

**Al Milgrom**  
**Narrator**

**Rob Hahn**  
**Interviewer**

**December 14, 2018**

**Al's home in Minneapolis, MN**

**AM:** My name is Al Milgrom, Albert Milgrom. I live at 1030 16<sup>th</sup> Avenue Southeast, Minneapolis, Minnesota. I've been here since 1967. I grew up in a town called Pine City, Minnesota, 1922, November 21, 1922. Scorpio rising. I've been living in the Twin Cities off and on since about the 1960s. I graduated from the University of Minnesota 1947, with a three-year interim during World War II.

In 1943 I had enlisted in the Air Corps; I was a photographic officer. I did aerial photography and ran a photo lab. I came back after three-and-a-half years including an immediate post-war occupation of Japan; I came back the end of '46, and finished at the U in 1947

I became a newspaper reporter basically in California, the San Rafael Independent Journal and being advised, "If you're going to go into journalism, the best apprenticeship is with a small newspaper, a small daily." I worked on the San Rafael Independent Journal until early '51. I had gotten married in the meantime during the war. My wife's grandparents lived in Sydney, Australia, and wanted to see the grandchild who was born in '47, Jacalyn, so I gave up the newspaper job and lived in Australia for about two years.

**RH:** Let's take a quick break and I'll interject that I'm Rob Hahn and today is December 14, 2018, and we're talking with Al about Dinkytown. Do you remember your first impression of Dinkytown and what was it?

**AM:** Having graduated Pine City High School, I enrolled at the University of Minnesota in 1940, fall quarter; that was my first awareness of a place called Dinkytown. I can't remember if it was called Dinkytown—what year Dinkytown got its current name. As a high school senior, I had come to the University of Minnesota a couple of times; I was interested in athletics and track and so, I remember spring of 1940 coming down. They had the Olympic tryouts at the University and at that time, I probably circulated through Dinkytown but I really didn't get an impression of Dinkytown until I enrolled in the fall quarter of 1940.

At that point, tuition was \$25 a quarter and for \$10 a quarter you could eat at a house that many students—what's the word—students ate at; Mrs. Hanson's Eating House. It was on the corner right now just across the street from then what was Marshall High School. I had enrolled in the Institute of Technology as a chemistry major and so, during the lunchtime breaks, many of my colleagues and fellow students would go to Mrs. Hanson's house and get really good, old-fashioned meals. It must have been a hundred students that were signed up there.

I lived in a rooming house on Seventh Street Southeast. I know where the place is now but I don't remember the exact house number. Some of my fellow high school buddies also enrolled at the University and many of us from that Pine City High School District 25 lived on Seventh Street. Some of the kids we bumped into from the iron range—a couple of them were young

Finnish ethnics who lived on the same street. So, we all had our own geographic rooming house that we lived in.

I lived with a young fellow, Al Kyncl; he's a Bohemian, Czech buddy from high school in the house at, I think, 1007. It was on Seventh Street; it would be 1010. Next door was another friend from Pine City; he lived in the same rooming house but he had a girlfriend in the next house. Between going to parties, finding girlfriends, we were all 17, 18. I was 17 at the time. We'd do our shopping in Dinkytown or go to the restaurants; there was Bridgeman's Café.

**RH:** Let's talk about Bridgeman's; what are your memories of Bridgeman's?

**AM:** Pretty sharp memories—there were about three different places you'd sit. At this point my recollection for precise interior decoration terminology escapes me. There were three counters and I usually sat at the furthest counter against the wall. Many people from the university area—especially from the hall where the English Department was. It was across the street from Moody's Bible Center, the one with the big round dome. That's Folwell Hall so, many people from that part of the university would come to Bridgeman's.

I remember very religiously about three times a week the members of the Minneapolis Symphony Orchestra—in those days it was called the Minneapolis Symphony Orchestra under Dimitri Mitropoulos that first couple of years before he went to the New York Philharmonic. They would come to Bridgeman's and have lunch. I remember there was a fellow that played the bass fiddle, Arthur Gold, with his wife would come to Bridgeman's and have lunch every day. He had to carry the huge bass fiddle with him. Bob Dylan used to come into Bridgeman's back in the late '50s; this was 1940. Dylan didn't show up until the '50s.

If you had a little extra cash and wanted to splurge, they had a three-flavored banana split, which was really special. Most of the time we would end up with maybe cocoa, hot chocolate for lunch. What did Bridgeman's have for lunch? I remember melted cheese sandwiches. Bridgeman's was very well patronized. It was on the corner across the street.

**RH:** When they wanted to get rid of McCosh books.

**AM:** That was later.

**RH:** Yeah, let's focus, if we can focus on that time.

**AM:** McCosh Books, I don't think—. In 1940 McCosh didn't open his bookstore until—I became aware of McCosh in the early '50s, 1951 to 52.

**RH:** What was he like in your opinion?

**AM:** He was an ex-graduate student; he had this sign in the window, "You need my books more than I need you." He did not encourage a lot of book lovers slumming in his place. He was well patronized by people like John Berryman, Saul Bellow. I remember Berryman going into—not until the mid to late '50s. Saul Bellow who taught at the University at least 1947 when I came back. I didn't take any classes; I went back to the U as an adult special in the mid to late '50s, but Bellow was already on a special faculty visit from the University of Chicago in 1947.

I remember there was a very good friend of mine from the Minneapolis Symphony Orchestra—of course now I have to remember the name. I was interested in photography; I remember shooting a lot of still photographs. He was a violinist; he played in the third row of the violin section. His name was Nicholas.

There were a couple of fellows in the Symphony Orchestra that would show up at Bridgeman's. I'm trying to remember 70 years ago. I was thinking about this interview a couple of days ago and these names came to me right like that.

**RH:** Let's go back to the stories about—oh, go ahead.

**AM:** I was going to tell you about some of the characters that came into Bridgeman's if you want.

**RH:** Go ahead.

**AM:** A few of them. Also coming into Bridgeman's—it may come to me in a bit. This guy is from Russia whose wife taught French and Russian at the University; I had her for a class. He always had a fixation of smoking a cigarette in the Russian style. He played third violin; Paul Brissey, B-R-I-S-S-E-Y, from Burlington, Iowa. He came into Bridgeman's. He happened to be the MC on the old university radio station, which was in Eddy Hall, KUOM. I don't know if you run into any people from KUOM at the University in that era?

**RH:** Garrison Keillor for sure.

**AM:** Garrison Keillor started out. Are you going to do Garrison Keillor?

**RH:** We're trying to work on that.

**AM:** Well before Garrison Keillor, Paul Brissey used to do the radio announcements and I used to hear a classic station in Pine City because Brissey was very elegant, had a great voice, and gave a lot of information about the piece. I looked him up when I got to the University. He would show up at Bridgeman's and there was his fellow co-chair in the third violin row who was from St. Petersburg, Russia. He studied in Russia and had immigrated to the US, married a French teacher at the U, whom I took Russian from. He would come in and he would always sit down, put his violin case down, take out his cigarette, and would smoke it in the Russian way. Apparently they allowed you to smoke in restaurants in those days. No one would ever complain.

Across the street was Snyder Brothers Drugstore; it was one of several drug stores in Dinkytown. Kitty-corner was Gray's Drugstore. I got a job my first quarter because \$25 a month's tuition was somewhat a luxury for someone; my father was making \$150 a month in Pine City as a tailor and \$25 a quarter was not a burden but it helped because students in those days could get part-time jobs. I worked part-time as a dishwasher in Snyder Brothers and other characters from Dinkytown used to come in to Snyder Brothers and sit down.

I remember Charles Brin? Does that name ring a bell? Charlie Brin. He was an actor for a long time at the University Theater. The University Theater people, because of Charlie Brin and some of his buddies would come into Snyder Brothers and sit on the counter stools. I got to know some of those and got to be a very close friend; like Sid Hartman's close personal friend through the many years. He died a couple of years ago. At Snyder Brothers I was getting to be fairly adept as a dishwasher; I get a free meal a day and I'd get maybe ten bucks a month or something.

Another guy that would show up at Snyder Brothers and Bridgeman's was Bill Breer; he should be on your list because he worked in one of the bookstores. You mentioned McCosh's earlier. The main bookstore at the time was Perine's, which was on the corner on the Gray's Drugstore side of the street at the Kitty Kat Club. That used to be Perrine's Bookstore. Also in Perrine's basement was a big art supply store so, it was well patronized. I'll let Bill tell you about the Perrine's.

There was another bookstore that started a little before McCosh's in the late '40s called Heddon's Bookstore. It was on the north side of the block of the 15<sup>th</sup> Avenue block. Let me see if I got it right. It was on 14<sup>th</sup> Street Southeast 1838. Fourth Street ran where the streetcar ran. Back in Dinkytown days I don't know at what point they were taking away the streetcars; did you get into the streetcars?

**RH:** We haven't talked about the streetcars yet.

**AM:** Are you interested?

**RH:** Go head, please.

**AM:** They had the big yellow streetcars that would come from St. Paul and run all the way to Hopkins, so you could get on one streetcar. I had a friend in Hopkins from Pine City and I wanted to visit him; he was Prochaska the druggist, big in Farm Labor politics. This was the era when the Farm Labor Party was very strong in Minnesota. In the mid-'30s of course Floyd B. Olson was the governor who died in 1935. Hjalmer Peterson was the editor of the Askov American, which was only 25 miles away from Pine City, had become the governor and it was all the politics of that era, which I don't know if you need to go into between the Farm-Labor Party, the purported influence of the Communist Local American left.

**RH:** What I would like to know is your observations and if you ever came into contact in Dinkytown with Hubert Humphrey.

**AM:** I used to see him at the University for about one year in 1943. I came in contact with some of Humphrey's buddies who was Art Naftalin who had been a student at the University at that time. In the late '30s I was aware of the fact that even though I was in the Institute of Technology, the Minnesota Daily was a very lively student paper.

Maybe these are spurious comparisons to the Daily today but, they had a number of writers who later became quite widely well known in America. They had Tom Hagen whose stories during World War II of the South Pacific became the musical South Pacific. Art Naftalin along with Eric Sevareid and a number of others. The guy who became the Moscow correspondent during World War II from Minneapolis. There is a book called, "They Chose Minnesota," that you might want to look at. I've got it upstairs; I could show it to you.

The thing is that some of these people would show up at the Snyder Brothers Drugstore where I worked. Finally Snyder Brothers had set up a couple of other branches downtown; they sold the Dinkytown store. Around the same time before the Viet Nam War, National Camera had one of its first shops started in Dinkytown. The National Camera Corporation that's now in Golden Valley. You might want to look at a map of who is on which corner. The last time I was talking about Heddon's Bookstore.

Heddon's Bookstore in one sense a book lover's paradise or a book lover's nemesis because if you go into the store, he never had his books on the shelf. He did a lot of trade in used books because many of the student population. The student population in the '40s was still about 35,000; still quite large. You might want to check the statistics. There was a lot of trade in used books and Heddon's Bookstore you'd walk into there and you'd be careful where you step because a book you'd need for class and you'd be stepping on it and it wouldn't be in good condition.

You could walk through Heddon's Bookstore which was a fairly long bookstore and all the books were like two to three feet deep on the floor. You'd walk around and be careful; you'd reach down and say, "Hey, this is something I may need," and you'd pick it up. Heddon's wasn't an intellectual like McCosh but he was a pretty enterprising used book seller.

There was another interesting guy in 1940s who had a bookstore; I guess it's right now where McDonald's is. His name was Butwin, B-U-T-W-I-N. I can't remember his first name but he was widely known all over the country as he spoke Yiddish; he was a Russian émigré. I used to go in there to look for books and was impressed with the fact that he did translations of many Yiddish writers; Sholem Aleichem, Mendel. I don't know if he was that well-known in Dinkytown but he had a national reputation. Some of his children became—I think his name is Nate Butwin.

There were a couple of other guys that used to walk through Dinkytown; I remember.

**RH:** A guy named, "The Walker;" Phil Holland.

**AM:** That's another part of Dinkytown; Phil Holland didn't show up until the mid-'50s. Phil Holland used to work downtown at the libraries—a black kid. He took a lot of university courses; he was really interested in French and Camus and the existentialists and he used to hustle a lot of the white coeds. They liked him because he was pretty colorful. Later on, I don't know where he got his money but he seemed to have a clue or friends who played the stock market, so he would always come in with the latest, or so he would claim, tip on the stock market. "You ought to try some of these shares; these are going to go up; these are going to go down. This is what I'm investing in." Most of his friends and most of my friends at the University had no idea about the current state of American economics.

There were a lot of interesting young women who were. They'd all hang out at the coffee shop before it became Café Extempore. What was the name of it?

**RH:** Ten O'Clock Scholar?

**AM:** No, that was on the other side of the street. You guys may need a map; maybe Kristen what's-her-name at the Book House would have a map of Dinkytown. I'm talking about Heddon's Bookstore; that's here.

**RH:** I want to ask you about another character on the streets over time; Diamond Dave Whitaker?

**AM:** Diamond Dave Whitaker came on late in the scene. You guys have got him and once he starts, it's hard to stop him from talking. He didn't show up until the '60s. The sixties in Dinkytown—I guess you need to divide the area. You've got the '40s to '47 when I got out of the U when I left Dinkytown, got a job in the San Rafael Independent Journal and gone to Australia.

On the way back from Australia I got a job. A friend of mine at the University was on the Paris Herald Tribune, which was kind of the classic apprenticeship for a lot of young writers. Art Buchwald was their big columnist. No jobs in the Paris Herald Tribune; they didn't pay much more than seventy-five bucks a month anyway. On the way back from Australia, instead of coming across the Pacific, my wife Ena and daughter Jackie decided we'd go via Europe.

We got off in Genoa, went to Paris; no jobs on the Paris Herald Trib. I went to Stars and Stripes in Darmstadt, Germany, the end of '52; got a job as a copywriter as a civilian because they hire civilian professionals.

**RH:** When did you come back to Minneapolis?

**AM:** I came back to Minneapolis. I caught TB in 1954; Germany after the war was rife with a lot of virus. People could cough at you in the tram. I was based in Darmstadt about half-an-hour south of Frankfurt. I caught TB; they didn't know exactly if it was positive so, they sent me back to the US because they had to check me out, which means I lost my contract with Stars and Stripes. I was a year in the hospital; after I got out of the hospital, it was just before penicillin. Titromycin. They had to—surgery; recouped in St. Paul and then got a job back on the St. Paul Pioneer Press copy desk and worked nights until two in the mornings on the graveyard shift.

During the day, which was free, I decided to go back to the University and take adult special classes to work for an MA. I was working for an MA in Minneapolis at the University of MN and finally got a job in the Minneapolis Trib as a copyreader, copy desk. They said to me become a journalist or an academic. I decided I'd go the academic route.

**RH:** Let's revisit a little your interactions with Diamond Dave Whitaker over the years.

**AM:** Diamond Dave Whitaker showed up on the scene in the early '50s. I had become a teaching assistant in the humanities program in the late '50s up through 1975. Diamond Dave Whitaker was a budding university student but he only lasted a couple of quarters. He didn't go to San Francisco until about the late '60s but he showed up—. There were a bunch of other characters that hung out in Dinkytown maybe through the Scholar and Dave Whitaker was one of them.

From about 1959 until '75 I was based at the humanities program trying to work on a PhD; never got my PhD because I got too interested in film. That's where my career took a different path from journalism.

**RH:** That's a good time to interject then a staple of your filming career is Dinkytown Uprising.

**AM:** That was in 1970; that was 10 years after I threw my hat in with some of the local film makers.

**RH:** Let's talk about the Red Barn protest; what are your memories?

**AM:** Well, it got the whole film; the Red Barn is pretty vivid because I had as a second avocation become interested in film and photography way back in the '40s when I got out of high school. I had gotten a Baby Brownie camera and shot stuff in high school and came down to the University. My first year at the U in 1940, I took a photography class; in those days I went down to Washington Avenue; I wish I could have found that bunch of negatives. When I went to Australia, they got lost.

I was always interested in photography. Movies were an extension. The big event in the '40s, was '41, Orson Welle's Citizen Kane. If you hadn't seen the filmography, Citizen Kane, the Magnificent Ambersons and you were somewhat interested in literature anyway or Americana, here was a vision of America that you didn't catch at any point through literature. It aroused my strong interest in film.

Talking about the '60s and during the early '70s, the Red Barn incident and The Dinkytown Uprising documentary, by 1950s when I started back at the University, I was interested in the photography department and the Cinematography Department who had several luminaries: Allen Downs was teaching photography and cinematography; Jerry Liebling who was a mentor to Ken

Burns later, when he left in the late '60s to go to Amherst. Ken Burns was one of his students there.

Between Liebling, Allen Downs and a professor in humanities, George Amberg, I managed to start the U Film Society in 1962. We started showing movies because I wanted to see a lot of the new stuff. In addition to *Citizen Kane*, one of the big shifts, “sea change,” was “The 400 Blows” of François Truffaut at Cannes in 1959 and “Breathless” of Jean Luc Godard”, and especially “Bicycle Thieves” as an influence in 1948.

So, with all of the great film authors of the time you sort of imbibe their vibes anyway and this led to wanting to make a documentary myself. The first one finished was *The Dinkytown Uprising*. In 1970 I started shooting because it was the student demonstrations at the *U en masse*, and I was teaching in the humanities program. I had the Eclair camera which was an upgrade from my Bolex that I took to Russia in 1959.

I grabbed the Eclair and kept it in my office and every time there was a word about action in Dinkytown, I'd grab the camera and go down there. This was an observational approach. I didn't know what was going to happen so you just grab the camera and shoot the street, which was very much the aesthetic of some of the early American “direct cinema” filmmakers like the Maysles Brothers, Richard Leacock, and Don Pennebaker. Their model film was *Monterey Pop*, 1968.

I was shooting in 1970 and over the years from February to August when the whole Red Barn uprising demonstrations for 40 days and 40 nights and Dinkytown ended up with an acquittal having jailed 40 of the demonstrators in August. Of course the film didn't get edited—friend Dan Geiger as the editor—until 2015, almost 50 years later.

That's your question back after a long circuitous detour back to Dinkytown. So, your next question.

**RH:** Were you involved at all or were you aware of the sit-in at Bridgeman's to save McCosh Books?

**AM:** I did at that time. I can't remember the date of it; I was aware of it but could you refresh me on that?

**RH:** Essentially they were trying to push out McCosh in order to expand.

**AM:** Oh, at Bridgeman's, right.

**RH:** Many of the students in support of McCosh staged a sit-in where they sat and just took up tables and drank coffee or whatever for hours upon hours.

**AM:** Do you remember the year?

**RH:** I don't remember the year.

**AM:** I think that was a prelude to the Dinkytown because at that point Gray's Drugstore was still in business; Gray Drugstore didn't sell to Jason what's-his-name until many years later. From February, 1970, through April when the occupation occurred and ran up through the end of the bust on May 10, that was the main plot action of the documentary when the students were occupying the buildings on 4<sup>th</sup> Street Southeast, which the Red Barn enterprise wanted to sell and build a third hamburger franchise.

**RH:** Al's Breakfast?

**AM:** Al's Breakfast started around 1937 with Al Bergstrom. It was nothing but an alleyway between the coffee shop that has become the Extempore' and the meat market?

That's why I'm saying that it would be helpful to me if I had a street map, I could point to where.

**RH:** Did you eat?

**AM:** Al's Breakfast, off and on. This would have been in 1970s; no, I was living in this house at 1030, and I'd come home. I had a couple of kids; my wife Jeanette was working as a social worker. I was not a patron of Al's Breakfast until probably Jeanette left, which would have been in the mid-'70s. I'd eat there off and on and I remember Al Bergstrom as the cook until Ray took it over. Then Phil Bergstrom, his nephew—I didn't get to meet Phil who was a student at the University in humanities until later.

**RH:** Let's talk about the Scholar.

**AM:** The Scholar's locale was halfway between Blarney's across from the old Extempore.

**RH:** Blarney.

**AM:** So, Blarney and then the Italian restaurant that just got sold; now it's Jimmy John's.

**RH:** Used to be Vescio's?

**AM:** I don't know if they ever put up a plaque; wasn't the Dinkytown Preservation Committee interested in putting a plaque on the wall, "This was the 10 O'Clock Scholar?" The guy that shot some photos in there, Bill Savran—have you talked to Bill Savran? The 10 O'Clock Scholar was basically a hole in the wall café with very meager furnishings and where a lot of the early rock kids would come and play on their own for pennies back in the late '50s.

It's also a place where sometimes visiting stand up comedians at one point—who was the satirist who died from an overdose?

**RH:** Lenny Bruce?

**AM:** Yeah, Lenny Bruce was due to show up at one point; there were a couple of the start of the era of the one-man stand-up commentators. Another guy would show up; he was well known on the tour. Also, Dudley Riggs; have you talked to Dudley Riggs? He'd show up with the newspaper; they always start out with reading the newspaper headlines and careen off on commentary and very political commentary usually dealing with the Kennedy administration, the Vietnam War, etcetera.

The Scholar was a very casual place and you'd just walk in there some night. They maybe had a sign as to what was playing that night. Marv Davidov is an antiwar activist who would also be involved with bringing people in. He had a couple of guys that would show up fairly regularly when they'd come through Minneapolis; the names escape me right now.

Dylan played there; I remember seeing him once or twice, not being very interested in the twang of his guitar. He'd also show up in Bridgeman's. He was a big fan of the three-flavor banana split. He would sit at one of the counters two counters away from where I would sit and some of the people I would meet from the symphony and also Bill Breer would show up a lot and we'd always have a noontime chat, *tête-à-tête*. That was the Scholar.

**RH:** When you compare Dinkytown in its heyday to where it is now; what's been lost in your opinion?



**AM:** A whole era has been lost; a whole generation. The Dinkytown today is 50 to 70 percent well-to-do students from Hong Kong and Beijing; they have no sense of Dinkytown. When I showed the Dinkytown Uprising I stood on the corner of 4<sup>th</sup> and 14<sup>th</sup> passing out postcards saying, “Hey, this is part of your history here; you should know about this.” I don’t remember seeing very many Dinkytown faces at St. Anthony Main when we premiered the movie in 2015. I’m hoping to get a DVD made; I still haven’t gotten around to it because maybe getting a DVD screening at the Riverview. What’s the marketing term when you get your DVD out and want to sell it?

**RH:** Streaming?

**AM:** No, anyway the precise term escapes me. Where were we?

**RH:** The change.

**AM:** Of course it’s radical change. What used to be ma and pa deli shops, butcher shop, and Gordon’s Bakery—I forgot what day they do a special on cookies and muffins. The hardware store; the sign is still on the wall and of course Gray’s Drugstore. The bookstores, even the clientele most people deplore what’s happening today even though they’ve got the Dinkytown Preservation Committee trying to save Dinkytown.

Of course they’ve managed to keep the high rises out of 4<sup>th</sup> Street but, I don’t know if Dinkytown is going to become a distant memory because it’s an important cultural locus for Minneapolis. It’s the oldest part of Minneapolis and the Marcy-Holmes people want to preserve it and the Dinkytown Preservation Committee. I don’t know how they’re going to manage to do that; they’ve got certain buildings on the National Register but the current population in Dinkytown with restaurants almost from the beginning of 14<sup>th</sup> Avenue and 4<sup>th</sup> all the way down to Hummus Hummus, the Taiwanese restaurant, Starbucks, the Mid-East restaurant and across the street.

Apparently with the growing population of Dinkytown on the high rises with the foreign students’ intro, it’s a totally different demographic and I don’t think they have a sense of Dinkytown. They don’t seem to have a sense that over the stones which they’re walking on has this Americana and this history that they could appreciate when they go back to where they came from—Hong Kong, Beijing—who knows where? outside of Madison?

This is something I would think they would value but they have no way to anchor themselves. Dinkytown, whatever shards there are of cultural memory needs to be still worked on. Where is the foot in the door that can supposedly be put there?

**RH:** Question about the political history; I know there were Trotskyites. There was everything over there.

**AM:** Which?

**RH:** Trotskyites, you know, the Communists.

**AM:** Right, yeah, Dave Whitaker claimed to have been in cahoots with the neo-Trotskyites but the Trotsky element, which was used by the Conservative legislature in the late ‘50s had already dissipated and during the Governor Elmer Anderson and after the Floyd B. Olson era, the ‘37, ‘38. This was an argument used by the right wing of the DFL, which Hjalmar Peterson became the Governor around 1939. He was followed by Harold Stassen. They used this Trotskyist element of which there were not many who remained. There was a Trotskyist very radical

Marxist group that was associated with both the West Bank at the University and the East Bank and Dinkytown.

Whatever happened to them I don't know. Of course you had the House Un-American Activities Committee in 1953, so many of them could have gone underground about that time and they reemerged after Sen. Joe McCarthy got ousted from the government. Not Eugene McCarthy.

**RH:** Do you know Herbert McClosky, Professor Herbert McClosky?

**AM:** Yeah, Herb McClosky; I had some classes from him. You know about McClosky?

**RH:** We do a little bit but tell us.

**AM:** What do you know about him?

**RH:** How he went to Berkeley and was part of the free speech movement.

**AM:** Hy Berman's history of Dinkytown, Berman came into the Political Science Department. McClosky taught there from around 1943; I think he came on in 1943. There was another professor in the Political Science Department, Cyril Black who taught courses on radical thought and neo-Marxism. McClosky was basically an academic but also an advisor at some point to Hubert Humphrey.

Humphrey distanced himself from that wing of the DFL; from the Floyd Olson party when it was called the Farm-Labor Party and later became the Democratic Farm-Labor Party. McClosky then came back to the University in '47; he basically had gotten his degree from the University of Chicago and the University of Chicago influence which was very big in academe. I forgot who the president was at the University of Chicago at that time.

I remember taking some courses from him—either audited or took a course from him just before I went into the Air Corps in '43. Some of the faculty people weren't too approving. Also, in those days teaching in the Political Science Department was quite an influential professor. It will come to me. I think he was called Ben something. Back in those days part of the University faculty that taught briefly was Max Kampleman? He became influential in the Kennedy administration.

Dinkytown in general, the University area in the '40s and '50s was in retrospect quite a cockpit of a lot of literary talent where you had the whole University department under Allen Tate, Joseph North, and John Warness Beech. The guy from the south—many of the southern writers around Alan Tate had congregated at the University. Tate ran the English Department until the late '60s. John Berryman, who is now being rediscovered a bit, came to the University in 1956. He was on the faculty until he died in 1972.

You've got the political cadre, the literary people, the musical area—it was a rich place in retrospect. Nothing that I can see today even compares. On the corner kitty-corner from the Walker S.E. library there was the bar where presumably some of the football players under the "Grey Fox" Bernie Bierman and the Gophers of the 1940s used to hang out. Leo Nomellini; I don't know if that name rings a bell. He was an all-American guard. That was back in the days when I was a student at the U and the Gophers had some really stellar players: Bruce Smith, back in the '30s it was Paul, the halfback, a very good punter.

**RH:** Paul Giel?

**AM:** Paul Giel. The University also had national prominence in addition to literary, music and the whole shebang.

*This publication was made possible in part by the people of Minnesota through a grant funded by an appropriation to the Minnesota Historical Society from the Minnesota Arts and Cultural Heritage Fund. Any views, findings, opinions, conclusions or recommendations expressed in this publication are those of the authors and do not necessarily represent those of the State of Minnesota, the Minnesota Historical Society, or the Minnesota Historic Resources Advisory Committee.*



**CLEAN  
WATER  
LAND &  
LEGACY  
AMENDMENT**

