

YOUNGSTOWN STATE UNIVERSITY
ORAL HISTORY PROGRAM

YSU Faculty

O.H. 2186

Dr. Anne York

Interviewed

By

Jack Lorenzini

On

March 23, 2004

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YOUNGSTOWN STATE UNIVERSITY

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INTERVIEWEE: Dr. Anne York

INTERVIEWER: Jack Lorenzini

SUBJECT: YSU Faculty

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P: This is an interview with Dr. Anne York for the Youngstown State University Oral History Program, on YSU Faculty, by Jack Lorenzini, at Dr. York's office in Debartolo Hall, on March 23, 2004. At 1:30 p.m. This project was funded by the Ford Foundation.

L: When and where were you born?

Y: I was born in Birmingham, Alabama on January 16th, 1944.

L: Do you have any siblings?

Y: I do, I have three brothers, two still living, and I have two sisters.

L: Are they younger or older?

Y: They are all younger.

L: Your parents, what were their names?

Y: My father's name was James Neison Hafer, and my mother's name was Marie Lockridge Hafer.

L: What were their occupations?

Y: My mom was a housewife and my dad was a banker.

L: Did your parents attend college?

Y: My dad attended a junior college, but not a four-year college, and my mom no.

L: Can you describe your neighborhood for us, growing up?

Y: We lived in a neighborhood that was both extremely congenial and which had, at the time of my youth, a great deal of open space, so we would have great adventures in the woods that surrounded my home.

L: Did you always live in the South, in Birmingham, Alabama?

Y: No, no, in fact I lived in the South for a very short period of time. I grew up primarily in Dallas, Texas, and then went to, moved to Phoenix, Arizona when I began high school.

L: And when did you wind up in Youngstown, Ohio?

Y: In 1992. I left Los Angeles to move to Youngstown to take my job here at YSU.

L: Living in various places around the United States, how would...what is your assessment of the different neighborhoods? Are they different based on geographic location?

Y: Not necessarily, I think that the size of the city has more to do with the neighborhood than geography necessarily. In other words I think that neighborhood has an awful lot to do with class an economic status no matter where you're living, rather than what part of the country you happen to be living in.

L: What is your ethnic background?

Y: My father's father was German, his mother French, and my mother's parents, her mother was French and my grandfather was Scottish.

L: Where did you attend grade school?

Y: I attended grade school at North side Elementary School in Dallas.

L: And high school?

Y: Xavier High School, it was an all girls' high school in Phoenix, Arizona.

L: Can you describe any influential teachers throughout the course of your grade school experience and secondary?

Y: Oh, absolutely. I think the first teacher who really had an impact on me was my eighth grade math teacher, Margaret Baker, and she was empowering, she just was inspirational and extremely supportive, and just an incredible role model. My eighth grade speech teacher had an impact, I can't remember her name but I can remember what she made us say each day in class, before class began, and that was, "Habit is like a cable; you weave a thread of it each day until it becomes so strong you cannot break it." I have no idea who the woman was, but I do remember that though.

L: On the contrary, who were your least favorite teachers?

Y: In both...well in high school a couple of people, Sister Mary Carrol and Sister Mary Gertrude, had an enormous positive influence on me. In high school I think my least favorite teacher, although I adored the subject that she taught, which was world history, was Sister Mary Celestine, because she was formidable and instilled fear in me rather than a sense of empowerment.

L: How did your parents influence your education?

Y: Well, my dad influenced my choice of history as a major because he was very interested in history, and the history of the Civil War, and in European history. My mother influenced my interest in history in a somewhat negative way, and that is to say that I decided to go beyond teaching elementary school. And it was really an act of defiance to get my Master's and to get my PhD, an act of defying my mother.

L: What other extracurricular activities did you participate in school?

Y: I was kind of like a renaissance student. I mean I was vice-president of student council and president of the National Forensic League, and president of the debate club. I was captain of the girls' basketball team, I did volunteer work at St. Joseph's hospital, and the V.A. Hospital in Phoenix. I taught Catechism to the migrant farm workers, and I was a volunteer at St. Anne's home for unwed mothers. The Jesuits have a real strong service component, and they were...Xavier High School was part of St. Francis Xavier Parish, and they have a huge commitment to public service and community service, and I was really drawn into that early in my freshman year.

L: Switching to faculty questions, not YSU, and then going before that, where and when did you go to college?

Y: I went to UCLA; I did all of work at UCLA. I was there in the late 60's and the 70's, and the 80's for work on the PhD. I've sometimes thought that it might have been a good idea to not have gotten all three degrees from the same university, but on the other hand there's a tremendously positive aspect to that and it is this; I knew the department very well, and so I had an opportunity as an undergraduate to study with everyone in the department and really decide which area of history I wanted to make my own.

L: Who were your role models? Which professors did you look up to while you attended UCLA?

Y: Without a doubt hands down Andrew Lossky, who wound up as my dissertation director. I mean Andrew was the embodiment of the 17th century. He was so bright and so broad in his mastery of his knowledge of the 17th century that really if you chose to study under him, you could do cultural-intellectual history, you could do political-ecclesiastical history, you could do a combination of those, you could do economic history, literary history, the history of music, I mean he was phenomenal, absolutely phenomenal.

L: What was your dissertation on?

Y: My dissertation was on Quesnel canal, and the third generation of Jansenism.

L: While at UCLA, did you embrace the athletic teams?

Y: No, not at all, no time.

L: So you just basically studied?

Y: I basically studied and studied and studied, and marched against the war in Vietnam.

L: Can you tell us anything about that?

Y: Well, when I was making the decision as to where I wanted to go to college, as the oldest of six children it was really, and my parents made this very clear, important for me to get financial aid, and I really wanted to go to Stanford, because I thought I would like Northern California more than Southern California, although any spot in California looked better to me than staying in Phoenix. But I got more money from UCLA, so that was really my choice.

L: Can you describe your experiences prior to coming to YSU? Where did you work?

Y: Well, immediately prior to coming to Youngstown State I taught for four years as visiting assistant professor at Loyola-Marymont in Los Angeles, a Jesuit-Catholic university. I loved the way religion was integrated into the academic year, like there was the mass of the Holy Spirit which started the year, and the liturgy at commencement,

which ended the year. But really throughout the year...and everyday at five o'clock there was a student mass in the chapel which happened to be located in Hughsman Hall where the College of Arts and Sciences was housed. And it was very gratifying to see your colleague with whom you talked, and strategized, and worked on departmental issues, celebrate the Mass at five o'clock, and there were I think six Jesuits who taught in their history department.

L: Can you recall your first lecture as an assistant professor, or as a visiting professor?

Y: I can, I think anyone can. I had chosen what I thought was a professional looking dress to wear on that day, and I walked in and I started writing my name on the board and the name of the class which was Western Civilization from 1500 to the Present, and all of a sudden this young woman in the middle of the classroom said, "Are you our professor?" And I was so nervous, I had no water, I wasn't thinking about that, my mouth was like cotton, I could barely talk because my tongue was sticking to the roof of my mouth, and I still get very nervous when I walk into the classroom for the first day, when you're encountering a new class. And an absolutely fabulous Jesuit at Loyola-Marymont was a role model in terms of relationships to the student, and teaching, and how to organize a lecture, I mean they really taught me how to teach and be thorough. And he said...I was complaining, you know, that gee this is my fourth year and on the first day of class, each class, I'm so nervous, and he said, "And the day that you don't feel that way is the day that you should retire, because then you'll be complacent."

L: When did you start at YSU?

Y: September, 1992.

L: How were you hired?

Y: Through a national search. YSU was my first interview with the AHA in Chicago in 1991. I really like the people that I met from the department the best. I also interviewed with Wright State, Cleveland State, Xavier University, and the Citadel. They called and said "Do you want to come to an on-campus interview?" Again, YSU was my first. The Wick-Pollack was still open as a hotel then, so I thought it was very elegant, much more elegant than in Dayton, being put up at the Red Roof Inn. So I thought that YSU was really a class act, and the then Chair of the department, George Beein, called, it was 9:00 in the morning Youngstown time, and it never occurred to him that there's a three hour time difference, so my phone rang at six a.m. in L.A. with the job offer, and I said yes.

L: Interesting. Why did you stay at YSU?

Y: Why did I stay? Well, I have both philosophical reasons, and I have some very practical reasons also. One of the first things I did after accepting the job, I came back to Youngstown in June, and I knew that it was really important for stability, my son was then nine years old, to buy a home. So I bought a home, which gave us a really grounded sense of place and time. YSU was very clever, because unlike most universities where

you must be there for seven years before you can even go up for tenure, if you've met all the tenure requirements here at YSU, you can go up at the end of your fourth year and you're tenured in your fifth year. I did, and I was, I went up for tenure and I was tenured. It makes it very difficult once you've become an associate...once you've become tenured, and then the next year I was promoted from assistant to associate professor, and once you do that it's very difficult to move laterally. If you do, with most institutions you have to go all the way back to the non-tenured status and begin the seven year process again.

L: How long did it take you to adjust to the Northeast Ohio weather? Coming from California to Youngstown.

Y: Adjusted the first year I was here. I'm a January birthday, I've lived most of my life in warm, southwestern and west coast climates. I like cold weather, I love snow and I love gray days.

L: How has the administration changed during your time at YSU?

Y: Oh, well when I was hired, Neal Humphrey was the president, and he was gone after my first year here so it's very difficult for me to evaluate him. I mean when I started he was gone and a new president was in place, I did meet him when I interviewed here, but he was kind of hidden, you know, not a lot of public visibility. Les Cochran was just the absolute opposite of that, and his wife became very involved with downtown revitalization and whatever. David Sweet, as I wrote in my application for promotion, I'm very happy that the university is such a player in Youngstown 2010, because we need that, and it was really David's initiative that got that off the ground. His wife and I have done some work on the citizen's guide to Youngstown, and I see a much more public presence with this particular administration. Les Cochran had a public presence at functions like football games, but there wasn't a spirit of public servant, and last year ACTION, the faith based community organizing group that I'm president of, we gave David Sweet the To Do What is Just award.

L: For those who might not know what Youngstown 2010 is, can you tell them about it?

Y: It's a cooperative effort that was really the idea of David Sweet and Hunter Morrison, whose wife is the mayor of Cleveland, and he was the director of planning in Cleveland, but when she was elected mayor it was a conflict of interests, so he was brought to YSU and this vision for a revitalized Youngstown called Youngstown 2010 is really a collaborative effort between the mayor and city council of the city of Youngstown, and the university. Dart Inc. a Canadian planning firm, was hired by the city and by the university to develop, neighborhood by neighborhood, as well as the center city, plans to revitalize Youngstown, but within realistic parameters. In other words, the city of Youngstown's population is falling, so Youngstown can't envision itself in the way that it was in the forties, fifties, and...well, thirties, forties, and fifties, because when the mills closed, that was when the decline really began. But it can re-envision itself as a city of moderate size, it has absolutely incredible infrastructure; it's got great neighborhoods –

historic neighborhoods. The public buildings, for example, are incredible whether they're down town, if the CIC would quit tearing down the historic buildings and robbing us of our identity and our sense of place. But the other treasures that are so much apart of this community that Youngstown 2010 takes into consideration are the Butler Museum of American Art, there's no other art museum in the entire United States devoted solely to American Art, and really under the direction of Lou Zona, the branches, the first branch that was built was built in Salem, and now the one in Howland, and frequently those branches of the Butler are used to exhibit European things in art, or sculpture, so, I mean, it's an incredible resource. The Youngstown Symphony, you know, Isaiah Jackson has a Master's Degree in Russian History from Harvard, in addition to his PhD in music, and there's so many fine cultural elements that make up our community, my decision to accept the job at YSU was based on those elements of the community, but also what I consider to be just a magnificent resource, and that's the mill Creek Metro Park System.

L: How have the students changed since you've been here?

Y: Oh, wow, that's a really politically loaded question. I'm not sure the students have changed that much. What students are agitated to do, or are allowed to get away with has changed.

L: Can you provide examples?

Y: No.

L: What are your favorite courses to teach?

Y: Oh, wow, well I basically love everything that I teach so it's really hard to say a favorite without, you know, like being totally obvious. Obviously my most favorite course to teach is Louis the XIV and Early Modern French History, and that, I mean, that's what I'm trained to do, that's my area of expertise, I never see a line of demarcation between what I teach and what I research, and my personal passions are...like I love 17th century architecture, and music, and obviously history, and so sometimes when I come back from teaching either that segment in the World Civilization class 1512, or teaching Louis XIV, either at the graduate level or undergraduate upper division level, I sit right at my desk and I think, "Oh my God, they pay me to do this!" Because it's like, "Wow, I love it," so that without a doubt is my most favorite class. And kind of right up, a little below, the French Revolution, although I don't do research in that area, and just by a quirk of fate Charles Darling resigning, and the administration saying, "Well, we're not letting you have another American historian who can do the Vietnam War," I got that class, and I really, really enjoy teaching it. It's very complicated, it was hard to develop because it's taught now so differently from how Professor Darlin taught it, I mean I really organized it and researched it, and teach it from every point of view; Vietnamese Nationalists, North and South, Vietnam's government, North and South during the American phase of the war, the French influence, the military point of view, women in the war, medical treatment in the war, the media's war, and then each one of the presidents, not so much with Eisenhower, I just kind of kept more with the discussion

on French colonialism and Diem Bien Phu and it's significance, but defiantly with president Kennedy, Johnson, and president Nixon.

L: Of those classes what is your favorite lecture to give?

Y: You mean with each one or just choose one?

L: Choose one.

Y: I'm going to choose my favorite, which is Louis XIV. I really love giving the lecture on the craft of kingship that's tied to a slide lecture of the Palace of Versailles and the significance of Versailles for Louis XIV, and for 17th century French history, because it allows me to bring in not only the iconography that was used at Versailles, it allows me to bring in the material culture of the court of the sun king. But it also allows me to discuss the art of the period, visual as well as the plastic arts, and it allows me to do not an in depth, but at least a discussion of the great French playwrights, two of whom repeatedly had their works performed at Versailles, and that is Moliere and Racine.

L: On the other hand, what is your least favorite lecture to give?

Y: In that class?

L: In any class.

Y: It's important, and I realize that, but I really hate, and I do it in each of the three classes whether it's Louis XIV and Early Modern France, or the Baroque Period or the French Revolution, or the Vietnam War, I really dislike economic history. And I always feel like I need to say it, in Louis XIV and the French Revolution because the economic fluctuations in many ways drive the revolution, they absolutely drive the revolution and to a large extent mold the success or the failure of the current government, whether it's the Terror, the Directory, or the Consulate, or Imperial France. But I do it out of the sense of obligation, not out of passion.

L: How has the campus changed since you've been here?

Y: Well, we have new buildings, the Beeghly College of Education, a revitalized Bliss Hall, classrooms that some are being refurbished and they're a pleasure to teach in, and others that are absolutely despicable, and in great, great need of repair and care.

L: Can you describe a typical day at YSU for us?

Y: You mean for me?

L: Yes, for you.

Y: Well, I wanted to be very collegial, so I switched the Capstone class this semester with Dr. Simonelli, I was scheduled to teach on Monday and Wednesday, and I'm now teaching on Tuesday and Thursday, so I start at 9:30 in the classroom teaching the Vietnam War. At 11:00 I walk over and teach an Introduction to Women's Studies. At 12:30 I teach the Senior Capstone class for the History Department, which is a research methods class for seniors, history majors, and also education majors as well. I usually arrive on campus between 7:30 and 8:00, on Tuesday and Thursday mornings I have office hours, then after my three classes I come back to my office, meet with my graduate students, answer questions from other graduate students who I haven't identified as belonging to me, and usually leave around, it depends, last week I was here from 7:30 to 5:30 Monday through Thursday, so it just depends on the level of work, and how many meetings I have, and how much graduate work needs to be processed on that given day. It's a full day.

L: You're also the Graduate Director?

Y: Yes, for the History Department.

L: Back to back to back classes can be hectic, how do you do it?

Y: I really don't mind back to back, two in a row, and I discovered this quite by accident when my first year as president of ACTION the only way that I could meet these ACTION meetings was to double up on my classes so I would be out at 2:00 in the afternoon, have travel time at one hour, and then do these state-wide meetings with our sister organizations Noah and Cleveland and Amos and Cincinnati. And I found that in many ways it was a pretty good thing because you get in to kind of lecture mode and you just keep going. However, that third class is...I wouldn't do it again, but if you're organized, and I'm prepared before I go into the classroom, and with regard to the Capstone class, we're just now at the part of the semester where we're not meeting each Tuesday and Thursday, because they're in the process of actually writing up their research and getting a rough draft of their research papers out.

L: Can you describe the impact of technology on YSU? How has it changed since you've been here? Especially computers.

Y: Yes, well, I think to think about a clipping, a classroom with a SMART board, which is our latest venture into technology, and we do in fact have one, really limited to those who teach the surveys, I mean 2605 and 2606, the Turning Points in American History, and then the 1511 and 1512 World Civilization. When I first came to YSU faculty members did not have individual PCs sitting on their desks, I just found out today from the computer person for Arts and Sciences, he loaded more memory, but it still doesn't make this dinosaur any faster, but he has a new computer for me so he'd going to come up and exchange it and save all of the stuff I have saved. So that's a change. Some classrooms are equipped very well for the teaching of history, with permanent monitors so that you just have to request the VCR unit itself. I use a lot of films in my classes and it could be better with regard to that kind of technology, it would be really, really helpful

if every classroom had all of this equipment permanently locked in the classroom and you didn't have to make requests and remember to do it one week ahead of time. But I do use a lot of visual materials, films, slides, documentaries, in my classes.

L: Have you seen a broader diversity in faculty over the years?

Y: Yes I have, not as broad as it should be, but certainly broader than it was when I first came here twelve years ago.

L: What has been the impact of increased diversity amongst the faculty?

Y: Oh, gosh, I think that it brings new and added dimensions in terms of experiences, whether they're in the professional realm, or ethnic realm, or cultural realm.

L: What have been your biggest scholarly achievements at YSU?

Y: Well, starting on really two new research efforts. The first is I have completed four chapters in a book that I'm writing on the Filles de l'Enfance, and I actually stumbled upon this group in the course of researching my dissertation. During my sabbatical year I totally revised my dissertation and I'm in the process of trying to figure out which presses would be the most user friendly to send the final manuscript to. So the work on the Filles de l'Enfance, and then just recently we were agitated at a Western Society for French History meeting by Francois Weil, who teaches American Studies at the University of Paris, that those of us who could should begin to do research not on the big French immigrant communities, like St. Louis, and Detroit, and New Orleans, or even Baton Rouge, but the smaller French communities. And I thought too how lucky I am to live in Youngstown with Louisville, Ohio just down the road a piece, because that town and St. Louis parish were founded by French immigrants from Alsace Lorraine in the mid-nineteenth century, so I've done a lot.

L: In 2002 you were awarded the prestigious award by the YWCA as Woman of the Year. What can you tell us about that? Were you excited?

Y: I was stunned, I really was, because I think there were, I want to say 15 or 20 categories for Woman of the Year, and I won my award for civic leadership, I was nominated by the League of Women Voters of Greater Youngstown. And I just felt so honored to be honored by the YWCA and I was overwhelmed and stunned, it was quite an event. It was very nice because I also in 2003 was nominate for and received a Distinguished Professorship for community service from YSU, and that was very important to me. But to be recognized outside of the university setting by community organizations like the YWCA and like Athena, I was an Athena award nominee in the spring of 2002. It meant a lot.

L: Do you have any memorable colleagues?

Y: Do I have memorable colleagues? Past or present?

L: Past and present.

Y: Well I think Dr. Earnhart stands out in my mind simply because they interviewed me in Chicago for the job, Dr. Earnhart asked me why I would want to move from California to Youngstown, Ohio, and I said, "I hate palm trees and there's too much sunshine in L.A." and he said, "Okay, you're hired, as long as you don't want to teach about witches." And I said, "No thank you, I prefer to teach about Louis XIV and the French Revolution."

L: Why witches?

Y: I guess they had interviewed a candidate prior to me, and that was what she demanded. They gave her a list of the courses she'd be teaching if they hired her, she rejected it and said, "No, I wish to teach about witches." It was some kind of criteria that she had in mind. Dr. Friedman is a supportive and wonderful colleague, as is Dr. Berger. I remember Saul saying to me that the first day I was here and moving into the office and the door was open and he said to me, "Welcome aboard, but I don't know whether to feel glad for you or to feel sorry for you because you're here." And at that time I really didn't know about Saul's kind of dry wit and humor and I was totally confused by that comment. But I regard them, and you know the new folks that we've hired, Dr. Condon and Dr. Simonelli, have struck me as memorable colleagues too.

L: Can you share with us any funny stories as a faculty member that you've had here at YSU?

Y: You mean embarrassing funny stories?

L: Sure.

Y: One summer I was teaching the Vietnam War, and I had to decided to wear a summer dress, it wasn't a short dress, it was kind of knee length. And I looked at my legs and they were so horribly white that I used that self-tanning thing that you, I think it was the spray out of can stuff, and I was in a hurry but I felt I had time to spread it evenly on my white, white legs. When I left my class I saw that there were like these three drizzles going down my right leg covering my heel and rolling upon my ankle. And I was terribly embarrassed but I was even more stunned that the students neither laughed nor took me aside and told me about it. So that really sticks out.

L: If there's one word to describe your experience at YSU, what would it be?

Y: Challenging.

L: Why?

Y: I think that anytime you have a faculty member who comes from an institution like Loyola-Marymont, which is not an open door institution, and you're plopped down in the

middle of an open door state university, and primarily a blue collar, working class community, there are just challenges because you want to pitch your lecture so that everyone gets something out of it, I mean you can't dumb it down so much that the people who are there by virtue of barely graduating from high school...it's hard because you've got to make it challenging for the top of the class, the middle of the class, and everybody in the class to one extent or the other. So I think that is very challenging. I think it's challenging to try to fit in to a community where you did not grow up, and in most communities it's not that big of a deal, but here in Youngstown it is a big deal. Not in a necessarily bad way of them versus us, us meaning the folks who grew up here.

L: Do have any advice for younger colleagues or anyone interested in pursuing the profession?

Y: Stay involved with your community. Community service is absolutely crucial. I think you have to bridge the town, and bridge the gap between town and gown. It's not about the ivory tower anymore, it's about being relevant, and it's about showing that you can be a good scholar, sometimes even an excellent scholar, a first-rate teacher, a first-rate mentor, but you can also, it's just absolutely necessary in my opinion to be a first-rate public servant, you just have to do that. And you have to stay involved with national professional organizations, like the Western Society for French History or French Historical Studies.

L: On the lighter side, are you happy that YSU is a Coke a Cola university?

Y: Now, yes I am! Thank you for that lighter question, yes I am.

L: What are your opinions of The Jambar?

Y: Actually I've been thinking a lot about The Jambar because when I was in Los Angeles, over spring break I spent a couple of days working at UCLA in the research library, and going in and visiting with professors that I had when I was a student there. And I picked up each day a copy of the UCLA Bruin. The Jambar could be more extensive than it is. Frequently as a woman I'm offended by stuff, either pictures or letters to the editor that are printed by The Jambar. One, actually it was the Arts and Science representative to student government, wrote that, I don't know what he was discussing, it was about as interesting as a lap dance at the Babylon. Inappropriate. And the same, I think it was last summer, and they showed of a group that was appearing at YSU, and the woman's breasts were totally exposed, I mean, just don't exploit women.

L: Do you have any regrets?

Y: About?

L: In life.

Y: Well, I think as a professor and as a teacher you're very aware of grading, and I do a lot of self-grading. I would have spent more time with my grandmother who I absolutely adore and I miss tremendously, but I was so busy both as a teenager and as a young adult. I would really do some things very differently, and parenting was one.

L: On the lighter note, if there's one historical film that people should watch, what should it be? That you've encountered in your classes that you teach.

Y: Oh I can think of several. I think Camille Claudel who showed the status of women in 19th century France and what happens to the tremendously talented women whom she's overtaken by and the name Odus Rodeve, she was his mistress, very, very powerful film. I think of Roberto Rossellini's film *Le Prise de Pouvoir de Louis Quatorze*, Italian film director making a film about one slice in the reign of Louis XIV, which was Louis XIV deciding not to rule with a Prime Minister. Great for an idea of what the dress, customs, manners, material, cultural life, and a lot of good political history. Problem for this area, didn't have a problem with this at LMU, I still show it, but students don't like foreign films with English subtitles.

L: What about your favorite Vietnam film? If you had to name one.

Y: I really have to name two, is that permitted?

L: Yes.

Y: The first one is *Apocalypse Now*, and the reason that I like this film is not because it's so specific to Vietnam, but it is very specific to the evilness of war. And I think it shows what happens to even good people in the context of an immoral military war. And the second one is *Born on the Forth of July*, simply because it is autobiographical, it's based on the life of Ron Kovic, and it's so clear about the reality of the relationship of the soldier in a friendly fire incident to his commanding officer, a big turning point in the film. Kovic's getting shot and paralyzed, and the deplorable conditions that the Vietnam vet was faced with in the VA hospital, the guilt that he feels over that friendly fire incident, the sort of dissent into the pit of self-loathing, self-pity, alcoholism, cynicism, and then again another turning point when he is able to see that he needs to organize vets against the war, and that becomes his vehicle for healing himself and other Vietnam veterans who were not treated very well by American society when they returned home.

L: Is there anything that you would like to add that we did not cover today?

Y: You're a great interviewer.

L: Thank you, I aspire to be Charlie Rose.

Y: You're on your way, he's my favorite.

L: Thank you for your time today.

Y: You're very welcome.

L: This has been an oral history with Dr. Anne York for the Youngstown State University Oral history project, on YSU, interviewed by Jack Lorenzini.