

03A019I  
WTM-MV03-53

**Expansion of a New England Museum:**

The Martha's Vineyard Historical Society at a Crossroads

An Interactive Qualifying Project Report

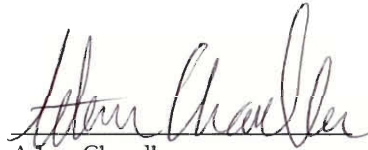
Submitted to the faculty of the

WORCESTER POLYTECHNIC INSTITUTE

In partial fulfillment of the requirements for the

Degree of Bachelor of Science

By



Adam Chandler



James Glavin



Michael Whiteman

Date: October 15<sup>th</sup>, 2003  
Project Number: WTM-MV03

Approved:



Professor Wesley T. Mott, Advisor

## **Abstract**

New collections constantly being acquired by the Martha's Vineyard Historical Society have created the pressing need for a new facility. The project team conducted a benchmarking exercise to compare them with other area facilities. Both to help the museum and to become familiar with their operation, a prospective maritime collection was inventoried and assessed, and an existing collection for mentally challenged children was bolstered. Data from all three activities were the basis of recommendations to the MVHS regarding their operations and relocation.

## Acknowledgements

Adam, James and Mike would like to extend thanks to the following people:

Matthew Stackpole, MVHS Executive Director

Arthur E. Flathers, MVHS Board member and former GE executive

Jill Bouck, MVHS Curator

Linsey Lee, MVHS Curator of Oral History

Maria Van Vreede, MVHS Curatorial Intern

The Rest of the MVHS Staff

Professor Wesley T. Mott

Mrs. Linda Sibley and Vineyard Electronics

A special thanks goes out to our parents. Without them, this wouldn't have been possible.

~James, Mike, Adam

## Authorship Page

Abstract	James Glavin, Adam Chandler, Mike Whiteman
Acknowledgements	James Glavin
Authorship Page	James Glavin
M.V. Historical Society at a Crossroads	Adam Chandler, Mike Whiteman
Goals	Adam Chandler, James Glavin
Benchmarking Survey	Adam Chandler, Mike Whiteman
Proposed Baseline Benchmarking Data	Mike Whiteman
Seamen's Bethel Collection	James Glavin, Adam Chandler
Camp Jabberwocky	Adam Chandler, Mike Whiteman
Results	Mike Whiteman, Adam Chandler, James Glavin
Bibliography	Adam Chandler, James Glavin
Appendices	James Glavin, Adam Chandler, Mike Whiteman
Jabberwocky Transcripts	Adam Chandler, Mike Whiteman

# Table of Contents

<b>Abstract</b> .....	<b>i</b>
<b>Acknowledgements</b> .....	<b>ii</b>
<b>Authorship Page</b> .....	<b>iii</b>
<b>1. The M.V. Historical Society At a Crossroads</b> .....	<b>1</b>
1.1. Humble Beginnings .....	2
1.2. The Martha’s Vineyard Historical Society .....	3
1.3. Factors affecting Relocation.....	4
<b>2. Goals</b> .....	<b>6</b>
2.1. Society Goals .....	6
2.2. Project Goals .....	7
<b>3. Benchmarking Survey</b> .....	<b>9</b>
3.1. Defining Characteristics.....	9
3.2. Comparable Museums of the Cape .....	11
3.2.1. Nantucket Historical Association .....	11
3.2.2. New Bedford Whaling Museum .....	12
3.3. Returned Survey Analysis .....	13
3.3.1. Falmouth Historical Society .....	13
3.3.2. Adirondack Museum.....	14
<b>4. Proposed Baseline Benchmarking Data</b> .....	<b>16</b>
4.1. Mailing and Logistics Issues .....	16
4.2. Operating Budgets and Museum Size.....	16
4.3. Programs Offered .....	17
4.4. Published Materials.....	18
4.5. Projects Undertaken .....	19
4.6. Collection Size .....	19
4.7. Attendance .....	21
4.8. Facilities.....	23
<b>5. Seamen’s Bethel Collection</b> .....	<b>25</b>
5.1. Understanding Inventory.....	26
5.2. The Inventory Process .....	27
5.3. Conditions.....	28
5.4. Comparing Inventories .....	31
<b>6. Camp Jabberwocky</b> .....	<b>33</b>
6.1. Efforts to Keep History Alive .....	34
6.2. Building an Island Escape.....	35
6.3. Group Involvement.....	38
<b>7. Results</b> .....	<b>40</b>
7.1. Survey of Comparable Museums.....	40
7.2. Seamen’s Bethel Inventory .....	41
7.3. Camp Jabberwocky Summary .....	42
7.4. Recommendations .....	43
7.4.1. Our Recommendations .....	43
7.4.2. Future IQP Recommendations .....	44
7.5. Technology/Society Discussion .....	45

<b>Bibliography</b> .....	<b>47</b>
<b>Appendices</b> .....	<b>48</b>
Appendix A: Survey Template Sent to Selected New England Museums .....	49
Appendix B: Survey Results .....	55
Appendix C: Museum Culture, According to Arthur E. Flathers .....	76
Appendix D: Inventory of Seamen's Bethel Collection .....	115
Appendix E: Selected Pictures of Seamen's Bethel Collection .....	122
Appendix F: Previous (1996) Inventory of Seamen's Bethel Collection .....	126
Appendix G: Inventory Discrepancies .....	132
Appendix H: Jabberwocky Transcripts .....	134
Camp Jabberwocky Transcript 7/19/96 1 of 3 .....	135
Camp Jabberwocky Transcript 7/19/96 2 of 3 .....	137
Camp Jabberwocky Transcript 7/19/96 3 of 3 .....	139
Camp Jabberwocky Transcript 7/25/96 1 of 2 .....	143
Camp Jabberwocky Transcript 7/25/96 2 of 2 .....	148
Camp Jabberwocky Transcript 7/2/97 .....	153
Camp Jabberwocky Transcript 7/19/97 1 of 2 .....	156
Camp Jabberwocky Transcript 7/19/97 2 of 2 .....	158
Camp Jabberwocky Transcript 7/24/97 .....	160
Camp Jabberwocky Transcript 7/9/01 - 1 of 2 .....	163
Camp Jabberwocky Transcript 7/9/01 - 2 of 2 .....	166
Camp Jabberwocky Transcript 7/23/01 .....	170
Camp Jabberwocky Transcript – Summer 2001 .....	178
Appendix I: Jabberwocky Display Pieces .....	181
Appendix J: Jabberwocky Display Pictures .....	198
Appendix K: Selected Tables From Museums USA: A Survey Report .....	202

# 1. The M.V. Historical Society At a Crossroads

The Martha's Vineyard Historical Society is faced with an opportunity, which has forced them to make the important decision to move to a new location. Recently, a tract of land became available to the Society for development of a new facility. At this time, the Historical Society finds itself with no more available storage or exhibit space in the current facility. Before the move takes place, many details must be examined such as accessibility, cost, projected attendance, and other concerns. In an attempt to make the move as smooth as possible, the Historical Society wishes to compare itself with many other historical societies, museums, and organizations in New England. By gathering responses from a prepared survey sent to these other historical institutions, the Martha's Vineyard Historical Society will be able to best prepare themselves for the move and reorganization within the museum.

The efforts undertaken to provide the MHVS with a more prepared plan before the move includes three separate projects. The first of these projects is to transfer the oral histories of camp Jabberwocky sponsored by the MVHS, from audio cassettes to a longer lasting and easier stored media. The results of this project will make it easier to distribute this information to interested visitors and will also alleviate the currently limited storage space. The second project is to inventory a new collection in an effort to solidify the transaction between the MVHS and Sail Martha's Vineyard. By inventorying this collection, the MVHS hopes to instill confidence in Sail Martha's Vineyard that the MVHS is prepared to care for such an extensive collection. Lastly to prepare the MVHS for future undertakings, a benchmarking survey will compare the MVHS with its surrounding institutions. These efforts will give the MVHS a better idea as to where they need improvement before they undertake their proposed move to a new location.

## 1.1. Humble Beginnings

Martha's Vineyard, an island of barely more than one hundred square miles, which is separated from the mainland by only a seven mile stretch of water, has drawn visitors and interest from the shore since before it had even become an isolated chunk of glacial moraine. Early Native Americans used land bridges to move across to the island in search of better hunting and fishing territories. By the arrival of Europeans the value of the land had only grown. Settlers, whalers, and traders realized the economic and logistic significance of an island centrally located with respect to the growing colonies of the New England shores. These colonies, which were the oldest of the original Thirteen Colonies, were later made into states and are now part of America. For the nearly four hundred years since the Europeans' arrival, the island has continued to evolve and grow as its role for New England has changed. As a base for water transportation, the main means of shipping and travel until the 20<sup>th</sup> century, the island served as a cog for the flourishing colonies. Indeed it was once the breadbasket of New England, providing grain for the growing seaside colonies. With the advent of whaling, the first global industry, it again served a key role as a base of operations. Until 1900, the Martha's Vineyard Sound was one of the busiest sea-lanes in the world, aside from the English Channel (Arthur E. Flathers, 6/18). Today, over a million people each year travel across the Vineyard Sound on ferries to the island, whose population swells to over 100, 000 in the peak of the summer season. Over the years, the growth and development of the Island accumulated to transform it from a sparse, open farming community known best as the "Breadbasket of New England" to the bustling resort and cultural epicenter it has become today.



## 1.2. The Martha's Vineyard Historical Society

In 1922, a group of individuals set out to maintain the growing collection of artifacts from around the island and consequently, the Martha's Vineyard Historical Society was founded. Only a year later with its incorporation, it became the main private, nonprofit group dedicated to preserving and sharing the Island's history. Their goal of preserving the memories, observations, and traditions of island life has been mostly manned by volunteers for these many years. Currently the collection stands at some 25, 000 artifacts, housed at the central site amidst the maze-like one-way streets of Edgartown. Of the ten buildings there, the 18<sup>th</sup> century Thomas Cooke House erected in 1720, and the Huntington Reference Library, which alone houses some 10, 000 volumes, have stood for well over a century (MVHS Brochure, 2002). Along with the books and exhibits, the Society houses the Vineyard Oral History Center, which includes some 300 interviews with native Islanders, and the Dukes County Intelligencer, published quarterly since 1959. Aside from the Edgartown campus, the Society maintains three lighthouses in Gay Head, East Chop, and Edgartown. Currently the museum sees around 5000 visitors each year, but the summer hordes remain untapped. Funded mostly by memberships, ranging from \$25 to \$1000, admissions to the exhibits, and other donations, the society now finds itself at an important intersection in its own maturation.

### 1.3. Factors affecting Relocation

The Martha's Vineyard Historical Society's current facilities have always faced challenges, and new problems are periodically developing. The museum is located in downtown Edgartown, which becomes extremely busy during summer months. This can make it difficult to reach the museum by car, since it is open primarily during the summer. The museum itself is housed on a relatively small piece of land, which includes an 18<sup>th</sup> century house, originally owned by a man named Thomas Cooke. The small size of the facilities and grounds virtually eliminates any plans for expansion. The constant addition of new artifacts and exhibits makes expandability one of their primary concerns. An example of this is the Seamen's Bethel collection, which was inventoried as a part of this project, and is hoped to be acquired by the Society. Storage conditions for artifacts and archives have always been somewhat poor, with issues such as the lack of climate control and security being constant concerns. Recently, the Society has been having additional problems with leaky basements, which could compromise some of their collection. Also, the current facilities lack well-defined administrative space, with staff offices scattered alongside exhibit areas.

The decision to move has already been made. However, while the current location is lacking in size and staff, the management has decided to retain parts of it for historical reasons. Edgartown is an old whaling town, carrying with it a rich and lengthy history. On the other hand, West Tisbury was historically a quiet agricultural community. Some of the content in the Museum pertains to the history of Edgartown, primarily focusing on its seafaring past. Even though the Historical Society will continue to maintain the Cooke House, its link to Edgartown will be significantly altered by the move to West Tisbury.

Tourists visiting Martha's Vineyard for the day, as many do, can find it difficult to get around to more remote areas of the island. While there is only one small seasonal ferry that docks in Edgartown, those that dock in Tisbury and Oak Bluffs, which carry the bulk of the Island-bound traffic and pedestrians, are linked to Edgartown by an extensive public transit service. Tourists on foot can easily explore Edgartown and find the Museum without having to worry about the traffic. At their planned location in West Tisbury, the traffic will be much lighter, but accessibility for those without cars will be more limited due mostly to the relatively remote location. However, there will still be public transportation available. Also, the Museum is one of three attractions in the area. The others, Polly Hill Arboretum and the Agricultural Hall, are seen by the Society as joint attractions that will interest the same people as the museum.

Currently, the Society is targeting an aggressive date of 2007 for the opening of the new facilities in West Tisbury. However, in the opinion of Arthur E. Flathers — a former administrative member of General Electric and current member of the Society's volunteer staff — the new West Tisbury site can only be economically viable, and thus considered a success, if it increases the admissions to the museum by at least a decimal point (Arthur E. Flathers, 6/18). Certainly, a move of this size and magnitude has never before been attempted by the Historical Society. It has required careful planning and brainstorming to try to make that envisioned move a true achievement. Understanding that tourism is now the world's number one industry, and that entertainment as well as cultural and historical education are key components of that industry, the museum itself hopes to propel itself forward into the new century.

## 2. Goals

### 2.1. Society Goals

The museum board's current plan, which has been under development for about three years, is to move to a new location in West Tisbury, a more rural town that normally sees much less traffic than Edgartown. Advantages for moving to West Tisbury are:

- Easier access compared to their current location along a small one-way street
- More room to park (presumably in a private lot) as opposed to the limited street parking in Edgartown
- Less competition for the gift shop as opposed to the overwhelming number of shops on nearby main street in Edgartown
- Joint attraction of the Society, Polly Hill Arboretum, and the Agricultural Hall all in the same area

The new facilities can be constructed according to museum specifications to allow for expansion room and proper storage facilities. Design considerations for the new facility include:

- Funds available to spend on the facility
- Square footage needed
- Kinds of Accessibility and Parking arrangements
- Potential Staff Requirements of the planned facility

In the Martha's Vineyard Historical Society's ongoing work to better serve the community of the Island through the preservation of the cultural and historical heritage, each year and season is filled with opportunities for a greater amount of involvement. During the summer of 2003, two unique opportunities arose at the MVHS and allowed a glimpse at the work the organization does each year. The first was the chance to help the Museum reaffirm their connection to Camp Jabberwocky and to help them celebrate the Jubilee anniversary of the inventive summer camp. The second involved the inventory to aid the future acquisition of a collection in desperate need of extensive curatorial work, from another local organization. Each of these examples demonstrates the ongoing task of the Society to maintain the fragile connection with the public and the past.

## **2.2. Project Goals**

Although the Historical Society has already decided on the direction they will head from these crossroads, the research and findings in this project are designed to improve the decision-making process. Our analysis will contribute to their ongoing efforts to streamline the process of planning and providing suggestions for the execution of the move. This project will function as a roadside mile marker for the museum to gauge its own progress.

Our goal is to collect data to help the Society make better-informed decisions related to the move through the creation of a survey, which will serve as a benchmarking tool for the museum and will be shared with other organizations that participate. Since the Society originally planned to create this survey, we were given a preliminary draft of the document to revise, designed by Arthur E. Flathers (Interview, June 2003). This draft can be found in appendix C, along with other research done by Mr. Flathers concerning museum operation. Using this as a rough outline, we worked over several weeks

to design and refine a more participant-friendly survey, which would collect sufficient information from each facility to effectively compare it with the MVHS. The template of this survey can be found in appendix A.

The survey was sent to a cross-section of 18 New England Museums, selected based mainly on location, and their similarity to the MVHS with respect to budget, size, staff and other factors.

Those who will receive the survey are shown in the figure below.

<b>Organization's Name</b>	<b>City</b>	<b>State</b>
Bourne Historical Society Aptucxet Trading Post Museum	Bourne	MA
Sandwich Historical Society	Center Sandwich	NH
Thorton W. Burgess Society	Sandwich	MA
Falmouth Historical Society and Museums on the Green	Falmouth	MA
Nantucket Historical Association	Nantucket	MA
Preservation Society of Newport County	Newport	RI
Plymouth Antiquarian Society	Plymouth	MA
Historical Society of Old Yarmouth	Yarmouth Port	MA
Cape Cod Museum of Natural History	Brewster	MA
New Bedford Whaling Museum	New Bedford	MA
The Antique Boat Museum	Clayton	NY
Maine Maritime Museum	Bath	ME
Penobscot Marine Museum	Searsport	ME
Blue Mountain Lake (Adirondack) Museum	Blue Mountain Lake	NY
Concord Museum	Concord	MA
Abbe Museum	Bar Harbor	ME
Robert S. Peabody Museum of Archaeology	Andover	MA

**Figure 1 - Museums to Receive Survey**

The survey, shown in Appendix A, is designed as a comprehensive assessment of each museum, collecting such data as yearly revenue and attendance, as well as collection size and the size of their facilities. As incentive for each organization to complete the lengthy form, we will report our findings, once the results have been analyzed, to all who participated. The results of the survey are applicable both for selecting a new site, and for making changes to the organization in order to better serve the public in the meantime.

### **3. Benchmarking Survey**

#### **3.1. Defining Characteristics**

The survey, which was drafted by Arthur Flathers and refined with the help of WPI students, was sent to 18 historical societies and museums. Due to logistical problems, the surveys were mailed very late in the summer, and as a result, only two surveys had been returned by the time research efforts were closed. These survey results were analyzed and compared with the findings of another similar

survey conducted and published in Museums USA: A Survey Report in 1975. Defining characteristics such as museum size based on operating budgets, programs offered to certain age groups, materials published, levels of research conducted and projects undertaken, collection size, attendance, and personnel, were all characteristics that set one museum apart from another. The goal of this survey was to conduct such a study to determine if the trends found in the previous survey conducted in 1975 have changed.

Compared with this current museum survey, the survey conducted in 1975 was much more of an in-depth report, in terms of numbers collected and facilities examined. The survey from 1975 had received information from 205 history museums and 68 art/history museums across the United States. This survey has only been conducted across 18 of the New England museums, and results have been collected from only two of these museums. Aside from the lack of returns on the distributed survey, additional information was acquired through materials such as pamphlets, publishing, annual reports and oral interviews.



### **3.2. Comparable Museums of the Cape**

To understand museum culture and the way museums function as public gateways to the past, considering some of the other local museums in the region affords a better idea of the big picture for the Historical Society's needs. Several different examples are given, one being among the biggest and most important institutions in the area (the New Bedford Whaling Museum), and one which is quite comparable to the state of conditions of the MVHS, and which has recently undergone a major construction project (the Nantucket Historical Society). These will allow the MVHS to have clearer ideas and goals for their own movement. Furthermore, seeing how these other museums operate will allow for a broader spectrum of ideas in the practices of modern cultural heritage. Returned surveys, as well as templates filled out using the annual reports of the Nantucket Historical Society and the New Bedford Whaling Museum can be found in appendix B. Since the bulk of the data has been gained through the study of the 2002 annual reports for both institutions, certainly one definitive need should ring clear: The M.V.H.S. has a great need for a detailed yearly publication, similar to the annual report of other institutions, to update members, staff, and the public on the progress and shortcomings of the previous year. The following pages describe each museum as it compares with the MVHS.

#### **3.2.1. Nantucket Historical Association**

Nantucket is an island farther east than Martha's Vineyard, but with a summer population of around 40,000, the flow of visitors is no less intense (ClickCapeCod.com). The Historical Association and its whaling museum, research library, gift shop and grounds are similar in size to that of the MVHS. However, the annual budget, endowments, and grants of the N.H.A. are much greater than its

Martha's Vineyard cousin. Although the N.H.A. did see a drop off in visitors to the island and gift shop sales in 2002, their special fundraising events like the annual Antique Sale, Wine Festival, and the Festival of Trees allowed them to finish the year in the black. Like many smaller historical preservation groups they are carefully weighing current financial concerns with important physical changes that will be necessary for the future, such as renovations, expansions, and repairs+.

While the volunteer base and staff size on Nantucket are also larger, the collection size differs little from the Martha's Vineyard Historical Society. They have a greater amount of exhibit space, however, and the high number of interpreters and guides does tend to skew some numbers quite a bit. Recent renovations and construction have helped maintain their collections and allowed them to continue to increase in profit over the past several years. Critical to their continued success in serving the public is the further collection of more artifacts and archives for the collections. Larger inventory, with important pieces, will continue to propel the Historical Association up the ladder of comparable local institutions.

A template of the benchmarking survey used for this project was filled out using the Nantucket Historical Society's annual report. This can be found in Appendix B.

### **3.2.2. New Bedford Whaling Museum**

This year, the largest and grandest of Whaling Museums celebrates its 100<sup>th</sup> anniversary, and still New Bedford continues to grow in collections and budget. The grandfather of the many other local institutions on the Cape, New Bedford has become of national importance. With a budget and devoted staff that dwarfs the M.V.H.S. it sends a message to improve facilities first and let the results be enjoyed after. Following the gain of a massive 70,000 piece collection from the Kendall

donations, New Bedford still managed to purchase a new building and finish with revenue higher than expenses. With their scope and size, the museum can easily rely on larger contributions from business partners, which appear to be a critical part of their continued financial success. Through the sheer numbers of members at all levels, even those at the lowest membership level, undoubtedly assist in the growth of the Cape's most famous historical organization.

Furthermore, New Bedford has an impressive well-structured and maintained volunteer corps, which is monitored and awarded for their hard work. Their recent expansion and renovation has made them into a vastly superior museum, and the addition of the new research library makes them an important national research venue. Most important of all is the work of the president and board to recently reexamine the museum's mission statement from the first 100 years and update it for the next 100. New Bedford has no intentions of slowing in its continued service to the community.

A template of the benchmarking survey used for this project was filled out using the New Bedford Museum's annual report. This can be found in Appendix B.

### **3.3. Returned Survey Analysis**

#### **3.3.1. Falmouth Historical Society**

The Falmouth Historical Society has been providing the coastal community of Falmouth, Massachusetts, with the preservation of art and history for over a century. The museum has made clear efforts to maintain their artifacts and collections during this time and now feature a climate controlled storage basement. Open Tuesday through Saturday the two-acre campus features a small research library and over 3,000 feet of public exhibition space. Although the library is smaller than

that at MVHS it still has nearly 1,000 books and 8,000 photographs. The museum continues to show seven permanent exhibits, which is very similar to the number of exhibits found in Edgartown. Offering a wide range of educational programs for the elderly on down to grammar-school students, the Falmouth museum also features both scheduled lectures and guided tours of the facilities. In the past five years they have not only made new construction efforts, but they have successfully continued renovation on the historic Dudley Hallet Barn, their famous freestanding historic structure. Entrance admission to the Falmouth museum are half of those in Martha's Vineyard, but overall attendance is nearly the same. Membership levels are divided. The museum's 660 members contribute some \$28,000 annually and while most of the less expensive levels are similar in price the greater membership levels are nearly double those at MVHS. One area that Falmouth accelerates past MVH is that of local publications. Falmouth actually produces an annual report in addition to a triennial newsletter that is made available to their members. Furthermore they produce a biannual journal and help to serve as a resource for the publication of several books. Falmouth seems to be making nearly double their expenses during the 2002-2003 physical year. They created net revenue of \$513,500, which appears quite impressive next to their modest expenses of \$209,300. One area where Falmouth is lacking when compared against MVHS is the area of staff. Falmouth only has 2 fulltime staff and 3 part-time staff members. These numbers are startlingly different then those at MVHS, but Falmouth does have about fifty more volunteers than in Edgartown.

### **3.3.2. Adirondack Museum**

Since 1957, the Adirondack Historical Association has been providing invaluable historical preservation for the community in upstate New York. Open year round and every day, the museum is set within twenty buildings in 32 acres of pristine forest. Their total exhibit floor space dwarfs

MVHS with over 75,000 square feet and houses some 99,000 artifacts in twelve permanent exhibits. Their library with nearly 2,000 square feet contains 9,000 books, 66,000 photographs and 16,000 shorthand pieces. Although they have so many items within their library, it receives relatively light traffic. In addition the museum has some 22,000 square feet for maintenance. Educationally the museum serves all levels of the public and includes the requisite guided tours and lectures. Some of their more unique offerings include classes outside the museum, exhibit based classrooms, live demonstrations, and a camp for high school and middle school students. In the past five years the major piece of new construction was their opulent visitors center. The museum has welcomed over 75,000 visitors each year for the past five years and in 2002 greeted 84,000 visitors. They attributed the slight decrease in admissions due to the souring economic climate. The total admission draw was \$525,943 and their busiest season, just like MVHS, are the summer months. Since they are a larger institution and provide visitors with a greater number of exhibits and services their entrance fees are consequently slightly higher than those at MVHS. From their 5,188 members the museum generates \$199,697 worth of revenue. Without concrete values for either membership numbers at MVHS it is difficult to ascertain whether this actually accounts for a major piece of their revenue. The Adirondack Historical Association does produce an annual report and a triennial newsletter for its members. They also produce multiple books for sale in their gift shop. Just like MVHS the Adirondack site forces visitors to traverse their gift shop before exiting the museum. In 2002 their gift shop produced nearly \$1 million in revenue. Although the museum's total revenue and expenses places them at another financial level from MVHS, their net gain for 2002 was around \$200,000. Overall Adirondack utilizes the skills of 31 fulltime workers, 6 part-time staff, 2 interns and 58 volunteers.

## 4. Proposed Baseline Benchmarking Data

### 4.1. Mailing and Logistics Issues

The project goal called for a survey to be mailed out to 16 New England institutions. Due to some logistics issues getting the survey finalized, it wasn't placed in the mail until late July. Because of this, and the fact that the summer season is the busiest for most organizations in this area, responses were received from only two out of the sixteen museums. Of course, this lack of a sufficient database affects the results of the study. The prior study from 1975 incorporated many more institutions and had a solid database to be able to derive percentages and examine trends in several different categories. Unfortunately, due to limited returns most of the results derived came from researching similar benchmarking studies, but could not successfully be compared to the survey from 1975. Selected tables from the 1975 survey which were pertinent to this project are reproduced in appendix K.

### 4.2. Operating Budgets and Museum Size

Based on the findings from the 1975 survey published in Museums USA: A Survey, 62% (127/205) of the history museums run on operating budgets of \$50,000 or less, per year. As for art/history museums, 55% (38/68) of the total art/history museums surveyed also operate with a budget of \$50,000 or less. The remaining 38% of the history museums surveyed are distributed as follows: \$50,000 < 17% ≤ \$99,999; \$99,999 < 13% ≤ \$249,999; \$250,000 < 6% ≤ \$499,999; \$500,000 < 1% ≤ \$999,999; \$1,000,000 < 1%. As for the remaining art/history museums surveyed, the distribution followed the same judging criteria and is respectively 15%, 17%, 6%, 5%, and 2%. (Museums USA: A Survey, 11)

Although inflation has put a curve between the data from 1975 and the most recent findings from this survey, the data still gives a reasonable blueprint of where one museum stands in comparison to the other museums and can still be considered pertinent information.

As the survey conducted in 1975 had pointed out, museums that had operating budgets of \$50,000 or less per year had made up the majority of history and art/history museums surveyed all together. Another interesting finding was that those museums that had small annual operating budgets represented only 4% of \$478,912,000 total spending across the board of all 1,821 museums surveyed in the 1975 report. (Museums USA: A Survey, 13) What this could mean is that even though the majority of museums had small operating budgets, a large amount of these museums were constantly struggling to stay above water.

#### **4.3. Programs Offered**

Based on the 1975 report, a majority (86%) of historical museum directors surveyed and (94%) art/history museum directors agree that providing an educational experience was the primary purpose for their museums. (Museums USA: A Survey, 23) Based on this overwhelming agreement, it is only expected that all such museums provide programs that reach out to all different age groups.

As seen in the findings from the 1975 report, 77% of the 205 (158/205) history museums surveyed offered regularly guided tours and lectures through their facilities for school classes on a regular basis. The remaining 23% of those history museums surveyed either gave guided tours and lectures occasionally (17%), or never at all (6%), to schools who have visited their museums. As for the

museums that consider themselves to be art/history museums, the numbers in each category were respectively 64% (44/68), 26% (17/68), and 10% (7/68). (Museums USA: A Survey, 52)

Regularly guided tours to general groups visiting history museums were only common among 55% (114/208), and 63% (43/68) for art/history museums, of those incorporated in the 1975 survey. The occasional guided tour of the facilities to general groups was recorded to be at 23% (48/208) for history museums and 27% (18/68) for art/history museums back in 1975. The remaining percentages (35/208, and 7/68) represented those museums in both genres that did not offer any guided tours to general groups. (Museums USA: A Survey ,52)

Another important program that should be ongoing within most museums is a joint program with the local colleges or universities. Joint programs such as those made with colleges who send their students as interns in exchange for credits, benefits both the museum and the college students. Although this seems to be an important endeavor, only 16% (33/208) of history and 26% (18/68) of art/history museums in 1975 actually conducted such joint programs. (Museums USA: A Survey, 70)

#### **4.4. Published Materials**

Another way for a museum to get recognition and notoriety is through the distribution of printed materials. The printed materials under examination were annual reports, popular books or pamphlets, periodicals and catalogues of collections. The results of the 1975 study of 208 history and 68 art/history museums shows that only 36% (75/208) and 46% (31/68) of each respective museum printed annual or biennial reports. Of course by today's standard, it would be unthinkable not to print this report even if the museum were non-profit. As for books published and pamphlets, 30% (62/208) history and 40% (27/68) art/history museums produce these printings. Periodicals



were just about even when it came to the availability between the two types of museums, with history at 36% (75/208) and art museum at 37% (25/68). Lastly and most disturbing to hear of in the 1975 report was that only 5% of both types of museums under analysis (10/208, 3/68), actually published a catalogue of collections. This would also be another unimaginable publication to overlook by today's standards. (Museums USA: A Survey, 73)

#### **4.5. Projects Undertaken**

In 1975, most museums did not consider research activities or sponsoring research activities was an important role of the museum. Of the 208 history museums involved in this 1975 study, only 31% (65/208) of those museums undertook, or sponsored, any kind of research activity. The remainder did not support anything in the fiscal year of 1971-1972. Similarly, of the 68 art/history museums, only 32% (23/68) undertook or sponsored any research activity in the same year. These numbers, however, were just a snapshot of all such museums of every budget size. If broken down further, to isolate museums of each category into each operating budget size, it is seen that the larger the institute in both cases, the more projects and research they sponsored or undertook. (Museums USA: A Survey, 83)

#### **4.6. Collection Size**

Many different statistics could have been observed among the many museums surveyed, but only survey questions concerning collection size, special exhibitions, and collection loans were examined. Only these aspects were emphasized because every museum is different, but the size of their collection relates to the overall size of the museum, the amount of special exhibits testifies to the

amount of floor space available and the number of loans relates to the willingness of other institutions to lend their collections considering the renter's current facilities for exhibit and storage.

Reported in the 1975 Museums USA: A Survey, one of the focuses was upon the question of what percentage of a collection an individual museum owns. Institutions own varying amounts of a collection housed in their museum. But of the 208 history museums, the mean percentage of personally owned items in the collection not borrowed or loaned, totaled to 90%. (Museums USA: A Survey, 88). As for the 68 art/history museums surveyed as well, 88% was the mean percentage of collection ownership amongst those museums. This statistic should not be considered a problem, but should be viewed as an opportunity for the museum to constantly rotate exhibits borrowed from different institutions. Although a museum owns a collection it does not necessarily mean that the whole exhibit is shown. From another survey in the report of 1975, the average percentage of collections shown out of all history and art/history museums was 68% and 71% respectively. (Museums USA: A Survey, 89)

Of course this leads to only one question: why has the whole collection not been exhibited? This was one of the main preliminary focuses of this last survey. The problems faced by museums even in 1975 are still prevalent today. This problem is lack of space within the museums. Of those museums that did not exhibit all of their collection, 47% (98/208) of the history museums and 51% (35/68) of art/history museums reported that there was not enough floor space to do so. Another big reason was the lack of staff to handle it amongst 32% (67/208) of history and 29% (20/68) of art/history museums. (Museums USA: A Survey, 92)

To offer more evidence of the lack of space within museums, only 51% of history museums and 58% of all the art/history museums surveyed exhibited special collections either loaned or borrowed from other institutions. Once again the main reason for the 32% of museums not being able to offer special exhibits was due to lack of space apparent in 52% of those museums in the 1975 survey. (Museums USA: A Survey, 97)

Lastly the question of how many museums had loaned exhibits to other institutions. The 1975 survey had reported at only 19% (40/208) of history museums had loaned at least part of an exhibit to another institution but 81% (152/208) had not. On the other hand, 29% (20/68) of art/history museums had loaned some part of an exhibit to another place. (Museums USA: A Survey, 108)

#### **4.7. Attendance**

Many differences or reasons can be analyzed that influence attendance, but this report analyzes only a few. These statistics deal with total attendance among museums, what age groups museum activities are geared towards, membership and entrance fees and hours open to the public.

Budget size may be one of the ways to group museums together, but another interesting statistic to notice is the attendance within those museums. Out of all 208 history and 68 art/history museums surveyed in the 1975 report, average attendance was at 110,000 and 94,000 patrons per year respectively. This number might sound astonishing especially in New England, but under closer examination, the New England region museums receive only about 60,000 visitors to each museum per year. Even under further analysis of the report from 1975, the data shows smaller, more reasonable numbers. Out of the history and art museums surveyed with operating budgets under

\$50,000 per year, there is an average attendance per year of 45,000 and 17,000 respectively in each museum. The big gap between the attendances when looked at through budget size can be explained by a further analysis of the 1975 report. As noted, art/history museums can only account for 6% of total museum patrons, while history museums bring in the most crowds second to science museums, capturing 24% of all museum-going patrons. (Museums USA: A Survey, 130)

As can be seen in the results of the 1975 survey, history and art/history museums predominantly cater to adults as opposed to children. Both history and art/history museums do state that they cater to all ages equally with 65% (135/208) of history and 59% (40/68) of art/history museums giving this response. But the second leading statistic states that 18% of other history museums and 26% of other art/history museums claim that they cater mostly to adults and college students. (Museums USA: A Survey, 134)

Of these adults toward whom museums gear their exhibits towards, many either ask for donations or require entrance fees. Based on Museums USA: A Survey, 51% and 55% of history and art/history museums always charge an admission price, while only 5% for both museums only ask for a donation. As for the remaining percentages for both types of museums, entrance is always free. (Museums USA: A Survey, 149) Over the many years between 1975 and 2003 inflation has changed the value of the dollar and not all prices from before are applicable. But in 1975 the average fixed fees for entrance by age groups is as follows: \$.60/ college student, \$.68/ adults 16 and up, \$.32/ school child, \$.35/ child and \$.68/ senior citizen. (Museums USA: A Survey, 151) Out of all museums surveyed 40% (83/208) of these history museums also offer memberships, entitling the holder to discounts, special events and other privileged perks. Yet even higher are the memberships offered in 56% (38/68) of all art/history museums surveyed. (Museums USA: A Survey, 145)

Museum hours must also be scrutinized when examining the reasons for the attendance brought in. Although many museums are open for at least 3 months out of the year, many more are open 12 months out of the year. Out of all history museums surveyed, 79% (164/208) of those were open for 12 months or more while a measly 5% are only open for less than 6 months. As for art history museums the same 79% were open 12 months and still fewer were open for less than 6 months (4%, 3/68). (Museums USA: A Survey, 160)

#### **4.8. Facilities**

Critical to the success of any museum is the space the museum has to exhibit its collections. This has been one of the major reasons for the proposed move of the MVHS to another location.

Questions that were asked back in 1975 are questions that are still applicable today and have been analyzed in this latest survey. Interior, exterior space, temperature and humidity and other climate concerns have been addressed.

The first question, addressed in 1975 to the 208 history and 68 art/history museums, was over the availability of interior space in their facilities. Of the history museums included in the survey from 1975, 31% (65/208) of those interviewed felt that the space was either fully adequate or somewhat adequate. The other 14% (29/208) felt that it was barely adequate and the remaining 24% (50/208) felt that their space was not adequate. As for the art/history museums involved in the survey from 1975, the results were very similar. In the respective categories, the results were 32% (22/68), 31% (21/68), 13% (9/68) and 24% (16/68).

Exterior space, on the other hand, would not usually be a major concern for some museums, but when it comes to history museums and art/history museums that own historic structures and landmarks, adequacy of exterior space is a valid question that was addressed by the survey of 1975. Based on the same judging criteria of fully adequate, somewhat adequate, barely adequate and not adequate the results were as follows when these questions were posed to the historical museums: 66% (137/208), 14% (29/208), 9% (19/208), 11% (23/208). When this question was posed to the art/history museums, the results were as follows: 70% (48/68), 12% (8/68), 6% (4/68), 12% (8/68).

The probable response of the MVHS to these questions would fall in the category of “not adequate.” Currently the space in the Cooke House (the main visitor attraction) has been used up with exhibits placed in every open space that can be found with the exception of the second floor used as office space not accessible to the public. As for the outside of the MVHS buildings, courtyard space is sparse with a lighthouse in the front yard, not allowing for any additional structures to be erected on the premises.

## 5. Seamen's Bethel Collection

In order to keep people interested, to promote repeat patrons, and to further the mission of the organization itself, the MVHS works constantly to update its collection and acquire new artifacts whenever possible. Recently, in spite of limited storage and exhibit space, the Society's executive director, Matthew Stackpole, began discussions with the Boston Seamen's Friend Society to examine and possibly relocate a collection of artifacts from their current housing on the Island. This collection of historical maritime-related items has accumulated in the Vineyard Haven building for nearly thirty years. Now owned by the Boston Seamen's Friend Society, the variety of items is now housed in a small building on Main Street. Originally known as the Old Mayhew Schoolhouse, and later the headquarters of the local Daughter's of the American Revolution chapter, the building now houses the Sail Martha's Vineyard organization, which promotes safe maritime activities around the coast. No longer open to the public, this collection consists largely of small artifacts, but also includes a number of pictures and photographs, as well as an organ. Although the MVHS does not yet have the collection, the first step to acquiring such a compilation is to conduct a new inventory to see what is actually present.



Figure 2 - Current location of Seaman's Bethel Collection

### 5.1. Understanding Inventory

The first question might be why to conduct an inventory, since a previous version was already conducted in 1966? In fact, maintaining an active inventory is one of the primary responsibilities of any museum to better preserve and care for its collections. Accountability for different objects is an important part of that ongoing care. Many issues may arise should an inventory be incomplete or out of date. An outdated inventory could hinder the organization's claim to a stolen object. It could allow a misplaced article to go unnoticed, creating the potential for embarrassment. The damage to reputation for losing an artifact, not to mention potential legal troubles, motivates many museums to constantly maintain a correct inventory. Museums must perform a regular inventory to know where



objects are located and ensure that their records are accurate. But there are still more reasons to inventory:

- As a method to establish control over poorly documented collections
- As a way to identify objects in need of conservation
- As a basis for planning and budgeting future collection-related projects
- As a way for the museum to fulfill its legal and ethical obligations to the public
- As a way to retrieve information after an accident
- As an aid to security or possible future loss
- And as an aid to researchers

Buck, Pg. 117

## 5.2. The Inventory Process

Over the years, this collection has undergone several relocations. An exact inventory hasn't been completed since 1966. A rough inventory was completed in 1996 (seen in appendix F), but is largely without reference numbers, making it nearly impossible to correlate artifacts. It was necessary to conduct a new inventory, not only to aid the MVHS in the progress towards the eventual acquisition of the collection, but to ascertain whether or not there are missing artifacts. The new inventory, which was completed as a part of this project, can be seen in appendix D. The items themselves varied greatly. The collection is wide-ranging and eclectic. It includes ivory artifacts, along with a variety of trinkets from around the world collected by the sailors in their travels: It includes muskets,

knives, nails, pottery, tools, newspapers, quilts, silverware, shells, fossils, and many different photographs. Selected photos of the artifacts can be seen in appendix E.

While some of the items in the collection had been designated in 1966 with identification numbers, a large number of them had not. In order to assure that the items being referenced were the same items referenced on the previous inventory, a detailed description of each item had to be made. Also, since all the items are currently housed in a single room, a diagram was made of the room and each item's relative location in the room was recorded. This was done to collect sufficient information about each item to compare the new inventory with the old one and so that there would be no need to repeat the process. A diagram of the room with our reference names for each shelf and display case is included in Appendix G.

When examining each item, we looked first for identification numbers, usually of the form "1966.XXX," with XXX being the specific number, and 1966 presumably being the date when the item was added to the collection. If such a number couldn't be found, we looked for names, dates, or other unique attributes to record in order to be able to distinguish each item from others. For example, two similar Pewter plates are part of the collection, with no identification numbers or inscriptions on either one. To distinguish them from each other, we noted that one plate had a crack in the edge, while the other was fully intact. This way, we had a good chance of being able to correlate all the items we recorded with items recorded on the previous inventory.

### **5.3. Conditions**

The collection was originally housed in an older building, which used to reside in downtown Vineyard Haven on the current site of the S.S.A. building. The building in which the collection is now housed is located on Main Street in the town of Vineyard Haven. This building is used as a classroom of sorts for students of the Sail Martha's Vineyard program. The collection is scattered around the edges of the room, as shown on the diagram in appendix G. Presumably, it was placed in this way to serve as a backdrop for the sailing-oriented activities that do take place in the building.

The current storage conditions for the collection are relatively poor. The building itself lacks any form of climate control, and most of the artifacts are merely placed on open shelves. While a significant portion of artifacts are stored in glass cases, these cases are not ventilated or shielded from harmful ultraviolet rays which could easily intrude through the many windows in the building. Some of the more fragile items were fastened to the shelves using a blue, chewing gum substance, which certainly did not appear as something that could be easily removed from the artifacts later.

According to the American Association of Museums, a whole host of problems exist in the small space. Nearly every type of artifact, ideally, would be placed in an individually labeled acid-free box, stored in a drawer within a metal cabinet, which would reside within a climate controlled room, on the grounds of a finely maintained building. Although a most daunting goal, each layer of protection preserves the life of the artifact that much longer. Certainly, even at their current campus, the MVHS could at least offer a bit more protection and support for the collection when compared to the facilities at Sail Martha's Vineyard. The following list displays the model conditions for storage by each material category.

- Ceramics- {4 artifacts} ~ (55% Relative Humidity)-Very light sensitive. Ancient ceramics require a Relative Humidity closer to 45%
- Leather/Skin/Fur- {29 artifacts} ~ (45-55% Relative Humidity)-No draft, moderately light sensitive
- Metals- {48 artifacts} ~ (below 40% Relative Humidity)-Older metals might require 45% Relative Humidity or should there be visible corrosion a RH below 35% is preferred
- Paper- {29 pieces} ~ (40-50% Relative Humidity)-Extremely light and dust sensitive. Avoid folding
- Photographs- {42 images} ~ (30-35% Relative Humidity, never above 60%)-Avoid any unnecessary light exposure
- Stone- {10 pieces} ~ (below 50% Relative Humidity)
- Textiles- {15 artifacts} ~ (40-50% Relative Humidity)-Needs filtered ventilation to resist mold or insect buildup. Should be stored horizontally. Should be stored unfolded or if folded should be periodically unfolded to relieve stress lines
- Wood- {40 artifacts} ~ (50-55% Relative Humidity)-Dust sensitive. Should be stored on metal shelving within dust covers

Buck, Pg. 115

There are a considerable number of ivory artifacts in the collection, which are stored in the building in Vineyard Haven, which undergoes constant changes in temperature due to the fact that there isn't proper climate control. Fluctuations in humidity levels have been proven to be the most damaging to all types of artifacts, and stability toward the "appropriate level" is much more important than

reaching the optimum level listed above (Buck, 113). Since the building is located on the island, near the ocean, it experiences relatively high levels of humidity. Constant fluctuations arise due to seasonal changes, and the building's use of gas heating.

Many different ivory artifacts were within each of the four glass cases. These teeth, tools, and trinkets were not receiving any benefit from the exposure to open air and the positioning of the cases beneath each window along the one wall of the building. Plenty of photos were also exposed to the damaging sunlight, including one particular image of Admiral Smith that had been thoroughly bleached, as it had stood propped against the windowpane. Antique wooden artifacts like paddles, bows, and blocks from assorted ships were not receiving the unique environment conditions they required for preservation. Older brittle papers, books, and newsprint were clearly deteriorating in their current exposed state. Even the collection's best pieces, the wooden organ and the *Titanic* lifebelt, were not receiving any kind of special storage.

Relocating this collection to the MVHS could potentially prolong its existence by a significant number of years. Even in their present location, the Historical Society has potentially better storage conditions than those at the Old Mayhew Schoolhouse. They also have staff members and volunteers, which are knowledgeable about how to store the many different types of artifacts, and how to best attempt to restore those that have been damaged.

#### **5.4. Comparing Inventories**

An additional benefit to making an updated form for the inventory of the collection was in comparing the differences. After building spreadsheets for both the new and the original inventories,

it became much easier to navigate and sort the lengthy lists of artifacts from the collection. Being able to place both lists side by side allowed there to be a slow comparison and correlate items without, with different, or with new catalog numbers against the original collection. The total number of items cataloged was much greater in the newer August 2003 inventory. Through comparison, 45 originally documented artifacts were not located during the recent survey. Many of these items were described, in 1966, far too vaguely for there to be an accurate relocation within the newer inventory. Many of the photographs are described simple as that, with no description to their contents whatsoever. Others only have brief descriptors, “photograph of a schooner,” “16 large shells,” or “photograph of Scranton.” While pairings could be made to photographs or items found in August, the estimations would be guesses at best and would likely not be the same objects.

Although some of the wording for objects is quite vague there are a number of unique objects that didn't turn up at all during the work with the collection. These included several more modern items like chairs, a desk, a refrigerator, and a small television. Wherever these items are they are no longer a part of the maritime collection. Other distinctive artifacts like the ivory pie crisper, the whalebone dog's head cane, images from the Titanic disaster, and several medallions and medals were noticeably missing from the room at Sail Martha's Vineyard. These items could have been sold, stolen, or possibly deteriorated to an unsalvageable level, but there is no positive way to know, since the collection appears quite unmaintained for a considerable amount of time. The best recommendation is for both groups, MVHS and the Boston's Seamen's Friend's Society, to examine the documentation and try to establish where these missing items may be and where many of the newer items might have originated from. Someone more familiar with the collection might be able to establish if any of the “missing artifacts” are still actually present. The complete table of missing objects can be found in Appendix G.

## 6. Camp Jabberwocky

A commendable part of the decision to relocate the Historical Society is represented in the fiftieth anniversary of Camp Jabberwocky, which was held on July 4<sup>th</sup> of this year. The need for more exhibit space can be shown through this exhibits involving this summer camp for mentally challenged and handicapped children and adults.

As part of the museum's mission to preserve, collect, and display the cultural history of the Island, the ever-growing files of the Society's Oral History Center will require further room to grow. Jabberwocky, and the many campers who have participated in the programs associated with the Society over the past dozen years, are an important piece of the Island's cultural heritage.

With the currently limited facilities at the Historical Society, the prospect of a new exhibit to commemorate the camp's fifty years of existence is another reason to relocate the museum. The expansion of the small number of Jabberwocky pieces now on display will better serve the community and enhance the camp's reputation. Using audiocassette players from the 1980's, with foot pedals, designed to make the job easier, hours of discussions with campers, such as Robert Goode and Faith Carter, about their lives and opinions on life issues were transcribed to electronic written documents for easy manipulation. Through the group's transcribing effort, which can be seen in appendix H, the true nature and experience of Camp Jabberwocky will come to life in response to the work of Linsey Lee.

## 6.1. Efforts to Keep History Alive

Linsey Lee, the director of oral history at MVHS, has been conducting interview-like sessions with Jabberwocky Campers, counselors, and parents for more than a decade. During these group interviews, topics might range from one of the seven deadly sins, to what the camper may have done over the past year, to their plans for the future. This open sharing and discussion grants the listener an unparalleled glimpse at the inner-workings of the Camp itself, not to mention the individuals who make the site so unique. Over the years, Linsey Lee has collected approximately 30-40 audiocassettes of various lengths. While most of the cassettes are duplicated in order to keep a more reliable collection, they are certainly not the premium mode for preserving the Camper's speech into this new century. The recent advances of digital audio technology, with both user burned computer discs and digital audiotapes, makes these cassettes prime candidates for updating to take advantage of these superior audio storage technologies.

The group made effort to transcribe a substantial section of this audio library (reproduced in appendix H). Most of this conversion was done using the transcribing machines, which were likely over 15 years old. These older machines allowed for quick advancement and back-tracking of tape sections. The ability to quickly maneuver the tapes through certain sections, by use of the foot pedal, greatly increased the speed by which words were transcribed. This part of the technology worked quite well, but during our time on the machines, at least one foot pedal was faulty and held up transcription for several days. Trying to use a traditional cassette player to transcribe and start or stop with pushbutton controls was only infuriatingly slow and difficult. The foot pedals proved an invaluable technological asset to our work to decode the speech of the Campers.



Over time, the group was able to use the audio output and quickly transfer the speech onto a word processing program to be digested later for the public display on July 4<sup>th</sup>. Although no problems with the storage media were experienced during this process with the older audiocassette technology, the frequent starting and abrupt stoppages of the tapes could certainly damage them and necessitates making multiple copies of the same group discussion just in case something should break. Through many hours of typing the group managed to finish enough tapes to compile several suitable displays for the Jabberwocky Jubilee. However, due to space constraints, the Society was unable to display them within the museum after the celebration. The celebration itself was held at the Tabernacle in Oak Bluffs, a longtime public gathering place. They displayed the oral history pieces, as well as artwork and pottery by campers, as seen in appendices I and J. The campers also participated in a play which was performed at the celebration. This is a collection that makes a clear statement about the current state of affairs at the Edgartown campus and the Society's need for expansion.

## **6.2. Building an Island Escape**

Created during the first week of July, 1953, Camp Jabberwocky began from the most humble beginnings. Helen Lamb brought six children from the Fall River Cerebral Palsy Training Center to the grounds of the Martha's Vineyard Camp Meeting Association in Oak Bluffs. Mrs. Lamb had rented a gingerbread cottage for a month from her sister for the sum of \$145, with each child having given \$10 a week. The first summer became a great success as the children enjoyed swimming, boating, sightseeing, and taking up-Island trips. "For the first time the children socialized with non-disabled kids" (Remy, 41).

Mrs. Lamb was a speech pathologist. Born in England in 1914, at an early stage of her career, was given the nickname "Hellcat" for her tenacious knack for making the best out of difficult situations.

After emigrating to the United States in the early 1950s, she became the chief speech pathologist at the Fall River Clinic, and helped children with Down's syndrome and cerebral palsy to learn to use and love language. Summering on the Vineyard with her sister in 1952, she saw the opportunity for a unique venue in such a beautiful environment. In England and Germany she had witnessed resident summer camps for disabled children that had allowed them the chance to romp and play just like any other kid. However in America, Lamb soon discovered that there was not even a single resident summer camp for individuals with disabilities. Understanding the limited opportunities for disabled children to participate in summer activities, and the need for parents themselves to have the chance to rest from the day-to-day care of their sons and daughters, Mrs. Lamb set out to create such a site. After several failed attempts to open a day camp in Southern New England by local families she considered "too uptight" to allow their children even into the out-of-doors, Lamb knew her idea had to be taken elsewhere. Martha's Vineyard represented a perfect site, where the children could be entertained in a wonderful summer community and yet be isolated from the mainland and their parents. Although many American doctors of the time were against the idea of such camps, Lamb was persistent. "The medical director at the Fall River clinic seemed willing to go along with her idea provided she didn't send him any bills" (Remy, 43).

After the first month in 1953 it became clear that Lamb had achieved her goals for both the kids and parents and she quickly began planning for future summers. From this year onward all counselors have been unpaid, working only for room and board and a small amount of change to return home at summer's end.

Mrs. Lamb knew she needed both additional financial and staffing support to make another effort in July, 1954. So in May of that year she got a letter published in the local newspaper, the *Vineyard*

*Gazette*, asking the public for assistance. The answer to her plea for help was generous and many donations and essential items began to fill the gingerbread house, nicknamed Happy Days, in Oak Bluffs. Soon enough, Lamb's third concern became clear, more space and better accessibility would be needed as well. In the end they secured the 4-H Club in Oak Bluffs for the month of July and the camp returned to the Island for its second year. The Martha's Vineyard Cerebral Palsy Camp, with its larger facilities continued to expand with more campers, activities, and staff. Also widening would be the range of disabilities welcomed into the camp, but the volunteer, fun-loving staff continued to meet all their needs.

Knowing that the parents of Campers incurred so many expenses throughout the year, Mrs. Lamb did not want them to have to pay excessively for the summer camp. Instead Lamb worked to have the Island community help support the much-needed camp. To increase the support of the local surroundings, Lamb created a rhythm band of the campers and they began to hold concerts at the end of the sessions. However, one year the Tabernacle on the campgrounds in Oak Bluffs refused to hold the concert fearing it would upset summer guests to watch the disabled youngsters play. Furious over the refusal, "Hellcat" would have no dealings with the Tabernacle for many more years. Nevertheless, by 1965, after eleven summers at the 4-H Club, the Episcopal Parish of Martha's Vineyard gave eight acres of land in Vineyard Haven to the camp so they might create a larger and more permanent home. Helen's son John Jr. then christened the new site Camp Jabberwocky, after the family's love for the writings of Lewis Carol, the novelist who wrote Through the Looking Glass, which contained the "Jabberwocky" poem. Only a few years after the move, with even greater numbers of facilities and staff, the first adult session was held in 1967.

Today Helen Lamb's children maintain the camp's rich history. Gillian is now the director of the adult camp each July and John Jr. directs the children's camp each August. Now eighty-eight, Lamb still watches over her creation. She thinks the camp a complete success and has no desire to see it grow any larger. She does not accept donations from large organizations or businesses and the camp continues to be mainly funded through private donations. Parents continue to be charged only \$15 a week and the Camp itself is entirely run on the donations of the Island itself.

Jabberwocky now hosts some thirty-five campers a week through July and August. Now daily activities range into many different sorts, exposing campers to the enjoyable summer dangers, everyone else has a chance to take pleasure in. Paralyzed campers are placed atop horses and trotted about on the Pond View Farm in West Tisbury. Their wheelchairs are rolled onto sailboats or basketball courts, or the campers themselves are strapped into elaborate riggings and set skittering across Sengekontacket Pond on sailboards. The camp allows the individuals to experience a true summer vacation. The Camp and its bright red buses, named Napoleon, have become an Island icon. From their delightful performances of plays from Shakespeare to *Grease*, to their wild jaunts around the bandstand in Oak Bluffs on summer Sunday nights, to their annual jubilation float that rolls down Main Street each Fourth of July, the camp is indeed a celebration of life. "It is a beloved, wacky, wild institution that has been turning the island upside down for fifty years" (Dunlop, 14).

### **6.3. Group Involvement**

This is where the group's transcription work came into effect for the Society. To assist in the Jubilee Celebration for the Fourth of July weekend, our transcripts from Linsey Lee's sessions with campers over the past decade, were carefully reexamined. Among the many pages, excerpts were carefully

selected from some of the campers and were edited to match the look and feel found in the Martha's Vineyard Historical Society's Oral History exhibit. Carefully combing through the pages of these sessions proved to be difficult work, as did the selection of certain campers over others for their unique and special words. Eventually, the group settled on five individuals whose presence at numerous sessions and profound thoughts influenced each of us. These individuals were then reexamined and refined to produce one or two pages of introspective looks on a variety of subjects. Pictures of the exhibit can be found in Appendix E. Linsey Lee then edited our selections for display and to match her other oral history pieces at the museum. As part of the festivities for the Fourth of July, the completed pieces were displayed in the tabernacle of Oak Bluffs. The camper's stories served as an open look back at the Camp's recent history and those extraordinary campers who continue to make the grounds so special. Should floor space allow it, these pieces may eventually return to the museum and expand the limited oral history exhibit. This, again, shows strong evidence of the Society's need for a new facility.

## 7. Results

### 7.1. Survey of Comparable Museums

MVHS requested a comparative analysis of similar historical societies in hopes of gaining a better understanding of where they stood in light of the eventual move to West Tisbury. With the guidance of Matthew Stackpole and Art Flanders our group consolidated a list of relevant categorical questions into a user-friendly survey that could be mailed to any museum. This survey was then sent to sixteen institutions across New England, but the limited return was due to the short window of opportunity to respond.

Originally our group had planned to make a comparison within these categories against data collected at the MVHS. In addition to this preliminary intent for comparison, our group wanted to examine past trends found within the many defining characteristics of art and history museums. These activities resulted in the exposure of a shortcoming, which will impede the continued advancement of the MVHS. There was a lack of any printed material concerning the budget, staff, volunteers, collections, or facilities, information found in most other museums' annual reports, for museum members or the public. The limited information returned to the MVHS has made the analysis difficult. Our suggestion to print annual reports and electronically document business critical data will better facilitate accurate numbers, which a future IQP group, members, and the museums may benefit from.

## 7.2. Seamen's Bethel Inventory

A new donation made to MVHS, by the Boston's Seamen's Friends Society, needed to be completely electronically documented before any legal transfer of ownership could occur. The reason for the interest of MVHS in the collection is due to the currently poor exhibit conditions and storage facilities found at the Sail Martha's Vineyard site. Although MVHS does not yet have climate-controlled facilities, the administrators at the museum know there could be much better care for the deteriorating collection. The only way these additional artifacts could be displayed would require the expansion of exhibit space at the MVHS, thus necessitating another reason to move.

Building off the framework of the original inventory of the collection completed in 1966, our group examined each individual item and entered it into an electronic database. The previous copies from early inventories had been hand- or typewritten. An updated format allows for easier distribution and manipulation of the data to aid in the important decision for the Boston's Seamen's Friends Society to sell this collection to MVHS. Furthermore our group helped compare the previous inventory with the recently completed one in August of 2003. It allowed both organizations to catalog what items were no longer part of the collection. Given our schematic and the list of items, the entire collection can now be quickly surveyed by either group or a third party for further analysis. Lastly, due to the better public recognition of the MVHS as opposed to the Seamen's Bethel, as well as the fact that the MVHS currently has its own facility in which to store and display the collection, it assures to the public the ability to view such rare artifacts, including some of the collection's finer pieces including the organ and a life vest from the *Titanic*. With the help of our group, MVHS will be able to acquire an excellent, new maritime collection.

### 7.3. Camp Jabberwocky Summary

Our work with the Camp Jabberwocky exhibit is a particular example of the need of the MVHS to make the move to larger facilities. Currently the museum's extensive Oral History collection is displayed within a single room of the Visitor's Center. The majority of the collection is contained in "storage," which consists of un-transcribed audiocassettes and digital audiotapes, which reside upstairs in the offices of Linsey Lee. These materials are typically not made available for the public. Not only is there no area to place these audio materials, there is very little workspace for those interested in transcribing at the Edgartown site. Since most of these materials are found in master copies only, the tapes should not be distributed to the public until additional copies, requiring further storage space, can be made.

In an effort to make these pieces of oral history available to the public, our group tediously undertook the task of transcribing a section of Camp Jabberwocky interviews from the 1990's and early 2000's. To begin this process, these audiocassettes were transferred to computer text documents. This serves a variety of helpful benefits to MVHS. The first is to allow these documents to be easily distributed to individuals looking for information on Camp Jabberwocky. The second advantage of digital copies makes them much less likely to corrode. The final major advantage will be to allow greater adaptability and preservation for these oral history discussions into the next century. All of these are necessary advances if the museum is to continue to serve the public's historical interest throughout and after their move to new facilities. The efforts made to preserve these oral histories should serve as a blueprint for the MVHS to follow in the updating of existing inventories not currently found in a superior electronic media format.



## **7.4. Recommendations**

The goal of this project was to assist in the modernization of the Martha's Vineyard Historical Society's curatorial, decision-making, and record-keeping methods, as well as in the completion of a few specific pressing tasks. With a major relocation plan in the near future, and new collections constantly being acquired, they were in need of outside assistance in order to complete these tasks. Bringing technology to bear on the problems at hand, our group was able to make some recommendations to the Society that would help them continue to succeed as a non-profit organization.

### **7.4.1. Our Recommendations**

As a result of the group's work with the Martha's Vineyard Historical Society, there were some things that became apparent that they could do that could help them be successful in the future. As a result, the following recommendations should be considered by the museum.

- The museum needs to develop an Annual Report, with complete budget and staff information, as well as future development plans and recently completed projects.\*
- The Seamen's Bethel collection, if acquired, needs to be better maintained, adhering as closely as possible to the recommendations that were made in detail in section 4. Also, it should be made available for public display.
- Storage technology for collections, such as the Camp Jabberwocky Oral History collection, should be updated in keeping with modern communications technology. Although this process has already been started, older interviews are still being stored on volatile media

(audiocassette tapes), and are at risk of deterioration. Some more reliable storage formats include digital audio tape (DAT) and compact disc. Ideally, all the interviews should be transcribed to electronic text documents as was done in this project for easier display and manipulation.

#### **7.4.2. Future IQP Recommendations**

This project covered a range of different topics, each of which were fairly involved, and could be explored further. Some recommendations to future IQP groups for further work into the areas studied are as follows:

- The benchmarking survey needs to be re-tooled and re-sent in an effort to collect data from a larger cross-section of institutions, so that a proper comparison can be made between the MVHS and other regional museums.
- The Seamen's Friend collection inventory should be analyzed in greater detail, to try to ascertain the fate of the missing artifacts. A more detailed study should be conducted regarding proper storage and preservation measures for the types of artifacts in the collection.
- The remainder of the recorded interviews associated with the Camp Jabberwocky Oral History Project need to be transcribed into electronic text documents so they can be displayed visually, and so that they aren't lost due to current storage conditions

---

\* The MVHS completed an annual report which the group received days before this project was completed.

## 7.5. Technology/Society Discussion

Whether for profit or non-profit, all institutions depend on technology to efficiently run their operations. In the case of history museums, the collections on display are largely related to the technological history of the subject or area studied. For example, the Seamen's Bethel collection consists largely of artifacts related to maritime technology, such as a whale oil lamp, several ship's models, weapons, a life preserver, and various ivory tools. Technology is also present in the actual process of preserving, interpreting, and exhibiting these artifacts. A good example of this was the process which was used to perform the inventory of the prospective collection, in which a computer with a spreadsheet was used to directly enter descriptions and reference numbers for each item, and a digital camera was used for visual documentation.

In an effort to directly connect technology and society, this project has given recommendations to the MVHS concerning the processes of preserving their exhibits through the use of technology, such as the need for climate controlled facilities. Technology was used in the inventory of the Seamen's Bethel maritime collection, as previously discussed, in order to demonstrate to the collection's current owners that the MVHS has the motivation and resources to properly maintain and preserve these artifacts. Assuming its acquisition by the MVHS, the collection will be more accessible to the public for viewing, and will be more open for interpretation and study by researchers.

In addition to our work with the Seamen's Bethel collection, we have also made the Jabberwocky oral history transcripts from previous years more accessible to the public. This was accomplished through the transfer of audiocassette-based interviews to electronic format, making it easier to

distribute and display these pieces. The compilation of these audiocassettes, as explained in detail in section 6.1, circumvents the problem that the cassettes themselves cannot be easily displayed to the public, and are susceptible to decay due to storage conditions. We have enabled the museum, in spite of limited space and resources, to showcase them.

The most important part of the project was to characterize the MVHS as an institution, compared to other regional museums, as well as those nationwide. The motive of this activity was to determine the areas of technology where the MVHS could improve to keep abreast of comparable organizations, such as their methods of collections storage and management. Although sufficient data to make the comparison could not be obtained in the scope of this project, we have successfully made preliminary observations that could be used by future IQP groups working in conjunction with the MVHS.

In conclusion, this project shows that museums rely heavily on technology in their operation, and without its use, they are susceptible to letting history fall through the cracks. Being able to see the operation of a museum from the inside has allowed us to expand our horizons as students, by showing us the practical uses of technology in society. As students at a technological university, we were able to bring our knowledge and experience to bear on technological issues that the museum was facing, such as the use of computers in both the inventory process and the transcription of recorded interviews. This interaction has afforded mutual benefit to both parties involved with a fair tradeoff of complementary work for the MVHS and an enriching educational experience for us as students.

## Bibliography

Alexander, Edward P. Museums in Motion. American Association for State & Local History. United Kingdom: Rowman & Littlefield, 1978.

Banks, Charles Edward. The History of Martha's Vineyard, Dukes County, Massachusetts. Boston: G.H. Dean, 1911-25.

Buck, Rebecca A. et al. The New Museum Registration Methods. Washington, D.C.: American Association of Museums, 1998.

Dunlop, Tom. "Jabberwocky Celebrates Jubilee: Fifty Years of Summer Camp." Vineyard Gazette. July 4, 2003. Pg. 1, 8.

Flathers, Arthur E. Interview. June 18<sup>th</sup>, 2003. Martha's Vineyard Historical Society, Thomas Cooke House, Boardroom.

Flathers, Arthur E. Interview. June 25<sup>th</sup>, 2003. Martha's Vineyard Historical Society, Thomas Cooke House, Boardroom.

Martha's Vineyard Historical Society. Brochure. 2002.

"Martha's Vineyard Historical Society." [online] Available at <http://www.mvhs.org>.

Museums USA: A Survey Report. Prepared by National Research Center for the Arts, U.S. Government Printing Office. January, 1975.

"Nantucket Cape Cod from ClickCapeCod.com". [online] Available at <http://www.clickcapecod.com/content.asp?TownId=22>

Nantucket Historical Society. 2002 Annual Report. Nantucket, MA: communicationDESIGN, 2003.

New Bedford Whaling Museum. Centennial Annual Report. Boston, MA: The Massachusetts Cultural Council, 2003.

Remy, Paul. "'Hellcat' gets her camp." Martha's Vineyard Magazine (July 2003). Pp. 40-45, 80-81.

## Appendices

**Appendix A: Survey Template Sent to Selected New England Museums**

*Name:* \_\_\_\_\_  
*Museum:* \_\_\_\_\_  
*Position:* \_\_\_\_\_  
*E-Mail:* \_\_\_\_\_  
*Founding Date:* \_\_\_\_\_

**Museum Type**

Please indicate your museum type:

—	Native American
—	Maritime
—	Agricultural
—	History
—	Art
—	Community
—	Other (please specify)

—	Do you Have a research Library?
—	Do you Have a website?

**Professional Staff**

Please indicate which of the following staff members you have:

—	Executive Director
—	Development Director
—	Curatorial Staff
—	Exhibit Staff
—	Administration
—	Maintenance
—	Volunteers
—	Other

Please indicate which of the following officers you have:

—	President
—	Vice President(s)
—	Secretary
—	Treasurer

Please indicate how many of each of the following types of staff members you have:

_____	Full-Time
_____	Part-Time
_____	Interns
_____	Volunteers



## Committees

Please indicate which of the following committees you have:

_____	Development
_____	Nominating
_____	Collections
_____	Membership
_____	Finance
_____	Other (please specify)

## Attendance

Please indicate the following statistics:

'98 _____	'99 _____	'00 _____	'01 _____	'02 _____	Annual Attendance over 5 years	
		Summer	Fall	Winter	Spring	Please Circle your busiest season.

## Budget

Please indicate annual revenue from the following sources:

\$ _____	Memberships
\$ _____	Admissions
\$ _____	-Annual
\$ _____	-Seasonal (If Applicable)
\$ _____	Outside Funding
\$ _____	Special Events
\$ _____	Gift Shop Sales
\$ _____	Endowments
\$ _____	Other

Please indicate annual expenses in the following areas:

\$ _____	Payroll & Related
\$ _____	Advertising
\$ _____	Utilities
\$ _____	Insurance
\$ _____	Upkeep & Depreciation
\$ _____	Program costs
\$ _____	Professional Fees
\$ _____	Cost of Goods
\$ _____	Other Expenses

## Collections, Numbers

Please Indicate numbers for the following:

# _____	Artifacts, number and average size
# _____	Archives

—	Do you have artifacts that are freestanding structures?
---	---

## Exhibits and Galleries (Exhibits being 3-dimensional, galleries being 2-dimensional)

How many of each of the following types of exhibits do you have?

# _____	Permanent
# _____	Rotating
# _____	Borrowed/Visiting
# _____	Featured Exhibits

How many of each of the following types of galleries do you have?

# _____	Permanent
# _____	Rotating
# _____	Borrowed/Visiting
# _____	Featured Exhibits

## Library

Please indicate how many of each type of archive that you have:

# _____	Books
# _____	Maps
# _____	Paintings
# _____	Photographs
# _____	Other (specify)

Light ___ Medium ___ Heavy ___	How heavily visited is your library?
--------------------------------	--------------------------------------

## Recent Projects

Which of the following projects have been completed in the past 5 years?

—	New construction
—	Renovation
—	Other

## Facilities

M ___ T ___ W ___ Th ___ F ___ Sat ___ Sun ___	During which days and hours are you open?
---	---

What kind of parking arrangements do you have?

___	Street
___	Private Lot
___	Bus

Please indicate which of the following public areas your facility has:

___	Lounge
___	Atrium
___	Auditorium
___	Other

Please indicate which of the following private areas your facility has:

___	Office Space
___	Maintenance
___	Boardroom/Meeting Room
___	Storage
___	Other

___	Do you have any freestanding historic structures?
___	Do you have a gift shop?
___	-Does it sell food items?
___	-Is it a franchise?

Please estimate the square footage of the following:

_____	Total Buildings
_____	Exhibit Areas
_____	Gallery Areas
_____	Collection Area
_____	Library
_____	Offices
_____	Publications Area
_____	Lounge
_____	Volunteer Space
_____	Maintenance Area / Utilities
_____	Classrooms
_____	Laboratories
_____	Other Public Spaces

## Admissions Prices

Please indicate your price of admission for the following age groups:

\$ _____	Adults
\$ _____	Families
\$ _____	Children
\$ _____	Senior Citizens
\$ _____	Other rates (please indicate)

## Membership

Please indicate numbers for the following types of members:

# _____	Student
# _____	Individual
# _____	Family
# _____	Sustaining
# _____	Patron
# _____	Benefactor
# _____	P-Circle
# _____	Business
# _____	Organization
# _____	Complimentary
# _____	Other

## Education

For which of the following age groups do you offer educational programs?

—	The elderly
—	Adults
—	College Students
—	Secondary Students
—	Grammar Students

## Publications

—	Do you produce any publications?
Annually __ Quarterly __ Monthly __ Other __	How frequently are they published?
—	Do you publish books?

Thank you for your time!

## **Appendix B: Survey Results**

**Name:** New Bedford Whaling Museum (Collected using Annual Report)

**Museum:** www.whalingmuseum.org

**Position:** \_\_\_\_\_

**E-Mail:** \_\_\_\_\_

**Founding Date:** 1903

---

### Museum Type

Please indicate your museum type:

- Native American
  - Maritime
  - Agricultural
  - History
  - Art
  - Community
  - Other (please specify)
- 
- Do you Have a research Library?
  - Do you Have a website?

### Professional Staff

Please indicate which of the following staff members you have:

- Executive Director
- Development Director
- Curatorial Staff
- Exhibit Staff
- Administration
- Maintenance
- Volunteers
- Other

Please indicate which of the following officers you have:

- President
- Vice President(s)
- Secretary
- Treasurer

Please indicate how many of each of the following types of staff members you have:

- 38 Full-Time
- 13 Part-Time
- Interns
- 198 Volunteers

## Committees

Please indicate which of the following committees you have:

- 14 Development
- 6 Nominating
- 17 Collections
- 44 Membership
- 2 Finance
- \_\_\_\_\_ Other (please specify)

## Attendance

Please indicate the following statistics:

'98 \_\_\_\_\_ '99 \_\_\_\_\_ '00 \_\_\_\_\_ '01 \_\_\_\_\_ '02 \_\_\_\_\_ Annual Attendance over 5 years  
Summer Fall Winter Spring Please Circle your busiest season.

## Budget

Please indicate annual revenue from the following sources:

\$ 167,115 Memberships  
\$ 271,474 Admissions  
\$ \_\_\_\_\_ -Annual  
\$ \_\_\_\_\_ -Seasonal (If Applicable)  
\$ 969,492 Outside Funding  
\$ 55,642 Special Events  
\$ 466,957 Gift Shop Sales  
\$ 77,559 Endowments  
\$ 33,780 Other

Please indicate annual expenses in the following areas:

\$ \_\_\_\_\_ Payroll & Related  
\$ 461,830 Advertising  
\$ 384,858 Museum Store  
\$ 500,814 Utilities  
\$ 2,861,565 Upkeep & Depreciation  
\$ 1,116,087 Program costs  
\$ \_\_\_\_\_ Professional Fees  
\$ 1,077,602 General Admission  
\$ \_\_\_\_\_ Other Expenses

## Collections, Numbers

Please Indicate numbers for the following:

# 7,100 Scrimshaw to Furniture Artifacts, number and average size  
# 36,150 Archives

Yes Do you have artifacts that are freestanding structures?

## Exhibits and Galleries (Exhibits being 3-dimensional, galleries being 2-dimensional)

How many of each of the following types of exhibits do you have?

# \_\_\_\_\_ Permanent  
# \_\_\_\_\_ Rotating  
# \_\_\_\_\_ Borrowed/Visiting  
# \_\_\_\_\_ Featured Exhibits

How many of each of the following types of galleries do you have?

# \_\_\_\_\_ Permanent  
# \_\_\_\_\_ Rotating  
# \_\_\_\_\_ Borrowed/Visiting  
# \_\_\_\_\_ Featured Exhibits

## Library

Please indicate how many of each type of archive that you have:

# 15,000 Books  
# 1,150 Maps  
# 8,000 Paintings  
# 20,000 Photographs  
# \_\_\_\_\_ Other (specify)

Light \_\_\_ Medium \_\_\_ Heavy \_\_\_ How heavily visited is your library?

## Recent Projects

Which of the following projects have been completed in the past 5 years?

x New construction  
x Renovation  
\_\_\_ Other



## Facilities

M \_\_\_\_ T \_\_\_\_ W \_\_\_\_ Th \_\_\_\_ F \_\_\_\_      During which days and hours are you open?  
Sat \_\_\_\_ Sun \_\_\_\_

What kind of parking arrangements do you have?

- Street
- Private Lot
- Bus

Please indicate which of the following public areas your facility has:

- Lounge
- Atrium
- Auditorium
- Other

Please indicate which of the following private areas your facility has:

- Office Space
- Maintenance
- Boardroom/Meeting Room
- Storage
- Other
  
- Do you have any freestanding historic structures?
  - Do you have a gift shop?
  - Does it sell food items?
- Is it a franchise?

Please estimate the square footage of the following:

- \_\_\_\_\_ Total Buildings
- \_\_\_\_\_ Exhibit Areas
- \_\_\_\_\_ Gallery Areas
- \_\_\_\_\_ Collection Area
- \_\_\_\_\_ Library
- \_\_\_\_\_ Offices
- \_\_\_\_\_ Publications Area
- \_\_\_\_\_ Lounge
- \_\_\_\_\_ Volunteer Space
- \_\_\_\_\_ Maintenance Area / Utilities
- \_\_\_\_\_ Classrooms
- \_\_\_\_\_ Laboratories
- \_\_\_\_\_ Other Public Spaces

## Admissions Prices

Please indicate your price of admission for the following age groups:

- \$ \_\_\_\_\_ Adults
- \$ \_\_\_\_\_ Families
- \$ \_\_\_\_\_ Children
- \$ \_\_\_\_\_ Senior Citizens
- \$ \_\_\_\_\_ Other rates (please indicate)

## Membership

Please indicate numbers for the following types of members:

- # 116 Student
- # 205 Individual
- # 720 Family
- # 199 Sustaining
- # 35 Patron
- # 48 Benefactor
- # 35 P-Circle
- # 209 Business
- # \_\_\_\_\_ Organization
- # \_\_\_\_\_ Complimentary
- # \_\_\_\_\_ Other

## Education

For which of the following age groups do you offer educational programs?

- The elderly
- Adults
- College Students
- Secondary Students
- Grammar Students

## Publications

- Annually \_\_\_ Quarterly \_\_\_ Monthly \_\_\_ Other \_\_\_
- \_\_\_ Do you produce any publications?
  - \_\_\_ How frequently are they published?
  - \_\_\_ Do you publish books?

**Name:** Nantucket Historical Association (Collected Using Annual Report)  
**Museum:** www.nha.org  
**Position:** \_\_\_\_\_  
**E-Mail:** nhainfo@nha.org  
**Founding Date:** \_\_\_\_\_

---

### Museum Type

Please indicate your museum type:

- Native American
  - Maritime
  - Agricultural
  - History
  - Art
  - Community
  - Other (please specify)
- 
- Do you Have a research Library?
  - Do you Have a website?

### Professional Staff

Please indicate which of the following staff members you have:

- Executive Director
- Development Director
- Curatorial Staff
- Exhibit Staff
- Administration
- Maintenance
- Volunteers
- Other

Please indicate which of the following officers you have:

- President
- Vice President(s)
- Secretary
- Treasurer

Please indicate how many of each of the following types of staff members you have:

- 24 Full-Time
- 16 Part-Time
- 37 Interns
- 58 Volunteers

## Committees

Please indicate which of the following committees you have:

- Development
- Nominating
- Collections
- Membership
- Finance
- Other (please specify)

## Attendance

Please indicate the following statistics:

'98 \_\_\_\_\_ '99 \_\_\_\_\_ '00 \_\_\_\_\_ '01 \_\_\_\_\_ '02 \_\_\_\_\_ Annual Attendance over 5 years  
 Summer Please Circle your busiest season.

## Budget

Please indicate annual revenue from the following sources:

2002	2001	
\$259,644	\$253,477	Memberships
\$384,435	\$363,147	Admissions
\$973,969	\$814,161	Special Events
\$304,762	\$243,910	Gift Shop Sales
\$196,237	\$269,534	Endowments

Please indicate annual expenses in the following areas:

2002	2001	
\$1,138,928	\$1,107,220	Payroll & Related
\$232,600	\$171,949	Advertising
\$275,754	\$307,886	Utilities
\$485,811	\$554,687	Shop
\$117,524	\$116,876	Library

## Collections, Numbers

Please Indicate numbers for the following:

# \_\_\_\_\_ Artifacts, number and average size  
# \_\_\_\_\_ Archives

x Do you have artifacts that are freestanding structures?

## Exhibits and Galleries (Exhibits being 3-dimensional, galleries being 2-dimensional)

How many of each of the following types of exhibits do you have?

# \_\_\_\_\_ Permanent  
# \_\_\_\_\_ Rotating  
# \_\_\_\_\_ Borrowed/Visiting  
# \_\_\_\_\_ Featured Exhibits

How many of each of the following types of galleries do you have?

# \_\_\_\_\_ Permanent  
# \_\_\_\_\_ Rotating  
# \_\_\_\_\_ Borrowed/Visiting  
# \_\_\_\_\_ Featured Exhibits

## Library

Please indicate how many of each type of archive that you have:

# \_\_\_\_\_ Books  
# \_\_\_\_\_ Maps  
# \_\_\_\_\_ Paintings  
# \_\_\_\_\_ Photographs  
# \_\_\_\_\_ Other (specify)

Light \_\_\_ Medium \_\_\_ Heavy \_\_\_ How heavily visited is your library?

## Recent Projects

Which of the following projects have been completed in the past 5 years?

\_\_\_ New construction  
\_\_\_ Renovation  
\_\_\_ Other

## Facilities

M \_\_\_\_ T \_\_\_\_ W \_\_\_\_ Th \_\_\_\_ F \_\_\_\_      During which days and hours are you open?  
Sat \_\_\_\_ Sun \_\_\_\_

What kind of parking arrangements do you have?

- Street
- Private Lot
- Bus

Please indicate which of the following public areas your facility has:

- Lounge
- Atrium
- Auditorium
- Other

Please indicate which of the following private areas your facility has:

- Office Space
- Maintenance
- Boardroom/Meeting Room
- Storage
- Other

- x Do you have any freestanding historic structures?
- x Do you have a gift shop?
- x -Does it sell food items?
- Is it a franchise?

Please estimate the square footage of the following:

- \_\_\_\_\_ Total Buildings
- \_\_\_\_\_ Exhibit Areas
- \_\_\_\_\_ Gallery Areas
- \_\_\_\_\_ Collection Area
- \_\_\_\_\_ Library
- \_\_\_\_\_ Offices
- \_\_\_\_\_ Publications Area
- \_\_\_\_\_ Lounge
- \_\_\_\_\_ Volunteer Space
- \_\_\_\_\_ Maintenance Area / Utilities
- \_\_\_\_\_ Classrooms
- \_\_\_\_\_ Laboratories
- \_\_\_\_\_ Other Public Spaces

## Admissions Prices

Please indicate your price of admission for the following age groups:

- \$ \_\_\_\_\_ Adults
- \$ \_\_\_\_\_ Families
- \$ \_\_\_\_\_ Children
- \$ \_\_\_\_\_ Senior Citizens
- \$ \_\_\_\_\_ Other rates (please indicate)

## Membership

Please indicate numbers for the following types of members:

- # \_\_\_\_\_ Student
- # \_\_\_\_\_ Individual
- # \_\_\_\_\_ Family
- # \_\_\_\_\_ Sustaining
- # \_\_\_\_\_ Patron
- # \_\_\_\_\_ Benefactor
- # \_\_\_\_\_ P-Circle
- # \_\_\_\_\_ Business
- # \_\_\_\_\_ Organization
- # \_\_\_\_\_ Complimentary
- # \_\_\_\_\_ Other

## Education

For which of the following age groups do you offer educational programs?

- \_\_\_ The elderly
- \_\_\_ Adults
- \_\_\_ College Students
- x Secondary Students
- x Grammar Students

## Publications

Annually \_\_\_ Quarterly \_\_\_ Monthly \_\_\_ Other \_\_\_ No Do you produce any publications?  
How frequently are they published?  
Yes Do you publish books?

**Name:** *Mitchel K. Smith*\_\_\_\_\_

**Museum:** *Adirondack Museum/Adirondack Historical Association*\_\_\_\_\_

**Position:** *Director of Finance*\_\_\_\_\_

**E-Mail:** *msmith@adkmuseum.org*\_\_\_\_\_

**Founding Date:** *1957*\_\_\_\_\_

**Museum Type**

Please indicate your museum type:

<input type="checkbox"/>	Native American
<input type="checkbox"/>	Maritime
<input type="checkbox"/>	Agricultural
<input checked="" type="checkbox"/>	History
<input checked="" type="checkbox"/>	Art
<input type="checkbox"/>	Community
<input type="checkbox"/>	Other (please specify)

<input checked="" type="checkbox"/>	Do you Have a research Library?
<input checked="" type="checkbox"/> Adkmuseum.org	Do you Have a website?

**Professional Staff**

Please indicate which of the following staff members you have:

<input checked="" type="checkbox"/>	Executive Director
<input checked="" type="checkbox"/>	Development Director
<input checked="" type="checkbox"/>	Curatorial Staff
<input checked="" type="checkbox"/>	Exhibit Staff
<input checked="" type="checkbox"/>	Administration
<input checked="" type="checkbox"/>	Maintenance
<input checked="" type="checkbox"/>	Volunteers
<input checked="" type="checkbox"/> Educational direct., publications dir	Other

Please indicate which of the following officers you have:

<input checked="" type="checkbox"/>	President
<input checked="" type="checkbox"/>	Vice President(s)
<input checked="" type="checkbox"/>	Secretary
<input checked="" type="checkbox"/>	Treasurer

Please indicate how many of each of the following types of staff members you have:

<input checked="" type="checkbox"/>	Full-Time
<input checked="" type="checkbox"/>	Part-Time
<input checked="" type="checkbox"/>	Interns
<input checked="" type="checkbox"/>	Volunteers



## Committees

Please indicate which of the following committees you have:

<input type="checkbox"/> _x___	Development
<input type="checkbox"/> _x___	Nominating
Art, boats, library <input type="checkbox"/> _x___	Collections
<input type="checkbox"/> _x___	Membership
<input type="checkbox"/> _x___	Finance
Executive, audit, earned income, personnel, investment <input type="checkbox"/> _x___	Other (please specify)

## Attendance

Please indicate the following statistics:

'98(86,000) '99(76,000) '00(98,000) '01(90,000) '02(84,000)	Annual Attendance over 5 years
(Summer) Fall Winter Spring	Please Circle your busiest season.

## Budget

Please indicate annual revenue from the following sources:

\$ 199,697___	Memberships
\$ _____	Admissions
\$ _____	-Annual
\$ 525,943___	-Seasonal (If Applicable)
\$ 1,534,743___	Outside Funding
\$ 102,364___	Special Events
\$ 956,112___	Gift Shop Sales
\$ (2,223,435)	Endowments
\$ 36,839___	Other

**Total = \$1,132,263**

Please indicate annual expenses in the following areas:

\$ 222,719___	Payroll & Related
\$ 128,459___	Advertising
\$ 170,404___	Utilities
\$ 64,585___	Insurance
\$ 810,442___	Upkeep & Depreciation
\$ 463,601___	Program costs
\$ 239,021___	Professional Fees
\$ 611,779___	Cost of Goods
\$ 538,697___	Other Expenses

**Total = \$5,254,178**

## Collections, Numbers

Please Indicate numbers for the following:

# 99,000 – Stickpin to Locomotive	Artifacts, number and average size
# _____	Archives

<input type="checkbox"/> Yes	Do you have artifacts that are freestanding structures?
------------------------------	---

## Exhibits and Galleries (Exhibits being 3-dimensional, galleries being 2-dimensional)

How many of each of the following types of exhibits do you have?

# 12 _____	Permanent
# 2-3 _____	Rotating
# 1-2 _____	Borrowed/Visiting
# _____	Featured Exhibits

How many of each of the following types of galleries do you have?

# 12 _____	Permanent
# 2-3 _____	Rotating
# 1-2 _____	Borrowed/Visiting
# _____	Featured Exhibits

## Library

Please indicate how many of each type of archive that you have:

#8,956 _____	Books
#1,401 _____	Maps
# _____	Paintings
# _____	Photographs
#16,536 _____	Other (specify) --- “Pieces of Ephemera”

Light <input checked="" type="checkbox"/> Medium <input type="checkbox"/> Heavy <input type="checkbox"/>	How heavily visited is your library?
--	--------------------------------------

## Recent Projects

Which of the following projects have been completed in the past 5 years?

<input checked="" type="checkbox"/>	New construction
<input type="checkbox"/>	Renovation
<input type="checkbox"/>	Other

## Facilities

M <input checked="" type="checkbox"/> T <input checked="" type="checkbox"/> W <input checked="" type="checkbox"/> Th <input checked="" type="checkbox"/> F <input checked="" type="checkbox"/> Sat <input checked="" type="checkbox"/> Sun <input checked="" type="checkbox"/>	During which days and hours are you open?
---	---

What kind of parking arrangements do you have?

<input type="checkbox"/>	Street
<input checked="" type="checkbox"/>	Private Lot
<input checked="" type="checkbox"/>	Bus

Please indicate which of the following public areas your facility has:

<input type="checkbox"/>	Lounge
<input type="checkbox"/>	Atrium
<input checked="" type="checkbox"/>	Auditorium
Visitor Center <input checked="" type="checkbox"/>	Other

Please indicate which of the following private areas your facility has:

<input checked="" type="checkbox"/>	Office Space
<input checked="" type="checkbox"/>	Maintenance
<input checked="" type="checkbox"/>	Boardroom/Meeting Room
<input checked="" type="checkbox"/>	Storage
<input checked="" type="checkbox"/>	Other

<input type="checkbox"/>	Do you have any freestanding historic structures?
<input type="checkbox"/>	Do you have a gift shop?
<input type="checkbox"/>	-Does it sell food items?
<input type="checkbox"/>	-Is it a franchise?

Please estimate the square footage of the following:

<u>173,113</u>	Total Buildings
<u>75,573.8</u>	Exhibit Areas
<u>2,862.0</u>	Gallery Areas
<u>36,934.6</u>	Collection Area
<u>1,989.0</u>	Library
<u>8,797.8</u>	Offices
<u>-</u>	Publications Area
<u>2,305.1</u>	Lounge
<u></u>	Volunteer Space
<u>22,034.6</u>	Maintenance Area / Utilities
<u>2,944.0</u>	Classrooms
<u>240.0</u>	Laboratories
<u>13,919.5</u>	Other Public Spaces

**Housing: 6512.3**

### Admissions Prices

Please indicate your price of admission for the following age groups:

\$ 14.00 _____	Adults
\$ _____	Families
(7-17, under 7 free) \$ 7.00 _____	Children
\$ _____	Senior Citizens
Students & Military: \$7.00 Groups of 15 or more (adult): \$12.00 Education for schools: \$3.00 & \$5.00	Other rates (please indicate)

### Membership

Please indicate numbers for the following types of members:

# _____	Student
# 661 _____	Individual
(Household) # 4219 _____	Family
# _____	Sustaining
# _____	Patron
(Donor) # 233 _____	Benefactor
# _____	P-Circle
# _____	Business
# _____	Organization
# _____	Complimentary
(Lifetime) # 75 _____	Other

### Education

For which of the following age groups do you offer educational programs?

<input checked="" type="checkbox"/>	The elderly
<input checked="" type="checkbox"/>	Adults
<input checked="" type="checkbox"/>	College Students
<input checked="" type="checkbox"/>	Secondary Students
<input checked="" type="checkbox"/>	Grammar Students

### Publications

<input type="checkbox"/> <b>yes</b> <input type="checkbox"/>	Do you produce any publications?
Annually ___ Quarterly ___ Monthly ___ Other <input checked="" type="checkbox"/> (3x/year)	How frequently are they published?
<input type="checkbox"/> <b>yes</b> <input type="checkbox"/>	Do you publish books?

**Name:** *Carolyn Powers* \_\_\_\_\_  
**Museum:** *Falmouth Historical Society* \_\_\_\_\_  
**Position:** *Executive Director* \_\_\_\_\_  
**E-Mail:** *cpowers@cape.com* \_\_\_\_\_  
**Founding Date:** *1900* \_\_\_\_\_

**Museum Type**

Please indicate your museum type:

<input type="checkbox"/>	Native American
<input type="checkbox"/>	Maritime
<input type="checkbox"/>	Agricultural
<input checked="" type="checkbox"/>	History
<input checked="" type="checkbox"/>	Art
<input type="checkbox"/>	Community
<input type="checkbox"/>	Other (please specify)

<input checked="" type="checkbox"/>	Do you Have a research Library?
<input checked="" type="checkbox"/>	Do you Have a website?

**Professional Staff**

Please indicate which of the following staff members you have:

<input checked="" type="checkbox"/>	Executive Director
<input type="checkbox"/>	Development Director
(curator) <input checked="" type="checkbox"/>	Curatorial Staff
<input type="checkbox"/>	Exhibit Staff
(office manager) <input checked="" type="checkbox"/>	Administration
<input type="checkbox"/>	Maintenance
<input type="checkbox"/>	Volunteers
(archivist) <input checked="" type="checkbox"/>	Other

Please indicate which of the following officers you have:

<input checked="" type="checkbox"/>	President
<input checked="" type="checkbox"/>	Vice President(s)
<input checked="" type="checkbox"/>	Secretary
<input checked="" type="checkbox"/>	Treasurer

Please indicate how many of each of the following types of staff members you have:

<u>  2  </u>	Full-Time
<u>  2  </u>	Part-Time
<u>      </u>	Interns
<u> 125 </u>	Volunteers

1 Textile Specialist

## Committees

Please indicate which of the following committees you have:

<input checked="" type="checkbox"/>	Development
<input checked="" type="checkbox"/>	Nominating
<input checked="" type="checkbox"/>	Collections
<input checked="" type="checkbox"/>	Membership
<input checked="" type="checkbox"/>	Finance
Building and grounds, Program, Web Site/Publications/Gift Shop, Strategic Planning	Other (please specify)

## Attendance

Please indicate the following statistics:

'98 _____	'99 _____	'00(4,268)	'01(4,668)	'02(4,000 est)	Annual Attendance over 5 years
	(Summer)	Fall	Winter	Spring	Please Circle your busiest season.

## Budget

Please indicate annual revenue from the following sources:

\$ 26,000 _____	Memberships
\$ _____	Admissions
\$ _____	-Annual
\$ 2,900 _____	-Seasonal (If Applicable)
\$ 30,000 _____	Outside Funding
\$ 16,500 _____	Special Events
\$ 12,000 _____	Gift Shop Sales
\$ 350,000 _____	Endowments
(rent, program, investment) \$ 50,000	Other

Please indicate annual expenses in the following areas:

\$ 72,000 _____	Payroll & Related
\$ 3,200 _____	Advertising
\$ 8,500 _____	Utilities
\$ 5,500 _____	Insurance
\$ 10,000 _____	Upkeep & Depreciation
\$ 5,000 _____	Program costs
\$ 2,500 _____	Professional Fees
\$ 3,700 _____	Cost of Goods
Administrative - \$ 10,000 Curatorial - \$ 10,000 Fundraising - \$ 6,400	Other Expenses

## Collections, Numbers

Please Indicate numbers for the following:

# _____	Artifacts, number and average size
(titles of collections) # 80	Archives

<input type="checkbox"/> _yes_	Do you have artifacts that are freestanding structures?
--------------------------------	---

## Exhibits and Galleries (Exhibits being 3-dimensional, galleries being 2-dimensional)

How many of each of the following types of exhibits do you have?

# 7 _____	Permanent
# 2 _____	Rotating
# 0 _____	Borrowed/Visiting
# 2-5 _____	Featured Exhibits

How many of each of the following types of galleries do you have?

# 7 _____	Permanent
# 2 _____	Rotating
# 0 _____	Borrowed/Visiting
# 2-5 _____	Featured Exhibits

## Library

Please indicate how many of each type of archive that you have:

#800 _____	Books
#360 _____	Maps
# _____	Paintings
Approx. # 8,000 _____	Photographs
Manuscripts - # 80 Video and Audio tapes - # 75	Other (specify)

Light ___ Medium <input checked="" type="checkbox"/> Heavy ___	How heavily visited is your library?
--	--------------------------------------

## Recent Projects

Which of the following projects have been completed in the past 5 years?

<input checked="" type="checkbox"/> _x_	New construction
<input checked="" type="checkbox"/> _x_	Renovation
___	Other

## Facilities

T (10-4) W (10-4) Th (10-4) F (10-4) Sat (10-4) Sun _____	During which days and hours are you open?
--	---

What kind of parking arrangements do you have?

—	Street
—x—	Private Lot
—	Bus

Please indicate which of the following public areas your facility has:

—	Lounge
—	Atrium
—	Auditorium
(Central hall of Hallett Barn) —x—	Other

Please indicate which of the following private areas your facility has:

—x—	Office Space
(shed) —x—	Maintenance
—	Boardroom/Meeting Room
(climate-controlled basement storage) —x—	Storage
—	Other

—x—	Do you have any freestanding historic structures?
—x—	Do you have a gift shop?
—no—	-Does it sell food items?
—no—	-Is it a franchise?

Please estimate the square footage of the following:

_____7,122__	Total Buildings
_____3,057__	Exhibit Areas
_____3,057__	Gallery Areas
_____1,332__	Collection Area
_____144__	Library
_____1,003__	Offices
_____0__	Publications Area
_____0__	Lounge
_____0__	Volunteer Space
_____720__	Maintenance Area / Utilities
_____0__	Classrooms
_____0__	Laboratories
(gardens and grounds) 2 acres	Other Public Spaces

672 – Gift Shop

524 – Storage (climate-controlled)

262 – Curatorial Workspace (climate-controlled)

35 – restrooms (not handicapped accessible)



## Admissions Prices

Please indicate your price of admission for the following age groups:

\$ 5.00 _____	Adults
\$ _____	Families
\$ free under 13 _____	Children
\$ _____	Senior Citizens
\$1.00 discount for NEMA and AAM members	Other rates (please indicate)

## Membership

Please indicate numbers for the following types of members:

# 0 _____	Student
# 272 _____	Individual
(under 17 complimentary)# 222	Family
# 40 _____	Sustaining
# 25 _____	Patron
# 0 _____	Benefactor
# 0 _____	P-Circle
# 1 _____	Business
# 0 _____	Organization
# ~17 _____	Complimentary
(life) # 84 _____	Other

## Education

For which of the following age groups do you offer educational programs?

<input checked="" type="checkbox"/> _____	The elderly
<input checked="" type="checkbox"/> _____	Adults
<input checked="" type="checkbox"/> _____	College Students
<input checked="" type="checkbox"/> _____	Secondary Students
<input checked="" type="checkbox"/> _____	Grammar Students

## Publications

(annual report, newsletter published 3x yearly) ___x___	Do you produce any publications?
Annually ___x___ Quarterly ___ Monthly ___ Other ___x___	How frequently are they published?
___x___	Do you publish books?

## Appendix C: Museum Culture, According to Arthur E. Flathers

This appendix is a collection of documents prepared by Arthur E. Flathers, an MVHS board member and former GE executive. These documents were used in this project as an aid to become familiarized with the operation of the MVHS, as well as a source of some background information about the Society. A short description of each document is as follows:

- pp. 77-79: Preliminary survey draft, used as a starting point for the mailed survey
- pp. 80,81: Some general attendance and staff information for area museums, with observations
- pp. 82-84: preliminary survey, filled out using background information for three New England museums
- p. 85: Some attendance figures for various attractions around Martha's Vineyard
- pp. 86-88: Summary of the regional cultural market
- p. 89: Summary of cultural attractions per town for Martha's Vineyard
- p. 90: Numerical summary of technology from the stone age to present
- pp. 91-93: Listing of current museum exhibits at the MVHS
- pp. 94-97: MVHS financial data and recommendations
- p. 98: Museum listing numbers, by state
- pp. 99-104: Table of Contents for Bank's History of Martha's Vineyard
- pp. 105-107: Space estimates for new facility
- pp. 108-111: Mr. Flathers' proposed exhibit layout for new facility
- pp. 112,113: Mr. Flathers' additional opinions on the merits of a general layout
- p. 114: Preliminary listing of Society exhibits and collections

Arthur E. Flathers  
PO Box 1134  
Vineyard Haven, MA 02568

April 13, 2003

Hugh Knipmeyer, President  
MV Historical Society

Dear *Knip*,

The following is a tentative list of Museum characteristics I think we should attempt to obtain to support our planning for new campus. I have broken them into primary and secondary groupings, and also provided some rationale for including them in "benchmarking".

	Category	Rationale
P	Museum Type: Art, Community, History, Maritime Research Library - Yes or No Founding Date: Number of Directors/Trustees	Type of Museum and whether has library
P	Professional Staff Executive Director Development Director Curatorial Staff Exhibit Staff Administration Maintenance Volunteers	Positions and Size of Staff/Volunteers
P	Attendance: Total Population within 50 miles <sup>?</sup> Cultural Attendance within 50 miles <sup>?</sup> Annual Attendance, 5yr trend WEB Site contacts, annually Research requests, annually	Audience size and cultural interest
P	Annual Budget: (Past 5 Years) Revenue Memberships Turnover <sup>90</sup> Admissions Annual Seasonal Annual Fund Spec Events Gift Sales Other Fees Endowments	Total revenue and trends by account

Primary Categories (continued)

	Category	Rationale
P	Expense: (Past 5 Years) Salaries Benefits Advertising Utilities Insurance Depreciation	Total expense and trends by account
P	Collections, Numbers Artifacts, Number and Size Archives, Number and Type Paintings, Photos, Maps, Structures and Buildings	Quantitative size of all collections
P	Exhibits, Areas Permanent Rotating Borrowed <i>Visitors</i> Features	Exhibit and display areas available
P	Galleries, Areas Permanent Rotating Borrowed <i>Visitors</i> Features	Exhibit and display areas available
P	Facilities, Space <i>(sq ft?)</i> Grounds, Area Walkways Parking Spaces Bus Parking Exhibit Areas Gallery Areas Collection Space Library Space Public Space Publication Area Office Space Lounge Area Volunteer Space Maintenance Area	Functional space - Operating expenses
P	Recent Projects New Facility Renovation Function Finances	Scope and finances of recent projects

Secondary Categories

	Category	Rationale
S	Officers President Vice Presidents Secretary Treasurer	Type of governance including officers
S	Committees Development Nominating Collections Membership Finance	Standing committees and other relevant committees, groups
S	Public Areas: Auditorium Atrium Lounge Shops Grounds Parking	Size of facility, public areas and grounds, including access
S	Membership Student Individual Family Sustaining Patron Benefactor P-Circle Business Organization Complimentary	Size and classes of memberships
S	Education Program Elder Adult College Secondary Grammar	Breadth and ages of offerings
S	Publications Annual Report Periodicals Newsletters Monographs Books	Publication scope and revenue source
S	Gift Shop Revenues Franchise Book Sales	Sales and relation to other activities

*Board of Governors*



*Gift Shop + List*

*Committees*

*- categories*

*UPCOM Admin*

*9/2/2014*

*Art Fattah*

Arthur E. Flathers  
 PO Box 1134  
 Vineyard Haven, MA 02568

April 17, 2003

Hugh Knipmeyer, President  
 MV Historical Society

[CORRECTED DATA and LEGEND]

Dear Knip,

I've taken a look at the data available from The Official Museum Directory for 2000 and 2003 to see what if any characteristics and trends might be useful in guiding our benchmarking efforts. The available data on a series of museums including those we plan to visit is shown on the following pages. I have included sampling of larger museums that we might want to request written material from, more as a source of ideas than benchmarking. These include Mariner's Museum in Newport News, Virginia; Chesapeake Bay Museum in St. Michaels, Maryland; The South Street Seaport in New York City; Mystic Seaport in Mystic, Connecticut; Sturbridge Village in Sturbridge, Massachusetts; Peabody Essex Museum in Salem, MA Plimoth Plantation in Plymouth, MA. Key characteristics of these large museums and comparable museums are in following tables.

Larger Museums for Ideas

	2000		2003		METRIC
	Attendance	Staff	Attendance	Staff	
Mariner's Museum	225K	127(174)	230K	121(150)	1.77
Chesapeake Bay Maritime	102K	50(280)	90K	64(280)	2.04
The South Street Seaport	454K	118(400)	454K	118(400)	3.85
Mystic Seaport	426K	434(600)	400K	366(1087)	1.09
Sturbridge Village	408K	335(105)	382K	340(108)	1.12
Peabody Essex	110K	163(424)	110K	163(424)	0.67
Plimoth Plantation	490K	152(100)	490K	274(100)	1.79

METRIC is Attendance/Staff (staff are volunteers, additive)

Comparable Museums

	2000		2003		METRIC
	Attendance	Staff	Attendance	Staff	
Vineyard Historical Society	6K	8(4)	5K	11(12)	0.45
Nantucket Historical Association	102K	47(45)	102K	73(55)	1.40
Cape Museum of Natural History	71K	26(150)	71K	26(150)	2.73
New Bedford Whaling Museum	57K	30(130)	100K	34(130)	2.94
The Antique Boat Museum	35K	21(125)	37K	22(125)	1.68
Maine Maritime Museum	72K	20(180)	60K	24(200)	2.50
Penobscot Maritime Museum	13K	34(18)	13K	37(18)	0.35
Blue Mountain (Adirondack) Lake	86K	38 na	90K	39 na	2.31
Concord Museum	45K	46(210)	48K	47(250)	1.02
Abbe Museum	21K	8(10)	24K	21(20)	1.14
Robert S. Peabody Museum	7K	9(10)	7K	6(10)	1.17

METRIC is (Attendance/Staff); Staff=full/part time paid & interns; (volunteers)

Some initial observations I would draw from these data are that the various museums pursue quite differing strategies in terms of revenues and expenses. One piece of data that would be vital to understanding how these organizations operate is to know the size of their membership. With minimal exceptions these museums offer memberships starting at \$25 and up to \$1,000 per year, since 2000. There were no life memberships offered in any listing that I saw.

The metric of attendance per staff members varies from less than 1 for some museums, Peabody-Essex for example, where the mission is heavily research to nearly 4 at the South Street Seaport. If it is further assumed that attendance averaged \$5 per person (which is probably reasonable), attendance would only contribute between \$5,000 and \$20,000 per person towards salary expenses of staff.

...to be continued



List of Museum characteristics desirable for planning of new campus.

Category	NB Whaling	Maine Maritime	Abbe Museum
P Museum Type:			
Community, History, Maritime	Whaling	Maritime	Archeological
Research Library - Yes or No	Yes	Yes	No
Founding Date:	1903	1964	1928
Number of Directors/Trustees	32		
P Professional Staff (Official Museum Directory, 2003)			
Executive Director	Yes	Yes	Yes
Development Director	Yes	Yes	Yes
Program Director	Yes	No	Yes (1)
Education Coordinator	No	Yes-2	No
Library Staff	Kendall	Yes	No
Curatorial Staff	Yes	Yes	Yes (Col Mgr)
Exhibit Staff	Unk	Unk	Yes
Administration	Yes	Yes	Yes
Maintenance	Yes	Yes	Yes
			(1) Adm & Gift
P Staff (Official Museum Directory, 2003)			
Full-time	22	20	11
Part-time	8	4	10
Interns	4		
Volunteers	130 (175 AB)	200	20
	(9-48 AB)		
P Attendance:			
Population within 50 miles	5 Mil	1.275 Mil (Maine)	
Attendance within 50 miles	5 Mil	1.750 Mil (Maine)	
Annual Attendance, 5yr trend	40-110K	40-50K (60K MD)	21-24K
WEB Site contacts, annually			
Research requests, annually			
P Annual Budget: (Recently) (1996) (now) (past) (now)			
Revenue	1,005		600-700K
Memberships	100		
Turnover			
Admissions	140		
Annual			
Seasonal			
Annual Fund	120		
Spec Events	40		
Gift Sales	165	500	
Grants	90		
Other Fees	70		
Endowments	200		
Other Gifts	60		
P Expense: (Past 5 Years) (1996*)			
Payroll & Related	480		
Program Costs	75		
Utilities	65		
Cost of Goods	80		
Professional Fees	40		
Advertising, etc.	55		
Upkeep & Depreciation	90		
Supplies/Miscellaneous	120		

\* 4/1/96-3/31/97



Primary Categories (continued)

Category	NB Whaling	Maine Maritime	Abbe Museum
P Collections, Numbers			
Artifacts, Number and Size			
Archives, Number and Type	70,000 vol	10,000 vol	500 vol
Paintings, Photos, Maps, Structures and Buildings			Minimal "Round"
P Exhibits, Areas		30,000 SF	5,140
Permanent			
Rotating			
Borrowed			
Features	Lagoda, Whales	Shipyard	Si de Mt
P Galleries, Areas	in hallways	in hallways	above
Permanent			Minimal
Rotating			Minimal
Borrowed			Minimal
Features			None
P Facilities, Space			
Grounds, Area	Minimal	Shipyards	Sieur de
Walkways	Minimal		Monts
Parking Spaces	None	Ample	Limited
Bus Parking	None	Ample	Si de Mt?
Total Buildings	200,000 SF	35,000+SF	18,110 SF
Exhibit Areas	50,000 SF	20,000 SF	5,140 SF
Gallery Areas	10,000 SF	5,000 SF	above
Collection Space	5,000 SF	5,000 SF	2,520 SF
Library Space	15,000 SF	Unk	430
Public Space	5,000 SF	2,000 SF	2,060 SF
Office Space	5,000 SF		1,820 SF
Publication Area	Unk		above
Lounge Area	Unk		center
Volunteer Space	Unk		small
Maintenance Area	5,000 SF		4,500 SF
(Need to add classroom, laboratory, and utility)			
P Recent Projects			
New Facility	Yes	Yes	Yes
Renovation	Yes	Yes	Yes
Function	Library	Dining	All
Finances	\$12+M	\$4.3M	\$6+M
P Public Areas			
Days, Hours			
Auditorium	Yes	Yes	1,640
Atrium	Yes	Yes	Round
Lounge	Unk	Yes	small
Shops	Yes	Yes	1,460 SF
Grounds	No	Yes	Si de Mt?
Admissions (Official Museum Directory, 2003)			
Adult	\$8	9.25	\$4.50
Family		27.50	
Children	6	6.25	
Senior	7		

Category	Secondary Categories		
	NB Whaling	Maine Maritime	Abbe Museum
S Officers			
President	Yes	Yes	Yes
Vice Presidents	Yes	Yes	Yes
Secretary	Yes	Unk	Unk
Treasurer	Yes	Unk	Unk
S Committees	(Leader Group)		(Mgmt Team)
Development	Yes	Unk	Yes
Nominating	Yes	Unk	Yes (1)
Collections	Yes	Yes	Yes
Membership	Yes	Unk	Development
Finance	Yes	Unk	Yes
S Membership			
Student	10		
Individual	30	30	30
Family	60	60	50
Sustaining	100	125	100
Patron	250		250
Benefactor		500	500
P-Circle		1,000	5,000
Business	Yes	Yes	Yes
Organization	Yes		
Complimentary	Unk		
S Education Program			
Elder			
Adult			
College			
Secondary			
Grammar			
S Publications			
Annual Report	Yes		
Periodicals			
Newsletters	Yes		Yes
Monographs			
Books	Yes		Yes
S Gift Shop			
Revenues	Above		
Franchise			
Book Sales			
Gift Items			
Food Sales			
P Volunteers			
Coordinator	Yes	Yes	
Docents	Yes	Yes	No
Library	Unk	Unk	No
Gift Shop	Yes	Yes	Yes
Other			

(1) actually Board Development

Culture on Island

Total Visitors to Various Attractions

Location	Attendance
Polly Hill Arboretum	10,500
Flying Horses	200,000
Grange	75,000
Tabernacle	50,000+
Lighthouses (Gay Head & East Chop)	3,500
Land Bank	
Moshup Beach	50,000
Other Areas	15,000
Vineyard Historical Society	4,000
Agricultural Hall	
County Fair	28,000
Artisan Fair	2,500
Other	1,000
Old Whaling Church	20,000
Preservation Society	3,000
OB Fireworks Celebration	20,000
Total	500,000+

Compiled by Dick Sherman

Other Venues

Trustees of Reservations	na
Other Conservation Areas	na
Town Walking Tours	na
Illumination Night	na
Wampanoag Tribe	na
Menemsha Village	na
Old Cemeteries	na
Alley's Store	na
Campgrounds	na

Arthur E. Flathers  
PO Box 1134  
Vineyard Haven, MA 02568

December 6, 2000

Matthew Stackpole, Director  
Martha's Vineyard Historical Society

Dear Matthew,

We have for the past few years been working to develop plans for the New England Steamship Foundation for the restoration and ultimate operation of the S.S. NOBSKA. More recently, I have prepared for the U.S. Maritime Administration a proposal and application for a loan guarantee to complete restoration of NOBSKA. As a part of the application we were required to provide a market study to support the economic viability of NOBSKA as an operating museum. In the course of developing material for the market study, I had occasion to review and analyze several sources of information bearing on museums.

The following table is a summary of key cultural statistics for southeastern New England which constitutes the primary market from which the Martha's Vineyard Historical Society draws attendance.

Summary of Regional Cultural Market

Measure	Number (millions)
Number of Annual Massachusetts Visitors	25-30M/Yr
Massachusetts Culturally Interested Visitors	10-15M/Yr
Cultural Attendance, Metropolitan Boston	100M/Yr
Cultural Attendance, SE New England (SE of I95)	5M/Yr
Round Trip Passengers to the Vineyard	1.5M+/Yr
Passenger Growth to Vineyard (2000-2010)	50K+/Yr
Estimated Cultural Attendance, Martha's Vineyard	0.5M+/Yr

These numbers suggest the total market potentially available to the Martha's Vineyard Historical Society may be as much as 100 times the present annual attendance.

On the basis of this work and other background, I would like to recommend the Martha's Vineyard Historical Society think about the following proposition.

(1) The MV Historical Society undertake the leadership of an island-wide effort to promote Martha's Vineyard as an "Historical Destination" within the framework of tourism.

(2) This Historical Destination would have as a theme "Martha's Vineyard as a living history", meaning it covers the island in depth looking back over some 400 years.

(3) The premise of this approach is that tourists have an interest in "new experiences or learning" which has been shown to be the case in tourism and recreation studies.

(4) This learning ingredient would be both important to attracting new participants as well as continuing clientele, and may well contribute to reinforcing both parties.

(5) There is little question that the Vineyard has both a long "in depth" history with significant events from 17th to present 21st century with it's contemporary artists.

(6) An important element of this proposition is island history is year-round, and with proper emphasis the approach could be made attractive throughout the whole year.

(7) It's initially envisioned that this "living history in depth" would have a broad cultural background emphasizing historical, environmental, and personal ingredients.

(8) A very important ingredient in this proposition is cooperation with the business community so they can provide food, lodging, and some recreation for a rounded visit.

(9) There is precedence for this approach, and exists in the experience of ElderHostel who act as a clearinghouse for tour arrangements which are similar in nature.

(10) David Vietor, a former president of the historical society told me sometime back South Street Seaport Museum in New York received significant funds from ElderHostel.

Who and what organizations might be expected to participate in such an endeavor? First, must be the historical society acting as leaders and setting a framework. Secondly, there are several enviromental and conservation groups who should put together a history of the island over the past several centuries. Thirdly, The Preservation Society as custodians of historic properties provide the properties themselves as well as venues for artists and artisans. Fourthly, are the present day artists and artisans, who through both display and sale of wares provide a today's dimension. Finally, the island has several authors who have written about the people and places of the Vineyard over the years in personal terms.

What is the basis for such a proposition, and why might the scheme work? First of all, my research showed that there to be over 8,000 cultural venues in the United States, and the greatest concentration in terms of number and density are in the Northeast, New England, and Massachusetts. The nation's annual attendance at cultural venues is estimated at nearly 500 Million or almost double the country's population. This number may seem high to some, but it needs to be recognized that tourism and its first cousin recreation are two of the largest industries in the world. When it is further noted that learning is the most critical ingredient in successful tourism and recreation, an historical society led activity could well be a "natural".

How could we proceed, and what are the next steps to looking more closely and carefully at such a proposition? I believe the historical society should call together a representative group of island leaders including professionals, businesses, organizations, and key individuals to review this proposal. They may find the idea without merit; see some validity but feel more must be added; or accept the general premise along the lines described. Assuming some degree of acceptance, I think a combination of volunteers, with maybe some donated help from interested organizations, and a minimum of staff, a proposal sufficient to support major fund-raising could be put together. I would not even rule out the potential for some public funding.

This is where my thinking stands today, and am sending along for potential use at your next Executive Committee Meeting. Please call if I can be of further help along these lines.

Warmest regards,

cc: Hugh Knipmeyer

Arthur E. Flathers  
PO Box 1134  
Vineyard Haven, MA 02568

June 16, 2003  
(re dated 6/19)

Audience Task Force  
Planning Committee

One of the recommendations coming from Audience Task Force was to give consideration to the historic sites on Martha's Vineyard. To that end we have requested the latest copy of the State Register of Historic Places, dated December 2002.

There is in addition to the State Register, a computerized database that includes an inventory of all State properties compiled from local, state and national sources. This data base is called Massachusetts Cultural Resources Information System (MACRIS).

A comparison of the listing on Martha's Vineyard (including Gosnold to cover Dukes County) is shown in following table.

Town	Historic Districts	Register Sites	Light-Houses	Cultural Resources
Aquinah	2	31	1	87
Chilmark	-	-	-	96
Edgartown	1 1(a)	514 268(b)	2	490
Gosnold		4	1	4
Oak Bluffs	1	229	1	226
Tisbury	1	68	1	181
West Tisbury	1(a)	120		190
Martha's Vineyard	7	1334	6(c)	1924

(a) Local Historic District (b) 273 sites overlap districts  
(c) Tarpaulin Cove included

In developing the future program of the Historical Society, it is strongly recommended that these historic sites be a part of the Vineyard heritage. There should also be a key role for the Preservation Trust properties, and provisions for Conservation Trust lands and natural features. There may even be option of a natural history element in Society campus sponsored by the Conservation organizations. There may also be reason to include cemeteries and stone walls.

Nantucket has some 3500 sites exclusive of downtown area, and whole island is designated an historic district.

SUMMARY LISTING of TECHNOLOGY

	Transportation	Communication	Computation
	# (#/yr)	# (#/yr)	# (#/yr)
STONE AGE 2,400,000 - 4,000 BC	5 (.0000025)	5 (.000004)	
METAL AGES 4,000 BC - 1,000 CE	92 (.0184)	29 (.0056)	
WATER & WIND 1,000 - 1732	52 (.071)	20 (.027)	
INDUSTRIAL REVOLUTION 1733-1878	126 (.863)	61 (.418)	2 (.0137)
ELECTRIC AGE 1879-1946	174 (2.60)	86 (1.28)	36 (.537)
ELECTRONIC AGE 1947-1972	60 (2.31)	57 (2.19)	92 (3.54)
INFORMATION AGE 1973-PRESENT			
TOTAL to 1972	509	261	129

Technology by Period

1733-1750	6 (0.333)	1 (0.056)	-
1751-1800	24 (0.480)	8 (0.160)	-
1733-1800	30 (0.441)	9 (0.132)	-
1801-1850	58 (1.160)	31 (0.620)	1 (0.020)
1851-1878	38 (1.357)	19 (0.679)	2 (0.071)
INDUSTRIAL REVOLUTION	126 (0.863)	59 (0.404)	3 (0.021)
1879-1900	47 (2.136)	22 (1.000)	3 (0.136)
1851-1900	85 (1.700)	41 (0.820)	5 (0.100)
1901-1925	70 (2.800)	42 (1.680)	2 (0.080)
1926-1946	57 (2.714)	27 (1.286)	18 (0.857)
ELECTRIC AGE [1879-1946]	174 (2.559)	91 (1.338)	23 (0.338)
1947-1950	11 (2.750)	8 (2.000)	8 (2.000)
1926-1950	68 (2.720)	35 (1.400)	26 (1.040)
1951-1972	49 (2.227)	50 (2.273)	84 (3.818)
ELECTRONIC AGE [1947-1972]	60 (2.308)	58 (2.231)	92 (3.538)

Technology by Time

1733-1800	30 (0.441)	9 (0.132)	-
1801-1850	58 (1.160)	31 (0.620)	1 (0.020)
1851-1900	85 (1.700)	41 (0.820)	5 (0.100)
1901-1925	70 (2.800)	42 (1.680)	2 (0.080)
1926-1950	68 (2.720)	35 (1.400)	26 (1.040)
1951-1972	49 (2.227)	50 (2.273)	84 (3.818)



Long Range Assessment - June 2002 - List of Exhibits

Pease House Exhibits

1990-2000

1990

Laura Jernegan  
Vineyard Childhood  
Gifts Brought Back

1991

Enterprising Islanders  
Martha's Vineyard Before the Revolution 1602-1774  
Made by Hand - Vineyard Tools & Trades  
Island Palette - Oil Paintings, Portraits

1992

Vineyard Churches and Schools  
Fish and Fishing on Martha's Vineyard  
Edgartown & the Sear - 350 Years  
Seeking Amusement & Entertainment - Resreation on MV

1993

Musical Instruments  
Yuri Suhi  
Margaret Sutermeister  
Aaron Siskind

1994

An Even Keel - Vineyard One Design Sailboats  
The Cranberry Industry  
Brought Back From Sea  
Ship's Hulls & Half Models

1995

Martha's Vineyard Landscapes - The Nature of Change  
The Catboat - A Most Versatile Vessel  
The Vineyard NAACP - African American History

1986

A History of the MV Striped Bass & Bluefish Tournament  
The Grand Excursion  
Four Vineyard Photographers (Siskind, Butler, DiRado & other guy)

1997

The Watercolors of Amelia Watson  
Special Gifts to the Society 1923-1997  
Tales of Vineyard Shipwrecks  
Chairs, Chairs, Chairs (and don't sit on any of them)

1998

The Manwaring Collection (Prehistoric Native American)  
Laura Jernegan's Later Life  
Vineyard Photography - The First 75 Years  
Rodman Swift & The Schooner Tyche - A way of Life

Long Range Assessment - June 2002 - List of Exhibits

Permanent Exhibits

Cooke House (Seasonal)

- Island history overview
- Cooke family history and artifacts
- Wesleyan Grove Camp meeting history
- Tool shed
- Archeological

Tryworks

- Replica of whale blubber rendering plant

Pease House

- 10,000 Years on Martha's Vineyard, the Native American Record
- Oral History (rotating content)
- Children's Gallery (rotating content)

Fresnel Lens Building

- 1854 Fresnel lens - Gay Head Light
- History of Gay Head Light

Carriage Shed

- Button fire engine
- Whaleboat
- Noman's land boat
- Hawaiian dugout canoe
- Hearse, horse drawn wagon and sleigh

Foster Marine Gallery

- Whaling tools and equipment
- Navigation equipment
- Tools
- Ship models
- Scrimshaw
- Sailor's souvenirs
- Paintings

Long Range Assessment - June 2002 - List of Exhibits (cont'd)

1999

Penikese - Isle of hope  
Vineyard Maps & Charts  
Tabletop Fleet - Ship Models by Van Riper

2000

Tabletop Fleet - Ship Models by Van Riper  
A Vineyard Palette - Original Watercolors 1780-2000  
from the MVHS Collection  
Ancient Civilizations - Chilmark School Grades 4-6  
Recent Gifts to the Historical Society (Library)

Arthur E. Flathers  
PO Box 1134  
Vineyard Haven, MA 02568

May 30, 2003

Dear Colleagues,

I have reviewed all of my information on space, personnel and budgets put together over the past year, and summarized same in this memorandum. My original estimates of revenue done in spring of 2002 were for the ideal and initial cases as shown in Table 1 that have been in our thinking for about a year.

Initial and Ideal Society Options

	Initial Option	Ideal Option
Campus Space	30,000 SF	50,000 SF
Campus Staff	12-15	25-30
Volunteers	30	50
Attendance	50,000	100,000
Revenues	\$1,500,000	\$3,000,000
Campaign	\$10 Million	\$25+ Million
Endowment	\$3-5 Million	\$10+ Million

Comparison of these projections with past history is shown in Table 2 where 2007 is assumed to be an average of 2007-2009 to eliminate opening "spike", and ideal is sometime beyond 2010.

Table 2 MVHS Revenues, Dollars in Thousands

	{ <-Historic Data-> <-----Hollinshead Data----->									INIT	IDEAL
	1990	1995	2000	2001	2002	2003	2004	2005	2006	2007	201X
Admissions	6	27	25	24	25	26	27	28	30	500	1000
Member Dues	38	39	69	87	90	87	94	102	110	200	200
Annual Fund				77	98	86	93	101	109	150	200
Corp Support										50	200
Support				146	47	43	47	50	54		
Contributions (Gifts)			109							50	100
Fund Raising	19	56									
Spec Events			49	80	101	110	119	129	139	200	300
FR Sub-Total	<u>19</u>	<u>56</u>	<u>158</u>	<u>303</u>	<u>246</u>	<u>239</u>	<u>259</u>	<u>280</u>	<u>302</u>	<u>450</u>	<u>800</u>
Gift Sales	10	10	37	30	24	27	28	29	30	100	200
Grants				0	18	15	55	75	55	100	200
Endowment										200	600
Other	2	5	8	20	27	20	21	22	23		
Total	<u>75</u>	<u>111</u>	<u>297</u>	<u>462</u>	<u>428</u>	<u>414</u>	<u>484</u>	<u>535</u>	<u>549</u>	<u>1500</u>	<u>3000</u>

This information compares favorably with my estimates a year ago as shown in Table 3 that are somewhere between initial and ideal cases.

Table 3 Martha's Vineyard Historical Society  
Operating Budget Revenues

Revenues	\$	Percent OBudget	Revenue Basis
MVHS Admission	\$500,000	20.0	\$10/person, and 50,000 visitors
Gift Shop Sales	500,000	8.0	\$10/person, and 50,000 visitors @ 40% of sales
Services Sales	10,000	0.4	\$20/client, and 500 requests @ 40% of revenue
HS Member Dues	200,000	8.0	4000 Members, @ \$50 membership
Annual Giving	200,000	8.0	10 Givers, @ \$10,000, and 100 Givers @ \$1,000 average
Special Events	100,000	4.0	4 Events, @ \$25,000 per event
Society Grants	200,000	8.0	4 Grants, @ \$50,000 average
Business Sponsors	250,000	10.0	500,000 island visitors @ 50 cents per visitor
Endowment Fund	850,000		Requires an Endowment Fund of approximately \$20 Million
Total Operating	<u>\$2,500,000</u>		

Source: Flathers' letter, April 14, 2002

Beyond the data shown in Table 3, there is the potential for further admission and member revenue as shown in Table 4.

Table 4 Some Thoughts on "How to make much higher revenue"

Admissions - 10% of Authority Automobile passengers	30,000
- 10% of Authority "Walk-On" passengers	35,000
- 10% of Licensed Ferries passengers	25,000
- 10% of On-Island Tour passengers	25,000+
- 1% of Bus & Taxi passengers	10,000
- 10% of Off-Island Tour passengers	5,000
- 5% of Airport enplanements	5,000
- 10% of Cruise Ship passengers	3,000
Total Potential Admissions	<u>120,000++</u>

Table 4 Some Thoughts on "How to make much higher revenue" (cont'd)

Member Dues - 10% of Year-Round residents	1,500
- 10% of Seasonal residents	2,000
- 5% of Potential admissions	6,000+
Total Potential Members	<u>10,000</u>

These potential increases in admissions and members should be expected to further increase other sources of revenue through their "ambassadorial and referral" contributions as shown in the following tabulation, Table 5.

Table 5 Some Additional Ideas on Raising Revenue

	IMPACT
Admissions - Get major sponsor such as Stop & Shop, NSTAR, Cronigs to sponsor admissions for free on Sundays or another day during season. There are 30 weeks in season 5/1 to 10/31, and a \$1,000 a week would double admissions.	Double Visitors
Members - Make WEBSITE a "must see" that members will want their friends to visit by strengthening message to sell our gift, especially MVHS specific and publication, wares as both product and to generate additional awareness.	+10-20% Members
Sponsors - Aggressively seek out corporate and business sponsors, both off-island who could use "programming material" as "cause marketing" in advertising, and local firms to build a cultural and caring Vineyard image.	\$50,000 a year
Researchers- Upgrade WEBSITE to deliberately advertise genealogical and image services for a fee. Look to get MVHS into professional publications, maybe even seek out sponsor to cover costs for cause marketing benefit.	\$10K & Image
Readers - Collaborate with book store such as Bunch of Grapes or Edgartown Book Store (formerly Bickerton & Ripley) in promotion of books on broad range of Vineyard heritage to build image of Society as a place to visit.	Sales & Image
Students - Develop heritage series of lectures, tours, and nature walks as part of a robust program to attract students in island schools, regional schools and colleges, and ElderHostel to the Vineyard, particularly off-season.	Elder- Hostel
Browsers - Incorporate links to tourist and other audience groups into WEBSITE, and upgrade feedback features of site to use in developing data base of potentially interested parties for further exploitation as Society audience.	Visitors & Image
Societies - Explore alliances with related historical organizations sharing common interests on regional and topical basis to increase audience and image as "place to visit" by local, regional, national and international audiences.	Visitors & Members

Table 5            Some Additional Ideas on Raising Revenue (cont'd)

Media	- Generate world class professional promotional package highlighting Martha's Vineyard as "living cultural and natural environmental" destination having authenticity that provides a timeless and relevant experience.	20% of Revenue
Teachers	- Develop an "all ages" learning program attractive to a broad audience from less than school age to the elderly that emphasizes intergenerational experiences where the differing ages prompt learning through interaction.	20% of Revenue
Program	- All of these methods of increasing revenue depend on a strong "program" that stresses the heritage and history of Martha's Vineyard as a place with a unique cultural and natural past that provides a "learning experience".	The MVHS "Product"

I recognize some of these numbers may scare some people, but I believe they have enough realism that they should be part of our thinking.

Regards,

Numbers of Museum Listings

State	Number	Rank	Per Capita · D	Population, 1990
Alabama	81	37	.200	4,040
Alaska	44	47	.800	550
Arizona	120	27	.327	3,665
Arkansas	78	38	.332	2,350
California	576	2	.194	29,760
Colorado	174	17	.528	3,295
Connecticut	162	19T	.493	3,285
Delaware	27	51	.406	665
District of Columbia	93	33	1.537	605
Florida	278	7	.215	12,940
Georgia	179	14T	.276	6,480
Hawaii	42	48	.378	1,110
Idaho	31	50	.308	1,005
Illinois	277	8	.242	11,430
Indiana	179	14T	.323	5,545
Iowa	134	23	.483	2,775
Kansas	188	12T	.758	2,480
Kentucky	107	30T	.290	3,685
Louisiana	89	34T	.211	4,220
Maine	121	26	.984	1,230
Maryland	147	22	.308	4,780
Massachusetts	344	5	.572	6,015
Michigan	229	10	.246	9,295
Minnesota	164	17	.375	4,375
Mississippi	65	41	.252	2,575
Missouri	162	19T	.317	5,115
Montana	74	40	.925	800
Nebraska	107	30T	.677	1,580
Nevada	34	49	.283	1,200
New Hampshire	76	39	.685	1,110
New Jersey	177	16	.229	7,730
New Mexico	109	29	.719	1,515
New York	671	1	.373	17,990
North Carolina	188	12T	.261	6,115
North Dakota	50	46	.781	640
Ohio	284	6	.262	10,845
Oklahoma	113	28	.359	3,145
Oregon	105	32	.370	2,840
Pennsylvania	362	4	.305	11,880
Rhode Island	53	43T	.527	1,005
South Carolina	131	24	.376	3,485
South Dakota	84	36	1.209	695
Tennessee	127	25	.261	4,875
Texas	389	3	.229	16,985
Utah	60	42	.348	1,725
Vermont	89	34T	1.575	565
Virginia	273	9	.441	6,185
Washington	160	21	.329	4,865
West Virginia	51	45	.284	1,795
Wisconsin	208	11	.425	4,890
Wyoming	53	43T	1.165	455
Total	8,119		.325	250,000



Banks' History of Martha's Vineyard - Table of Contents

I	General and Statistical
II	The Aboriginal Inhabitants
III	Early Voyages of Discovery
IV	What is the Correct Name of the Vineyard?
V	Purchase of Martha's Vineyard by Mayhew
VI	The legendary Settlement before 1642
VII	The English Family of Mayhew
VIII	Thomas Mayhew in Massachusetts
IX	Thomas Mayhew, Jr.
X	Independence of the Vineyard. 1642-1665
XI	Sale of the Islands to the Duke of York
XII	The Conference of Fort James, 1671
XIII	The "Dutch" Rebellion, 1673
XIV	Restoration of Mayhew's Authority, 1674-1682
XV	Administration of Matthew Mayhew, 1682-1692
XVI	The Vineyard and the Charter of 1692
XVII	The Island Under Puritan Control
XVIII	Political History of the Vineyard, 1700-1900
XIX	The Missionary Mayhews
XX	County of Dukes County
XXI	Military History, 1645-1775
XXII	The Vineyard in the Revolution, 1774-1778
XXIII	The Vineyard Abandoned to Neutrality
XXIV	Grey's Raid
XXV	Long Campaign to Obtain Redress
XXVI	Naval History in the Revolution
XXVII	Military History, 1800-1900
XXVIII	Whale Fisheries
XXIX	Travel and Taverns
XXX	Life During Colonial Times

Bank's History of Martha's Vineyard, 1911

- I           General and Statistical
  - Situation and Area
  - Geology
  - Meteorological Conditions
  - Flora
  - Fauna
  - Population
- II           The Aboriginal Inhabitants
  - Indian Name of the Vineyard
  - The Pokanauket Indians
  - Tribal Government
  - The Four Sachemships
  - Manners and Customs
  - Language
  - Myths and Traditions
  - Mythology
  - Weapons and Utensils
  - Population
- III          Early Voyages of Discovery
  - Verrazano
  - Gosnold
  - Champlain
  - Block and Christiansen
  - Smith
  - Dermer
  - Pilgrim Period
- IV          What is the Correct Name of the Vineyard?
  - Documentary References
  - "Martin's"
  - "Martha's"
  - Cartography
- V           Purchase of Martha's Vineyard by Mayhew
  - Earl of Stirling
  - Sir Ferdinando Gorges
  - Mayhew's Associates
  - Date of Settlement by the Proprietors
- VI          The Legendary Settlement before 1642
  - The Pease Tradition
  - Alleged Landing of Pease, Vincent, Norton and Trapp
  - The Internal Evidence
  - The "Black Book" Incident
  - Character of the Tradition
  - Discrepancies in the Legend
  - Probable Sources of the Tradition
- VII         The English Family of Mayhew
  - Early Records of Name
  - County Families
  - Pedigree of Mayhew of Dinton Co., Wilts
  - Parish Records of Tisbury Co., Wilts
  - Baptism of Thomas Mayhew
  - Will of Matthew Mayhew, his Father
  - Barter Family
  - Thomas Mayhew in England

Bank's History of Martha's Vineyard, 1911

- VIII Thomas Mayhew in Massachusetts
  - Emigration
  - Representatives of Matthew Cradock
  - Residence at Medford
  - Removal to Watertown
  - Financial Reverses
  - Purchases Martha's Vineyard
  - Removal to the Island
- IX Thomas Mayhew, Jr.
  - Birth
  - Early Education
  - Removal to Vineyard
  - Personal Description of the Missionary Family
- X Independence of the Vineyard. 1642-1665
  - The First Government
  - Mayhew in Sole Authority
  - The People Dissatisfied
  - The Province of Maine as Suzerain Authority
  - The King Confirms Gorges' Title
- XI Sale of the Islands to the Duke of York
  - The Gorges Title Ignored
  - Organization of the Dukes Province
  - Col. Richard Nicolls
  - Francis Lovelace
  - Mayhew Ignores New Authority
- XII The Conference of Fort James, 1671
  - Mayhew's Voyage to New York
  - Appointed Governor of the Vineyard for Life
  - Provisions for Local Government
  - Returns with the Charters for New Townships
- XIII The "Dutch" Rebellion, 1673
  - Mutinous Vineyarders
  - The Rebels Demand Mayhew's Abdication
  - They Appeal to Massachusetts
  - Massachusetts Declines to Interfere
  - Independent Government Started
  - Similar Conditions at Nantucket
- XIV Restoration of Mayhew's Authority, 1674-1682
  - Governor Andros Deals with the Rebels
  - Governor Mayhew Institutes Reprisals
  - Punishments Inflicted
  - Quiet Finally Restored
- XV Administration of Matthew Mayhew, 1682-1692
  - Appointment as Chief Magistrate
  - Manor of "Martins" Vineyard Created
  - Matthew Mayhew, Lord of the Manor
  - Sale of the Manor to Governor Dongan
  - Mayhew Family Nepotism
  - New Protestant Regime in New York
  - The Vineyard Annexed to Massachusetts

Bank's History of Martha's Vineyard, 1911

- XVI      **The Vineyard and the Charter of 1692**  
          **Mayhew Element Opposes the Change**  
          Simon Athearn courts the New Authorities  
          Mayhew's Surrender to Massachusetts Authority  
          The Paper "War" between Phips and Fletcher  
          New York Officials Deny Legality of Change of Jurisdiction
- XVII     **The Island Under Puritan Control**  
          Mayhew's Acquiescence Insincere  
          Final Acceptance of the New Order  
          Rivalry of Athearn and Mayhew for Political Supremacy  
          Taxation of the Vineyard Towns
- XVIII    **Political History of the Vineyard, 1700-1900**  
          New York Again Asserts her Claim  
          John Butler Arrested in New York  
          Micajah Mayhew Asserts his Lordship  
          The Stamp Act  
          Later History  
          County Representation at General Court
- XIX      **The Missionary Mayhews**  
          Thomas Mayhew, Jr.  
          His Work Among the Indians  
          Contemporary Accounts  
          Death at Sea  
          "Place on the Wayside"  
          Thomas Mayhew, Sr.  
          His Long Services  
          Rev. John Cotton  
          Death of Governor Mayhew  
          John Mayhew  
          Experience Mayhew  
          Zacharia Mayhew  
          Frederick Baylies
- XX       **County of Dukes County**  
          Organization and Jurisdiction  
          Origin of Name  
          Early Judicial Affairs  
          Capital Trials  
          Attorneys  
          Shire Town  
          Early Court Houses  
          **Campaign for Removal of Shire Town to Tisbury**  
          New Court House at Tisbury  
          Later Court Houses  
          Edgartown Finally made Sole Shire Town  
          County Jail  
          Seal of the County
- XXI      **Military History, 1645-1775**  
          The Colonial Wars  
          The Puritan Militia  
          Kings Philip's War.  
          French and Indian Wars  
          The Louisburg Expedition  
          Crown Point Campaign  
          Muster Rolls of Vineyard Troops  
          The Seige of Quebec

Bank's History of Martha's Vineyard, 1911

- XXI        **Military History, 1645-1775 (continued)**  
            **Miscellaneous Service in Canadian Garrisons**  
            **Island Militia**
- XXII       **The Vineyard in the Revolution, 1774-1778**  
            **Pre-Revolution Sentiment**  
            **The Vineyard Joins the Movement**  
            **County Congress Adopts Resolutions**  
            **Committees of Safety Formed**  
            **The Vineyard Prepares for the Struggle**  
            **Organization of the Sea Coast Defense Troops**  
            **Conservative Element Betrays Timidity**  
            **Re-enlistment of the Vineyard Companies**  
            **Muster Rolls**  
            **Martha's vineyard and Nantucket Accused of Disloyalty**  
            **Petition for More Troops**  
            **Sea Coast Defense in 1776**  
            **Additional Troops Sent to the Island**  
            **Muster Rolls**
- XXIII      **The Vineyard Abandoned to Neutrality**  
            **Sea Coast Defense Abolished**  
            **One Company Retained at Vineyard**  
            **The Vineyard Left to its Own Devices**  
            **Abandonment of the Island Considered**  
            **The Island Reduced to a Neutral Zone**
- XXIV      **Grey's Raid**  
            **Commander of the Expedition**  
            **Staff and Regimental Officers**  
            **The Fleet at Homes Hole**  
            **The Foraging Begins**  
            **Militia Officers Arrested for Concealing Arms**  
            **Incidents of the Raid**  
            **Amount of Pluner Obtained**  
            **Grey's Reports**  
            **The Fleet Departs**
- XXV       **Long Campaign to Obtain Redress**  
            **Action of the Three Towns**  
            **James Athearn Permitted to Visit the British General**  
            **Estimates of the Losses**  
            **Claimants at Edgartown**  
            **The British Commander Refuses Payment for Cattle**  
            **Suffering of the People**  
            **Further Efforts to Obtain Redress**  
            **Beriah Norton Goes to England**  
            **Board of Inquiry Approves the Claim**  
            **War Ended**  
            **Colonel Norton Sticks to his Mission**  
            **Government of the United States Refuses to Endorse Claim**  
            **Colonel Norton Again in England**
- XXVI      **Naval History in the Revolution**  
            **First Naval Engagement of War in Vineyard Sound**  
            **Capture of Transports "Harriot" and "Bedford"**  
            **Capture of Transports "Annabella" and "Howe"**  
            **List of Privateers**  
            **Loss of "General Arnold"**  
            **Picaroons**

- Bank's History of Martha's Vineyard, 1911
- Miscellaneous Incidents
    - The Liberty Pole
    - Martyrs in Prison Ships and Prisons
  - XXVII Military History, 1800-1900
    - The War of 1812
    - Its Disastrous Effects on the Merchant Marine of the Vineyard
    - Mexican War
    - Civil War, 1861-1865
    - Quotas of Soldiers Furnished
    - Spanish-American War
  - XXVIII Whale Fisheries
    - First Known Vineyard Whalers
    - Growth of the Industry
    - Disastrous Effects of Revolution
    - Employment of Indians
    - Extension of Enterprise to Pacific Ocean
    - Hazards of the Occupation
    - Tragedies of the Sea
    - Burke's Tribute to our Whalers
  - XXIX Travel and Taverns
    - Ferry, Packet and Steamboat
    - The Packet Service
    - The Steamboat Service
    - Steam Railroad
    - County Highways
    - Old Tavern Days
    - Telegraphs, Cable and Telephones
  - XXX Life During Colonial Times
    - The Family
    - Christenings
    - Primogeniture
    - Social Distinctions
    - Divorces
    - Houses
    - Household Furnishings
    - Utensils
    - Literature
    - Paper and Writing
    - Colonial Visitors
    - Amusements
    - Tippling
    - Tobacco
    - Beating the Bounds
    - Computation of Time
    - Agriculture
    - Domestic Animals
    - Earmarks
    - Currency
    - Practice of Medicine
    - Diseases
    - Small Pox
    - Burials
    - Division of Estates
    - Memorials of the Dead
    - Obituary Poetry

Arthur E. Flathers  
PO Box 1134  
Vineyard Haven, MA 02568

November 21, 2002

Bob Lunbeck, Chairman  
Facilities Planning

I have gone over the material which I prepared back in the spring and actually found third estimate done May 22nd to try and bound the "ideal" case from long range assessment and an interim case. This included both personnel as well as space assumptions and a copy of memorandum is enclosed.

A side-by-side comparison of mine and Tom and Jill's space estimates are shown in Table 1, and comparison of original estimate of mine, dated March 26 with updated "ideal" and an "interim" case of May 22nd is shown in Table 2. I also marked up a copy of your summary table with my March 26th and May 4th estimates, and with ideal and interim cases in my May 22nd memorandum.

I hope this provides sufficient basis for you to construct your large matrix because I am reluctant to try and recast my estimates to your assumptions. I also think you should itemize collections separate from exhibits for some or all of the following reasons:

- Collections are Society's property that must be stored
- Storage facilities for collections include equipment
- Exhibits will include temporary and borrowed materials

I also think there may be a case for subdividing exhibits into permanent, rotating (including borrowed), displays (such as carriage house) as well as galleries with two-dimensional pictorials, paintings, maps, etc.

On the subject, of one versus multiple buildings, which is important for both cost and esthetic reasons and one that's of particular concern to Knip, I offer the following table.

Building Dimensions per Square Foot and Number of Floors  
(Square Building)

Building	Stories >>	1	2	3*
	10000	100 X 100	70 X 70	55 X 55
Total	20000	140 X 140	100 X 100	80 X 80
Square	30000	170 X 170	120 X 120	100 X 100
Feet	40000	200 X 200	140 X 140	115 X 115
	50000	225 X 225	160 X 160	130 X 130
	60000	260 X 260	170 X 170	140 X 140

\* including basement, with 24-26 ft height limit

In addition, the operating costs increase as outside surface area increases for same cubic volume (lower flatter), while structural costs increase with both height and length (span). I would recommend some discussion with architects and trades.

*Art Flathers*

Table 1

Comparison of Flathers Estimates with Hale &amp; Bouck Estimate

Function	AEF Original. 3/26	AEF Additions. 5/4	Hale & Bouck
Audience	4400 Square Feet	4400 Square Feet	1400 Square Feet
Communications	1200 Square Feet	1200 Square Feet	[See Staff]
Education	2100 Square Feet	2100 Square Feet	[See Staff]
Collections	5000 Square Feet	5000 Square Feet	[Not Separate, but may be in Exhibits]
Exhibits	10000 Square Feet	10000 Square Feet	10000 Square Feet
Library	5000 Square Feet	5000 Square Feet	5300 Square Feet
Facilities	13000 Square Feet	13000 Square Feet	2400 Square Feet
Governance	400 Square Feet		
Staff#	4000 Square Feet	4700 Square Feet	2200 Square Feet
Resources	300 Square Feet		
Volunteers		4000 Square Feet	
Total Space Need	45400 Square Feet*	49400 Square Feet*	26275 Square Feet

# Titled Operations in original March 26, 2002 memorandum

\* 35,000 square foot estimate in March 26, 2002 memorandum assumes facilities space is in building basements and not additive.



Table 2

Comparison of Flathers Estimates with Hale &amp; Bouck Estimate

Function	AEF Original, 3/26	AEF "Ideal", 5/22	AEF Interim, 5/22
Audience	4400 Square Feet	4400 Square Feet	1400 Square Feet
Communications	1200 Square Feet	1200 Square Feet	400 Square Feet
Education	2100 Square Feet	2000 Square Feet	400 Square Feet
Collections	5000 Square Feet	10000 Square Feet	5000 Square Feet
Exhibits	10000 Square Feet	15000 Square Feet	10000 Square Feet
Library	5000 Square Feet	8000 Square Feet	5000 Square Feet
Facilities	13000 Square Feet	15000 Square Feet	3000 Square Feet
Governance	400 Square Feet		
Staff#	4000 Square Feet	5000 Square Feet	2000 Square Feet
Resources	300 Square Feet		
Volunteers		4000 Square Feet	2000 Square Feet
Total Space Need	45400 Square Feet*	64600 Square Feet	29000 Square Feet
Total Positions	Existing 5 People Proposed 8 Added Proposed 13 Total Volunteers ??	22 FT Personnel 10 PT Personnel Proposed 32 Total Volunteers 45(10Hr)	13 FT Personnel 3 PT Personnel Proposed 16 Total Volunteers 35(10Hr)

# Titled Operations in original March 26, 2002 memorandum

\* 35,000 square foot estimate in March 26, 2002 memorandum assumes facilities space is in building basements and not additive.

Arthur E. Flathers  
 PO Box 1134  
 Vineyard Haven, MA 02568

October 4, 2002

Hugh Knipmeyer, President  
 Matthew Stackpole, Executive Director  
 Bob Lunbeck, Facility Chairman  
 Warren Hollinshead, Treasurer

Colleagues,

This memorandum is intended to provide a "strawman" or starting point for the overall framework of exhibits to be considered in the design of Society's proposed new facility. The underlying premise will be to attempt to tell the story of Martha's Vineyard from its beginning up until the present day. In developing this framework, the following matrix of societal elements chronologically have been the dimensions used to structure potential topics for exhibit.

Strawman Framework of Society Exhibit Topics

Time >>>	10,000 BC	1600's	1700's	1800's	1900's	Today
<b>Category</b>						
Governmental	Tribal	Colonies	3 Towns	6 Towns	State & Federal	
		County of Dukes County				
Geophysical	"A Peninsula" Great Ponds	Natural Harbors	Vineyard Sound	Cape Cod Canal	Land Values	
Societal	Native Peoples Semi-Nomadic	Missionary	Isolated Villages	Summer Colony	"One Island"	
Genealogical	Moshup	Mayhews Daggets	Peases (Kay Mayhew to add more) Nortons			
Technological (Transport)	Walking Canoes	Sailing Vessels	Steamers Schooners	Autos	Hi-Speed Ferries	
Industrial	Food & Shelter	Agriculture Fishing	Whaling Coastal Trade	Summer Resort	Second Homes	
Economical	Wampum	Church Supported	Whaling Wealth	Seasonal Economy	Real Estate	
Educational		Home & Church	Island Academy	Town Schools	Regional and Multi-media	
Recreational				Campgrounds	Year-Round on-the-Water	
Conflicts			"1776"	Civil War	World Wars	Terror Threats

Beyond "framing" of potential exhibits, an additional purpose of this memo is to provide some framework that can be useful in soliciting of financial support. In particular, this framework might be useful as a background in reaching individuals and organizations in answering of inquiries as to where in Society's thinking their unique interests fit. This framework might be considered a tapestry of Vineyard life or wall on which one could paint the picture of Martha's Vineyard's history.

It is further assumed that all of the resources of the Society such as oral and written history; permanent and rotating exhibits; as well as paintings, pictures, maps and charts would support the telling of the "history of the Vineyard". Having defined the topics most appropriate for exhibit or display in galleries or made available in the libraries, a team of the library and curatorial staffs would be expected to work with an exhibit designer to develop the Society's exhibits.

Since exhibits both three-dimensional displays and artifacts as well as two-dimensional paintings and pictorials are the "guts and drivers" of museums there will be a need to scope in terms of space and cost those exhibit topics selected for both permanent and rotating display. There needs to be a recognition from the beginning the permanent and rotating exhibits are intended to be complimentary so permanent displays provide a background or backdrop rotating displays can "refresh". It should be further recognized rotating exhibits may be loaned from other societies.

The appendix to this memo provides three potential lists of topics that have been used to synthesize strawman list of topics for MVHS exhibits. An important element of this "strawman" effort is to suggest a process for getting from an historic framework to a series of exhibits, and any ideas on additional categories or topics within a chronological scheme can be considered. Part of the purpose of recommending this approach is to make certain the history of Martha's Vineyard stays uppermost in our thinking, and we don't get bogged down in "our collections" in what ever form, i.e., artifacts, archives, paintings, etc. they may exist.

Using listings in the appendices the following are suggested topics:

1 Geological history of the island over past 10,000 years -

Approach include engaging Professor Conrad Neumann from the University of North Carolina, and a world expert in island geology to help scope and design as a museum centerpiece.

2 Genealogical history of early Vineyard families over time -

Approach would draw on background and experience of Director Kay Mayhew to scope and define the genealogy of key colonial and whaling families up through the nineteenth century.

3 Maritime heritage of the Vineyard and surrounding waters -

Tracing coastal fishing from period of native peoples and extending to off-shore and later whaling as well as role of Vineyard Sound and harbor in coastal trade and travel.

- 4 Vineyard role in wars defining a birthplace of the nation -  
The Cape and Islands as largest and oldest part of country linked by water as primary colonial means transport played some unique roles in defining sides in warring interests.
- 5 Camp Meeting Associations and beginning of summer colony -  
As common people's answer to the regal splendor of Newport the camp meetings on the Vineyard began the middle class' concept of a vacation away from city toil as recreation.
- 6 The coastal steamship, and its role in developing America -  
A portrayal of early coastal steamers and their evolution into ocean liners, along with the role of transportation in exploring and developing America even into information age.
- 7 Political History of Martha's Vineyard from 1700-1900 -  
From Chapter XVIII of Bank's History of Martha's Vineyard.
- 8 Celebrities attraction and contribution to Vineyard life -  
From the late nineteenth century until the present, people of wealth and public acclaim have made the Vineyard a haven for relaxation and recreation to the island's betterment.
- 9 Role of Portuguese, Azorian, and Brazilian on the Vineyard -  
From days when the people of Portugal and the Azores shared whaling experince to the present time when Brazilians play a vital role Vineyard economy, the "PA Club" has flourished.
- 10 The aboriginal people to recognition of Wampanoag Tribe -  
Tracing the roots of the native peoples from their origins and contributions to Vineyard life through the recognition of the Wampanoags as a sovereign over their tribal lands.
- 11 Authors, Painters and Actors who chose the Vineyard "Home" -  
From David McCullough, William Styron and Art Buchwold to Lillian Hellman as writers to Thomas Hart Benton and Denys Wortman to Catherine Cornell, the Vineyard has hosted many.
- 12 Preserving, Conserving and Observing of Vineyard Vistas -  
From the Historial Society to the Preservation Trust and the numerous Conservation organizations like Land Bank and others the Vineyarders strive to share the past with their progeny.

There are other topics which may be characterized and additional ideas that can be developed, but inventorying and cataloguing of collections either in the Society, or available need to be analyzed to determine what exists to support exhibit and display of the above "strawman" or other topics. It is suggested something along the lines of following "Topic Inventory" be developed for any proposed exhibit.

Topic (Such as those noted above)

History - Writings from "extensive to meager"  
Sources - Potential background and or exhibits  
Collection - Available artifacts or pictorials  
Exhibit Type - 3-Dimensional or 2-Dimensional  
Present State - An idea to previously mounted  
Exhibit Time - Permanent or rotating concept  
Exhibit Owner - Internal MVHS or borrowed  
Space Needed - Floor and or wall area needed  
Funds Needed - Funding necessary to develop  
Exhibit Leader - Person to "make it happen"  
Potential Sponsor - The source of financing  
Unique Factors - Any special considerations

I believe the facilities committee with the help of Jill and Jim can develop along the lines described herein the scope of the Society's exhibits sufficiently to begin estimating cost.

This is a first pass at an exhibit definition, and I will continue to extend and refine my thinking on this approach.

Regards,

Appendicies

cc: Jim Richardson  
Jill Bouck

Arthur E. Flathers  
PO Box 1134  
Vineyard Haven, MA 02568

October 8, 2002

Hugh Knipmeyer, President  
Matthew Stackpole, Executive Director  
Bob Lunbeck, Facility Chairman  
Warren Hollinshead, Treasurer

Colleagues,

I have had some additional thoughts with respect to the proposal of the "history of Martha's Vineyard" as a tapestry on which to portray the Historical Society's wares. A brief review of some of benefits which could accrue from an historical tapestry that were mentioned in October 4th note were:

- Provide a framework for discussion of fund raising
- Take distinct advantage of Society's staff talent
- Accommodate all the varied collections of Society
- Furnishes framework of interest to broad audience
- Offers a framework rotating exhibits can a-liven
- Could engage McCullough, Cronkite and Ellis, etc.
- Might utilize island talent such as Conrad Neumann

The following are some more ideas which might have merit in addition to those enumerated earlier.

A tapestry that encompasses the Vineyard's history could possibly be a catalyst to draw in private collections already existing to enhance the Society's collections and exhibits. These contributions could be used directly by the society on the island or might be made available to other venues with compensation or in barter for their collections.

A broader framework would make it easier to develop cooperation with the Preservation Trust, and could lead to joint projects such as the lighthouses. Branching out into historic dwellings on the Vineyard is similar to the approach taken in Nantucket where multiple venues add color and texture to the Society's museum and other facilities.

The "history of the Vineyard" framework plays well with the schools, and supports the scholastic frameworks being promulgated throughout the State's educational community. This might even provide impetus for some government funding from either the state or federal level, and with support of Wampanoag's an entre' into BIA offices.

A broader statement of mission from local standpoint, the Vineyard, also serves to differentiate Society from other museums and make it easier for them to cooperate since we don't compete. This broader venue of Vineyard history also allows other museums to offer their exhibits into a environment where their contribution is noticed.

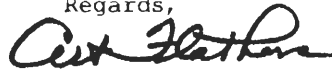
In addition to those celebrities noted previously, the framework would allow others such as Wallace, Sawyer, Buchwald, Nichols, and Lee from the media to contribute easily. Authors like Bill Styron could provide additional insights, particularly with the wealth of genealogical and oral history information available in Society.

There is also the broad dimension of the "history of the Vineyard" framework that might well inspire Society's members and friends to think of additional ideas. This could even lead to where exhibit concepts are put forth and financed by interested parties within or outside the Society, including possibly the island schools.

Finally for now, there may be organizations such as Camp Meeting Association, the Agricultural Society, Polly Hill Arboretum, and the Garden Club who could find a basis for cooperation if broad enough framework is adopted. This whole idea of "partnering" is gaining support throughout the world of non-profits nationwide.

These are my thoughts for today, and will keep thinking, broadly!

Regards,



## Preliminary Listing of Society Exhibits and Collections

In my August 22nd note was listed a series of topics originally developed by Jim Richardson and Jill Bouck, to which I had added some more topics as follows:

- #1 - Geological formation of the island through the ice ages.
- #2 - Vineyard separation from mainland circa 6-5,000 years ago.
- #3 - The 10,000 years of Wampanoag habitation of the Vineyard.
- #4 - First recorded Western contact and discovery, Gosmold 1602.
- #5 - European colonization - the Mayhews, religion, communities.
- #6 - French & Indian, Revolutionary, 1812, and Civil War periods.
- #7 - Shipping, whaling, and fishing industries, Portuguese role.
- #8 - Camp Meeting Association, and beginning of summer colonies.
- #9 - Vineyard as tourist destination and Afro-American community.
- #10 - Late nineteenth century depressions, and new summer visitors.
- #11 - Cape Cod Canal opening, reduction in Vineyard Sound traffic.
- #12 - Celebrities, Cagney and Cornell; artists, Benton and Wortman.
- #13 - World War II development: airport, Noman's range, Peaked Hill.
- #14 - Post World War II impact: vessel & automobile transportation.
- #15 - Second home community emergence; advent of shoulder seasons.
- #16 - Environmental concern; conservation groups; and the Land Bank.
- #17 - Writer's colony: Hellman, Buchwald, Styron, McCullough, etc.
- #18 - Martha's Vineyard as a well-known's and celebrities retreat.
- #19 - Wampanoag Tribe recognition and formation of infrastructure.
- #20 - Real estate escalation; housing shortage; Brazilian arrival.
- #21 - Year-round economy; growth of schools; and suburban sprawl.

### Additional Topics beyond Themes

Schooners, Steamships and Ferries	Vineyard Churches and Academy
Outwash Evolution - Conrad Neumann	Lighthouses and Shipwrecks
East and West Chop Communities	Catboats and other Sailing
Brickworks, Sheep and Tree Cutting	Regattas and Windsurfing
Vineyard Sound and Holmes Hole	Collaborating Organizations
Lambert's Cove as a Community	Wampanoag Tribe - Jay Segel
Great Ponds, Katama Bay, Bights	Vineyard and Whaling Captains
Island Villages - Sponsorship	Fishing and Shark Tournaments
Chappaquidick and Dyke's Bridge	War Room and Railton's Book

Trust this provides some rational basis for thinking about the future of the Society, and a framework for planning the Society over the next few years.

Art Flathers

August 2002



**Appendix D: Inventory of Seamen's Bethel Collection**

#	Location	Description
4*	Corner Bookshelf	Assorted Box of Shells - Collected by Mrs. C.D.J. Smith
4*	South Shelf	Mahogany
6*	Case 4, top shelf	Spotted Shell
20*	Case 4, bottom shelf	3 Packages of .45 caliber cartridges
23*	South Shelf	Sculpture out of a piece of driftwood (Stork on front)
24*	case 5, middle shelf	Early Handcuffs
30*	Case 1, bottom shelf	Murex shell, in glass dome
35	Case 1, bottom shelf	Commemorative China Plate of Sailing Ship sunrise
38	Case 5, top shelf	Coins melted together after great Vineyard Haven Fire (2 stacks)
44	Case 2, top shelf	Whale bone cane, swan's head on handle
50	South Shelf	Pewter Plate (Chipped)
51	South Shelf	Large Pewter Plate
52	Case 1, bottom shelf	Ship's bell, unknown ship (brass)
55	Case 2, bottom shelf	Whale's tooth
64*	Case 3, bottom shelf	Last Safety valve from West Chop Lighthouse
64*	Case 5, middle shelf	Ship's flag and cloth case
65*	Case 5, middle shelf	hand-carved coconut shell
67	Case 4, bottom shelf	Conical spiral shell
69	Case 1, bottom shelf	Conical spiral shell
71	Case 3, bottom shelf	Whale's tooth
76*	Case 5, bottom shelf	copper napkin holder, from convict ship Success
78*	Corner Bookshelf	Shell Collection by Pamela Smith
85*	Case 3, middle shelf	Colonial Clay Pipe
92	Case 3, top shelf	Unknown piece of ivory
93	Case 2, bottom shelf	Large Whale's tooth
96	Case 3, top shelf	Ivory Letter Opener
97	Case 2, middle shelf	Unidentified Petrified Object
100*	Case 2, bottom shelf	Ivory sheath for small sword
101	Case 2, middle shelf	Soapstone whale oil lamp
104	Case 2, top shelf	Cane, ivory handle
105*	Above case 3	Maritime Signal Flags chart
110*	Case 3, bottom shelf	Greenland Bucket with Ivory
112*	Case 2, middle shelf	Old Piece of Ivory
113*	Case 3, middle shelf	Ivory Marlin Spike
115*	Case 3, top shelf	Walrus Cribbage Board, ivory
119*	Case 4, top shelf	Bed Warmer
121*	Corner Bookshelf	Knot-Tying guide poster, by Robert F. Burns
148	North Shelf	Black and White Photo of Addie Lawrence Six Masted Ship
150	North Shelf	Black and White Photo of 10 New Bedford Sailors
151	Above Fireplace	Panaromic Photo of Vineyard Haven Harbor Regatta 1898
154	Case 6, top shelf	Black and White Photo of a 5-masted ship
155	Case 6, top shelf	Black and White Photo of Fishing Vessel Alert
157	Left of Case 6	Painting by Henry Beckman, October 1939
158	South Shelf	Strange Picture Frame (Crown of Thorns)
159	Case 3, bottom shelf	Sand from Galveston, TX earthquake
160*	Case 2, middle shelf	Broken Shell Box with lid, with Flower Etchings
165*	Case 1, bottom shelf	Eyeglasses with padded case
165*	Case 3, middle shelf	Rope Block used on a ship, wood
166	Case 1, top shelf	Ship in a bottle with town and lighthouse

167	case 5, top shelf	150 year old eye glasses
169*	Case 1, middle shelf	Cabin number sign and spoon from S.S. Normandie
170	Case 2, top shelf	Marble from Athens
173	case 5, top shelf	Bethel launch model (wooden)
175	case 5, middle shelf	Hand-carved wood spoon
176	Case 1, middle shelf	Fork and Plate from Morro Castle, 1934
177	Case 3, middle shelf	Australian Ostrich Egg
178	Case 3, bottom shelf	Wooden model of a single-masted black lobster boat
179	Case 3, bottom shelf	Two-masted wooden model of fishing boat
180	Case 2, top shelf	Soapstone carving
181	Case 3, top shelf	Bark from a willow tree, 4000 years old
182	case 5, top shelf	Scallop shells hand-painted by Captain Ivory
183	case 5, top shelf	Scallop shells hand-painted by Captain Ivory
184	Case 1, middle shelf	Log from Port Hunter (metal object used to record speed)
185	case 5, top shelf	Electric Cable used to Connect M.V. and Nantucket
186*	Case 1, bottom shelf	Eyeglasses with case
186	North Shelf	Petrified Wood
187	Case 3, top shelf	Ship block made of whale bone
188*	Case 3, middle shelf	Rope Block used on a Ship, ivory
189	Case 4, bottom shelf	Life belt from S.S. Titanic
190	Case 3, middle shelf	Norwegian Pipe
191	Case 3, middle shelf	Norwegian Pipe
194	South Shelf	Square Bed Warmer
195	case 5, bottom shelf	Bolo Knife shaped like a seahorse
198	case 5, bottom shelf	Trench dagger, 1917
201*	case 5, bottom shelf	.69 caliber musket, c. 1800
205*	Right of case 4 above door	Brown pottery pitcher c.1800
211*	Case 4, top shelf	Basket of Coral and Sashes, British
212*	Window above case 3	Butterchurn
216*	case 6, bottom shelf	Shell collection (3 boxes) martha's Vineyard Shells
224*	Case 1, bottom shelf	Ship in a bottle
227*	case 5, top shelf	Framed pocket-sized photo of local resident
228*	case 5, top shelf	Framed pocket-sized photo of local resident
234*	Back office	Print (Black and White) of S.S. Titanic with ornate flowered frame
242*	Case 3, bottom shelf	Straight Razor with case
250*	Window above case 2	Framed saying "Ye that smoketh or eateth..."
250*	case 5, bottom shelf	Clay pot, c.1800
254*	case 5, top shelf	Hand made miniature seaman's chest
259*	Case 1, bottom shelf	Wooden Model Rowboat
259*	North Shelf	A miniture scene of a fisherman cutting the nets off at a dock
261*	case 5, bottom shelf	dual shot mold
262*	case 5, bottom shelf	bullet mold
263*	case 5, bottom shelf	Candle snuffer, metal
268*	South Shelf	Large Block used on a ship
282*	Window above case 1	Picture of Captain George Fred Tilton
311*	North Shelf	Quartz Sample Small Sample
312*	North Shelf	Quartz Sample
313*	North Shelf	Greenish Rock
314*	North Shelf	Mica Sample
731*	back office	Black and White Photo of Many Gentleman on Frozen Vineyard Sound
733*	Back Office	Photo of Frozen Vineyard Sound with People on Ice

821*	Case 1, middle shelf	Candles from Port Hunter cargo steamer (wrecked 1918)
837*	Back office	Black and White Photo of Ship with dropped masts in Vineyard Haven Harbor
837*	Back office	Black and White Photo of Sailor's Free Reading Room (Bethel)
837*	Back Office	Black and White Photo of the Seamen's Bethel (without Awning)
1141*	Window above case 3	Page of the Seabreeze, July 1900
1631*	Case 5, middle shelf	hand carving by seaman
1632*	Case 5, middle shelf	hand carving by seaman
1862*	North Shelf	Petrified Wood Small Saple
2203*	Case 4, top shelf	Large Pacific Wing Oyster
2612*	Case 1, top shelf	Block from Whaling Ship Charles Morgan
{10}	Right of case 4, above door	Framed Sea Fan (coral)
{106, 107, 108, 109}	North Shelf	Six miniture dolls made from cloth
{11}	Corner Bookshelf	Collection of Miniature shells, from Martha's Vineyard Beaches
{12/12A}	Right of case 5 above door	Two spotted shells
{13}	Corner Bookshelf	Shipworm shells display in box
{15/15A}	Case 4, bottom shelf	Large Pearl-like shell
{153}	North Shelf	Photo of Tugboats and Steamers in Vineyard Haven Harbour
{161}	Case 2, middle shelf	Wooden Model of Bird with blue-tipped wings
{163}	case 5, bottom shelf	Wooden thing with rocks on top of it
{171, 172}	Above Case 6	Hand Made Nails, box (over 100 years old)
{174}	Case 1, bottom shelf	4 Arrowheads (probably from Martha's Vineyard)
{193}	Case 3, bottom shelf	Reproduction of Mayflower Spoon with case
{21}	Right of case 5 above door	Model of Alice S. Wentworth Schooner
{47}	Above Case 4	Piece of Coral
{48}	Case 4, top shelf	Piece of Coral
{49}	Back office	Eyepiece on stand (8 inches?)
{53/54}	Case 4, bottom shelf	Two pieces of brain coral
{56}	Case 1, bottom shelf	Pearl-like shell
{68, 70}	Case 4, bottom shelf	2 Spider Conch Shells
{82}	Case 4, bottom shelf	Passenger Manifest for Ship John Bright
{87}	North Shelf	Cartoon of Iceberg Smith
{94, 95}	Case 3, top shelf	Two pieces of Ivory used for piercing and crochet
{98}	Case 4, bottom shelf	Henry Smith Journal of Purchases and Sales, 1808-1868
{99}	Right of case 4	Portrait of Rear Admiral Edward Smith, 1966
1300		
{79}	Case 4, bottom shelf	Cardboard mailing package with newspaper clipping
162 {168, 169}	Case 1, bottom shelf	Three pairs of Colonial Eyeglasses
1966.153-A	On top of Organ (left)	Photograph of Steamboat fleet, Vineyard Haven Harbor
1966.153-B	On Top of Organ (right)	Photograph of Steamboat fleet, Vineyard Haven Harbor
201		
{197}	case 5, bottom shelf	Simple Bayonet
203 {56}	Case 4, bottom shelf	Large shell
361 {36}	Case 2, middle shelf	Whale's tooth
362 {36}	Case 2, middle shelf	Whale's tooth
363 {36}	Case 2, middle shelf	Whale's tooth
364 {36}	Case 2, middle shelf	Whale's tooth
365 {36}	Case 2, bottom shelf	Whale's tooth

367 {36}	Case 2, bottom shelf	Whale's tooth
41 {100}	Case 2, bottom shelf	Two walrus tusks
837a*	West Shelf	Black and White Photo of Ships in Vineyard Haven Harbor
837b*	West Shelf	Photo of Seamen's Bethel Launch with inset of Princess May wreck
None*	Left of Case 1	Organ, manufactured c.1850, given to Bethel 1965
None*	Case 2, middle shelf	Whale bone button
None*	Case 2, middle shelf	Ivory Red Stripe
None*	Case 2, middle shelf	Eskimo Leather tie with whaletooth decoration, Alaska
None*	Case 2, bottom shelf	Alaskan Bow with five arrows c.1800
None*	Case 2, bottom shelf	Two-pronged barbecue spit
None*	Case 2, bottom shelf	Stone tool, black (unknown what type of tool)
None*	Case 2, bottom shelf	Oil Lamp, two wicks, rare c.1850
None*	Case 2, bottom shelf	Walrus Tusk, large with hole in it
None*	Case 1, top shelf	Two large shells with pearl-like finish
None*	Case 1, middle shelf	Taped newspaper clipping, "Morro Castle Disaster," 1934
None*	Case 1, bottom shelf	Piece of Cork
None*	Case 3, top shelf	Poppyseed pods from China, brought c.1890
None*	Case 3, top shelf	Two long fisted tatting needles, ivory
None*	Case 3, middle shelf	Eskimo Belt, hand-dyed
None*	Case 3, middle shelf	Cloisonne bud vase, Japan
None*	Case 3, middle shelf	Model of a kayak with eskimo
None*	Case 3, bottom shelf	Pre-historic press, metal (unknown use)
None*	Case 3, bottom shelf	Brass Telescope with canvas handle, London
None*	Case 3, bottom shelf	Measurement Device
None*	Case 3, bottom shelf	Playing Cards with picture of ship on back, full deck
None*	Window above case 1	Photo of Captain Zebulon Tilton, 1867-1952
None*	Window above case 2	Laminated Black and White Photo of this room
None*	Above Organ	Picture of Stained-glass Window from Bethel Chapel
None*	Window above case 2	Propellor, Marked "TJM"
None*	Window Above case 2	Ceremonial Paddle with two numbers on end
None*	Above case 2	Martha's Vineyard Soundings chart from 1989
None*	Above Case 4	Wicker hat
None*	Above Case 4	Stack of 4 hats
None*	Above Case 4	Vineyard Gazette framed page, January 23 1930
None*	Case 4, top shelf	Large Sandollar, broken tip
None*	Case 4, top shelf	4-masted schooner Weather Vane by George Tait
None*	Case 4, top shelf	Bookends made of shells
None*	Case 4, top shelf	6 Tropical Shells
None*	Case 4, bottom shelf	Print of R.M.S. Carpathia
None*	Case 4, bottom shelf	Paperback book - A Night to Remember by Walter Lord
None*	Case 4, bottom shelf	US Flag
None*	Case 4, bottom shelf	Fish net with cork bobs
None*	Case 4, bottom shelf	Watercolor paper in notepads
None*	Case 4, bottom shelf	Ship John Bright Captain's book, Dec. 1860
None*	Case 4, bottom shelf	Small Poster of Small Shells
None*	Case 4, bottom shelf	Vineyard Gazette Clipping, 1995 "A Century of Service..."
None*	Case 5, top shelf	Two photos of Vineyard Sound Bethel
None*	Case 5, top shelf	Miniature decorated rolling pin
None*	Above Case 5	British union jack on Red Field Flag
None*	Case 5, middle shelf	American Flag, flew over US capital
None*	Case 5, middle shelf	Bible presented to Bethel in 1893

None*	Case 5, bottom shelf	metal strainer
None*	Case 5, bottom shelf	Musket balls and a lead bullet
None*	Case 5, bottom shelf	9 Metal spikes
None*	Case 5, bottom shelf	2 pairs pliers, with teeth
None*	Case 5, bottom shelf	Can opener
None*	Case 5, bottom shelf	Hammer head without handle
None*	Case 5, bottom shelf	November 23, 1876 Quilt
None*	Above Case 5	Barnacle Club Sign
None*	Corner Bookshelf	Eldridge's Map of Martha's Vineyard
None*	Corner Bookshelf	Directory of Religious Services for Martha's Vineyard
None*	Corner Bookshelf	Page of the Seabreeze, 1937
None*	Corner Bookshelf	Woodcut of Cap't Geroge Tilton, pasted on Paper
None*	Right of Corner Bookshelf	Jim-Buoy Type IV PFD, 6/4/1990
None*	Above Case 6	Two-person saw used to cut trees into boards
None*	Above Case 6	Weathervane with two-masted schooner by George Tait
None*	Above Case 6	Early Lampshade
None*	Above Case 6	Black and White Photo of Mrs. CDJ Smith
None*	Above Case 6	Topographic Map of Martha's Vineyard
None*	Case 6, top shelf	Photo of Frozen Vineyard (two ships and people)
None*	Case 6, top shelf	Laminated Advertisement from 1875
None*	Case 6, middle shelf	Color Photo of a Seamen's bethel launch from the 1940's
None*	Case 6, middle shelf	Two black felt cases with small shells, loaned by Mr. Moran
None*	Case 6, middle shelf	Black and white photo of a winter docking
None*	Case 6, middle shelf	Frozen Vineyard Sound photo, with a two-masted and three-masted ship
None*	Case 6, middle shelf	Black and White photo of frozen Vineyard Sound, on ice (not ship)
None*	Case 6, bottom shelf	Sedimented chain link
None*	South Shelf	Old Rotten Wood (3 Pieces of a 2 x 12 Plane)
None*	South Shelf	Metal Sign (Historic Seamen's Burial Ground)
None*	South Shelf	Color Photo of the Islander on Frozen Vineyard Sound (T. J. Mello on back)
None*	South Shelf	Bas-Relief of a four-masted Ship
None*	South Shelf	Certificate of Appreciation Austin R. Tower
None*	South Shelf	Black and White Photo of Ships in Stormy Seas
None*	West Shelf	Plaque Certificate for Walter Martin as a Lifetime Member of the Seamen's Friends
None*	West Shelf	Memorial Sign for Austin R. Tower 1880-1961
None*	West Shelf	Safety Flag
None*	Above Fireplace	Barnacle Club Bullitin Board
None*	Above Fireplace	Watercolor of US Battleship Circa 1900 M. Adronja
None*	Above Fireplace	Wooden Model of the Mayflower
None*	West Shelf	US Geodetic Survey from 1891 (Legend)
None*	West Shelf	Black and White Map of the Harbor of Wood's Hole from 1857
None*	West Shelf	Black and White Map of Holmes Hole Harbor from 1847
None*	West Shelf	Black and White Photograph Boston Seamen's Friend's Society Bethel 287
None*	North Shelf	Color Print "Under Weigh at Dawn"
None*	North Shelf	Photo of US Coast Guard Ship
None*	North Shelf	Photo Copy of Schooner
None*	North Shelf	Four Chairs Made from Clothspins
None*	North Shelf	A small table of clothspins
None*	North Shelf	Small model wooden Lobster Trap
None*	North Shelf	Bearded Doll Perched on Shelf Edge
None*	North Shelf	Seagull on a Post (4 inches in height)

None*	North Shelf	Oxen Pulling Model Cart (missing right side wheel)
None*	North Shelf	Small wooden sailboat (made in Taiwan)
None*	East Wall	American Flag, in heavy tatters
None*	East Wall	Religious Flag in good condition
None*	Ceiling	American Flag Hanging from Central Beam
None*	Case 6, bottom shelf	Harriet Norris Eaton Goldberg Memorial Plaque
None*	Back office	Black and White Photo of Launch in Rough Seas
None*	Back office	Black and White Photo of Launch in Calm Seas
None*	Back office	Photo of Circuit Ave, Oak Bluffs 1909
None*	South Shelf	Pillow with Swan
None*	West Shelf	Memorial Sign for Madison Edwards 1852-1926
None*	North Shelf	Black and White Photo of Lighthouse/House (Cape Pogue)
None*	North Shelf	A small wooden bookshelf
None*	North Shelf	Handcrafted Lighthouse on Pedestal

**Legend:**

Items with an \* denotes that they are new to the collection since its prior inventory

Items within {} are numbers from the previous inventory that were not located during August '03

**Appendix E: Selected Pictures of Seamen's Bethel Collection**



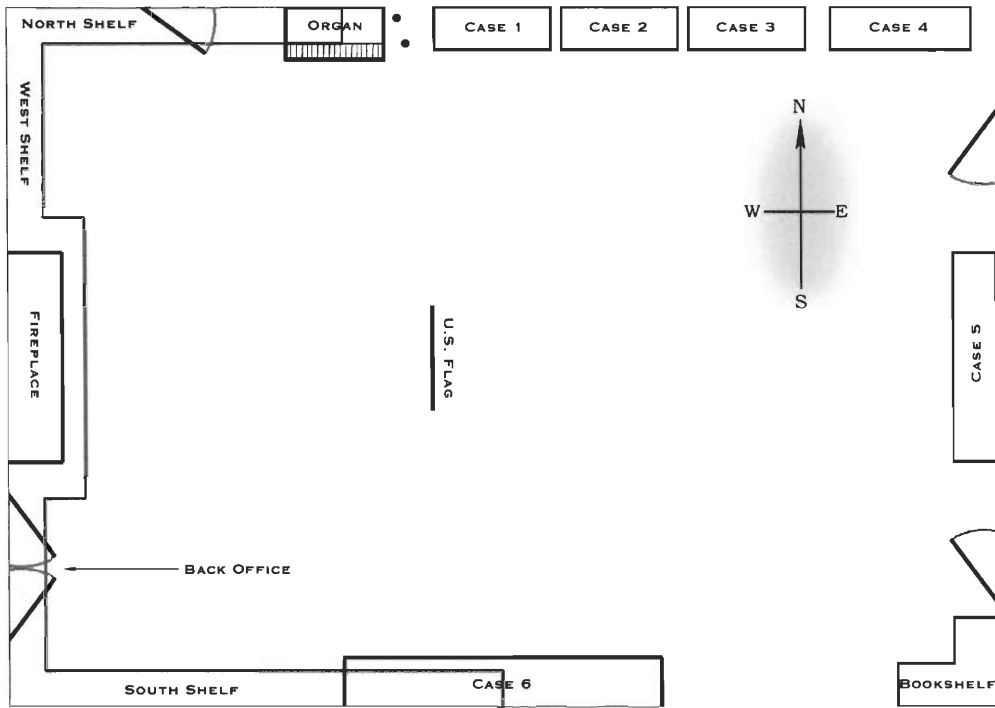


Figure 3 - Reference Names and Numbers used in New Inventory



Figure 4 - Life Belt from S.S. Titanic



Figure 5 - Propeller, Marked "TJM"



Figure 6 - Wooden Model of the Mayflower

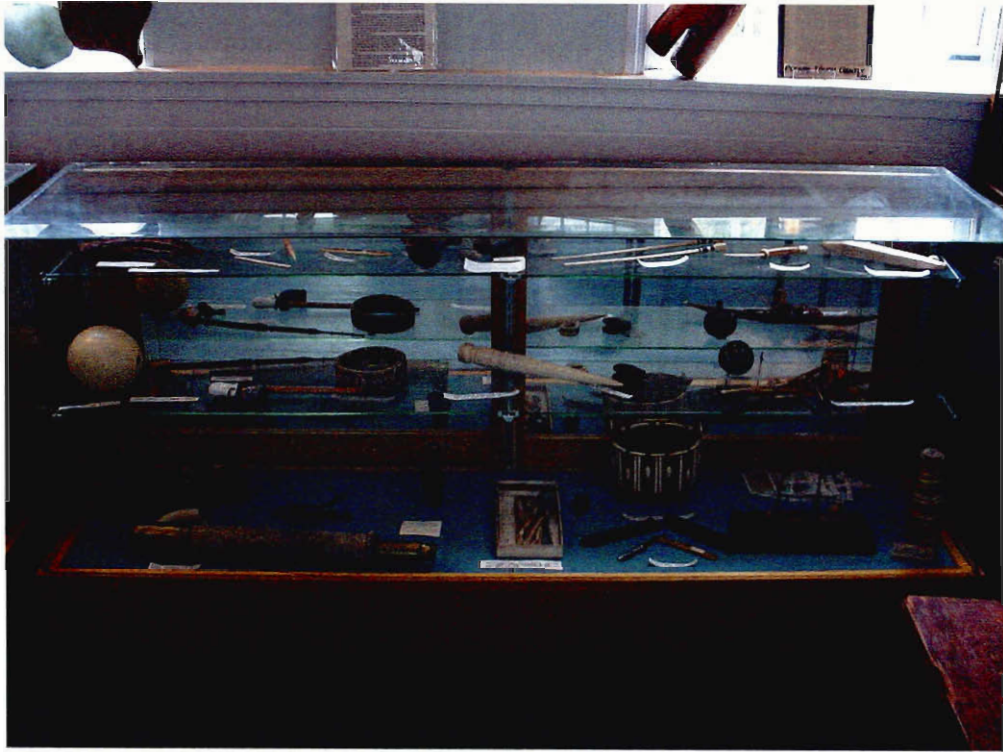


Figure 7 - Contents of Case #3

**Appendix F: Previous (1996) Inventory of Seamen's Bethel Collection**

#	Description
10	Sea Fan
11	120 Small shells
12	1 Shell Corsage - BSFS
12A	1 Shell Corsage - BSFS
13	59 Different Small Shaped Shells - Owned BSFS
14	16 Large Shells
15	1 Abalone Shell
15A	Large Abalone Shell
16	Swordfish Sword
21	1 Whaling Ship Model owned by Walter Ripley
35	1 China Plate painting of boat (ship)
36	7 Whales Teeth
37	7 Photos(?) Fire of Vineyard Haven
38	8 Charred Coins
44	1 Whale bone cane
45	1 Whale bone cane with dog's head
46	1 Navel Commander's Sword
47	1 Large Piece of white coral (J. Slocum)
48	1 Large Piece of white coral (J. Slocum)
49	Kaleidoscope
50	Large Pewter Plate
51	Large Pewter Platter
52	Ship's Bell (Hand)
53	Piece of white coral
54	Piece of white coral
55	Whale's tooth
56	Large Fan Shell
57	Oyster Shell
58	Large Spiral Cone shell
61	Photograph of a schooner
62	Photograph of a schooner
63	Photograph of a schooner
64	Photograph of a schooner
65	Photograph of a schooner
66	Photograph of a schooner
67	Large Shell
68	Shell
69	Shell
70	Shell
71	Whale's Tooth
59	Medal Awarded to Frank Golant Jr. owned by mr. and Mrs. David Golant
60	Medal Awarded to Frank Golant Jr. owned by mr. and Mrs. David Golant
72	Oval Etching of Lighthouse
73	Photograph
74	Photograph
75	Photograph

76	Photograph
77	Look (sailing around the world) Slocum
78	Photograph of boat "The Spray" of Slocum
79	Newspaper clipping and photograph of Joshua Slocum 1895
80	Ships act. Book 1859 - "The Golden Eagle"
81	Copy of London Daily News 1843
82	Passengers and Workmen's list
83	Photograph of "west Chop House"
84	Photograph of admiral Smith (was on C.C. boat to rescue victims on Titanic)
85	Photograph of admiral Smith (was on C.C. boat to rescue victims on Titanic)
86	Photograph of Destroyer "S.S. Spencer"
87	Outlined sketch of "Iceberg Smith(?)" depicting vicious...
88	Photograph of Iceberg that sunk Titanic
89	Photograph taken in New York of Smith or DeGaulle
90	Photograph taken in New York of Smith or DeGaulle
91	Pie crisper - ivory
92	Ivory Tatting Needle
93	Whales Tooth
94	Ivory Crochet Hook
95	Ivory Piece to pierce holes
96	Ivory Letter Opener
97	Piece of Ivory that had been buried
98	Account book 1855 of Wharf Co. (Smith)
99	Photograph of Smith
100	Ivory Walrus Tooth owned by Mrs. Smith
101	Whale Oil Lamp
102	Share of Vineyard Haven Wharf Co.
103	Share of Vineyard Haven Wharf Co.
104	Ivory-head cane (cracked)
105	Medallion owned by Henry Cronig 1939
106	Doll from Ireland
107	Greek Doll (can't read) owned B.S.F.S
108	Doll from Turkey
109	2 Dolls Germany
148	Photograph of Schooner Addie Lawrence
149	Photograph of Constitution
150	Photograph of New Bedford Fishing Boat
151	Photograph of Vineyard Haven Harbor
152	Photograph of Scranton
153	Two Photographs of Tug Boats at Vineyard Haven Wharf
154	Five Mast Schooner
155	Local fishing boat (Alert)
156	Schooner in Frame
157	Painting of Bethel by Henry Beckman (Oct. 1939)
158	Stick picture frame
159	Bottle of Sand from Galveston earthquake
160	Hand Carved pin box (wood)
161	Hand carved bird (wood)

162	Hand carved fan (wood)
163	hand carved ?? (wood)
164	hand carved ?? (wood)
165	Hand carved thimble (wood)
166	Ship in a bottle
167	Pr. Glass
168	Pr. Glass
169	Pr. Glass
170	Marble from Mars Hill Athens Greece
171	Hand made nail 100 yrs old
172	Hand made nail 100 yrs old
173	Model of Madison Edwards (built by Jo Richards) cross rip
174	12 Arrowheads
175	Wooden Italian Spoon
176	Plate and Fork from Morro Castle
177	Ostrich Egg
178	Small Ship models
179	Small Ship models
180	Hand carved print from the Holy Land
181	Bark from a willow tree 450 yrs old (Grand Pre Nova Scotia)
182	Hand Painted sea scallop
183	Hand Painted sea scallop
184	Log from S.S. Port Hunter
185	Piece of Cable between Nantucket and Martha's Vineyard
186	Petrified Wood
187	Whale Bone Ships Block
188	Whale Bone Thimble
189	Life Belt from S.S. Titanic
190	Norwegian Pipe
191	Norwegian Pipe
192	Necklace made of teeth
193	Mayflower Spoon
194	Foot stove 100yrs old
195	Bolo Knife bought from a native of Leyete
196	Bayonet sword
197	Italian Bayonet
198	Trench dagger
199	Desk (a) and Chair (b)
200	Upholstered Chair
201	Old Gun (flint lock)
202	Chair Pad
None	2 Ivory Crochetneedles
None	Ivory Letter Opener
None	Hand carved block ivory
None	3 Ivory Canes
None	Ivory Pie fork
None	2 Ivory Knitting Needles
None	4000 year old bark, N.S.

None	Ivory Enhanced basket
None	Kayak Model
None	Ivory Cribbage Piece
None	Misc. Carvings
None	11 Whales teeth, assorted sizes
None	4 Walrus Tusks
None	Swordfish bill
None	Eskimo Belt
None	Soap Stone Oil Lamp
None	4 Ships in a Bottle
None	Taff Log and Candles, "Port Hunter"
None	Plate and Fork from Morro Castle
None	Spoon + Cabin #, "S.S. Normandie"
None	Ships Bell
None	2 Fishing Boat Models
None	Safety Valve from West Chop Light
None	1 Model Row Boat
None	Ships Model, "Alice Wentworth"
None	Ships Model, "LA Simpson"
None	Model Block, "CW Morgan"
None	1, 2 Sheave block "CW Morgan"
None	Life Belt from S.S. Titanic
None	Oil Lamp
None	Ships Flag
None	Cooking Fork
None	Vice
None	Playing Cards
None	Brass Spyglass
None	2 Old Fashion razors and sand in a bottle, Tx
None	1 Ostrich Egg
None	Copper Napkin Ring
None	Japanese Bud Vase
None	Pottery Bowl
None	150 year old glasses
None	4 Eye glasses
None	U.S. Flag, 3 w. car
None	Reproduction of "Mayflower Spoon" with handcarved coconut shell
None	2 Poppy Seed pods, 2 Norwegian pipes
None	2 clay pipes (Colonial)
None	1 Soap stone carving, mars mar.
None	Grapple hook
None	Ox & Cart, Desktop barometer & temp
None	Misc. Rock collection
None	Kaleidoscope
None	Bed Warmer
None	Candles
None	Brass Bed Warmer
None	19 Assorted Pictures of Vineyard Haven Harbor



None	Misc. old tools
None	Ivory coast paddle
None	Bow and arrows art?
None	Misc. books, pulpit, old bible, "Titanic & Signal Pictures"
None	Watercolor of US Battleship, early 1900's
None	2 Display pedestals, 1 end table
None	Desk, 4 drawer filing cabinet, small wood book case
None	2 44" Pews. 1 small round table and chairs
None	1 small frig.
None	20 folding metal chairs
None	1 older television (?)
None	1 bed
None	1 couch
None	3 lamps
None	several large boxes with misc. household goods
None	Reprints of Holmes Hole and Woods Hole, chart of MV
None	2 Wire outlines of sail craft
None	ships clock
None	3 small trash barrels
None	1 garbage can
None	Misc. tools, screws and fittings
None	Knot Board
None	Model of "M. Edwards" miniature rolling pin
None	2 capt. Ivory Scallop Shell Painting
None	Harmo trophy, WWI Campaign Medal
None	Tisbury WWI Medal
None	Lafayette Flying Corps medal with Rheno ID Tag
None	German Iron Cross
None	2 Small Miniatures of MV Residents
None	Melted Coins from Vineyard Haven Great Fire
None	Loading Tools c. 1860's
None	Ships musket c.1800
None	Italian, simple, & bayonet sword
None	Naval sword
None	Trench Dagger 1917
None	Bolo Knife bought from a native of Leyete
None	Assorted Letters, Ledgers & a log Case
None	Pump Organ
None	4 Capt. Ivory Paintings on Wood
None	Original Print VH Harbor
None	2 Ship Weather Vanes
None	U.S. & Church Flags and stands
None	Coarl Pieces, large and small shell collection
None	Large Upright Clock

## Appendix G: Inventory Discrepancies

The following list indicates artifacts that were on the original inventory, but couldn't be found during the latest inventory.

<b>Artifact Number</b>	<b>Description</b>
14	16 Large Shells
16	Swordfish Sword
37	7 Photos(?) Fire of Vineyard Haven
45	1 Whale bone cane with dog's head
46	1 Navel Commander's Sword
58	Large Spiral Cone shell
59	Medal Awarded to Frank Golant Jr. owned by Mr. and Mrs. David Golant
60	Medal Awarded to Frank Golant Jr. owned by Mr. and Mrs. David Golant
61	Photograph of a schooner
62	Photograph of a schooner
63	Photograph of a schooner
64	Photograph of a schooner
65	Photograph of a schooner
66	Photograph of a schooner
72	Oval Etching of Lighthouse
73	Photograph
74	Photograph
75	Photograph
76	Photograph
77	Look (sailing around the world) Slocum
78	Photograph of boat "The Spray" of slocum
80	Ships act. Book 1859 - "The Golden Eagle"
81	Copy of London Daily News 1843
83	Photograph of "west Chop House"
84	Photograph of admiral Smith (was on C.C. boat to rescue victims on Titanic)
85	Photograph of admiral Smith (was on C.C. boat to rescue victims on Titanic)
86	Photograph of Destroyer "S.S. Spencer"
88	Photograph of Iceberg that sunk Titanic
89	Photograph taken in New York of Smith or DeGaulle
90	Photograph taken in New York of Smith or DeGaulle
91	Pie crisper - ivory
102	Share of Vineyard Haven Wharf Co.
103	Share of Vineyard Haven Wharf Co.
105	Medallion owned by Henry Cronig 1939
149	Photograph of Constitution
152	Photograph of Scranton
162	Hand carved fan (wood)
164	hand carved ?? (wood)
165	Hand carved thimble (wood)
188	Whale Bone Thimble
192	Necklace made of teeth
199	Desk (a) and Chair (b)
200	Upholstered Chair
202	Chair Pad

## Appendix H: Jabberwocky Transcripts

## Camp Jabberwocky Transcript 7/19/96 1 of 3

Linsey: Kathy Discullo, the first section we ask people just to talk about what they've been doing over the last winter. Just to give a sense of how the winter went for them. Then we decided, either/or/and what else we're discussing are the seven deadly sins. Will somebody recite the seven deadly sins?

Manny: Pride, envy, lust, greed, sloth...wait pride, envy, greed, lust, sloth, covetedness, gluttony.is that seven?

Linsey: Actually envy and covetedness are the same. Actually greed was not listed in my dictionary so I put pride, covetedness, lust, anger, gluttony, envy and sloth.

Kathy: But greed is one. Didn't you guys see that movie? There was a movie and greed was one of them

Linsey: No I haven't seen it yet

Kathy: It was one of the grossest movies I have ever seen

Linsey: We have another session tomorrow 3:30 to 4:00 so you guys can think about whether you want to talk about a list of controversial subjects or which sin you want to talk about tomorrow, as we're going through today.Maybe sloth, because that's one of the fairly hard ones. So what we're doing today, you three can choose to either talk about your last year, well actually we'd like if you talked about what you did last year and also talk about the sins for today which are lust and anger. And what we've been doing when we talk about these is I have people talk about one, how they see in their personally life how this characteristic has been constructive for them, but then also the reverse side of that, how this characteristic has been destructive. For something like pride, which is one of them, pride that is overweening, pride that it is based on false things about yourself. I mean this has been so much fun for me, because I have been learning to think about these characteristics in new ways that I'd never thought about before. Pride, for instance, has you can be too prideful. You can be prideful in a way, which is not helpful to your life and is not helpful to other people and is not constructive. But also having a good strong sense of pride in yourself is very helpful, is very constructive. So we want to have you look at both sides of these characteristics. If, on one side or the other, you can't think of an example in yourself you can think about an example in somebody else, tell a story about somebody else.

Kathy: I have a question.

Linsey: Yeah

Kathy: It's kind of a strange one, but lust are we only doing like the sexual lust or are we taking lust in a different context?

Linsey: Take it anyway you want it, but I would think you would take it broader.

Kathy: Okay, that's good. Phew!

Linsey: Because it can just be like a drive, like a compulsion. And I think it's meant that way probably too. In the list of the seven deadly sins, I don't think it's only, I would guess that they're not only talking about sexual lust. I think some people, did you all see Wall Street, the film Wall Street?

Manny: But the thing is, what's the difference between lust and covetedness? Lusting after something, is lust lusting something that somebody doesn't own and covetedness is lusting after something that somebody owns? Somebody else has that you want?

Linsey: Well I think lusting after an object, coveting an object of some sort, where you could lust after an ability that somebody has that you wish you did.

Linda: I think the Church fathers, didn't set these up to lay blame unto the seven deadly sins that we also said when we started this out that they're not sins that necessarily are going to make, if you commit them, or if you find yourself in the throws of one, it's not necessarily that you're going to be burned in hell because of it. Their thought was more that it is an activity that is human, number one, and that we all participate in at some point in our life if we are human, but over time one can notice that it can deaden your spirit. That it can, you know, in the wrong way it can be a self-corrupting kind of activity. Yeah!

Kathy: When I was speaking about these sins in the movie, I watched it with my nephew and he's really very smart so he kept wanting to know, and it was really funny, because he said to me, he said to my brother, 'what's lust or whatever?' Because he's only twelve, so my brother he looked at me and asked what should we say? And the way he explained it was, it was when you lust for someone it's not in a good way. And he just said, 'what do you mean? And I said, 'not treating a person in the right way' or something like that. Because of how the girl looked in the movie. I mean that's a really good way of putting it gently

Linda: That is a very good way of putting it and I think if we can say that, particularly in the Christian religion, is that the primary value is love. That all of these kind of fall away from love, they're all certain distances from what we would consider genuine love, or paternal love, or god love. And that's what I think you're pointing too. Lust is more like some sort of release or gratification. So I think lust has to keep in it a little bit of the sexual energy or it's really the same as covetedness.

Linsey: Or maybe misguided sexual energy?

Linda: Misguided sexual energy

Linsey: And I would think that a positive side to lust would be, you know when people say that person has a lust for life. The kind of gusto, is how I would define, you're driven in a very energized way to do something.

Linda: Yeah and there again is the, you know, the charkas of the Hindu religion, of yoga, how they want you to, you know, energize your center. You have a lot of exercise that just energize you and energize your center, you know right there! They talk a lot about that and that's kind of a positive, I think it's a very positive energy the way you're talking about it, it's when that energy from that center comes up and throws itself into the world and does a lot of good. Yeah, you'll meet people and you just know they're carrying that energy, they're releasing that energy in a positive way. Well...

Beth: Oh I have to talk about how I feel. Hi my name is Beth Ainsworth I'd like to talk about, this is a private session right? Alright, let me see what should I say, anything? Let me see, I work at People's Incorporated, it's in a sheltered workshop, like you do all different kind of contract work, like I do buyers. Like doing the baby-bibs. You do all different kind of contract work and when the

staff asks you to go out into the community, like to get out from the workshop and sometimes. If you don't have any work sometimes they make you stay back at P.I. It's called People's Incorporated. Yes, it's in a sheltered workshop where they have all different kinds of contract work. The last winter? The last winter, I was home with my Mother, at Christmas time. In the wintertime, I've been working at the Candy factory too in the wintertime. The Chilmark. I go to that in the wintertime, like they pay you for a week, which is kind of nice. You do all different things like... I think we stay in a house at night, where you sleep. How do I feel about it? It feels kind of nice, peaceful and I have a happy feeling about it. Yes we do a Christmas rush, every season we have a lot of rushes, like, which is kind of nice. Sometimes. Let me see, I think those two girls wants us to work, but not special trips like we'd go bowling and pizza. Yep, just different things like go some place at night, which is kind of nice. Yeah.

Manny: Yeah I worked there in '87 or '88'. At Chilmark Chocolates. I worked and lived there for a year, year round.

Linsey: I'm getting off the subject but I'm fascinated, what did you feel about the Vineyard?

Manny: It was dead. It was completely dead. There was nothing to do.

Beth: Can I talk about home? You know, I think about, I kind of like to miss my home a little bit. You know why? I think about my mother, sometimes. Know why? I help my mother a lot in the wintertime, like to move around, like, let me see, if there's something that I'd really like to do in the wintertime, like with my mother, I help her around. I help her cook, like doing jobs in the house. Oh yes, I like to ask my mother. She used to work in a hospital, she's a hospital nurse, she used to before, but now she's a visiting nurse. I think my Mother's retired now, she's sixty-five. Let me see, I have one brother and one sister, one of each. My mother had one boy and two girls. I'm the last Christmas baby! When she had me, when I was small, she was a nurse, she was working in the hospital. But now she visits somebody's homes. Yes she is a nice lady. And sometimes, at times when I'm not in a good mood, like sometimes I hang around in my room like doing quiet things, like listen to the radio and relax a little bit and watch a little television a little bit. Sometimes I take time off to do things. Huh? I think eight to three? Eight to four? Eight to three! Sometimes I take the bus. I work everyday, like when I come home from work I usually have my quiet time, but I don't like to be interrupted. I just like my normal routine to take a little chill a little bit, which is kind of nice. Oh yes I have a solo! Yes! It's music. Let me see, when I came to camp I was twelve years old. Thirty-three, going on thirty-four. Now I'm getting old. I came to this grown-up camp since, in my twenties, for twenty years from now. Country Roads, the John Denver.

Manny: Can you sing your verse?

Beth: Yes. All my memories/gather around her/modest lady/stranger to blue water/like a dusty painted on the sky/misty tastes of moonshine/teardrops on my eyes. Yay!And sometimes I go bowling in the wintertime too. In Somerset, yes I do. And sometimes I go to the library too.

Kathy: Can I go first? He's going to let me go first. Okay Manny hold this. You got it? Nah, I'm gonna' hold it. Alright can I start now? Alright my name is Kathy Discullo and...

Linsey: And it's her birthday today!

Kathy: Thanks

Linsey: How old are you today?

Kathy: Thirty-two. And this year was a long year for me, because I got a job, I worked at Chilmark a couple of times in September and October and then after that I decided to have my foot flattened. And I thought I could go back to work by the end of March, but I was wrong. They didn't tell me I would be in cast, with a metal thing in my foot for eleven weeks. And I had to stay in bed a lot and only walk on one leg. At first it wasn't too bad, but after a while it was pretty hard. And I would say, when you were talking about the deadly sins, anger was a real part of it because my sister would always aggravate me, because she always wanted me to get out. She couldn't really understand that I couldn't get out too well. Every time I wanted to get out, it snowed, so it made it really hard. So I stayed in a lot and I read about twenty biographies, I would say. And I made a scrapbook out of like Kathy cartoons and Family Circus and rented a lot of movies. One of the movies was the Seven Deadly Sins, and the best part that I noticed where anger really worked for me was when I wanted to return to my job, they told me I couldn't go back and I got really mad at 'em and I don't get mad at a lot of people. I said to them, 'why can't I go back?' and they were yelling because of my foot. And they said, 'are you healthy?' Yeah I'm healthy, my mind is fine and my foot's the only problem. And they were all afraid that everybody was gonna' hit my foot. And I said, 'aww if you hurt me, I won't scream' or something like that. The weirdest thing happened, my P.C. was right in front of me and she said I'll take ya'. Because when she helps me, or when she brings me down all the time to work and she leaves and comes back here, she decided she would push me around like for an hour for in the morning. It worked out great, they all thought she was my Mom, but the only hard part when I did return to school and all the kids were there, they were so glad that I came back. The only hard part, there was this one teacher that I went above his head and he could just never look at me the whole time I went back. And it really bothered me, but at the end I found out that he was acting that mean to everybody, so I wasn't the problem. But I was really glad I fought for my job because they were gonna' eliminate it. So I was really surprised that in my case anger really worked because it got my job back. So I got to work for two months, but other than that I was almost mad, when I almost couldn't go back to work, about my foot, but I'm quite glad I had it done. I said I was almost angry that my foot operation took so long, but I'm really glad that I had it done, because my foot's flatter and I can walk much better now. But it was all worth it. Now I can just, I have to go kind of fight for other jobs, but I think this way then I won't have to have anymore surgery, I hope. No, they just, before I kind of, you know, to take someone to call them up and be after them, I wrote a letter so I learned how to write cover letters and it was really weird because like two weeks before I got out of school, it was really funny, it was the day I got a new cast. I was going, 'oh yeah this is cool.' This is a cast I could take off and all of a sudden someone came up to me with a phone and the lady said it was Margret Reena and I said, 'oh how you doing?' and she goes 'guess what?' and I said 'what?' and all of a sudden she says, 'you know that job you have now?' and I said 'yeah'. She says, 'you're not gonna' have it, you know, when you come back.' And I thought, I was so mad, and I said, how is this happening again, but it did really make me mad, but then I wrote another letter to Headstart and I really haven't heard from them, but other than that I'll just go to find jobs, I'll go to see if I can work at a Candy Store where I live. Or go to the library and say finally like, 'could you give me a job now after volunteering for eight years, cause I need a job?' I would probably not go back to the library if they didn't hire me. Yeah, right, right. Yeah but that too. I was just always thinking

that if I ever went back, I thought that teacher would bug me, but in a lot of ways it's sad that the kids don't know I'm not coming back. You know, they just have no idea. I was hoping that the Headstart would work, because there was this one girl I was working with and I finally knew just how to help her with her thing, because all along I was helping her and I wasn't supposed to help her and I was supposed to just guide her. And I said, 'Heather, you're making me do all your work!' and she laughed about it. And after that she was fine. She would go to the daycare center and help with the little kids, but it's too bad they won't get to see my flat foot, because I was dieing, dieing to be able to go walk through the school. It's too bad because I wasn't going to walk through the school while I still having my foot, they were afraid that if I fall I would sue them, that was the whole thing. It was really funny, instead of like, hearing the guy, I was crying and all that stuff, I was like, 'alright! It worked.' Because it was really funny, that she was just there to push me, and you know, I just couldn't talk about my operation too much, because, you know, I just said I had an operation and none of the kids really asked me about it. It was too bad, one of the teachers, I had these really great pictures and he wanted to look at them, but it was too bad they wouldn't let me, they wouldn't let me show them, because I bet the kids would really wanna' see what they did to my foot and they'd ask like, 'I wonder what's in your foot?' I wish I could show you, but if I do I don't think...yeah, yeah. Somebody took some excellent pictures and I gave them to the doctor, which was really funny, and he thought it was the best present he ever received from someone because it showed exactly how my foot before and how it looked now. Just so...it was awesome! I did that to bring them to Lawnair so I wouldn't have to explain what happened to my foot, but when people have weak stomachs they don't like to see it, but other then that that's my year. And then this year I'm gonna' try to like get into C.C.D. I'll apply to C.C.D. because I was noticing that there's just no more special needs things, where I live, and that's what I want to do. Oh! Sunday School, like religious classes, so I'm going to be like a helper, because there's no special needs, one on one to teach because they don't have a lot of special needs where I live. And plus they're kind of beyond like making their first communion and stuff like that, but it'll be an interesting year...

### Camp Jabberwocky Transcript 7/19/96 2 of 3

Kathy: The best part of this year is that my doctor will, if I need the P.T., you know the exercise, the physical therapy, he'll sign it like for the whole year for me. It's cool, he would just do it so I wouldn't have to sit there pay fourteen bucks a week. So I was like, 'alright', you know? Yeah, yeah, so this doctor that I had, he thought it was really good, because he thought camp was really good. He told me to even go into the ocean and I would do some work. And it's worked awesome. A counselor had to hold onto me but I was noticing that by the end of probably last week, it really did work, that my foot, you know. I usually use my water shoes but I just can't walk without my shoes, that's the only thing, because it hurts my feet. No, everything came out. I even had a pin in my toe, but everything came out. Everything came out, but I have all the scars and all that stuff, but I noticed that...yeah I had a high heel foot, yeah, yeah. But it was a major thing that it was pretty sore, it was not. If someone had told me it was gonna' be like this I almost wouldn't have done it. But they wanted to do this first before all the knees. But I was really surprised I didn't go crazy, you know. Nah it was nice, one thing that I liked about it was when I was bored my neighbor gave me a lot of work. So she gave me all her secretary stuff and she brought it over and brought her dogs over and then would always forgot that she left them over. So we always took naps everyday. I would be like, 'Sidney, I think your dogs are still here. Doesn't she have to go the bathroom or something like that?' Because I knew I couldn't help the dog, but she was great about that. She was really neat. She never really paid for my work, but she made me food that was her deal. She had to make me lunch one day. Other then that it's been...around here I have to kind of walk with someone, because I always, this is really weird but I always trip with this leg. This is the one more leg. I don't look at my feet now, which I usually do and this is the one that always trips me, because I'm not realizing that I'm putting so much weight on this leg now. It's weird though because I'm getting used to my sneaker. It's kind of hard when they take it off. Huh? If I was home I'd use a crutch, but when I'm here it's easy to just use someone's arm, because I don't think the crutch would help me if I fell. And that's the thing, I don't wanna' fall before I go to see him or whatever.

Lester: My name is Lester. I live Holyoke with my Mother and I stay home all day long with my Mother. My mother used to live there alone, but she hasn't had to for ten years, because she's Hodgkin's disease. It conquers the bones, she can only just put me in and out of bed. I usually hang around with Mr. Talmut. He used to take me to camp and I lived here. So many years ago, he's been taking me to camp for the last three or four years. He takes me to camp and brings me back home. And he comes over every weekend and checks up on me. And I have a nurse who comes in everyday and gives me a bath and stays with me for two hours, makes me lunch. That's what I do mostly around the house. It's weird to follow my mother. And the cats don't lick the floor no more. My mother can't sweep the floor no more, the kitchen and bathroom floor. So my aid does it for my mother. And when my mother goes on vacation, my sister comes over and stays over nights and sleeps with me. And then my friend goes over every, other day and gets stuff for me and I usually go out with her once in a while and go over to her house. And sleep over to give my mother rest. Yeah. And I used to work for the Lions' Club, years ago, but three years ago the guy fired me... So my mother fought for the gap and I'm gonna' go back to the Lions' Club this fall. Yeah. But mostly I was in the apartment and watching some sports. Once, most of the time and I'll listen to the television and radio in the kitchen with all my sports. Yeah. And that's about all I do. Guess? Fifty-seven, fifty-seven. Yeah. My mother is seventy-eight. My mother's seventy-eight. I was a potato farmer. Yeah. Portsmouth, Rhode Island, Portsmouth. He's got about a hundred and twenty acres of potatoes. A hundred and twenty acres of potatoes. Yeah. We used to rent the land, most of the land and I used to help him. In the back of my house is where we used to put the potatoes in a big storage. Before we sold the storage, now it's a house. Yeah. Yeah. That's the reason. The potatoes are in the storage with all the rest of it and my golfing lesson with my Dad. What kind of potatoes we used to have? I used to ride it around with my buddy. And I guess I'll repeat it they have, they used to ride it by myself. I used to ride it over the falls with my own family when they used to call up. The firefighters used to come and I would help them. What do you mean different guys? Two kinds. Nope. Yeah. We used to have a farm, not a coal mine. We used to

have a farm, not a coal mine. There used to be a coal mine down the road. Yeah, yeah. Yeah. He moved upstairs in our house. We used to have horses, chickens, cows, horses, chickens, cows, heifers, bulls, that was many years ago. Yeah. Horses, cows. Yeah, yeah, yeah. Then we gave that up and move to this other house. Then we didn't plant potatoes, we planted corn. Then after that, I used to work for the Lions' Club. I used to work for the Lions' Club years ago. It's a hall for the members, about the meetings. Yeah. But, I'm gonna' go back to my real hall. Yeah, yeah, because the guy two years ago fired me, fired me because he didn't like me and I didn't like him. So he fired me on the spot. Well my Mother knows one of the members, before I came to camp, and the guy some spot for me. I'm gonna' go back to meetings from now on. My mother's very fuzzy we'll fix me up with a place to stay. My mother doesn't like people to drink too much. My mother doesn't like people to drink too much. My mother says that if I drink too much I might get in an accident and die. So my mother is very protective and picks me up from the meetings. Yeah, yeah, we go out to a restaurant for food and then we have a meeting at the bar. My mother picks me up because she doesn't want people picking me up and drinking and driving. My mother is very careful about that. Mostly every meeting and everyday. Yeah I gotta' have it. It's this hip on this side. I got my arthritis all over my back. I got my arthritis all over my back. And my hip, this hip on this side. Pain all day long. Yeah and it usually cries all day long and cry all night, and I can't sleep. I take painkillers, but it don't do no good. I Take one at night to go to sleep and they still don't help, I end up tossing and turning all night. Just at night.

Linda: So your anger isn't at someone it's at your situation?

Lester: Yeah. Right now I'm in pain like it's going out of style. I'm in pain right now, but I can't put up with it.

Linsey: Your eyes don't give away your pain. You eyes give away so much love, like there you do not seem like an angry man

Lester: But I do. I get angry at my mother all the time. Yeah, yeah. And I swear at her. And I hit her sometimes. I do get violent sometimes. Yeah. I smoke a pipe and when she takes that away from me. I have aid for seven to eight years. I used to come in for every day and they decided to change it. Now I'm with a different company and it sucks. They don't come a lot and are always late. They're always sick. Yeah. It doesn't do no good. If I have any other problems I'm gonna' go back to my old agency. Never. Never. But I do. I only see my aid once a day. The guy who comes to pick me up once a week for about eight seasons and he sees me one to three times a week. And I got another guy who comes in two or three times a week, but after that I'm on my own. Yeah. My mother goes into Saint Andrews everyday. Yeah. She would die without that.

Kathy: Can I ask you a question? Knowing that you get angry, when you do get angry, do you ever notice that if you get angry your bones get sore?

Lester: Yeah

Kathy: Do you realize that when you do get angry sometimes it can help you, but you really shouldn't get angry, because you get angry your bones, you're tightening your own bones. You should watch that. And another thing, you know how you're saying that at Camp, you don't come off as angry, but you're happy, it's really good would be if as soon as you know you're going to be angry, just think of something like camp, think of something like Jonathan Wolf, think of something funny, and then you'll, if you're more happier, then you probably wouldn't have so much pain. And when you think of something funny of Jonathan's did, because I was noticing that if you get angry about something and you're really mad, sometimes you just can't, you can't change the situation at all. But it would help I think, and maybe you wouldn't have quite so much pain. But another thing is, I do have to say, you do get angry at your mom? You really shouldn't get angry at her too much, because I get angry at my mom, but if my mom wasn't around I just don't know what I would do. She's like, you know, everything. So you should just try to be a little nicer to her.

Lester: I am nice to her

Kathy: Yeah you should just kind of like work together when you can.

Lester: I'm trying to be nice to her

Beth: I want a chance to talk

Manny: You did talk Beth? You talked first?

Beth: About my father, my father the music teacher. He worked for thirty-five years, but now he's retired. He is. Yes

Linda: Do you get angry Beth?

Beth: Huh?

Linda: Do you get angry?

Beth: Let me see, sometimes at work, like, let me see, my boyfriend won't let me do my work, like if I'm doing the baby-bibs, he won't let me do my work, my boyfriend. John Carter won't let me do my work.

Linsey: Your boyfriend won't let you do your work?

Beth: No, because he asked me too many questions, like how's your diet? I don't like that kind of talk, like sometimes he sings a lot when he's at work and I don't like it at all.

Linsey: And this is your boyfriend and your boss?

Beth: Just my boyfriend.

Manny: A coworker. The same guy as last year.

Beth: Know why? He asks too many questions. And I don't like it at all.

Linsey: So you get angry at your boyfriend?

Beth: Yes sometimes I do. I kind of like to give a break once in a while. Know why? Like he won't let me do my work, he bothers me, he sings too much.

Linsey: He wants you to pay attention to him

Beth: Yeah and I don't like that one bit. I want to give a break.

Linsey: Just give him some space

Beth: Yeah like he won't give me space too much. I don't like it

Linda: Well that's difficult when you have your tender feelings mixed up with your angry feelings. Sometimes you might still feel tender towards him



Beth: Yeah sometimes I want to stay focused where I'm working. I want, know why? Sometimes I tend to do my work and he bothers me too much. Kind of like I want to make more money and get my paycheck.

Linsey: Where is he this summer?

Beth: I think he's away with his mother

Linsey: So you're getting a good break from him now

Beth: Yeah, I'm happy about that. I don't have to listen to him talk about Castro Oil. That kind of crap. I hate that

Linda: Do you want to break up with him?

Beth: I don't know. Sometimes but I'll still be his friend anyway. Alright Manny let it rip

(laughing)

Linsey: Okay this is Shawn and I've written what is it? Okay this November I moved in an apartment with six people. One problem, we haven't thing to do during the day, I, we haven't a thing to do during the day. I greed about that... I'm not sure if I'm reading this right do you mind? I'm not sure where the text is? Is that also text up there? Or is it just text down there?

Linda: These are just instant phrases

Linsey: No but here?

Linda: Those are just words to choose from I think

Linsey: Okay...Do you have problems agreeing with all six people about what you're going to do during the day? You don't have enough to do during the day? Yeah yeah.

Linda: There's the problem of boredom. I don't know why boredom isn't one of the seven deadly sins...

Linsey: And I think one thing that's hard, you know probably for you also all was, being bored with a lot of other people around is much worse then being bored all by yourself, I think. I think that makes it harder. We'll get back to you if you want to write something else okay?

Peter: No I won't! I'm not an angry person. Just like I'm not a prideful person, jeez. These people are picking on me. And none of that either. There was nothing left to covet after five other siblings took it all. (laughing) No, but if you wanted to say something specific. I actually hadn't thought of it that way. The most angry? But I was thinking more on the lines of constructive angry, like what Kathy was talking about, actually similar circumstances. I was in the hospital, for a long time, in ninth grade, for almost completely nine months, for about, one, two, three, like four different things. It just happened one after the other. And kept me in the hospital pretty much for nine months...

### Camp Jabberwocky Transcript 7/19/96 3 of 3

Peter: And one of the things after a while, after like the third month of being in the hospital, I realized that if something wasn't done or figured out that I might have to repeat the ninth grade, because I had missed so much. Even with tutors, in the hospital that I was at, they couldn't cover everything, at least not fast enough and well enough, because, you know, they weren't really teachers in those fields and stuff and didn't know exactly what the rest of the class was doing and stuff. So for a while there, it looked like I would have to repeat the ninth grade and I did not want to do that, under any circumstances, did I want to do that and be behind a letter grade to all my other friends, who I'd been, up until the ninth grade with the whole time, most of them because from elementary school to junior high to high school, depending on where you live you get split, you know, certain classes get split. If you live on the western side of one town and then the eastern side you may go to the same grade school, but once you get to the junior high and high school you go to the closer one so you get split. And I didn't want to have to be split, and be behind and split from people that way. So I told them, that I didn't care what I had to do, who they had to kill, or whatever, but that I was gonna' finish the ninth grade and then go on to the tenth grade. And luckily it worked out that way that I had enough tutoring done, in the hospital that I could keep up with most of my studies. And that the one class that I only had to take over was a non-important class that I wasn't very good in anyway, Spanish, and I only needed two years of that so that wouldn't effect me, putting me back, a letter grade, since it was only two years of a language. So all I had to do was, I repeated that in the tenth grade and had the second part in eleventh grade and that was much to my liking...Right, I pushed and pushed and pushed and told them, 'I will not repeat the ninth grade.' Yeah. And then another thing, actually, related to that, near the end of my stay in the hospital I had a really big back operation, with rods put in my back. For that, the normal recovery for that was a month up in Boston and then another month, month and a half of rehab down in this other hospital. I think I broke like, a couple of records, because I was out of the hospital in Boston in two weeks and then I was out of the hospital, down for rehab, in two or three weeks. So it was only like a month, month and a half at the most that I was laid up and then I was home. Well I think I remember them being amazed that I did it so fast. No, it didn't. I didn't have any pain. Well for the first two weeks, while I was up in Boston, in bed, in a rotating bed, going like this every four hours. Back to stomach, back to stomach every four hours or every, actually it was a little bit longer then four hours, it was like maybe every eight hours or so, I would flip back and forth. What helped for those two weeks was every four hours, I got lots and lots of morphine. (laughing) Lots of morphine, well not lots, but enough that it was in a, it wasn't in an I.V., it was in a shot and it was great because they would do it in my leg, which I can't feel anyway, so you know, I never even noticed I just start to feel kind of nice. For two weeks I was floating above my bed, at least a good foot and a half. There wasn't any pain or discomfort from the operation, so maybe that helped for like the first two weeks,

unless I really moved in a way that I really can't move any more. That took me a little while, a couple of weeks to remember. It took me a while to figure out how far I could move, but after that I could do almost anything. And even now, I mean, I don't do a lot of things. I don't necessarily hurt, you know? Swimming is the big thing, when I came back from camp, when I camp back the next year to go to camp I missed camp that was the only thing I didn't like. I really couldn't control that, I had to miss camp that year because I was in the hospital.

Linsey: How old were you when you were in the hospital?

Peter: Fifteen, yeah back in 1981-82. Twenty-eight, my twenty-third year here. Yeah, I was determined. And then, actually well a bad anger that I have, just one small little thing, is that if I'm like, one of my really bad pet-peeves is if I'm reading something, it doesn't matter what I'm reading, but if I'm sitting there with something glued to my face, if somebody came up and tapped me on the shoulder, it would just freak me out completely. I would just get so upset. It drove me nuts and like my brothers and sisters would purposely, I'm sitting there reading the paper, and they'd come up and they'd scratch on the paper. I'd throw the paper and have a tantrum. Literally, well not literally, but I'd be very upset. Oh I get it, same thing. Reading, because when I'm reading into the book, or anything, whatever I'm reading, you know, I'm lost and I don't hear anything that's around me. Actually it's really kind of freaky in a different way, because like I said I don't hear anything around me, but if I hear somebody, like over at the craft cabin, okay, from like here, if I was on the porch, and I heard somebody say the name Peter, I'd be, 'what? What? Somebody mentioned my name?' That actually drives my parents nuts, because they could be sitting here in front of me and tell me something, like right where you are, okay, and it's not when I'm reading a book, but just tell me something and then half an hour later, I've totally forgotten what they'd said. And it didn't register at all, but if I'm in my bed, my bed is right next to the living room, and in the morning I hear my parents getting up and getting coffee and stuff like that and I'll be in my bed, with the door shut and they'll start talking and they'll mention my name and I'll say, 'what? What about me?' They always say, 'go back to bed' and then they'll start mumbling, 'why can't he understand us when we're talking right next to him?'

Linsey: Similar to that, but I was thinking about myself you know determination versus anger, I guess I could tell you guys but four years I had a very bad head injury and, you know, when I finally got out of the coma and had realized what was going on, which was weeks after the accident, I was just, I said to my family, 'I don't want to hear about the accident. I know I had a bad accident. I know I have a brain injury, but I just don't want to hear about it. And I just want to concentrate on my therapy. So I was just determined in a very constructive way to, to get better, like you were saying in the hospital, because I just couldn't stand the thought of being incapacitated by a brain injury. So my progress in the hospital, in the month, the couple of months in the hospital was good, because I was just determined on focusing in on getting my brain more functional. After I got out of the hospital and I was back at home, living on my own, they had done a tracheotomy, that had damaged my vocal chords and I had to have an operation to fix the, my vocal chords had grown together, so my voice was really soft, so they had to do an operation to cut them apart again. The doctor said, 'no problem. Your voice will be better in two weeks'. Either it was more complicated than they thought and more damaged had been done than they thought or they screwed up the operation. After two weeks, that's when I got angry and that was, and I hadn't let myself get angry at this accident, at this brain injury, but when they screwed up the operation my voice was not there in two weeks, not there in three weeks, not there in a month. I said to myself, 'look you know maybe I've made this miraculous recovery from my brain injury or, you know, getting much, much better, but I don't wanna' live without a voice. I just can't, you know, I'm giving myself six weeks and if my voice is not back, this is it, I'm checking out. And I really felt that way I was angry at the doctors, I was angry at, I was just angry. But after about three weeks, of this, you know, just total consuming anger, I thought, wait a minute, you're having, you're wasting so much energy being bitter, why don't you just pretend? Try some behavioral training, pretend for a week that it's gonna' get better, it's not going to get better, but just pretend and see what happens. And, you know, through that I got myself out of this totally destructive anger, and so there's kind of... You know that to me sort of defines the difference between anger and determination. Anger that's destructive and anger that's helpful, at least for me. So...

Faith: It's funny that you should mention poetry and anger, because when I get really, really, really steamed and I feel like nobody will understand, or nobody is around, everybody is doing something else, and I really need to talk to somebody, I will just start writing, not necessarily poetry, but just writing what I'm doing, just basically going off. And I've gone back, I've done just three or four of these things and I've gone back and I've looked at it and I've laughed and thought, how the heck could I get so steamed and I'll remember after one of these sessions, you know, I went past a couple friends and they were like, are you okay? And I'm like, I'm fine. I'm going away. And one friend said to the other, 'let's just leave her be, I've been this way.' So that's just, I guess that could be both constructive and destructive anger, because I'm angry over something small usually when that happens but it gets some writing out of me that I wouldn't ordinarily have. Another constructive anger that I could think of is my mother when I get really, well for lack of a better term, lazy, and I don't realize I'm doing this but my mother will say, you gotta' do this now! And I'll get really angry, because she keeps reminding me because she loves me so much, keeps reminding me that you've gotta' do this, you've gotta' do this, and I'll get so angry that I'll just do it and feel better about myself for doing it, but she's like, I gotta' light a fire under your butt in order for you to do it.' Sometimes I just get in these moods.

Kathy: Like what Faith said, where usually she writes when she can't find someone, that used to happen to me, but I have to say that...place...able to go before...is really problems that are like really stupid...and the way I hear my neighbor talk it's like, whoa she has deeper problems and by the end of the day with her dogs, it's like the coolest thing, it's like the best medicine...because it just gets me away from my family or my dad or something like that. Or a lot of times I try and call people or I just snuggle up with a book or something like that. But sometimes it is really hard, or I just write a letter. Like what she said, my mom always gets me to do something, but I do realize that when she's telling me to do something she is doing it because she loves me like that. Gillian does the same thing. I used to be afraid of Gillian, but it's just like she's my mom or something. She's always looking out for me. No my neighbor is like, it's a funny thing, what are they talking about, so they could be talking about marriage problems and I sit there and say, maybe my life is just a little easier. It's not as though I'm not seeing the lesson. She's cool though, she lets me go there anytime I want and whenever she goes away I can go over there as long as I want and just stay with the dogs. She even told me one time I could have a party, but I never did.

Linda: Animal's are great for therapy and as we're sitting here talking one of the dogs is rolling around in our little circle here, which I find quite amusing.

Linsey: I think if you let a dog into your being, your life, there's something...

Peter: It'll eat your shoes and piss on the floor

Linsey: No, no, no, I think they're basically just after your happiness and what other being on earth is really just caring about your happiness?

Kathy: My neighbors dogs are trained, so when I get in there they think I always bring something, but if I get in there they're ready to jump on me and as soon as I get on the couch, they start licking me, seeing if there's anything to eat. I can't fight them off, but all day, one of the dogs will just sit there on me and if anybody gets home or tries to move her, she growls. It's funny, so when she has puppies it's awesome.

Faith: Okay, I think you all have heard my constructive anger story before though, which is kind of a bummer. It was high school graduation, do you remember this story? Yeah? So do you want me to tell it again or not?

Linsey: No let's get to lust

Nancy: Lust. Well great. I can do destructive anger? Okay! Well, what graduation? Right, okay. Hey Ral. Let's see destructive anger, well. I mean I do, I have destructive anger moments when like...when I was in fifth grade we moved from, Whitman to Bridgewater, but it was in fifth grade. So I had to like make all new friends and blah, blah, blah, blah, blah, and it seemed like fifth grade was when everybody decided to notice that I was different than everybody else. And so, it seemed like to me that I got teased a lot more at Bridgewater, then I ever did in Whitman. So my parents bought me a punching bag, because I would come home from school everyday, really, like fed up. I'd be like, they said this and this and this and this and da-da-da-da. My parents bought me a Joe Cool punching bag, you know when Snoopy puts on his sunglasses and his t-shirt he becomes Joe Cool, well I had a Joe Cool punching bag. The very first day, my parents like blew it up and put it in my room, I beat the tar out of it and broke it. (laughing) It did make me feel better, but then I didn't have one anymore. Yeah it was like my Barbie Doll's actually. What? That I beat the tar out of Joe Cool? I don't know did they?

Peter: Something like if you keep breaking your things you won't get any more?

Faith: No. (laughing) That was your father

Peter: No I don't beat up things

Linda: I love when you broke your dolls apart and then they asked you why you kept doing it and you said, 'because I want them to look like me.'

Faith: Yeah. Yep. No, but you know what I did one day, a girl friend of mine, brought her father's tool box into school and I took my wheelchair apart piece by piece.

Peter: Now that's inventive

Faith: Yeah. I sat on top of the picnic table, I don't know how I got up there, but I sat on top of the picnic table, like on the part you usually eat off of and I had my feet on the bench...I don't know if Roberta put it up there for me to reach, I don't know, but Roberta brought her father's tool box into school one day. Probably, she did, she was a big girl, she probably could fling me around like nothing. And I took it apart in little tiny, teeny-tiny pieces and it took the maintenance workers of the elementary school the whole rest of the day to put it back together so I could go home. So I just sat out on the playground on top of the picnic table for the rest of the afternoon, because there was no way for me to get back into school. (laughing)

Peter: Oh so you planned it

Faith: No actually... well I did plan to take my wheelchair apart but I didn't think ahead, like gee that would be a really bad thing to do. Well then it was more destructive then constructive, because I love school. I loved it. I still do, it's just harder now.

Peter: That was another reason why, I wanted to make sure that I was on track in school, because I hate school and I didn't want to have to take yet another year of it. I want to be out!

Faith: So I guess that's destructive anger or something.

Linda: You seem to have, over your young life, you seem to have had more experiences in releasing it that I've heard then anybody else and that's what makes you so absolutely charming.

Faith: Well...see...

Peter: Nobody's been tortured as much as she has...

Linda: I think you're incredibly balanced about all this stuff now...you're not carrying this weight, this ball of anger around.

Faith: But the thing is, my parents, I love them dearly, I truly do love them, but they are the two most passive people on the face of the earth. They raised us to positive children, right, and we weren't really, technically allowed to express negative emotion in our house ever. We could talk about things, we could write about things, we could draw, but we couldn't be angry, we couldn't be sad. We could be sad, but then once we talked about it we had to feel better right? (laughing) So... it's kind of... No I couldn't, I couldn't. And they got me the punching bag because I took to throwing things and they didn't want me throwing things. I still, occasionally, occasionally I will take my keys and throw them across the room. Break a few key chains every now and then, but it's very rare now. It sounds very therapeutic, doesn't it? Oh yeah, I've seen it in like catalogs. There's something that I saw in a magazine once that totally reminded me of you. It was an alarm clock, shaped like a baseball, and in order to shut it off in the morning you had to throw it against the wall. You had to throw it, that was the way you did it. You don't need any help.

Nancy: Hello I'm Nancy Jesso and this not a whole lot that I want to tell you about my life, because it's dull, but I'm first pioneer of this year. I worked in the veteran's administration office in medical records and what? In West Stockton. I had a very nice time there, I put files into the folders of each person and I thought I was getting along well and then I was kind of waylaid by a few patients that were hanging around, so I got out of there. I quit the job and now I sit at home and do nothing. I really like to do something to keep busy, but I'm afraid it's not in my future. That's about all I did this past year.

Linsey: But do you feel anger about that kind of treatment?

Nancy: Yes I do. At the patients that caused me to lose my job. I would have rather not lost my job and make me want to quit the job like they did. These patients came up to me and kissed me, right on the move, they just kissed me, and a couple, one guy, tried to undress me and I was very embarrassed and I never went back to the hospital. I don't know why they did that to me. I was so happy working...

## Camp Jabberwocky Transcript 7/25/96 1 of 2

Woman1: Would you pay attention please? Would you pay attention please Beth?

Beth: Yes teacher.

Woman1: Thank you. What we've been doing as you've not been with us before, what we've been doing is this summer is talk about, each, each week we've been talking about one or two of the seven deadly sins. We began the summer with going over what people had done in the wintertime because most everyone that we've had with us was with us in the oral history group last year to see just, we wanted, I wanted to check in and Ben wanted to check in on how everybody's winter went. But then we branched out into covering the seven deadly sins. Who's gonna recite them for me because I keep forgetting them? Faith do you want to go over them?

Faith: You always ask me and I always tell you...

Woman1: I know I always ask you

Faith: ...that I never know them.

Woman1: Well, there's what...

Faith: Honesty? No greed, envy, anger...

Woman1: Lust

Faith: Lust

Woman1: That's the only one I can remember

Pete: Sloth

Faith: Sloth

Woman1: Sloth

Pete: Gluttony

Faith: Gluttony

Woman1: Gluttony and...Anger we did.

Pete: Pride

Faith: Pride!

Woman1: Pride. Good job Pete. Very good. Woo!

Pete: Thank you

Woman1: And what we've been doing each time is talking both of how these characteristics are deadly sins, how they can be very, how they can kind of deaden your soul when you, when you let them kind of overcome your life. Or they can have very debilitating part of your life. But also each one of these sins, or almost each one of them, has also a very positive side. I mean say for example pride, we've talked about pride both in, how, kind of overweening pride in pride that's...actually it's been fascinating cause we've been able to kind of analyze what these different characteristics are. Pride when it's not based on any kind of truth to your self is a...

FemaleVoice1: He was tardy! Sorry!

Woman1: (laughing)...that's the eighth deadly sin. Well we just started about two seconds ago... Is something that can pull down your life, can deaden your spirit, but pride also can be a very, very constructive powerful force in your life. So we've been trying for each, each person who talks has been talking about, one, how they see in themselves the deadly part of this sin, and how they see the positive part as a manifestation of this sin. And when you can't think of any time that you've seen this sin, good or evil, in yourself to talk about it in somebody else that you know. And today we are talking, we decided that we were talk about...

Beth: Gluttony

Woman1: Gluttony and what's the other, the one other one we were...

Beth: Envy

Woman1: Envy. Gluttony and Envy. We did talk about covetousness before but when we talk, what we decided was the definition of covetousness versus the definition of envy was covetousness had to do with things. Wanting a thing that somebody else has, you know, a material object. Envy being more wanting a characteristic quality a way of life that somebody else has. Okay, so gluttony and envy. Who wants to go first?

Beth: I do

Woman1: Okay Beth...

Beth: Alright, hi, (clears throat), excuse me. Hi my name is Ben Ainsworth and, and I like to talk about my life. At home...what I feel about camp right now is that sometimes I relax more and I enjoy the activities and the slides...when I was little and I've been coming here since I was twelve...

Woman1: Beth we're going to change your, your song a little bit. You know how you learned different songs and you sing that song and not another song? We want you to talk...

Beth: Yeah

Woman1: ...About any time in your life that you feel, that you have eaten more then you should have... (laughing)

Beth: What?! Why do you keep bringing this up? (laughing) What?

Background Voice: Oh god...

Beth: This is called ranting.

Woman1: Okay well just start with that. We'll just start with food as being, a, a, we're talking about the notion of gluttony, which means taking too much for yourself, too much food or too much liquor or...

Beth: Wha? I don't drink liquor?!

Woman1: No! I know you don't...

Beth: You know what...

Woman1: Or too much money, but let's start with food. Is there any, tell us your food stories.

Beth: Let me see, oh yes! I like to, you mean, what kind of food do I eat?

Woman1: And do you ever eat too much? Or do you eat just the right amount?

Beth: Just the right amount. Small portions of everything but you can't eat too much of it!

Woman1: You can eat a lot of small portions.

Beth: Know what? Know what? My mom say I be grunting the right to eat less.

Woman1: Are you mom? Are you mom?

Beth: That's my mother

Woman1: I think you're making your mom think of things. (laughing)

Beth: (laughing) Why?

(laughing)

Woman1: Okay...

Background Voice: Maybe it's your councilor?

Beth: Oh yeah! And my councilor, Julianne. Oh god. And my, what's the thing you want to talk about right now? Alright...

Woman1: So now you eat very controlled amounts. And you keep your weight...

Beth: I keep my weight kinda down.

Woman1: Yeah

Beth: Yeas. Yeah, like to, at every last minute, like when I eat so much, like I tend to eat so much that you have to be very careful. It's the sweets that kill ya (laughing) sometimes. The sweets that at night, that you can't have, like sweets like cookies and chips and all that...

Background Voice: Here it comes...

Beth: I can't have that anymore. I have to eat the right kind of food like rice cakes and fruit and that's it right Julianne? (laughing)

Woman1: Okay then...

Beth: Yes when you eat too much chocolate in your mouth, that's the worst thing, especially when you're old (laughing)

Woman1: So if we're talking about the seven deadly sins as not being things that you do that are gonna be, you're gonna be punished and burned in hell, but we're talking about in life you do these things and it makes you feel sick. It makes your, it makes your body or your soul feel sick...

Beth: Sometimes, like when you eat too much...when you eat too much your body gets sick and you have to watch it carefully.

Woman1: Yeah

Beth: Yeah

Woman1: So it's better if you treat body...

Beth: I treat my body like flowers, gentle

(laughing)

Woman1: What kind of flowers?

Beth: What kind? Like to eat less like a bowl of cereal, can have that with fruit in it.

Woman1: Mmmhmm, mmmhmm

Beth: I think it's great!

Woman1: Now moving on to envy.

Beth: What's that?

Woman1: Envy is when you see someone...

(laughing)

Beth: This is good to laugh at.

Woman1: Someone who can eat all the chocolate they want and they don't gain any weight, they don't get sick. No, envy is when you see someone having something that you would like. Or being something that you would like...

Beth: So...

Woman1: Have you ever seen somebody or something...

Beth: Sometimes I watch people, what they have...

Woman1: Yeah

Beth: And I really don't wanna have that kind of a weight problem. The last time when I went to camp I put ten pounds on and I gonna be careful what I eat.

Woman1: Right, but you're in much better shape...

Beth: Yes

Woman1: ...this year then ever before

Beth: Yes. Yes I am. This is the best year.

Woman1: The best year

Beth: The happy year I'm having at camp right now.

Woman1: You're just saying that because you just started last year.

Beth: Yes and I feel more relaxed and more grown up about these things too

Woman1: Yeah, and you're still going to go home and tell your boyfriend to just cool it

Beth: Yeah cool your jets John. (laughing) Oh god... (laughing)

Woman1: There you go, you've got everything really well in control.

Beth: Yes self control. Thank you

Woman1: Thank you Beth. Alright that's a good start let's go...

Beth: He wants to have a talk

Woman1: He does? Alright

Susan: I was ready. Sorry. I was ready, what are we talking on?

Woman1: Sure we're talking about gluttony and envy. Do you know those two words?

Susan: Yes

Woman1: Mmmhmm

Susan: My name is Susan Harrington. There are many times where I have felt like a class-A glutton. Many of those happened, like, for example, at parties or for example, I'll just, when I get into emotional moods I'll just want to feed my face. (laughing) And...

Woman1: Was it a happy emotional mood or a sad emotional mood?

Susan: It can be, well it's, it's, it's more of a, it's more of a sad emotional mood that makes me just wanna reach for the first thing in the cabinet but and...

Woman1: Why don't you pick the foods that are good for you?

Susan: Well the foods only gonna make me put on weight and in turn make me hate myself so much that I can't believe it (laughing)

Woman1: But short term why do you do it?

Susan: Because we're like bored, we, you know, I mean, the things, the things that set me off are like bored, depression, or when I'm at, or a happy time is when I'm at parties. Those things set me off, you give me a situation like that and that sets me up for a, a date with disaster right there.

Woman1: So it would be the extreme situations, not the normal day?

Susan: Yup. Yup, I mean, any, any situation like that sets, sets me up for a date with disaster, with a diet.

Woman1: So it's better if you stay in the middle?

Susan: Yes, yes, yes it's better if I stay, stay in the middle and, and attempt to maintain some degree of abstinence, I mean even if I'm not at parties it, even if I'm not at parties I tend to overdo it but, I mean more so at parties and special events, because at home I'm, at home I really watch my diet when I'm at home in North Plymouth.

Woman1: And how about this week? Does envy become a part of it?

Susan: Envy. Yeah there, there are times where I have been envious of people, like, for example last year at a conference I attended, someone at the, I am on the D.M.R. advisory board and every year we get together for a big conference and I, I, I envied the speaker we had, I, I liked him, he was really, he was really, a good speaker, I envied him so much that I wanted to get a copy of his book that other board members beat me to so I was, so I envied them because they bought the book before I could get it. (laughing) And the book, the book, that Mr. David Hainsburger had wrote was called "Just Say No". And by the time I went to get the book it was completely sold out. So I was (laughing) very, very, very, very, very envious because I wanted the book but couldn't lay my hands on it.

Woman1: So did you get it when you got home?

Susan: No. The book was just, I've checked in every local bookstore I can think of. The book is just nowhere to be found.

Woman1: Could you write him?

Susan: Yeah I could write him, but I have to get the address again of where he is, he's in Canada, I think.

Woman2: Will you tell us next year if you find a copy of the book?

Susan: I will keep you posted

Woman1: Chrissy?

Chrissy: Oh I'm next? Okay

Woman1: Okay

Chrissy: Well let's see, what would you like me to start with?

Woman2: Anything

Chrissy: Anything?

Woman2: You can start with gluttony and go to envy? You can go to lust if you want?

Chrissy: No I'll stay away from that one.

Woman1: We didn't have one person who took us up on that one.

(laughing)

Woman2: We're going to do a small session, of lust, of lusty ones

(laughing)

Woman1: Maybe that one will be a closed set

(laughing)

Chrissy: Yeah I agree with that

(laughing)

Woman2: Thank you. Peter, Peter said they'd, they'd be there.

Chrissy: Yeah, envy. I'll start with envy.

Woman1: Okay

Chrissy: I was trying to think of a situation where I've been envious of something it's really difficult for me to think of a situation at this particular moment, but I mean I guess there's been times in my life that I've been envious of not being able to do something, especially when I was little, you know, like not being able to play with my friends that could run or, or, I, you know, doing jump rope, I always had to hold the rope instead of actually jump in, little things like that.

Woman2: And I remember that dream of yours at...

Chrissy: Oh I'm sorry I have to speak up I guess

Woman2: I remember that dream you had last year...

Chrissy: Yes

Woman2: Of running through...

Chrissy: Right I ran  
 Woman2: Of running through the forest  
 Chrissy: The fields  
 Woman2: Of running through the fields and under a tree  
 Chrissy: Yeah, yeah. I, the same at, would saying envy, I was trying to think of a situation where I was envious I guess at this particular point in my life I mean there are situations that, I are, am envious of, but it more strikes me when I was a child, when I, when my friends would be running, or jumping, or skipping, or playing rope and I couldn't do any of those things. And I was very envious of that, but...

Woman2: Well I have a question for you then, because I tell a lot the story that you told about not really wanting to get rid of your parts, that is not wanting to run, what would you do now with that?  
 Chrissy: Well, it, I, it's not something that I wanted to get rid of I just wish that I could do it, you know?  
 Woman2: It's that way still?  
 Chrissy: Well once in a while I would love to run down the street or you know jump in a mud puddle or something like that but it's not something that consumes my life, you know, I mean once in a while, you know?  
 Woman2: You don't feel envy, envious of that in other people now?  
 Chrissy: No I mean once in a while it might strike me, you know, but not, it's not an everyday occurrence or anything, you know, I might see something that I might really like to do and be like 'aww', you know, 'I can't do that because I'm not physically able to do it' or something like that, you know, but it's, it was more of when I was a child, you know, I couldn't understand it, now that I understand it it's okay, you know, and I can, because there are things that, that I can do, that they can't do. Maybe they're envious of me, you know? I get to use wheelchair you know? (laughing) And...  
 Woman2: It helps you sometimes?  
 Chrissy: Right, especially in Disney World (laughing) So, I mean, maybe they're envious of me you never know? So? But I really...  
 Woman2: But you've accomplished so much that you're on a completely different track...  
 Chrissy: Right  
 Woman2: I don't think you're looking so much of what others have you're seeing how many obstacles you've already hurdled...  
 Chrissy: Right, right, right  
 Woman2: And you've still got, you know, you've still got, you've got a different kind of path now...  
 Chrissy: Right  
 Woman2: A path of accomplishment...  
 Chrissy: Right  
 Woman1: Of achievement...  
 Chrissy: Right, that's probably why I don't feel so envious.  
 Woman2: Exactly. I think really, when you start running yourself not looking at everybody else running you just, I mean metaphorically running...  
 Chrissy: Right  
 Woman2: That you just, it just doesn't become terribly important, what. The envy kind of just dissipates  
 Chrissy: Right, right, right  
 Woman1: You know, that's an example of somebody, you know we all think of how we all do have a little bit of sins in all of us this is a good example of how that's kind of a sin that you really have brushed aside...  
 Chrissy: Right  
 Woman1: And that's a sin that's not part of your life  
 Woman2: Not corrupting your, your soul  
 Woman1: Yeah. How about gluttony?  
 Chrissy: Gluttony? Oh my gosh...Nancy!  
 (laughing)  
 Woman1: Nancy holds these secrets in her laugh. She's pointing the finger at you.  
 Chrissy: So, what, what do you want me to talk about about gluttony?  
 Woman1: Well gluttony usually people...  
 Chrissy: Right, right, right  
 Woman1: ...do things in terms of food, drink or to things that go into your body  
 Chrissy: Right but...  
 Woman2: Do you horde anything?  
 Woman1: Or horde anything  
 Chrissy: Do I horde anything? Well I have to say, that I am, I am, kind of hordey with money. I really, I, I am, I'm very, I'm not stingy, but I do, I am very particular about what I do with it. You know I think that would be one of my major problems because I, I don't, it's, it's difficult to explain. I always think that there's something gonna be, something is going to happen to me, like my, somebody's, like my parents are gonna die or you know, I'm, I'm gonna have to, I'm gonna get, I'm gonna fall down, I'm gonna like break an arm or a leg and I'm going to need like to major surgery or you know I'm gonna need a new wheelchair  
 Woman2: Something unforeseen?  
 Chrissy: Yeah something, and I'm always afraid that if I don't have money, that, you know I won't be able to take care of myself, so I'm very careful about you know what I do with my money. I mean if somebody needed ten dollars, I certainly would give it to them, you know, but I don't go out and, and just spend. Yeah I figured that much (laughing) but you know I don't go out and like say, 'okay well I have an extra ten dollars in my pocket today. I'll just go buy myself a new shirt.' You know, you don't do that, you know, I put it in my pocket and I'll save it and, and then I'll put, I'll go it through a wash a couple times and pull out those pants again and say 'oh



I have ten dollars' you know I'm like 'oh great'. So I guess I am with money and I would say that's like a major thing. And my parents are always teasing about me because they'd always say 'oh,' you know, 'you always have so much more money than we do,' you know. And I was talking to my mom on the phone and she was like 'oh you know' she's like 'I had to go and, and take some money out of your, you know, your bank while I was away.' And I'm like 'you what!?' you know, she's like 'oh I was a little short on cash so I'm sure you don't mind I'll replace it' you know but, so, I guess that would be an area where I'm, I'm very careful and you know maybe I should just relax about it a little bit more.

Woman2: And food and drinks are you temperate?

(laughing)

Chrissy: Well...

Woman2: You have a good appetite?

Chrissy: Yes and no, I mean....

Woman2: Yes and no

Chrissy: Sometimes I do and sometimes I don't.

Woman2: Do you eat emotionally like so many of us?

Chrissy: No I really don't. Like when I get upset I clean...

Woman2: Okay

Chrissy: You know, like I go into, like a clean-mode, and you know so I don't...

Woman2: Get all the cobwebs out of there huh?

Chrissy: I might have an occasional ice cream sundae or something like that, you know...

(assorted oohs and ahhs)

Woman1: Now you're talking

Chrissy: Yeah, but I have a little one and then it's over. And I'm done, but...

Woman2: Now with, with both of these sins is there a positive side to either of these sins? A positive, positive manifestation? It's harder to define these.

Chrissy: I guess, well, with my, with my, envy of people I guess that you know I'll be envious of them one minute you know 'aww I wish I could do that' and then I have to sit myself down of course I'm a psychology major so I always analyze myself and I'll be like, 'why are you thinking that way?' you know 'why are you doing this?' and I'll be like 'there's, it's not necessary' you know and I always try to you know I have this or I have that and, and I don't need that or I don't need this, so I can compromise, you know, I can compensate for this or that, and it, it eventually works itself out, you know, but it takes, it takes some doing, especially with that dream. You know, like that's the one I'm most envious when I, when I wake up in the morning and I feel like I can get out of, like hop out of bed, or hop off the bed, and I have to use that ladder you know I mean I can't just jump down and, and, and for a split second it's like 'aww I wish I could just jump down' but then I'm like 'oh I like the ladder' you know and I'll use the ladder but and...

Woman1: But can envy, maybe early envy, can that kind of be channeled into a model you know sort of like okay...

Chrissy: Oh yeah

Woman1: ...you know I envy that person because they've got that but maybe that is telling me something about the path I want to pursue, maybe I'd like to be, do, be or do something like that

Chrissy: Right well I think, I think that, because when, I remember when I was a child you know like I could never jump rope but I could always hold the rope. You know so I'm like 'well that's part, that's something I can be involved in' you know so I'd hold the rope, you know or something like that. So I, or I would or in baseball I couldn't really run the bases but I could keep score you know so at least I could be part of it. So I found the ways of getting around it so I was part of it but I wasn't, like I was missing out, but it wasn't directly missing out. And I guess...

Woman2: So it's kind of a vehicle...

Chrissy: Right, right, you know I've always, I've always tried to figure out ways of being involved you know even if it's just the, in the kind of sideline kind of way and then I guess that's kind of where my, where my life has gone I'm kind of like on the outskirts you know I don't really I'm, I'm in the middle of things but I don't like people to know about it you know? I'm kind of on the outside, I'm don't really like get, you know, get noticed for what I do, I just kind of do it...

Woman2: I'd love that to be our theme next year is marginality, just feeling that your life is being lived, to some extent, on the margins...

Chrissy: Yeah

Woman2: ...because artists have that feeling a lot of the time and I would think that in your life you feel sometimes your, you know, your on the outside, your on the margin, your not right in the center, you know...

Chrissy: Right

Woman2: ...but you're participating but you're, but you're mostly watching the movie that would be something interesting to look at next year.

Chrissy: Yeah, right, yeah. Well I've always been like at the end of the line cause I could never like catch, keep up with the people in front of me, so I've always been at the end, so I've always been watching people in front of me, you know, so that's kind of like the way my life is I always watch people you know and analyze. So...

Woman2: Mmmmmhmmmm

Chrissy: And I guess with money, I guess a good thing that I, the way I am with money is that I'll always have money, you know I mean I'll never, I'll never have the time where I won't have any money or I won't be there for people that need a little extra or something like that. So I guess that's a good thing you know, that I'm careful and everything and that I'm aware of what goes on and I just don't, you know, I'm not...

Woman1: It's not a selfish want or hoarding...

Chrissy: Right, right

Woman1: Okay let's go. Can we put you on this one? You've never...

Woman2: Leslie just joined...

Woman1: Yeah.

Woman2: So you might want to go to some people who have been...

Woman1: I'd like to hear some from some parents.  
(ahhhhh)

Woman1: I've been listening to Chrissy and Faith and stuff all summer I wanna hear parents  
(laughing)

Woman1: Send it to that funky looking person and then send it onto some parents  
(Many yeah's)

Beth: Let's hear from the parent's perspective

Woman2: Let's go for the parents. Would you join our group? And speak to the constant sins of gluttony and envy?  
(laughing)

Woman2: What about joining this group before and you can discuss any one of the seven deadly sins? You don't have to pick gluttony or envy. You could pick pride. You could pick anger.

Jake: No I think it's fine. I think we oughta stay on the same, the same scene. My name is Jake Carfault and what was, what's the next thing I'm supposed to...

Woman2: You can discuss gluttony and envy

Jake: Okay. Yeah I guess gluttony is something that I...

Woman2: Talk to the mike is all...

Jake: Oh okay (laughing) I think the full jury is here...

Woman1: Right we're just waiting for you to present a case of gluttony.

Jake: Pardon? I'm Ronnie's father. And I guess Ronnie and I you know try to live by the rules of not over eating or eating between meals but we love to get away from home and I guess my biggest sin is, is going to buffet lines. (laughing) And I use the excuse that the plate is too small to put it all on the first time. But I, I know it's wrong and what I do to overcome it is to exercise after all this fun stuff is over. Sometimes it's September or October. What was the other one? Envy? I guess I'm envious of people that can, that are young and their metabolism is high and they can eat like I used to eat (laughing). Because believe it or not I used to be about one hundred and sixty pounds and everybody said 'well we gotta do something to fatten Jake up'. My wife Ellen is grinning from ear-to-ear.

Ellen: The party doesn't help you much does it? Because they have all you can eat you know.

Jake: Yeah. I like the new modification of 'All you care to eat'

Woman2: Because you feel like you can say no?

Jake: Yeah in a few places.

Ellen: Your hair is still great  
(laughing)

Jake: 'All you care to take' yes, yeah. That's, that's my sin is, is I care more then I should (laughing)

Background Voice: We're all thirty years old here Jake. Now seriously, why do you think food becomes more important as we age and we feel ready to stuff ourselves?

Jake: Well I think food is, is one of the great pleasures of life. And being able to taste different foods, especially you know, you know in a fine restaurant where the reputation is for their fine food if there's something on the menu that you haven't sampled before you wanna try that. And sometimes you know it's, it's not got all the best ingredients but you, you do it anyhow.

Background Voice: It helps us legitimize it

Jake: It certainly is, yeah. Yeah.

Background Voice: And sometimes we can eat very thoughtfully and at other points be gluttons and we can really sin both ways.

Jake: That's right yeah.

## Camp Jabberwocky Transcript 7/25/96 2 of 2

Man1: Right

Woman: Try withholding for the next couple minutes

Man1: Right. Well either that or rationalize it as a transient thing and over time it will level itself out.

Woman: You're right though if you're young it...

(break)

Liz: ...What of a speaker?

Woman3: She has to be able to hear it.

Liz: Is this it?

Woman3: Yeah

Woman4: Yep

Woman3: Alright cool Liz

Liz: I said I talk a lot but I'm not much of a speaker. (laughing) I think at this point of life things that you envied other people for are no longer important and you kinda learn that. We're quite relaxed and there's not too much that money can buy. As far as eating I'm

Italian and I like to cook so that's been a problem all my life. But I'm proud that I've kept it in control and I try to do with Beth. You know you look a little bit better and you certainly feel better.

Woman5: Very healthy roots

Liz: Right (laughing). I've been a nurse and I've been active all my life and I've seen, you know, a lot of people with a lot, lot less than I had. I have no complaints. Any questions?

(laughing)

Man: Nope

Beth: No way Ma, I've been eating the right kinda food...

Liz: Well I'm not just talking about food Beth, I'm talking about life in general.

Beth: Yeah Ma talk about life.

Liz: Oh you hear it all the time. (laughing)

Woman3: I think what, what, what I'm getting from you is that you sorta move through these sins you, you weigh them...

Liz: Exactly

Woman3: You struggle with them and, and you don't maybe think of them as sins but you're, you're always kind of in conflict with yourself about your choices and what happened to you. But then it seems...

Liz: It all levels off...

Woman3: ...you have your beginning of, for this other level...

Liz: Right

Woman3: ...which is what I call wisdom, which is just, you know, it's just when you can put away some of this struggle and you get to a place that...

Liz: Right

Woman3: ...you really understand what's of value to you.

Liz: And you're happy to be here and that you can enjoy this, this level.

Woman3: It heals it from you

Liz Yes, yes I am I feel that way.

Woman4: I think one thing that I feel you may be trying to heal and what I've tried to do in my life that the people, that you are seeing, that once you've embraced the set, that takes both the bad and the good and we try to realize what we're talking about...

Liz: Yes

Woman4: ...and rid them from ourselves and realize this is what I have.

Liz: Absolutely. And I really wouldn't want to change places with anyone else.

Woman4: So in that, that manner of seeing things become an honesty man...

Liz: Right

Woman4: ...it, it kind of depends on how you center yourself.

Liz: Right. I'd, I'd like to stay at this level and not get any older. (laughing) Your turn Ray.

Ray: I'm Beth's father.

Liz: A terrific speaker for 35 years (laughing)

Ray: Beth don't say so. It's very tough being perfect. (laughing)

Woman3: It's a myth right?

Ray: What? I, I think. Right. I've, I think now that I'm, I'm this age I, I think, what she said, you've, I've been through all, all of these, these things. I think when I was younger I, I envied a lot of people being a musician I always wished, when I was young, that I could perform better than someone else or as good as someone else. And in my teaching I thought, I, I, I wished for the same thing. I tried to be like someone else. But now I, I think the only thing I envy is my friend hitting a straight golf ball and mine slices and he has a lower cholesterol than mine and these are the only things that I envy now. I, I, I think my life is great. I think I'm happier now than I've ever been and, and we've got a great family going. As far as being gluttonous I, I, I think I've been through all of that once in a while you drink a little too much, once in a while you eat too much, but I think I've learned, I've learned that too. Moderation is the key to everything and, and I couldn't, I couldn't ask for anything, anything more than I have right now.

Woman3: Thank you

Liz: I guess the answer is you gotta get old.

Woman3: Yeah

Beth: But Ma...

Woman3: How about Manny? Will you do it?

Manny: I will, will be happy to talk. I don't want to skip anyone.

Mom1: What are we talking further about?

Woman3: We're, the thing we're talking about today are, that gluttony or envy. Why don't you say a little bit about how envy is, is an unconstructive part of your life.

Mom1: Can I think about it?

Woman3: Sure! Or do you, or envy. So think about both envy and gluttony and how they're good and bad parts of your lives. Mainly bad I think for now

Ellen: My name is Ellen Carfault, I'm Ron Simonson's mother. And as you've all been talking, I've been thinking, now what have I been, been most, what have I been envious of in my life. And I thought of way back when I was pregnant with Ron, two of my friends were also pregnant. My two best friends actually and we all three delivered baby boys. And, their baby boys were very healthy and, and Ron of course was, with his disability, Ron had to teach me how you could be perfectly content in life and happy and he taught me to be happy and content in my life that it didn't matter, you know, he took that disability and threw it away, you know, he just makes believes he doesn't have it. And, and, he, he just doesn't know there isn't anything he can't do so, so he just does it. And as

far as being a glutton I, I, I then too I could relate so much to what you said I don't think I've ever been any happier in my life. I, I, I've got a good husband, good family, good son, and, and Ronnie always makes me feel like a, a very valuable person because he has to tell me he loves me everyday and call me if he goes to work or whatever just to tell me that. But I'm trying to think of the glutton part, the, the eating is out of hand and, and I try very hard, you know, nutritionally to prepare good meals and, and the two men, the two people that live me is Ron and Jake and they do eat too much (laughing), but, I, it, is, I, I personally, I personally eat too much. I have never been as healthy as I am now, even though, I mean, as heavy as I am now, even though I, I cook nutritionally I eat too much of this and society certainly doesn't help it because whether we go to celebration or, a, at a celebration, you know, people push the food, and if, you know, if it's a time of sorrow and if people feel down and out, you know, I was raised by a Norwegian mother, the best thing to do is cook 'em dinner, and bring 'em and try to give 'em food. No matter what's wrong. So in any culture is that true? Oh

Woman3: Yes. In Italian culture and it's true in the south

Ellen: Oh, I blame it on a European culture I didn't know Americans were like that. No not the cake you've gotta have the, the dinner is the most important.

Woman4: And I think there's another level being a woman it's hard to be dealing with what you're supposed to look like and you're even more obsessed with what, you know in my life, it's a little, it's always been a problem within me.

Woman3: Can I just comment on the first part? I believe that. I found it so moving, we've, we've got wonderful sort of statements over the years, comments and that sort of thing, about their appreciation for their appreciation of their families and, and it's such a clichéd word, but it's the best word we have, the love that they have for the work that their families have done, their, everyone is so aware of it. And we get it, I don't think you've been able to hear all of the tapes, but, I mean, I know you get it at home, but it's just been overwhelming chorus of appreciation and I just, I think sometimes we give gifts

that we don't understand, at first, and, and I think you do now. And that's what I heard. And this Camp...

Ellen: Oh it's wonderful.

Woman3: ...it gives you, it really gives you faith if, if you've had a little problem with it along the line

Woman4: I don't want you to get away with what Jill's done, I think, I've got to, I've got to put in and say at this point that all of us have come here, campers and councilors alike, appreciate, but once again it's, we appreciate the parents, we get to come here and play for one month, but, but look, we are, we are paid for. Somebody pays our way, somebody pays for our meals so we can have this riotous time, which we do...

Woman3: This gluttonous time...

Woman4: This gluttonous time, and you're gonna want to hear what Shauna said, but I think we know that it's the parents that, for eleven months, and it's always so easy, we know it's not easy. Wonderful as it may have become and, and accepting as you may have become it has not been easy. Our part of it is easy. We get the fun, we get that month of just sheer delight...

Camper: Speaking of which you're the last parent...when we first came and Lindsay Lee and you never have to leave. We never heard you. Why don't you talk?

Woman3: About gluttony? I'm the true glutton. I, I, I can only...

MaleParent: Can I just inject one thing? As a parent I, I think that we really appreciate what the camp is doing because this helps renew whatever we're doing for the other eleven months. And it all...

(laughing)

Woman4: We know that. And that's why we want so much that other camps like this begin because it's like the guy said so many years ago, three years ago, four, whatever, 'why are you guys sitting on this secret?' And we're trying so hard not to sit on the secret. We're trying to have other camps start so that, that would do the same thing, that would give the parents the break that absolutely is necessary and provide the rest of us, who don't have a person with disabilities in the family, the fun of what celebrating the imperfect is. And, and it really is here I think, a celebration and a delight in the joyousness of the imperfect, the acceptance of it. You know I could go on and I won't...(laughing)

Woman3: I just want, I'm sorry, we're all temporizing but one thing that I've been, we're just talking like we can't quit, and talking off the cuff, blabbing.

Camper: Can I add one thing? She's a glutton in a good way, she gets stuff for us, that we need, that she's goes around and collects things from across the Island and whatever and hellcat too, you know, and she hordes it and hordes it, but she gives it all to us.

Woman3: Not all of it...

Camper: Not all of it

Mother2: To describe this camp in one word, it would be the word love, in capital letters. (laughing)

Woman3: And you'd do anything for love right?

Camper2: If I had to, if I had to describe this camp in one word, the word that automatically comes to my mind is finesse, because this camp, and these campers and councilors, add such a special finesse to this place that, I mean I've been coming here for, this is my sixteenth year, and for as long as I've been coming, I can personally tell you that every person at this campground adds such a beautiful finesse to this place that I can't even describe

Woman4: And me too. You know and I think we might wanna get to some of the regulars. We want to go and have a group picture taken at the Red Cross and we would love all of you to come, but first Shawn has something you must hear, this is wonderful. Can I, Can I read Shawn's, I, I'm gonna read it exactly as he's written it. "I love my glutton is water. I love to swim all day long. My envy is able to talk." If I've read it right, his, your glutton is for water, we know that. (laughing) As much as he can get, that's cool. And envy, of course, is the ability to speak.

Woman3: That's great. Just woop and in five minutes he's reeled it off.

Female Camper: Yeah but Shawn I'm envious you can use a computer like that. I can't!

Man: For the thingie?

Faith: For the tape?

Man: Yep

Faith: Shawn uses a computer with a, a head-clicker-thingie (laughing), that he hits with his temple when he gets to the right icon. Am I right? And that's how you spell things out on your computer and it's printed out on the screen and someone reads it for you. Is that the deal? Basically? Yeah, cool. I think that's awesome. I actually kinda, wanna look at that a little bit. (laughing) So now I've got the microphone, oh joy. (laughing).

Beth: Can I say something?

Faith: What Bethy?

Beth: What do you like about camp? And how you feel about it right now?

Faith: I love camp. To death.

Beth: You know what? I like camp very much. It relaxes me more and I do things like, like do more grown up, I like to be grown up at camp, I like to do more things. Can I have the mic?

Faith: You want the mic?

Woman4: You know let Faith talk because we only have a few minutes.

Beth: You what I like about camp? You know I do think it makes me more relaxed.

Faith: Well I have a, like a side commentary about gluttony. (laughing) You asked, I don't know who you asked, it might have been Jake, why you think food is more important as we become adults? And I think, personally, that food is more important as we become adults because as children we're not as afraid to ask for what we need. And as adults we become more inhibited, so if we need comforting, or if we need to feel better, or to feel good, we'll take foods, like a favorite food or a food we used to eat when we were kids and like internalize all those feelings and stuff them into our body, inside, instead of like, saying 'I need a hug', you'd say 'I need a piece of chocolate cake,' you know it sort of has that same comfy little feeling kind of thing.

Woman3: And then you don't go through the process of possibly being denied.

Faith: Right, 'cause, 'cause the cake will never say 'no you can't eat me' (laughing). So like that's my little side commentary about gluttony 'cause I just had to throw that in. 'cause what am I? The flirty philosopher is that what you said? (laughing) And I think my envy story is both, like both sides of the coin, positive and negative envy. I have a friend and very beautiful, wonderful friend whose name is Chantelle who is an absolutely gorgeous woman. Absolutely gorgeous and she's also a flight attendant and she's been all over the world and she's done all these wonderfully exotic things and met all these wonderfully exotic people. And even when I knew her in high school before she became a flight attendant and did all these wonderful things, I was envious of her because she was so beautiful and so approachable and so socially acceptable, or whatever it is that, that is important when you're in high school and I used to want to be Chantelle. So when I was having a particularly bad day in high school I, or anytime really, I would get up in the morning and I would say to myself 'today I am not Faith Carter, today I am Chantelle'. And I would go around school in my mind not being me at all, being Chantelle. And I would be this wonderfully, bubbly, 'hi-how-you-doing' kinda person. Yeah exactly! I'd be, you know, smiling at people and, and, you know, offering opinions and da-da-da. But, but it wasn't me it was Chantelle. And so, in a way I think that was kind of, a, a, a bad sort of envy thing because it kinda squelched who I was. But, but in a way it was kinda a good kinda thing too because even if I was only faking it I discovered 'hey I can be this kinda outgoing kinda, sorta, bubbly kinda 'hi-how-you-doing' kinda person. Even if it's not really me it's kinda me sorta. (laughing)

Woman4: With a last name that's casually exotic

Faith: Exactly. And so I don't know. I think in a way, that was sorta of a, a, a good aspect of envy because I guess I learned that the freedom that Chantelle had or that the freedom that I perceived that Chantelle had, didn't have anything to do with the ability to travel or physical appearance or, it, it just bubbled up from something that I already had, it bubbled up from inside, it bubbled up from a heart. So I guess, I guess that's the good thing. I guess. And so...I don't think she knows. I really don't think she knows that I used to pretend to be her. (laughing) I don't know if I'll ever tell her 'cause I think she might call the men in the white coats but, but yeah, yeah, yeah. So...

Woman4: I'm always, I've learned so much from everybody here when I think 'man I'm gonna remember to do that'. So...we should probably finish up.

Woman3: Yeah probably three more minutes I know Nancy hasn't even had a chance either. And Peter. And Bobby. Gluttony and envy

Ronnie: What does envy mean?

Woman4: What does envy mean?

Ronnie: Yeah

Woman3: Oh. Well in your case it might be looking at some actor or looking at some famous person and thinking you want...

Woman4: Excuse me but our photographer is gonna have to leave. So maybe, so Ronnie and...

Ronnie: What?

Woman4: Something you wished you had that you don't have

Woman3: Either something or somebody's lifestyle that you wish was your own.

Ronnie: No. I met a lot of nice people in my life.

Woman3: And have you ever wanted to be one or some of those people rather than yourself?

Ronnie: Well I gotta be honest wit' ya'. I always wanted to be an actor.

Woman3: You are an actor

(laughing)

Ronnie: Yeah. Yeah. Yeah that to. Let's see well I like those people and, and I write letters and I do tapes at home. And I exercise at the health club two days a week.

Woman3: Does it mess up your mind though? Thinking about their lives or are you pretty clear what, where you are and where they are? The difference

Ronnie: I'm pretty clear where they are and where I am. Yeah. It doesn't mess up my mind. No. Nope. You asked me a question and I told ya.

Woman4: Well so I guess we are stopping and I can't tell you how much Anne and I are going to miss you over the winter and so just come back. Lots of friendly faces...

Camper2: I'll be back for year number seventeen believe me.

Woman3: Okay. Wait did I get that on tape? Get it on tape Peter. Say it again loud

Camper2: I'm not a glutton. I am bigger then people but I'm not a glutton.

## Camp Jabberwocky Transcript 7/2/97

Rob

I've been going to school and I ran for student senate and this spring, yeah in January ya know. I did, yeah. No every year though. I'm not ... It's ok, I mean I haven't really done anything, I mean I passed one bill, but my corresponder did all the work. I presented it to the senate and I got my name in the paper but there wasn't any reason because the bill couldn't make it. Yeah, and I think last year people went to the state house and went for a week for us to get money for the school but...the University of Rhode Island. So hopefully I'll graduate next year. I'm just dreading my last year, because the meeting come right before like right after and that's the only thing I don't want to go to, so I might just skip it. You're allowed to skip like...that's like 20 hours (his last meeting for URI).

He said he met a woman.

Kristine

I had a wonderful winter and now I'm starting to work this summer at Washington hospital center. That's in DC of course and I'll be making lots of money so that helps a lot. I think like \$6.25/hr of me answering phones and filing stuff. And then before that I was just preparing to come to camp and stuff. I spent time with my uncle and family and stuff, and I've been in school. I go to school at a school called Tacoma middle school. Well people in my family are like my mom, her name is Nancy, my sister Laurie and my friend, my mothers friend Charles and my nephew bobby, and a dog. Washington DC. It's an open space school so there's like no door in the classroom, it's like one big thing. It's a pretty nice school I have one more year there. I've spent almost, three, three and a half years. I've been there three years actually, and I've had a lot of positive experiences in life and negative ones. Yeah there like next to each other. Yeah exactly. Yeah, no, no classroom doors, yeah. In some areas though there are doors, not many, like in the gym and stuff there's doors in there but in the classrooms there are no doors. I'm 14 about to be 15. I'm in like 7th, so I'm halfway completed my junior year, and I'm doin' fine. I do that after camp, yeah school doesn't start until after Labor Day whenever that is, so. Not really because my mom has friends that uh, know her and they like talk to her and stuff and they've like asked me if I would like to work and I said sure, so I took the opportunity, so as soon as I leave camp I'll be able to work. Thanks!

Time: 210

Livey translates Nancy

I went to school this winter and it was really good and summer, its like up in the Berkshires, um and then I came back here, that's pretty much all. It's all weird. It's like you're in college instead of being in high school and so it's kinda confusing, but I just finished my first year there, so yeah. Yeah, I guess J this is **Nancy**. I like peter, I graduated from college and worked to find a job during the winter. Which took forever because we have so much red tape. However I did find one, a job, which is my dream job. She working at a card company who makes greeting cards for big businesses. Proofreading to start and as a I get more comfortable and till I get better it will give me more than proofreading to do. I want to design them (cards). And sometimes I work at home because their bathroom setup isn't the best for me. It's in Groton. For them to get to know me and have lunch where I can, they are flexible. And I found this job by my job counselors wife. My brother is getting married after camp. The week after. Print shop on my computer (Deluxe 3). It has 15 thousand graphics. She made the girls some shirts with their names on the back.

Time: 746

Faith

I want to be uplifting bujt Um, you want me to talk about winter, and ah, winter was not a good thing for me this year. Um, no it's just a lot about, um, I learned a lot about letting go of things and ah, loss, and it was very hard, very hard lesson to learn. Um, well like for example, one day when I came back from camp last year and went back to my apartment I had called up all my PCAs (Personal Care Attendant), two weeks before I went back to my apartment. I had called them all up and said "You know I'm gonna be back in the apartment in two weeks, are you gonna be ready to start working again..." and they were all like "Oh yeah, thanks we missed you so much, we cant wait to see you, blaa bla blaa, and life isn't the same without you and all this stuff that you always say to friends that you haven't seen in a long time. Well I like to do it kind of a funky way, cuz I'm still in school and Monday, Wednesday, Friday, and Tuesday, Thursday are different schedules, then I like to have a person from Monday, Wednesday, Friday morning, a person for Tuesday, Thursday morning. A person for Monday, Wednesday, Friday night, a person for Tuesday, Thursday night, and that way if somebody gets sick they can switch off, or if they wanna go home or if they have a hot date, or if I have a hot date, or one of those things. So I have, ya know, a few people that I trade off with and all of them were all really excited and ya know, we're gonna have a great year. And then I get back up to school and on the day I got back up to school they all called me...independantly...within 5 hours and quit. Um, saying that I was a mean and horrible person, oh yeah! That I didn't know how to treat people like people and if I ever learned how to treat people like people and not like slaves, maybe people would stick around me and be my friends. Um, I think, what I think was that they all got together at one point before I got back and had like this big venting session that got way out of control and because I wasn't there to like sort of smooth over misunderstandings or whatever, they just all got all riled up and said "Fuck you" and that's literally what they did, I was PCA less for a month. Right at the beginning of school my mother had to come live with me which was a very hard thing to do. For both of us because it's a one bedroom apartment, and I by now, having lived on my own for two years, have gotten very used to doing things my won way and uh, she being my mother still, has gotten very used to doing things her way. So there was a little bit of tension there, but um, so I've learned sort of, that you sometimes need to put so much stuff in things that you think are going to last very long. And um, it was really hard though because it made it really really difficult for me to trust people, like really hard for me to trust people when they said ya know, "I like you" or "lets go here" or "I'll

always be there for you” or any of these wonderful things you just supposed to feel good about and have all these warm fuzzy feelings about, I didn’t get them for a really long time because I couldn’t, I couldn’t let myself do that again. I mean the last time I saw them, the last time I saw all of them together, they all came together the night before I left for camp because remember last year I came late to camp, I came on my death bed. And um, they all came together the night before I went to camp we had a birthday party, like they brought me cake, they brought me presents. I mean, if you hate somebody and they treat you like a slave, if you don’t like someone and you don’t trust them and they treat you like a slave, would you get them cake and presents for their birthday? I didn’t do that! So really don’t know what happened, but I have a whole new crew of people now, and I am very very careful what I say and what I do. It’s really odd, it’s really really odd. And they all brought cake and they all brought presents, all of them brought different presents, it wasn’t like a big group present, it wasn’t like, you know, one person wanted to get me a present and they all got guilted into chipping in or something, they all brought like...whatever. Yeah ya know and...It seems like one of them was the instigator. And basically I really was literally stuck, and I had to call my parents and say” please come up, I have no one to put me to bed, I have no one to help me shower, I have no one to get me out of bed in the morning, and mom, bless her, ya know, she’s not working right now, and she was like “Well, I’m there” and two and a half hours later she was in my living room. They had all been my PCA for one year, except for one girl. All my PCAs were all girls. I really went through this period of like “Oh my God, I must be a really horrible, horrible person. I must not know how to really be a friend, I must not know people who cant not lie.” So I’ve really been working very hard lately, most recently, I have been working really hard on, looking at myself in the mirror and not saying negative things. Not saying “Do you think you look fat today?” or things like that, and it’s hard, it’s very hard to do, but I’m really working hard, I’ve really been trying hard. So, who knows, Kristen has the authority to dump any amount of water she feels is necessary for the negative things I say and or do. And I’ve only gotten two baptisms so far this summer. Well neither do I, I know that I can be a hard person to wake up in the morning, I know that I’m not always chipper in the morning, but I really, really, really do try, to always say please, always say thank you, and if they weren’t my friends I wouldn’t say thank you. Um, I always try really hard to tell them to drive carefully when they leave. I try, I try, I do. I spend a lot of time on the phone, AT&T loves me. Because what it did, I think, was it took all the perception I thought I had about myself and made me turn them inside out and upside down. No it’s not that bad, it’s good for you. So I wrote on my camp forms, I wrote, I mean there’s that other stuff this year that has not been cool either, but I wrote on my camp forms, it says “please tell us about any accomplishments or good things that we need to know.” So I wrote about graduate school, ya know I’m still in graduate school, I’m still pluggin. And I wrote all this stuff, and then I wrote, “But I’ve had a really difficult year, and I’m really looking forward to camp’s warm and supportive environment,” and Joanne told me that was bullshit, cuz ya know, she can be mean if she wants to, and I’m like, well that’s ok. I want to talk to you after, because I didn’t hear what you said, but I wanna, I don’t want you to think that that’s not important to me, ok (Someone on the side wants to speak to her).

Time: 037

Betsy

At Christmas time, um, my girlfriends and I went to Florida, Um, we went to Disney World, and we got, um,...shes um, a lawyer, so she, um, she couldn’t stay that long, away from work, so we went, a, on most of the rides in Disney World. Um we couldn’t go on, on the, um...Space Mountain...all that kinda stuff. But we did go and spend a couple days in Epcot Center. And um, then after that we, we came back, and in March or April, we went to um, um, Washington DC, to see the President. We were there for part of his inauguration. We had a good time, and it was beautiful there at night, um they had all kinds of lights all over, the um, White House. That building there. And um, and that’s about all. I didn’t send a card cuz I didn’t know your address. I enjoyed stayin’ in Disney World, that was a blast. The people are really accommodating...um, we had um, we had a wonderful time there we stayed at the...Carlton hotel. We had breakfast with Mickey, me and Mickey, and Pluto. Um, there, um, most of them, um, in.....they get their point across. We had a lovely time there.

Time:104

Dorothy Knight

This winter I worked in Worcester at that hospital on \_\_\_\_\_ for five years as a job as an escort and messenger, which I take patients to them. Deliver mail, deliver x-rays, and help the lab be found, basically. Um, I got out this winter, and I got with the church, which means I get to make decisions about what’s goin’ on in the church. I, it’s St Johns Episcopal Church in Worcester. We had a snow storm, we’ve had several major snow storms, it was all of Worcester that was snowed out, and it’s a Thursday, I had 36 inches of snow to walk through to work. I, because of my left leg, I had just to be careful in the winter. Ya know, find the cars that slid off the road, watched all the policemen waiting for the tow truck, and then he looked at me and I looked at him and kept on going. Back to work early and helped set up the kitchen. My department gets it early so they help set up the kitchen for the rest of the hospital. Yes and of course the sidewalks weren’t plowed, so I walked in the street. Where I live is about a mile from the hospital, the trip has about 4 or 5 traffic lights and one stop sign between me and work. So I try to take the car the long way around so I get wormed up. And the only time I walk to work is when there’s a snow storm and every body’s completely off the road. I got here, I got to Chappy on Sunday morning, left my house at 4, 4:15 in the morning, got down to Woods Hole by 6:10 and got over on the 7:00 ferry. I had the reservations for the 8:15 and they put me on the 7:15.

Time: 146

Ronald Simonson

Um, well this winter’s been good, for me. Um I ah, I’m learning how to read, I know how to spell sit, S-I-T, and I know how to spell keep, K-E-E-P, keep. My mother is taeching me reading at home, and I’ve been doing good, reading my own stories. And then I won a contest this year, that was exciting, I never won a contest before, I went, this fan club I belong to um, Welsley Charleson, I um, I entered a contest about I liked their story and I liked them performing surgery and all that stuff, and I read about how they should renew their marriage vows...and I won. And I um, I’m willin to say in the thing. That was exciting for me, well she did. Sh, sh, she,



well she signed the book and the one who plays her husband signed the book. Cuz she wrote me a letter um, she sent me a picture of her horse and Derrick and she begging for her \_\_\_\_\_ that you for your recent letters and thank you for your pictures and thank you for your card and then she wrote "here's a picture of my horse, hope you love it," Love Leslie and then Derrick, so. Oh yeah, I got some flowers um, I got flowers from Patricia Neil. And I wrote a tribute to her um, before I came out here and I mailed it, and yesterday, Jonathan said "You got some flowers, it was from Patricia Neil, a nice card." So I never got any flowers from an actress before, never. So it was two exciting things. My parents are going to Japan, they're goin to Tokyo, my brothers over there, see he comes home for Christmas and they went over there yesterday in Japan, I haven't been over there. What time is it over there? It must be afternoon? Huh? Tomorrow? So over there it's Thursday? Is it morning, noon or night? Yeah, well they left yesterday, Tuesday so, today is Wednesday here. So I um, I've been doin, I also have a \_\_\_\_\_ comes live with me Shirley too, we write scripts, and I sent one to Leslie and I sent one to Alexander Stiemann too. Well I sent her a script, and she's a \_\_\_\_\_. And um, then I um, lets see, I go recreation and I'm in the Special Olympics, and I go two nights a week. That's doing good, everything is doin good. And then I uh, go to the health club two days a week, I exercise on the machines and go swimmin. We got a new boss at work, her name is Grace Ryan, she's a nice lady. And I do the computer at work too, no that's theater group in the winter, September. Our Theater group in the fall. I think that's all I have to say.

Time: 224

Crissy

Lets see, I guess I had a basic year, I mean it was kinda, I mean it was kinda the same as last year. Not really anything exciting happened to me, and I didn't really anything really bad happen to me, I mean that after was a little difficult, but um, but then it got back into a regular pattern, and once the school has started I work in the school, so once the work started back again I had something to go to so then everything got back into normal swing. And um, and so September everything has been basically the same, ya know I get up, I go to work in the morning and I go to classes at night, and that's about the extent of my day. So, um... Yeah I'm at a graduate program for school guidance, I wanna be a guidance counselor. So I've taken about four classes, and I have about, um, I would say about seven classes left, and then I have to do a yearlong internship in a school. So I don't have that much stuff to do. Yeah the internship is the last thing you do after taking classes, I have to take the comp exam, the big overall exam at the end and once I pass that I can do my internship, and um, so I work hard at that, right after work I go directly from work to class, so I have a peanut butter and jelly sandwich and like eat it in the parking lot before class. But I mean I don't, I'm very, very busy. Yeah, I'm tired, very very tired. I like it though. Um, besides working and taking classes, I guess um, I did some volunteer work, um, with the school also this year, um, last year because it was my first year I didn't really do a lot with the school because I didn't know, ya know, a lot of people and I didn't know how much of what I could take and what I could do, and um, I decided that I really wanted to get more involved in what they do at the school because we have a lot of programs that the kids can be involved in with the school, it's only an elementary school but we have a lot of like um, after school activities and stuff like that, but the teachers can help out um, with a lot. So I became um, a coach for the Odyssey of the Mind and I don't know if you know what that is, but um, it's an organization that um, deals with uh, well kids of all ages from elementary to high school and they have college teams too, and you're given um, like a problem and our problem was that we had to build a robot that took on six human actions. And Um, and the kids had to um, actually build the robot and um, we had some guide lines and stuff like that, but the coaches are not to help the kids out at all, they have to figure out all the mechanics and they have to figure out um, like a little skit to go around it, and everything like that. We're just there for um, for like some organizational tips, and stuff like that, and I got really got scared because it was my first year as a coach and we're not even allowed to help the kids with a drill or anything. Like we can show them how to do it once, but then they have to take over and do it. We can be there as a supervisor but we're not allowed to touch it at all. And um, that was a little difficult for me because I wanted to be like, in it, and helping out a lot and I couldn't so that was hard, but I had a really good experience. And um, I think I'll do it again next year, or this September. Yeah we had six boys, well um five boys and a girl on our team, and um, um, yeah, we worked with the same kids all the time and they had to come up with a robot. Um, the six things were, it could walk, it had to walk like a certain amount of feet, and um, it, one of the things it did was it raised its arm, it had to go from a standing to a sitting position, um, it smiled, and um, I think that's it. Oh that was four? What else did it do? It did other things but I cant remember. Yeah, it clasped its hand, yeah and it did one more but I cant remember what it was, no. Oh yeah, it talked, and so they had to come up with ways of doing that that looked human-like and you weren't allowed to help them at all. So I mean it's a very um, it was good for the kids to get them their imagination going, so that was fun. Yeah I really enjoyed doing that, and then um, I volunteered to open a school store in our building so that the kids can come down in the morning and get their snacks for the day. So um, I was stupid enough to take that to our boss. I thought it was gonna be easy, I thought I would have to organize a bunch of kids that would work at the store, but forgot that I would have to order the food, and get it together and keep a record of how much money we're spending, and how much money we need and um, and, so I had nobody to help me, and um, so it was hard but it was fun too, and after I got a little organized, so that's what I did this winter. Yeah we have like \$400 left over for this September, which we had borrowed some money form the PTO and we paid them back the full amount that we had borrowed, so we had \$400 left over, so I think that pretty good.

Time: 144

San-ogol-be

## Camp Jabberwocky Transcript 7/19/97 1 of 2

Linsey: So today is July 19<sup>th</sup> and we talked about, about talking about a public subject where you'd like to be in ten years. Or where you envision yourself in ten years we can talk about other things too, if you guys have any brilliant ideas, I will think of other subjects as you guys are talking.

Faith: Sure doesn't matter. Yeah that's Graham's. Can you fix this? Okay this is Faith and I guess the topic is what we would like our life to be like in ten years, I guess? Okay. I guess I would, I really would like to be published within the next ten years. Both professionally and personally, I'm gonna' have to be writing journal articles and all that stuff as a speech language pathologist. So I hope I that I'll get published in some journal somewhere. But I also hope that within the next ten years I'll be published for either poetry or short stories or something like that. Of course this is assuming that within the next ten years I'll get up enough courage to actually submit my stuff somewhere, but we'll see. Have I written stories and such things? Yeah. Yeah, yeah. No, not for, well I can't say that. I, yeah I wrote for my families with special needs class I wrote and my teacher suggested that it might be publishable within like a special-ed journal kinda-thing. So I just have to find out a little bit more about that. I haven't, my problem of course is that I don't necessarily think it's gonna' fly. And I have this amazing like uncomfortableness with rejection. I don't like, anyway, I don't like it from people I know, I definitely don't like it from people I don't know. So I don't know, if I ever get up the gumption to actually submit some stuff, I hope, that within the next ten years I'll be published. Oh yeah, oh yeah. And everybody always says that you gotta get rejected you know a zillion times before, you know everybody does and all that stuff. And it's nothing personal and I don't know but, it's still hard. So, the scholarly stuff will come and I think once I get a client base it will be easier to write the scholarly stuff, it will be easier to get more excited about that because I'll actually have real examples to draw from. Rather than drawing from someone you read about, you know or videotapes that we've seen. But so me right now in the place that I'm in right now, I'm more bent towards my own stuff because that's the stuff I know. So I don't know. I don't write as often as I'd like, but I write a lot this spring because I was laid up after surgery. So I had a lot of free time to write, I tend to write a lot when I'm here or not necessarily while I'm here but after I go home I tend to write a lot about the summer. And I write when I can, you know I write in my journal when I can. This place pushes me to my very limits and I always come home learning so much about myself, like I've always learned so much more about myself after spending a couple weeks here that I just have to go home and process and figure it all out. It's very odd, but it's really cool. Yeah. Yeah, yeah it's true. It's true. I guess, I haven't seen it yet, but I guess there is a poetry book somewhere today, floating around and there's like, I think, one of my things in there, which is a little bit odd to see. So I don't know if I consider that published or not. I mean, I don't, but I guess it is. So, whatever. Next!

Chrissy: Do you want to go back? Well okay this is Chrissy Pochiko and let's see, in ten years I would to have gotten my doctorate degree in psychology. I'm not really sure, I'm going towards my degree in school guidance to be like a psychologist, so I can be in the school department, like the head of the psychology department for a school district or something like that. And so I'm a doctor, but I wanna...I have my bachelor's degree, I'm going for my master's right now and hopefully I'll go for my doctorate. And, but that's what I would like to do. I know it's going to be a lot of work and everything but I really would like to be a doctor in ten years. But we'll see how that...I'm not really sure how long the process is, I think it's, I know I have like another year or so of my master's and I think it's like a three year program for the doctorate. So, yep, but...our stories are live to be put on tape so maybe, someday, we'll be famous and have memoirs of us.

Linsey: They could certainly be used for good or evil

Chrissy: Yeah and so I guess that's what I'm really looking forward to in ten years. I mean, I would help to be a little bit more stable then I am now, you know, to be living on my own and doing my own thing and everything like that, but that's my major goal and ten years ago I was hoping to go to college. I guess, I guess my goal for ten years ago is basically what I'm doing, I think I fulfilled them all because ever since I can remember I've wanted to go to school and study psychology and I did that. I went to college and I studied psychology, I never thought I would be working in a profession that I am now, with kids in a school system, but I knew I wanted to do something to help somebody else. And I guess that's the service that I'm doing right now, so I guess from what I thought ten years ago I guess I really am doing it now. I mean, I'm really young so I mean ten years ago I was only fifteen so I was still in high school. So...emotionally? Well I guess, emotionally, I mean I know I still have a lot of growing to do and I know that I'm not as independent as I could be because I'm still living at home and I do let my parents take care of me a little bit more then I probably should let them. So I think I still have a lot of growing and experiencing to do, you know, in the next ten years. And I know that it's going to be a struggle it's not going to be an easy one, but I know there are going to be lots of changes in the next ten years for me. And so...I do, I do. When I was fifteen, I was at that age where I was starting to you know go against my parents and try to find my own independence, you know, they really wanted to take care of me and I really wanted to do things on my own. And get involved in a lot of the school activities that were, that were physical activities that I had never done before like be in the school band and you know I was like manager of the track team and things that I'd never done before. And my parents were like, 'you cannot do that' so I was at the age that I was just trying to find my independence and I think that it was a struggle for a while to actually make them understand that I could actually do this and I think it actually, they actually realized when I went to college and when I came home, they really have been enlightened only in the last two years. So I mean there has been major, major changes only in the last two years and it's been long, long struggle for me to show my parents that what I think I am I really am and I can really do it. To be independent, right, right. I mean I've always been independent, you know I remember when I was about four years old I used to go to a special school and I used to take a school bus for an hour a day just to get to my special school and my parents hated it. I mean they loved me to go this special school, but they hated that a three year old would be going on this long school bus trip for an hour each day. It would take an hour to get there and an hour to get home. And they hated it, they cried, my mom cried every morning when I left. And I loved it, I couldn't wait for the bus to get there, I cried when I got home at night, you know, because I missed all my friends and I mean I've

always been that way like do things and independent and my parents have always tried to keep me back and shelter me so that was a major struggle for, when I was fifteen growing up, that was very difficult. Our relationship is getting much better now, but we still have a lot of growing to do with each other. So...yeah. I guess that's all I have to say for now...Heather?

Faith: This is Faith again. Oh joy! Ten years ago, well I can say one thing for sure, ten years ago I never thought I'd be living in my own apartment now. By myself! That was never something I ever thought I would be able to do. And it will be my two-year anniversary in August and I'll have had my own apartment for two years. Yay! That's a nice thing. I don't think I thought ten years ago that I would be like strong enough I guess to make my own real decisions, like the real important ones and so I guess that's one goal reached, realized and overcome. And ten years ago, oh gosh, ten years ago I was secretly going off to places like the mall to get my third hole put in my ear without my Mother knowing and I was really going through my rebellious stage. I went through my rebellious stage really late and I went through my rebellious stage really, really late cause I have this...I don't like it when people are mad at me. I really, really don't so I just pretty much kept the peace as well as I could, until of course I got out and went to college, right? And then I started, hummm, mmmhmm, I think I would like another hole in my head. I think I would like spiked hair. I think I would like and I so I started doing all that. And no I didn't start drinking at nineteen thank you very much! And so I did a lot of experimenting at nineteen and I didn't, I don't think I thought then that I would still be experimenting now but I am. Yeah, yeah I think I thought back then that by now I would be like totally settled. You know, completely settled into my routine, because I'm very, I like routine. I like it! So I guess, I figured that by now, I mean goodness, I'm almost thirty, I should have a routine and be settled and all that stuff but I'm not. And that's fine. And I don't think at nineteen, I thought I'd like not being settled by now, but it's fine with me. No, oh no. I can, that's definitely true, because I just recently got my navel pierced. So I had to take it out for my surgery and it closed up but I'm gonna' get it redone again because I really liked it when I had it. It was a special navel ring and it had a hematite stone because the man who did the piercing said that hematite's symbolize faith, courage, and loyalty. So, it's, it's really, and it's beautiful. Beautiful, yeah I still have it but I can't get it back in because the hole closed up. Oh well, so that's cool. That was an experience. Well you know, my Mom had a fit when I first showed her my navel ring, I mean, I didn't really wanna' show it her because I knew she'd have a fit. Probably, probably, but I knew I had to show it her because sooner or later she'd be helping me in the shower and she would see this ring hanging out of my belly button. Yeah. So and she had a real hard time with it and I said, 'Mom do you want to know why I did it?' and she said, 'yes'. And I said, well I did it a while ago, almost a year ago now I guess, and I said 'well I've been living on my own for a year now and I wanted it as a physical reminder that sometimes things that start out to be painful can end up being really beautiful'. And she had absolutely no idea what to say because it's true, but she still didn't like it. And she's very excited about the fact that I had to take it out for the surgery and the hole closed up but, oh well. Often, not as often as I should but now I, my father's really pushing me to write a book. He's really, really pushing me to write a book. I wanna be published in ten years. I don't care with what, for whom, you know, just something outside of the Jabberwocky Run would be nice. You know, I've been in the Jabberwocky paper, I've been in the Jabberwocky poetry book, and it's all very nice and I'm very proud of those things but it's almost too safe here. You know? What? I know, I was rolling, so...I don't know. She never really joined us.

Heather: Oh boy. This is Heather and I'm twenty-three years old and it's much easier to say what I felt like ten years ago then where I think I'll be ten years from now. Ten years ago I was thirteen and I was seriously celebrating my teens. Just the fact that I was no longer twelve anymore, you know. But I wasn't, I was, I wasn't rebellious or I didn't have that rebellious stage until about seventeen, eighteen years old. So what's true for you, Faith, in that your rebellious stage came really late is also true for me, because I think that or I sort of found comfort, I didn't need to rebel, I was comfortable where I was. So and ten years from now, let's see, thirty-three years old, we were talking about this last night in the cabin and I gave some really short answer like I would really like to be married and maybe planning a small family and possibly be teaching in the special-ed field, 'cause I, when I volunteered this past year I really enjoyed it. I really enjoyed helping people. And if I may say, I mean, I've heard the same thing with Faith and Chrissy and now myself that we all enjoy helping people. And I think the reason why I like helping people is that earlier on in my life people were willing to help me. Just getting from point A to point B. Making sure things were accessible. It's alright. I was really excited about the possibility of high school, never mind college, I'm the type of person that it takes sort of one step at a time so when I was in grade school I'm like, I'm going to be going into high school, and then when I was in high school I said, 'oh great next is college!' And I loved that idea. I loved school in general, but I didn't, you know at thirteen I wasn't, I was thinking, I mean I knew I was gonna' go to college but I wasn't really thinking in detail about it. And I never, when I was really young, I didn't think that, like I wanted to be a teacher. And I really wanted to teach and then I went to school and got a B.S.A. in creative writing not in education and not, I find out after that year of volunteering with the special-ed program that I really do wanna' teach. So maybe ten years ago I should have kept, kept in mind what I wanted to do at thirteen was teach and that I changed my mind and I should have just kept on the same path. I haven't regretted anything. Right, but I thought it quite, almost comical that you know when I was younger I really wanted to teach but I was actually, honestly scared of being up in front of people, teaching. I didn't like the idea of writing notes on the blackboard. When I think of it after going through it, why was I scared, it was very, with any job you get into a rhythm and after a while I was into a comfortable rhythm and I wasn't nervous at all. So I wanna' go back and get my provisional teaching certificate so that I can in the school system. Thank you, I really enjoy my kids.

Man: I think that in ten years from now I'd like to be right here. It's very good company, very thoughtful, articulate people. Martha's Vineyard is a very beautiful place to be, but that's too short an answer I suppose. (laughing) Well I think when you get to a certain age you don't necessarily wanna' be someplace else or dramatically different...I'm not that old! No to a certain extent, no that's a good one! No to a certain extent when, I'm fifty years old, when you get that age, at least for me, I'm not so much thinking about where I'm gonna' be because you feel like you've become something and maybe you wanna' change it but maybe you wanna' just evolve and deepen it. You get very interested in where you children will be and whether you might have grandchildren and what they might experience or accomplish. So I would say to a certain extent that at some point if you have children some of your thoughts about yourself get transferred. And that's one of the, the attractive aspect to that, it gives you at least an illusion of A. some sense of possible immortality through your children but if there are certain paths that you didn't take yourself there's always the opportunity that your children may take those paths or do things that are entirely different than anything you might of...

## Camp Jabberwocky Transcript 7/19/97 2 of 2

Man1: So I would say, not that I don't think about those issues at all, but that to some extent it's broadened and is not focused exclusively on me. Well that's one of the things that happens when you get old, your memory fades, although it's easier to, it's easier to remember, it's a short term memory that you lose first. Well I'm a federal judge and I've been a federal judge for ten years, so ten years ago I had just recently become a federal judge and I was pretty young for that and I suppose I had ambitions for advancement within that profession. I think if you became a United States District judge, a Federal trial judge when you're thirty-eight years old some people say 'oh naturally you'll be on the United States Supreme Court.' I think, understanding the way these things work, that kind of professional progression is very rare and unlikely, but ten years ago I might of thought about that, would have thought about that more then I think about it now. And I think I was also, ten years ago probably thinking, more as I still do about whether that really would be my profession, because when you get appointed a judge you have the job for life, unless you resign. But I probably wondered ten years ago whether I would find it challenging and satisfying, but I would say now that I do. And while there are other things that I'm definitely interested in, I don't have any particular plans nor any particular expectation of progressing. I think pretty much I'd be right exactly where I am. Well I wouldn't object but it's not like if you're in business you think, 'well if I work harder I can make more money' or something like that. It's beyond your power and requires a great deal of fortune and luck for something like that to happen. You just do your job and see what occurs and usually in terms of getting another job it's nothing, but the satisfaction in the job itself. Good, any questions? Thank you

Rob: My name is Rob, ten years ago I was about thirteen years old, I believe I was in sixth grade I'm gonna' say, because I don't have a very good memory and I don't have a memory that really put me onto my career. I wrote a first major, minor article, well I wrote a play and I got into a contest and I didn't think I had a chance, but my teacher told me, my teacher came up to me personally and told me to do this play because they wanted a character in it who was disabled and since I was the only person that could understand, identify with that. And I wrote the play and they wanted a character in the play that had a disability, so I wrote the play and it took me like all, all year to write it. And I end up becoming one of the five or six finalists in the state of Rhode Island, so I was really happy. I was a little bit disappointed that I didn't get first place, but that's okay. I always wanted to be in government, somehow. Yeah, either defending or making it or both. Personally I would like to be making the law, I mean I have a friend at home that told me, if I ever wanted to run for governor he'll pay for my campaign. So, but that's really scary, that people already knew me and even when I was eighteen years old said, 'you gotta' be governor'. And I was like no I don't! But now being twenty-three I'm starting to think and to do things I've always wanted to do like I dyed my hair. I always wanted to look different because I hated how I looked. Now I'm planning to go parachuting and to fall hopefully. With Faith. Right now, I've, since 1992 I think, I've been writing a lot of poetry. I used to write like in seventh and eighth grade I wrote science-fiction stories and I always thought I would be a science-fiction writer, but then for some reason, I mean I lost my notebook and that like it turned me off completely, because I mean I'd like to a serial and I did one character that I wanted to bring back and bring back, but I figured since I lost the book, I don't know what he did. I couldn't remember like...no it was a notebook. And I couldn't remember like how the character evolved or like dropped right out. I write a lot of poetry but this past year I wrote half of my poem and I have over eighty right now and I'm hoping within five years, hopefully before I'm thirty at least, I'll have some type of publication of my own. I mean, I've been published in my college literature book, which I thought was pretty cool. I've been published here, but everybody that I know that lives at home, here I can't, and at home they say, 'you gotta' write a book.' And I'm like, 'well do you got the money?', because I called a company and I don't know anything about it. They said, 'well do it for you but it's going to cost about...', some amount that I cannot afford right now and I can't maybe guarantee that I'm going to sell enough money, enough books to get my money back. I mean, I'm not looking for, to make money, but I don't wanna' go in debt and the only reason why I would do it is because for me personally I would like to be like, 'okay I did something in this world.' I can like go, I can go, I can go be a bum now. I did my commitment to the world. I made a publication, but I just wanna' do it for my friends and my family and people that hear me right now. I do open-mic's at my college and everybody, and people like me and ask if I have a book and I would like to get to something. I like to readings but, some of the poems you read you want to keep them, you want read over them again, in a reading there's only a short amount of time and you really can't get the whole scope of a poem, I mean. Right now, I'm at the realization that in the past couple month, that I'm starting to identify myself as a poet, because last year and maybe up until December of this year I thought I was nothing. But then I was like, I looked at my poems, I mean, I counted my poems. I mean, I got to do something I'm writing a poem like every other day. I mean I wrote like five or six of them since I've been here alone, okay this is like really scary, but I don't know. I know from my family, they always wanted me to succeed, I mean, they might have sheltered me but I made it big alone. No that they were sheltering me, when I was a thirteen year old, and I was all like, 'okay Mom I'll do whatever you say' and the only thing that I did that was wild was the boys scouts and I hated it. I did not like it all and I quit within like two months, but otherwise, yeah I just went. I just want to be in like government or do something that can make myself, to make me feel worthwhile, because right now I'd just be okay. I'm just going through life, going do-do-do-do-do. Going to school, I mean I've been going to school since I was three-months old, and I'm like burned-out. I know I have to go to school to be somebody and I just wish that somebody would be here tomorrow, but I know it won't. So that really scares me and I'll give you to Peter Ebbet.

Linsey: Thank you very much

Peter: So, so this is Pete and I'm waiting because we're confused so...we might be stuck in the middle of play practice if we...yeah. Alright this is Pete and where I was I ten years ago, god, was I in my first year of college, cause I'm a super-senior. So I was nineteen, I guess it was my first year of college and I basically was doing badly, but I was having fun, even though I wasn't, even though it was a commute college so I was still at home, but when I went there during the day I was having fun. I was in computers and actually at the

time I thought that that was going to be my end goal, doing something with computers, programming for like I.B.M. or something, you know. I wanted it, ever since I was like really, from like Junior High I liked computers and I got my first computer, I think it was in tenth grade, either ninth or tenth grade, I got my first computer and I wrote programs even back then, just little programs. And I just loved computers, because I didn't need any mobility skills, I didn't need any, I didn't need to be moving around, picking up things, doing stuff like that. I envisioned, sitting in a little cubby-hole, with a computer problem that's one small part of a larger problem and that all I had to do was do my problem and then hand it in, hand it up to the next person who would put it in together with a whole bunch of other little parts to the same program and then, you know, because that's all computers are, is just little bits of program. Little steps, that put together make something really big and so that's what I envisioned myself doing at the time. And I got a very bad wake up call; actually it was the start of a very bad wake up call, because even though I liked computers and did fairly well at them, I stunk at math. And all the computer courses that I was planning on taking were really math intensive. It wasn't so bad when I first went to community college, they didn't stress that as much, they stressed more the programming, which is what I liked, but then when I went onto a four-year college to get a bachelors, their program stressed math first, or mostly, before programming itself and I did badly. Very badly, because I am not very higher math literate. Yeah, but I knew I was never good at math, but I always figured I could go around it., because I didn't think that computers had to do that much math, you know. Yeah, it's just weird, I was sitting there in calculus classes and I mean the only kind of computer's that I know that do calculus, you know, are these big scientific ones, you know, for I don't know, for like pharmaceutical or biological laboratory or something. And that's not what I wanted to do. I wanted to do maybe a payroll sort of a system in a bank or something, you know, or keeping track of clients and stuff like that, alphabetical lists of clients and things like that and not this really math intensive computer programming. So, I got out of that course load really fast, after I actually got thrown out, but we won't talk about that. And I tried to think of what I could do that also interested me and the other thing that does interest me, in a roundabout way, is working for the state helping people with disabilities, because, I mean, I am a person with a disability and I am seen how badly the state runs in helping people with disabilities and I could help the a lot. Or I envision myself trying to help them a lot, you know. So, I think I do, but when it gets down to the nitty-gritty, I'm pitiful.

Linsey: Well it's just one of those things, like having brown eyes or blue eyes. You can't beat yourself up about it, you know, some people are good in math.

Peter: So, ten years ago I thought I would be, now, working at some computer place doing that sort of work. And I'm not! Yep, that actually just finished this past December, I just graduated from U.R.I. with a bachelor in consumer affairs, so now's the time to put that to work, hopefully. Hopefully working for the state, in a service agency, that helps people with disabilities. Yeah, you know, finding accessible housing for them, affordable housing, finding services such as helping them arrange for like P.C.A.'s, for managing their money, or, you know, helping them find employment, cope with everything, with the state bureaucracy on benefits and doing stuff like that, and getting services, you know, getting doctors things or I guess whatever. And getting transportation things worked out with the state and stuff like that. I don't know about that. I don't know. Oh definitely, oh lots of friends. Definitely lots of friends, that would be nice, but I don't know about that, we'll have to let that one slide along and see what happens on that, don't know. But that's actually even scarier than getting a job, so. Living on my own...No not rejection, rejecting (laughing). Hopefully I'll be on my own in an apartment, preferably a house actually, I'd like to, you know, when I was little and my brother, me and my brother would dream up these houses that he would build for me, with, you know, indoor swimming pool and then around it a funky couch and ramps everywhere and stuff like that. Indoor slide or something. So living in an apartment or my own house would be great in ten years. I know it's definitely going to happen in ten years, but...and also I can also go back. Maybe in ten years I can go back, after boning up on some math skills, like take some night courses or something. I don't know, I mean it's always good to improve yourself, I mean, and that's a problem area. If I take it slowly and just, you know, it's something I just want to do to just take the math courses to see that I can say I can do it, you know? Without any pressure of having to go on from there, you know? Right, right...

Linsey: Yes well improving yourself is great. I mean even to this day I never thought I would be riding horses and now I'm riding horses everyday

Peter: Well we won't talk about horses. Oh my brain is going to get worse. (laughing) Pfft! Nice try. Well that's why, if I could even just get the books myself, and teach myself, you know, just get the textbooks and go through the textbooks you know? And learn on my own pace, which is the best, but I mean, you hear of everyday of people, you know, way into their golden years always learning something new, just because they wanna'. Well we won't go there either. (laughing) And hopefully I'll be popping back into here, every summer as well.

Linsey: Well I'll do a quick one and you can do a quick one. Yeah because actually we are, we have run out of time. Should we stop? Okay, we'll break. Cool. Phew!

## Camp Jabberwocky Transcript 7/24/97

Ronnie Simmonson

I would love to see in heaven my real father, Henry, my grandmother Mo, my grandfather Fa, those are the only people I can think of right now. I think heaven is gonna be like the ocean. Um, hm. I would like it to be like a camp, yeah, camp heaven. I see him singing to me about all the stars in there and that's how I learned it, that's how he would sing to me, I was like early seventies, seventy one. Well that's who I would see up there, my grandfather, um, Fa, Mo, um, who else would I see? That's all I have to say.

Time: 072

Beth Ainsworth

What to lie down? You mean to lie down? To be at peace. Describe it? Like to relax a little more, and don't worry about, don't be a worry wart. Or don't worry about things. That's why I keep my worries out of me, I do. I like to see, I think God listens to me, yeah, but it's sad. That's what I feel about it. Uh uh, why, Uh uh, know why I think about my other grandma, she died too. As you get old you die. Yeah I wish I did see her in heaven. I miss my grandma, but sometimes you can think of other things, like your job. Uh uh, you job and uh, I like my life at home right now and uh, Linsey I like my routine at home too. Like I go to library, go b-bowling, do, d-different other things in life, or sometimes my, sometimes I think about my auntie Do, she has yellow hair. Know why? I know why she moved to Florida but I feel bad about her. Yes I do, but I think about my aunt, I kinda miss her, it's after she left, when she had that white house on Bullet St. She had her pool. Yeah my aunt, I kinda miss her. I think she's in heave. I think heaven looks kinda strange. Yeah, A casket, everything in heaven. To be peace and quiet for a while. Ya know what Crissy, it's hard to get over it when you're old and ache, sometimes my grandma Ainsworth feels like that, like once in a while she gets kinda sick and jittery like. That's the way she is like, I don't feel good. Oh yeah, when she was at Charlton, ya know what happened to my grandma? She broke her hip, she hurt her hip on a wheelchair, I saw her in bed. I feel bad about her now. She broke her hip, she fell down in the, um, lays facility. I think in her nursing home, that's why she broke her hip. Ya know what, that's why she don't talk that much when you're old, I know. It's tages. You get short of breadth at that age, of 92. That's why. A, a, a, a I think it's my fathers mother, I feel bad about her. But once in a while she has a bad day once in a while. Like sometimes I hear her cry, like. To relax a little in heaven is what it's like in heaven. Yeah. Uh, uh, a, a, a when she was young she lived in Wilson and wrote shoes in her seventies, like 76. Oh yeah, she uh, she used to cook a lot, my grandma. Yeah, she sings too when she was young.

Time: 141

Heather Smith

In terms of who I would like to see in heaven, I've been sitting here trying to think. Who there isn't just one person, I think Ronnie had it right. If I can sorta transfer everybody here, up there wherever heaven is for other people, um, I would. Because here, Um, there's, I'm going out on a limb here and saying that there's a rare type of acceptance that you don't, I mean you receive acceptance from other people outside of camp, but there's a rare understanding of your abilities and your possible mundations, that I think of as heavenly. And in terms of what heaven would be for me, I close my eyes during all these conversations and I, I'm really, I see, like, sunshine and trees and as I look up at the canopy of trees here, um, I could honestly see something exactly like this and a round of bricks in heaven, just sort of set aside, for talking. And um, the sun would, either there'd be a rainbow or the sun would be shining. But it wouldn't be, like gloomy. So. Fountains and statues, all the stuff that uh, it's hard to explain, because I never really tried to envision heaven as a place, it's more of a state of mind for me.

Time: 185

Crissy Pacheco

Well the person I would want to see, um, well I guess it would be a few people, but I mean I think the um, the, um, I would like to see my grandfather, because he died when I was four, so I never knew who he was. And um, I've, ya know, I've heard over the years that, um, even, even that I was four, I was one of his very, very, very favorite people in the entire world and, um, and that he loved me, my grandma says he loved me more than life, and I don't remember him at all. So I would like to go up there and, and I mean I've had dreams about him, that he comes and talks to me and they say I believe that if you have about somebody that has died and they talk to you that their spirit is coming to you, um. So I've had a couple of dreams about him over the years, like not constant ones, but like, every few years I would have a dream about him, and I'm talking to him and telling him things that happened in my life, ya know like my graduation from college, or I got, a new set of breaces or, ya know, something, something like that and um, so I think I would like to go up there and see him, and, and ask him, ya know, has he been watching over me or ya know, has been following my life, or ya know has he been like planning the good things that are gonna happen to me, or ya know, has he been, ya know, God's sidekick to make sure that things like that happen to me, or I don't know, I would just like to find that information out. Ya know, so I guess that's who I would want to talk to or see, ya know because I really don't, I mean I think I remember what he looks like, only through pictures, but I mean I don't I really know what he looks like at all, so. I guess, I guess I would, that's who I would want to see. Um, like Heather I haven't really ever pictured what I think heaven would look like, but um, but I really don't think it would, I don't think it would be really much different from where we live now, I mean, I think it would, I mean I think that this society would be better. It would be like one of those pure societies where there isn't the evil or corruption or ya know, the bad things that happen to people. I think it would just be all kind and goodness, there wouldn't be any poor people, ya know there wouldn't be any sort of society. Everybody would just kinda mingle around and be 100% equal to eachother. But I think you would live with your families, ya know like when you, cuz I always picture going to heaven and meeting up with all of the people who have left me, and um, and like us living

in one big community. And uh, you don't have to travel miles to get to see friends, or anything like that, they would just be there, ya know and, and uh. And you just kinda, you just kinda like, live like this, ya know and, but it would just be a lot, it would just be a lot kinder, and gentler and, and not all that, the bad evil stuff that happens here. Ya know, there wouldn't be any um, competing with each other, or competing in society because you would all be completely equals. I mean I think that all the disabilities would go away, and that it wouldn't make any difference to anybody else. No that it makes a difference now, but, ya know, I think that everything disappears once you go to heaven. Well I don't know how I would perceive myself if my dissablility was to go away. I mean I always thought that when you go to heaven, everything, everything that was wrong with you or anything that you had broken, or anything would just kind of fade away and go away because I mean, I think that when I dream at night sometimes I'm dreaming in, in a world different then, like I always think of it maybe as like the heaven world or something like that when I have a dream. And I'm never handicapped in my dreams, so ya know, it's not that I'm not saying that I want to get rid or my dissablility because I definitely don't, I just think that it would, because, you're, you're just all, I don't know how to describe it but, ya know, you don't, you really don't have a body, you just have what's inside and I think that what's inside isn't disabled. Ya know, it's, it's the, it's whats on the outside that's disabled, it's not whats on the inside, so you lose the body, and you would just have whats on the inside, that's what I think. So I guess that's what I would say.

Time: 256

Kathy Deshulo

Um, when Ronnie first said what heaven would be like, it, at first it , um, I would want it to be like camp, but everybody else is saying is that I want my family to be there but, two people that are already there, I would want my whole family there, but the two people, or one of the persons I would want to be there is my mom. But the two people that I want to be there is my mom's two best friends, so it would be really nice to have coffe or tea with them, cuz um, Eileen died because she had asthma, and then Helen died because she had a heart attack. But um, what I think about heaven is that, I read about a girl, well she's still living, and she said that when you go to heaven you, you just, you get a new body, so I would think, like Crissy, is that nobody would have a dissablility, everybody would just have new bodies, and it would be so cool. We could, it would be almost just like camp, everybody would be on comities, or whatever. A church committee, different kinda committies, but everybody would always be dancing and having fun and, um, and that, and matter of fact there would be no poor people, and you wouldn't even need any money. I would be kinda like cool, It would be kinda fun, and as a matter of fact, we would just be doing kinda fun things like, doing yoga and just. But I, I just always think about heaven a lot, and that it wouldn't be like reality. And that it wouldn't be like reality because it would, we wouldn't have all the same problems like we have in society. And that everybody would be treated the same. There would be no competition, I mean if you gotta get a job, you got it, cuz you had all the, you had all the talents, or you had the um, the um, it would be kinda cool, and that um, and that everybody would help each other, and that we would just try not to fight. But I think about heaven all the time, it's just that, but matter of fact I think about it all the time, because I always think about, when I'm, which is really weird when I'm gonna die, is that I don't wanna die when I'm swimming in the water. So I always think I'm gonna die when I'm drowning. It's getting better now, but I don't um, I don't like to think about it a lot, I just hope that when heaven comes I'll be ready.

Time: 298

Susan Harrington

My um, ideal vision of heaven, would be to see, again my, aunt Florence who, died quite a few years ago, quite a long time ago of ah, cancer of the brain and she was like 68 then. So it would be really really wonderful to see her again. My ideal vision of what heaven would be like, every person up there having a cloud as their bed and each person being a part of that tapestry. I had a very special relationship with my aunt Florence, when we got together we enjoyed each others company very much. She um was one of my father's sisters, and ah, she always took part in Harrington family functions and um, ah, when she died it was awful, I, I didn't go to the wake or funeral at that time cuz I was young and ya know, um, couldn't have handled it then, but um, but that's the person who strikes me and um. My idea of heaven is that she would, ya know, she would come back to life and once again everything would be perfect.

Time: 328

Faith I think the person that I would like to see, is one of my grandmothers. Um, she died when I was a year and a half old or something. So I never rreally knew her very well. Um, my mom has a picture of her holding me, but I think that's it. And um, everybody says I'm a lot like her. Um, they say that I have her eyes, they say that I have her spunk, they say that I have her inner fire, or whatever, but I don't know that. So I would like to just hang out with my grandmother and see if that's true. And Uh, find out what gave her that inner spunk. And uh, I think heaven would look a lot like, except without pollution. I think it would be clean, cuz I think when earth was first made or created it was a very beautiful place and then we've just been slowly killing it. So I think that um, heaven would look like earth was supposed to look like. And it would be very clean and very, protected and very vibrant, and uh, beautiful. And that's really what I think.

Time:355

Rob

I think I would see, I wouldn't be one separate person. It be like, hopefully, I'm sure there will be a lot of kids I hold dear, and who hold me dear throughout my life and maybe throughout their life. Um, there's two people I can think off the top of my head, is um, my, mother's boyfriend, um, he was a great man, he died eleven years ago in August, and um. But the thing is, the other people I, that I knew or heard about through family stories and , its weird I have a pretty big family on my mothers side, and I, I had a great aunt, um, who I really don't remember that much because I think I was about seven when she died, and I think I've seen her which shes shown me. But as far as heaven is like, I sort of always thought that heaven would be like a carbon copy of earth, were, you would do exactly the same things as you would do down here, but you could do it, a little bit more better and maybe still not get it right, because

I'm not afraid of dying, I'm afraid of going to heaven because, once I get to heaven, what do I do? I mean, all our lives we said "OK, you go to church, you die, you go to heaven," you never talk about what heaven is like, it's kinda impossible to talk about what heaven is like, like once you get there what do you do, I don't think you'll sit around all day. And I'm sure you can be like a messenger of God and like go guide people you know or think that you know but, I mean, it's weird. I think people are very strange because we are always reminded of death some way or another, even if somebody you didn't know died, you pick up the paper and you turn to the news section and the second or third page is the obituaries. You don't really want to look at the obituaries, unless you know that, unless you heard about somebody dying. If you see the obituaries daily, ok, one of these days I'm gonna open up the paper and see my name, and be like "oh God I'm not supposed to be here." I think that's what we're here for, we're here to get our apprenticeship to get to heaven, because I don't see any other reason why we're here, personally.

Time: 433

Timmy

The two people that I dearly love to see again are my grandmother and grandfather. Who were not only getting up in age, but were really ill. My grandmother died in '79 and she had had cataracts in her eyes and diabetes for many years. And my grandmother and I were very close, and she always wanted the best for me. And she died first it hit me really hard because my grandmother always wanted to make sure that I was in the best of health and that I was doing all right. And then in '86 my grandfather tragically died at home. My grandfather was 95, and um, he had had a lot of health problems just like my grandmother did. And I think if I was to die tomorrow, that um, the way I would want to die would be a peaceful death, I wouldn't want to feel any pain or suffering, I would want to die instantly and feel no pain. And I would want to be buried right next to my grandmother and grandfather because I would want them to know that I accomplished a lot in my life. I've accomplished a lot of things that I never thought I would be able to do and I just want them to rest in peace knowing that ah, that, um, I still think about them constantly every day and, um, there's not a day that doesn't go by when I don't. And I would just want them to rest their hands down on me and look up at me and say "We're proud of you Tim," and um. I think my general idea of heaven, would, um, just to reiterate what Rob said a few minutes ago, um, if I got to heaven tomorrow I don't think I would just want to lay there and be bored I'm sure God would have me doing all sorts of wonderful things, and I'd probably be at peace with myself. And um, I think that's generally all I have to say.

Time: 506

Nancy Connely

My thought about heaven is that it's one big party. And I would love to see my grandmother because she was a partier. My grandmother on my mothers side and we were best of friends and she would always get all of us around and have this big party with dessert, food and games. And you name it, she had it. And I liked her fighting spirit because she was a very faithful person and when people said something cant be done, she would say, "It can be done." I see my grandmother in Hellcat because she would say "tell us great stories and sing and have a ball." If she were here today, she would have fell in love with camp Jabberwocky.

Time: 638

Candy

My grandmother is in a nursing home, out of a hospital. I wanna see my grandmother in heaven, my grandfather is in heaven cuz he had... he was sick. I hope my grandma is in heaven waiting to greet me. I would like to be happy in heaven. People in heaven will help us. Help us do anything. The shore is good, and I like pottery, I like yoga. I want it to be like camp. (The counselors have put words in her mouth; none of what she is saying is credible) I live with my mother at home, I do chores around the house, go to the movies, out to eat. I had a good time at Jabberwocky and hope to go next year.

Time: 677

Leslie Allen

My mother died and is in heaven, she died of cancer. And my mother died in bed. And somebody took my mother away from me. My mother will be in heaven waiting to greet me. Um, a body in heaven. Heaven would look like trees, birds and lots of fun. From playing games, going to camp Jabberwocky. And I like to go to camp Jabberwocky next summer. My counselor would be there.

Time: 771

Ellen

I was just thinking of the Midwest when we went to that chapel that was all painted by the artist that, are you all familiar with the precious moments, little figurines? Well that artist did a whole chapel and when Jake and I walked in there I was just in awe. This painting on the wall that he had done, his idea of heaven, it was like in the bible. They threw the crutch, the little boy threw away his crutches and, and in heaven there will be no suffering, no pain, no disabilities. People will just be content and happy. I just kept seeing it before me. That's all I wanted to say, um, I would expect to see the people I love when I get there.



## Camp Jabberwocky Transcript 7/9/01 - 1 of 2

Camper: By me, I'm gonna tell you what...

Linsey: I have to let it go silent for a little bit, so I don't, because of her problem with it. So nothing gets wrecked at the beginning of the tape. So, okay, okey-dokie. Well last week we talked about what had gone on in everybody's winter and so there are a few people that we didn't talk to. Nancy, we cut short last week, when she was telling some stories and so I thought we'd go back to Nancy's stories and then get the people that we didn't talk to last week. And then, Paul and Faith and I met yesterday, and talked about ideas of what we might like to talk about. So we thought actually today we would start with, although this is kinda going to be a repetition for some of you, and you guys can be thinking about this as the others are talking, we're going to go with the best a worst theme again. The best thing, the thing you're most proud of in your life, and the thing that you're least proud of or the most difficult thing that has happened to you. Another alternative if you don't want to take those options, although those are good ones, is to just talk about what Camp Jabberwocky means to you. Okay? So be thinking and Nancy do you remember what stories you were in the middle, I knew you wouldn't, I wouldn't have remembered them either. So you don't want to begin with that then okay? Do you not wanna try to, I guess the stories were about, we were talking about our last year and some good things had happened to us and some bad things had happened to us. She had gotten to the good part but not the bad part. Do you want to talk about the bad part? Okay

Reader: Okay this is Nancy Connolly speaking and she uses a word board and I read slower then she points so please bear with me.

Nancy: The bad part was the day I moved out of my other house. And the landlord came over to my father, who you don't want to get pissed off, landlord said to my father 'I Fred'...

Reader: I Fred? His name is Dave? Okay

Nancy: My father said, 'my name is Dave' and landlord said 'I didn't get a letter that Nancy was moving out.' My father said 'Mary called you and told you that Nancy was moving' and the landlord went on saying that you didn't get a letter and he would have to mail a bill for the damage that I did to the house because the house wasn't exactly chair accessible and....

Reader: So you like scraped it up a little?

Nancy: My father asked him to who, because I, Nancy, had no money to pay for the damage and Dad wasn't about to pay. And the landlord asked Dad 'Did you run over the lawn with the moving van' and Dad said 'Hell no'. Basically the guy was nasty and my Mom and I were driving over to the house in my van and my mother said...

Reader: Wait, wait, wait, back up...

Nancy: 'We should write a thank-you letter to the landlord.' We didn't know at that point he was nasty and after Dad told us we were like 'Okay, no thank-you letter.' And the other bad thing is I hate hurting my closest friends that I love and we worked things out.

And we had our own saying and explain why we didn't like how we hurt each other and I will learn how to think before I speak because that gets me into huge trouble. (laughing)

Lindsey: Did you all sit down together and try to work it out? That's great. How many friends?

Nancy: One.

Reader: One other time or just one?

Nancy: Just one.

Linsey: And you told her everything you had difficulties with her about too?

Nancy: And she told me what she didn't like about what I did. And explained why.

Linsey: Was that a difficult conversation or was that easy?

Nancy: Good but hard

Linsey: It's really hard I think to have that conversation with people you love, because it's hard to be real honest with them. Who is your best friend Nancy

Nancy: Please don't hate me anyone but...

Reader: You are your own best friend?

Nancy: But I, I, can't pick anyone friend because each friend is unique and special and I love them all.

Reader: Very diplomatic of you (laughing)

Linsey: Who is the person you had this conversation with though?

Nancy: Chrissy. Chrissy

Lindsey: That's wonderful. I think that's a hard thing to do with your friends and we gotta do it.

Reader: Are you taking a breather? Okay Leslie Ellen. You have to introduce yourself My name is Leslie Ellen Watermelon Lady Jane More. (laughing).

Leslie: My name is Leslie Ellen Watermelon, Watermelon, Lady Jane More (laughing) And I would like to say I lived, I lived in, in Moncaponalija and that oh wait and I lived with Jenny Robertson for five years.

Linsey: Wonderful! Jenny is your roommate?

Leslie: Yeah Jenny is my roommate

Linsey: And you've been living with her for five years?

Leslie: Five years

Linsey: Five years

Leslie: Yes and I love my roommate.

Linsey: Where do you live when you're not at Camp?

Leslie: At the cabin with all my roommates

Linsay: Where do you live in the winter Leslie Ellen?

Leslie: At home

Linsey: Where is that in?

Leslie: And it is but nobody's a square god.

Linsey: And?

Leslie: In Silver Spring

Linsey: Maryland

Leslie: Maryland, 0906

Linsey: That's all? Is that it Leslie Ellen?

Leslie: Yeah

Linsey: Thank you very much. No go ahead. You have to introduce yourself

Eliza: My name is Eliza Reese and I'm a councilor here at Camp Jabberwocky and I'm able to be here this summer because I'm in between jobs I just lived in New York City this past year and I'm moving back up to Boston. I was working at a magazine, Scientific American, in the circulation/marketing department and I'm, I was really excited to be here this summer. And I'm excited to move back to Boston, New York was good, but, but I like Boston better.

Linsey: Are you from Boston?

Eliza: Well I grew up in Connecticut, but I lived in Boston three years after college.

Linsey: Where are you moving back to in Boston?

Eliza: Cambridge, Porter Square. So I don't have a job yet. I don't know what I'll be doing, but for now I'm here.

Linsey: Have you been at Camp Jabberwocky before?

Eliza: Yeah, I've been here for another full summer in 1996. And then I've just visited since then.

Linsey: And during that time, do you see the changes from five years ago in Camp Jabberwocky?

Eliza: Not really. No. I mean small changes but it's mostly just like counselors and stuff like that. Maybe there's some different, like we didn't have windsurfing before, so that's huge this year. But for the most part no it's the same, which is great.

Linsey: So Jabberwocky kind of when you came during your transition time?

Eliza: Yeah

Linsey: So what does that say about Jabberwocky means?

Eliza: Well it, I mean, it's very important to me. And I, you know, I was really excited that I could have another opportunity like this because you know usually I'm working and don't have a lot of vacation time and you know can only come for a weekend or two. So it was, you know it was great that, you know, I knew I was gonna be in between jobs and could take the month to be here. So it was, I mean it was, I was very excited.

Linsey: Well maybe as we go around the circle. So let's, I'm going to pick on Eliza for one of the comments I brought up. You can either talk about what your most proud of in your life that you've done, or you had to do with or the thing, the worst thing, one of the worst things.

Eliza: I mean I think Jabberwocky is one of the most proudest things. I mean I just love kind of leaving everything else behind and just you know totally getting involved and just you know being here and not talking to anybody else you know and just being here for everybody.

Leslie: That's not here for me

(laughing)

Eliza: I'm here for you

Leslie: No you're not!

Eliza: Yes I am. I'm talking about everybody, my family and friends, and you know just totally getting involved with all of you guys.

Leslie: Oh well. We're your friends aren't we?

Eliza: Yes

Leslie: Don't gets my joke

Eliza: That was just a joke?

Leslie: Yeah everyone goes away in the eggcar

Eliza: Okay I lost that right there. I have no idea what that was.

Linsey: Okey-doke. Thank you very much

Eliza: You're welcome

Linsey: Tell us about your last year and what you did over the winter. What was good and what was bad?

Chrissy: Okay. I'm Chrissy Pocheco and I've at Jabberwocky for twenty years. And this is my second year being a counselor. And so, let's see, the good and bad. Well there are lots of good and there were lots of bad, I started, after camp last year, I went back to my new house in Rhode Island when I was here last summer we had just moved from New Hampshire to Rhode Island and, and so I was looking, I was in transition, I was looking for a job because I had just graduated with my masters degree in school guidance counseling and so I was in between looking for a job and all of that and after camp I went back to Rhode Island feeling pretty crappy about myself, because I was like, 'I'm not going to get a job. The school year is gonna begin and I'm not gonna have a school job' and then the director of the, the guidance department, the head of guidance for the Nashua school system calls me in Rhode Island and says we have a job opening in Nashua the school district I had just come from and said 'would you be willing to interview for the job?' I was in Rhode Island, I was, I had other job interviews and I said to her, you know, 'is this gonna be worth my while to drive up for two hours to go on an interview that's probably going to go nowhere'. And she said 'you're my number one choice if you come up for the interview you will be hired'. And, and so I went up for the interview and, and, as I was driving home from the interview there was message on my answering machine when I got home saying that the human resources person would be calling me on Monday to tell me how much I would be making and you know give me the lowdown on the job and everything like that so I pretty much had the job as I sat in the office, it's just that everyone wanted to meet me, you know and get a feel for who I was, but they knew that they

wanted to hire me. And so within a week I had move back to New Hampshire and I didn't have a place to live and everything like that and Nancy Connolly's family was willing to take me in for a time, because I didn't have a place to live and I ended up living with Nancy Connolly's family for about three months until I could find a place to live and to start my job. So I started my job at the High School, at Nashua High School, as a full-time guidance counselor, and then her sister-in-law hooked me up with one of her friends that was looking for a roommate and she is wonderful and we started looking for an apartment and in January her and I moved into our apartment so now I live in an apartment with a roommate, which I absolutely love my roommate and I love my apartment. My roommate is the best roommate you could ever ask for, and, and so I have a great apartment, I have a great job, and everything went really well this year except for the fact that, you know, first year blues on the job, you know, the first year of a job is always the hardest because you're trying to get a feel for the people in the job and you're trying to an idea of the job, you know I had done an internship the year before but an internship is nothing like actually having a job and at times it was very, very, very difficult, especially in a guidance position when there's so much politics in the school systems and everyone does a little thing every bit different, you know, so I had to learn all the different ways people did things and I was not only learning the job but I then had to deal with the bunch of issues like one of my students got raped another one tried to commit suicide so I had like huge issues I was dealing with on top of trying to get comfortable with a job.

Linsey: What are your students in?

Chrissy: High schools, probably sixteen, fifteen through seventeen, eighteen. And so those are the tough teenage years and so I was dealing with all of that and so definitely was not easy. Was definitely not easy at all, dealing with all that stuff, and towards the end of the school year when all the seniors were graduating, I kinda, I screwed up on a couple of credits and a couple of my seniors didn't graduate when they should have and others were put on the senior graduation list when they shouldn't have been and their name showed up on the program and they didn't actually graduate 'cause I had counted the credits wrong so I did get a little letter of, not, not anything that goes in my record as a bad letter, but I did get a letter from the principal saying you didn't, you need to be a little bit more careful next time. And, but that was my first year, so he didn't really hold it against me but you know I just have to be a little bit more careful. So that was, those were trying times, I was, I cried a lot at the end of the school year and with my colleagues and...

Linsey: It's your responsibility to count credits?

Chrissy: It's my responsibility to count the credits. Yeah and we have a new computer system that is really, really screwed up so like the, it shows the credits at the top of the, like a screen, it counts them but it counts them wrong so you have to recount them individually and I was like, I would count them up and then I would say 'oh I didn't count this credit,' where I had already counted it. So I was like doubly counting some credits for the students. So I, I royally screwed up at some point in time and so that was pretty difficult for me. See what happened was, that one, the student that actually showed up on the program, the, the senior house actually called their parents because he didn't pick up his cap and gown and the parents were like we were under the impression he wasn't going to graduate so they came to the school and then I had to recheck the credits and I was right I must have told them at some point in time he didn't have enough credits and then when I recounted it, I counted it wrong so I put his name on the list to graduate and so they weren't too upset because they knew he wasn't gonna graduate, you know. So but it didn't make me look any better.

Linsey: Yes even though it wasn't really your fault if the system was so, well who knows, it was a combination of...

Chrissy: Right, right, right and the system is pretty screwed up because we have a new computer system, but, you know, I should have been more careful so...

Linsey: That's so hard after getting through the whole year and having something like that at the end of the year.

Chrissy: Yeah, right, right, yeah. And I had no idea, what was, everyone was like the end of the year's so crazy, it's so stressful, I had no idea what I was getting myself into but...

Linsey: How many students?

Chrissy: I have three hundred. Not three hundred seniors, I have, I had about ninety-seven seniors. It's a huge responsibility. I have learned this year that I have an enormous amount of power. You know it's pretty scary to think that you can, you can make or break someone's high school career.

Linsey: Are you doing college counseling too?

Chrissy: College counseling too yeah. Yeah so that means we have to, I have to sit down, I have to do all their letters of recommendation, all of their college stuff. Yeah

Linsey: So you have to get to know three hundred students pretty well then?

Chrissy: Yeah, yeah but I have three years to do it though. So, so I start with them when they're sophomores and I...

Linsey: And getting to know them when things come up during the years...

Chrissy: Right and especially, I mean, I had come in, in September, I was taking over for another guidance counselor so I had no idea. I didn't know my seniors. I didn't know any of my students last year. And so it was pretty difficult to know what was going on, I felt like I was just, 'cause that guidance counselor that left in like a huge hurry and she didn't even clean out her office or anything so I was always like cleaning up after her, find all bunch of mistakes, that people actually thought were my mistakes, but were her mistakes. So I had to clean up after her a lot too. So...

Linsey: You seem sort of like you're proud of the year though

Chrissy: Oh I'm definitely proud of the year, I mean, I would have to say that I did a lot of good things more than bad things. Like the fact that I was, you know, I, I, I helped my students through those crisis' and they did fine. I mean even the kids that didn't graduate or you know one of them did end up graduating and the other one didn't, even if, you know, even if those things happened there were other things, at least I could help them through that situation and everything turned out fine. And I could help them through the other situations too. In all it was a good year and I love working with the high school kids 'cause you get so much joy out of it, you know. So in all it was a good year, but it was a difficult year. Yep, so that's it.

Linsey: So one more thing, your version of the conversation between you and Nancy when you asked to move in.

Chrissy: But I have to go make lunch. I really do. (laughing)

Linsey: So you're avoiding it?

(laughing)

Chrissy: No, no it's not avoidance it I really do need to go make lunch. It worked out fine. We talked through it, we got out everything we needed to between one another. And, and I think that we're on an even keel and we understand each other much better now. So, yeah.

Linsey: Elizabeth did you talk a little bit about last time? I can't remember

Elizabeth: No I didn't.

Linsey: Do you, do you just wanna talk, just tell people a little bit about what you did last year.

Elizabeth: Yeah sure.

Linsey: Introduce yourself.

Elizabeth: I'm Elizabeth Phelps and I live here on the Vineyard and I graduated from the High School here in 2000. And I started school at Wellesley College, last fall and it was a great year. It turned out to be the perfect school for me, the perfect people, the classes were amazing and so basically I had a great year. I don't know...

Linsey: Well seeing as I'm getting everyone to talk about their worst things...

Elizabeth: The worst thing? I don't know. I had such a good year. I mean it was kind of hard at the very beginning of the year it was hard to move away for the first time and start school and be living on your own for the first time. But that really only lasted for a week or so and then I had a great year so. I can't really think of...

Linsey: Okay well if we're really not going to do any true confessions then why don't you pick what's the thing you're most proud of in your life or the worst thing. Or one of the worst.

Elizabeth: Let's see.

Linsey: The worst ones are always more interesting anyway (laughing)

Elizabeth: I guess the thing that I'm most proud of at this point is just having a really successful first year I college because I was a little worried about, because Wellesley is really challenging academically and I was worried about not doing well at all and I wound up doing well. And so that's probably what I'm most, and then I got really involved in doing a lot of political things at the college. I was really involved with the Wellesley Democrats and doing campaigning last fall and so I think that those things are things I'm proud of. Miranda who? Should I be aware of who...uh-huh...oh really...oh...well I'll watch out for her

(laughing)

Linsey: Okay well I'm gonna go to Nancy. Eileen you guys can stay longer can't you? You don't need to...Okay. Well get around to the people we haven't gotten to. Nancy, would you like to talk about, introduce yourself and talk about your last year. What was good about it and what was difficult.

Nancy: Hello. This is Nancy Jesso. I came here for about twenty years, twenty, twenty-five years and I'm not much has changed in the way that camp is taken by the people but there have been quite a few changes in the outward appearance of the camp. We have new porches, new paint jobs, new cabins. There have been improvements on cabins. It's just a wonderful place to live now where it was just small cabins and there were all kinds of things that flew by in the night and, and you took your life in your hands when you went to the beach. (laughing) Now it's just become a, a great place with all new lodgings, new improvements, new places, vehicles, new places to go. We do things now that we never did before and that helps with the participation of the campers. We just find it a wonderful place. That's all.

Linsey: Nancy do you remember your very first impression of Camp Jabberwocky. twenty-five years ago or twenty years ago?

Nancy: Well it was much smaller, this, this brick path, brick circle wasn't here. It was a couple cabins instead of the number there are now. How many? Seventeen? Twenty-five?

Linsey: Talk towards Linda she's actually a lot more better at understanding you then I am

Linda: I am?

Linsey: Yeah

Male-Camper: At the time...

## Camp Jabberwocky Transcript 7/9/01 - 2 of 2

Female Counselor (translating for Paul): We depart both ways but I think, I think it's always been coed by virtue even, if, even if the campers may have been males mostly and female mostly. Male and female, but also we've had years when it was, everybody was on the town. But what is it we didn't have? Cabin centers? I got the cabin part. I don't know what the first word was. Pottery? Pottery that, that's right it was sort of called the arts and crafts cabin and pottery was sometimes a small part of that, but since we met Elena... We didn't have the yurt. And we tried to grow grass here. Yeah that's right. I definitely got that. Everything was done in the main cabin, that's the only place we had. So we ate there, we did activities there, we did dance there, we did music there, we did have arts and crafts was, was done here but, actually it would be interesting I know this was not set up as a history of Camp Jabberwocky, but because our next summer is out fiftieth summer, people are starting to think about, about longevity. And about ways that we might kind of honor the energy and the, all the people past and present that have been a part of the life of Jabberwocky and certainly we've started thinking about things as they used to be. And we'd better find out some things, a lot of people are going to ask, how many campers were there in 1968. How many counselors? It must be, we go through, old papers it must be somewhere. You guys must, must know. Yeah it would be great. It would be great. I mean start with Clark's book, that, that helps. It was Clark who finally discovered which year camp started, because Hellcat vowed that it was '52 and many of us said no that was impossible it was '53. Only when Clark did his pink book did he discover from newspaper research that it was indeed '53.

Linsey: So Paul, you came here in what year? That's forty years

Female Counselor: Is it?

Linsey: Well 1960 or 1962 would be forty years

Female Counselor: You too? No that's not true. When did you come Nancy?

Nancy: '65

Female Counselor: And that was the first year of Mrs. Sivini?

Nancy: Mrs. Sivini, yeah. I don't know if that was her first year.

Female Counselor: Did you come to the camp when Mrs. Sivini was directing?

Paul: Yes

Female Counselor: How did you, ugh, I'm starting to turn this into Jabberwocky history. Let me go somewhere else and you get back to, maybe one session wants to be Jabberwocky History and we'll bill it as that if you like, but...

Linsey: Nancy do you just want to quickly talk about what was best or worst of this last year? You can have one or the other, for you

Nancy: Well, I think, that because of the friendships I made that it was a good, a very good year, for me. I, I, not that I, I work and I have a place to go and I have my own apartment and don't miss any of the people or places.

Lindsey: Can you remind me again what your job is?

Nancy: I work for a market you guys. I do whatever they want done. We have a great old time, the people there are nice. It doesn't take long for me to get there, but now they gonna need me. And they live, well I live, a long way from my friends. And, and I'm gonna go this year, because I'm up for a long ride.

Linsey: So you're quitting your job this year?

Nancy: Yeah

Linsey: What are you gonna do instead?

Nancy: I can't. I don't know what I'm going to do.

Linsey: So you're not worried about that, good. It sounds like it. But it's been a good, you've worked with them for what? Five years?

Nancy: Five years, yes

Linsey: Paul have you done your thing about Mexico.

Paul: Yes

Linsey: Yes? Cool. Paul you have your whole machine here don't you? Who knows how to set it up? Does anybody? Carl? Do you want to hold this? What about where I have, could you do it on that table where I have the tape recorder?

Paul: Yes

Linsey: So Paul's right now setting up his tape recorder so he can tell us, no I thought so too. Alright so now what do we do? Is that too low for you Paul?

Paul: Yeah

Linsey: Yeah. You know what we might be able to do, I don't know. What if we pulled up your chair and put it on the arm of your chair. Okay, as I said, we're just delaying as we set up the computer for Paul. Okey-doke. Do you wanna read it Delilah?

Delilah: Sure. I don't have a very nice voice right now, I've kinda lost my voice, but it's from all the student...you wanna read it Faith?

Faith: Well actually you sorta read it better because you're more flexible, but...

Delilah: Well if we bring the screen to you? Is that cool if Faith reads it? Faith has a much lovelier voice then I do and I'm not afraid to admit it

Faith: Okay and you hold the computer and together we will do this. This is Paul Remy's writing. Wahocka is one of the poorest states in Mexico. Many families live in homes without running water and electricity. In some cases people with disabilities have the worst living conditions. Some are fed and taken care of but they stay in bed in dark rooms throughout the day. No social programs and recreational activities are planned for them. Often they are not accepted in mainstream society and probably do not receive adequate medical and clinical care. So a group of campers and counselors went to Wahocka two years ago, the hope to establish a Jabberwocky style program to make life better and more fulfilling lives for Mexicans with disabilities. Many, such as Maria Elaina and Josaphina Diaz, who came last summer to Jabberwocky, became very interested in our concept. In fact in the Spring of 2000 they were instrumental in establishing Al Conveite. Last August Al Conveite officially opened its doors. Thirty-two campers and counselors, sixteen Americans and sixteen Mexicans attended the program and everyone of us had a great time. Like at Jabberwocky we took many cool day trips, some of them, including climbing...Hello! The screen just went blank! There we go...some of them, included climbing an ancient Indian ruin monument and going on a dolphin watch more importantly our Mexican friends had the opportunity to experience Jabberwocky's lifestyle as well as raising awareness of individuals with disabilities in Wahocka society. Is that the end? Okay. Of what? He says more societies have to push it. We have to push ourselves because at this point it's on our head.

Linsey: Paul, writing that thing Faith just read, how long did that take?

Paul: Oh probably three hours.

Linsey: Three hours at camp alone? Where can you go to concentrate for that?

Paul: I wanted to write more.

Linsey: Why don't you talk a little bit more about the hopes and plans for the Mexican program. Could you spend some time with that for the next week to prepare? I know I'm asking a lot in such a small window of time

Paul: I would very much like to

Lindsey: Thank you Paul

Paul: You are welcome. I wish I could do both and get them out

Linsey: When you can't get things out from your mind and onto the screen it is frustrating. I bet though that you type faster than any of us would with our heads. And you even type faster than I do with my hands. I'm terrible at it

Lila: Would you like to say something as an intro? (silence) That was the voice intro. Okay Allie has prepared a little blurb about herself as promised on her Pathfinder and she's gonna do the voice right now. I'll hold the microphone to the speaker. Hit it Al...

Allie: I live at 1633 Newport Street in Denver, Colorado. My birthday is on June 22<sup>nd</sup>. I am fourteen years old. My name is Allie I go to Place Middle School. My dog died. I am getting a new puppy. I am from Korea and am adopted.

Lila: Was that easy to understand for everyone? Yeah. It was pretty, a funny thing happened yesterday, with the voice that's programmed into her Pathfinder. Could you tell them Allie what happened after rest period yesterday when we turned on your voice. Can you tell them? Okay I'll stall. It was quite funny what happened and...No she's just gonna tell you. Tell 'em, tell 'em. Also last night Allie wrote a skit about, you have to tell them. Wrote a skit about another Camp that she goes to that's for people that use communications devices, everyone there uses a communications device, any different type. And so she wrote a whole skit about going to that camp and learning to use her Pathfinder, which was pretty funny. She was in charge of everything. I think we're going to do a demonstration of what happened yesterday. Are you ready? Okay ready, hit it Allie...

Allie: This is one that doesn't suit my sounds

Lila: The voices have different names and yesterday we kept dropping into Harry. (laughing) Usually she uses Kit as her voice and it suits her very well. Harry just doesn't suit her as well and it was pretty funny as we were walking down to the ice cream social she was like 'this is Harry', I don't know. But then, but then she knows how to fix it and she teaches herself, pretty much all these controls. At her other camp which is called, what is your other Camp called? That's where she learns a lot about, that's where there's trainers that are specific for the Pathfinder, so we were hoping to find out how to get out of Harry at the other Camp, but she figured it out herself. What's the name of the other camp that you go to? This is the camp that the skit was about...

Allie: Talking with technology

Lila: Oh now we have a different voice. Could you understand the name of the camp though? Talking with Technology, yeah. Go back to Kit please. (laughing) I don't like Harry very much. (laughing) That was kind of like Carla.

Linsey: How many voices can she do?

Lila: How many? Fifteen? It's five plus five plus what? Just ten? There's ten voices. Correct. Last night, in the, in the student night we also did another act with Allie that had to do with her other favorite thing, which is N'Sync, the boy bands. And we did a dance, a dance number to one of the N'Sync songs. A big part of Allie's life are the boy bands. And when we were signing up, you know you have to sign up, I put us as the Backstreet Babes, cause you know I got confused between Backstreet and N'Sync, and she could have killed me. (laughing) Not easily mixed up, for Allie. Do you want me to say something about her? Well you need to say it. I can tell you about myself while she does that. Okay. My name is Lila Briggs and I was born here, you, what? Let me have my time honey, you had your time. I was born on Martha's Vineyard I grew up here too and I go to school in Boston now at Boston University. I just finished my second year and I love going to school in Boston, I was really, leaving here I was really ready for a change. I, knowing everyone, knowing everybody's business, and having a really small community was great to grow up but I wanted a really big school with a lot going on and lots of new people all the time and B.U. was a big jump. It's like thirty thousand people and it took, it took me two years to really get a group of friends, who I really like. I was meeting people and then I'd never see them ever again. So after two years, I feel really, like I have a niche and I love my classes, I'm studying occupational therapy and I love the people around me. And the city is great, always lots of activity, lots of, lots of college kids around. I'm gonna study in Spain next year, in Madrid for the whole year, and I'm really excited and proud about. I'm getting a little nervous. What's that Allie? Oh she just switched back to Kit, so we're back to Kit everything is okay. Thank you, thank you. The first, the first half of the year is just learning the language and I take like pronunciation class, discussion class, just really intensive just learning the language. And then the second half I'll do an occupational therapy internship and take a class in art and museums in Madrid. So, it's pretty exciting, but I will be doing it the second half. I can't take the classes that are required for O.T. in Spain so when I come back I'll be a Senior, but I'll be a third year O.T. student so it's kind of just extending my studies. So I'm going to graduate as a super-senior yeah, but I'm really not in any rush, to tell you the truth. But it's only my second year I came at Jabberwocky. I went to Mexico last year, which was a wonderful experience. It was hard, lots of parts of it were hard, but it was good. Well, as Paul said, it's that people with disabilities aren't really in the open in Mexico and there's no kind of accessibility laws or any kind of accessibility at all and the side walks are, you know, huge broken pieces and drop-offs and anyone who went there, Nancy, Paul, and Nancy, can tell you that getting around was terribly difficult. And we had to have special sidewalk lessons with the wheelchairs and, and they're not out in the open. A lot of them live in those, in the back rooms and don't even get up to go to the bathroom kind of sit in their urine or kind of, I mean, the conditions just aren't, can be terrible. But it was wonderful to get them out and we went climbing to the top of the ruins and swimming with the dolphins and that was really a fun time because we went out in these four dolphin boats and we kind of did these like really touristy, kind of chintzy, you know, pay all this money and we're gonna go see dolphins and the boat driver said to me, 'you know, we don't always see dolphins' trying to warn me, you know, 'cause he didn't want us to be disappointed. But we took over like all the boats that were on the shore for the tours and we went out and saw, and especially that week he said he hadn't really seen any dolphins. And we saw like forty dolphins or something like, they were jumping up and spinning and running with the boat. They were so close to us, every single time, we kept screaming louder, because it was better and better. It was just amazing, it was truly amazing. And then, they were really playing with us, just right in front of our boats and jumping up, splashing us and then they started to do what's called running when they're all in a line and they start swimming really, really fast and you just see the fins, the alternating fins coming up as they just are shooting that way. And so our boat, you turn the boats off to watch them, so all the boat drivers charged it up, and we followed them as they ran and it was beautiful to just see like these twenty fins in a row just skidding out of the water and the boat driver said to that he feels that the dolphins really know who they're communicating with and who they're having a show for. And it was, it was one of the most exciting days in my life to see those dolphins. It was really powerful and then we ended up going, and we stopped the boats and went swimming. Everyone got out and swam. It was beautiful ocean and there was mountains that we could see and it was one of the highlights of my life so far and it was pretty. Yeah, yeah I think they did. We had a really cool boat driver from San Francisco that had like four nipple-rings, but he was really cool and he said that he knows that the dolphins know who they're swimming with. It was wonderful. Parts of it that weren't so wonderful were the bus ride from Wahocka City down to Porto Es Conditio was like, what was it like nine hours? Yeah like nine hours on these little tiny, windy mountain roads. I mean you don't even, we were like, Paul don't look out the front window. (laughing) Because the road is so narrow to make the corners our bus had to go way into the other lane and

then about three times he had to like slam on the brakes to let another car pass. I mean, and also is, people warned you about how hot it is, but you can't even explain how hot it is until you are there. I mean you get out of the shower and then you start sweating again. And if you're sitting on someone's lap it's just, it's, everyone just sweats together. So there are definitely parts that were hard, transportation was really hard, getting on and off the hot bus. Yes we did drink a lot of water. Yes, yes we were. It used to, Mexico was, it was pretty amazing, that'd be a fun subject to have one day. Allie do you have something to say now?

Linsey: Something about the water in Mexico. The water was fine where you ate, so you could drink it to your heart's content?

Lila: Jillian went down with a couple counselors the year, three years ago Paul? With some of the main counselors and they met this woman, what was her name? The woman's name that had the, she had this restaurant that we ate all our meals at in Porto Es Conditio. I can't think of the name. What is it Paul? Nancy do you remember her name of whose restaurant it was? Her son was Pasquale...Leeza! Yeah Lisa yeah, great thank you Nancy. Yeah we had the best food there, it was this little kind of surfer shack restaurant, right on the beach. Getting the wheelchairs from the road down across the beach to where we ate was always, was always hard but was always worth the food. Because we'd be like dragging them across the beach and they'd be like 'waaaagggghhh'. But then once we got there, it was almost like a little straw roof a little cabana place where we ate and then we could go and there was a bar with just a tarp and driftwood and her son did the bar. So many nights we just hung out on the beach and watched people surf and had drinks and a lot of us got our hair braided, you know those little tiny braids that they do. It was really, really good food, she served really good food and water that was drinkable and juice. It was wonderful. Okay Allie you wanna say one more thing before we end your interview? Okay this is a good thing...you need a little bit more time. Okay turn off the speech send and we'll give it to Kathy and let me know when you're ready.

Kathy: Can I not talk about that and talk about what I'm proud of instead? Can I talk about what I was proud of this year? Instead of Camp Jabberwocky? Can I talk about, instead of Camp Jabberwocky, can I talk about what I was proud of this year. What I was proud of this year, not everybody really knows but I got a certificate and it was really hard but I had to take English and I had to do this report on anxiety and with the help of just a lot of my friends and someone from Holoston and a lot of my teachers and my teachers Mrs. Laughton really helped and it was really cool. And they I took called learning strategies and some of the stuff I was able to do with my report and then when it was time to get a job I was real nervous but I had a lot of recommendations and I tried everyplace, everyplace that I could baby-sit or something like that. And then the last resort that, that I found, called Extended Day, and I went on the interview and I was really nervous and so that was the most difficult because I went to this kid, I went in and I had said to my Mom if I got the job would drive because it was only ten minutes away from my house and I went in and did the interview and they said I had to interact with this one kid there. And, and I just asked him why he was doing his homework and he wasn't involved and I just talked and it was right around the Super Bowl thing and it was really cool. And I forget who was acting in the Super Bowl and then the next thing I know he said 'wanna play a game?' So he went to get me a game and it was Candyland and it was really cool because I hadn't played that since I was young and I won then he gave me another game to play and the most difficult thing was that after that day, well when they interview you they ask me a lot of questions about what, why I wanted to work here and why would kids need to go to extended day. And I said it was so they could feel safe and they said what would you do and I said ask them about their day and help them with their homework and I was excited that they had a camp open and I could work there. So they thanked me for coming and a lot of them knew the people I worked with and one of them knew my sister and stuff like that and the people I had been student teaching with and so everyday after that on a Tuesday, because I learned from disabilities, I called everyday to see. I had taken a disabilities class the year before and everyday I called Extended Day to see if I got a job, just to see if I got it. And they would say to me every Tuesday when I called they hadn't made a decision and all a sudden when they called me and they said 'would you like to work?' and I went 'yeah' and they said, you know, what if it was for Extended Day would you take it. I said yeah and they said you'd be a homework monitor and it was so awesome and the best part I get eleven dollars an hour for two, I work from 2:45 to 5:15 and I get eleven dollars an hour to help kids with their homework. And when they don't have homework I get to play games so it's really neat. And the hardest part for me was the girls don't really like me because I'm tough, because I don't let 'em, I have rules in the library if you talked in the library when I went to school, high school, college I just want them to be sensitive of other people working and so if I see them talking I go, you know if you're gonna talk go back to where you can do your all homework and be loud and you know they play the radio. The only ones that really listened to me is the boys, you know, they know I don't mind them talking but I want them to talk about their homework and I have the choice of I can send them back. My thing is, when I really wishing I could work this year, but it didn't work out, the camp is called Oasis and they work for seven hours in a row outside in the woods, so there was no way. But even like when I had an operation and I came back the kids were like so cool like they, they accepted me so neat, they treated me just like my neighbor did that's ten years old and they just thought I was so cool. They thought my wheelchair was the most coolest thing and I said you try it. You go what I went in and they were just so happy when I came back. A lot of the kids I got to know, a lot of the kids that I knew from before they had problems but I knew what they were and they could tell me it and it was neat so I could call up my person that I used to work with and say 'hey I know that person' and they asked me questions about my arthritis all the time so I felt like I was more then a teacher to them and I hope that I really will be able to go back. And then the hardest part about my year, up until now, is my operation and I'm glad I had it done but it's just, it's really hard to walk on this foot and I have a pressure sore and now I gotta sever into my foot. Yeah it's still hard to walk, but I think in the long run I'm glad I did it now, but I really hope I get that job back, but I was hoping that I could go back where I worked before but they said I might have to go where the kids go to the new school, but I think if I went with the new school, I would still have that, the kids would have that support system that they had with me.

## Camp Jabberwocky Transcript 7/23/01

Manny (?)

My name is Manny [unintelligible]. I used to live at home. Now I'm in a group home in Bristol. My staff is very nice. [unintelligible] I like to meet my friends at camp. [unintelligible] I'm having a good year, this year. And I'm in Timmy's cabin. And I'm with lots of friends I love.

In a group home in Bristol, Rhode Island. I used to live with my mother years ago, but my mother's eighty-three years old and she can't take care of me no more. So. And I have a great-great uncle, from England.

And I have two sisters, one younger, one older. And I'm also a twin. I'm also a twin. My sister died at birth. My cord was wrapped around her neck. And I got cerebral palsy. I've been this way since I was born. The doctor had said to my mother to put me away and forget about me. I wouldn't amount to nothing. But my mother [unintelligible] stuck by me. And I got four nieces, one nephew.

Beth (?)

B: Yes, I do. Every year. I go to the chocolate place in the wintertime and sometimes in the spring. But sometimes we have, like a Easter rush. Yeah, but it comes on all year round, or sometimes, like, I think we have a Thanksgiving rush.

LL: What do you do over there?

B: What do I do over there? Like making candy and getting things ready.

LL: [unintelligible]

B: Yeah.

LL: Do you eat some of the candy?

B: Yeah, when it comes to a meal I love to eat. Yeah.

LL: You don't get sick of it?

B: No. You want to ask me another question?

LL: Tell me a little bit about your family.

B: Yeah, my family, when they come to the very end, you see I love to hang around with my family. You know what I do, I do like family things, like if I'm not here.

LL: Where does your family live?

B: In Fall River. Not too far from here. So, we do like family things. Like going to a wedding or things like that. Oh yeah, and sometimes we, you know what I miss? I miss, know what? Yeah, I go to work everyday.

Nancy Jesso

This is Nancy Jesso, and I'm saying that camp is so wonderful because it's such a short period of time, you have to cram a whole summer's worth of life into that one month. And we just have a ball doing it. And it seems that every cabin is a world of it's own, and people just love coming to camp to get away from being in the doldrums at home.

There are age differences in each cabin and the activities performed by that cabin are geared to the age of the occupants of the cabin. I think that most of the cabins are geared to do specific age [unintelligible] things.

You just get potluck [you can't choose who is in your cabin].

Everyone seems to have days that they don't get along with everyone. And you just learn to live with it, 'cause you know that they're gonna change or at least I hope they're gonna change! It usually depends upon the mood the person is in that day or that evening, or whatever time we come. But most of the kids are basically very willing to do things to accomodate each other. They help eachother and try to make life easier for other campers as well as themselves.

I guess it's because we too were, we were in the hospital sort of life and it just seems that people here are all willing to help, they all understand that portion of life where they were in the hospital or they were away from other people and it's just so much fun getting back together with everyone every year.



I can't explain, you just seem to change when you get here. You just become a new person and you try things you don't try at home. You make friends with people that you never make friends with at home. You see people you love, you see people you hate, but you all get along.

My name's Nancy Jesso and I have a disability. And I would like to say that Peter is correct. People do assume that you can do things, but you can't. And you're not...

I would try and say, and tell people to be tolerant of people with disabilities. They may do things differently, but they can manage to get them done and don't be so forceful in trying to help when you don't need the help. But it's nice too, to get help in doing things. That's all.

Hello, this is Nancy Jesso. A camper for about twenty years. Twenty, twenty-five years. And not much has changed in the way that camp is taken by the people. But there have been quite a few changes in the outward appearance of the camp. We have new porches and new paint jobs, new cabins. There have been improvements on cabins. It's just a wonderful place to live now. Where it was just small cabins and there were all kinds of things that flew by you at night and you took your life in your hands when you went to the beach. And now it's just become a great place, with all new lodgings, new improvements, new places, vehicles, new places to go. We do things now that we never did before and that helps with the participation of the campers and we just find it a wonderful place. That's all. Well it was much smaller. This brick path, brick circle, wasn't here. It was a couple cabins instead of the number there are now.

I think because of the friendships I made, that it was a good, a very good year for me. I [unintelligible] worked, I have a place to go, and I have my own apartment. I get along great with all the people at the place. I work for March of Dimes. I do whatever they want done. I have a great old time. The people there are the nicest. It doesn't take long for me to get there, but now they've gone and moved and they moved, well I live a long way from them. And I'm not gonna go this year because it's over a half hour ride. I'll find something to do.

Nancy Connelly

When I am at home, when I can't sleep at night, I think about camp and that helps me fall asleep. On the beach on a sunny day and the ocean is coming in and out. Or I hear the horn of the ferry, like I do here sometimes at night. And that helps me fall asleep. And I'd like to add to what I said Friday. When people ask me to describe camp, and I can't, I put one of many of my camp videos in and say, "Watch!" By the time the video ends, they get an idea of what camp is like. But when family or friends who have never been to camp and come to camp they see and feel what I feel and see. I always sleep for a week after camp because I am very exhausted. And I eat and eat and sleep. I count down the days in January like everyone here.

LL: What would you do if you couldn't come to camp?

NC: I would cry. That is the truth. And I would swim or fly here. Or quit my job.

LL: What if camp went on for six months?

NC: That would kill me. One month is all my body can take because they have us doing this or that or going here or there and when I get to lay down in my bed or have a semi-warm shower I am very happy. This morning my counselor and I got up very early and took showers and it felt so awesome! I like all in my cabin, but sometimes you need time alone. You make time. One night my counselor and I went to look at my e-mail in the computer room/counselor lounge and I had twenty-eight e-mails! We sat there and e-mailed my friends and family back because I haven't been good about calling or writing.

I like about having a disability because many little children are very honest with their questions and their mothers and fathers are like "don't ask her that," but I say, "It's ok." And I have the person with me help explain what is wrong with me and why I have to use a chair and use my board to talk. Sometimes I get people who are curious about my board and I say, "This is how I talk."

When people talk to me in baby talk. I am like, "I am not a baby, thank you." And/or they yell.

Camp is the huge benefit because I can ask my friends how should I do this or that. [I first came to camp] when I was twenty-one and now I am thirty-one.

Not so much, but I learned how to say, "Let me try this new thing," and learned how to do other things and adapt them to me, not the other way around.

Right now I have to say being more flexible and patient with people [is a challenge]. When things are not done how or when I want them to be. At home I type little notes for my roommates if they are busy with other things.

When I was in high school I had a boyfriend and when we went out somewhere my mom went with us. Or when I called him it was hard to talk to him with my mother around. [My mom would talk on the phone for me]. For three years I had to edit what I said because mom was there and we couldn't make out because mom was there.

I use a power chair at home to get around on my own. I'd like to touch on what Peter said about camping, because my family and I have been camping as long as I can remember. And, yes, the bathrooms are hard to do, but my mother and I always find a way to do

it. We have a pop-up camper. Some places aren't as chair-accessible, but we find some which are. Since I have been coming to camp, my camping days have been cut back because this is about when we would go camping. I snowmobiled [at Baxter State Park, in Maine]. My family took up snowmobiling because that is, or was, the only winter sport that I could do with them. I was about five when I started. And I could tell you all type of stories, but I won't, because it would take too long!

Hi, my name is Nancy Connelly. My year has been a weird one because last year, before camp, I moved in with a single mom and her son. And things were going awesome, so I thought for a while, and she asked me to eat two times a week. And she would make us boxed meals. And she wouldn't do my laundry, unless I asked, or buy things if we ran out. I felt like a babysitter because I would keep telling her what to do. My mom and dad and an aide would pick up the slack. And in March, Mary demanded more money. A raise. She didn't get it. So in May, I found a new, awesome, family. Ben and Liz, and the two year old Pierson, and Tyler— he's four. They are awesome. I hadn't been to a drive-in before, and Ben and Liz took me to a drive-in. [We saw] Atlantis and Pearl Harbor.

The bad part was the day I moved out of my other house and the landlord came over to my father, who you don't want to get pissed off. The landlord said to my father, "Hi, Fred." My father said, "My name is Dave." And the landlord said I didn't get a letter that Nancy was moving out." My father said, "Mary called you and told you that Nancy was moving," and the landlord went on saying that you didn't get a letter. And he would have to mail a bill for the damage that I did to the house because the house wasn't exactly chair-accessible, and so I scraped it up a little. My father asked him to [unintelligible] because I, Nancy, had no money to pay for the damage, and Dad wasn't about to pay. And the landlord asked Dad, "Did you run over the lawn with the moving van?" And Dad said, "Hell no." Basically the guy was nasty, and my mom and I were driving over to the house in my van, and my mother said, "We should write a thank you letter to the landlord." We didn't know at that point he was nasty and after Dad told us, we were like, "Ok. No thank you letter." And the other bad thing is I hate hurting my closest friends that I love, and we worked things out, and we had our own say and explained why we didn't like how we hurt each other and I will learn how to think before I speak because that gets me in to huge trouble. And she told me what she didn't like about what I did. And explained why. [It was] good but hard. Please don't hate me anyone, but I can't pick any one friend because each friend is unique and special, and I love them all.

When people ask me what it is my camp like, I don't know how to explain Camp Jabberwocky, because it's not like anything you've ever seen. It's like a family. If one person needs help, the other person helps. Say, when I don't have my board, and a new person is helping me, and I can't say, "Do this," then everybody around me knows what I want.

Peter O'Hara?

This is Pete O'Hara. Let's see. Coming up on two years now, this November, actually October, I will be working at MetLife in Rhode Island. Working in the pensions department. In the customer service center, answering phones. It's a great job, I like the people there, and they're really good to me. That's all I've been doing really. Just work, work, work. Full time job now, for, you know, real pay. There's only like ten people in my department, and we handle hundreds of calls every day. And obviously some days are worse than others— end of the month days, you know, when the checks are due for the pensions department, people are always calling wanting to know where their checks are and people are changing addresses and things like that. But they come in waves, they come at the end of the month, they come on Mondays, you know. Those are the big days because they've gotten something on Saturday or Friday, late in the day, and then Monday morning they want to get right on it. So Mondays are always busy. Luckily the summer slows down, you know. There's not a lot to do— not a lot more to do, in the summer months. During the year, when April comes around, you've got tax season, and that's always insane for several weeks, before and after that.

I, last November, bought my own house. A very large thirty year mortgage. Nailed my wheels to the floor in Rhode Island, instead of being able to move. I didn't necessarily want to live in Rhode Island, but it came up and it's a four room ranch that's been made fully accessible now, and it's great. [I'm] still in my home town, Cranston. About a half mile from my parents' house, so they're over every day. Usually when I'm at work. And they call and stuff, and worry, and bug, and complain. It's kind of hard to explain. It's one of the things, you know, you can't explain it. There's just, you know, things that I can't do, and things that I just do differently than other people, you know. And, big social issues, is, you know, there are places that I just can't go, you know, because you can't bring the chair. My parents, when I first started coming to camp, my family, they chose, you know, the time that I was at camp for the month to go hiking and stuff, and camping out. You know, up in the woods of Maine, and Quebec, and New Hampshire. And it's very hard to camp out and do hiking trips and things like that, in the chair, you know, it's impossible. And facilities and all that stuff is just way too difficult. So that's something that they always did that I was never able to do. Other than that, I mean there are just places I don't go. I don't think about them just 'cause I know I can't go there. So why get upset about it. You know, if there's some place that I thought that I could get to and had planned on going and then found out that I can't— that's, you know, upsetting, frustrating, but. You know, I don't visit people, you know, people come to visit me. Like Rob and stuff, you know. They come to my house because I can't really come to visit theirs. And other people are just too far away. And I don't drive, so I would need transportation and I can't really ask family much because it takes so much out of their time, you know, they have other things to do. [I use] public transportation. ADA sponsored public transportation. It's basically like the public bus, you know, but it's specifically for people with disabilities. The service is geared towards that. See it depends. I can go to the movies during the day. A lot of places, what, the bus service is tied to the regular bus service, to the regular public transportation, 'cause that's what it's supposed to be a bridge to, it's for people who can't, you know, either can't drive or don't have a car. Ok? Who have to use public transportation to get from their house to work. This is the same thing, except it's for people with disabilities. So it only runs when buses run. So I

don't know, I really don't, haven't checked to see if, you know, certain buses, how late they go. They don't go that late, you know. And the accessible buses will only run as long as they're running. And they only run within a certain distance from where the other places are running. So there are places that they won't go. Like there's a cinema in Warwick, Showcase, and I can't go there because the bus doesn't go that far. The regular bus doesn't go that far, and it's not close enough that the other bus can get there as well. There's a limit, there's a three-quarters of a mile limit away from the bus route, that my bus can go, on either the pick-up or the destination. If it's beyond that limit they don't go there, it's not on their approved list. And, you know, so I'd have to go and have Rob, my friend Rob, come up, pick me up, bring me down there, and, you know, we'd go the movie or whatever, and then bring me back, and then he'd have to drive back home. So I don't do that that often because that's really difficult for him, and I don't like doing that to him.

On the Island it's called the Lift. It's Ride in Rhode Island too. It's actually run out of the Department of Elderly Affairs. Because it's main, it was mainly a medical run, for people with like diabetes and stuff like that. And food runs for the elderly. So it was mainly a meal site run, and bringing elderly to senior citizen centers and stuff like that. And now it has the ADA, since '92, it does for people with disabilities. But, and you have to arrange, the other thing is you have to arrange 24 hours in advance if you want to do something. It's different. It's probably different for every state. There's federal guidelines and then the states can do whatever above and beyond that they want, but there's federal minimums. Like the limit, ok, it's a federal minimum that you have to pick up and drop off between three-quarters of a mile of a bus route. That's the federal minimum. 'Cause they say, ok, the average person would walk three-quarters of a mile to the nearest bus, to the nearest bus stop. That's about as far as they would go. And I don't know how they got at that figure, you know, they just said, ok this is probably the average distance that the average person would want to walk to get a bus. So that's the limit. Now the states can do above and beyond that if they want, but they have to pay for it, you know, it's not, there's a certain distance that's federally funded and mandated and if the states want to do more, they've gotta pay for it. So that's the biggest thing.

I guess you're more tolerant of people, you know, 'cause you want people to be tolerant of you, you know? So I'm a lot more understanding, I think, in general, of other people's differences.

Well, a lot of the service things I get, you know, the Ride program, and Voke(?) Rehab, that help me, for employment and stuff like that, originally, all the counselors were all able-bodied, so one of the first things when I was in college that I wanted to do, was to go into consumer affairs and work at one of these agencies that helps people with disabilities, 'cause they don't know diddely. You know, they, I would know, "ok, listen, it's hard getting from here to here, you know, and I understand your frustration and stuff like that when you can't do it." And these other people, they don't know, you know, it's, like you want to explain, it's not, it's really something you can't really explain, you know. But at least I would have an idea because I've lived through it, what they're trying to go through, you know.

I usually start thinking that on the way home, you know. How many more days till camp? And I'll think about it— I can go days without doing it, you know, but something might pop up, you know, and I'll think about it. So I don't think more than a week would go by when I didn't think of something about it, you know. Of something somebody said that was funny or something. I've been to camps like Nancy has, you know, and I go to camps after this one and before this one, you know, while I was doing this, since I was six I've been doing this. So I'd go to other camps to fill the rest of my summer, and none of 'em were like this. It's just the things you do, I mean. The people. I went to this other camp for three weeks, and they, it was just, the atmosphere was wrong, it was like a campground. This is more outdoorsy, and you know, it seems, it just seems more homey. And the things you do, you know. At that other camp, we stayed at the camp. Here, the entire Island is our camp, and the water around it. And sometimes the mainland. So we don't just stay in one area, you know. At some camps you don't move.

People have no qualms, even campers have no qualms, about helping others out, you know. Because that's the atmosphere that the camp is, you know? At least after a while you get that training.

We go and do things. If we need to do something, you know, we go out and figure out a way to do it. I mean, we want to go to town. How do we get there with walkers and crutches and wheelchairs and things? You know? Well, we load people in the bus? Well, how do you do that? You figure out how you get individual people with individual disabilities into the vehicles, you know? Into a store that's not accessible, you know? We figure it out on the spot if we have to, you know? And we don't stop until we do it. Mostly. Some things we just don't do, but there's very few things that we wouldn't do. Individuals might not do something, but, you know, and you know, we want to do windsurfing. Ok, how do we do that? How do we get a camper up on a windsurfer, you know? And then horseback riding, you know? We know these things are good that other people do, how can we do them? We do the same things other camps do, you know? We go out, sometimes we go out into the woods, we do horseback riding. We do the beach. Town. You know, some camps do town, things like that, you know? We do those things, it's just...

Faith Carter

This is Faith Carter, and I'm a spastic quad. And that just means that my disability affects both my legs and my arms, although it affects my legs more than my arms and the left side of the body more than the right side of the body. So if you cut me in quadrants, my strongest part would be my right arm and my weakest part would be my left leg. And I think part of what makes it wonderful and frustrating all at the same time, is the same thing! Is that it's right out there, in the complete open, and I can't play head games with you. Like what I can do is what I can do, and what I can't do is what I can't do, and there's no getting around it. And part of that is wonderful because I don't have to worry about putting up a front, or, you know, pretending to be someone I'm not when I first meet people, or blah, blah, blah, blah. But part of that is awful too, because it gives people the opportunity when they first meet me, to have all these preconceived notions and ideas about what it is I can and can't do and then I have to like, break down those too. I don't know, I don't know how else to say that, but. So the same thing can be wonderful and not wonderful at the same time, I guess.

One of the most challenging things for me, of late, has been not to give in to other people's perceptions of me. I've had a really difficult winter and part of that was that a lot of important people in my life, like my program director for graduate school and certain family members, and blah, blah, blah, have decided to share with me some of their true feelings about whatever it is we're talking about and if they are not real positive, then they share those with me too, because they feel they can. Which is wonderful but then it's hard for me to say, "Well, that's just one person's opinion, and my opinion is different, and, you know." So I've been really working on my own self-view, my own self-image, of my, what I consider my strengths and weaknesses, versus what other people consider my strengths and weaknesses. I've been working really hard on that this year, a lot. And it's a long, long process and it's one that I had already done. [laughs] It's a process I thought I had already gone through and I thought I already had it all set, and I thought that I knew who I was and where I was, but I think that every time you change position in life, and every time you have a big, life-changing experience, at least I feel like I have to go through that process again and re-establish who I am, in my new phase of life, or whatever. So I'm doing that. Oh joy, oh bliss.

I think I have to be. Because I think whether I want to admit it or not, I'm on display a lot. So I have to be aware of my actions and reactions to things, because people are watching. You know what I mean? And if I freak out, then somebody, somewhere, is gonna think that everybody in a wheelchair freaks out about having mustard on their tunafish, or whatever, you know whatever it is! So I think I have to be, like really careful and aware. And I feel like that's my duty. Like I feel like that's my job. To like, try and be seen in a, as positive a light as people will allow. You know, 'cause how you see me, I have no control over that, you're the only one that has control over that. But if I put my best foot forward, so to speak, then you really can't, you know, I do my best to help you see the strengths, you know?

I hate being the, what do they call those people? Pioneers. I hate, hate being a pioneer. I've been a pioneer all my life. I'm like in all sorts of medical journals, I was the first disabled student to go to public school in Massachusetts and be mainstreamed completely. You know. And it gets tiring to have to be the path-breaker, and the, you know, with the little machete, cutting through the jungle as you go. But it's what I do. I wouldn't want to not live my life, just because, so. That's part of what I feel like I'm here to do, is just be. And survive, and make it a little easier for the next one down the line, if I can. And if I can't, then I tried my best, you know? It is a good thing to be able to say that I'm the first disabled student to go through my graduate program, it's, there's a positive and a negative to trailblazing, you know? There's that, it gives you kind of a rush, sort of, when things are going real well. But then when you smack your head against the wall, you're like, "Why did I do this?" you know? [laughs] "Why wasn't there someone before me?!" But, you know, I was just born in a time where I was gonna be one of the trailblazers, and that was it, you know?

On the lighter side of what's good and bad, is I have a ready-made lap for little kids, and they can climb on me. And I never have to wait in line at Disneyworld. And I get a five dollar ticket on the ferry. What's bad is that, well not bad, but what's kind of frustrating is that it's hard for me to be spontaneous. 'Cause everything has to be planned out. And checked and double checked. And, "are we sure this place is accessible. And if it is accessible, does it really have an accessible bathroom or are they just saying that?" And I really want to go to the gym today, and who can help me go? And, you know, hard to be spontaneous and do things that aren't like every move of your life planned out to the letter. But I'm learning how to do that too. A little bit by little bit.

I only want to talk about good things today. So I'm gonna start with this spring, I think. I took a writing class at school. Just for chuckles, just for fun. And it was really awesome. I had a really good teacher who was very supportive. And he thinks I really, really can write, so I'm working on a book right now. And he's sorta helping me through the process, kind of. It's just fiction, it's just a little nothing— it's about this guy who like, has, like a family crisis when he's like twenty, and so he runs away from home, and comes back like forty years later to his wife and his kids, who are all grown up, and has to figure out like where he fits in the family and what his new role should be, 'cause he's got grandkids he's never seen, and he's got, you know. I don't know if it'll end up being a novel— I'm on chapter three.

And in April, I got to see my little nephew, who I never get to see, 'cause he lives in Florida, and he's two and a half now, and I haven't seen him since he was eight months old, so it was very fun. He stayed with me for three days at my apartment and that was quite the thing! Me and a two year old. And my sister was there too, but basically it was me and a two year old. It's a ton of work. And he got hold of my controls for my electric wheelchair, and like sent me through the kitchen table one day! But he's so fun and he's really smart and he's so gentle with me, which is very cool 'cause I didn't know how he would be. Like I thought he'd be afraid of me, kind of, 'cause I'm in that big old electric chair, you know, at home, and he hadn't seen me in so long, but he was just like, "I sit on your lap, auntie?" And I was like, "Ok."

I like that apartment actually, a lot. There's lots of little kids around, and I get to hang out with them and make sure that they're ok. And they always ask me about my wheelchair, you know. All the little boys think I look like a truck, and all the little girls want to know how fast I go. And now that everybody has those little scooter thing-y-dings, they're like "Race ya!" And I'm like, "Oh, ok." My electric chair has four different levels of speed, so usually I'll just keep it fairly low and, you know, chug across the parking lot, and be like, "Oh! You're too strong for me! Ah!" You know. But then sometimes when they get a little cocky, I just kinda crank it up a little.

Well, gosh, um, my parents used to run a support group for other parents in our area of town, or whatnot, that had disabled kids. And one night they asked Hellcat to be their speaker and talk about camp and all this stuff. So she bought an eight millimeter film, and she showed her film and talked about camp and how wonderful it was, and yaddah, yaddah, yaddah, and I didn't know this at the time, but my parents stayed up the whole night after that meeting, talking about, "Well, should Faith go to camp?" "Well, I don't know she's only six." "Well, maybe she could go to camp." "Well, I don't know, she's only six." So, but I didn't know any of that at the time. And I guess, finally, they decided to write to you and thank you for coming and all of that wonderful stuff, and they also asked you at some point if I could come. And you said I had to be interviewed. So one Saturday morning, my father packed me in the car. I was using, mainly I was using a walker then, with a little basket like you have on your tricycle? With a little bow on the front. And she lived forty-five minutes away from my house, and forty-five minutes to a little kid is a long time in the car. So I brought with me: silly putty, a

Barbie doll with broken legs, and one other thing that I don't remember what it was. And I kept saying to my father, "Are we there yet? Are we there yet? Are we there yet? Are we there yet?" And he pulled a stick of gum out of his pocket and he said, "Chew this, and by the time it loses its flavor we'll be at Mrs. Lamb's house." So, there I go to Mrs. Lamb's house, chompin' on gum, with my toys and my little foldable walker thing. And she starts talking to my dad and interviewing him, and asking him all these questions about what I can do and what I can't do, and I start getting bored. So I take out my silly putty and I start looking around for things to print on it. Like the comics, you know? And I start bouncing it like a ball, and then I take my Barbie doll with broken legs and I start playing with her, and I'm still chompin' away on my gum. And all of a sudden she turns and says, "Proper young ladies do not chew gum!" And my father just put his hand like this, and I spit out my gum and I plunked it in his hand, and he curled it up, and said, "Now where were we?" And then when she was done talking to my dad, she started asking me all these questions. Did I like school? Could I read? Did I like to play? Would I share my toys? All these things. And I was like, "Ah-h-h, of course I'll share my toys, Mrs. Lamb. Ah-h-h, of course I will." And my father's still sitting there with my gum in his hand. And when we got up to leave, he had to go find someplace to go wash the gum off his hand. And I cried all the way home, because I was like, "She's never gonna let me go to that camp with the funny name 'cause I chewed gum!" And Dad said, "That's ok, we just won't pack any in your suitcase." And I really didn't think you were gonna let me come. I really thought you were really mad at me. But when I ever got that letter that said, you know, "You are welcome to come in the summer, blah, blah, blah," I was so happy. It was nicer than a graduate school acceptance letter.

HL: And I don't think you've ever chewed gum since, have you?

FC: I have, but never in public.

HL: And never when I'm around. Can't stand it. Can't stand to see people chew gum.

Kathy (?)

Ok, my name is Kathy [unintelligible] and last year when I left camp, I went back—I had a good year at camp, most of it—but when I went home, I went back to doing my volunteering at a day care house in a Congregational Church, and I had a boyfriend. And we had a lot of fun and I went back to school in September, and I took an English class, English 102, in learning strategies, and I did really well.

What I'm proud of this year, was, not everybody really knows, but I got a certificate, and it was really hard, but I had to take English and I had to do this report on anxiety. And with the help of just, a lot of my friends, and someone from Holliston, and a lot of teachers. And my teacher, Mrs. Lawton, really helped. And it was really cool. And then I took a class called Learning Strategies, and some of the stuff I was able to do with my report. And then, when it was time to get a job, I was real nervous, but I had a lot of recommendations.

Tim McFarland(?)

Hi, my name is Tim McFarland. And this has been, without a doubt, one of my best summers to date that I can remember. And the reason why it's going so well is for a number of reasons. But first and foremost, I would like to thank Jill once again, for doing such a remarkable job in finding us the best counselors this summer, I think. And also I just would like to say that Arthur has been a tremendous counselor for me this year. He's very supported me in a lot of different ways and I've known Arthur now for nine years and he's always been there for me when I need him. And he's been like a big brother to me. And I just love all the new friends that I've made this summer. And I just want to say again, that I look forward to coming to camp every year. I start counting down the days in January and early December, and it's just been, it's just been a magical place for me to come, and I'm coming back next year, and I just love everything about camp. It's a beautiful place for me to come on my vacation and I look forward to coming every year, and it's just been terrific.

There have been so many, but I guess the one thing that stood out for me, is when the whole camp went up to Fenway Park one year, and we took a couple of school buses and two vans and we went up to Fenway Park as an entire camp, and that, to me, has stood out as one of my most memorable moments. Like I said, there have been so many, but...and like I said, this summer, not to say my other summers weren't good, but this summer, without a doubt, has been my best one yet.

Hellcat

All right. Good afternoon, whoever may be interested. As everyone here knows, camp started forty-nine years ago this summer. I started it for one specific reason, at that time. To try to get the children who were in my clinic in Fall River, Mass, away from their parents for at least one week. Because these parents had not, had never had a time to themselves since the child was born. At that time nothing was being done for cerebral palsy people. And they didn't know enough about it to do anything about it. So nothing was being done and it all descended upon the parents. And I could see that the mothers were really worn out looking after these youngsters. Larry Perry is the only original child here. Well, he's not a child anymore. So, the first thing was to get somewhere to take

these children. And that summer I was on Oak Bluffs beach with my own children, my three children, they were running around in the water and I just sat on the beach and I thought, what an excellent place this island would be for a camp for the handicapped. And I turned it over in my mind for a while and I thought, yes, this is the place. So when I got back to Fall River, I suggested it to the medical people, and they said, "Oh no, no, no. We don't know enough yet to have these children go to a camp. You mean a day camp?" I said, "No, a residential camp. So that the parents will have a rest. They need a rest from these children." I said, "It may be only a week, but it will be worth its weight in gold." "Well, I'm sorry. We don't agree." So I said, "That's perfectly all right." So I did it anyhow. Back to Martha's Vineyard. I found a little cottage in the Tabernacle grounds. It was very small, it didn't have any hot water. No shower or bath, but that was all right, we used to go in the water. And very little to eat. There was an old oil stove there, which I never could work, but we managed. No one needed to gain weight. Matter of fact a few of the children needed to lose weight, as I did myself. So that was all right. So we got this little cottage, and then I thought, well I've got to have at least one counselor. There are thirty-five children to deal with, so we'll take six, five or six every week. And we'll come from New Bedford to Oak Bluffs. We'll push the children in their wheelchairs up to the little cottage, not too far away, sounds pretty good. So finally I picked out this one counselor who had been terrific in the clinic, and asked her if she would like to go with me. I said, "There won't be any money. It's absolutely voluntary. I don't know where we're even going to get the money to buy food, but that's all right. Will you go with me?" She said, "I'd love to." But her mother said, "No, no, no. Definitely not." And I called the mother several times, and still, "No, no, no." So I called the father at his office and he said, "I think it'd be a lovely thing for Ursula to do." So I said, "Well, will you fix it with your wife?" I didn't say, "She doesn't agree." I just said, "Will you fix?" "Oh yes, yes, yes. It'll be perfectly all right." So that's fine. Now I had a cottage, I had Ursula, I didn't have any money. None. At that time I hadn't been in this country very long, and England wouldn't send me any money out because it was right after the war, 1950. Couldn't borrow any money. Wartupper(?) Foundation in Fall River. And they finally gave me \$150, and I thought, "This is great. We'll manage for the month, for food, with this, and I'll pay for the rental of the cottage later. Fine." The children and grown-ups could get from New Bedford to Martha's Vineyard, Oak Bluffs, for a dollar at that time. And the parents, even though they were all very poor parents, did manage to pay the children's fare over, of a dollar, and we had to pay it back, of course. Well, [Skipper Brooks] was just a wee one at the time, chronologically five years of age, and when we got back to New Bedford after being in Martha's Vineyard for a week, he didn't know his mother, and he was crawling up me, he didn't want to leave me. Didn't want that person. And this was a little upsetting, but nevertheless, we got him with his mother, and he came back again the next year. A few years after that, Skipper would never leave. The day of the exit for all the children, he would go and hide somewhere, and we could never find him and get him on the right boat. He just didn't want to go.

We got through that first summer very well, no one was ill. We had the changeover of the children coming every week. Ursula and I would take the six back and pick six more up, or five more. I think it was six, because she had three and I had three. And we had Larry Perry, and a lot of Larry Perrys. So we had very involved children. The two eldest ones rather looked after themselves, so we were, we had help there, if you called to one of them and asked them to push a chair, they would push the chair, and so forth. It was very successful, and I decided I'd try again. So I wrote to the, or had my secretary write, to the Martha's Vineyard Gazette, Vineyard Gazette, and ask if anyone had a cottage, clubhouse, anything it would do to house these children for one month. And almost immediately, a letter came from the 4-H Club of Martha's Vineyard, and said they had a quansart hut, and if it would be of any use to us, by all means we could have it. So Ursula and I took the next boat over, and were met at Vineyard Haven, to the president of the 4-H Club of Martha's Vineyard, a Mr. Peter Pinney. And he took us to the 4-H Clubhouse, which was a quansart hut. And they'd dug underneath the quansart hut, or anyhow there was a basement under the quansart hut, with cooking facilities and whatnot down there. Looked fine. This was excellent, much greater improvement of what we'd had the previous year. And there were, upstairs there was a shower, hot and cold water, cooking utensils and facilities and whatnot. And I said, "Well this would be fine. How much do you want for a month?" "Nothing." "Say that again?" Peter Pinney said, "Nothing. Whatever anyone else says, it is nothing." I said, "Boy, this will do." Well those people were such a help to us, they sent people to act as volunteers, they sent food, one particular day this woman, someone had to come with dessert, for supper. And it was three o'clock in the afternoon and dessert hadn't arrived. I said, "Well that doesn't matter. We can manage without dessert." And by and by this elderly woman was racing into the quansart hut, and said, "Oh I'm so sorry, I'm so sorry, I'm late! But I had to take my husband to the hospital! He had a heart attack." So you see, we came first.

All right. Then the second year, the third year came on and so forth. And the camp was growing. I said, "We can't stay here anymore." In the first place, the quansart hut was right on the main road, on New York Avenue, we can't stay here. We'll have to move. So I invited Peter Pinney, this very, very fine man who let us have the quansart hut free, to be president of our board. And that was the best thing I ever did because he said at the meeting once, "Don't argue with Helen Lamb anymore. She's going to get what she wants anyhow! So just let her have it!" And this was very nice, I thought yes, I've got the right man here. So, yes, where did we see him? There was a garden party somewhere, and we met this man who was the minister at Grace Church, here. I can't remember his name now. This was way back. And he became very, very interested in the camp. Very interested. And said, "I think I can get you land, right down there close to Tashmoo." And I said, "Well we don't want to be too close to the water. That's too dangerous. 'Cause these children will get up in the middle of the night and just walk off and we won't be able to find them." So, he said, "No, I think I know where, what we'll give you." So he brought me over here to this, and they gave us six or eight acres of this land. And I think now, we have something like ten or twelve acres, if not more. Um, from there, you people, some of you, no, no, no, yes, Faith, what year did you come? Oh, well we had camp here, camp opened thirty-three or thirty-four years ago. Can anyone beat that? I remember, and I think it's a great story, you coming to my house to be interviewed.

I'm Krissy Pachico, and I've been at Jabberwocky for twenty years, and this is my second year at being a counselor. And so, let's see. The good and bad. Well there were lots of good and there was lots of bad. I started— after camp last year I went back to my new house in Rhode Island, when I was here last summer we had just moved from New Hampshire to Rhode Island. And so I was looking, I was in transition and I was looking for a job, 'cause I had just graduated with my master's degree in school guidance counseling. And so I was in between looking for a job and all of that. And after camp I went back to Rhode Island feeling pretty crappy about myself, because I was like, I'm not gonna get a job, the school year's gonna begin and I'm not gonna have a school job. And then the director of the guidance department, the head of guidance for the Nashua school system, calls me in Rhode Island and says, "We have a job opening in Nashua." The school district I had just come from. And said, "Would you be willing to interview for the job?" I was in Rhode Island, I had other job interviews, and I said to her, you know, "Is this going to be worth my while to drive up for two hours to go on an interview that's probably gonna go nowhere." And she said, "You're my number one choice, if you come up for the interview, you will be hired." And so I went up for the interview and as I was driving home from the interview, there was a message on my answering machine when I got home, saying that the human resources person would be calling me on Monday to tell me how much I would be making, and give me the lowdown on the job and everything like that. So I pretty much had the job as I sat in the office. It's just that everyone wanted to meet me, you know, and get a feel for who I was, but they knew they wanted to hire me. And so within a week I had to move back to New Hampshire. And I didn't have a place to live, and everything like that, and Nancy Connelly's family was willing to take me in for a time, because I didn't have a place to live. And I ended up living with Nancy Connelly's family for about three months until I could find a place to live and to start my job. So I started my job at the high school, at Nashua High School, as a full time guidance counselor. And then her sister-in-law hooked me up with one of her friends that was looking for a roommate. And she is wonderful, and so we started looking for an apartment, and in January, her and I moved into our apartment. So I now live in an apartment with a roommate, which I absolutely love my roommate and I love my apartment. My roommate is the best roommate you could ever ask for. And so I have a great apartment, I have a great job, and everything went really well this year. Except for the fact that, first year blues on the job, you know, the first year of a job is always the hardest because you're trying to get a feel for the people in the job, and you're trying to get an idea of the job. You know, I had done an internship the year before, but an internship is nothing like actually having a job. And at times it was very, very, very difficult, especially in a guidance position when there's so much politics in the school systems, and everyone does a little thing a little bit different. So I had to learn all the different ways people did things, and I was not only learning the job, but then had to deal with a bunch of issues, like one of my students got raped, another tried to commit suicide. So I had like huge issues I was dealing with on top of trying to get comfortable with a job.

Paul Remy

This is Paul Remy's writing. Oaxaca is one of the poorest states in Mexico. Many families live in homes without running water and electricity. In some cases, people with disabilities have the worst living conditions. Some are fed and taken care of, but they stay in beds in dark rooms throughout the day. No social programs and recreational activities are planned for them. Often they are not accepted in mainstream society and probably do not receive adequate medical and clinical care. So a group of campers and counselors went to Oaxaca two years ago, they hoped to establish a Jabberwocky style program to make life better and more fulfilling lives for Mexicans with disabilities. Many, such as Maria Elena and Josephina Díaz, who came last summer to Jabberwocky, became very interested in our concept. In fact, in the spring of 2000, they were instrumental in establishing El Convite. Last August El Convite officially opened its doors. Thirty-two campers and counselors, sixteen Americans and sixteen Mexicans, attended the program, and every one of us had a great time. Like at Jabberwocky, we took many cool day trips, some of them included climbing an ancient Indian ruin monument, and going on a dolphin watch. More importantly, our Mexican friends had the opportunity to experience Jabberwocky's lifestyle, as well as raising awareness of individuals with disabilities in Oaxaca society.

Camp Jabberwocky

July 23, 2001

Page 1

## Camp Jabberwocky Transcript – Summer 2001

Camper 1

No shes like tapping me on the shoulder you know and I see this gray in her hair. No she doesn't need the ice cream any more. And just campers, tons of campers and what they were like, um, deaf campers and downe syndrome, and spinobifaduh and CP and just all these different kids, just amazing. Whats the date and how much longer to it, and I usually start thinking that on the way home. You know how many more days till camp. And I'll think about it. I can go days without doing it ya know but something might pop up ya know and I'll think it ya know. SO I don't think more than a week would go by when I didn't think of something about it. Ya know of something somebody said that was funny or something ya know. When people ask me what it is my camp like, I don't know how to explain camp Jaberwokee because it's not like anything you've ever seen. I've been to camps like uh, like Nancy has ya know and I go to camps after this one and before this one ya know while I was doing it since I was six I've been doing this, so I would go to toher camps to fill the rest of my summer and none of them were like this. It's just the things you do I mean people, the people yeah, um I went to this other camp for three weeks and they, it was just the atmosphere was wrong, it was like campground, ya know this is more outdoorsie and ya know it seemed, ya know it just seems more hommie. And the you do that other camp, we stayed at the camp. Here the entire island is our camp and the water around it. And sometimes the mainland, ya know so we don't just stay in one area, ya know in some camps you don't move, it's like family. If one person needs help the other person helps. Yeah, people have no quams, even campers have no quams about helping others out, ya know because that's the atmosphere that the camp is, ya know. At least after a while you get that training. Say when I don't have my board and a new person is helping me and I cant say do this then everybody around her we know what she wants and we know exactly what she is saying and we'll say this is what she needs because we know cuz we know Nancy cuz we've been around her for so long. Ya know we don't need the board most of the time. Well that's what I was saying before, is we go and do things ya know if we need to do something ya know, we go out and figure out a way to do it, I mean we want to go to town. How do we get there with walkers and crutches and wheelchairs and things ya know. Well we load people in the bus, how do you do that? You figure out how to get individual people with individual disabilities into the vehicles, ya know into a store that's not accessible ya know. We figure it out on the spot if we have to, ya know, and we don't stop until we do it. Mostly...somethings we just don't do but ya know, there's very few things that we wouldn't do ya know. Individuals might not do something but, ya know, yeah and ya know we want to do wind surfing okay. How do we do that? Ya know, how do we get a camper up on a wind surfer ya know, and then horseback riding ya know. We know theses things are good that other people do, how can we do them? Ya know, we do the same things other camps do, ya know we go out into the woods, we do horseback riding, we do the beach ya know, town, ya know some kids do town and things like that, ya know. We do those things, it's just...

July 23, 2001

Manny- Recording time: 089

My name is Manny. I used to live at home, now I live in a group home in woods hole. My staff is very nice, and I like to come to camp. I like to meet my friends at camp and associate with my friends. I'm having a good year this year and I'm in Terry's cabin. And with the friends I love. I live in a group home in Bristol, Rhode Island. I used to live with my mother but my mother is 83 years old and she cant take care of me no more. She's 83, yup and I have a great great uncle from England. Yeah. No, my mothers family is from Boston. And I have two sisters, one younger and one older. And I'm also a twin. I'm also a twin...my sister died at birth. And, and. My sister dies at birth. My collar got wrapped around my neck, and I've had several falls. I've been this way since I was born. My mother put me away to forget about me. I want mom to not, my mother so far she has stuck by me. And I got 4 nieces and one nephew. And. Two sister, one is an older one yeah. They live in Portland, Rhode Island. That's ...no, its in the middle of... I work in a mall in Newport and I do all kinds of stuff. We do labels for colleges. We get contacts for all over the state of Rhode Island. I worked with other people when they need help, I tell that what they need to provide. Yeah. I'm a, I'm a Inks. I'm a bear and I'm in a forest, I think and it uh. Yeah, it's tonight and tomorrow night. And that's tomorrow right? That's tomorrow right.

Kimmy – Recording time: 165

My name is Kimmy. I've got a rock shop in Avon, in Avon the company. I live here and I go to Cape Cod for the summer. I'm in Plymouth and my dad has a house there. At home I live in Braintree, Mass in the winter. My mother is in my family. I have one sister and four brother married with grandchildren. They got here so, I miss them when I'm away. One in \_\_\_? And ones in Connecticut. Can you give this to Beth, I'm done. The play is the best part of Jaberwokee. We gonna be singing. Whats a number 9. I'm gonna be a witch, I'm gonna be in black. They gonna give me a black hat.

Betsy – Recording time: 189

Ah, what, ah, you mean, ah, over here? Ah, ah, yes I, miss, yes I do every year I go to the chocolate plase in the winter-time and sometimes in the spring, but sometimes we have ah, like a Easter rush. Ah, ah, yeah but it comes out all year round, or sometimes like uh, I think we have a Thanksg-giving rush. Ah when I, ah when I do over there. Like making candy and get things ready. Ah, ah, yeah. Ah, ah, yeah, ah when I comes to a mean, I love to eat. I don't get sick of it. Ah, ah, wont you ask me another question? Ah, yeah my family, when they come to the very end, you see I love to hang around with my family. You know what I do? Miss I do like ah, family things, like if I'm not here. My family lives in Fall River, not too far from here. So ah, we do like, like family things, like going to a wedding, or things like that. Oh yeah and sometimes, you know I miss, I miss ah, um, you see, know what, um yeah, I go



to work every day. Ah, ah, what I do at work? It's called Kibbles Incorporated. Like ah, um you see, you do, like um, you see like, different things if you don't have a work, but some people go out to work, like at a job site. Like doing a lot of c-c-curtains, what they need are, that means I go to go straight back. Know what, know why they need me. Ah they, why they do need me out. I've got a , you see it's because I get payed every two weeks. You know what I like working, like, every Friday we have activity c-c-calendar, or what you have to do, like you have to pick out an outing, like a movie or something, and something else on the list like bowling. I think it's called "social life." Yeah. Ah, ah, yes. Yes everything. But sometimes you see, um, ah, sometimes I need to get away. Some, you mean in the summertime, you see I come here a lot in the summer too, but know why Lindsey? I don't want, know what, um, ah, I don't want to leave it to the ferry yet. Know what, it really makes me feel kinda blue. Like I wanna go out. I never get the chance to go out or anything. Why, you wanna know why, It's because of the play practice and all of that. Ah, ah, ah, ah yeah, yeah, I'm getting sick of it like I wanna go out or do something. Like. Ah, ah, yeah but sometimes, know what, sometimes, ah, ah, I'm a little t-t-tired of it. I was staying here all day, I could have go out and do something. Ah, wa, ah, wa, you mean at work? Ah, when I'm...like um, you see I use it to go out with it, like, and sometimes you see I go out to the library. My dad brings me to the library too. If I'm not here. You see, ah, ah, ah, I love fairy tales, but sometimes I lover travel books. Ah, ah, yeah, ah, ah, yes, where we go through hell week. When it comes to the very end, sometimes you see, it really makes me feel like, ah like I really wanna go out. Like to do something, it really makes me feel kinda blue. Yes I do. You see, when I, when I first arrived over here the first day, every day is always the same thing, I wanna go to Oak Bluffs or something like that. Like going out for a d-d-ding and things like that. That's what I wanna do here. Ah, ah, yeah when I'm here, wen I'm here to the verry end, you see um, ah, ah, I always wanna have things going on, but I don't like to stay here all day. What, in the winter time? You see usually I stay in a house with a room. They do have separate rooms. Ah, ah, yeah, Chilmark chocolate owns the b-b-b-business. Wh, wh, was like in the winter? You see every time when I c-c-c-come here, you see, I think I hear the big ferry, that reminds me of getting to the very end. Like I don't wanna see it go, but there's always next year. Well I'm 38 now, next year be 39. So ah, um I, I think 20? Ah, ah ah, yeah, at first , but um, ah, ah, ah, when I g-, um, ah, when I went over here for children's camp, they always liked to push me around. Yes. No. Ah, ah, no, I'm her to ah, ah, the, the dragon. You see, you know why, when I'm here, when I'm here I love to do cabin things. Yeah cabin trips. Like going out for a d-d-dinner. I don't wanna stay here all day. Yeah, you're right let see, you're right, you have to have a b-b-b-b-break. Yeah you're right, I am right. But when it comes to the play, ugh. Yeah, that'll be nice...happy hour. Yeah, so, yeah, know what I like to have some fun when I'm here, I do. Fun time is right staying here, like even if I'm not here why is this place so quiet? No? Ah, ah yeah, you know what I like it here very much, you see this is my second home. Yeah. Yeah, ah yeah, and it's good to get away from it, but look inside of you. I wanna ask you something. Why is camp so special? Why is camp so special to me? Yeah. Ah, ah, yeah, but. Ah yeah, but I wish camp would last forever, why is this season, why is this session so short? I wish camp would last forever. It's so fun to be here. You know what Leslie, I wish camp would last forever. Wha, wha, you get sick of it? Yeah, but it's good to get away from it too. Ah, ah, ah yeah I think you're right. I do have social life and I can. Ah, ah no, I do have social life even if I'm not here. But when it's time to get ready for, when it's time to get ready I have to pack all my things. Ah, ah, yeah, I don't mind but that's a good question.

Jesso— Recording time: 375

Um, this, this is me, Jesso, and Um saying that camp is so wonderful because it's such a short period of time we have to cam a whole summers worth into that one month. And um, we just have a ball doin it, and it's, it seems that every cabin is, um, a world of its own. And people just love comin to camp to get away from being the doldrums at home. No I think I freeze in the winter time. Oh go. Yes, there are um, age differences in each cabin, and um, the activities performed by that cabin I give to age of its occupants of the cabin. Yeah. I think that most of the cabing are geared to do specific age and um. No, you just get pot-luck. Yes. Um everyone seems to have day that they don't get along with everyone, but you just learn to live with it cuz you know that they gonna change, or at least I hope that they gonna change. Yes it, usually depends upon mood persons and that's in that day, that evening or whenever time you come. Um, but most of the kids, um, are basically very, um, willing to do things to accommodate each other. They help each other and, um, try to make life easier for other campers as well as themselves. I guess it's I guess it's because we too ah, um, we were in the, hospital sort of life, um it just seems that people are here are all willing to help they all understand that portion of life where they were in the hospital, or they were away from other people. It's just so much fun getting back together with every one, every year. I question. I. I. Can explain, I just seem to change when you get here, you just come a new person. You try things you don't try at home. You, you make friends with people that you never makes friends with at home. You, you see people you love, you see people you hate, but you all get along. Um. Um, ah, I don't wanna hog your mic.

Camper 2- Recording time: 523

When I am at home, when I can't sleep at night, I think about camp, and that helps me fall asleep. On the beach, on a sunny day and the ocean is coming in and out, or I hear the horn of the ferry like I do here sometimes at night, and that helps me fall asleep and I like to add to what I said Friday. When people ask me to describe camp and I cant, I put one of many of my camp videos in and say watch. By the time the video ends, they get an idea of what camp is like, but when family or friends who have never been to camp and come to camp, they see and feel what I feel and see. I always sleep for a week after camp because I am very exhausted. And I eat and eat and sleep. I couldn't see count down the days in January like every one here. More than one way. I would cry. That is the truth. And I would swim or fly here or quit my job. That would kill me. One month is all my can take because they have us doing this or that or going here or there. And when I get to lay down in my bed or have a semi-warm shower I am very happy. This morning my counselor and I got up very early and took showers and it felt so awesome. Sorry Nancy. I like all in my cabin, but sometimes you need time alone. No, you make time. Hide or say you're busy. One night my counselor and I went to look at my email in the computer room/counselor lounge, and I had 28 emails. We sat there and emailed my friends and family back because I haven't been good about calling or writing, so I have to send email.



## Appendix I: Jabberwocky Display Pieces

Sometimes, for me, especially if I've had a difficult crisis in my life, something up inside me says that I do not want people to see why I'm upset. I mean, I try not to let people get a bad image of me, because once someone sees a bad image of you, no matter what good you do in the world, it's not going to matter and they're going to say, "OK, you were the bad guy!" because you did something stupid at one time. In history, the only person I can think of in the twentieth century is Adolf Hitler. I'm not condemning or condoning Hitler, but Hitler did some wonderful things in some aspect, because he brought back pride to a country that had no pride, even though he was bad to certain groups of people, and is known for that. After World War I, Germany got full blame for the war, right or wrong, and they needed some type of outlet to get their pride back. Once you get a certain level of pride, there should be a limit to the pride and the limit should be that you don't take the pride of another group of people.

[One example in my life was] during my freshman year of college. The first semester was pretty cool because I had cool friends, but when the new semester comes around, people leave, and new people come. One particular person, for some reason or another, did not like me in one way or another. They did not call me any specific names, like cripple or something like that, but they did try to find other weaknesses in me that could be stereotypical. There was a man who I got along pretty well with who was an African-American. He hung out in my room and was friends with my roommate. As soon as this other person came in, all of a sudden, I didn't have to say one word, and he was accusing me of being a racist and I asked him, "have I ever said anything to you?" I said, "Look, I don't think that I've ever called you a certain word," and he said no, and then I said, "then what is the foundation for me doing this?" Luckily, I had my RAC, who was one of my best friends. She would come in my dorm room at 11:30 at night, and be like, "want to order pizza?" I had people that really knew me that helped me through the situation. I think for me, when I was younger, they would not bother me. If kids picked on me, or if I got hurt in any emotional way I would try to forget about it, but now, seeing different aspects of society, I know I'll have to defend myself because I know there won't always be a friend around to say that I'm not like that. I could be in the middle of New York City, and there are some pretty crazy people in New York City, and some people may not think that some person is crazy and I truly believe them that I am in a typical way. I think I didn't answer the question, I may have gone off the track, but I wasn't sure.

~Robert Goode

My name is Paul Remy. When I was two, Mrs. Lamb was my speech therapist. I wasn't able to suck on a straw. It was very hard for my mother and father to feed me. My mother told me that I did not like Mrs. Lamb, because she was bossy. I guess I was a brat! I was always wanting my own way. Mrs. Lamb did not put up with me.

Sometimes you feel that your speech is – okay, not being able to communicate is the worst thing for me, because a lot of people don't have time to listen. For example I took a graduate course and I have a lot of ideas and I would have loved to share them – I felt I was not a part of the class, because no one was able to understand me. But everyone in my class has email and when I was home I could write my ideas and they were happy to hear from me. I type with the head pointer, but typing is the best and clearest way for me to speak. I am able to talk fast when people know me. I used to be able to talk faster too. There was a thing about ten or fifteen years ago, where they thought if they put the battery pack on you it would somehow take all the spasticity and extra movements out of your body, by wearing this battery pack. You got magnets inside your skin with the wires running up to the base of your brain. Before I had the brain operation, they froze part of the brain for a process. They damaged my speech center when they did it, so I spoke a little clearer and more fluid than I do now. The battery pack stuff didn't work.

When I was seven years old my father phoned Mrs. Lamb about coming to camp for two weeks. I did not like that idea! I would have missed my family. Martha's Vineyard at the time was light years away. I was seven years old and I did not know any better. But recently, only a few years ago I made a trip to Mexico with many campers.

Wahocka is one of the poorest states in Mexico. Many families live in homes without running water and electricity. In some cases people with disabilities have the worst living conditions. Some are fed and taken care of but they stay in bed in dark rooms throughout the day. No social programs and recreational activities are planned for them. Often they are not accepted in mainstream society and probably do not receive adequate medical and clinical care. So a group of campers and counselors went to Wahocka a few years ago, the hope to establish a Jabberwocky style program to make life better and more fulfilling lives for Mexicans with disabilities. Many, such as Maria Elaina and Josaphina Diaz, who came last summer to Jabberwocky, became very interested in our concept. In fact in the Spring of 2000 they were instrumental in establishing Al Conveite. Last August Al Conveite officially opened its doors. Thirty-two campers and counselors, sixteen Americans and sixteen Mexicans attended the program and every one of us had a great time. Like at Jabberwocky we took many cool day trips, some of them, included climbing an ancient Indian ruin monument and going on a dolphin watch. More importantly our Mexican friends had the opportunity to experience Jabberwocky's lifestyle, as well as raising awareness of individuals with disabilities in Wahocka society. Hopefully more societies will have to push it, because at this point it's on our head.

~Paul Remy

## The Unique Jabberwocky Experience

I graduated from U.R.I. with a bachelor in consumer affairs. And just a short time ago I bought my own house. A very large thirty-year mortgage. Nailed my wheels to the floor in Rhode Island, instead of being able to move. I didn't necessarily want to live in Rhode Island, but it came up and it's a four-room ranch that's been made fully accessible now, and it's great.

I guess having a disability makes you more tolerant of people, 'cause you want people to be tolerant of you. I'm a lot more understanding, I think, in general, of other people's differences. And these other people, they don't know, because it's really something you can't really explain. You hear everyday, of people, way into their golden years always learning something new, just because they wanna'. At least I have an idea though, because I've lived through it.

I mean there are just places I don't go. I don't think about them just 'cause I know I can't go there. So why get upset about it? If there's some place that I thought that I could get to and had planned on going and then found out that I can't – that's, you know, upsetting and frustrating. I don't always visit people, but people come to visit me. They come to my house because I can't really come to visit theirs. And other people are just too far away. I don't drive, so I would need transportation and I can't really ask family much because it takes so much out of their time; they have other things to do too.

Of all things though, my really bad pet-peeve is if I'm reading something, it doesn't matter what I'm reading, but if I'm sitting there with something glued to my face, if somebody came up and tapped me on the shoulder, it just freaks me out completely. I used to get so upset. It drove me nuts and my brothers and sisters would purposely come up and they'd scratch on the paper or whatever. And I'd throw the paper and have a tantrum. Literally, well not literally, but I'd be very upset. I think it's because when I'm reading, into a book or whatever, I'm lost and I don't hear anything that's around me. That actually drives my parents nuts though, because they could be sitting here in front of me and tell me something directly and then half an hour later, I've totally forgotten whatever it was they said. It just doesn't register at all. I usually start thinking about Camp Jabberwocky on the way home. How many more days till camp? And I'll think about it. Sometimes I can go days without doing it, but something might pop up and I'll think about it. So I don't think more than a week goes by when I didn't think of something about it. Of something somebody said that was funny or something. But, hopefully I'll be popping back into here, every summer, for another twenty years.

I've been to lots of camps and I go to camps after this one and before this one. Since I was six I've been doing this. So I'd go to other camps just to fill the rest of my summer and none of 'em were quite like this. It's just the things you do and mostly, I

mean, the people. I went to this other camp for three weeks and it was just, the atmosphere was all wrong. It was more like a campground. At that camp, we stayed at the camp. Here, the entire Island is our camp. Even the water around it. And sometimes the mainland, so that we don't just stay in one area.

We go and do things. Some things we just don't do, but there's very few things that we wouldn't do. Take windsurfing or horseback riding, how do we get a camper up on a windsurfer? We know these things are good enough that other people do them too, how can we do them? So if we need to do something, we go and figure out a way to do it. Say we want to go to town, how do we get there with walkers and crutches and wheelchairs and things? Well, we load people in the bus, but how do you do that? You have to figure out how you get individual people with individual disabilities into the vehicles or into a store that's not accessible. We figure it out on the spot if we have to. And we don't stop until we do it.

~Peter O'Hara

## Talking About Heaven

If we're talking about heaven, the two people that I'd dearly love to see again are my grandmother and grandfather. Who were not only getting up in age, but were really ill.

My grandmother died in '79. She had had cataracts in her eyes and diabetes for many years. And my grandmother and I were very close, and she always wanted the best for me. When she died, first it hit me really hard because my grandmother always wanted to make sure that I was in the best of health and that I was doing all right. And then in '86 my grandfather tragically died at home. My grandfather was 95, and he had had a lot of health problems, just like my grandmother did.

And I think if I was to die tomorrow, that the way I would want to die would be a peaceful death, I wouldn't want to feel any pain or suffering, I would want to die instantly and feel no pain. And I would want to be buried right next to my grandmother and grandfather because I would want them to know that I accomplished a lot in my life. I've accomplished a lot of things that I never thought I would be able to do and I just want them to rest in peace knowing that. I still think about them constantly every day and there's not a day that doesn't go by when I don't. I would just want them to rest their hands down on me and look up at me and say "We're proud of you Tim."

I think my general idea of heaven, would be, just to reiterate what Rob said a few minutes ago, if I got to heaven tomorrow I don't think I would just want to lay there and be bored. I'm sure God would have me doing all sorts of wonderful things, and I'd probably be at peace with myself. And I think that's generally all I have to say.



## Proper Young Ladies Do Not Chew Gum!

**Helen Lamb:** Faith, what year did you come? I remember, and I think it's a great story, you coming to my house to be interviewed.

**Faith Carter:** Well, gosh, my parents used to run a support group for other parents in our area of town that had disabled kids. And one night they asked Hellcat to be their speaker and talk about camp and all this stuff. So she brought an eight millimeter film, and she showed her film and talked about camp and how wonderful it was, and yaddah, yaddah, yaddah.

And I didn't know this at the time, but my parents stayed up the whole night after that meeting, talking about, "Well, should Faith go to camp?" "Well, I don't know she's only six." "Well, maybe she could go to camp." "Well, I don't know, she's only six." So, but I didn't know any of that at the time.

And I guess, finally, they decided to write to you and thank you for coming and all of that wonderful stuff, and they also asked you at some point if I could come. And you said I had to be interviewed.

So one Saturday morning, my father packed me in the car. I was using, mainly I was using a walker then, with a little basket like you have on your tricycle? With a little bow on the front. And she lived forty-five minutes away from my house, and forty-five minutes to a little kid is a long time in the car. So I brought with me: silly putty, a Barbie doll with broken legs, and one other thing that I don't remember what it was. And I kept saying to my father, "Are we there yet? Are we there yet? Are we there yet? Are we there yet?" And he pulled a stick of gum out of his pocket and he said, "Chew this, and by the time it loses its flavor we'll be at Mrs. Lamb's house."

So, there I go to Mrs. Lamb's house, chompin' on gum, with my toys and my little foldable walker thing. And she starts talking to my dad and interviewing him, and asking him all these questions about what I can do and what I can't do, and I start getting bored. So I take out my silly putty and I start looking around for things to print on it. Like the comics, you know? And I start bouncing it like a ball, and then I take my Barbie doll with broken legs and I start playing with her, and I'm still chompin' away on my gum. And all of a sudden she turns and says, "Proper young ladies do not chew gum!" And my father just put his hand like this, and I spit out my gum and I plunked it in his hand, and he curled it up, and said, "Now where were we?"

And then when she was done talking to my dad, she started asking me all these questions. Did I like school? Could I read? Did I like to play? Would I share my toys? All these things. And I was like, "Ah-h-h, of course I'll share my toys, Mrs. Lamb. Ah-h-h, of course I will." And my father's still sitting there with my gum in his hand. And

when we got up to leave, he had to go find someplace to go wash the gum off his hand.

And I cried all the way home, because I was like, "She's never gonna let me go to that camp with the funny name 'cause I chewed gum!" And Dad said, "That's ok, we just won't pack any in your suitcase." And I really didn't think you were gonna let me come. I really thought you were really mad at me. But when I ever got that letter that said, you know, "You are welcome to come in the summer, blah, blah, blah," I was so happy. It was nicer than a graduate school acceptance letter.

**HC:** And I don't think you've ever chewed gum since, have you?

**FC:** I have, but never in public.

**HC:** And never when I'm around. Can't stand it. Can't stand to see people chew gum!

## I Did It Anyhow

Good afternoon, whoever may be interested. As everyone here knows, Camp Jabberwocky started fifty years ago this summer. I started it for one specific reason: to try to get the children who were in my clinic in Fall River, Mass, away from their parents for at least one week. Because these parents never had a time to themselves since the child was born. At that time nothing was being done for cerebral palsy people. And they didn't know enough about it to do anything about it. So nothing was being done and it all descended upon the parents. And I could see that the mothers were really worn out looking after these youngsters.

So, the first thing was to get somewhere to take these children. And that summer I was on Oak Bluffs beach with my own children, my three children, they were running around in the water and I just sat on the beach and I thought, "What an excellent place this island would be for a camp for the handicapped." And I turned it over in my mind for a while and I thought, "Yes, this is the place." So when I got back to Fall River, I suggested it to the medical people, and they said, "Oh no, no, no. We don't know enough yet to have these children go to a camp. You mean a day camp?" I said, "No, a residential camp. So that the parents will have a rest. They need a rest from these children." I said, "It may be only a week, but it will be worth its weight in gold." "Well, I'm sorry. We don't agree." I said, "That's perfectly all right." So I did it anyhow.

Back to Martha's Vineyard. I found a little cottage in the Tabernacle grounds. It was very small, it didn't have any hot water. No shower or bath, but that was all right, we used to go in the water. And very little to eat. There was an old oil stove there, which I never could work, but we managed. No one needed to gain weight. Matter of fact, a few of the children needed to lose weight, as I did myself. So that was all right.

So we got this little cottage, and then I thought, "Well I've got to have at least one counselor. There are thirty-five children to deal with, so we'll take six, five or six every week. And we'll come from New Bedford to Oak Bluffs. We'll push the children in their wheelchairs up to the little cottage, not too far away, sounds pretty good."

So finally I picked out this one counselor who had been terrific in the clinic, and asked her if she would like to go with me. I said, "There won't be any money. It's absolutely voluntary. I don't know where we're even going to get the money to buy food, but that's all right. Will you go with me?" She said, "I'd love to." But her mother said, "No, no, no. Definitely not." And I called the mother several times, and still, "No, no, no." So I called the father at his office and he said, "I think it'd be a lovely thing for Ursula to do." So I said, "Well, will you fix it with your wife?" I didn't say, "She doesn't agree." I just said, "Will you fix?" "Oh yes, yes, yes. It'll be perfectly all right."

So that's fine. Now I had a cottage, I had Ursula, I didn't have any money. None. At that time I hadn't been in this country very long, and England wouldn't send me any money out because it was right after the war, 1950. Couldn't borrow any money. Wartupper Foundation in Fall River finally gave me \$150, and I thought, "This is great. We'll manage for the month, for food, with this, and I'll pay for the rental of the cottage later. Fine." The children and grown-ups could get from New Bedford to Martha's Vineyard, Oak Bluffs, for a dollar at that time. And the parents, even though they were all very poor parents, did manage to pay the childrens' fare over, of a dollar, and we had to pay it back, of course.

Well, Skipper Brooks was just a wee one at the time, chronologically five years of age, and when we got back to New Bedford after being in Martha's Vineyard for a week, he didn't know his mother, and he was crawling up me, he didn't want to leave me. Didn't want that person. And this was a little upsetting, but nevertheless, we got him with his mother, and he came back again the next year. A few years after that, Skipper would never leave. The day of the exit for all the children, he would go and hide somewhere, and we could never find him and get him on the right boat. He just didn't want to go.

We got through that first summer very well, no one was ill. We had the changeover of the children coming every week. Ursula and I would take the six back and pick six more up, or five more. I think it was six, because she had three and I had three. It was very successful, and I decided I'd try again. So I had my secretary write to the Vineyard Gazette, and ask if anyone had a cottage, clubhouse, anything it would do to house these children for one month.

And almost immediately, a letter came from the 4-H Club of Martha's Vineyard, and said they had a quonset hut, and if it would be of any use to us, by all means we could have it. So Ursula and I took the next boat over, and were met at Vineyard Haven, to the president of the 4-H Club of Martha's Vineyard, a Mr. Peter Pinney. And he took us to the 4-H Clubhouse, which was a quonset hut. And they'd dug underneath the quonset hut, or anyhow there was a basement under the quonset hut, with cooking facilities and whatnot down there. Looked fine. This was excellent, much greater improvement of what we'd had the previous year. And upstairs there was a shower, hot and cold water, cooking utensils and facilities and whatnot. And I said, "Well this would be fine. How much do you want for a month?" "Nothing." "Say that again?" Peter Pinney said, "Nothing. Whatever anyone else says, it is nothing." I said, "Boy, this will do." Well those people were such a help to us, they sent people to act as volunteers, they sent food, one particular day this woman, someone had to come with dessert, for supper. And it was three o'clock in the afternoon and dessert hadn't arrived. I said, "Well that doesn't matter. We can manage without dessert." And by and by this elderly woman was racing into the quonset hut, and said, "Oh I'm so sorry, I'm so sorry, I'm late! But I had to take my husband to the hospital! He had a heart attack." So you see, we came first.

All right. Then the second year, the third year came on and so forth. And the camp was growing. I said, "We can't stay here anymore." In the first place, the quonset hut was right on the main road, on New York Avenue, "We can't stay here. We'll have to move." So I invited Peter Pinney, this very, very fine man who let us have the quonset hut free, to be president of our board. And that was the best thing I ever did because he said at the meeting once, "Don't argue with Helen Lamb anymore. She's going to get what she wants anyhow! So just let her have it!" And this was very nice, I thought "Yes, I've got the right man here."

There was a garden party somewhere, and we met this man who was the minister at Grace Church, here. I can't remember his name now. This was way back. And he became very, very interested in the camp. Very interested. And said, "I think I can get you land, right down there close to Tashmoo." And I said, "Well we don't want to be too close to the water. That's too dangerous. 'Cause these children will get up in the middle of the night and just walk off and we won't be able to find them." So, he said, "No, I think I know where, what we'll give you." So he brought me over here to this, and they gave us six or eight acres of this land. And I think now, we have something like ten or twelve acres, if not more. Well, we had camp here, camp opened here about thirty-five years ago.

## Things That Flew by in the Night

Camp is so wonderful because it's such a short period of time. You have to cram a whole summer's worth of life into that one month. And we just have a ball doing it. People just love coming to camp to get away from being in the doldrums at home. I can't explain; you just seem to change when you get here. You just become a new person and you try things you don't try at home. You make friends with people that you never make friends with at home. You see people you love, you see people you hate, but you all get along.

It seems that every cabin is a world of its own. There are age differences in each cabin and the activities performed by that cabin are geared to the ages of the occupants of the cabin.

Everyone seems to have days that they don't get along with everyone. And you just learn to live with it, 'cause you know that they're gonna change, or at least I hope they're gonna change! It usually depends upon the mood the person is in that day or that evening, or whatever time. But most of the kids are basically very willing to do things to accomodate each other. They help each other and try to make life easier for other campers as well as themselves.

I guess it's because we all have been in the hospital sort of life and it just seems that people here are all willing to help. They all understand that portion of life where they were in the hospital, or they were away from other people, and so it's just so much fun getting back together with everyone every year.

I've come here for about twenty-five years and not much has changed in the way that Camp is taken by the people, but there have been quite a few changes in the outward appearance of the camp. We have new porches, new paint jobs, new cabins. There have been improvements on cabins. It's just a wonderful place to live now, where before it was just small cabins and there were all kinds of things that flew by in the night. And you took your life in your hands when you went to the beach. Now it's just become a great place with all new lodgings, new improvements, new places, vehicles, new places to go. We do things now that we never did before and that helps with the participation of the campers. We just find it a wonderful place. That's all.

## When Anger Really Worked For Me

I get eleven dollars an hour to help kids with their homework at Extended Day. When I had an operation and I came back the kids were so cool, and accepted me so neat. They thought my wheelchair was the most coolest thing, and I said, "You try it." They asked me questions about my arthritis all the time so I felt like I was more than a teacher to them.

I had my foot flattened, and I thought I could go back to work by the end of March, but I was wrong. They didn't tell me I would be in cast, with a metal thing in my foot for eleven weeks. And I had to stay in bed a lot and only walk on one leg. At first it wasn't too bad, but after a while it was pretty hard. Anger was a real part of it. I was almost angry that my foot operation took so long. But anger really worked for me when I wanted to return to my job, and they told me I couldn't go back and I got really mad at 'em and I don't get mad at a lot of people. I said to them, "Why can't I go back?" and they were yelling because of my foot. And they said, "Are you healthy?" Yeah I'm healthy, my mind is fine and my foot's the only problem. And they were all afraid that everybody was gonna' hit my foot. And I said, "Aww if you hurt me, I won't scream" or something like that.

When I did return to school and all the kids were there, they were so glad that I came back. I just couldn't talk about my operation too much. I had these really great pictures, and it was too bad they wouldn't let me show them, because I bet the kids would really wanna see what they did to my foot. I gave the pictures to the doctor, which was really funny, and he thought it was the best present he ever received from someone because it showed exactly how my foot looked before and how it looks now. But I was really glad I fought for my job because they were gonna eliminate it. So I was really surprised that in my case anger really worked because it got my job back.

When you get angry sometimes it can help you. But you really shouldn't get angry, because you get angry you're tightening your own bones. You should watch that.

## How to Explain Camp Jabberwocky

When I am at home, when I can't sleep at night, I think about camp and that helps me fall asleep. On the beach on a sunny day and the ocean is coming in and out. Or I hear the horn of the ferry, like I do here sometimes at night. And that helps me fall asleep.

When people ask me what it is my camp like, I don't know how to explain Camp Jabberwocky, because it's not like anything you've ever seen. It's like a family. When people ask me to describe camp, and I can't, I put one of many of my camp videos in and say, "Watch!" By the time the video ends, they get an idea of what camp is like. But when family or friends who have never been to camp and come to camp they see and feel what I feel and see.

I always sleep for a week after camp because I am very exhausted. And I eat and eat and sleep. I count down the days in January until camp like everyone here.

If I couldn't come to camp I would cry. That is the truth. And I would swim or fly here. Or quit my job. Six months, though would kill me. One month is all my body can take because they have us doing this or that or going here and there and when I get to lay down in my bed or have a semi-warm shower, I am very happy. This morning my counselor and I got up very early and took showers and it felt so awesome!

I like all in my cabin, but sometimes you need time alone. You make time. One night my counselor and I went to look at my e-mail in the computer room/counselor lounge and I had twenty-eight e-mails! We sat there and e-mailed my friends and family back because I hadn't been good about calling or writing.

What I like about having a disability is that many little children are very honest with their questions and their mothers and fathers are like, "Don't ask her that," but I say, "It's ok." And I have the person with me help explain what is wrong with me and why I have to use a chair and use my board to talk.

Sometimes I get people who are curious about my board and I say, "This is how I talk." It's hard when people talk to me in baby talk. I am like, "I am not a baby, thank you." Or they yell, talk very loudly.

Right now I have to say being more flexible and patient with people is a challenge. When things are not done how or when I want them to be. At home I type little notes for my roommates if they are busy with other things.

When I was in high school I had a boyfriend and when we went out somewhere my mom went with us. Or when I called him it was hard to talk to him with my mother around. My mom would have to talk on the phone for me. For three years I had to edit what I said because Mom was there and we couldn't make out because Mom was there.



## Cutting Through the Jungle as You Go

I've been a pioneer all my life. I'm like in all sorts of medical journals. I was the first disabled student to go to public school in Massachusetts and be mainstreamed completely. And it gets tiring to have to be the path-breaker, and you know, with the little machete, cutting through the jungle as you go. But it's what I do. I wouldn't want to not live my life, just because, that's part of what I feel like I'm here to do, is just be. And survive, and make it a little easier for the next one down the line, if I can. And if I can't, then I tried my best, you know?

It is a good thing to be able to say that I'm the first disabled student to go through my graduate program. It's... there's a positive and a negative to trailblazing, you know? There's that it gives you kind of a rush, sort of, when things are going real well. But then when you smack your head against the wall, you're like, "Why did I do this?" you know? "Why wasn't there someone before me?!" But, I was just born in a time where I was gonna be one of the trailblazers, and that was it, you know?

On the lighter side of what's good and bad, is I have a ready-made lap for little kids, and they can climb on me. And I never have to wait in line at Disneyworld. And I get a five dollar ticket on the ferry. What's bad is that - well, not bad - but what's kind of frustrating is that it's hard for me to be spontaneous. 'Cause everything has to be planned out. And checked and double checked. And, "Are we sure this place is accessible?" And if it is accessible, does it really have an accessible bathroom or are they just saying that? And "I really want to go to the gym today, and who can help me go?" And, you know, it's hard to be spontaneous and do things that aren't, like, every move of your life planned out to the letter. But I'm learning how to do that too. A little bit by little bit.

I like my apartment actually, a lot. There's lots of little kids around, and I get to hang out with them and make sure that they're ok. And they always ask me about my wheelchair, you know. All the little boys think I look like a truck, and all the little girls want to know how fast I go. And now that everybody has those little scooter thing-y-dings, they're like "Race ya!" And I'm like, "Oh, ok." My electric chair has four different levels of speed, so usually I'll just keep it fairly low and, you know, chug across the parking lot, and be like, "Oh! You're too strong for me! Ah!" You know. But then sometimes when they get a little cocky, I just kinda crank it up a little.

## What's on the Inside Isn't Disabled

One of the people I would like to see in Heaven is my grandfather, because he died when I was four, so I never knew who he was. I've heard over the years that even though I was four, I was one of his very, very very favorite people in the entire world. My grandma says he loved me more than life, and I don't remember him at all. I've had dreams about him, that he comes and talks to me. I believe that if somebody has died and they talk to you, their spirit is coming to you. Every few years I have a dream about him, and I'm talking to him and telling him things that happened in my life, like my graduation from college, or that I got a new set of braces.

I'd like to tell him about my job as a school guidance counselor. When I had just graduated with my master's degree in school guidance counseling, I was feeling pretty crappy about myself because I was like, "I'm not gonna get a job. The school year is gonna begin and I'm not going to have a school job." Then the director of the guidance department for the Nashua school system in New Hampshire called me and said "we have a job opening, would you be willing to interview?"

I was in Rhode Island, and I had other job interviews. I said to her, "Is this gonna be worth my while to drive for two hours to go on an interview that is probably going nowhere?" And she said "You're my number one choice. If you come to the interview you will be hired." When I got home there was a message on the answering machine saying that the human resources person would be calling me on Monday to tell me how much I'd be making. I would like to go up to Heaven and ask my grandfather if he's been watching over me or following my life, or if he's been God's sidekick to make sure that things like that happen to me

I haven't really ever pictured what I think Heaven would look like, but I don't think it would be much different from where we live now. I think that this society would be better. It would be like one of those pure societies where there isn't the evil or corruption or the bad things that happen to people. I think it would just be all kindness and goodness. Everybody would just kinda mingle around and be 100% equal to each other. But I think you would live with your families, cuz I always picture going to Heaven and meeting up with all the people who have left me, and us living in one big community. You wouldn't have to travel miles to get to see friends -- they would just be there. There wouldn't be any competing with each other, because you would all be completely equals.

I think that in Heaven all the disabilities would go away, and that it wouldn't make any difference to anybody else. I think that everything disappears once you go to Heaven. I always thought that when you go to Heaven, everything that was wrong with you or anything that you had broken would just kind of fade away. I think that in Heaven you really don't have a body, you just have what's inside, and I think that what's inside isn't disabled. It's what's on the outside that's disabled, it's not what's on the inside.

I guess everybody wants to see peace and love and happiness in the world, you know, no fighting or anything like that. But I really like the world I live in. I wouldn't want to wake up one morning and not have a disability. I don't think I could survive in a world without a disability. If I woke up one morning and could walk without crutches, I would be scared to death. I don't know how I would perceive myself if my disability was to go away.

When I dream at night, I always think of it as the heaven world or something like that. I'm never handicapped in my dreams. Sometimes in the mornings when I wake up and I am having a really good dream like I was running or something, I feel almost the sense that I could just get up and walk. But the minute my feet hit the floor, it bounces back to reality that I can't. But I don't think I would want to change my would, as it is. What would I do if I didn't have a crutch? What's running? I don't know how to do it.

## Appendix J: Jabberwocky Display Pictures



Figure 8 - Some Finished Display Pieces



Figure 9 - More Finished Display Pieces

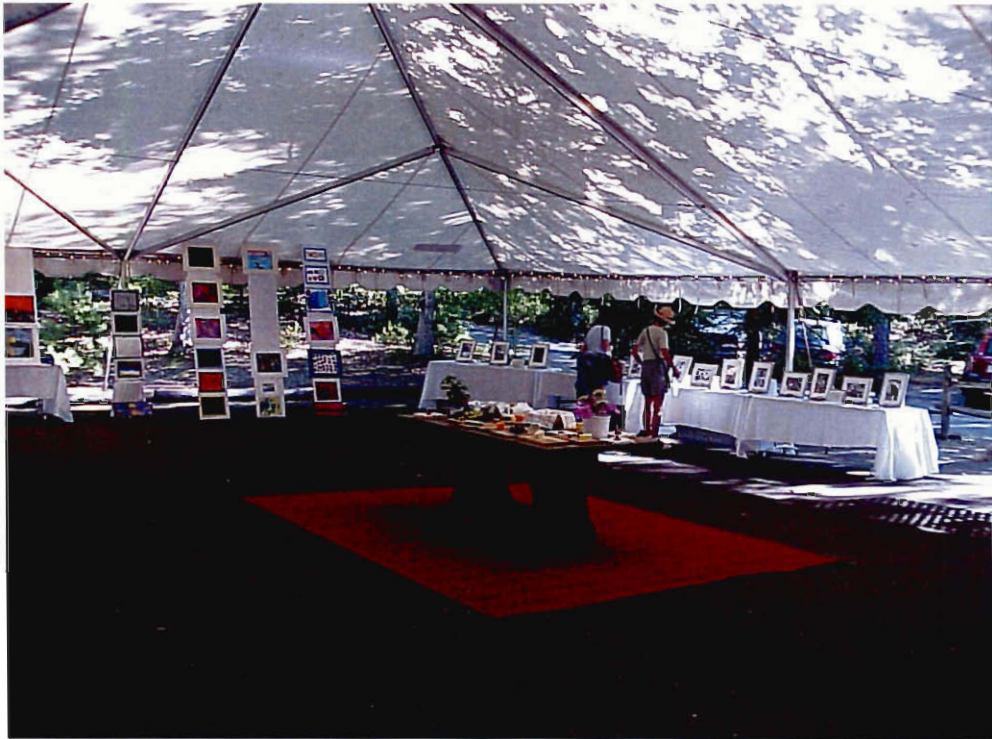


Figure 10 - Overview of Exhibit



Figure 11 - All Oral History Pieces



Figure 12 - A Painting at the Exhibit



Figure 13 - Pottery Fashioned by Campers

**Appendix K: Selected Tables From Museums USA: A Survey Report**



Table 4  
BUDGET SIZE OF MUSEUMS  
(Base: Total museums)

Total	Classification:					Governing Authority:						Educational Institutions:						Region:					
	Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Private Non- Profit	Government			Muni- cipal County	Educational Institutions			New Eng- land	North- east	South east	Mid- west	Moun- tain Plains	West- ern				
							To- tal	Fed- eral	State		To- tal	Pub- lic	Pri- vate										
Under \$50,000	44	33	62	18	55	43	45	21	48	50	43	37	51	43	38	46	48	50	50				
\$50,000-\$99,999	19	22	17	20	15	20	19	18	37	12	16	17	15	18	27	11	21	18	21	16			
\$100,000-\$249,999	17	18	13	26	17	17	14	19	26	18	17	28	34	21	11	19	21	16	17	17			
\$250,000-\$499,999	10	11	6	16	6	13	10	10	4	18	8	6	10	-	11	16	9	9	5	7			
\$500,000-\$999,999	5	8	1	10	5	2	5	4	3	2	5	4	3	6	5	6	2	4	6	5			
\$1,000,000 and over	5	8	1	10	2	5	5	4	9	2	4	2	1	4	3	10	1	5	1	5			

13

Table 5  
DISTRIBUTION OF NUMBER OF MUSEUMS BY BUDGET  
CATEGORY AND PROPORTION OF TOTAL OPERATING EXPENDITURES

Budget Category	Number of Museums (n = 1821) %	Operating Expenditures (Total = \$478,912,000) %
Under \$50,000	44	4
\$50,000-\$99,999	19	5
\$100,000-\$249,999	17	10
\$250,000-\$499,999	10	12
\$500,000-\$999,999	5	12
\$1,000,000 or over	5	57

Museums with budgets under \$50,000 represent 44% of all museums but account for only 4% of the total operating budget for all museums. Museums with budgets of \$500,000 and over represent only 10% of all museums but account for 69% of the total operating budget.

Governing Authority

Over half (56%) of the country's museums are governed by private non-profit organizations while one in three (34%) is government run and one in ten (10%) is governed by an educational institution:

Table 9  
 SELECTED PURPOSES CONSIDERED VERY IMPORTANT BY MUSEUM DIRECTORS  
 (Base: Total museums)

	Classification:						Size:						Governing Authority:								
	Total	Art/		Sci-	Ot-		Under \$50,000	\$50,000 to \$100,000		\$100,000 to \$250,000	\$250,000 to \$500,000		Private Non-Prof- it	Government:				Educational Institutions:			
		Art	Sci-		ence	ory		her	\$50,000		\$99,999	\$249,999		\$499,999	\$999,999	and over	To- tal	Fed- eral	State	Muni- cipal	County
Providing educational experiences for the public	92	94	86	98	94	96	92	89	93	93	94	95	93	89	67	87	98	94	94	94	
Conserving the cultural and/or scientific heritage	84	70	93	67	94	87	87	77	83	78	91	89	84	86	93	89	81	74	80	68	
Interpreting the past or present to the public	78	59	93	53	91	83	82	74	77	81	68	68	78	81	90	93	68	71	74	67	
Providing aesthetic experiences for the public	49	92	27	51	46	52	43	50	51	60	61	67	49	45	32	36	57	61	53	71	
Encouraging positive social change	17	22	6	26	19	28	15	21	19	18	18	14	21	12	19	5	15	18	14	23	
Providing entertainment to the public	17	9	16	28	18	18	16	18	13	22	28	17	16	21	10	15	29	9	11	7	

(continued)

Table 19  
 FREQUENCY OF EDUCATIONAL AND CULTURAL ACTIVITIES  
 (Base: Total museums)

	Total	Classification					Size					
		Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Under \$50,000	\$50,000 to \$100,000		\$250,000 to \$500,000	\$500,000 to \$1,000,000	and Over
								\$99,999	\$249,999			
Guided tours, special lectures and/or demonstrations at museum for school classes												
Regularly	73	70	77	73	64	72	68	71	71	80	88	90
Occasionally	20	21	17	22	26	21	23	23	22	15	10	4
Not at all	7	9	6	5	10	7	9	6	7	5	2	6
Guided tours and gallery talks for general groups												
Regularly	53	51	55	48	63	48	53	50	51	59	57	58
Occasionally	30	34	28	32	27	34	27	35	37	27	28	30
Not at all	17	15	17	20	10	18	20	15	12	14	15	12
Lectures, classes, clubs and study groups for adults												
Regularly	31	52	14	41	31	37	26	27	34	42	43	58
Occasionally	38	34	40	42	28	43	35	41	41	44	42	33
Not at all	31	14	46	17	41	20	39	32	25	14	15	9
Classes, clubs, study groups for children not in school groups												
Regularly	28	46	12	42	18	37	20	30	33	33	49	54
Occasionally	34	26	37	37	24	40	37	35	29	37	30	23
Not at all	38	28	51	21	58	23	43	35	38	30	21	23
Presentations at schools												
Regularly	18	24	9	30	12	21	13	19	19	20	38	27
Occasionally	38	32	40	40	30	41	31	44	45	40	33	45
Not at all	44	44	51	30	58	38	56	37	36	40	29	28

(continued)

23

52

Table 24  
 WHETHER MUSEUM HAS JOINT PROGRAMS, OR IS AFFILIATED, WITH UNIVERSITIES OR COLLEGES  
 (Base: Total museums)

	Classification:						Size:						Private Non-Profit	Governing Authority:				Educational Institutions:			
	Total	Art	His-tory	Sci-ence	Art/His-tory	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over		Total	Fedral	State	Municipal	County	Total	Public	Private
Has joint programs with university or college	30	38	16	42	26	46	16	34	32	53	60	70	37	27	14	28	31	7	6	9	
Is a university or college museum	9	21	2	16	5	7	9	8	14	5	10	5	-	-	-	-	-	90	90	89	
Neither has joint programs nor is a university or college museum	61	41	82	42	69	47	75	58	56	42	30	25	63	73	86	72	69	3	4	2	

Table 31  
 WHETHER MUSEUM UNDERTOOK OR SPONSORED ANY FORMAL RESEARCH PROJECTS DURING FISCAL 1971-1972  
 (Base: Total museums)

	Classification:						Size:						Private Non-Profit	Governing Authority:				Educational Institutions:			
	Total	Art	His-tory	Sci-ence	Art/His-tory	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over		Total	Fedral	State	Municipal	County	Total	Public	Private
Undertook or sponsored	35	36	31	38	32	40	27	23	36	60	66	78	33	32	36	36	28	50	56	43	
Did not undertake or sponsor	65	64	69	62	68	60	73	77	64	40	34	22	67	68	64	64	72	50	44	57	

	Region:						Classification-Size:				History:				Science:		
	New Eng-land	North-east	South-east	Mid-west	North-west	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and over
Undertook or sponsored	31	44	22	41	32	35	21	32	37	75	30	13	44	71	18	41	71
Did not undertake or sponsor	69	56	78	59	68	65	79	68	63	25	70	87	56	29	82	59	29

Table 32  
 PERCENTAGE OF THE PERMANENT COLLECTION THAT IS MUSEUM'S OWN PROPERTY BY LEGAL TITLE  
 (Base: Total museums)

	Classification:						Size:						Governing Authority:				
	Total	His- Art	Sci- tory	His- ance	Ar/ - tory	Ot- her	\$50,000		\$100,000		\$250,000		\$500,000		Priv- ate Non- Prof- it	Government	Educational Institutions
							Under \$50,000	to \$99,999	to \$249,999	to \$499,999	to \$999,999	to \$1,000,000 and over	X	X			
Less than 10%	2	1	1	1	8	3	2	2	3	-	2	4	3	1	2		
10-19%	1	1	2	*	1	1	2	-	1	1	1	1	2	*	-		
20-29%	*	1	*	-	-	-	*	1	-	-	-	-	*	-	-		
30-39%	1	-	1	-	-	4	2	1	-	-	-	-	1	*	-		
40-49%	*	*	1	-	-	1	1	1	-	-	1	1	*	1	1		
50-59%	2	*	4	*	-	1	2	2	-	3	-	2	1	3	3		
60-69%	1	1	1	-	1	1	*	1	1	2	1	-	1	1	-		
70-79%	3	3	5	1	4	1	4	3	2	2	1	1	4	2	4		
80-89%	4	4	6	2	4	2	4	4	5	7	1	2	5	3	4		
90-99%	29	22	31	20	35	34	31	27	30	21	34	21	30	28	23		
100%	56	66	48	75	43	52	51	56	57	64	59	68	53	60	62		
Not sure	1	1	-	1	4	-	1	2	1	-	-	-	*	1	1		
Mean	92	94	90	96	88	90	90	92	94	94	93	92	90	94	93		

\*Less than 0.5%

Wide differences are present, however, in the percentage of the total permanent collection exhibited during fiscal 1971-72. Among educational institution museums an average of 45% of the collection was exhibited compared with an average of 65% of the collection that was exhibited in government museums. The average percentage exhibited was lower in museums with budgets of \$100,000 and over, and the lowest average of any budget size was in the \$250,000 - \$499,999 group (47%). Art museums exhibited the lowest average of any classification (50%), but art/history museums exhibited the highest (71%). The average percentage of the total collection exhibited is shown below, with breakdowns by ranges of ten percentage points on the following page:

Table 33

AVERAGE PERCENTAGE OF TOTAL PERMANENT COLLECTION  
EXHIBITED IN FISCAL 1971-1972  
(Base: Permanent collections in total museums)

	%
<u>Total</u>	<u>62</u>
<u>Classification</u>	
Art	50
History	68
Science	63
Art/History	71
Other	55
<u>Size</u>	
Under \$50,000	68
\$50,000-\$99,999	63
\$100,000-\$249,999	54
\$250,000-\$499,999	47
\$500,000-\$999,999	55
\$1,000,000 and over	55
<u>Governing Authority</u>	
Private non-profit	63
Government	65
Educational institutions	45

Table 35  
 PROPORTION OF COLLECTION THAT WAS NOT EXHIBITED IN FISCAL 1971-1972\*  
 BY REASON FOR NOT BEING EXHIBITED  
 (Base: The 78% of museums that exhibited less than 100% of the permanent collection)\*\*

	Classification:						Size:						Governing Authority:									
	Total	Art/		Sci-	His-	Ot-	Under \$50,000	\$50,000 to \$100,000		\$100,000 to \$250,000		\$250,000 to \$500,000		\$500,000 and over	Private Non-Profit	Government:				Educational Institutions:		
		Art	tory					Her-	\$50,000	\$99,999	\$249,999	\$499,999	\$999,999			\$1,000,000 and over	Total	Federal	State	Municipal	Total	Public
Lack of space	51	53	47	61	51	51	52	54	48	53	51	44	50	50	53	39	57	53	55	63	47	
Insufficient staff	34	27	32	41	29	37	34	38	35	33	20	21	33	33	31	42	26	38	45	32		
Works or specimens are of secondary interest or importance	30	39	27	30	24	25	27	34	31	27	32	30	30	28	34	27	26	35	29	39		
Research collection not intended or suitable for exhibition	25	16	33	27	27	16	27	27	20	23	17	26	25	23	18	31	19	25	37	10		
Collection not in good condition	21	17	22	30	20	19	22	20	22	19	16	19	19	25	14	24	28	20	21	19		
On exhibit away from museum	10	14	8	13	8	7	12	8	8	13	10	15	10	9	8	12	8	12	10	13		

\* Percentages add to more than 100 because multiple responses were possible.  
 \*\* The numbers on this table are not percentages of museums, but indicate percentages of that part of the collection that was not exhibited in fiscal 1971-1972.

Those museums that did not have special exhibitions were asked if they would like to have such exhibitions and, if so, the reasons they are unable to offer them. The majority of these museums do want special exhibitions, but are prevented from showing them for the following reasons:

Table 38  
 WHETHER MUSEUM WOULD LIKE SPECIAL EXHIBITIONS AND, IF SO, REASONS IT IS  
 UNABLE TO OFFER THEM  
 (Base: The 32% of museums that did not have special exhibitions in fiscal 1971-1972)

	<u>Total</u> %
<u>Would like special exhibitions but unable to offer them</u>	<u>53</u>
Lack of space	52
Lack of funds	35
Lack of objects suitable for special exhibition	11
Unable to obtain traveling or loan exhibitions	7
Security problems	5
Other	9
<u>Would not like special exhibitions</u>	<u>41</u>
Not sure	<u>6</u>

Observation:

Special exhibitions offer museums the important opportunity to focus on special areas of interest and provide the latitude for changes that prevent museums from becoming stale. Although special exhibitions are shown with relative frequency, the inadequacy of exhibition space seems to be a major hindrance in some museums to having special exhibitions and in others, according to consultants, to having special exhibitions as extensive and inclusive as the subjects warrant.

Table 46  
 WHETHER MUSEUM SENT OUT TRAVELING EXHIBITIONS IN FISCAL 1971-1972  
 (Base: Total museums)

	Classification:						Size:						Priv- ate Non- Prof- it	Governing Authority:						
	Total	Art		Sci- ence		Ot- her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over		Government:			Educational Institutions:			
		Art	Sci- ence	Sci- ence	Sci- ence									To- tal	Fed- eral	State	Muni- cipal	Col- lege	Pub- lic	Private
Did	34	55	19	36	29	42	24	40	34	47	56	54	37	27	29	29	24	39	39	40
Did not	66	45	81	64	71	58	76	60	66	53	44	46	63	73	71	71	76	61	61	60

	Region:					
	New Eng- land	North- east	South- east	Mid- west	Moun- tain Plains	West- ern
	X	X	X	X	X	X
Did	39	40	28	32	35	30
Did not	61	60	72	68	65	70



Table 61  
ATTENDANCE IN FISCAL 1971-1972  
(Base: Total museums)

	Total Attendance		Average Attendance	Proportion of museums
	\$	%	¥	%
<u>Total</u>	<u>308,205,000</u>	<u>100</u>	<u>169,000</u>	<u>100</u>
Art	43,024,000	14	127,000	19
History	74,876,000	24	110,000	37
Science	117,039,000	38	412,000	16
Art/History	17,506,000	6	94,000	10
Other	55,760,000	18	170,000	18
-----				
Under \$50,000	35,068,000	11	42,000	44
\$ 50,000-99,999	24,900,000	8	74,000	19
\$100,000-249,999	52,819,000	17	169,000	17
\$250,000-499,999	57,929,000	19	331,000	10
\$500,000-999,999	35,147,000	11	429,000	5
\$1,000,000 and over	102,342,000	34	1,248,000	5
-----				
<u>Private Non-Profit</u>	<u>127,430,000</u>	<u>42</u>	<u>125,000</u>	<u>56</u>
<u>Govt.</u>	<u>170,782,000</u>	<u>55</u>	<u>274,000</u>	<u>34</u>
Federal	47,242,000	15	422,000	6
State	42,329,000	14	197,000	12
Municipal-County	81,211,000	26	274,000	16
<u>Educational Institution</u>	<u>9,993,000</u>	<u>3</u>	<u>56,000</u>	<u>10</u>
Public	7,038,000	2	72,000	5
Private	2,955,000	1	36,000	5
-----				
New England	14,496,000	5	60,000	13
Northeast	89,067,000	29	283,000	17
Southeast	46,413,000	15	139,000	18
Midwest	74,661,000	24	170,000	25
Mountain-Plains	26,716,000	9	127,000	12
Western	56,852,000	18	202,000	15
-----				
Art				
Under \$50,000	1,916,000	1	17,000	7
\$50,000 - \$99,999	2,838,000	1	38,000	4
\$100,000 - \$499,999	11,174,000	4	112,000	5
\$500,000 and over	27,096,000	8	521,000	3
History				
Under \$50,000	18,997,000	6	45,000	23
\$50,000 - \$99,999	8,614,000	3	76,000	6
\$100,000 - \$499,999	39,961,000	13	310,000	7
\$500,000 and over	7,304,000	2	430,000	1
Science				
Under \$100,000	8,159,000	3	74,000	6
\$100,000 - \$499,999	41,341,000	13	350,000	7
\$500,000 and over	67,539,000	22	1,206,000	3

There is not a great deal of difference in type of attendance by classification although art museums had a somewhat lower proportion of attendance from elementary and secondary school classes and a higher proportion from performing arts presentations.

There is, however, a difference by size. With increasing size there is a clear tendency for general attendance to represent a higher proportion of total attendance and for elementary and secondary school classes to represent a lower proportion.

Among governing authorities, federal museums have the highest proportion of general attendance (89%). Government museums in general have a higher proportion of general attendance than either museums run by private non-profit organizations or those run by educational institutions. It is interesting that, considering their public affiliation, the lowest proportions of attendance from elementary and secondary school classes are found in federal and municipal-county museums.

An attempt was made to break down general attendance into attendance by adults and by children, but so few museums had any clear idea of what the true proportions were that the results are not usable. We did, however, find out to which groups the regular activities of the museum are primarily directed:

Table 63  
GROUPS TO WHICH REGULAR MUSEUM ACTIVITIES ARE PRIMARILY DIRECTED  
(Base: Total museums)

	<u>Total</u> %	<u>Classification:</u>				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
All ages equally	56	45	65	49	59	50
Adults (including university and college students)	24	46	18	17	26	18
Children (elementary school)	11	4	9	18	11	17
Youths (secondary school)	3	2	2	2	2	7
Children & youths equally	6	3	6	14	2	8

Table 69  
DOES MUSEUM HAVE PAID MEMBERSHIP  
(Base: Total museums)

	Classification:						Size:						Private Non-Profit	Governing Authority:				Educational Institutions:			
	Total	Art	His-tory	Sci-ence	Art/His-tory	Ot-her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over		To-Total	Government:			Municipal County	To-Total	Pub-lic	Pri-va-te
															Fed-eral	State	Local				
Has paid membership	51	78	40	53	56	44	54	47	65	77	72	75	18	4	13	28	29	22	38		
No paid membership	49	22	60	47	44	56	46	53	35	23	28	25	82	96	87	72	71	78	62		

	Classification-Size:											
	Art:				History:				Science:			
	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and over	
Has paid membership	68	76	86	85	39	40	42	59	45	48	79	
No paid membership	32	24	14	15	61	60	58	41	55	52	21	

Table 72  
WHAT IS REGULAR MUSEUM POLICY ABOUT CHARGING ADMISSION  
(Base: Total museums)

	Classification						Size						Private Non-Profit	Governing Authority				Educational Institutions			
	Total	Art	His-tory	Sci-ence	Art/His-tory	Ot-her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over		To-Total	Government:			Municipal County	To-Total	Pub-lic	Pri-va-te
															Fed-eral	State	Local				
Charge admission fee	37	15	51	39	55	18	36	40	33	34	46	48	43	33	41	37	28	14	16	11	
Ask for donation	4	1	5	1	5	8	6	1	3	1	2	4	6	1	-	1	2	1	1	-	
Always free	59	84	44	60	40	74	58	59	64	65	52	48	51	66	59	62	70	85	83	89	

	Region						Classification-Size													
	New England	North-east	South-east	Mid-west	Moun-tain Plains	West-ern	Art				History				Science					
							Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and over			
Charge admission fee	43	42	39	39	27	29	4	11	21	31	48	68	45	65	25	41	63			
Ask for donation	6	5	1	2	9	5	-	-	2	6	7	3	-	-	2	1	2			
Always free	51	53	60	59	64	66	96	89	77	63	45	29	55	35	73	58	35			

Table 73

ADMISSIONS POLICIES (FIXED FEE, REQUESTED DONATION) FOR SPECIFIC GROUPS  
 (Base: The 41% of museums now charging fee or asking for donation)

	<u>Total</u> %	<u>Average</u> <u>Fixed Fee</u>
<u>College Students</u>		
Fixed fee	80	\$ .60
Donation	6	
Free	11	
Not sure	3	
<u>Adults 16 Years of Age or Older</u>		
Fixed fee	87	\$ .68
Donation	9	
Free	3	
Not sure	1	
<u>School Class Groups (per child)</u>		
Fixed fee	44	\$ .32
Donation	7	
Free	47	
Not sure	?	
<u>Children Not in Class Groups</u>		
Fixed fee	65	\$ .35
Donation	9	
Free	25	
Not sure	1	
<u>Members (if have)</u>		
Fixed fee	15	Base
Donation	5	too
Free	77	Small
Not sure	3	
<u>Senior Citizens</u>		
Fixed fee	72	\$ .68
Donation	7	
Free	18	
Not sure	3	

### Accessibility of Museums

Easy access to the collection obviously requires that a museum be open a good deal of the time.\* In this section, we examine this question of access.

Just under 8 in 10 (79%) were open during all 12 months of the year, with the proportion slipping to 71% of art museums, but rising to 95% of science museums:

Table 81  
NUMBER OF MONTHS MUSEUM WAS OPEN TO THE PUBLIC  
(Base: Total museums)

	Classification:					
	Total %	Art %	History %	Science %	Art/ History %	Other %
12 months	79	71	79	95	79	76
11 months	8	15	5	1	8	16
9-10 months	3	11	2	-	-	2
6-8 months	6	2	9	3	9	2
Less than 6 months	4	1	5	1	4	4
Mean number of months	11.2	11.4	10.9	11.7	11.1	11.3

\* By definition, all of the museums in the study were open to the general public on some regular schedule for at least 3 months of the year and for a minimum of 25 hours per week during at least 3 months of the year.