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## Sadik, Marvin oral history interview

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## **Interview with Marvin Sadik by Mike Richard**

*Summary Sheet and Transcript*

### **Interviewee**

Sadik, Marvin

### **Interviewer**

Richard, Mike

### **Date**

July 12, 1999

### **Place**

Prout's Neck, Maine

### **ID Number**

MOH 122

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### **Biographical Note**

Marvin Sadik was born June 27, 1932 in Springfield, Massachusetts. His father, Harry Benjamin Sadik, was a traveling salesman. His mother was Florence Askenis. Marvin attended Harvard, majoring in Art History. In 1961, he became museum director at Bowdoin College. Between 1967-1969, he was the founding director of the Art Museum at the University of Connecticut. From 1969-1981 he was director of the National Portrait Gallery in Washington, DC. As of 2007, he is the owner of Marvin Sadik Fine Arts, Inc.

### **Scope and Content Note**

Interview includes discussions of: family background; student political involvement; growing up with anti-Semitism; Harvard; Muskie reflections; early career as a museum director; campaigning with the Muskies; life in Maine and Bowdoin College; campaign and political work; connections in Washington, DC; partisanship in DC; association with President Clinton; Maine political/economic/cultural scene; Muskie personality, style, and characteristics; and the Muskie School and educational development in Maine.

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## **Transcript**

**Mike Richard:** This is an interview on July 12th, 1999 at the home of Marvin Sadik, and the interviewer is Mike Richard. And, Mr. Sadik, could you give me your full name and spell it please?

**Marvin Sadik:** It's Marvin Sherwood Sadik, S-A-D-I-K.

**MR:** And what was your date of birth?

**MS:** June 27, 1932.

**MR:** And where were you born?

**MS:** In Springfield, Mass.

**MR:** And how long did you live there for?

**MS:** I lived there until I went to college. So, for the first eighteen years I guess.

**MR:** And can you tell me a little bit about your family background? First of all your parents' full names?

**MS:** My father was Harry Benjamin Sadik and my mother was Florence Askenis, that was her maiden name.

**MR:** And what were their occupations?

**MS:** Well, my mother didn't have one. My father was a traveling salesman.

**MR:** Do you have any siblings, or have you had any siblings?

**MS:** No, no.

**MR:** Only child. And what were your parents' political or social attitudes?

**MS:** I don't think my mother had any particular political interest. My father was a liberal Democrat.

**MR:** Did he discuss politics much with you and your mother?

**MS:** A little bit, a little bit.

**MR:** How would you, how would you compare your development as a child politically or socially compared to your father, did he affect you or influence you?

**MS:** Yeah, I suppose if he had been, I don't know if this is true, if he'd been a right wing Republican, God knows. Except that in my education in high school, I gravitated toward the more liberal teachers, and I think I would have been a left winger, as it were, anyway. But I had liberal attitudes. I am nevertheless still a loyalist. And I'm having a little trouble in the tussle of supporting either Al Gore or Bill Bradley, whom I like better. But I have always been a loyal Democrat. I was one of the first people in Maine to support Bill Clinton. I was just overwhelmed by his knowledge and intelligence, and I stayed with him through thick and thin in the campaign and, because I thought he was unquestionably the best candidate. He was, he is. I knew he was a philanderer, I almost talked to him about that once, but I didn't quite get up my gumption to do it during the campaign.

**MR:** And when did you first meet President Clinton?

**MS:** It was in October '92, or '91. Was it '91 or '92? I guess it was '91, October '91. That's

right.

**MR:** And how did you become involved in working for his campaign?

**MS:** Well I don't know, I simply was involved. Tom Allen was involved, our present congressman, and I was one of the first few. I think I raised more money for Bill than anybody else in Maine. And I used to go, you know, go to meetings where we stuffed envelopes and so forth. And I visited with him a few times and, he is, was, is impressive in terms of intelligence and knowledge.

**MR:** Okay, well getting back to your life in Springfield as a child actually, what, how would you describe the Springfield community, or at least the neighborhood in which you grew up?

**MS:** Well I, that, I may have been the only Jewish kid in the neighborhood. And I think there was a lot of anti-Semitism on the part of Irish Catholics anyway in the neighborhood. The Sullivan boys were, oh God, they were a terror. And they used to show me pictures of Hitler in the newspaper and say he was coming over to get me. And the O'Neils, my mother once gave them a set of glasses. They lived across the street, and the son wouldn't drink out of them because they'd come from Jews. So, I was conscious of anti-Semitism early on. I don't think I knew much about the general Springfield community at all, but in my neighborhood I was conscious that I was Jewish and lots of people didn't like Jews.

**MR:** Was there a large Jewish population in your neighborhood, or were you one of the . . . ?

**MS:** No, no, not in my particular neighborhood.

**MR:** And what was the, as, I'm not sure if you can say this when you were so young then, but do you know anything about the political affiliation of the area? Was it strange that your father was a Democrat in your neighborhood?

**MS:** No, I think, the Irish-Catholics were traditionally Democrats. And I, you know, there are a lot of, in Massachusetts, there are a lot of Irish Catholics who'd vote for any Democrat. And most of them were Irish Catholic. And I was in favor of them and got to know some of them like, Foster (*name*), who became governor was an Italian Catholic, Paul Dever, who was governor, and Maurice Tobin, who was. I was active as, very young, so I got to know these guys. And, much more so than my family, I was more enthusiastic about politics. And I think the Democrats are always better than the Republicans.

**MR:** And what would you say were some of the factors that got you so interested in politics at such a young age?

**MS:** Oh, God, it's hard to say. It seemed, and still seems, the one walk of life where you have a chance of doing good, you really can do something for your fellow man. And that is something that means a lot to me. And it seems to me, the Republicans right now for example, are trying to

shatter aspects of Medicare. And I mean it's all, it's just, the Republicans have their hearts in their pocketbook and I think that's a damn pity. I never thought we'd consider that at all, as Shepard Lee, whom you may have interviewed and who was a closer buddy of Muskie's, Shep always said, "You and I vote against our own interests because we vote liberal Democrats and they raise taxes." And so, but that never concerned me, and doesn't concern me. I don't like the way all the taxes are being spent, you know, on bombers we don't need, and aircraft, all of that. But I still feel the Democrats spend a good portion of it on the well being of the nation. And it is the business of government to help the citizens. It isn't, the laissez faire attitude of a lot of Republicans, it's just bullshit. I think some of them feel that, deeply in their hearts they're misguided, but a lot of them do it, they're, for deep, they're deeply in their pocketbooks.

**MR:** And how involved were you with the local political community in Springfield?

**MS:** Not really. The local political community when I was young was Republican, so I, I met our congressman and I actually spoke at a luncheon that he spoke at. And, Charles Clason I'm talking about, and what a bum. And, but I did get to meet people like, as I said, Maurice Tobin, who became governor, and Paul Dever, who became governor, and it was fun to be around. I was not very, I was too young to be significantly involved. But they seemed to me better men than Robert, Governor Robert Bradford who was a complete nitwit, and some of the Republican candidates for governor.

**MR:** And now, was this while you were in high school that you became first involved?

**MS:** Yes, yeah.

**MR:** What capacity was this, were you just an interested student or were you . . . ?

**MS:** Yeah, yeah, I was also editor in chief of the high school newspaper and as such I had, I had leave to interview a lot of these people, and I did.

**MR:** Now did you go to the public Springfield school system through high school?

**MS:** Yes, yeah.

**MR:** And which high school was this?

**MS:** Classical High School, which was once a very distinguished place. It was pretty good when I went there. At one time Harvard offered a trophy over a period of ten years to the preparatory schools that sent the best students to Harvard, after their records at Harvard. And various, you know, Andover, Exeter won it; Classical High won it three times and has the trophy, but that was before my time. But it was a very good school. I never considered going to prep school. I think it's advisable, frankly, because when I got to college, I found the people who had been to Andover and Exeter were way ahead of me. They knew a lot of things that I didn't know. And they also clacked, they were, they had more friends in a way.

**MR:** And what was life like socially in high school? Was there still an atmosphere of anti-Semitism (*unintelligible phrase*)?

**MS:** No, I don't, a little bit but not, I don't think, you know, there were a couple of bastards who were outspokenly, students, outspokenly anti-Semitic. But I have not been, there are Jews who think, who see and anti-Semite behind every bush. I don't. I know that down deep a great many non-Jews don't like Jews for whatever reason, any reason. But I don't, you know, my dearest friends are not Jews, here in Maine.

**MR:** And were you, getting back to your parents' religious beliefs, were they practicing Jews?

**MS:** They were, yeah they were practicing Jews but, and went to synagogue and so forth, but we didn't have a kosher house. They weren't too, their parents were, but they weren't too actively, it's difficult to be an orthodox Jew. And really, orthodox Jew, you have to abide by six hundred some odd tenets of the Talmud, that's maddening. I think orthodoxy unfortunately, fundamentalism in any religion, is a bad thing partly because God didn't write the Bible, it was written by man. And to be totally literal about it is dangerous, as it is in Islam to be totally liberal about the Koran. And although I have a great admiration for the Catholic church and great interest in it, I believe a lot of their beliefs are humbug. In any event they have revealed truth, you know, and then the real thing, and that's a little disquieting. But I've gotten to know a lot of Catholics whom I admire. I knew Cardinal Cooke of New York very well, and I was on Pope Paul VI's committee of religion and art and went to the Vatican once a year to visit with him. And the people around him were very intelligent, as he was, and witty and it was great fun, and I have enormous respect for the Catholic church. And I even like Mother Angelica, is that her name?

**MR:** I think so, yeah.

**MS:** Because when she talks, it kind of makes sense. I listen to her on the television and I think, you know, hmmm, that's pretty good. And, and then some of the other people who are on the EWTN, they're just absolutely off the wall, but she makes sense, when she's not selling a book or something. I suppose you're a Catholic?

**MR:** Yes, I am actually.

**MS:** A devout Catholic?

**MR:** Yes.

**MS:** Well, it's okay. I had considered once, because the teacher who had the greatest influence on me in high school was a Catholic convert. I thought hmm. But I finally felt, and feel that anybody who's a Jew has got to stand up. The Jews have been, had such a rough time in modern times that anybody who's Jew has to be a Jew and stand up for the Jews. And I'm a Zionist and,

you name it, I'm on the, I'm on the left side as they were, the right side, the left side. But I'm not an orthodox Jew by a long shot.

**MR:** And after high school, is that when you moved away from Springfield you said?

**MS:** Yes.

**MR:** And where did you go to college?

**MS:** I went to Harvard.

**MR:** Harvard.

**MS:** And so I moved to Cambridge where I stayed for a long time in graduate school and everything. And it was a great, obviously a great influence on me. I have more regrets about Harvard than I have, that I didn't take certain courses. I began, I immediately discovered, I can't see why any of this is relevant, I immediately discovered that I liked fine arts, art history, so I studied virtually every course including Byzantine art and took graduate seminars and so forth, instead of taking more varied courses in English literature and history that I wanted to. I came into it by accident. In my first year at Harvard I had an attack of appendicitis, had to have my appendix out, missed a good deal of the first term. And the dean, the baby dean who was in charge of me said, "Well, why don't you just begin again in February?" Which is what I did. He didn't know, and I discovered that there weren't any freshman half courses, so I had to take upper class; I took five upper class courses. I did very well. One of them was in art history, Baroque painting in northern Europe. I had no idea what Baroque meant, and I did well and liked it so I said, "Gee, I was going to be a historian, a regular historian." I figured well, I'll stay in art history. So that's how that happened. But Cambridge was a very rewarding place to live. One of my roommates was Stephen [*sic* James] Joyce's grandson, James, Stephen Joyce, James Joyce's grandson, and I got to know (*unintelligible phrase*). And, it was, you know, it had, and then you could go for twenty cents on the subway to the Boston Museum, and the Fogg Museum was full of treasures. And at one point I decided to go to everything, extracurricular thing being offered in Cambridge or Boston in a particular week. I was exhausted, there was something wonderful virtually every day, and you know, you had to do your work so it's not possible. There's, the, the richness of offerings to a Harvard student is endless. And then president Pusey (*sounds like*), said, he became president while I was there, I had met president Conant who was there when I came, and Pusey said that "the real purpose or use of a college education is the contemplation of greatness," and I think that's true. And I think in that kind of an ambiance, it's hard not to get educated. There are a lot of dummies who graduated from Harvard, and there's some of them here in Maine and friends of mine are always pointing to them, oh there's a guy from Harvard, ha-ha-ha, and I always think, oh God, because two of these guys are the worst crap heads in the-. So, Harvard didn't affect everybody the way it affected me.

**MR:** And what types of extracurricular activities in the school were you involved in?

**MS:** At Harvard you mean?

**MR:** Yeah.

**MS:** Oh let's see. Oh, I was a Boylston prize speaker, which wasn't, no nothing. I don't know that, I think most of the extracurricular things were of my own making, going to exhibitions, going to art dealers on Newbury Street in Boston. I bought my first old master drawing for ninety dollars on Newbury Street, turned out to be by the great artist Guercino, 17th century Italian artist, and I paid ten dollars a week for it. It's now in the, in the museum at Wellesley, so it was a good thing. But that was a very interesting world, and I spent a lot of time taking the subway to Boston, particularly on Saturday, to go to art galleries and also rare book stores and bought some wonderful things, bec-, and I had very little money. I had a j-, one of my extracurricular activities was, I was, worked in the Harvard College archives which was very interesting, for twenty bucks a week and, part time, and so I was always interested in autographs and manuscript material. And then as a freshman I took the great course on bibliography which was only open to graduate students. But when I talked with Bill Bond who was director at Houghton Library and Bill Jackson who was his predecessor, they said, "you can come in the course." And that was very enlightening and I learned a lot.

**MR:** Were there some professors or other students that really influenced you while you were at Harvard, someone that you were very close to or (*unintelligible phrase*)?

**MS:** Yeah, I think the student who impressed me most that I knew was Nick Sakofsky, who is now curator of American painting at the National Gallery. He was terrifically bright, and we used to go to the National Gallery, to the Boston Museum on his motor cycle. And there were obviously professors who were very influential, wonderful, Sydney Freeberg in art history was to Ben Roland in art history, I mean they were great men. And perhaps Millard Meese, the greatest of them all, and if he had stayed at Harvard instead of going to the Institute at Princeton, I think I would have stayed in his field which was Franco Flemish book illumination from 1370 to 1420, which he called (*unintelligible phrase*) because you sat down and held books. It was wonderful, it was wonderfully interesting, and when he left, there was nobody there who knew anything about it. So, at any rate.

**MR:** And did you manage to stay politically active or interested while you were at Harvard?

**MS:** A little bit, yeah. I remember kids singing in the streets, (*sings*) "Kennedy for president, Nixon for the birds." I loved that. And I was an ardent Kennedy supporter, I think I was in graduate school by this, yes, at that time. I was assistant senior tutor of one of the Harvard houses, and I was sure Kennedy was going to win and various other people said, (*unintelligible phrase*). He did win, but not by much. But he seemed to me, I was an ardent Adlai Stevenson man, but when Kennedy started to appear on television question and answer shows in early 1960, campaigns were not so fucking long as they are now, he seemed to have all the answers. He was so smart, he knew, and so I went over to him as, I dropped Adlai Stevenson. Although I admired Stevenson immensely, I figured we've got to win and this guy can win. And win he did.

**MR:** And you, so you said you went to Harvard grad school as well, in art history?

**MS:** Yes.

**MR:** And that was a four year program?

**MS:** God, how long did it go on? I was there from, kind of, well, I graduated in '54 and I then spent two years as assistant curator at the Worcester Art Museum. Then I went back, and then came to Maine in 1961 as director of the Bowdoin Museum.

But I was conscious of Ed Muskie before that. He was a hero to me because he had won the election to the governorship in 1954 in the middle of the Eisenhower whatever, and Ed always said that was the kind of high point of his life, winning that election, and described what it was like saying that, you know, he would go to communities and again, we, they had, the whole campaign, everybody running for senate and governor and congress. They had eighteen thousand bucks for the whole business, they didn't have anything. And they used to collect a little money in a car on the way to a TV station so they could buy a few minutes. And Ed said that the thing that impressed him was, in Republican communities, he said, there were people, who were Republicans obviously, sitting on their porches listening to him and not cheering him. And at some point in the campaign he came to the conclusion that he was going to win, you know. He thought, when he started out, nobody had any hope he could win. But he said, "Suddenly I came to realize people were listening and asking good questions, Republicans as well as Democrats." And by God he did win. That was a triumphant thing for him and, I saved the *Time* magazine with him on the cover having won the election of '54. He was virtually the only bright light in the Democratic Party during the Eisenhower, the moron's, two terms.

**MR:** And now, when did you first meet Ed Muskie?

**MS:** I guess I first met him sometime in 1962, probably in the fall of '62 when he was, one of his campaigns I think, for senate. And, you know, I'd go to political meetings and they'd they always served ham and scalloped potatoes and strawberry shortcake. It was always lousy. But I would go to these meetings, I contributed, I became a member of, I think it may have been the Committee of Four Hundred or something. You could contribute fifty bucks and become a member of that. They never had four hundred members of course. The Democrats were not very rich in those years, I don't think they're very rich now. But at any rate, that's how I got to meet him, at rallies and what not. And he came to the Bowdoin Museum and, you know, I got autographed pictures and what not. I don't think he was deeply conscious in any way of who the hell I was, but he was always followed around by somebody who would whisper in his ear who somebody, because Ed was never good at remembering names. Not like George Mitchell who never forgets a name.

**MR:** And did you, did you just contribute to the campaigns or did you actually work on some of the campaigns?

**MS:** Yes I did, I campaigned with Richard Dubord who was running for governor, and I traveled with him. And he didn't make, he didn't get the nomination, let alone the election. And, oh, I guess some of the unsuccessful candidates like, now what's his name who ran for congress and was later a professor at Bowdoin, oh, I'm so embarrassed because he was such a dear wonderful person, one of my dearest friends. John Donovan, what a wonderful man he was. One of the best people I ever met, and we got along very well. And so, I mean you go to parties of people I knew, in the days I was there at Bowdoin, and they all talked politics and they knew what they were talking about, and it was always very interesting.

**MR:** And for how long did you work at the Bowdoin Museum (*unintelligible phrase*)?

**MS:** From '61 to '67 when I then became the founding director of the museum at the University of Connecticut. I was enticed to come by the president of the university, Hilmar Babbidge, who became one of my dearest friends, and it was actually because of him that I accepted the job. And at Bowdoin they didn't seem to be appreciating me very much, although we were at the top of the art page of the Sunday *New York Times* eight times for exhibits and what not that I had done. And the main critic of the *Times* wrote an article once in the *New York Times* on Sunday saying Manhattan is an island, and then he pointed out all the things that this hillbilly Sadik had accomplished in Brunswick, Maine. And I, one day I was visiting the Museum of Modern Art, I was up in their offices to get material, and I noticed it was tacked to the bulletin board which amused me. But I don't know, nobody seemed to be very sorry that I left Bowdoin. There were various people like the editor of the local newspaper who said you're trying to do too much. Trying to do too much, it never occurred to me. And I had forty-four thousand dollars a year to spend on everything. But we reached a level of attendance for the museum that has not yet been matched. And we bought wonderful things with very little money; I had four thousand dollars a year to spend. They have about a hundred-fifty thousand now, don't buy anything worth. But I bought wonderful pictures, one I bought for three thousand bucks that I suppose today is worth more than a million. And it was, I enjoyed Bowdoin and I enjoyed the people in Maine, and rather regretted that I had gone to Connecticut to tell you the truth.

But, Don Nicoll was important. He's told me that there was, the minute I got to Connecticut it was too late. He called and said, "You know, there's going to be a vacancy at the National Portrait Gallery in Washington, the directorship, and we can't do anything about it, but I thought I'd tell you." So, I started to campaign for the job among my friends in the academic world and so forth, so when it really came up people asked, "Well who would you recommend?" A lot of people recommended me. And I got the job as director of the National Portrait Gallery in 1969 and stayed there for twelve years, until it got, you know, it had millions of dollars in budget, two hundred ten employees, it got to be it wasn't fun any more. And, Ed'd come to the museum fairly often for dinner or, or for drinks. And I'd go to their house for dinner.

**MR:** So you became close with the Muskies while you were in Maine?

**MS:** Yeah, in Maine I got to know them well, I would occasionally go with them when

campaigning. And I remember one day I was sitting in the middle of the back seat, Ed on one side and Jane on the other. They were fighting like hell about something, as they often did. And I thought, oh God, so I just scooted back. And then they get out of the car, to a rally or something, they were just completely lovely dovey and it wasn't. And I remember once we went to the race track and Ed said, "I think I know what the daily double is, I've been listening." So he gave me two bucks, one of the rare occasions he ever handed me money. And I took two bucks and we both bet and we both won, we each won twelve bucks. That was really, I thought gee, that's pretty good. And got a free steak dinner to boot. I got to know him here in Maine and in Washington, he was obviously in the Senate and so we got to know each other a little bit. I mean, he did come to dinner parties and cocktail parties and what not, he and Jane. And they invited me out and, occasionally we'd eat out in a restaurant or something. I remember Ed wasn't a very good driver. I shouldn't say that, but he wasn't a very careful driver. But, at any rate, he never killed anybody as far as I know, and he never got, I don't know whether he got dents in the car or not, but he might have.

**MR:** And when you were in Maine, who else in the Democratic or the Republican Party did you become close with through your campaign work in the sixties? You mentioned Don Nicoll I guess.

**MS:** Yeah, Don, Shepard Lee was very significant. During most of my time in Maine the principle office holders were Republican, and when I did a show at Bowdoin called "As Maine Goes" about the way the Maine coast was being despoiled, we printed nine thousand copies of that catalogue, John Reed attacked me. And I loved it, wow, it was terrific. So the television people came to see me, and I wanted to be sure I remembered the words of my answer to it which was very good. So I had them written, printed on big cards held up behind the camera by the staff members at the museum, and so I gave it back to him. I don't think he gave a shit, but he was an accidental governor and in 1960 he was reelected because every anti-Catholic crawled out of the woodwork in Maine to vote against Kennedy. And so that Frank Coffin, who had been a congressman, didn't win the gubernatorial race. He's one of the great Democ-, one of the great people of all time. He's, as you know, became judge, and is a wonderful, wonderful, both he and his wife, they were very good friends, and are, and I, I love them both and admire him, you know, extravagantly. But I don't know who else did I know. If they were around I knew, most of the Democrats I knew ran for office and didn't make it. I don't think I really knew any Republicans so to say. At Bowdoin I sat at a luncheon table in the Bowdoin Union, which was occupied by all the people, the professors and students, who agreed, we all agreed on liberal policies. And so, you know, that was the trouble makers' table. We really, at any rate.

I did like Maine and I made a lot of good friends here, and, which is one of the reasons, the reason I guess I came back to Maine to live here. And I love Maine in all respects, and, almost all. There are a few nitwit rednecks. Egypt, Maine is true, you know, I read that and I thought Jesus Christ, that's the way it is out in the boon docks. And when she built a new house and, but had an outhouse built, didn't have plumbing in the house, I thought that really is moronic. However, . . .

**MR:** What was Maine like compared to your experience in Springfield, or Brunswick where you were living, how was it like ethnically, economically, politically, any of those?

**MS:** Well ethnically it was I think full of Wasps. There really wasn't the Catholic, Massachusetts is, was and is, a fairly Catholic state, although the Catholics there are fairly liberal and elected Dukakis and all kinds of people. But in Maine, you know, there wasn't, I don't know, I don't think that I could give you a significant answer to that, frankly. I remember the member of the town committee, what was her name, she was so wonderful, I used to go to town meeting, Almosa LeClerc. And I remember one meeting I got up and expressed myself on a subject that had to do with lighting in the streets in down town Brunswick. And I sat down and Almosa stood up and blasted me because she said I didn't know what I was talking about, which probably was true. But she was wonderful, I loved Almosa LeClerc, and I always said Almosa for governor, she should be governor. I think she went to the state legislature or something, but she was great, she was great. Tough and right, and she knew her apples, and I didn't speak thereafter at town meetings. Town meetings are rather unusual, it's if you get to go you can vote, you know, and very few people, from the town with twelve thousand people maybe three hundred fifty would get to a town meeting. It's no way to run a revolution, it is the way to run a revolution. And I think the caucus system in primaries is for the birds, because all kinds of nitwits can crawl out of the wood work and win a caucus but not represent the true feeling of the citizenry. And I've seen it happen several times because I go to caucuses, and whatnot, in Falmouth and so forth, and, it's no way to do it.

**MR:** And, how did you start work in Bowdoin at '61, or in 1961, what did you first, what was the incentive to start working there (*unintelligible phrase*)?

**MS:** Well, I was in graduate school at Harvard and thought I, it was sufficiently, Bowdoin was sufficiently close to Cambridge that I could write my dissertation there. And so, they offered me the job and I came and looked and liked the museum and liked Brunswick and Bowdoin, I have great admiration for Bowdoin which is a much better school today than it was when I was there. It's, since it became coeducational, the focus has shifted to getting an education and not to having fun at your fraternity. That was a very bad influence unfortunately, fraternity influence.

At any rate, I used to go to a lot of fraternity dinners and they were brawls, let me tell you. And people would say, and still do, Bowdoin alumni are the most chauvinistic alumni I've ever run in to. Most Harvard alumni will, you know, spit in Harvard's eye, but Bowdoin alumni, Bowdoin regardless. And they always would say well, their greatest experience at Bowdoin was their membership in such and such a fraternity, which is bullshit as far as I'm concerned. It was their greatest experience. They didn't have any experience of getting educated so to say. But I wa-, the museum was, it is relatively small and the budget was tiny, and I only had a secretary and a man who, man of all work, Merle Pottle. And the two of us ran the museum, the three of us ran the museum; they were just terrific. And without them I couldn't have. Today there's, they've got a huge staff and a lots of, much bigger budget than forty-four thousand dollars a year, and, I earned sixty-five hundred bucks a year and when I left I was earning I think ten, five. The president of Bowdoin then, Spike Coles, was very good. I didn't realize it at the time because he

and I did nothing but fight, but when I got to be director of the National Portrait Gallery I realized that he was a genius of administration and organization. And, because I had to be myself, and I figured oh, God. I once met him happily at the Century Club and was able to tell him that. He was a terrific president, for somebody who wasn't very liberal. I remember we had a fight once about Malcolm X whom I admired and whom he thought was the worst, you know. However, I did admire Malcolm X and do, but I, Martin Luther King came and he, I did a show, "The Portrayal of the Negro in American Painting" and he came to the opening of that, and that was a terrific experience.

**MR:** And was the Bowdoin administration very conservative when you were there or was it, compared to other colleges and (*unintelligible phrase*).

**MS:** Yeah. Oh yes, conservative, right. They were all, some of the members of the administration were just dreadful; they were only worried about balancing the budget, which strikes me, hmmm. You run along, you do everything you want to do, and then toward the end of the year, which is what I did at the National Portrait Gallery, you took a, take a good look at the budget to make sure you're not going to run over and you may have to cut back a little bit then, and we never ran over at the National Portrait Gallery. But in the meantime I'm, you know, did all kinds of whacky things and it would cost whatever it cost. And then, you know, toward the end of the fiscal year we started to, the administrator and I would sit down and look at the budget with a very cold eye and realize some of the things I had in mind couldn't be done that year because we didn't have any money left. I raised a lot of money at the Portrait Gallery, and, well, I once bought a picture there for a quarter of a million dollars at a time when I didn't have ten cents, but we had to have the picture. And I, the president, the secretary of the Smithsonian said to me, "You can't do that, it's against the law to commit money that you don't have." And I said, "Keep quiet for two weeks and I'll get the money;" which I did. But he was up in arms. I said, we had to have, it was a great self portrait of John Singleton Comply, and we had to have the picture I thought, we had, it's a won-, it's still perhaps the most wonderful picture you can see in the Portrait Gallery. And I said, we have to have this, and if I have to go to jail to get it, I'm going to get it. At any rate.

**MR:** Well I think I'm going to flip the tape right here and put in another one.

*End of Side A*  
*Side B*

**MR:** This is side two of the interview with Marvin Sadik on July 12th, 1999. And we were just about to start talking about your time with the National Portrait Gallery in Washington, and would you like to say how you first got involved with that once again?

**MS:** Well, I campaigned to get the job, as I think I've already said, and got it. And I realized that, you know, you want something, it's like raising money, you can't do it by, you know, indirection. You have to use a baseball bat, you have to go after it. So I went after this job. And it was extremely interesting, we did wonderful exhibitions, the building was glorious. It was a

building that had been the patent office built between 1836 and 1852, and it was just a glorious building. I had something to do with renovating part of it.

And I met, of course, everybody, I mean queens, kings, princes, princesses, presidents and senators, congressmen. I got to greatly admire and do admire Barry Goldwater who was a great friend of the gallery, he helped in a lot of things. He was a terrific guy. And you got to meet some senators and you realize right away they're exactly as they look, full of humbug, you know. God, they are gas bags. There are certain senators, as I told Pat Moynihan recently, and he's been one of the best, I said, "There are certain senators that when they stand up to speak look like they're having trouble making a sentence." And we, he and I agree on members, certain members of the senate whom I say are dopes, and he'd say, "Yeah, they're dopes." And, I'm not going to mention any names because some of them, they're still in the Senate and still, these are high placed Democrats.

**MR:** Who were some of the legislators, senators and staff members, political people that you were involved with while you were in Washington?

**MS:** Well, Bill Douglas, who's a Supreme Court Justice was one, and he was just terrific. When I went to dinner with him, which was a few times, he was so interesting I hoped nobody else would say anything. Katy Lockheim, who had been co-director of the Democratic National Committee for eight years took me under her wing, as it were. So through her I got to meet everybody. Barry Goldwater, and what's his, the president, President Ford, and everybody liked her, Republican or Democrat. And, I think she'd slept around a bit. At any rate, oh I just got to meet a lot of senators and a lot of Cabinet officers and figures who were prominent in Washington. And we did an exhibition on a Danish painter, one of many exhibitions, who had come to America during the American Revolution and painted George Washington. And we did that show and it, the queen of Denmark came and opened the show. It was their only public event during the bicentennial in the United States, and invited me to dinner on the royal yacht that night, and knighted me. I'm a (*foreign term*) which is the oldest knighthood in Europe. And Henry Kissinger was there and gave me permission to accept the decoration, because you need this permission of the secretary of state to accept a foreign decoration, which I didn't know. And that was interesting.

I had dinner one night with the queen of the Netherlands. She was charming and very down to earth. And I met Queen Elizabeth. The British Ambassador was, Peter, Sir Peter Ramsbottom was just terrific, what a great guy. And we had lots of fun, he would invite me to things and I'd invite him to things. And Nelson Rockefeller came to lunch one day, it was just three or four of us. I was campaigning to get the National Museum of the American Indian built on the last unoccupied spot on the mall in Washington. And I first proposed it in the spring of 1973 and it's going to be built now. And I've just been invited to the ground breaking in September because they realize that I was, you know, I campaigned for it for years in letters to various people and letters to the *New York Times* which got printed. And I really think I'm the Jewish father of the Indian Museum. But I felt if they had a museum and showed the glory of Indian art and that the relevance, the great relevance of the Indian lifestyle to our ecological point of view today, that

Congress, built right under the nose of Congress opposite the National Gallery, that Congress would never be able to kick the Indians in the teeth again; that was one of my motives, political. And I met with (*name*) and other prominent Indians, all of whom liked the idea and who said, you know, "Well the Indians who want to get back some of their artifacts, don't give them back because if you give them back you'll never see them again, they'll just piss them away." But they're wondering, this will be a great museum. And my deputy director of the National Portrait Gallery, Douglas Evelyn, is the deputy director of the National Museum of the American Indian, so that's pretty good.

**MR:** Now, you were pretty close to the national political scene, obviously, during your time there in the seventies (*unintelligible word*). What was your, what's your assessment of the partisan situation during then or the (*unintelligible phrase*)?

**MS:** Well, you know, everything is partisan, but people were always polite to each other, as they are in British Parliament, they, my honorable whatever, instead of calling them shithead. It's against the rules to use nasty words. I, I was of course delighted to be there during the Nixon impeachment because we all loathed Nixon. I had a big poster in my private john at the National Portrait Gallery which said, "Would you buy a used car from this man?" Horrible guy. And, oh I couldn't wait to get home during the impeachment, during the trial, the Congressional investigation. Every night I'd almost run people over to get home and see what had happened that day; watch television and find out what happened. I met Nixon a few times and he gave me a pair of presidential cuff links and, which I still have. And he, we talked and people say, what did he say and I say, I can't, you know, and that's what everybody would say, you talked to Nixon you couldn't remember anything he said, because he didn't say anything.

And I was the first, one of the first supporters of Jimmy Carter in Washington, and I remember one of the things that went on a lot was at dinner parties, everybody would write down who he was for for president before the nomination or anything. And I'd write down, I was the only person for Jimmy Carter and they'd throw things at me. Distinguished people like the librarian of Congress who was a close friend, he'd throw, he was, Jimmy Carter. Well, Jimmy got elected. And I went to dinner at the White House a few times and, but I didn't vote for him the second time, I voted for one of the third party candidates, I can't remember his name. But I certainly didn't vote for Ronald Reagan, and I was delighted, obviously pleased when Jimmy Carter, when Bill Clinton got elected. That was long after I'd left. Ronald Reagan actually gave a party for the portrait gallery. I asked him if he, we were doing a show called Great American Sports, we had portraits of all the great, historically, all the great figures in American sports, and I said, "Would you come to the opening." He said, "I can't do that." I said, "Well look, why don't you give a party at the White House for the people who come, you know, all the great sports figures." And he did. And there was precedent for it because Nixon had given a party at the White House when I did a show of the portraits of John Quincy Adams and all the Adamses came, and he had a party for them at the White House. And so Reagan had a party for all these sports figures.

We also did a show for the opening of the Kennedy Center which was called Portraits of the

American Stage, and everybody you ever heard of who was still alive came. Ethel Merman sang, Helen Hayes was there, Bob Hope, everybody was there; it was great fun. There were some good times. I had three tuxedos in Washington because I went, you know, sometimes ten nights in a row and had to let them cool off. But I've never missed Washington ten minutes. I had enough, because (*unintelligible phrase*), I didn't miss it at all. When I left, people thought I was dying and commiserated with me. People thought I, who hated me, thought I'd been fired. In fact I'd been offered an advancement and sent on a six month sabbatical to think it over. But I decided I really wanted to come back to Maine; that I had had my belly full of bureaucracy and fund raising. Anyway all that's irrelevant.

**MR:** And you came back to Maine in '81 you said? And you've lived here for the rest . . . ?

**MS:** Since.

**MR:** Since. And you . . . ?

**MS:** Quite a while, isn't it?

**MR:** Yeah, it's been a while. And you, did you do any additional work, any part time work or full time work since you've been in Maine, since '81?

**MS:** You mean as, in the museum world? No.

**MR:** Yeah, and historic work or things like that?

**MS:** No, I'm on the board of a few places like Strawberry Bank in Portsmouth, and, oh I don't know. But I'm not a good board member. And no, no, I had to spend all my time to make a living because I didn't have a pension, I hadn't stayed in government long enough to have a pension. So I've had to earn my own living.

**MR:** And did you continue with political work in Maine?

**MS:** Oh yeah, well once I was here, you know, you could be involved because the state is small, the Democratic party is small, so I was involved in certain elections and campaigns of Muskie and, God, I don't know. We had a lot of, Tom Andrews, I was enthusiastic about him and he won. Everybody said, "Oh, he can't win the nomination, and if he's nominated he can't win." I said, "He's going to win the nomination and be elected to Congress," and he was. And Tom Allen is a very good friend, and Joe Baldacci, who's going to be our next governor, heaven help us. No, no, Joe is a very good man. John Baldacci, excuse me, John Baldacci. And Bill Hathaway was a good friend who was a member in the Senate. And of course I supported everybody against the two dames. Joe Brennan, God, if he'd only listened to me I think he would have been reelected governor. Because there was a strong undercurrent of anti-Brennan feeling in the Democratic Party, but I felt that could have been quelled if a letter from a very well respected intellectual Democrat, oh God, what's his name? He's written books and what not and

ran for the Senate unsuccessfully, but he was respected, very respected by Democrats who were mugwumps on the fence about Joe. If Joe had let him write a letter which we could have sent to all these people, I think they would have voted for Joe rather than for Angus. And, at any rate, he was afraid it would alienate his Munjoy Hill Democrats who would vote for him if he were, if he murdered a nun. And, oh I can't think of the guy's name, but he was willing to write the letter, he was enthusiastic about Joe. And I think that letter, and the very few votes by which Joe lost, he could have been reelected. Anyway, I worked very hard in the Brennan campaign to the ext-, I used to go with him, and his driver said, "I wish you'd come every day," because I'd tell him off, don't do that, (*unintelligible phrase*) foolish about that. And he said, "You're the only person in the whole campaign that speaks honestly to him." I'm not afraid of Gov. Brennan, for Christ's sake, why should I be? That's always been it, I've never been sufficiently respectful.

**MR:** What types of, how did you correct Gov. Brennan or how did you . . . ?

**MS:** Oh, I don't know, he'd come up with certain ideas in the car and I'd say, I don't think that's a very good idea. I'd try to harangue him - Neil Rolde is the Democrat I couldn't remember - try to get him to, but no, he just. I can't remember some, they were small things sometimes, and he'd get out to speak to groups and have breakfast with them, I'd go with him, and, at any rate. And then I went to the official photograph making for the campaign and I said, "That grin of yours is just terrible, take a serious pose." So he did. It was a good photograph. But his grin, horrible. At any rate, I don't know, I think he's going to the Maritime Commission in Washington which is good, I'm glad he's got a job. I went to their wedding, his and Connie's wedding. It's been interesting. I, well, that's it.

**MR:** Have you worked closely with, I believe Governor Longley was in the early (*unintelligible phrase*)?

**MS:** Oh, I couldn't stand Longley. The only time I met Longley was when I got my honorary doctorate from Bowdoin and he was, as governor he was there, and you know, we got to meet and shake hands but that's all. I think Longley was a screwball, frankly. And his son is a double screwball. Longley had a screw loose, something slightly wrong with Jim Longley. I got to know his wife, his widow, she was a neighbor of mine, and she was very nice. But Longley himself was, I remember George Mitchell who ran against Longley for governor and lost, telling me that the week before election he realized he was going to lose because there were Democrats who were not looking him in the eye, who were going to vote for Longley, and did. But Mitchell never needed much help in his campaigns; he's really brilliant. And his new wife is darling, and his baby is cute.

**MR:** Now tell me about, when did you first meet George Mitchell?

**MS:** Oh, God, I met George a hundred years ago. Probably in '62, he was around. I've known him for a long time, and I tried, I advised Clinton to make him secretary of state and he came that close, when instead he appointed, my God, I'm losing my mind, (*unintelligible phrase*), what's her name?

**MR:** Madeleine Albright?

**MS:** Madeleine, Madeleine who'd also worked for Muskie and whom I knew very well in Washington. And I think she's done a good job but I wanted George to get it and he came very close to getting it. And I think in the next Democratic administration, providing there is one and I think there will be, George could be secretary of state. I think he'd like to be. And he'd be brilliant at it, he really is a cool cookie, very intelligent, very good politician, doesn't forget names as Ed, oh God, Ed was a problem. I'm just as bad, I can't remember names either. But then again, I'm old and senile.

**MR:** Well, we'll all get there.

**MS:** Well thanks.

**MR:** No, I'm just kidding. Now, you said you knew Muskie pretty well when you were in the '60s in Maine and also in Washington later on. Did you continue your relationship with him during the past twenty years?

**MS:** Yes, yes, yes, I used to see him fairly frequently. There were parties at his house. I got him to consent to give a fund raiser for Clinton at his house in Kennebunk. And, it didn't happen but I think it would have been a good thing. Clinton won anyway, but to have the baptism of a man of the great integrity of Ed Muskie at a time when people were throwing bricks at him. And I discussed it with Clinton in Boston, and his, I went, used to get up to go, at the crack of dawn I had to get up here at four o'clock in the morning to go to campaign meetings for Clinton held in the house of some rich Democrat in Brookline, Massachusetts. God, it was a good thing he had breakfast there because otherwise I would have passed out, to go to these meetings. And I discussed it with them and with him but it never happened. There were various things I recommended to Clinton he did do. But, to Mickey Cantor, who was close to, to, I used to write Mickey a letter every once in a while and say, "Why didn't he do this?" Like, when he has a particular meeting in a particular town and I said, "You know, by closed circuit television this could be in a lot of towns and you could raise a lot of money that way," even though you weren't there except on television. So we did it, he did it. And we had one in Portland where we raised a lot of money. And what else did I recommend, I don't know. Where was I?

**MR:** Now, you made these recommendations to President Clinton, that was in the venue of when you were at a fund raising meeting and that's when you'd have contact with him?

**MS:** Yeah, I would, he has a good memory, invariably called me by name. Since he's been president he's always recognized me publicly, but I gave him a wonderful, my favorite photograph of Abraham Lincoln and he doesn't forget that. And he has it hung in his private, private office on the second floor of the White House, he has that photograph up. Hasn't done him much good. But I've seen it there, and that helps him remember me. But I did at ca-, I talked to him at a Boston campaign, "Do this, do that." And then I realized after I met Mickey

Cantor at a big session in Washington that if I wrote Mickey, my nickname is Mickey too, that I could get through, so I wrote him a lot of letters about why don't you think about doing this. And I think the letters got to him, I don't know. My biggest mistake was in not going to Little Rock to work in the campaign there because I probably could have gotten some sort of, could have swept the floor or something. But that was a mistake. Little Rock is an awful place, I've since been there, oh, in the middle of summer it's like Sumatra, what an awful place. Horrible. How anybody can live there I don't know. There's nobody out in the street. Well, the reason they're not out, it's so fucking hot. Nobody, no human being could walk in the street. I was there for a few days in search of a great Gilbert Stuart portrait of George Washington, which I found and got, but the fact that it was in Little Rock, Arkansas, at any rate.

**MR:** Now is there a story behind how you got the nickname Mickey, or is that . . . ?

**MS:** Oh, when I was very little and Marvin seemed rather stuffed shirt, so. And it may have been because of Mickey Mouse, I don't know. But everybody, all my family in Springfield still call me Mickey. But nobody subsequent to that ever did.

**MR:** Now when you moved back to Maine in '81 did you move, was that immediately moving here in (*unintelligible phrase*)?

**MS:** No, I moved to Falmouth.

**MR:** Falmouth. And then later Scarborough and . . .

**MS:** Yeah, I got so, I was bursting at the seams. The movers moved ten tons of books. Certainly never, downstairs is a huge library here. And I was bursting at the seams, and so I had to get a bigger place. And the developer who was making this invited me one day for lunch at the pool and it was a day like this, it was even more beautiful, and I took one look, it was just, this hadn't been built yet, and I signed the contract. And, it's, I like it. I, I had a dog and the neighbors don't like dogs and that's a prob-, that was a problem. He comes to visit, he was just here all last week, it was summer vacation. And, they don't like dogs, so, and the neighbors are kind of, not very interesting. However, when you live in a condominium there are, there are thirty-nine I think, you come into contact more with your neighbors than you would otherwise. But most of them go away after, there's some very rich, they just live here briefly in the summer and go, in the winter there's hardly anything here. I'm here, but I think I may go away next winter. It's very beautiful in the winter, the ocean is very dynamic.

**MR:** It's wonderful right now.

**MS:** Yeah, you should be sitting here where I am.

**MR:** Get the view. And you mentioned, of course you've been involved with the governor races and national politics. Have you been involved with local or state legislative politics (*unintelligible phrase*)?

**MS:** Oh, no, I haven't, I haven't.

**MR:** How would you assess the situation in Falmouth, then in Scarborough, politically or . . . ?

**MS:** I haven't any idea. I don't even know if we're represented. When you go and vote, they don't say whether they're Republicans or Democrats. And, when Monks was running for governor or Senate, I can't remember, Bob, I met him, we were classmates at Harvard but I never met him. I met him for the first time at the voting booth. I don't know when I vote here, and I'm worried about it, whether I'm voting for a Democrat or Republican. And I don't know, once in a while I get a flyer that helps me, but I don't pay any attention to local politics and I suspect they're slightly corrupt. A friend of mine who lives in Wells who's very familiar with politics in Wells, and he could tell you stories about how money is used to get certain things done and not done. And I suppose there's a little of that in Maine. I think Maine is fairly, not very corrupt at all because there isn't much to give away. And most of the people I know who have been involved with the Democratic Party wouldn't take an appointment anyway. You know, Joe Brennan wanted to put me on this commission, that commission, I said, "No, I don't want to be." I said, "I'll go on the prison commission," which wasn't possible. "There, I'd like to clean up the prison" (*unintelligible phrase*).

I heard from my good friend Louis Scolnik who was a member of the Supreme Court, but he spent a night I think at Thomaston once, he said it's just, you can't believe how awful it is. He said in the winter ice forms on the inside wall of the cells, it's, really is bad. And most of the inmates, as he pointed out and everybody knows, were poor people who couldn't afford the kind of defense that, you know, rich people can and get off with, you know. I know somebody who stole a lot of pictures here in Maine, paintings, and he had a good lawyer, Philip Isaacson, and he got off. He should be behind bars. However, he could afford a good lawyer. I'm not against that but I think, oh, I was the foreman of a jury not so long ago and, stupendously boring because I had to pay close attention to everything because I was the foreman. And I had, after a while I could, if they were looking for a document, I could tell them where it was and what the number of the document was. But you can't speak of course. And there were young kids who were dragged into the courtroom with shackles on their feet and, I don't know if that was necessary or not, they didn't look very dangerous to me. But obviously, you know, they didn't, they were misbehaving somehow.

**MR:** And how would you compare your time in Maine in the '60s to your time when you came back in the early '90s. I mean you were living in different areas, but, still.

**MS:** Yeah, I lived in Brunswick in the '60s. I think Maine has changed in the sense that it's more, it's more affluent by far today than it was then. And when you go to Por-, when I used to go to Portland there was only one restaurant to eat in, the Roma. It's still there and still awful. And, you know, I used to walk the streets of the Old Port where everything was boarded up and it was like walking back into Dickens' days in the 19th century, it was wonderful. All of that of course is thriving now. Then there's a tremendous difference economically I think, and you see

it. But I'm not sure, I go to WalMart like everybody else. And I see the WalMart type buying everything there. I'm usually looking for, you know, a bath toilet brush or something like that which, where do you get it? I don't know, but I get them there. And people are buying every goddamn thing, you know, that will fall apart the next day at WalMart. It is a business, wow is that a business. And you think they've got hundreds if not thousands of those.

I really feel, culturally I think it probably is better, certainly Bowdoin is a better college than it was when I was there. I don't know how. It's certainly different. It was, I'll tell you, it was, antiques in Maine back in the '60s was an antiquers dream. God, could you find stuff, virtually every day. But today, I don't even go because the shops are full of junk. They group shops, people are collecting beanie babies, it's very hard to find anything. It's utterly different. Inland Maine, it still looks and feels the same. And I've always loved inland Maine which is more like the 19th century, but coastal Maine has gotten very trashed up. Happily Scarborough, which isn't en route, you know, really not quite on the turnpike and a lot of, I don't think we get too many tourists. We, and in Falmouth we didn't get too many tourists. And there are a lot of, I don't blame the tourists, it's just on weekends they sure screw up traffic. And they spend a lot of money on things they shouldn't. And eat a lot of lobster which most of us who live in Maine, I don't know about you, I never had lobster, we never eat lobster. I love it, but I, you know, Mainers don't eat lob-, I don't know, never get lobster. Once in a while I go out for a two and half pound lobster at a restaurant, but I wouldn't cook one at home, it'd stink up the whole house. That's certainly relevant.

**MR:** Hey, well, we want anything. How would you, you've obviously known Muskie for a long time, and the Muskie family for that matter. What would you say is, in general about Muskie's personality and the Muskie family, their, and Muskie's significance for Maine and for politics in Maine?

**MS:** Well I think he was extraordinarily important for Maine as governor and a senator. I think he was important for the nation as senator. I think he was extremely intelligent, very wise, he had a terrible temper I must say. I always figured that the press made a big thing out of it when he attacked that time in the campaign. Oh, I went down to, to the Democratic convention that year . . .

**MR:** Was that the '68 convention?

**MS:** Yes, and it was pretty sad. But I think the press realized Muskie had a terrible temper and somehow they were after him. And so they played up more than they should have the fact that he shed a tear or two in the campaign of '68 in New Hampshire that time; he still carried New Hampshire heavily, handily. He was, he got tired, which isn't a good thing for a candidate. Muskie got tired. I could sympathize, I got tired too. But I mean, he didn't have a lot of stamina and he did have a temper. And I remember one night storming out of the house where there was a party, he said, "I had a terrific time, it would have been better if Marvin Sadik hadn't been here." Because I'd disagreed with him on something. I can't remember what it was I felt. And, but we got along well and, you know, occasionally he'd have a big party at his house here in

Kennebunk and would invite me to come and sit with him so we could talk. At least, well as he knew me and it was easier, and people would notice that, that I was sitting with Muskie maybe on the steps of his house rather than.

I think the thing that impressed me most about Muskie was, I and Shepherd Lee gave him his eightieth birthday party and he spoke rather warmly at the party and he said that the thing he thought was very important in politics was to listen. He said, "Too many people don't listen." And he said, "That's how you find out what people really think and feel, by listening," And he said, he wished he'd learned that earlier. And it was very moving the way he discussed it somehow. He seemed very genuine. And the most time when I was with him, he didn't sound like a politician at all, he was very straight from the shoulder.

And at one occasion late at night after he'd had several vodkas he told me what he thought of all the political figures of Mai-, Democratic political figures of Maine. And I promised him that I wouldn't reveal any of that, and I'm not going to, but it was quite an interesting, boy, he really let some of them have it. He was right in almost every case, but he wouldn't say any of that in public. And, but he was interesting. At dinner parties and sitting drinking late at night at his house. And, the house was the house he always wanted, he admired it, it belonged to a doctor. And it finally became available and so he, he bought it, with a lot of land. And then he sold off parcels of land and there was one next door that he saved. He said, "That's for you. You can buy that and build there." I wasn't quite sure I wanted to be his next door neighbor, I didn't want to live in Kennebunk anyway. Someone has bought it and built a house on it. But he was never quite hemmed in there because they did what they do at the White House, they build mounds of earth and they're covered with grass and there are trees, so that although there are close neighbors, you don't see them and they don't see you. And so he had a wonderful house there, I thought, very nicely decorated. Jane has good taste. And she paints, she's a good painter, very good really, and she's a terrific cook. And Ed repainted a piece of furniture once, he was so proud of it. It was horrible, oh God was it awful. First we all said, "Oh that's neat, oh terrific. You know, but it was lousy. And, oh, I don't know.

He was an authentic great man. He was wise, as I said at the beginning, and brilliant. And, but he knew, this is important, he knew how to be a politician, and a politician knows how to get things done. You don't make a frontal attack, you do a little compromising, you talk, you know, out of the Senate with certain senators. He knew how to get, that's, you know, there's nothing to be ashamed about being a politician. I mean some of them are bums of course, a lot of them are bums. But I mean, you have to know how to compromise or how to deal with your opponents and your friends in order to get things done, that's an art of politics. And Ed knew that art down to a T, he was terrific. And when I was, he appointed me to the board of the Muskie School, and he came to the first many meetings, and I used to (*unintelligible word*). He said, "Gee, I never saw that side of you," in other words, fucking up. And he was surprised because he thought I was, you know, in finger painting, the next museum director, I don't know. And he was good. I'm a little sorry, I don't feel the school is going in the direction it ought to. And I speak upon the subject at meetings and the president of the USM isn't too happy with me.

**MR:** How do you feel it should be different?

**MS:** Well, I think it should reflect the things, the specific interests that Ed had, in addition to teaching political science. So, that you realize practically what you have to do in order to accomplish your objective, which you hit head on, you're not going to do it probably. And I think there are too goddamn many students from Westbrook, if you know what I mean. They should, at the last meeting they said, "Oh, they're going to have some meetings with students in New Hampshire." I said, "We are New Hampshire for Christ's sake. Have some meetings in New York and New Jersey and Pennsylvania; let's get some people here from other places. We can attract them by saying this is a wonderful place to be, you have, because Maine is a small state you have contact with state legislators, with other elected officials, other appointed officials, easier to get at them. Try and get an appointed official in the state of New York, it's just too many people, too hard to do. I said, "It could be, you know, you could get some good students here." But I said, you know, there were students there, I didn't want to say most of them there were kind of idiots. And they're against it, most of them, they want to have it all Maine students. It seems to me it's not a large enough pool from which to draw.

Muskie was a miracle. And we've had, Maine has had wonderful political figures, the great Republican speaker of the house at the turn of the century, Tom, oh God, my mind, there's a great statue of him on the Western Promenade, Eastern Promenade in Portland, he was a brilliant, brilliant man, Tom Reed, Thomas Brackett Reed. And he was a potential candidate for president in 1896 and somebody said, "Well, you're no candidate." He said, "Well," he said, "they could do less and probably will." And they did, they nominated McKinley. He was great, Muskie was great, George Mitchell, Frank Coffin who was congressman and judge, there have been some outstanding figures. And there have been some knothheads, too, mostly Republicans. But there have been some outstanding figures and they can come out of Maine. Maine has been a place where it's possible to come out of the woods and be a great political figure. He was probably our greatest.

**MR:** Actually, I'm just going to change the tape before we lose something here.

*End of Interview*