

**Tempe Historical Museum
Oral History Program**

Narrator: Gene Grigsby

Interviewer: James Burns

Date: July 3, 2008

OH: 301

Location: Grigsby Home

Tape 1, Side A

001-017

JB: Can you tell me Dr. Grigsby when and where were you born?

GG: In Greensboro, North Carolina in 1918, October 17.

JB: So who was the first member of your family that settled here in the Valley, or in Tempe?

GG: I brought my family here in 1946. My family existed at that time of a wife and two sons.

JB: So you raised your sons here in the Valley?

GG: They went to Booker T. Washington Elementary School. They went to school to here at Booker T. Washington. I forget where they went after that. Then they went to Phoenix Union.

JB: Have you lived in this house all that time?

GG: Yes, we were the first black family to move north of Van Buren Street. Before then, blacks were relegated to places in South Phoenix mainly.

018-179

JB: Tell me a little about what that experience was like for you being a pioneer really?

GG: We had lived in a house at 9th or 12th Street just north of Washington. The owner of the house was going to tear it down. He was a doctor who was expanding his office which faced Washington Street. When we first came to Phoenix, I came by myself. I came here to teach at Carver High School. The principal at Carver High School had cajoled me into coming to Phoenix. And I didn't know where Phoenix was. I was interested in teaching at a high school. But I had taught for my mentor in my senior year. I went to Morehouse in Atlanta. And the Atlanta University had a laboratory high school. And my mentor, who was my senior professor, also taught a high school class. The high school classes were divided between a couple of us. The principal of that laboratory school had come to Phoenix the year before as principal of Carver High School. He recruited teachers from across the country. That Carver was the first school in the state where the teachers had their Masters. It was a wonderful school. We did a lot of experimental things.

When we first came, Mr., Robinson picked me up from the airport and took me to a person he said I had known. Actually it had been a woman who had been a student of my fathers. It was in the State College who lived her in Mesa. I had to room with her; she and her husband. Housing was difficult to come by. I wanted to bring my family out. And the man next door lived on the corner there on Washington and 14th Street said if I brought my family out they could stay at his house and rent a room there. This man worked on the garbage trucks collecting garbage for the city. When he found out the house we were living in on 12th Street was going to be torn down to enlarge the offices of the doctor, he came in one day and said he found a house that we might rent. It was this house. And it was north of Van Buren. The house had been left to a dog. It hadn't been lived in for three years I think. The man who was in charge was a blind lawyer. The friend who found the house took us to the lawyer. The lawyer said, "Once you decide on it. If you really want to buy the house, don't go visiting or looking around because someone realizing that a black family might come in who might buy it out from under you." Only the papers were finished before we moved into the house. The backdoor was hanging off and repairs were needed. But that's when we first came into this house. And it was an advantage to me because at that time Carver High school had closed in '54 and I had been transferred to Phoenix Union. This was within walking distance to Phoenix Union.

JB: Do you remember when you first came here in the 40s? We've heard that there was de facto segregation where Blacks were just not welcome in Tempe. Do you recall?

GG: Well, we didn't go to Tempe. The only time we went to Tempe was basically after I started teaching there. I would go to Scottsdale there because there artist there, who were active. Some of the artists would come to Carver in joining exhibits and inviting us to come to exhibits in Scottsdale. I remember there were never any in Tempe.

JB: Do you recall any of your friends talking about that? Whether or not they were welcome in Tempe?

GG: I don't remember having any friends who went to Tempe. My first summer, first year here, I had to take classes at Tempe for my teaching certificate which lacked certain courses. After that my wife went to Tempe for classes. But basically from home to campus. Although she had been teaching before we got married before we came to Phoenix, she couldn't get a job here because there was nepotism where a husband and wife couldn't teach at the same school. Carver was the only school where blacks could teach. She went back to Tempe to get another degree in Elementary Education where she had been a chemistry teacher at a community college in North Carolina before we came out here. So I had been teaching as an Adjunct Professor for a class for Harry Wood who was head of the Art Department. He was a graduate of Ohio State. I had really known him when he was working on his doctorate at Ohio State. That's where I got my Masters. I didn't realize that several years after we were here, but Harry Wood and John Rydell who were both at ASU at the time had gotten interested in what I was doing. I was a part of the Arizona Education Association. Being an active member in that, meetings were held on Campus here at ASU. I don't remember other places in Tempe other than on Campus.

JB: And you were there during the day primarily?

GG: Right. Mostly during the day because our meetings were on weekends during the day.

JB: So the meetings were the first contacts you had with ASU?

GG: I'm not sure if that whether that was the first contact with ASU. The people in the Art Department, Harry Wood and John Rydell, and a couple of others got interested and involved in what we were doing in Carver High School. And I was invited to activities on campus. Then I was invited to teach a class in Art Appreciation. I couldn't afford to join the faculty at ASU because my salary at Phoenix Union was greater than what they offered at ASU.

JB: When did you finally make that transition and why did you decide to do that to go from Phoenix Union to ASU?

GG: Harry Wood had offered me the job for several years. It was when they were able to match the salary that I was getting at Phoenix Union that I decided to make that change. But after I decided to make the change, I remember Harry and John Rydell coming to the classroom. They dragged me out literally I enjoyed teaching at the high school. I enjoyed teaching at the high school. I didn't want to leave to go to the college. Once I decided to move my wife and I went to Flagstaff for summer vacation. And after I got there I decided that I didn't want to make the change, so I came back into and told the dean that I would not go to Tempe

because I wanted to stay. When I told the principal at Phoenix Union, they took me out to lunch. But then Dean Breinswick called me and said he wanted to meet with me. So he wanted to talk for a couple of hours and finally made me change my mind, thinking I would have more opportunities at ASU than I had at Phoenix Union. Phoenix Union was a lab. I could experiment teaching from different things. I was working with kids who had little or no ability to those who were highly qualified. Kids who could hardly write a sentence and to see them develop over the years gave me a sense of accomplishment that I was afraid I would miss at ASU where I would be teaching. I would have to have students who would be intermediaries that would be interesting in things that I would be interested in doing, that couldn't be done directly.

JB: What kinds of exciting things were you doing at Phoenix Union? What subjects were you teaching?

GG: Teaching Art at Phoenix Union. I was taking students through the development and I could see from the records that they kept the improvements they were making.

180-544

JB: So what year was it that you first started teaching at ASU?

GG: 1966. The things I had my students at Phoenix Union doing I found it difficult to get the students at ASU to do. I complained that they weren't willing to do as much work as high school students did. Many of them complained. Some of them went to the President and told them I was working them too hard. And I got some complaints from students. These are samples of some of the things that students did. These are assignments in daily composition. They would do a drawing a day for the first ten minutes of class work. This became not only the means to develop a skill but a means of discipline, for keeping the classroom quiet, discipline in terms of getting the class on time, discipline in terms of doing the drawing, but doing the research. For example, in this one I'm sure in a study of Queen Elizabeth, they had to do this drawing in the style of Queen Elizabeth. They did drawings, they did research on artists, and they had to spend a week doing the style of the artists. The final exam came in three parts. One part was research on an artist that they did a written report on. One half was to do a self-portrait in the style of the artist. The other part was to do an oral report to the class about the artist. I was at a conference at Harvard once. Robert Motherwell, a well known artist... I got into an argument with him on the ability of a high school student to do that kind of research. I just happened to have a report that this kid had done on Picasso and that she had done 400 references. I won the argument. I was able to chart the progress and skill as they went by.

JB: Ingenious. So you've seen a lot of changes at ASU from the time you started there until now.

GG: I haven't seen very much recently because I haven't been out. This is the other thing. I heard about the teachers planning things for the students; teachers planning things for the students. I asked who planned students who planned for this, "What they're were gonna do it? Why they were gonna do it? How they're gonna do it?" with each day what they had done or planned to do. What this meant was that each student became a separate class which I had to monitor. At the end of the day I had spent hours going through what they had said they were gonna do, what they actually did. Then they evaluated themselves. Evaluations became part of that work plan and part of this daily composition.

JB: Were you trying to teach your students at ASU these same methods?

GG: It went through basically the same thing. I had members of the class to teach each other. I found that at Carver High School had a student body of about 400 when they closed. I went to Phoenix Union with a student body of 6,000. Classes at Carver ranged between six to twelve. Classes at Phoenix Union ranged between 30-36. I had to devise a means of teaching for large groups. What I did was organize into small groups. Having each group with a specific thing to do. So my reason and ability for this, I guess I went to High School. I went to American Artists School in New York. The drawing teacher would come in once a week. There was a class monitor there who was there every night. The class wanted her to take over basically as the teacher. So I get these big classes. So I broke them up into smaller groups. And each group had a leader. But the whole class organization had a class monitor who helped the class in day to day workshops. They passed out materials to whatever problem or technique they were working on to help in that respect. On year they elected a kid who just come from Mexico and he didn't speak English. So we appointed an interpreter to carry on. At ASU the classes were broken into groups and they would choose a particular technique with subjects to teach. But they also had to research on artists and to report them. Only artists.

In addition to that I had them working in the community my last year in Phoenix Union. We had a student exhibit at the end of the year. We would bring in... We'd have an auction of student work and we'd bring in different people to conduct the auction for us. But we also had speakers that represent the ethnic diversity of the classroom. I think Joe Wong who was a Chinese architect at ASU. There was a juvenile judge, named Judge Tank that came in and talked to the kids and invited to come down to the juvenile detention home. We had kids go to the juvenile detention home working on a mural there. At ASU I had students going into various places like juvenile detention homes working with these kids. So they could get a feel of the kids who come from different backgrounds.

I was on the board of the Urban League. The Urban League opened a housing project on 44th Street. We had one person that came through here to work on her

doctorate. And she was looking at the University of Oregon at Eugene or at ASU. We talked to her into coming to be an Artist at Residence at the housing project. I would send students to work with the tenants teaching them various things. I got a call from the student last week that I hadn't heard of this year. But she resisted at the assignment of going to his housing project which is on 44th Street right down near the freeway. She had all kinds of excuses till the end of the year when she had to go. She finally went. After she graduated she went to Tucson, and she called me back and she said, "Is there anything in Tucson like that where I could do some of these things." She called me and said that she was doing some volunteer work with a police group doing the same type of thing. She called last week and said she's working in a similar school. One of the students who taught summer school had decided that it was too much to try to build into someone. I tried to do it and the end of the summer session I let the students explode. They called me all kinds of names. One person who complained the most sometime later got a job in New Mexico or some place. And he called me back and said, "I'm so glad you had us do this."

JB: Did you or your students ever have much interaction with the Tempe schools?

GG: Yes we did, because I had student teachers. My student teachers would go to a variety of schools in Tempe.

JB: When you started at ASU, were the schools in Tempe still segregated?

GG: You know I really I don't think they were because part of my job when I first was in the student teachers.

JB: What accomplishment from your tenure at ASU are you most proud of?

GG: That's a hard one. The relationship I had with students, particularly those that resisted most what I want them to do, and who finally came around and did more than I ever thought they would do.

JB: Very rewarding.

GG: In fact, last September I got a reward from the Congressional Black Caucus Spouses that included three people they selected for contributions to the Arts. The person who was in charge of the spouses was a student of mine at ASU. She chose me and Quincy Jones, and one other person for this award in September.

JB: Tell me about one thing you wish you could have accomplished during your time at ASU and for whatever reason you weren't able to.

GG: I think I done everything I really was able to do.

JB: Is there something that maybe was the biggest innovation you came up while you were there?

GG: I should have had these questions earlier.

JB: You can take your time and think about it.

GG: Well, one of things, I was active with the Arizona Art Education Association. I think I was President at the time. We had a Four Corners Art Conference here. I was chairing the conference and I asked one of the members of the group, the committee, to go to the Heard Museum to see if the director would host the reception for visiting people coming from other states. She came back and said they would do it but it would be too expensive. We couldn't afford it. I knew the director, a guy named Mike Fox. So I went to Mike and said, "Why don't you do this for reception for these people coming out of town?" He said, "I'll do that if you do an exhibit of African Art." I had done an exhibit of African Art for local collections. I said, "Okay, but we have to be national; an important exhibit. We have to get the Black community involved." So he agreed to that. Unfortunately the money they funded that the thought that they had that we started out with.

Actually, I did a lot traveling. I went to the Metropolitan Museum, went to an African Museum at Howard University, and several other places where we identified worked to be in that exhibit. But then when I came back the funding was not there. They were two local collectors. One person who had just moved to the Valley and was a dealer in African Art. And had just sold piece to the Metropolitan Museum in New York. They were going to use their collection as a part of this exhibit. The Heard Museum had collected African Art that people who would been in Africa drop off a piece, what we call Airport Art. They would get a big write-off. When these two guys who owned the collection saw what the Heard had, they said they would not let their works be exhibited with the stuff that the Heard had because it would bring down the sense of quality of their work. So in order for the exhibit to go we had to bring someone to asses the works at the Heard. I believe he was from the University of Wisconsin who came in and divided the Heard's collection into three piles. The biggest pile had said, "Don't show it. Burn it." The next pile could used as an example of style. The smallest pile was a quality of work that the Heard had. On the basis of that, we went ahead with the exhibit.

As a side thing, Michael Fox left here and went to Northern Arizona museum there. I didn't realize, he left her and went to Pasadena. Then he left there and went to Kentucky and developed the Muhammad Ali Institute. He's back there developing the Museum of the West in Scottsdale. I had lunch with him a few months ago. He had talked about things that I had forgotten about the African Art Museum. We started a group called COBRA with that. I had written to a number of Black organizations telling them we had this museum and this exhibit being developed on African Art. We wanted to involve them. We had a group to

develop banners. My students at ASU wrote and developed a manual of style on how to do it. We had a number of fraternities and sororities develop banners representing their organizations. We had some individual who developed banners. We went into the high schools and we had students in the various Tempe schools develop banners. Some of the nicest and most interesting banners were kids who were working with preschool kids. This was a means getting what we were doing on campus and involving the community. I felt that it was greatest accomplishment.

JB: Wonderful. What is the organization called again?

GG: Consortium of Black Organizations and Others for the Arts. Originally it was just Consortium of Black Organizations for the Arts. But in order to bring in other groups of individuals, we added, "And Others for the Arts." Just as I had students doing research on artists, COBRA started bringing in artists whose mission is to promote understanding and support for African American Arts and Artists. We were able to get some grants and bring in artists. We brought in Catherine Dunham, a dancer. People were complaining that we were concentrating on the visual artists. So we expanded. We brought in Catherine Dunham who did a workshop with dance students at South Mountain at ASU. She was eighty years old as when she did this workshop. We brought in Maya Angelou. When she came in COBRA did a workshop on writing. We brought in an illustrator from Columbia, South Carolina as a part of that. In other words, we spread out throughout the community. We concentrated on music and brought in Harry Belafonte. Then on film, Danny Glover. But all of that came out of what I was doing at ASU.

545-624

JB: I've heard ASU described as a regional leader in integration. Could you describe your thoughts or experiences about that?

GG: It's difficult because I don't have any others to compare with. But I feel from my experience that there were no boundaries and no barriers for interrelating students and teachers, and the kind of subject matter that we did. Actually as an extension on this exhibit on African Art, ASU was having its Centennial and we brought in...they were looking for subjects that I had suggested on a symposium on African Art. So we developed that and brought in a main speaker that came from Scotland. But his book on African Art was widely used by colleges across the country. We brought a number of other scholars for a three to four day activity speakers. And the dances, there was a group we started called Guambe. You may have heard of them. It was formed as part of the African Art exhibit. That group that we developed for the African Arts. So far as interrelations, as far as students and things, there were no barriers in terms of color. In fact we tried to emphasize differences in cultures. I can't think of any specific one now. But we had students to emphasize the quality of differences in working together. Also did

that in terms of students teachers going out to various schools. It was interesting to see Tempe schools had very few black students in most schools. I remember we found most of them in one or two schools whose kids were Hispanic kids. Some of our former students became teachers in Tempe and Phoenix schools. But there was Artie Moreno, one of our top students who was Hispanic became a teacher at one of the schools near campus, so long ago. He's retired now. He became an innovative teacher.

Tape 1, Side B

000-101

JB: Obviously ASU has gotten more and more diverse over the time that you were there. What factors do you think fueled the growth of diversity there?

GG: The fact that you have a lot more people coming to the area from different parts of the country, especially more Black folks have come to this area, because they've seen the opportunities that possibly didn't exist in other areas. Of course there are a lot of more Hispanics because of their moving not only from Mexico, but from Puerto Rico, and other Latin American areas in which there are also many opportunities.

JB: Is there any contribution that you made during your time at ASU to the community of Tempe that you're particularly proud of?

GG: Not really because living in Phoenix I didn't spend much time in Tempe. And my family required a lot attention. My wife was working. My two sons were growing up in school until they got out. In fact, we feel very proud of both of our sons. It's important to use that junior owned my name, is that my oldest son is the third. Last year he retired after teaching thirty years at UCLA to take a job as CEO of the National Health Foundation of Los Angeles. Our youngest son, Eugene, got his doctorate at UCLA. When he left Phoenix Union he had a scholarship to Occidental College. Our youngest son, Marshall went to Morehouse thirty years after I did. He got a Doctorate in Divinity at the University of Chicago. He served as the Dean of Divinity School at Howard for a few years before being appointed President of Divinity College in Columbia, South Carolina, where he was for eight years. Interesting enough he has become an art appraiser. He has a company of his own now doing consulting and that type of work.

JB: These are a couple of more general kinds of questions. Can you tell me when you advocated for something you believed in strongly and why you did that?

GG: One of the things that I guess you can call it that, when I got involved with the National Art Education Association, there were few blacks involved. When it did become involved, like they weren't there as such. We had a group that was

largely responsible for pulling them together after the general sessions were over. We would meet underground in somebody's room after midnight and discuss the problems we had with others. Our concerns with the organization were that very few blacks were given the opportunity in terms of being speakers or chairs of the programs. That has largely changed now. In fact, the person we brought here as an artist in residence for the housing project, Grace Hampton came here to work on her doctorate. She got a doctorate. Grace was an astonishing figure when she was there: tall, African dress. We pushed her out to give a talk to the officers and administration of the National Art Education Association about our complaints about how unhappy we were. And since that time there, I think we have achieved many of the goals. I was vice-president of the organization at the time.

I had a little clout in terms of being able to push things forward. Harry Wood, who was chair of the department at ASU and who dragged me over there was responsible for me being an officer. I was an officer looking at one of the programs that other day. I was out of town when they had a meeting. And Harry nominated me for the position. Being an officer in the state organization, we had a regional conference and I gave a keynote speech in Portland, Oregon and was elected at that time; each region had a President. I was elected President of the Pacific Arts. Shortly after that the national changed to regionals. Instead of being president, became president of the national. And as I was elected President, the duty of that chairperson was to host and chair the next regional conference with was the last of the regionals. The groups before me had selected Honolulu as a location. My feeling was no one was going to Honolulu because of the expenses. It turned out to be one the best celebrations that we've had. I named it "Celebrations of the Peoples," which we had a number of people from ASU who were part of...but then again ASU permitted me to get involved with the national. That involvement, plus the one with the COBRA involvement are things I have felt contributed the most.

102-233

JB: What businesses or organizations in the Valley in the Black community do you feel most connected to?

GG: There is a catalogue of Celebrations of People at the Hawaii Conference...but I was part of the Urban League for a while. I was on the board when we set up the art teaching residence at the housing project. I was on the board of the OIC Opportunities Industrialization Center which was started by residents which the mission is job development targeting the hardcore unemployment that were hardest to reach. It was started in Philadelphia in '64. It came to Phoenix in '68. I became a member of the board at that time. I was a member of the board still active. They bought a building on First Street and Jackson. I talked them into including Art as part of the job development. We were going to do a renovation of the building that Joan Walk was an architect, an architects design with space on the top floor which was going to be galleries and workshops and libraries and so

forth. When the city went to build a basketball arena they had to tear down some studios on Jackson Street. They had found out about the designs we had for improving the OIC building and underwrite renovation of one end of the building to house artists. So artists studios are there as a part of that. COBRA has been working with kids and developing a youth art exhibit. Originally it was funded by Union Oil. And Union Oil would provide funding for the exhibits and for lunches and things like that. After the banks would proved the luncheon or underwrite the cost of the luncheon. In fact, we would hold a lunch at different banks each year ASU was interested in providing the luncheon. Union Oil said they didn't want anything to do with it, if ASU was going to do it. So Union Oil pulled out. So it look we didn't have any funding for the awards luncheon for the kids. We said we would prefer to stick with ASU because this is where we would like the kids future to be shooting for. This year was a twenty-sixth annual, Intercity Multicultural Invitational Youth Art Exhibit. We said, "This is not a competition, but a recognition of excellence." And we invite schools mainly in the intercity, but we also invite suburban schools so that they can get a comparison of what kids in the suburban schools might do. We named that after Alvin Hardy who was one of our earliest supporters. Mark Harry who was my caregiver and designer was a graduate of ASU in graphic design and has designed this.

JB: Quite an accomplishment.

GG: We invite teachers and students to select works from the schools. And we hang everything. We don't reject anything. But after things are hung, we bring in people that are aware of student quality and work to judge what they consider to be the top and give cash awards off of that. We give a few scholarships. One of the first persons to receive the scholarship to ASU has been a teacher locally and a local artist for a number of years. Many years ago, one of our graduates who got a scholarship named from Rick Woods who was a teacher at ASU, who was a student of mine at Carver High School. And who was in the faculty at ASU before I did. Rick died a few years ago. We developed a two thousand dollar scholarship in his name, which the judges we bring in to identify the various sponsors. We had a former student actually from Carver High School who became a teacher in New York, but he got interested in Art through is mother. His mother died at a 100 this year. So he gave scholarship in her name. A five hundred dollar scholarship. That kind of thing I feel very proudly about.

Talking about organizations though, the Booker T. Washington Child Development Center, I was vice president before the President died. I got ripped into a whole other President. We served three and four year old kids. I forget the number. I think it's a 120 and about four locations. There is a vice president who does all the work. But last year we opened a new classroom building and now we're in the process of building another one. We had to get several grants. The last one was \$120,000. We're looking for another \$100,000 dollars for the building. But I've been in that organization since it started. So these are couple of things in the community. I was also on the board of the national housing

apartment foundations in which we would do housing, partly low-income, but then it broadened out. I got onto that because I was on the board of the Garfield Foundation, in the Garfield Neighborhood, which this is part of Garfield. I've had to slowly back out of the LHS board and by having them to make me Emeritus. In fact I'm now an Emeritus for COBRA now. I finally talked to friends, in taking over the chair and challenges of it. But it's difficult to leave some of these when you see some progress and hopefully the same will continue to rule. Those came out of ASU really.

234-351

JB: So more examples of ASU out in the community?

GG: Right.

JB: Was there ever a time that while you were at ASU that you ever felt discriminated against in any way?

GG: I can't think of any, but it would be modus of operation is to forget anything that was distasteful. I don't remember the bad things. I only remember the good ones.

JB: Tell me an experience of acceptance you had there then? Or maybe a fondest remembrance?

GG: I guess it was, if I can remember the groups that became part of the foundation. I guess it was the dancer's foundation and that we met in different exotic places: in Colorado, New Mexico, and Arizona. There were subjects of importance, but I don't remember them. They were discussed by members of the dance foundation. There was another organization. I don't remember the name of it. I remember these were favorable relationships of meetings of organizations and things we were trying to do.

JB: I have one other question for you. How can the Valley's diverse populations come together in your point of view to form a more cohesive community here?

GG: How can they come together? Can they come together?

JB: That's a good question.

GG: As far as a diverse population, that come together would split us apart. You go this group now pertaining, Ward Conway come over there from California supposedly bringing people together fighting Affirmative Action. I think it's going to bring more people apart than coming together. I think politics will have a lot to do with in terms of people who are of similar sort of persuasions identifying a specific area of problem and finding ways to attack that. I think it's a good question, but the problem is, "Who's gonna do it?" I'm much too old to

now to get out. I can't even walk. The problem of maneuvering; you have a number of younger people likes James Blue who is director of OIC and he is constantly doing these to bring people together. You have your groups like Black Theatre Troupe and the Urban League, and NAACP. These groups who are constantly trying to improve the quality of life and to do a variety of things. The NAACP has a youth group that they pull together. I think we got a couple from the younger people and having some send of accomplishment and feeling like its good for them and feeling like they accomplished something. When you feel that they matter and that what they wanted or trying to do can be accomplished. When they feel that this is important for others as well as learning to work together, that would be the basis. I feel the way to do that is through some of the organizations that exist now and some that may be developed. Organizations that bring kids together. The Boys and Girls Clubs do that. And we try to do that with the youth art exhibit because we call it the, "Inner city Multicultural Youth Art Exhibit." We bring kids together to discuss it and interrelate ideas of what they would like to do. That is something that I would like to see. What I would like to do is have kids from different backgrounds just discuss, discover, exchange ideas, and talk to each other. That's what I found that Phoenix Union had, and ASU just talking to people from different backgrounds and both cases when I first went to ASU, Harry Wood told me about a guy he felt was racist. They would talk to him about that. But he became one of my best friends. Same thing at Phoenix Union. One student who became one of my best friends and still is. I understood that he was quite racist before we got to know each other. And getting to know people from different backgrounds I think is the thing that will help to improve the quality of life and the problems.

JB: Is there anything you wished I had asked you today that I haven't? Or wish I hadn't asked?

GG: No. No. I enjoyed it.

JB: Well thank you very much. I appreciate it.

GG: You're quite welcome. I'm sure I'll think of something.