henstell: We had a very odd time together. We did a lot of strange things.
- Rubens: Did you live with him in that house behind the *Barb* [*The Berkeley Barb*, an underground newspaper]?
- Henstell: Yes. Rick and I lived in Max Shear's [founder of *The Berkeley Barb*] carriage house, on Oregon Street.

There we were all at Sproul Hall. None of us thought anything was going to happen.

Rubens: Did you leave?

Henstell: Yes. Like I said, it was ten, eleven o'clock at night.

Rubens: Time to go to bed.

Henstell: Yes. We decided to go home. Nobody thought anything was going to happen.

Rubens: And Mannes did, too?

Henstell: No, he stayed. Got busted. I woke up the next morning and heard that they were arresting everybody and ran up to campus. He and Barbara Silverman, who was this other girl who was involved [with] us--there were four of us. Barbara Silverman and Rick and myself and Chapman. What was her name? That was my girlfriend.

Rubens: Chapman. Not Tracy Chapman?

Henstell: No. She became gay. I haven't seen her in years. She became an arts lawyer. I think she's still an arts lawyer up here. I don't think she wanted to maintain any connections.

Rubens: Was she arrested?

Henstell: No, she wasn't. Just Barbara and Rick were arrested.

Rubens: You had another room mate, who became your film partner. You wrote *Hard Times* together.

Henstell: Brian Gindoff?

Rubens: Where's Brian? Does Brian figure in this?

Henstell: No. I met him in high school; he went to UCLA.

Rubens: And why did you go to Berkeley, by the way?

Henstell: When I got out of high school, I wanted to get as far away from home as I could get, and I applied to Harvard, Yale--my father had gone to Yale. I applied to Reed. I applied everywhere that I could, to get away from home. And I didn't get accepted by anybody. I got into Berkeley by mere points on the SAT. It was the farthest I could get, and I went as quick as I could go. I was out of there.

- Rubens: And how did you become interested in jazz? Did your father have any interest? Did you stumble into this because you're a smart kid?
- Henstell: Listen, I remember seeing Coltrane. Going to hear Coltrane on the Sunset Strip in the fifties.
- Rubens: Why? Did someone take you? How did you get in?
- Henstell: I was on a date. Somebody drove me. I was, like, very bizarre. I used to do things like that. The other thing I used to do was--when I was fourteen, fifteen years old, I would have my parents drive me over to the Coronet Theatre, which was the only place in town that showed art films. And I would spend the night there. I would see Fritz Lang films four times in a row.
- Rubens: But what got you into that? You were an intellectual? Because you were widely read? You listened to radio, KPFK? Was KPFK the gateway?
- Henstell: I suppose.
- Rubens: Teachers? Was there ever a teacher that--
- Henstell: Well, Jerry Trett.
- Rubens: Jerry Trett, of course! Remind me.
- Henstell: And Fred Holtby. I had an e-mail from him. He never responded. He's still there, you know.
- Rubens: He had an affair with one of our high school classmates, but not when she was in high school.
- Henstell: Yes, he did.
- Rubens: He's still at Uni?
- Henstell: Yes.
- Rubens: Couldn't be.
- Rubens: And Jerry Trett? Just remind me. He was really your friend.
- Henstell: Holtby thinks he's God; Fred knows he's God.
- Rubens: What did he Trett teach?
- Henstell: Same as Holtby, literature.
- Rubens: I never had him. Was he transferred to Palisades High when it opened.

- Henstell: Yes.
- Rubens: They were among the few teachers who seemed to have something to really teach students. It was another league; it was really ideas.
- Henstell: But I did all kinds of weird things. You know, I met [Kenneth] Burke. I hung out with Burke. I went to New York to see him.
- Rubens: Because you had been introduced to his work by Trett?
- Henstell: Yes. When I was in New York I called him up.
- Rubens: Really, just: "I want to talk to you?"
- Henstell: Yes. And he invited me out to lunch. I spent the whole day with Kenneth Burke in Netcong, New Jersey. It was amazing. He was the smartest man I ever met in my life. And one of the nicest. Ah, he was wonderful. I have a photograph of--
- Rubens: You with Burke?
- Henstell: Yes.
- Rubens: Oh, wow.
- Henstell: It's amazing.
- Rubens: Oh, wow. I'd love to see that.

[End of Interview]