

**CWU LIVING HISTORY PROJECT**  
**Interview with Wayne Hertz (Music Professor 1938-1974)**  
**Transcriber: Glenna Bain**

Wayne Hertz: Thank you. Hey you did good to never have missed a spot. Isn't it funny how these guys, they rise to the occasion? It gets scary.

Woman: You were scared or they were scared?

Wayne Hertz: I was scared that they wouldn't rise to the occasion. You never know. They stand back there. Is that thing on?

Woman: Yeah! We're rolling. Well then on that line, you just finished this concert, you didn't know how it was going to turn out going into it. How are you feeling?

Wayne Hertz: I feel great! [Laughing] Any better, and I'd be terrific.

Woman: [Laughing.] You ARE terrific.

Male Voice: [Laughing.]

Woman: Did it go as you thought it would go?

Wayne Hertz: Yes, even better. I tell you, this Panario, who wrote that. He knows what he's doing, see. It's so easy to get it off the page. You get a composer that doesn't have his stature, I don't know why he isn't internationally famous, but it's just because he would sooner teach.

Woman: What was it like working with the students?

Wayne Hertz: Oh, enthusiasm, go get 'em, that was Bob Panario. He came here in 1949-1953 and then he went to teaching for 10 years in Moses Lake and I wanted a theory teacher, I knew what he could do. In the meantime he'd gotten his Masters. He came in 1963 and retired last year [1991].

Woman: So he calls you and asks you to come and conduct this. How did you feel?

Wayne Hertz: Well, yes. A year ago when he retired he said, "I've written this piece. Will you conduct it?" You know, an old guy like me, most of them want to forget you, let alone bring you back so I was so highly honored. I put in \$400-500 dollars on this thing. [Laughing] You got to learn that score.

Woman: Right. So how long have you been working with the students then on this?

LP: We came on Monday and we had an orchestra rehearsal Monday night. Then we had the choirs during the day, their regular rehearsal period. We had a choir and orchestra Wednesday night and then last night and this morning, that's it.

Woman: So did you just come in and take charge, or was it easy?

LP: Oh, you got to come in and, yeah, you don't fool around. You just go in and do it. [Laughter]

Music does that to you. It makes you kind of a take charge guy.

Woman: Were our music students able to rise to the occasion?

LP: Oh yeah. These are terrific students. Whew! Yeah. They're better than when I was here. Did you hear that soprano sound when they went soaring way up there above high cue?

Woman: Yes. Well, tell me about the Music Department in '38.

Wayne Hertz: Want me to give you a little history, just kind of run up through the years, chronological?

Woman: Yeah. You were here quite awhile.

Wayne Hertz: Thirty-six years. Well, there were four of us. Three of us were new, one had been on leave of absence to finish her Masters and she came back. It was almost like starting four people. At that time, you know, we didn't even have majors as such. We had a department, but not majors. We only trained elementary teachers up until 1947. We were then given the right to train Junior High. We cheated a little bit and trained them right up through. A lot of our people went out and taught all the way, but I guess legally until 1947, and we also got the masters degree that year. In fact, the first master's degree given at this institution was in Music.

His name was John Hopkins. [Laughter]

Interviewer: Under your direction?

Wayne Hertz: I don't know who his chairman was anymore now. My god, that's a couple of years ago. Then, in '40, we added an organist. Then the war came along and we were down to 325 girls in [8, four F?]. Then when the bulge came right after the war and the GI Bill and all that stuff, my god, this place just burst at the seams and of course we had to try to keep up with staff and never enough money. But we finally ended up, as we went along. We built the building in '64 and we built it for 16 staff and in '74 when I left there were 21 on the staff. We didn't have but 16 studios. We had to put them in practice rooms. These are professors. We did everything. It was just a gradual growth and I hate to say it but it seems like our whole economy is built on war and we've had good times during war periods. Then there's always a drop. I don't know what we're going to do without a war now. [Laughter] I know they're hurting for dough here now.

Interviewer: When did the Music Department then really kick in, hot and heavy?

Wayne Hertz: All the way. It just kept getting better and better. I was fortunate enough to be able to ferret out some good staff.

Interviewer: Well, the new music hall is named in your honor. How does that make you feel? How do you feel when you walk into that building?

Wayne Hertz: [Sigh.] I don't think they made a mistake, but it is very humbling. I'm happy they did it. I wouldn't want them to change it, but it's just one of those things. You see Central here started way back in the '50's naming buildings after living professors or living administrators or whomever, but they were all alive when they were done. So, it's a lot better to send flowers you know to somebody before they die instead of always having this big bank of flowers at the funeral. This is what happens at Central. They do recognize some people now and then. I just feel great.

Interviewer: You were here through everything. The 30's, 40's, 50's, 60's and into the 70's.

Wayne Hertz: '74.

Interviewer: Was Central a good place to be during those years?

Wayne Hertz: Oh yeah.

Interviewer: What made it good?

Wayne Hertz: As far as I'm concerned, and I've been to all the campuses, and I even was on accrediting teams and going all over the Northwest and California. This place has stacked up and still does with any of them. I'd hate to see us stacked up against some of those Eastern schools. They'd look pretty bad.

Interviewer: What's at the core of our success? What makes it so good?

Wayne Hertz: Interesting professors, able to draw terrific students. Non large classes, one on one's in some areas. As far as I'm concerned it's just the place to send your kids. It isn't highly sophisticated socially. I think the Greek influence; say like on a campus of other universities, luckily we don't have that here. They have little locals, but they don't live together, they're not social, they're just academic, so this is just a great place.

Interviewer: What was campus like in the McConnell years? He hired you, correct?

Wayne Hertz: Oh yeah. He gave me a chance. Most of life is taking a chance on somebody. If they don't work out, boot 'em, but if they do... You see, so much of administration that I've found in his world, and this goes in the public schools as well as the college level, oftentimes we are not allowed to be successful. Our scheduling and all kinds of traditions and all this stuff dictates failure. McConnell let me be successful kind of, see. He was just a great guy.

Interviewer: How did his philosophies differ, in your opinion, from say Brooks?

Wayne Hertz: I don't think I can make a comparison. I think it wouldn't be fair if I did. He was wide open to me. I kept right on going. No problems there.

Interviewer: What do you think Central's responsibility is to education in the future? Which direction should we take?

Wayne Hertz: I don't think it should ever lose its teacher education reputation. I think just continuing to expand this way on additional offerings and always looking for the better professor. One of the things I wish we could institute would be somebody who is willing to endow Chairs so that we can pay extra to get a top scientist or top musician, top whatever instead of having to always put them on some level of the salary schedule. If you go after one of the people I'm speaking about, he'll have to take a cut to come. Under an endowment we might be able to bring him at a premium. Wouldn't that be wonderful? [Laughter] You know anybody that's got a lot of money?

Interviewer: No I don't. [Laughing]

Wayne Hertz: [Laughing.] Your folks?

Interviewer: Now, wait a minute. Give me a favorite memory of Central, just a good story that would help tell them about Central.

Wayne Hertz: That kind of hurts a little bit. A good memory?

Interviewer: Yes, or a funny story or just something you enjoy telling people about Central.

Wayne Hertz: I'll never forget, in the new building, one of the tiles came loose in the hallway by the door. One of the custodians came to take the old one out and cement in a new one. Along came the publicity man, like John Foster. I don't know who it was. I can't remember now. He said, "Put your finger down there like that." So, he takes my picture with this guy working away. Then he puts it in the paper captioned, "Once a director, always a director." See? [Laughter] We've had a lot of good humor on this campus; lots of it. That's the stuff of life.

Interviewer: That's right. Jeff, do you have any questions?

Jeff: Yeah. Do you have a most memorable student, one that just kind of stands out in your mind when you think of all the students you've taught, one that just continually pops into your head?

Wayne Hertz: About a dozen pop in, just like that, who've gone on to be great successes in their own right like Walt Anderson, Ted Turner who was at Olympic College. He was there, he's retired now. Golly, I could go down through the list and probably end up with 25. If you give me time to think. Something like that you kind of throw me. We have guys singing opera, we have them performing in groups all over the United States. A young man who was just here, he's with an enormous outfit. He's on the road all the time; Tokyo, etc., Ted King and he's just a youngest. He graduated in '74, see. They do television shows. They do ads and promotion. He is in Tokyo, London, somewhere all the time.

Interviewer: Lots of successful students.

Wayne Hertz: Oh yeah. You can't keep 'em from being successful. [Laughter] That's what I think college is all about. You make it possible to be successful. You don't hinder them; you just give them a boost along the way.

Interviewer: Good philosophy.

Jeff: This videotape is going to be sealed, made into a video disk and will be sealed in a time capsule out in Edison Plaza. It will be opened on the bicentennial.

Wayne Hertz: This is?

Jeff: This is. Anything you'd like to say to people 100 years from now?

Wayne Hertz: Keep your nose clean. [Laughter] I hope they endure. I love that expression there down in Jamaica, for example, no problem. No problems, just opportunities.

Jeff: The last bit we'd like you to do is look directly into the camera here, ignore Kathleen all together, and give Central any birthday salutations you would like and if you would end it with, simply, "Happy Birthday Central".

Wayne Hertz: I could sing it but I won't because my voice, at this age, has gotten a little raspy, but I wish 'em all the success in the next 100 years as I know it's going to be. This is a natural here. This is it. Praise God that there's Central. Happy Birthday.

Kathleen: Sure you don't want to sing it huh?

Wayne Hertz: No.

Kathleen: Are you sure? This is your last chance?

Wayne Hertz: [Laughing] My wife could sing it, but I....

Kathleen: Sing it together? Happy Birthday?

Jeff: Okay.

Interviewer: Okay.

Wayne Hertz: My throat is pretty dry. I've been working.

Kathleen: Thank you so much, it's been a pleasure.

Wayne Hertz: You betcha. Are you local or Yakima?

Kathleen: I'm.....

Wayne Hertz: Do you work here?

Kathleen: Yes, I'm helping now in the IMC Department. I live in Everett. That's why I had that other phone number.

Wayne Hertz: I see. Do you want that back?

Kathleen: Yeah, I guess. I'm going to unbutton his shirt again. [Laughing]

[Interview ends]