

**TRANSCRIPTION RE:**

**CSUMB Founding Faculty  
Oral History Project 1995-98  
Rina Benmayor, Project Director**

**Interview with Richard Bains, Professor and Chair  
School of Music and Performing Arts  
College of Arts, Humanities and Social Sciences**

**Interviewer, Josina Makau, Professor Emerita  
School of Humanities and Communication  
College of Arts, Humanities, and Social Sciences**

**Transcribed by:**

**Carol Roberts  
[carris.roberts@gmail.com](mailto:carris.roberts@gmail.com)**

**Narrator: Richard Bains**

**Interviewer: Josina Makau**

1           **Makau:** This is Josina Makau and I am sitting with my dear colleague and friend, Richard Bains for  
2 an interview in Monterey, California as part of the [Founding Faculty] Oral History Project. It's August 28,  
3 2019. It's a true honor to be in this role of interviewer. We are hearing today from the Founding Chair of  
4 Music and Performing Arts at CSU Monterey Bay, who is going into his 25<sup>th</sup> year of service to the  
5 institution. Thank you so much, Richard for taking the time today.

6           **Bains:** It's my pleasure.

7           **Makau:** So one of the first things we were eager to know is what motivated you to come to  
8 CSUMB? How did you learn about the position and why did you apply?

9           **Bains:** Well, I could really say it was one of the early faculty members at CSUMB that told me  
10 about the University and suggested that I should apply. Her name was Judith Baca. She was a good friend  
11 of my wife's. She said they were starting this new university and that it was going to be completely  
12 different from anything that had happened up to that particular time in the CSU system. It sounded like a  
13 very adventuresome and *unique* project. You asked me what motivated me? I really wasn't motivated at  
14 that time but Judith was persistent. So every time we would see each other she would say, "Oh, you really  
15 should apply at the University." I was working at the San Francisco Symphony and they were sending me  
16 all around the world, so I saw no reason why I needed to give up my position there. As the Education  
17 Director and Youth Orchestra Director it was kind of unique. I wasn't daunted by the fact that it was a new  
18 university opening. With every project in those early years, even at the San Francisco Symphony, I started  
19 a whole new program. They didn't have an Education Director or Director of the Youth Orchestra position  
20 before I took on that role. Before I was there, I was Director of the Multicultural Education Project for the

21 San Francisco Unified School District, that didn't have a program before I began that. I ended up becoming  
22 the Coordinator of the whole district-wide program in my last years there, writing proposals for hiring 300  
23 and some odd teachers and running a program in all of the elementary schools in the San Francisco Unified  
24 School District, as well as doing teacher training for those teachers that were in the program.

25 **[3:40]** So doing something new was always appealing to me. After a while, Judy's persistence kind of  
26 wore me down. She was actually talking to both Amalia and I, both. My wife, Amalia wasn't interested  
27 either. So I said, "Well, let me go down there and see what they're doing and see what it feels like." So  
28 [this was] right before I was getting ready to go on tour with the Youth Orchestra to Germany, Denmark,  
29 Vienna, Austria and Copenhagen, so I knew I wasn't going to be able to take the position right away but I  
30 just wanted to get an inkling about what the University was about. So I came down and looked at Fort Ord.  
31 It was quite a drive. I really didn't know where it was, until that first experience. We were living in San  
32 Francisco and since I was born in San Francisco I had never any inclination to leave San Francisco  
33 whatsoever. I had left. My parents moved to Palo Alto where I finished high school, but then my wife and  
34 I went back after we got married. We met in San Jose and got married, moved up to San Francisco during  
35 the Summer of Love. So San Francisco was then again my home. And I saw no reason – I love San  
36 Francisco. We didn't think we would ever leave. We had our own house and then Amalia had a studio and  
37 so we were quite comfortable there. However, when I came down and looked at the barren Fort Ord  
38 [chuckle] and they told me they had 1200 acres of land and all of these empty buildings and things, and that  
39 they were going to be building a Music and Performing Arts Center, that sort of peaked my interest. They  
40 even told me, they said, "Well, you should go look at the building. Maybe you can give us some pointers  
41 on the building that we want to use for the Music Building." So I went and looked at it. I said, "Oh, G..."  
42 I mean it was sort of a church that had pews in it and had concrete brick masonite and other things for  
43 walls. And I thought this can't be used for a music building at all. I said, "First of all, it's got the wrong  
44 seats. You've got to get rid of that whole thing up in the front." There was an altar and it was a church,

45 basically. And they said, “We’ll do whatever is necessary so let us know if you can, just send us in writing  
46 some ideas for what needs to be done.” I said, “Well, you need acoustic treatment on the walls. You need  
47 chairs that people can sit in individually.” Of course being at Davies Symphony Hall I knew exactly what  
48 they needed to make it a performing space. But as for classrooms and practice rooms and rehearsal  
49 facilities, they had none of that. So I said, “You know, this needs to be completely changed.” And I forget  
50 who was the Director of Building and Maintenance, Facilities at that time. It was a young man that said,  
51 “We will try to do everything necessary to make this work.” I said, “Well, you need a bigger place.” “Oh,  
52 we’re gonna build a bigger place.” That’s what everyone told me. “If you came you would be in charge  
53 and working to see that the design and everything for an adequate facility for performance for this  
54 particular area would be here.”

55 **[8:00]** So then again that sort of increased my interest so I went away thinking, “Well, maybe I will send in  
56 an application. They probably won’t hire me anyway because I come from an [elementary] educational  
57 background.” I had been with the San Francisco Unified District for about, I believe at that time it was  
58 something like thirteen, fourteen years. I had been with the San Francisco Symphony for another eight and  
59 a half years. Like I said, they sent me all over the world, to Italy, Spain, France. . . . I spent time in China,  
60 Hong Kong, Singapore, Kuala Lumpur. I was comfortable traveling and playing in some of the greatest  
61 concert halls in the world. It was a unique experience for me and I thought I would continue doing that.  
62 But I was also always interested in starting something new, and CSU Monterey Bay was such a new project  
63 and had such a great Vision. They told me that we would be looking at bringing in people of color into the  
64 area to give them an education and that was going to change the paradigm of the university system. I  
65 completed my education in a private school, at the San Francisco Music Conservatory. But I had gotten my  
66 Master’s degree in the State system and I knew that system needed to be changed. [Chuckles] So I was  
67 happy to look at anything that could change that, because while in San Francisco we went through the  
68 tenets of free speech over at UC Berkeley. We were quite familiar with that. At San Francisco State

69 University they were having riots of students. My wife, who was at school there during that time, couldn't  
70 even have her classes there. They had to move her classes off campus. So I felt that there needed to be  
71 some change in the CSU system and I would certainly be a willing partner in trying to make that change  
72 happen, especially after hearing what the Vision was going to be at Cal State University Monterey Bay.  
73 The idea that students would be having integrated classes. That they would be looking at University  
74 Learning Requirements instead of just taking courses. The courses would be across different schools. At  
75 that time it was actually Institutes. They were looking at integrating. They had people that were interested  
76 in teaching and music from other departments like HCOM [Human Communication] and some of my early  
77 experiences were with colleagues in these other departments. I thought it was a very exciting thing to look  
78 forward to. So I put in my application.

79 **[11:32]** At that time, like I said, we were on tour over in Eastern Europe and I had to go to Germany and  
80 Austria. Right before, my secretary at the Symphony called me and said, "Oh, you got a call from  
81 CSUMB. They want you to come down for an interview." No. Actually before I left they called me and  
82 said they wanted me to come down for an interview. And so I drove down again. I was interviewed. Who  
83 was on that committee? It was Luis Valdez. Judith Baca. Armando Arias, and a student. And someone else.

84 **Makau:** A community member perhaps?

85 **Bains:** A community member, yes. I forget which community member but it was a community  
86 member at that time. And I was totally engaged at the time, because I thought, "Oh, they are bringing in  
87 people from outside [from the community], which is very important." Because I thought any program  
88 should have people that are going to be affected by the program to help build it. So I was looking forward  
89 to it. I came down. My first experience was pretty chaotic because they were supposed to have the  
90 interview in one place and it didn't happen. I ended up, somehow, with a student. He wasn't a student from  
91 the CSUMB campus because they had no students but they had brought in students from outside the  
92 campus. I believe this student was either from Pomona or down south, from Santa Barbara somewhere.

93 Anyway, we ended up staying in the same location, at the same house. They put us up in housing that was  
94 back in the back [of the campus]. I had driven down so I had my car. The student didn't have any  
95 transportation. So I said, "Well, you can come with me." And we went together to where we thought the  
96 interview was supposed to take place. And they told us, "Something happened and we can't have the  
97 interview here." We ended up having to go to two or three other locations to find the place. When we  
98 finally got there, the student remarked, "Well, I don't know, my experience with this interviewee is that he  
99 is pretty calm and collected regardless to what may happen. He seemed to just take control of the situation  
100 and would just say, 'Well, let's move on till we find the place.' Until we finally found where . . . They  
101 didn't notify us, but they changed it and we found the building where the interview was supposed to take  
102 place." To this day I think it was in some sort of vault that looked like it might have been a munitions vault  
103 or something. The door looked like it was six inches thick. I was afraid. I said, "Well, I hope they don't  
104 close us up in this place. [Chuckles] I don't know we would ever get out of here. No windows!"

105 But anyway, we went to the interview and again they took me by the spot [of the Music building]. I  
106 met with the facilities people and then I went on my way. There was another person, I think a Dr. Lim, that  
107 was also being interviewed at the same time. So we both remarked, "Well, it looks like it's going to be an  
108 interesting campus." When I got back to the house to pick up my stuff, I said, "Yeah, I don't know if  
109 they're gonna take me but it certainly is going to be an adventure." I was actually quite impressed with it. It  
110 was wide open. Like the wild west. So that was my first experience being introduced to the CSUMB  
111 system.

112 **[15:58]** They gave me a whole packet of stuff about what they said was going to happen. What was  
113 striking was that \$150 million was supposed to be coming from the federal government. That was going to  
114 help build the new performance hall. They told me that I would be on the ground floor. I would be able to  
115 set up the program within the Vision, but within my own vision, too. And I said, "Well, it is exciting." I  
116 was really eager to look at what it may become. At that time, I could go either way. If they didn't take me I

117 was, like I said, quite comfortable at my job. I had a great staff where I worked and I got along with  
118 everybody there. I worked for some of the greatest performers in the music industry. Right before I left, I  
119 had dinner with Michael Tillson Thomas, who was coming in as the new Director of Music for the San  
120 Francisco Symphony and he wanted to meet me because he had heard about me. So I said, “Yes, I’d be  
121 happy to.” So I met with him at his house and we had a great relationship. I had worked with people like  
122 YoYo Ma, and conductors, people at the top of their game from all around the world. Working at the San  
123 Francisco Symphony, in addition to coming to CSUMB, was one of the great experiences of my life  
124 because the musicians and people that I worked with there were just incredible people. I met, drove, and  
125 had lunch with Ella Fitzgerald, which I could never have done! That’s just another whole story. She and  
126 my wife were in the car together and my wife was singing to Ella Fitzgerald.

127 **Makau:** [Chuckles]

128 **[18:19] Bains:** That was an incredible experience. I turned to kick her, telling her you can’t be doing that,  
129 but that was just another thing. Anyway, leaving the San Francisco Symphony was not easy to do but  
130 coming to CSUMB was again embarking on a whole new journey. And I have no remorse over doing it,  
131 making that decision. I felt that San Francisco was one thing, but if CSUMB could fulfill its Vision, it was  
132 going to change the educational system in universities across the country. I felt they were on the right track.  
133 It was the advent of a new technological age. Students hadn’t had computers before. They didn’t have the  
134 use of the new technology, which to this day we haven’t taken full advantage of. The wireless system was  
135 one thing but they had coaxial cables going from building to building. They had the highest technology that  
136 was available at that time. And they were ready to use it. It was a work in progress, I knew, but I felt if they  
137 could fulfill that Vision of integrating technology with education with the daily life of the student, with the  
138 faculty, and with the community, and have all those things integrated together, that that would create a new  
139 paradigm within the educational system. Of course maybe some of this was naiveté, but I believed in the  
140 Vision. I believe that we should look at changing and bringing young people in as decision makers within

141 the process, bringing in the community to help with decision making. The Vision of the University itself  
142 was something I found quite incredible. Its issues relating to social justice, relating to the lifelong learning  
143 experience, relating to how students would be changing careers at least six or seven times before they even  
144 found out where they would – all those were things I had done in my life. So I knew it was possible. I  
145 thought I would be happy. It was creating leadership for the future. That’s what I wanted to be a part of.

146         So that was my introduction to CSUMB. And it created within me the desire to fill that Vision. To  
147 look at trying to build a university where students spoke more than one language, because one of the earlier  
148 tenets was that all students would have a second language. In my travels I knew how important that was  
149 because every time I went to a foreign country I had to hire an interpreter. I had to hire an interpreter from  
150 that country because I couldn’t make mistakes doing the tours. So every place I went, I would have  
151 arranged in advance an interpreter to speak the language to make sure that we did not make mistakes with  
152 whatever business contracts we had. The San Francisco Symphony taught me that we wanted to be at the  
153 highest level of quality that there was and they spared no expense to do that. That was just a given. They  
154 said, “You go and do whatever is necessary within the countries.” I’d go to a country like China and had to  
155 hire five different interpreters because each region had a different dialect. They told me, “Well, you can  
156 have one interpreter, but you’ve got to have an interpreter in different places.”

157 **[23:04]** So I knew how important language was. And the fact that CSUMB felt language was important,  
158 too. That they wanted their students to all have a language, was something I could resonate with and look  
159 forward to accomplishing. That as well as the Creative Arts Learning Requirement, science, all of them,  
160 they seemed to fit. Students would be able to navigate a world in which they would have experiences with  
161 all of these different areas. I thought that was the right approach. And I wanted to be part of it.

162         **Makau:** That’s lovely. And you’ve mentioned Amalia. I assume you are referring of course to ...?

163         **Bains:** Oh. My wife, Amalia.

164         **Makau:** Yeah. Amalia Mesa Bains. Also one of the founding faculty.



165           **Bains:** Yes. She came a year later. [Laughs] [telephone rings]

166           **Makau:** Now you've alluded to a number of aspirations and hopes and the extraordinary nature  
167 really of the CSUMB Vision as you understood it.

168           **Bains:** Yes.

169           **Makau:** Can you speak a little to what you feel you *were* able to accomplish, having given up an  
170 exciting and wonderful career of one kind to move to this institution? What, after this quarter century of  
171 your effort and selfless service, what do you see as some of your most important contributions? What you  
172 *were* able to accomplish in relation to the Vision?

173           **Bains:** Well, my first accomplishment I think, was when we created the department. To begin  
174 with, I thought there *was* a department. When they hired me I was in Germany, and when I came back at  
175 the beginning of August they told me, "Oh, school is going to start in two weeks." I said, "Oh, great. But I  
176 have to make arrangements. I have to let them know at the Symphony." I told them before I left that I had  
177 applied for this position. But when I came back I met with the Director at that time, Peter. I explained to  
178 him that I was going to be leaving and he was very disappointed, but he said he understood. If there was  
179 anything that he needed to do, to let him know. He said, "Well, we want you to know if you need any  
180 assistance for anything we will be available." I had a group of donors that worked with me. In fact, two of  
181 them actually lived in Santa Cruz. They were very supportive of my program there [at the Symphony] and  
182 they actually went on the tour when I went to Asia. So they were helpful when I came down here. I told  
183 them I was starting at a university. Also, the Packard Foundation. They found out I was coming down and  
184 they said, "We're going to give you \$50,000 to help you initiate whatever programs you are going to  
185 develop down there. And we're going to give \$50,000 to an agency down there," which was a community  
186 agency at the time, "so that you can work in collaboration and maybe do some of the things that you had in  
187 San Francisco." Well, I didn't expect that. But in San Francisco I had received a grant for a million dollars  
188 from the Humanities and Arts. I had to go to Washington, set all of it up, and it was a challenge grant so I

189 had to raise two more million in three years. I did it in two years because of these other funders and people  
190 that made contributions like Gordon Getty. I had to go talk with him and he gave my program a \$1 million.  
191 Actually, \$1.2 million. At the time, another woman gave us another \$500,000. Anyway, fundraising wasn't  
192 **[27:40]** a problem in San Francisco. So I assumed that when I got down here I would be able to raise some  
193 money. But the Packard Foundation started me off with \$50,000, for just beginning the program. I was  
194 looking at what I needed to begin. So I went and looked at all the education programs in the CSU system.  
195 My training with the San Francisco Symphony was that when you want to start something new, you go  
196 look at whatever programs there are out there that you think are the best and then take those tenets and put  
197 together another program. So whenever I heard about a program that was in, say, Chicago or a program in  
198 Boston or in Atlanta, I just made arrangements to go visit those programs. The Symphony just said, "Fine,  
199 go do it." They made alternate arrangements. Because they knew that as Director of the Education Program  
200 I wanted to set up the best program that we could. They wanted me to make sure I had the best program in  
201 the country. At that time, there were three objectives when we began. They wanted to be world renowned  
202 as one of the ten top symphonies in the country. They wanted to be perceived, wanted others to perceive  
203 them as one of the ten top symphonies in the world. And they wanted to provide community service. And  
204 that's why they were hiring me. So they wanted me to do whatever I had to do. They gave me carte blanche  
205 freedom to do that. So I assumed, when I came down to CSUMB, that I would have a similar type of  
206 experience. It was somewhat baffling coming down and then finding that there was nobody but me in the  
207 program. [Laughs] I didn't realize that at the time. I don't know why, because I knew they were starting a  
208 new University but I didn't realize I was the only person that they hired in the Music Program. That was a  
209 bit eye opening. So I immediately started looking at what other programs were in the CSU system. I visited  
210 programs in Santa Barbara and Long Beach. I met people. Before I could begin writing what I perceived  
211 as being a unique program for CSUMB, I wanted to make sure that I wasn't just duplicating efforts of other  
212 programs.

213 [30:42] No other university in the system had CSUMB's University Learning Requirements. So, I  
214 immediately found that out. I didn't come out of higher education. I came out of the private sector,  
215 working for an institution that was a non profit, but had to raise money to keep its organization going. So I  
216 wasn't daunted too much by the fact that I had to raise money for my particular department, because they  
217 had told me coming in that we were supposed to be entrepreneurial. I knew then that I would have to  
218 search out funds from different locations and different places. That was one of the things we started with  
219 from the get-go, that we were going to be entrepreneurial. To me entrepreneurial meant that you would be  
220 looking at starting different types of programs that could be money making projects. I don't know any other  
221 way of thinking about entrepreneurial, because at the San Francisco Symphony I had programs that would  
222 raise just about half a million dollars a year and that was part of what we did in Youth Orchestra. We did  
223 our own programs. We had our own concerts. Every time we toured, we raised all the money before we  
224 went on tour. And on each of those tours I was taking 103 young people and they cost a half a million  
225 dollars. That was just part of the thing. We had to have that before we even took off on a plane. So we did  
226 it.

227           So when I got to CSUMB and realized that, first they didn't have any money -- because one of the  
228 first things they told me after they hired me was that we weren't getting \$150 million from the federal  
229 government -- that was a shocker! I said, "Well, how are they going to build the Performing Arts Center?"  
230 I have the documents that said they were going to do the Performing Arts. I said, "Well, then we are going  
231 to have meet with the community to develop a plan for how we are going to get money." I called people I  
232 knew at the Packard Foundation and they told me they'd give me another \$50,000 to do research within the  
233 area. I rehired AMS [a planning and research company], which was a a group that I used in San Francisco  
234 Symphony when I was doing education projects. But at that time we were doing an acoustic project for the  
235 hall. I knew that they did credible work. They were happy to come down and to work with us here. So they  
236 did the research. They interviewed over 35-40 different community groups in the area. They gave me a

237 work plan they said that could assist in developing a funding project. We had to meet with the community  
238 members and we did that for like a year. I had 34 different community groups. The research showed that  
239 they wanted a new music hall within the area. They didn't want a dance space. They didn't want a theater  
240 – theatrical building. They wanted a concert hall. So they were looking to build it on that campus. We had  
241 the room. I mean we had 1200 acres.

242 **[34:46]** So we picked a spot and I had a group that was looking into the design of the building. The only  
243 thing is we had to get consensus. So I worked with Peter at the time. Peter Smith was the new head  
244 [president] of the University, and his wife wanted to be on the committee. So Peter appointed her head of  
245 the committee which, to my disappointment, meant that she would be dealing with the community  
246 agencies, which was not her strong point. To say that she had difficulties communicating with people was  
247 putting it mildly. She basically rubbed people the wrong way and has an antagonistic perspective in dealing  
248 with the people. I remember she said that no matter what decisions needed to be made, she was sleeping  
249 with the President so any decision we made would have to come through the President. And unless she  
250 okayed it, they we weren't getting it done. So right then and there I knew it was problematic. I basically  
251 said that then she would have to work with the committees to try to get consensus. And that wasn't gonna  
252 happen. The people on that particular committee didn't like her. They thought she was ... verbose. She  
253 would say the wrong thing. And she wasn't apologetic about it. So after a year of meetings, of trying to get  
254 consensus, [the committee] then just dissipated. All of those plans. I've got three binders of plans toward a  
255 building. The problem was we didn't have any money. And there were no deep pockets in this area. When  
256 I was with San Francisco Symphony, they would arrange a meeting with Gordon Getty. At his house. I  
257 would go to Gordon Getty and he'd say, "Come over for dinner." So I'd go over and we'd sit down and  
258 he'd say, "Explain to me what it is you want to do and how you think it's gonna work." I was working on a  
259 program at that time called Adventures in Music. I told him, "Well, we have a million dollars from the  
260 Federal arts people and I had to raise three other million to keep it." We wanted to set it up as an

261 endowment. I believed that endowments were the way to go because even if I wasn't there, that endowed  
262 program would exist because we would only be taking money off of whatever the endowment brought in.  
263 So we ended up raising that money. Before I left there was \$10 million in the Educational Endowment  
264 **[38:22]** Fund and that's what funds the program to this day. And Adventures in Music is still going. But I  
265 knew that down here, unless there was somebody to meet with . . . . Our problem was, regretfully, that we  
266 didn't have a Development Department. In working with the Symphony I knew that, outside of the  
267 Orchestra, the Development Department was the largest group of people. The Orchestra was like over 110  
268 musicians. Behind them, the second largest group in the organization was Development. From the time  
269 those people got up till the time they went to bed they were working on getting funds for the San Francisco  
270 Symphony. And they did a good job of it. They would point me in the right direction, tell me who to go to  
271 talk to, set up. . . . I learned who to sit down with. I would go to meetings in the community at the  
272 different community agencies and organizations and they would ask me to explain what it was we were  
273 doing. Sometimes I'd be [word unintelligible] money and they would say, "Ooh! What did you say to such  
274 and such? We got some nice sized grants!" "Well, I just told them what we usually do, working with young  
275 people." I find that people are always interested in helping young people to better themselves. It's because  
276 they recognize that young people are the future. That's what I recognized coming to CSUMB. It's just that  
277 this [college students] was an older group, those learning to develop their skills to go out into the  
278 community. That's why their community program enticed me so much. It was because I knew that if they  
279 were getting out into the community, then they would develop a love of working with the community that  
280 is unending. I still meet students that were in the [music] program that did their internships at places in the  
281 community. Just the other day I met one at the museum. They came over to the house because they were  
282 discussing something at the Monterey Museum for a show for Amalia. One of the students was in our  
283 community internship program. She wasn't in mine. She was in VPA [Visual and Public Art]. But we were  
284 closely aligned. She said, "Yes, I developed that learning and skill while I was in the community internship

285 and I just wanted to continue working in it.” Now she is the Education Director at the Monterey Museum of  
286 [41:27] Art. So you never know where you meet people. I get messages from people on the internet. Some  
287 of them graciously saying that they appreciated being in the music program because it gave them some of  
288 the skills not only in music but in dealing with people in the public arena. And that’s what the Vision was  
289 about. The vision was to give them the skills to go out and work. . . . I didn’t expect them to be musicians.  
290 just like those people in the Youth Orchestra, I didn’t expect all of them to become musicians out in  
291 orchestras across the country. If we got two percent becoming musicians it was fine. But the reason we  
292 took them around the world was so that they would interact with people from different cultures and  
293 understand how large the world was and what the world was about. When they went and played, say in a  
294 concert hall in Singapore, one of the musicians said, “Oh, that concert hall was so great that I made up in  
295 my mind then that I wanted to be a musician.” I said, “Well, that wasn’t the point but I’m glad you did.”  
296 Or if they played at the Concertgebouw, which is one of the great concert halls in the world in Copenhagen.  
297 The San Francisco Symphony at that time hadn’t performed there. But our Youth Orchestra would go in  
298 and sort of pave the way for the big orchestra. So those experiences I think students have never forgotten.  
299 Because it does something to their minds. It opens up synapses in the brain that gives them a wider  
300 appreciation for what the world is about. I know it did that for me. So, if it did it for me as an adult, I know  
301 that the sooner and earlier it starts the better it is for them. And being at CSUMB kind of opened the doors.

302 We didn’t get the music hall that I thought we were going to get when I started. I know we were  
303 supposed to be looking at what the legacy is. I wanted that Music Hall because it would have been the first  
304 music hall in this area. They had the music hall at Sunset Center [in Carmel]. They had Sherwood Hall [in  
305 Salinas]. But they aren’t really music halls from the ground up like Davies Symphony Hall. Sunset Center  
306 was an old elementary school. Sherwood Hall was an old gym. That, to me, is not a concert hall. It’s one  
307 thing to play in a concert hall that’s created specifically for music. In Gewandhaus [concert hall in Leipzig,  
308 Germany] when we played there, the walls of the concert hall were all this resonant wood that... that just

309 glowed all around the hall. The ceilings were movable so that depending on the size of the group playing,  
310 they could be adjusted. Those are the type of concert halls that are really for music. San Francisco  
311 Symphony, when I was there, had the discussion to redo the hall from the fan shape. They built this  
312 magnificent hall that was fan shaped. But after performing in it, Herbert Blomstedt [conductor] said he  
313 couldn't hear the second violins playing. So they said, "Well, we'll change the hall." And they changed it  
314 to the shoe box shape. Typically, the halls in Europe are in the shoe box shape. And they found that the  
315 shoe box shape was much better acoustically for the musicians and the audience. And that changed the  
316 paradigm.

317 **[45:53]** Now I wanted that to happen at CSUMB. I wanted us to start out with a concert hall that people  
318 would be coming from all around the area to listen to great music in. And it didn't make any difference  
319 whether it was symphonic music, jazz music or folk music. The hall would be able to adapt to the shape of  
320 the sound of the music. So that was my – one of my biggest regrets that we did not get that.

321 **Makau:** Aw, yeah.

322 **Bains:** But as far as developing the program, I looked upon that as being part of an organic process.  
323 Looking initially at the programs across [the CSU and UC], I mean there were some great programs. I  
324 looked at programs at Long Beach. I looked at programs at Santa Barbara. I looked at the UC system. I  
325 looked at the CSU system. And there was big disparity of course with certain programs. Some programs  
326 have seven or eight hundred music students in them. When we started we had seven or eight students that  
327 wanted to be music majors. And then we didn't even have a major for a number of years because I had to  
328 hone the research. I couldn't just jump in and do something and then not apply what I had learned through  
329 research. At the same time, I had to find teachers to teach in the program because I couldn't continue. I  
330 started out teaching all of the courses! Once when I got here and they told me that they were opening in  
331 two weeks, I had to write classes, what classes we'd be offering. Fortunately we only started with 600  
332 students in the whole University. So then I figured at least two or three classes. So I wrote up two or three

333 classes and I taught those two or three classes until I was able to hire someone else. Based on my  
334 experience, I thought vocal music would be the best way to start and I wanted to start a vocal program. So I  
335 looked at hiring a vocal instructor and that instructor could be looking at education programs which would  
336 link us with programs in the schools and also with [other] education programs at the University. All the  
337 time I was there, I was looking at ways to link what we were doing in music with other programs [majors]  
338 in the University. So first we started with the Education program. Then we started with Visual and Public  
339 Art. When my wife got there, Amalia Mesa Bains, we linked up and we formed what we called the  
340 Reciprocal University of the Arts Project. We were able to garner funding. It wasn't that we were creating  
341 **[48:51]** a program outside of the University but we were creating a reciprocal program to balance off what  
342 the University was doing and what we could do in the community. We were engaged in bringing in  
343 community partners. So we started with a YWCA, with the AIDS Project in Seaside, with the African  
344 American Project that was at a church in Pacific Grove, with a gang program over in Salinas. With each of  
345 these entities we were able to garner funding from Lila Wallace [Foundation]. They started us out with, I  
346 believe it was initially \$50,000. Then it became \$100,000. And then they gave us \$500,000. And so we  
347 linked those programs and kept those going. At that same time we were still searching for other funds. So  
348 we would go back to New York. Most of the funding we got was not here in California. We would go to  
349 funders in New York. Nathan Cummings. They saw what we were doing with Lila Wallace. So Claudine  
350 Brown there said, "Well, let us know what you're doing and what you're working on and let me come out  
351 and look at it." And she came out and we put her up in Pacific Grove and took her around to see what we  
352 were doing. And she said she wanted to be a part of it. Nathan Cummings was actually a foundation that  
353 dealt mainly with issues of social justice. So they started us out with \$100,000 a year. But she said that she  
354 felt that in order for a program to seriously work it needed to be funded for over ten years. And so she said  
355 she would anticipate that they would fund us that long to build up a program that would be able to be self-  
356 sustainable. Unfortunately Claudine – not unfortunately --, had left the Smithsonian to go to work at



357 Nathan Cummings and then she decided to go back to the Smithsonian because she wanted to build the  
358 African American Museum. She saw that to fruition and then unfortunately she passed away. She had  
359 cancer. She didn't tell us that. But she knew what she wanted to do first and she did that. But she made sure  
360 that we had at least funding for seven years to keep our projects going.

361 So in trying to build up the Music Department during that time I was torn between doing the  
362 community work and developing the B.A. degree for the music [major], because I didn't realize it wasn't  
363 the University itself that made the decision on whether a program got the degree. It was the the Central  
364 Office of the CSU that had overall jurisdiction on every program that was to be funded. We had to send  
365 our documents down there and they had a committee that looked at all of these documents. They would  
366 make recommendations and suggestions. It took me, I don't know, going back and forth, questioning what  
367 we were doing with our program, before they would give the final approval for the B.A. degree to be  
368 awarded.

369 **[53:01] Makau:** Was it the Chancellor's Office?

370 **Bains:** Yeah. This was the Chancellor's Office.

371 **Makau:** And the CSU system which is down in Long Beach and governs all of the CSU campuses  
372 as I recall.

373 **Bains:** Exactly. But because I wasn't in secondary [higher] education, I thought the University  
374 itself would approve the programs and it didn't.

375 **Makau:** You thought they had more autonomy than in fact the institution had.

376 **Bains:** Well, that was quite an awakening, actually.

377 **Makau:** That would be quite an awakening. [Laughter] Goodness. And then of course there was  
378 also the matter of WASC [Western Association of Schools and Colleges] accreditation as well.

379 **Bains:** Accreditation. The fact that the first Chancellor, Chancellor Munitz was the one . . . I  
380 remember him standing up telling us that he wanted us to be different. He wanted us to be creating the

381 paradigm for the future. That this was what the University was supposed to be about. He did not want a  
382 cookie cutter type of situation in which we would be like every other university that was out there. Of  
383 course when he left, Charlie Reed came in and went 360 [180] degrees [in the opposite direction] and said  
384 we were just like all the other universities [CSU campuses] and he did not want us to think we were any  
385 different, and in the process, moving us from the University Learning Requirements back into what the  
386 other universities [CSUs] looked like. To me that was sort of the death knell for our basic Vision. It was  
387 changing the orientation slightly, because they started bringing in different types of personnel to fit the  
388 mold of what Charlie Reed wanted. And Charlie Reed was the one that was making decisions, the final  
389 decision as to the President [of the campus]. Because we had certain contentions during the time of Peter  
390 Smith. We went to talk to the Chancellor himself about what was going on at the University. He met with  
391 us not on campus but off campus, at the Best Western and told us that he was willing to make changes but  
392 we had to wait and let him do it in his own time. It was because it's not easy to get rid of a President.  
393 While he said that, on one hand and we believed him, it took another four or five years before he actually  
394 made the change. He did that in a somewhat ... well, I don't want to say underhanded way, but he did it  
395 twice. Because I was on the second committee for appointing a new President. My wife was on the first  
396 committee. I remember her getting a call at the house in which he said that he wasn't going to accept the  
397 person that they [the Search Committee] had thought would be the right person for the University, but he  
398 was appointing another person who they didn't even really think would be in the running. She became the  
399 next President. And then, when I was on the next committee, I don't know how many times you need to get  
400 kicked in the head before you realize that something's not going right. So of course we said, "Well, let's  
401 just try again. We're going to try to get the President ..." He didn't even meet with us during the interview  
402 process. He said, well, he was just going to pick this other guy and put him in as President because he had  
403 interviewed him for President for another institution and didn't select him, but he thought he had good

404 promise and he wanted him to start as an Interim President at CSUMB. Then we would see how he is and  
405 would probably appreciate him and appoint him President later.

406 [57:32] So that let me know that no matter what we ever thought about autonomy or shared governance,  
407 there was no shared governance. That was our hallmark when we started. We thought that when we made  
408 decisions, if we made them in a group. . . . I remember sitting down many a time with different groups  
409 when we were deciding on what the Learning Outcomes were. We had all of these meetings and  
410 discussions and everybody had a say. If we didn't reach consensus, we would table it and then come back  
411 until everybody was in agreement. So faculty had an idea of what they thought shared governance was. The  
412 administrators had another idea of what they thought shared governance was. Obviously they did not meet  
413 in so many different ways. But you know, I was stubborn and I kept thinking that shared governance was  
414 supposed to work.

415 **Makau:** Have I understood you correctly? I want to make sure that I've understood what you've  
416 said. If I heard you correctly, committees, search committees who are themselves very carefully selected  
417 for their qualifications and who to the best of their ability follow the guidelines with interviews, a very  
418 thoughtful process, as I recall, are a combined group of a number of people from different disciplines, from  
419 different backgrounds, from even community members, faculty administrators even. And they seek counsel  
420 from the broader community and they get lots of input. So far have I understood correctly?

421 **Bains:** Yes, yes.

422 **Makau:** And at the conclusion of those deliberations in your two experiences when it came to  
423 presidential search committees, if I've understood you correctly, their input was ignored entirely.

424 **Bains:** Entirely.

425 **Makau:** To the extent that not one of their choices was actually selected by the Chancellor.

426 **Bains:** Right.

427 **Makau:** Have I understood you?

428           **Bains:** That's correct.

429           **Makau:** Well, so that would help account for your disillusionment. And your thought that perhaps  
430 universities have substantially less autonomy than we might imagine. Have I understood you?

431           **Bains:** Exactly.

432           **Makau:** And also what I've heard you say but I want to be sure– I don't want to overstate or  
433 misrepresent your perspective – but I've heard you say that after nearly a quarter of century of service that,  
434 as far as you can tell at least, at CSU Monterey Bay and possibly writ large in the system, the notion of  
435 shared governance truly is an illusion. But I don't want to overstate. I don't want to say that that's what you  
436 have communicated. So that's what I'm asking for clarification.

437           **Bains:** It's quite correct because I actually feel it's an illusion. I've seen too much evidence of this  
438 happening. It starts at the top and I've seen it at the Chancellor's Office. I've also seen it at the Dean's  
439 level. And it's totally antithetical to the way I feel about how leadership is supposed to happen. And it's  
440 antithetical to my experience, to what I've done, in terms of settings. I mean when I was on the Board at  
441 San Francisco Symphony, we had meetings in which shared governance was supposed to be instituted. And  
442 even though my program wasn't as large as some of the other programs, they took what I said into the same  
443 account as they took the Director of Facilities or whatever. It was part of the practice that we met as a  
444 group and if one person on the committee had objections then we'd have to clear it up before we could  
445 move forward. Not happening here. In this system, I don't know whether it's because of the size of the  
446 system or what. But the fact that I've seen it evidenced in too many situations, two with the Chancellor's  
447 Office, directly in my experience, and at least another with the Dean's Office in which we, as a committee  
448 selected a person that we wanted to hire and the Dean totally ignored it and hired someone else who we  
449 didn't submit.

450           **[1:02:34] Makau:** It sounds like compelling evidence from your perspective.

451           **Bains:** Well, that's what I'm saying, how many times do I need to get kicked in the head before,  
452 you know, you say, "Well, this ain't gonna work."

453           **Makau:** Would it be fair to say then that from your perspective there was a deep and abiding  
454 commitment to the Vision on the part of the faculty as far as you know -

455           **Bains:** I truly believe so.

456           **Makau:** - at least in the early years.

457           **Bains:** I mean since inception.

458           **Makau:** And maybe even to some extent later. But as the system-wide Chancellor's Office  
459 increasingly suggested that contrary to what WASC [Western Association of Schools and Colleges], had  
460 told the faculty in the early days, contrary to the national standing of CSU Monterey Bay as an educational  
461 innovation, as an institution that, for example, has been the model for the American Association of  
462 Colleges and Universities, that has won the national award in Service Learning year after year, for example,  
463 contrary to all of that I've heard you say, the Chancellor's Office has for some time now decided that the  
464 campus needs to be significantly less non-traditional and retreat to the methods and approaches of the past.

465           **Bains:** Yes.

466           **Makau:** But I don't want to put words in your mouth.

467           **Bains:** No. I believe that and I'll tell you why I believe it. It stems from the leadership. When the  
468 leadership changes. . . . When Barry Munitz was there, his vision was definitely hand in hand with what  
469 the Vision of the University was, because I think we were his particular. . . .

470           **Makau:** Well, and wasn't it also, if my memory is correct, that Leon Panetta. . . .

471           **Bains:** Yes.

472           **Makau:** . . . and our President, Bill Clinton.

473           **Bains:** Oh, they came.

474           **Makau:** . . . and Barry Munitz, the three of them were collaborators, and Sam Farr from the House  
475 of Representatives, were collaborators in ensuring this highly innovative campus with this unique vision, as  
476 I recall. Is that fair to say?

477           **Bains:** It is. But again, it stems back to the leadership. Because at the time when the leadership of  
478 California changed, when we got a new governor, then the funding that was going to the universities  
479 changed. And then when the leadership changed in the White House, the federal government's money  
480 didn't come to us. And then when the leadership changed at the Chancellor's Office we didn't get the  
481 support from the Chancellor's Office.

482           **Makau:** Ah, so all of the players changed, really.

483           **Bains:** Yes.

484           **Makau:** . . . all the instrumental players.

485           **Bains:** Exactly. And I watched it happen. I've seen how it's always a top down direction. When we  
486 started it wasn't so much so, because we sat in planning sessions for hours on end. And didn't complain.  
487 We worked 40 to 60 hours a week trying to build this institution. I would say we, collectively, all of us that  
488 were working at that time, because we all knew we spent long hours. In fact, one of the instructors wrote a  
489 poem about it, that we needed more workers! [Chuckles] Because we were all working ourselves to build  
490 what we thought was a new University that was going to change the direction . . . . I think it had an impact.  
491 But, like I said, my own naiveté was that things just don't change that fast. And it's more like a ship on the  
492 ocean. You know, they don't turn around right away. So this whole system had been in place for so long  
493 that people didn't understand what we were doing. We were trying to move so fast that we didn't speak to  
494 the Community Colleges in the area enough to give them a chance to understand what we were saying  
495 about University Learning Requirements, how that would dovetail with what they had in their programs. So  
496 there was a disconnect. They wouldn't send their students to us. They'd send their students someplace else,

497 to a system they understood because they thought we were doing something so extraordinarily different we  
498 might as well just be a private school.

499 **[1:07:41]** I mean, you can't build a new system within a vacuum. You have to have the support of  
500 especially those around you. I learned that when I was teaching elementary school. When I wanted to build  
501 up my band -- I started with a band that had only six students --, I went around to each of the schools in my  
502 area, all of them, and told them what we were doing at the school I was at, and to send me their students. I  
503 went from six to like 100 students over a period of time while I was there because you have to make those  
504 connections. If you don't do that . . . . It's not just any one person because it was a University. You have  
505 all of these different departments. So while I may go out there and try to build up the music program you  
506 had to do that across the science programs, the chemistry . . . the language programs. They [community  
507 colleges] didn't understand what we meant when we said World Languages. [Chuckles] You know? They  
508 wanted Spanish or whatever. "Tell me what language you're going to be offering." And we didn't do all of  
509 the languages. How can you have World Languages when you are only doing two languages? [Chuckles]  
510 You know. It was that sort of stuff that I think confused people about what we were about.

511 But I think the initial concept was valid, that our programs like Service Learning, programs like  
512 learning new languages, the arts components. . . . We didn't have enough resources in place. We were  
513 moving too fast and we did not build the community that we needed to support the programs. We did it on  
514 certain levels. I was impressed with those people I had on the Community Arts Committee. They supported  
515 us even though they didn't have any money. They supported the concept of having a Performing Arts  
516 Center. But you gotta have the money. And it takes time to build up a Development department. That was  
517 the weakest link, I think.

518 **Makau:** The resources. You didn't have the resources or the infrastructure to secure the resources.

519 **Bains:** Exactly.

520           **Makau:** Having said that, I am certainly hearing your concerns and your deeply thoughtful,  
521 informed understanding of the constraints and the obstacles that were put in front of you and your  
522 colleagues. But my recollection is that you personally made some very substantial contributions along the  
523 way. I remember, for example, I happened to go to New York at one point on behalf of your programs as  
524 the Dean. And I remember people speaking glowingly about this extraordinary program at CSU Monterey  
525 that the country wished very much to emulate and they wanted to learn as much from the success that you  
526 and Amalia Mesa Bains were able to achieve in such a short time. I remember guests that you brought to  
527 the campus that I recall very fondly, extraordinary, nationally, internationally renowned artists coming to  
528 our little campus because of their affiliation with you and their deep sense of the importance of what you  
529 and Amalia Mesa Bains were doing for the Arts. For this radically different notion of how to educate and  
530 how to link with the community, of how to foster learning for the 21<sup>st</sup> century. So I remember all of that  
531 myself, just as an outsider looking in. And I have to believe that much of that legacy has been sustained in  
532 the hearts and minds of people across this nation who came to witness what you were achieving. I don't  
533 want to overstate, but honestly, that's my perception. I know you are a very humble person but I wonder if  
534 you would be willing to speak to what I take to be at least part of your extraordinary legacy?  
535 **[1:12:26] Bains:** Well, my reluctance is not that I don't consider those successful overtures. I sort of came  
536 up in under the idea of "What have you done for me today."

537           **Makau:** Ha ha! I understand. I got it.

538           **Bains:** Once it's past... you know, it's gone.

539           **Makau:** Okay. Okay.

540           **Bains:** But I am always looking towards the future, about what we can do. And I don't go too  
541 much back into the past. We've had some outstanding successes. I mean, you're correct. We had wonderful  
542 people come in in both of our programs [Music and Visual and Public Art], largely because of the funding.  
543 We had a consortium of schools we worked with. We worked with Xavier University in New Orleans. With



544 the Native American Institute in New Mexico. With Maryland Institute of the Arts. With the Chicago Art  
545 Institute. With another one in New York. In all of them, we exchanged the groups. Those were wonderful  
546 experiences. We shared them not only on campus but in the community. They make my heart smile when I  
547 think back upon them. But it doesn't move us forward . . .

548 **Makau:** I understand. I understand.

549 **Bains:** . . .in any way into today. Unless you have a way to continually motivate and build people.  
550 We just have a new Chair in the Music and Performing Arts Department. He came and he looked at the  
551 wall of people that had been to the University [and said] "What happened?" Because he saw me the other  
552 day. I had met him for the first time. He said, "You started this thing called a Heritage Festival. What is  
553 that about?" I said, "Well, that's where we bring a named artist that students can work with, both do a  
554 performance and work with our students on campus." And they didn't fund that program once I left last  
555 year. It didn't get funded." He says, "Well, I'd like to bring that back." I said, "Well, you're welcome to  
556 try." But those types of things, once they're gone if no one is there to push them, they just fold. And  
557 they're gone. I had terrific experiences working with the community. They gave me an award, the Arts  
558 Partnership Group. I certainly appreciated it. I just wish I could have done more. But without a place that  
559 you work from it's like you're just spitting in the wind. You have to have something behind you to bring to  
560 the fore conditions that make things possible. It's a lot easier to work that way. It's a lot more difficult just  
561 working out on your own, at least I found. I found when I had an institution behind me, for instance, in the  
562 San Francisco Unified School District, I made connections. So when I started something at the San  
563 Francisco Symphony, then I could go directly to the Superintendent. I didn't have to go through any of the  
564 other people that you have to go to to get into the door. I just called him up on the phone and say we want  
565 to do this program in your schools. And he said, "Well, Richard, go ahead." So then that opened a door to  
566 every elementary school in the San Francisco Unified, just like that. [snaps fingers]. That's the difference  
567 between when you're just coming in off the street as opposed to when you've done work within a

568 department and they recognized that you've done good work and they want to see and support whatever is  
569 **[1:16:54]** new. Just like the Packard Foundation. I didn't know they were going to come up and give me  
570 the money. They just said, "Because of what you've done, we want to give you this to facilitate your  
571 interest in this new community down there." And I started out with them, trying to do a similar program but  
572 the difference was that down here, I learned quite quickly. . . . In San Francisco we only had one unified  
573 school district. Down here you've got twenty six! So that made it a totally different type of problem. But  
574 still we did programs. I had a quartet in residence and I took them around to different schools. They were  
575 only there for a year, maybe two years. Then they had to leave because they were getting funded by the  
576 CMA, the Chamber Music Association, and their funding ran out. But while they were here, they worked  
577 with us and went to schools in all the various areas of the Tri-County. But you know, you learn how to do  
578 the work in the different areas. And at some point you have to pass that on to other people. I tried to train  
579 other people to do that type of work and to try to continue the work because I've learned that if you don't  
580 have what my wife calls a "regeneration project," where you can bring in people to carry on the work, the  
581 work disappears. And while those people that are still alive know the work, once they're gone it's gone. It's  
582 an ephemeral type of thing.

583 I don't have any regrets about doing it because it was a wonderful experience. Working in the  
584 Reciprocal University for the Arts Project we went all the way to Africa. They wanted to see if they could  
585 duplicate a program like that there. I had to tell them, "You know, unless you've got money, you've got the  
586 funding. . . ." Unless Ford Foundation was going to give it to them -- and that might not have gone over  
587 well with the Ford Foundation --, I said, "Unless they are going to give you the funds to work in your own  
588 communities, then your area is too vast." I mean they had to take me on a plane across the desert to  
589 another place. I said, "Oh, God." It was like the Atoshi Pond. You know. The desert! I had never seen so  
590 much desert before.

591 **Makau:** Wow.

592 **[1:19:28] Bains:** But it was a wonderful experience. I saw things, and they welcomed me, and I was glad  
593 to be there. I had many moments that I found were quite rewarding, working and building the program to  
594 where it's going to go. My realization is that at some point you have to let it go on its own. It's like raising  
595 a kid, I guess, because you can nurture it, you can build it, but at some point that kid is going to leave home  
596 and go do what it's going to do. I think I have certain regrets that I couldn't do more, but as for the  
597 experience, I wouldn't give that up for the world. I wouldn't have stayed in San Francisco – [phone rings] –  
598 I wouldn't have stayed in San Francisco and done any better. I think moving down here we met a whole  
599 new group of colleagues and friends that we've had wonderful experiences with. It would never have  
600 happened. You just have to move on and let "what it will be will be."

601 **Makau:** Yes. And that actually leads me to my next question.

602 **Bains:** Certainly.

603 **Makau:** You recently decided to opt for the Faculty Early Retirement Program. Can you speak  
604 briefly to what motivated that? And how you feel about it.

605 **Bains:** Well, I guess I wasn't quite ready to fully leave at that time but I really felt that unless the  
606 University itself was going to make a commitment -- and it seems like they may be going in the right  
607 direction, which is fine -- that they will put more resources into the Arts. . . . The Arts have always been  
608 under funded at this level. I know what it takes to have a real music program and I've tried to convince  
609 those that were in leadership positions that we don't have that at CSUMB. While that's been disappointing,  
610 I met with my colleagues across other universities. You talk about what they are doing in times of low  
611 funding which is where it was when I left. Right now there may be a renaissance happening with the new  
612 governor. It's always the leadership that's in power. I'm not talking political parties here, I mean just the  
613 type of leadership and what that leadership believes in is important -- that needs to contribute to making  
614 universities successful. Universities are not in themselves a great funding source. I mean they always have  
615 to have money coming from other sources. Recently, it seems like funding may be a little more favorable

616 and I don't know for how long, but they need to take advantage of this window to give and apply the  
617 resources into the most needed areas.

618 **[1:23:31]** And the CSUMB areas are in the Arts. They're one of the weakest links, as I see it, in the chain.  
619 I'd say Music is probably at the bottom of that list. Or at the top, either way you want to look at it. It needs  
620 to have more resources to build out a program where students can be successful. We talk about student  
621 success but yet they are not capable of putting the resources in to make student success. Or to build student  
622 success. Until recently. They're saying that they're gonna build. . . . I went to the meeting just last week  
623 and they said that they were going to build out Building 48, which was the old World Languages and  
624 Cultures [building]. Before when I was there, they told me they were going to give us 47 and 48. Now it's  
625 just 48. It's always some . . . . Well, I can't get my hopes up. I just have to wait and see what happens.  
626 That's the attitude I've had to take because it's a matter of self-preservation. They told me so many times  
627 that they were going to do so many things and didn't do it. So I had reached the point where I felt it was  
628 just time for me to leave and have somebody else come in and maybe they would be a little more  
629 successful. I have no real qualms about that. I wish I could have gotten to 25 years but that wasn't in the  
630 cards. I'm still working part-time but even then I've still got some contentions I've got to go deal with now.  
631 Because while I'm gone, or while I wasn't there, they added prerequisites to my class which I had nothing  
632 to do with. I had to say, "Why did you put a prerequisite there that cut half my students?" You know? So I  
633 have to deal with that. But it was getting to the point where things were becoming unending, and well, it's a  
634 matter of self-preservation. I don't want to be looked upon as someone just always hollering and yapping  
635 **[1:26:00]** about what's wrong with this place. I have to let somebody else do that now. I'm still  
636 committed, I have certain goals that I plan on meeting for the sake of the University. We set up an  
637 endowment plan that my wife and I are contributing to. We are going to finish that. But that's going to go  
638 to the Arts. If one of the Arts gets cut off or they decide to get rid of it, then that money from our  
639 endowment will go to the other Arts. But we want to insure that some of the Arts are supported at that

640 University, even with our meager means, because we feel it's important and we want that to move forward.  
641 That's where it is now. I think everybody has to move on at some point. I've worked with some fine  
642 people, present company included, that have stimulated me and inspired me to continue to do what I  
643 wanted to do at this University. I have no regrets about leaving it and I have no regrets about continuing  
644 and fulfilling – if I last four more years, fine. If I last two more then I'll do two more and let it go. But  
645 we're at this point in our lives where we feel it's important to enjoy what time we have left. My wife and I  
646 are 76 now. And we'll be 80 in a few more years. I want to enjoy and look upon life as being at least --  
647 what is it, our third epoch here that we are finishing out? -- we want to just make sure that we live life to its  
648 fullest. Working on a daily basis at the University was not doing that for me. So it just ... it's something  
649 that we felt was time.

650 **Makau:** Thank you so much, Richard. Before we close is there anything else you'd like to share or  
651 any further thoughts? Anything.

652 **Bains:** Well, I don't have any further thoughts right now but that doesn't mean I may not think of  
653 them later. [Laughter] But I really appreciate the questions you've asked. I think that they led to me  
654 thinking along certain lines. I may not have come up with those answers if you hadn't poked them. But I  
655 think it's part of life's experience that makes life fulfilling to have experiences that one enjoys. Working  
656 with you and the University has been one of those experiences. I've truly enjoyed that experience. There's  
657 not anything I can say or do that would ever make it any worse.

658 **Makau:** Oh, Richard. The feelings are beyond mutual. I'm so grateful for you. I'm so grateful for  
659 you taking the time to share. I'm thrilled that others will hear your profoundly important voice. Thank you  
660 so much.

661 (END OF RECORDING)

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