Oral history interview with Steven Leech, October 11, 2011

Leech, Steven
Poet, publisher, and historian


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Collection Summary: An interview of Steven Leech conducted October 11, 2011 by Caitlin Davis for the Helen Farr Sloan Library and Archives of the Delaware Art Museum.

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CAITLIN: This is an interview with Steven Leech on October 11, 2011. Okay, so I guess, you know kind of basically what topics we’re going to talk about. It’s general. Nothing you don’t know.

I guess we’ll start with what newspapers were you involved with throughout the years.

STEVEN: Well I finally got an article on The Voice in their last issue in January of 1970. That was the counterculture—the main counterculture newspaper in the area. And then after that—

CAITLIN: And was this your first time in a newspaper that an article or—

STEVEN: Well not in a newspaper my first publication was in a literary magazine out of Wesley College in 1966.

CAITLIN: Okay.

STEVEN: Called NGOGN, N G O G N. I don’t know what it means. I had a short story and a poem in there. But I guess yeah—I guess that [inaudible] school always was first. That was in 1970 and then I kicked around the country for a little bit, came back and got involved with the university newspaper with the Cosmopolitan Club called Viewpoint. That was in ’73. And I was a student, that’s how I was able to eventually become editor.

CAITLIN: Okay.
STEVEN: And we did a lot of counterculture kinds of issues.

CAITLIN: Like what?

STEVEN: Well we interviewed Dr. Newton—James Newton and covered some issues of—of black America basically.

STEVEN: Okay.

CAITLIN: We also—this is a great story. Got involved in some issues that surrounded gay culture. Actually Rob Jones suggested I do the article.

STEVEN: Oh, okay.

CAITLIN: There was another newspaper called *Emergency Illustrated*, correct? And he was in—Tom Watkins was involved with that.

STEVEN: Yeah, but they wouldn’t touch the story.

CAITLIN: Okay.

STEVEN: So basically what—what—what Rob did was gave us some clubs where there were some drag queen shows going on. And they were very entertaining and I and a couple associates of—of mine including a photographer went to these and took pictures and did some short interviews and there was a follow up interview. I remember it was Christmastime because we went to this guy’s apartment whose name was Dimples. And—

CAITLIN: And he was one of the drag queens?

STEVEN: He was a large—he was Wilmington’s answer to Divine.

CAITLIN: Okay.

STEVEN: Okay. And we did some backup interviews and took pictures and all this sort of thing. And we did an article in—in *Viewpoint*. Well at the same time all of this was going on there was this professor at the university. His name is Richard Aumiller. And he had done a story with the *News Journal* about gay lifestyle and the university didn’t take kindly to it and they fired him.

CAITLIN: Oh no.

STEVEN: The very day he was fired we came out with *Viewpoint* with this big picture of a drag queen on the cover. Completely serendipitous.

CAITLIN: Oh my gosh.

STEVEN: So that was another issue. Also issues surrounding feminism.

CAITLIN: Okay.
STEVEN: And—those kinds of things hadn’t been covered by any kind of university publication.

CAITLIN: Okay.

STEVEN: So we were kind of on the cutting edge there.

CAITLIN: What other publications did UD have? I know they had The Review at the time.

STEVEN: I didn’t get involved with The Review. So Shawn Mullen who works at the library, you may encounter him at the front desk, was an editor of The Review during that period of the late ‘60s.

CAITLIN: Okay.

STEVEN: But after I left the university, I got my degree in ’74, took a couple graduate courses, but I left and then I got involved with the African American community of Wilmington, which was not hard because I’m from Wilmington. I have friends that go way back. But anyway, I got involved in a newspaper called The Spectator.

CAITLIN: Okay.

STEVEN: Delaware’s Spectator, which was published and edited by a friend of mine by the name of Ralph Morris, who was sometimes referred to as the Dean of Delaware Black Journalism. He’s passed away now.

CAITLIN: Okay.

STEVEN: So I got involved with his newspaper. He’s another funny story. When I went into the offices, which at that time were at Fourth and Van Buren, they were—I went into the offices and his creditors or someone were moving out all of the equipment. Because he had done a couple articles that were really—they were written by Tom DeBagio.

CAITLIN: Okay.

STEVEN: Who died a few years ago of Alzheimer’s, but he did some articles on the relationship of the DuPont company and the Nazis.

CAITLIN: Okay.

STEVEN: And so I guess there were those who wanted to put The Spectator out of business, which isn’t hard because most black newspapers always run on a shoestring. So I—I moved in there—I came in there while they were shipping out all of this and Ralph comes over and says, “How would you like to help me keep this thing going?”

And I said, “Oh yeah, sure.”
So, we did the last three issues of the *Spectator* and we changed the name from *Delaware Spectator* to just *Spectator* in his house. And we came out with the last three issues of—of the *Spectator*. And that was in ’76. And then he—he sold the *Spectator* to Herman Holloway, Jr. because Herman always said, “Oh, I can always bring out a newspaper.”

So basically to make a long story short, Ralph and Herman Holloway and myself, because I gave the next newspaper its name, which was *The Delaware Star*, and what I did was I took the S the T the A the R out of *spectator* and—so we started doing pretty much the same thing early in ’77 I guess. And there were some changes there. I was basically the only constant there.

Herman—well first of all Herman and Ralph had some disagreements, so Ralph went off and got associated with a newspaper over in Bridgeton, New Jersey. And then Herman decided he wanted to run for the Delaware General Assembly and so he sold the *Spectator* to Felix Stickney, who at the time was the executive director of the Walnut Street YMCA. Also the father, by the way, of Phyllis Stickney who was an actress—still is I guess. She was on—she did some roles on—on the comic from Philadelphia, what’s his name. Very popular, his name slips my mind right now. You know who I’m talking about. Huxtable, he played—

CAITLIN: Oh, Bill Cosby.

STEVEN: Right. Anyway and—and—and Stickney’s son also had an auto detailing place in Wilmington and that will explain this story in a minute. But Stickney kept the paper going, a very heroic person. He when—when *The Star* was being challenged by its, again, creditors or its backers, he got a second job and he that paper going. And it eventually turned into a weekly.

CAITLIN: Okay.

STEVEN: And actually became the only black weekly ever in the history of Wilmington, if not in Delaware. And we kept that paper going to quite some time. So I was involved with that from ’77 to about ’83 I guess. And those are the two major newspapers. The *Spectator* came back after a number of years and called itself the *Wilmington Spectator* and it was put out by Ralph’s son, Bob.

CAITLIN: Okay, were you involved with that?

STEVEN: Oh yes, quite so. And that wasn’t able to remain viable after a while. It closed down—gee whiz—I’d say about seven or eight, nine or ten years ago, I guess. So I was involved in that. I wrote for a number of others. There were some counter culture newspapers. One was called *Tangent*. Another one was called *Delaware Alternative Press*. These were all like in the ‘70s. And examples are in my papers of all that.

CAITLIN: Correct.

STEVEN: Then of course *Dream Streets* kind of ran currently all during that time. From—I was involved with them from 1979; I had a short story in their No. 2 issue.
CAITLIN: Okay, so you started *Dream Streets* after you graduated?

STEVEN: I didn’t start *Dream Streets*. In fact, there’s another funny story about that.

CAITLIN: Oh really?

STEVEN: It was while I was in Wilmington and I was working on the *Star*. I think at the time we had offices—we had a number of offices and one of the offices was right next to where WILM used to be on French Street. It’s like a duplex, or it could have been over Randall’s auto machine on Orange Street, I can’t remember. But one afternoon I was taking the bus home and I ran into this guy Joe Hickey. Joe Hickey—is that his first name? Hickey, Hickey—John Hickey. And he had one of these big composing boxes on his lap and he asked me—because he knew me and he knew I was associated with The *Spectator*—The *Star* at that point. And he asked me if I knew a good printer who was cheap. Well, why don’t you try the—the printer that we use for newsprint? Because he want—he was envisioning a newsprint issue. And that printer I believe was Sun Beam over in New Jersey. They—they did work pretty inexpensively. So he said, oh yeah, that sounds good.

So after he was able to put together the first issue of *Dream Streets*, which is, again, over at the library, he went over there and they ran off the first issue of *Dream Streets* and it had a color cover. And he had some real peculiar ideas about color. Very specific, very particular. And so—I don’t know what the run was. A thousand maybe or something like that. Maybe 500. That—that detail has lost itself. But he ran them off and he didn’t like the way the front cover came out. And he had an altercation with—with the—the

CAITLIN: The printer?

STEVEN: The printer himself. And John can be really critical and sometimes abrasive and kind of strange. And—and he—the altercation resulted in the printer taking the whole run and throwing them in the dumpster.

CAITLIN: Oh my gosh.

STEVEN: So on the way out of the building, John Hickey grabs a handful out of the dumpster and that’s Issue No. 1.

CAITLIN: That’s issue No. 1.

STEVEN: And I was responsible for hooking him up with the printer off of that chance encounter on the bus on the way home. I remember the day. It was a rainy day and a very grey day. So that’s initially how I began with *Dream Streets* but I was pretty busy with The *Star*. But I did write creatively so I submitted an article—well, *Dream Streets* really evolved out of some informal salons at different people’s houses, the chief of which was at—well at the time her name was Betty McCauley, but she changed her name back to her maiden name Betty Tu, and she lives down in the Carolinas now somewhere. And at Bob Davis’s house, things like that.
That’s where *Dream Streets* came—evolved out of that. And that was kind of independent of—of—

CAITLIN: This was before you were involved?

STEVEN: Well I didn’t—I didn’t—attend some of these salons because they were friends of people I knew. A lot of people who came out of the counter culture or in the second wave of counter culture—

CAITLIN: What would happen here? Would people do readings?

STEVEN: Yeah we would read and discuss and imbibe and—and—and John and Lew Bennett, who still—he lives up in—near Veale Road now. Still around with us. He and—and—and Lou actually started *Dream Streets* and actually put it together.

CAITLIN: Okay.

STEVEN: And I just told you the story of *Dream Streets* No. 1 and then he, too decided to bring out *Dream Streets* No. 2, which is in sense the most important issue because it’s—so she brought that out. I have a story in there—a short story. And that’s all my involvement with that. But with *Dream Streets* No. 3 was basically collaboration between myself and Jean Lanyon, who used to be a Poet Laureate, also an artist. You probably know about her.

CAITLIN: Yes.

STEVEN: You may also—this is just incidental—maybe a new candidate for Wilmington’s greatest living artist now that [inaudible] Flipper died.

CAITLIN: Oh.

STEVEN: Because she’s a very—very fine artist. And I’ve known her for a long, long time. Ever since The *Viewpoint* days. That’s where I met her.

CAITLIN: Oh, was she involved with—?

STEVEN: Yeah, she was an employee of the university at the time.

CAITLIN: Okay.

STEVEN: So anyway, we did *Dream Streets* No. 3 together. She did the poetry and I did the prose and basically all the graphic work and she did the cover. And that was in 1980.

CAITLIN: So it was pretty flexible. There wasn’t set people that had to be involved with each issue or—

STEVEN: Not really, though it turns out I was basically the prime mover for every one since then. Even though I worked with a different group. But Jean worked with us on and off. She
didn’t always see eye-to-eye with most of what we were doing. But the main people who continued *Dream Streets* were myself, Phil Bannowsky, Chris Oakley, who now lives in Virginia, Douglas Morea stuck—is also someone who was there almost on every issue. For a while my ex-wife was involved. Her name at the time was Patricia Eagen.

But basically I was out front in all of the issues. I guess I was the main editor, though I wanted to be sure I was working with others. I wanted that kind of communal egalitarian identity.

So I kept *Dream Streets* going through issue 50. Later on after issue 40 or so, Franetta McMillian joined us, who is a very good friend of mine. A very good writer of mine.

CAITLIN: How often did issues come out?

STEVEN: Well, they varied. There was a period of time between *Dream Streets* 7 and *Dream Streets* 34 I guess where we came out basically eight times a year. We based it on the old Wiccan calendar.

CAITLIN: Okay.

STEVEN: Okay. We’d have a Mabon issue. We’d have a Lughnasadh issue. We’d have a Samhain issue. And we dated it that way and we also wanted to identify with something that was alternative.

CAITLIN: Yes.

STEVEN: And we were—we were all basically of a very elective spirituality, so it kind of all fit. And then some time in the ‘90s, we got a grant from the arts council, on which we defaulted basically. And we brought out four issues I think. And then we had a hiatus and then we came out again around 2000 with the final about ten issues. And Franetta basically did all the graphic work on those. They’re very nice issues.

There was also a couple of other dimension to *Dream Streets* and that was the broadcast edition.

CAITLIN: Okay, when did that start?

STEVEN: Actually, 1984 I joined the radio station at the time WXDR, it became WBED, with the intent of—of doing a *Dream Streets* radio program because it occurred to me that—well we had just begun to be performing publically. Before that, like art—visual art, everything was in the closet sense. People were doing art of either the literary or visual type, but really not coming together, not really interfacing with the public. So around 1982, 1983 we began to do public readings, beginning with one at the University of Delaware. And a little bit after that, I think it was basically Jean who—Jean Lanyon who—who talked to Kevin Freel and started the readings at O’Friel’s.

CAITLIN: The O’Friel’s Second Saturday.
STEVEN: There were some others. We had some in some book stores. There was a bookstore in Wilmington called Hen’s Teeth. I think it was like on Eighth between—Eighth Street? One of those streets between—between Market and King. And there were a couple other readings in libraries. We had a reading at the Newark Library. But anyway, so we started a flurry of public readings in ’83.

CAITLIN: How would you advertise or would it just be your friends—like word of mouth?

STEVEN: Well we advertised in _Dream Streets_. _Dream Streets_ No. 4 and No. 5 were on newsprint, so we—we printed more copies and we kind of used _Dream Streets_ not only to display local literary art, but to bring news about the literary scene. And the other dimension was to go on the radio to publicize them. And I joined the radio station because I had done radio before. I joined the radio station to do a _Dream Streets_ radio program because I realized that we could probably reach a lot more people through the radio than in print. And also we realized that poetry did have a presentation value, so it could be read to people in an interesting way.

So I began the _Dream Streets_ radio program in ’84 and we had variations of it up until just a few years ago. We did some hour programs so that we could accommodate prose and plays. And we also did little—little spots of four to eight minutes to drop in that we called “Dream Streets Poem of the Week” or “Poet of the Week”, depending on the format. And the most recent one was a program series, which is in the website to listen to. The program’s called “Dream Streets 26”. And that’s because when we were doing _Dream Streets_, somehow we dropped—


STEVEN: And it’s right there in the middle because there were 50 issues of _Dream Streets_. So—and it was probably in the ‘90s somewhere that I was researching the _Works Progress Administration Fellow Writers Papers_ at the university library. They have them all there. There’s like 40 volumes of 200 pages each in it. They’re just all of the raw manuscripts. And I actually began by trying to find my father’s work because my father was a member of the Federal Writers Project in Delaware.

CAITLIN: Okay.

STEVEN: And so I went through every single page and it was then that I began to discover that Wilmington had a rich literary history, which was virtually unknown. So one of the tasks—my own personal tasks—a lot of people didn’t understand this because, “Oh, we’re not interested in the past.”

But anyway, I began to discover this rich literary history and I began to incorporate it into _Dream Streets_ little by little. I think the first person we talked about was Alice Dunbar-Nelson, who’s a giant—a literary giant here in Wilmington. I mean she in some ways lunched the Harlem Renaissance. And then little by little we discovered others. One other person we discovered was an artist by the name of William D. White. And I—I gave Margaret the website for him. I don’t know if you checked it out yet.
CAITLIN: I don’t know if I have or not. I’ll have to.

STEVEN: He—he was a—a very good artist. He was a friend of my father’s. His—his—the quality of his work is—is a good as Loper’s. They were contemporaries, though—though William D. White was older. But we also found some of his work and we published it. He had some—we had a—we have a short story by him in there. And then we began to discover a number of others. And I could list them: Henry Seidel canby, Christopher Ward. John Biggs has a very interesting story to tell because he was F. Scott Fitzgerald’s roommate at Princeton. And Biggs had a sister who wrote a very interesting novel, Mary Biggs. The Baker brothers who are among my favorites. Ann Parish who probably is the most prolific author ever to come from Wilmington had a couple best sellers. One of her novels was made into a movie and her brother—there were a lot of siblings. She had a brother Dillon who wrote some very interesting things and they wrote some things together. So I began to publish examples of the work in Dream Streets, with the permission of the siblings that I could find and—and the blessing thereof. And to write about them not only in Dream Streets and present examples of their work, but also to incorporate them into the Dream Streets 26 Series.

CAITLIN: So the radio and print were going on simultaneously.

STEVEN: Pretty much.

CAITLIN: Okay.

STEVEN: And—

CAITLIN: Was there anything different that you talked about on the radio or print or were the pretty much the same topics?

STEVEN: Pretty much the same topics near the end, although near the end we reserved the printed issues for living contemporary authors.

CAITLIN: Okay.

STEVEN: It seemed to lean more that way, whereas Dream Streets 26 was all—

CAITLIN: Was more of the past.

STEVEN: Exclusively history.

CAITLIN: Okay.

STEVEN: And between the two, I think we’ve covered the entire literary history of Delaware.

CAITLIN: Oh, that’s great.

STEVEN: Going back to John Lofland and Robert Montgomery Bird who were two of the—well the third major figure from the 19th century was George Alfred Townsend. And we had programs
about them. And also we did some pamphlets, too. I did a couple pamphlets—like chat books—that had some of the longer works by John Lofland, including one we found that had thought to be lost called *The Slave* or the *Waves of Providence*. Because Lofland was an abolitionist and a very misunderstood figure. He was *inaudible* as a libertine and a drug addict. He also interacted with Edger Allan Poe and we wrote little bit about that.

So between the two I think we’ve covered the literary history of the area.

CAITLIN: That’s great.

STEVEN: I’m very proud of the accomplishment, yes. And I hope it’s a contribution that will last.

CAITLIN: Are you the only one that was involved with the radio or did each week—

STEVEN: Well I would bring people in, particularly if I needed someone to read passages from—from any number of literary artists. Of course, early on I had people read their work. Sometimes I would present it—particularly in the early part—present it in themes. And those tapes are at the university, though, I think they’re getting decimated by sticky shed syndrome.

CAITLIN: Oh no.

STEVEN: Do you know about that?

CAITLIN: No.

STEVEN: What happen was—this is sort of a sidebar—in the ‘80s a company called Ampacks produced a lot of tape with kind of a new technology. And the technology was to kind of regimen the iron filings in the tape that holds the charge that records in a kind of regimented way because before that the iron oxide was kind of just random. And they felt that if they could regiment the iron filings or whatever you want to call it, you would produce a better sound.

Well, in doing so they used a particular kind of adhesive to—to—to bind the iron to the—to the plastic or the Mylar. And after about ten years it was discovered that the adhesive was highly—well it would—it would have a propensity to—to absorb moisture.

CAITLIN: Okay.

STEVEN: So the bindings—this binding that they used began to expand. And when you played them back, we discovered that they would squeal when they would go through the guides of the machine and of course they would gunk it up because all of this stuff would come off and everything. And it—I know WHY and I’m sure a lot of other public stations had a heck of a time with their—their audio archive because the only way you could get around it was to take the tape put them on metal reels and bake them. Okay, so that this gooey stuff—

CAITLIN: Would dry up.
STEVEN: Would dry up. Then you could run them through once or maybe twice through the tape recorder and—or the tape player and when you did it would be usually for the purpose of rerecording onto another media.

CAITLIN: Yeah.

STEVEN: And then afterwards you’d have to clean the tape machine up. So—and I did this a couple of times. I actually took some tape home from the radio station, the special collections. All metal reels, it was like putting them into the oven at warm for a couple hours. And—and I was able save some of them, but some of the—

CAITLIN: Yeah, that’s a shame.

STEVEN: In fact I was just thinking this morning about a recording that I’d liked at the library that I did in 1966 when I was involved with a radio station called WSOY at Wesley College. And I did some panel discussions and programs there. And one of them was with Edward Loper.

CAITLIN: That was in your—I think I saw that in your box.

STEVEN: It’s in there. And that reel to reel paper—or that reel to reel tape could be a victim of sticky shed syndrome. But that was quite an interviewee because it—not only was Loper on there, but Edward Grant, Domenico Mortellito, you have one of his sculptures outside here, and then the instructor at Wesley College in art, Lon Fluman, who is still around. I think he lives up in Brandywine [inaudible] somewhere. And a young artist who was a student by the name of George Harrison. Now fortunately I have the original tape still, but it’s kind of problematic because it’s on a small reel where I—and because it was in mono that I ran one track this way, one track that way, one track this way, one track that way, so you need a—a—a machine that can run real slow and can do one track at a time.

CAITLIN: And what was the topic of that discussion?

STEVEN: The value of art in society. And I was only 23. So—so I have that. And there are some other tapes from back then, but that’s the jiff.

CAITLIN: How do you choose illustrations for Dream Streets?

STEVEN: Because they were easy to reproduce.

CAITLIN: How did you pick the different artists?

STEVEN: Oh gee whiz. Well Jean—I mean she’s just really good.

CAITLIN: Yeah.

STEVEN: I just looked at—at the work and I said, “Well yeah, this is good. It gets the message across. It’s well done. I just basically on my own assessment of their quality.
CAITLIN: Did people submit stuff and you went through and—?

STEVEN: Not really. I actually asked people to draw things.

CAITLIN: Oh, okay.

STEVEN: Because they were people that I knew.

CAITLIN: Yeah.

STEVEN: Doug Snow, he illustrated some things. And he was a—he was a friend. So, mostly these people were in my own circle.

CAITLIN: You knew them, yeah. Are you still close with the original staff or have most people parted ways?

STEVEN: Yeah, I’m close—if they’re close in proximity. I’ve known Lou for a long time, but I haven’t talked to him in years.

CAITLIN: Okay.

STEVEN: But I call him up now, it’s like no time has—

CAITLIN: Yeah, yeah, yeah.

STEVEN: And of those that are still around, yeah, there’s very little animosity. I’ve had some problems with people who—who—who are full of themselves and think that I should’ve done this or should’ve done that and there were differences over politics. There—there was a group of art for art’s sake and that’s as far as it should go and my policy was art has a social responsibility to people’s—it ought to be saying something because that’s our purpose. So there was that kind of controversy and then there were some problems with the Second Saturday readings where I started—I—I ran into this guy who was somewhat of a confrontational poet. He scared some people. He called himself Mother Tucker.

CAITLIN: Okay.

STEVEN: I still hear from him. He’s out on the West Coast now. And so I took some heat for that, but he was one of these people who said things very well, really confrontational and—I mean, but these are just minor things. Most is forgiven I think.

CAITLIN: Uh huh. Well that’s good. And just to be clear, this was not started through the university.

STEVEN: No, this wasn’t. No, this was all outside—outside of the [inaudible] of the university.

CAITLIN: Okay it didn’t—did the majority of the people involved go to the university or was it really—?
STEVEN: I may have to think about that. There were some that went to the university and some who didn’t. And some who went to other institutions of higher learning.

CAITLIN: Okay, so yeah. Delaware wasn’t the driving force behind you guys getting together.

STEVEN: Not really.

CAITLIN: Okay.

STEVEN: We met at the university as students or in the community.

CAITLIN: Have you ever had any—I guess you mentioned earlier at Wellesley you had—

STEVEN: Wesley.

CAITLIN: Wesley you had a show, but did you have any other shows at the radio station at Delaware besides Dream Streets?

STEVEN: Oh yeah, yeah. I do—well, at Wesley I did a—well, [inaudible].

CAITLIN: Okay.

STEVEN: But I started doing radio. I was a disc jockey there. That was kind of exciting to look at the hit list and see that seven out of the ten on the top ten were Beatles songs. And I still do have some of those original 45s and I guess they’re worth something now.

And what happened to me was I—I—at the time—see Wesley was what they call a junior college. And—so, I actually went there five semesters rather than the four. And I was in the process of transferring to the University of Delaware and there was a little window there where I lost my draft classification [inaudible] draft duty. So I had to serve in the U.S. Army. Then I went back in ’68. Yeah, I know it was ’68 because I came back from Vietnam when the riots were going on in Wilmington, which was a great epiphany, or as Malcolm X said, “All the chickens came home to roost,” and the war came home with me. And that opened my eyes to a lot of things.

But be that as it may, so I—I—there was a radio station there at the university. It was carrier current and I just got out of a war zone I didn’t want to do radio for students, where before I was doing radio while people were shooting at me in Vietnam. But in the early ‘80s this station began to broadcast and I said, “Oh, okay. This sounds a little interesting.”

And then the thing from before about the reason why I joined the station. Also at the same time there was this guy, he was doing an oldies show. I think Friday night, but he—he had a business and he didn’t want to do it every—every week so he was looking for someone to do the others, to trade off on these. And I had a collection of oldies and then I got involved in that. But now I do a program that I do in the morning—Saturday mornings called Bob Time.

CAITLIN: Okay.
STEVEN: Which has evolved over the years. I started it in 1989 and it’s— it’s basically music, but I bring other things into it. I— there’s a lot of dimensions to it. One dimension is that I’ll take like this day in 1957 or ’54 and I’ll play the music that was heard on this day. And I always purposefully make sure that I play the pop music, the rock music, the R & B. I try to make it as integrated as possible. And then I’ll talk about what was going on on this day in that year, what was playing at the movies downtown, what was on television, maybe if I find an interesting story to tell that’s a local— I’ll do that.

And see over this time I’ve accrued a lot of music and— so that’s one dimension. I’ll also do themes about— like in August when— when the bombing of Hiroshima and Nagasaki were done, I’ll maybe do a program on songs about atomic bombs and things like that. I’ll maybe do a song about British rock and roll. I also do skits. I have this one little skit where I actually have people come in and play parts where I chose an alternative world, like what would— what kind of world would live in if Kennedy wasn’t assassinated and the plot against him was discovered and people were arrested and stuff like that. Or—or scenarios where the Second World War didn’t happen. Things like that. And play some music along with it.

I do one where the Beatles never broke up. So come up with a Beatles song from 1971, it’s kind of difficult, but it can be done. Things like that.

So there’s that thing. I also had a couple programs of local jazz. One called Club Baby Grand where I play music from the local greats of music. Clifford Brown comes to mind, but there are others like Lem Winchester and Betty Roché and Gerald Price. And I’ll play that music. In fact I just discovered Sam Woody, who a friend of mine told me about. And who has a very interesting story to tell.

And then I have a segment on the second Saturday called Clifford’s Corner. Well I actually have people of local jazz come on and we sit like we’re meeting at the corner. We play sides and we talk about the music. And I have this wonderful friend by the name of Maury Simmons who’s like 85. Used to be a disc jockey on WTUX in the early ’50s. And he knows everybody in the jazz world. And other musicians will come on. I only have three mics so I have a little bit of juggling. And we come on and we play sides and it’s almost like an oral history of the local jazz. And all that’s—a lot of that’s recorded. I haven’t turned it over to the library anyway. And that’s another dimension of Bob Time.

I try to cover as many bases as possible. That story went on for a long time. That sounds like enough.

CAITLIN: That’s a lot. That’s good. That keeps you busy.

STEVEN: You ought to listen in some morning.

CAITLIN: Yeah definitely.

STEVEN: 6:00 to 10:00.
CAITLIN: When is it? 6:00 to 10:00 on when?

STEVEN: Saturday—

CAITLIN: Saturday.

STEVEN: And we just had a power increase.

CAITLIN: Yes, I hear about that.

STEVEN: So wherever you happen to live, you should be able to get us.

CAITLIN: Excellent.

STEVEN: I know right north of Wilmington people couldn’t hear us under the old power, and below the canal no one could hear us, but now there are no excuses.

CAITLIN: Good. So let’s see. Now I want to talk what the music scene was like in the ‘70s and ‘80s for you. What were you listening? Where did you go to view music? If you were interested in music at that time.

STEVEN: Yeah, I was interested in music. I didn’t go out too much. Still don’t go out too much. But—do you mean local music or do you mean music generally?

CAITLIN: Local music.

STEVEN: Local music. Snakegrinder and the Shredded Field Mice. Have you heard of them?

CAITLIN: Uh huh.

STEVEN: Okay. And I—I knew—well, Steve Roberts I knew who basically was the leader of Snakegrinder. And I knew George Wolkind who’s, depending on your viewpoint, either famous or infamous.

CAITLIN: Isn’t he—I think read something that you wrote online that—that someone—someone who died in the band originally apparently came and spoke to him and said that he was going to be the lead singer.

STEVEN: The story is that Snakegrinder kind of evolved out of a couple groups, but when they finally evolved, the original lead singer was Eddie Day, who I knew as well. He used to—I went with a gal in college there on Tells Avenue and I hung out at her place and he’d come over, too because I think he kind of liked her or her roommate, I couldn’t figure out. But he would come there every day. And he was the first lead singer of Snakegrinder. I actually saw them perform in Newark on the roof of—I don’t want to confuse things, a place called the Deer Park, which is not the famous—

CAITLIN: Not the [inaudible].
STEVEN: It was a large house on Park Place.

CAITLIN: Okay.

STEVEN: I don’t know if it’s still there or not, but there was a roof over an enclosed porch and they were performing on the roof.

CAITLIN: Okay.

STEVEN: And that’s when I first saw them. And Eddie Day was the lead singer then. But what happened was that Eddie Day and another friend of mine, there were others but another friend of mine whose name was Kool-Aid—and—and I just turned over his book of poems to special collections.

CAITLIN: Okay.

STEVEN: Oh by the way, did you get two pieces that—

CAITLIN: Yes, I did. Yeah.

STEVEN: And they were all drinking in the Deer Park, but it was during a period of time when Quaaludes were popular and they were gobbling Quaaludes at the same time. So they—they left the Deer Park and they got into Eddie Day’s car and if you’re familiar with the Deer Park—

CAITLIN: Yeah.

STEVEN: Then there’s Wonderland there.

CAITLIN: Uh huh.

STEVEN: And then there’s a little street in front of Wonderland.

CAITLIN: Yeah, yeah.

STEVEN: Okay, what happened is they came out of the Deer Park and they wanted to go down maybe Elkton Road and instead of turning in that lane in front of Wonderland, they turned prematurely and turned up the railroad tracks.

CAITLIN: That’s a shame.

STEVEN: And there was Eddie Day’s car on the railroad tracks. Up ahead there was a train coming. So Eddie Day, he’s all screwed up on Quaaludes, half drunk, he tries to go up to stop the train. He died. He got ran over by the train. So Snakegrinder was without a lead singer. And they—they kind of plumaged around a little bit. But then George—George Wolkind, who at the time was the—doing the furthest thing from—from music. He had run for mayor.

CAITLIN: Yeah, and he was involved with politics.
STEVEN: Right. Thanks to I think it was [inaudible] who came to town and sort of shook things up.

CAITLIN: Yeah.

STEVEN: So you know that story.

CAITLIN: Yes.

STEVEN: Okay. And George says, “You know, the ghost of Eddie Day came and says, ‘Hey, you’re the new lead singer of Snakegrinder’ and I [inaudible] to this presence, ‘No, I can’t sing.’ He says, ‘No, you’re the new lead singer.’”

And that’s how all that happened. Good story, isn’t it?

CAITLIN: And they—they were pretty popular until—did they break up in the late ‘70s, something—?

STEVEN: Yeah, yeah, they did. They gave—in fact they did get together in the ‘80s for a—

CAITLIN: Like a reunion?

STEVEN: A reunion at the Deer Park and also the Stone Balloon. I was at the one at—at the Deer Park. Wonderful evening. A real event. But—

CAITLIN: Where did they play besides—do you remember seeing them at other places?

STEVEN: Yeah, I’ve seen them at the—at the student center—the Perkin’s Student Center. They played there. They played at the Balloon a couple times.

CAITLIN: Did they go to Delaware? Were they students at Delaware or—?

STEVEN: Steve Roberts was. He got—he actually got a degree there. George was a student there until he joined the Weathermen.

CAITLIN: Is that another band?

STEVEN: No that’s a political organization.

CAITLIN: Oh, oh.

STEVEN: He was part of the SDS crowd in the ‘60s. Student’s for a Democratic Society.

CAITLIN: Okay.

STEVEN: And a faction of them split off and became the Weatherman. You need a weatherman to know which way the wind blows.
CAITLIN: Okay.

STEVEN: They were a pretty radical group. Very militant and stuff like that. It’s all there in that article. That article was in an out and about report and it’s a—you probably saw it on the Flying Snail website. Yeah. And that has another story about that one. Yeah, it’s all there.

So that was basically the primary band that I was associated with. I was listening back then to a lot of Bob Dylan, The Rolling Stones, John Lennon and I guess that was the only music—local music that I really listened to or was associated with.

CAITLIN: Yeah, I know these are a few other bands. You can say if you’re familiar with them. Bad Sneakers, The Voltags—

STEVEN: They were a little later.

CAITLIN: Jack of Diamonds—

STEVEN: Yeah I know about them. Zen Gorilla. There was one band that I kind of liked a lot, Schroeder.

CAITLIN: Okay, yeah.

STEVEN: I got one of their albums. And then of course Steve Roberts went off and—and did a band—what was the name of it? It will come to me. But he—he wrote a song called “Vice Squad Dick.” The band was Dick Uranus. You can say it a different way. I had Steve Roberts call up the radio one time and he actually said Dick Uranus. But—and that was a pretty good song. And they did a song called “Vice Squad Dick.”

CAITLIN: Okay.

STEVEN: That was picked up by J.G. Thirwell, who had sort of a Goth metal—it wasn’t Goth. It was industrial metal—industrial punk—I don’t know what you call it. These genres are not—but it wasn’t a band, it was a one man band called Scrapping Fetus Off the Wheel.

CAITLIN: Oh my gosh.

STEVEN: Very good. He did a band called Hole, which is as far as I can determine is Sergeant Pepper hardcore punk.

CAITLIN: Okay.

STEVEN: It’s a great album. And Thirwell’s a genius. But he—in one of his other incarnations—I’m trying to think what it was—actually covered “Vice Squad Dick.” It’s a great cut. And this group—formed by this group called Dick Uranus, which is a ‘70s band. And Steve Roberts was sort of behind this.
There was another one, too. That you should consult some other—well, you said you read, which one? Manifesto.

CAITLIN: Correct.

STEVEN: This is all in there. Amazing Space.

CAITLIN: Okay.

STEVEN: George—see Snakegrinder kind of split into two parts and—and some of the musicians took on some other musicians and did kind of a reggae thing. And they kind of interacted with Bob Marley when he was here, particularly with Rita. In fact, Rita almost became a lead singer for Amazing Space, but Bob kind of vetoed it. And that was George’s band in the later ‘70s. Let’s see Marley was here again in the late ‘70s because he had to leave Jamaica because there was a lot of political trouble there. And—but I wasn’t too familiar with that. I don’t know I was in the late ‘70s. I was here. Yeah I was here—I was between here and Boston, kind of going back and forth because my sister lived up there.

CAITLIN: Okay.

STEVEN: So there were periods of time when I was living up in Cambridge and stuff like that.

CAITLIN: Interesting.

STEVEN: Which is also where—another little claim to fame—where I made a little movie. I did some film work.

CAITLIN: Okay.

STEVEN: Some of my post-graduate at the university was in film making.

CAITLIN: Okay, what did you get a degree in?

STEVEN: English.

CAITLIN: Okay.

STEVEN: Not worth a damn, but I did take some film courses afterwards. I made a little movie up in Boston, which is in special collections. It’s all in special collections.

CAITLIN: What was that about?

STEVEN: It was called—it was a little mood piece called “Having Come Having Gone,” but my big claim to fame in that is my primary actor was Ed Hood, who also had a starting role in Andy Warhol’s Chelsea Girls.

CAITLIN: Oh. How did you get him?
STEVEN: Through a mutual friend who lives that way—up that way yet. And I run into him in Boston—in Cambridge commons or someplace like that.

CAITLIN: What’s the movie about?

STEVEN: As I say, it’s a mood piece.

CAITLIN: Okay.

STEVEN: They—everyone at the beginning’s kind of anxious and then that’s having come and then some—yeah. [Inaudible]

CAITLIN: Yeah.

STEVEN: Just as I said a mood piece. It’s only like ten minutes long.

CAITLIN: Oh okay.

STEVEN: You can’t do a lot in ten minutes but movie stuff.

CAITLIN: Very nice. I guess now we talk about Rob Jones and Tom Watkins.

STEVEN: Incidentally I asked George last night if he had heard anything more about Tom Watkins. No one can seem to find him.

CAITLIN: No one. Everyone I’ve asked—probably 20 different people are all like, “I would love to get in touch with him. I’d love to get in touch with him. I haven’t heard from him.”

STEVEN: Last time I talked to him was when I talked to him about the cover [inaudible].

CAITLIN: Oh, okay.

STEVEN: And that’s the last of Tom Watkins. Somewhere in the periphery I heard he had gotten married, which kind of surprised us all.

CAITLIN: That’s what George said.

STEVEN: And I even thought maybe he moved back to Wilmington, but I can’t seem to find any evidence of that. So he’s—

CAITLIN: Don’t know.

STEVEN: He’s gone into the witness protection program I guess.

CAITLIN: It’s hard when you’re not—I guess nowadays it’s really hard when you’re not involved in anything that could be on the internet or—

STEVEN: Right.
CAITLIN: It was so—I type in your name. Came right up. Type in George Christie’s name. Came right up. With other people it’s hard. Even my own brother I can’t find. He only lives a quarter of a mile from me. 

Well I guess how were you introduced to them? Both at the same time or did you know—?

STEVEN: I actually knew Tom before that because in the early ‘70s, like around ’71—I don’t know. Somewhere in there. A number of us to find would work at Wilmington’s Waterfront.

CAITLIN: Okay.

STEVEN: We would go down there and—we were [inaudible] basically. But the way it worked was there was a telephone call we’d make in the morning to find out what ships came in, certain ships we knew we could get hired for. And basically the one ship that we got hired for all the time was the banana boat.

CAITLIN: Okay.

STEVEN: I met Tom there—well actually, we went up—George Wolkind and Ray C.C. who STS-ers would go up from Newark and one of the other people who were hired there was Tom Watkins. And he lived in Wilmington. He had a long beard. He worked there and that’s where I first met Tom Watkins. And—I don’t know how I met Rob Jones, but I—I—Rob Jones had—had the Fifth Street Gallery and the Queen Theatre and it was during the Viewpoint years—and Rob really kept Viewpoint going for a while by buying advertising in the Viewpoint. So I’d go up there and visit him because he always had some interesting art. And sit and talk about this and that and—

CAITLIN: How often would you go up?

STEVEN: Every couple weeks I guess. In fact I remember one time he says to me, “I want to show you the Queen Theatre.”

So in the back of the—he was up on the second floor and in the back of the gallery and in the back of his office there were these two huge doors. And he says, “Come and look at this.”

So he opens these doors and there’s this big, cavernous place without any seats and it was the Queen Theatre. [Inaudible] the Queen Theatre.

CAITLIN: Yep.

STEVEN: And that’s how I—how I met Rob Jones. Like I say, he’s a really interesting character.

CAITLIN: Yeah, what was his personality like?

STEVEN: Hmm. He was always upbeat. Always—and I’ll use this in the most generally way—he’s very gay. And very interested and enthusiastic about the art that he discovered. [Inaudible]
He did admit to me that he was challenging the Brandywine tradition. That’s the reason he opened the gallery because before that quite [inaudible] but unless you hitched your wagon to the Brandywine tradition star, you were basically just writing in the privacy of your own home or whatever. So he brought out a lot of that art for that very reason. And a little bit after that Tom Watkins, who was always interested in pop art—popular art—pulp art, opened that comic book store.

CAITLIN: Uh huh. Xanadu.

STEVEN: Yeah right. Fifth and—[inaudible] you know where it’s at.

CAITLIN: Yeah.

STEVEN: Very poorly depicted in a movie called American Splendor.

CAITLIN: American Splendor, yeah I saw that.

STEVEN: And—which is a very interesting experience watching because I never saw anyone who I knew depicted in a movie. But—because I knew Joyce, too. She was married to George.

CAITLIN: Correct. Yeah, yeah, yeah.

STEVEN: I knew Joyce’s sister, because she worked on—

CAITLIN: Wendy?

STEVEN: Wendy.

CAITLIN: Okay.

STEVEN: You didn’t get in touch with her, did you?

CAITLIN: No, I’ve been trying to and I cannot—I mean I think she’d want to talk—I think this is cool to talk about. I feel like mostly people are like, “Oh, let’s talk about your husband, let’s talk about your husband”—I guess it’s cool because it’s her past?

STEVEN: So you weren’t able to get in touch with her?

CAITLIN: I’ve searched—she doesn’t have any like any [inaudible] with contact info or anything like. And George doesn’t have any recent contact info.

STEVEN: Yeah, I asked him about her last night because—

CAITLIN: Oh, I know. She’s another one I don’t know how to—

STEVEN: She was—she was something. But—

CAITLIN: Was she like how she was depicted in the movie?
STEVEN: Joyce?

CAITLIN: Yeah.

STEVEN: I—I didn’t know Joyce as well as George, but George disagrees with me. I sort of thought, yeah, she seemed like—

CAITLIN: Yeah.

STEVEN: Very kind of neurotic and weird.

CAITLIN: From what George said was that he was mostly the backer of the comic book store.

STEVEN: Yeah, he and Tom were half owners.

CAITLIN: Tom and Joyce were the ones who were in the store.

STEVEN: Yeah.

CAITLIN: Running it.

STEVEN: Then Tom had a studio upstairs.

CAITLIN: Okay.

STEVEN: And Tom was into costumes. And he’d make all these full bodied costumes out of—

CAITLIN: Different materials and—

STEVEN: Plastic and what do you call it? Same material they make these folds over masks. Not polyester—vinyl.

CAITLIN: Vinyl yeah.

STEVEN: And all that sort of thing. I do know that Tom did go to Philadelphia and got involved in—in the theatre up there. He was—it was some sort of like work in props or scenery or a combination of both for some theatrical production there. And it sort of kept him employed.

CAITLIN: Yeah.

STEVEN: That’s about all I know. That’s what he was doing when I contacted him to ask him to do the cover. So that much I know.

CAITLIN: Were you involved with any of his work in *Emergency Illustrated* or—?

STEVEN: No, I was basically not accepted there. This is also—this was during the time I was doing *Viewpoint*. So *Emergency Illustrated* and *Viewpoint* were happening at the same time.
CAITLIN: Okay.

STEVEN: And for some reason I never got—I never got embraced by them.

CAITLIN: Okay.

STEVEN: I did get my curmudgeons, though, because Rob Jones—he pitched this idea doing programs about what he called the “new underground.” And [inaudible] about all these queen clubs—these drag queen clubs. Emergency Illustrated—

CAITLIN: Wouldn’t do it, so the Viewpoint got it.

STEVEN: So yeah, we’ll do it.

CAITLIN: That’s interesting.

STEVEN: That got us into trouble. That got us—that got us canned by the university.

CAITLIN: Yeah. Why do you think Emergency Illustrated didn’t want to touch it?

STEVEN: I don’t know. I—just maybe—I don’t know. Have you talked to anyone who’s with Emergency Illustrated?

CAITLIN: No.

STEVEN: Betty Tu was with them and her sister Teresa. I don’t know who else wrote there. I guess Tom Watkins was because he did some covers. But again we can’t get a hold of him.

CAITLIN: Exactly. Elusive.

STEVEN: I don’t know how—how—George was basically with us because he did—that’s where I first met George Stewart, he did cartoon strips.

CAITLIN: Okay.

STEVEN: In Viewpoint. One of which got us into trouble.

CAITLIN: I—he briefly mentioned something like that.

STEVEN: Yeah. I got called on the carpet for that one.

CAITLIN: But I mean that’s what you wanted. You wanted it to be cutting edge and—

STEVEN: Yeah, shake the bushes.

CAITLIN: Yeah. That’s funny. Do you remember any—?

STEVEN: George has a strip, by the way, in the Sleaze Digest.
CAITLIN: Yes, he does. Yeah. Yeah, so tell me—so you did not attend that, correct? The Sleaze Convention?

STEVEN: No, I don’t know why.

CAITLIN: I bet you wish you did now.

STEVEN: I wish I did now, but I did do those two articles where the—Wilmington—The Greater Wilmington Sunny Advertiser.

CAITLIN: Yeah, I got those.

STEVEN: Which were supplements in both the Philadelphia Inquirer and the Philadelphia Pulitzer, so it got around?

CAITLIN: And so what do you remember at least from hearing about it?

STEVEN: Well that it was kind of a pretty sleazy affair. Edith the Egg Lady was in it and it sort of had that John Waters flavor. They sort of fused with the Baltimore crowd.

CAITLIN: Yeah. Because didn’t Tom—I think—work on a film that John Waters was doing?

STEVEN: He may have.

CAITLIN: If I recall in my reading.

STEVEN: He may have. I don’t know.

CAITLIN: Do you remember any exhibits you visited at the Fifth Street? I’m sure they run together.

STEVEN: Yeah, he had actually had a very interesting exhibit where—in fact it was one of the last ones with Julio daCunha and Bryon Shurtleff, who was a very good photographer.

CAITLIN: He was a professor—well both of them were professors at—

STEVEN: Yeah, I actually had Byron as a professor and I did some pretty interesting work as—as—in one of his classes. There was this one thing that he had us doing with black and white slides. And I discovered a couple things using black and white slides. I still have the tray of slides. One of them was to produce pictures in your head, because I discovered if I took a slide and—and I think it was Clorox you could wipe the emulsion off the slide and then what I would do is I would draw a design on the slide with a felt tip pencil and I would do this for a whole series. And then when you put them into the machine, the machine runs through them. Between the—the slides you get this retinal shadow. And after a while when you show a lot of these with the different designs you get a moving shadow in your head. I was like, “Wow, that’s interesting.”
And the other thing that I discovered was three dimensional slides where I would take a couple slides and I would take the emulsion off one slide and then on the next slide, I’d take the emulsion off another portion of the same slide—or a different slide, then put them in—in the same mount. And certain machines will try to autofocus and they don’t know where to autofocus. So you get this back and forth like erratic focus between them. That was pretty interesting and that was all Bryon Shurtleff’s class. So that was really—that was a very fulfilling class. So I like Bryon a lot.

CAITLIN: What was his exhibition of?

STEVEN: Photographs.

CAITLIN: Okay.

STEVEN: I don’t remember exactly which photographs they were. But that was a—that was a—that was an event.

CAITLIN: And then you said Julio also had—

STEVEN: I think they exhibited together.

CAITLIN: Were they together?

STEVEN: As I recall they were, yeah.

CAITLIN: What was the gallery physically like? Was it big?

STEVEN: Yeah, it was big. It took up the whole second floor of the—of the Queen Theatre building. It had—it had all those big windows, so it had excellent light, wooden floors. He kept it nice and sparse. So it was—it was well light. It was a perfect exhibition area.

CAITLIN: Uh huh.

STEVEN: Yeah.

CAITLIN: And a lot of people remember his dog—Rob’s dog.

STEVEN: I had forgotten.

CAITLIN: I forget what its name was, but I have a few pictures of it.

STEVEN: I know that later on—and this was kind of his demise—is he got into disco.

CAITLIN: Okay.

STEVEN: And if I recall he opened up a disco club on the third floor, The Grand?

CAITLIN: Yes.
STEVEN: And I think from what I was told he was getting into a lot of coke then.

CAITLIN: Okay.

STEVEN: And basically he burned out. Because he—he was a pretty athletic fellow, like I told you I think in the email, he was the drum major for the University of Delaware band.

CAITLIN: Yeah we found—I was going through old yearbooks from the ‘70s and I found pictures of him which is—which is pretty cool.

Yeah so he moved to—do you know why he shut down the gallery or—?

STEVEN: I—my impression was he found disco and coke a lot more interesting.

CAITLIN: Okay. And then he moved to New York.

STEVEN: That part I don’t know.

CAITLIN: Okay. And then you basically lose touch after he closed the gallery.

STEVEN: Basically, yeah.

CAITLIN: And then you—you kept in touch with Tom Watkins a little while after that.

STEVEN: Yes I have. He hung around town.

CAITLIN: Yeah.

STEVEN: See in the ‘70s, like I said earlier, I wasn’t here all the time.

CAITLIN: Yeah, you were in Boston.

STEVEN: I was up in Cambridge for a little while there. So—

CAITLIN: Did you ever go to the Rondo Hatton Film Society that Tom—

STEVEN: No.

CAITLIN: And I guess my last question—we kind of touched on this earlier I guess with the gallery, did you notice how art in Wilmington was different from Philadelphia or New York?

STEVEN: I didn’t know much about Philadelphia and New York.

CAITLIN: Okay.

STEVEN: I know that his gallery really kind of opened things up because around the same time that he had his gallery there, the Delaware Center for the Contemporary Arts was founded. I believe it was a firehouse—an old firehouse down around Third and French. And that opened.
And then the Christina Cultural Arts Center, which had been down on Seventh and Church, sometime after that moved up to Market Street. I don’t precisely know the dates, but I do know that more art came—locally produced art came to the surface thanks to Rob Jones’s efforts.

CAITLIN: Did he—do you think that most of his art was from the Wilmington area or did he—?

STEVEN: That’s my impression. Yeah. You know, there’s someone else you ought to talk to and that’s Susan Isaacs.

CAITLIN: Yes. Her husband works here, Jim.

STEVEN: Oh, okay. Because she also bought some—she had a gallery over on Tatnall Street.

CAITLIN: Yeah.

STEVEN: And she bought some advertising in Viewpoint and helped us a good bit, not to the extent that Rob did. But she also exhibited some very interesting art during the time and I think she’s a—she’s a—one of the chief honchos down at DCCA, right?

CAITLIN: Yeah.

STEVEN: So, she probably has some things to say.

CAITLIN: She’s on our—yeah, she’s on our list of people to talk to. Every interview we have the list is growing.

STEVEN: So I would—I would accredit her for a lot of the expansion of the art consciousness in Wilmington as well. She has a good eye for art. Which is understandable considering where she is now.

CAITLIN: Yeah. Well I think that’s it. We covered all my questions.

STEVEN: All right.

CAITLIN: Yeah, we talked about a lot. Let’s see, an hour and fifteen.

[End of Audio]
Duration: 77 minutes