

Mill Valley Oral History Program

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Historical Society and the Mill Valley
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TRUBEE SCHOCK

**An Oral History Interview
Conducted by Debra Schwartz in 2018**

TITLE: Oral History of Trubee Schock
INTERVIEWER: Debra Schwartz
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In this oral history, longtime Mill Valley resident and energetic citizen Trubee Schock recounts her civic involvement in Mill Valley over several decades. Born in New York in 1935, Trubee grew up in Southern California. Trubee recounts attending Beverly Hills High School, where she became very involved in student activities, swimming, and social life. After graduating from high school, she moved up Northern California and attended San Jose State University, where she pursued a degree in commercial art. Trubee recounts her life as a young woman in San Francisco after graduation, working in the advertising department of the famous White House department store and living in the Spreckels Mansion in Pacific Heights, which had been converted into a residence hall. In 1963, Trubee moved to Mill Valley with her husband James and her sons. Trubee describes how she got involved with the American Association of University Women and the impact that had on the trajectory of her life. Trubee discusses her civic involvement over the years, including serving on the committee in Mill Valley to celebrate the bicentennial of the United States, creating the Memorial Day Parade, and developing the Milley Awards. Throughout the interview, Trubee recalls many friends, mentors, and colleagues she knew and worked with over the years. Considering the future of Mill Valley, Trubee expresses her hope that people will continue to get involved in the community. In a written addendum to the interview, Trubee describes her experience working for the Golden Gate Bridge, Highway and Transportation District for two decades.

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Oral History of Trubee Schock
March 15th, 2018

Editor's note: This transcript has been reviewed by Trubee Schock, who made a number of corrections and clarifications to the original. Additionally, Trubee has supplemented her oral history with an addendum in which she describes her experience working for the Golden Gate Bridge, Highway and Transportation District.

0:00:00 Debra Schwartz: Today is March 15th, 2018. My name is Debra Schwartz, and I'm sitting today with good citizen and political activist Trubee Schock on behalf of the Mill Valley Library and the Mill Valley Historical Society. Trubee, thank you so much for sitting with me today here in the Mill Valley Library in the recording room, down by the Creekside Room.

0:00:23 Trubee Schock: It's amazing.

0:00:25 Debra Schwartz: Yes. Nice and quiet in here, isn't it?

0:00:25 Trubee Schock: Yes.

0:00:29 Debra Schwartz: Trubee, yours is a name that is familiar to so many people here in Mill Valley. You've really been so much of the fabric of our community on so many levels. And I know that just in our pre-interview talk, there's so much to talk about your involvement here locally, through your community actions and your political actions. But before we go there, first of all, your name, Trubee Schock, seems to have a story of its own.

0:00:56 Trubee Schock: Yes, it does.

0:00:57 Debra Schwartz: And I'd love to hear that story and to hear a little contextual information about your family and what brought you to Mill Valley.

0:01:03 Trubee Schock: My mother was named Trubee, I'm named after her. She was named Trubee because her parents were named Truscott, so they'd like the sound of Trubee Truscott.

0:01:18 Debra Schwartz: Is that an actual name?

0:01:18 Trubee Schock: Yes. It's Dutch. But we're English. So I was named after my mother, and when my kids were born, if there was going to be a girl, they didn't want have another Trubee the third. [laughs] I have to spell it every time.

0:01:39 Debra Schwartz: Spell it right now.

0:01:41 Trubee Schock: T-R-U-B-E-E. Trubee. I get Truble, Trudee. Trudee spelled thousands of ways. Sometimes it's a pain. [chuckles]

0:01:51 Debra Schwartz: It's just that simple though: T-R-U-B-E-E.

0:01:54 Trubee Schock: Yes.

0:01:54 Debra Schwartz: A True Bee. You are kind of a worker bee here now.

0:01:57 Trubee Schock: Yes, I am. [laughs]

0:02:00 Debra Schwartz: Okay, so tell me a little bit about your family ancestry, if you would.

0:02:07 Trubee Schock: I have deep, deep family history in the East and in the South. And my family came over from England before the revolution. My father was from the South; he's from North Carolina. His name was John Campbell. He went to Annapolis and graduated in the class of 1921. My mother had been previously married. She met her husband, John, at a dance in a hotel in San Francisco, and they got married in New York in 1934, I think. I was born in '35 and my father died in '36.

0:03:09 Debra Schwartz: Oh dear.

0:03:10 Trubee Schock: Yes. That was traumatic. My mother never remarried, and she worked the rest of her life as a single mother.

0:03:20 Debra Schwartz: Had she had children with her previous marriage?

0:03:22 Trubee Schock: No, no.

0:03:23 Debra Schwartz: So you were an only child?

0:03:23 Trubee Schock: I was an only child, and my mother never married again.

0:03:29 Debra Schwartz: Oh my.

0:03:30 Trubee Schock: So, she left Washington, DC, and came back to San Francisco area to rejoin her family. I was about three or four years old. And then she was having mental problems. We discovered later on that she was manic depressive — years, years, years later. But she couldn't take care of me, so I was sent to a private school in San Diego, called Duffy's Ranch School for Girls. It was up near Fallbrook, California, just south of the county border. I spent seven years there. At the time I went, there were 30 kids. When I went up to the third grade, they took off the second grade, and when I went to the fourth grade, they took off the third grade. So I was always the youngest until the sixth grade, which was kind of traumatic, in a way. You get teased and stuff like that.

It was an amazing place. There were three of us in the eighth grade [chuckles], which is amazing.

0:05:03 Debra Schwartz: Oh, very much of a private school.

0:05:07 Trubee Schock: Yes, it was private school. We had classes in the day and then at 3:00 we'd go horseback riding around. It was an old CCC camp. You know what CCC is?

0:05:09 Debra Schwartz: Uh-huh. But others may not know. Why don't you explain that?

0:05:22 Trubee Schock: Civilian Conservation Corps.

0:05:25 Debra Schwartz: The Civilian Conservation Corps, yeah.

0:05:30 Trubee Schock: One of the agencies that Roosevelt set up.

0:05:36 Debra Schwartz: Franklin Roosevelt. Part of the New Deal. We had groups of the CCC here in the Mill Valley as well.

0:05:42 Trubee Schock: Yeah, everywhere. So anyway, it was a wonderful place and full of adventure. A one-room schoolhouse for the grades second through eight. No bigger than this — well, double this room here. Anyways, I spent my years riding horses and getting a good education. The head mistress was a Quaker. From there, when I graduated from Duffy's, my mother was searching for a small public school, but with good academics. Of all places, she picked Beverly Hills. So she moved to Beverly Hills, and I went to Beverly Hills High.

0:06:45 Debra Schwartz: And this is what year?

0:06:46 Trubee Schock: 1949 to '53.

0:06:50 Debra Schwartz: Who were some of your classmates?

0:06:52 Trubee Schock: Well, one of the most interesting people that you would know, Dick Chamberlain was a classmate. He was a year ahead me.

0:07:01 Debra Schwartz: Richard Chamberlain.

0:07:01 Trubee Schock: Yes.

0:07:02 Debra Schwartz: The heartthrob.

0:07:03 Trubee Schock: Yes! [chuckles]

0:07:04 Trubee Schock: We were on the student court together, and on the yearbook staff. Beverly Hills is an amazing school, because they have everything you could want.

0:07:16 Debra Schwartz: Horses, do they have horses?

0:07:17 Trubee Schock: No, they don't have horses. [chuckles] But they have the money to buy all the facilities. They have an amazing auditorium. The art department is just amazing. And so talented. The people all were so talented. I got really involved in activities at Beverly High, such as the girls' student honor clubs. I was on the student court. We met in the tower and we would pass judgment on the infractions of students.

0:08:10 Debra Schwartz: Oh, right. A jury of your peers.

0:08:10 Trubee Schock: Yes, exactly. I also worked on the yearbook and was the art editor senior year. So that was really the beginning of my involvement in different activities.

0:08:24 Debra Schwartz: Did you find it lonely to be away from your mother?

0:08:34 Trubee Schock: No. I didn't realize all this stuff until later on. I was a good little girl [chuckles] and I didn't realize later on that I had a strange childhood because of my mother.

0:08:52 Debra Schwartz: 'Cause you really had no family unit.

0:08:54 Trubee Schock: No, no, I didn't.

0:08:56 Debra Schwartz: So you were literally living in a collective. Your schoolmates and your teachers were like family.

0:09:02 Trubee Schock: Yeah. I would spend a lot of time in my friends' and classmates' homes. Weekends and things like that.

0:09:08 Debra Schwartz: And vacations?

0:09:10 Trubee Schock: Yes, and vacations, that kind of thing. So then I graduated from Beverly. Beverly had this formal graduation. Not caps and gowns. Girls dressed in long formal dresses.

0:09:28 Debra Schwartz: You mean with long, beautiful gloves and —

0:09:30 Trubee Schock: No, not that, but bouffant dresses.

0:09:35 Debra Schwartz: It was a very posh affair.

0:09:37 Trubee Schock: Yes, it was. The chairs were out on the big lawn. The most famous thing at Beverly Hills High was called a Swim Gym. You remember the movie *It's a Wonderful Life*?

0:09:53 Debra Schwartz: *It's a Wonderful Life*, yes, with Jimmy Stewart and Donna Reed.

0:09:56 Trubee Schock: Yes. Well, at the beginning of the movie, he's dancing.

0:10:01 Debra Schwartz: Right — where the floor opens up!

0:10:02 Trubee Schock: That's Beverly Hills High.

0:10:04 Debra Schwartz: No way!

0:10:04 Trubee Schock: Yes.

0:10:06 Debra Schwartz: So that's Beverly Hills where they're dancing. Someone hits the button, the floor opens up, and there's a big swimming pool and everybody jumps in.

0:10:14 Trubee Schock: Yes, yes, yes. That's called the Swim Gym, which is the basketball gym with the floor underneath it. It does part at the center, at the line of the basketball floor.

0:10:27 Debra Schwartz: The pool's underneath there?

0:10:28 Trubee Schock: It goes underneath the seats. I was on the swim team, and we would crawl down through the snack bar area, and crawl literally on our hands and knees and our stomachs to get inside and drop down into the pool, under the floor. In aquacades, we could come out, enter with the floor open, and perform.

0:11:02 Debra Schwartz: So you mean to make the ultimate entrance, you would scooch down and slip through into the water underneath the floor, and then someone pushes the button, the floor opens up, and up you come like Venus in the half shell? [laughs]

0:11:15 Trubee Schock: Yes.

0:11:17 Debra Schwartz: That sounds pretty cool. How dramatic!

0:11:21 Trubee Schock: Yes.

0:11:21 Debra Schwartz: That is not something you see in most high schools in this country.

0:11:26 Trubee Schock: Nope. No one has it. No one had it. But that's the kind of thing that Beverly had.

0:11:28 Debra Schwartz: At the time, were you aware of how fantastic a situation that was?

0:11:35 Trubee Schock: No. No. No. [chuckles]

0:11:35 Debra Schwartz: How many students in your graduating class?

0:11:40 Trubee Schock: About 200, 300.

0:11:42 Debra Schwartz: And what year did you graduate?

0:11:43 Trubee Schock: 1953.

0:11:46 Debra Schwartz: 1953.

0:11:46 Trubee Schock: Yeah. And then I went to San Jose State. The summer before I graduated, I went up to see my grandmother in Carmel. Some of my family were living in Carmel and Pebble Beach. My grandmother was living in a garage apartment. She had worked for Navy families and things, but she had this garage apartment. I was up there, I met all these wonderful people, and I thought, "This is for me."

0:12:19 Debra Schwartz: Carmel?

0:12:20 Trubee Schock: Northern California was for me.

0:12:23 Debra Schwartz: Oh, Carmel. It's lovely.

0:12:26 Trubee Schock: So I applied to Berkeley and I applied to San Jose State. And I got admitted to both places, but I went to San Jose State. I wanted to get out of L.A. I wanted to get north, and I just fell in love with Northern California.

0:12:44 Debra Schwartz: What did you fall in love with?

0:12:45 Trubee Schock: The people and the surroundings. Pebble Beach. What else could you imagine?

0:12:58 Debra Schwartz: Well, it's very dramatic, of course. There are some very beautiful beaches in Southern California.

0:13:03 Trubee Schock: Oh yeah. While I was at Duffy Ranch School in Fallbrook, my mother had a nomad life where she worked in San Diego, Laguna Beach, and in the Inglewood area near the L.A. airport. And L.A. was getting ugly.

0:13:29 Debra Schwartz: Sprawl.

0:13:31 Trubee Schock: Yeah, sprawl. So I made the break getting out of Los Angeles, getting up there. Also, San Jose had a wonderful art department, and Berkeley did not have such a great art department. So I went to San Jose and got my degree in Commercial Art. From there, I went to work with the old — it's now gone — the old White House department store in the advertising department. It was at a time of wonderful graphics work done in San Francisco. The retail advertising was so different in the '50s. Stores had these huge advertising departments. There were layouts, finished art, and there was copy. And there was a model. Everything was done by hand.

0:14:37 Debra Schwartz: Mad Men, right?

0:14:39 Trubee Schock: Yes, exactly. It was that period. And it was so glamorous in San Francisco in that field. The White House department store was on a block between Sutter and Geary, on Grant — half the block. It was one of the original French mercantile stores, like the City of Paris, only it was better than City of Paris. It was so glamorous! [chuckles] Everybody was carrying around their portfolio and things like this. So anyway, then I met my husband. When I was in San Francisco, I lived in what was called residence halls. Big, large —

0:15:46 Debra Schwartz: In the Tenderloin?

0:15:47 Trubee Schock: No.

0:15:48 Debra Schwartz: Somewhere else?

0:15:49 Trubee Schock: Pacific Heights.

0:15:50 Debra Schwartz: Pacific Heights residence halls, huh.

0:15:53 Trubee Schock: Yes. I don't think they exist anymore. But at that time, in that '50s and '60s, old mansions in Pacific Heights and Russian Hill — but Pacific Heights primarily — were converted to residence halls 'cause they had all these rooms.

0:16:08 Debra Schwartz: What was it like inside?

0:16:10 Trubee Schock: Well, the one I lived in was old Spreckels Mansion. There was about 25-35 people in there. There were three of us in this one room. It had a circular driveway, and it was the corner of Pacific Avenue and Franklin. You walked in through double doors, these fancy doors, and there was a grand staircase that went up straight ahead.

0:16:46 Debra Schwartz: You always think of the Spreckels Mansion. In any pictures I've seen, there's some grand staircase.

0:16:50 Trubee Schock: Oh, yes. It's a grand staircase. All the bedrooms around there were divided up into two or three people into a room. But the greatest thing was you had two meals a day, breakfast and dinner, in this wonderful paneled dining room.

0:17:07 Debra Schwartz: Oh my gosh. This sounds incredible.

0:17:09 Trubee Schock: Looking across the Bay to Marin County.

0:17:12 Debra Schwartz: So you were a working girl.

0:17:15 Trubee Schock: Yes. [chuckles]

0:17:20 Debra Schwartz: In an industry at the peak of its glamour.

0:17:21 Trubee Schock: Yes.

0:17:22 Debra Schwartz: Living in a renovated mega-mansion.

0:17:26 Trubee Schock: Yes. [laughter]

0:17:27 Debra Schwartz: With people cooking your food, and other people your own age, women, that you're living with. And so it's the most outrageously glamorous dorm situation you could ever have.

0:17:40 Trubee Schock: And I think my rent was about \$200 a month.

0:17:43 Debra Schwartz: That was pretty expensive for back then, right?

0:17:47 Trubee Schock: Yeah. But that included meals.

0:17:49 Debra Schwartz: That included meals. It included everything. For \$200 a month you were allowed to live.

0:17:53 Trubee Schock: Yes.

0:17:54 Debra Schwartz: And did you share the bathroom with the three —

0:17:56 Trubee Schock: Oh, yes. I think the bathrooms were down the hall.

0:18:00 Debra Schwartz: So that was shared with lots of people.

0:18:02 Trubee Schock: Yeah. There were four of us in this one big room and we were right at the front. And I made good friends with one of the roommates, and we remained friends for a long time.

0:18:15 Debra Schwartz: It brings to mind those movies that you see with Marilyn Monroe and Jane Russell, and the women all together, in some glamorous —

0:18:21 Trubee Schock: Yes, exactly.

0:18:22 Debra Schwartz: With lovely furniture and their outfits. Somehow they're involved in some kind of harebrained scheme or something and they all support each other. And if you hadn't had the context of understanding that this is actually how women could live —

0:18:36 Trubee Schock: Yes. And they were men, too. We were not mixed together. I think there was an area above the garage where the 10 or 12 men lived. Or they had separate rooms in the third floor.

0:18:56 Debra Schwartz: I've never heard this before. I have to tell you, my mind is just running right now, imagining.

0:19:01 Trubee Schock: There were a lot of them. I think most of them closed down. You don't hear about this anymore, but that's how young women found a place to live.

0:19:13 Debra Schwartz: How old were you at that time?

0:19:14 Trubee Schock: 21, 22.

0:19:18 Debra Schwartz: So somewhere between a boarding house and a sorority. [chuckles]

0:19:24 Trubee Schock: Yeah.

0:19:25 Debra Schwartz: Really cool dorm.

0:19:27 Trubee Schock: Yeah, and so anyway we used to go down to a place called the Monkey Inn, which was about at Pacific Avenue and Van Ness. It was a beer joint, and after dinner or something like that, a bunch of us would go down there, and that's where I met my husband. He was in the army at Presidio. And we got married.

0:19:54 Debra Schwartz: How long after you met did you marry?

0:19:56 Trubee Schock: Oh, less than a year. And we got married at Swedenborgian Church, which was a very famous church in San Francisco, a nondenominational church. Then we lived on Union Street — no, on Green Street. And then we lived on Anza Street. And then we moved to Presidio Avenue. By then I had two boys. Then we became good friends with a couple that lived next door on Presidio Avenue. In 1963, they bought a house in Mill Valley. Then pretty soon, they said, "Well, there's a house across the street that's for sale." And so we looked at it and we bought it. It was on Matilda Avenue. And I think they paid about \$16,000 and we paid \$17,000.

0:21:06 Debra Schwartz: Oh, please don't rub it in. [laughs] Before we go on to Mill Valley, I just have to ask one last question about your glamorous San Francisco days. I'm enthralled. Tell me what a normal outfit would be that you would wear as a young woman.

0:21:21 Trubee Schock: Oh God, no. Glamorous, no.

0:21:26 Debra Schwartz: You look at those Alfred Hitchcock movies, and the clothes are phenomenal, the styles of that day. How did you carry yourself? What would the visuals have been like?

0:21:39 Trubee Schock: Oh, God. I don't remember, because I tried to dress like everybody else in the department.

0:21:58 Debra Schwartz: Did you ever wear pants?

0:22:00 Trubee Schock: No, no, no. We'd wear skirts or dresses. No pants, no.

0:22:08 Debra Schwartz: Did you always wear heels?

0:22:10 Trubee Schock: Yes. [chuckles]

0:22:11 Debra Schwartz: These little things?

0:22:13 Trubee Schock: Yes.

0:22:13 Debra Schwartz: Hats?

0:22:14 Trubee Schock: No. No gloves either. No, I don't think so.

0:22:21 Debra Schwartz: This is in the '50s, in San Francisco.

0:22:23 Trubee Schock: Yes, the '50s — '57, '58.

0:22:29 Debra Schwartz: Well, you've got beatnik scene going on.

0:22:31 Trubee Schock: Yes, it was starting. My husband is a writer. He was stationed in the Army at the Presidio, and we began to go to the "Beat" places on Grant Avenue. My husband and I collaborated on a book — I illustrated it and he wrote it — called *Life is a Lousy Drag*.

0:23:04 Debra Schwartz: *Life is a Lousy Drag*?

0:23:05 Trubee Schock: Yes. [chuckles] It was a pamphlet-sized book and we sold it for a dollar each. Now, you can find it online for megabucks.

0:23:23 Debra Schwartz: Really? I would love to — do you have one of the books?

0:23:25 Trubee Schock: I have one of them. But you can find it online.

0:23:26 Debra Schwartz: Right. *Life is a Lousy Drag*.

0:23:28 Trubee Schock: Yeah.

0:23:35 Debra Schwartz: Interesting. Okay.

0:23:37 Trubee Schock: So I was working at The White House. I got pregnant while I was working at White House, and I had to resign.

0:23:48 Debra Schwartz: Because you were pregnant?

0:23:49 Trubee Schock: Yes.

0:23:50 Debra Schwartz: Because that was an insupportable.

0:23:51 Trubee Schock: That was what their policy was.

0:23:53 Debra Schwartz: As soon as a woman became pregnant, she was no longer a viable employee?

0:23:57 Trubee Schock: Right. My husband was working, and we were struggling. And then when we moved over to Mill Valley, I had my two kids, but I began to freelance doing retail ads, 'cause I was a layout artist. And so I would go into the city and pick up the stuff, bring it home and do the layouts and take the stuff back to the city. I worked for the City of Paris and The Emporium also, doing layouts.

0:24:38 Debra Schwartz: May I ask you, on a personal level, did this offend you that you found that the moment you became pregnant, you were no longer —

0:24:51 Trubee Schock: No, it was just a fact of life. That's the way things were.

0:24:58 Debra Schwartz: Were there women that actually put off having families or getting married because —

0:25:01 Trubee Schock: No, no, no. 'Cause there wasn't the pill.

0:25:30 Debra Schwartz: Okay, so now we can get back to Mill Valley here. So now, you're living in Mill Valley on Matilda Avenue.

0:25:49 Trubee Schock: Yes. We moved, October '63. And I had my best friend living across the street from me and we had a good time. We did a lot of things together, and I

remember one time I had to take her to the hospital to get one of her kids born. [chuckles] So then one of my neighbors — about '64, '65 — invited me to go to an AAUW (American Association of University Women) meeting and suggested I might want to join. So I went to a meeting and, yes, I'd like to join. It just opened up the world for me. It was one of the most significant things I ever did in my life, joining the AAUW. It's an international organization of university women and had branches all over the country and all over the world. They have events, meetings, and small interest groups. The organization was filled with leaders in the community, city council, etc. At one point all the women on the city council were AAUW members.

0:27:20 Debra Schwartz: AAUW?

0:27:24 Trubee Schock: AAUW. They're like the League of Women Voters. The League of Women Voters is focused on legislation and politics, and AAUW is a broader scope of literature, education, cultural, international relations. Anyway, I became very involved. I started doing the bulletin, and then I was vice president of the program, and then I was president, and then I was district —

0:28:02 Debra Schwartz: You climbed the ranks.

0:28:06 Trubee Schock: Yes, I went up the chairs.

0:28:08 Debra Schwartz: Something that young people today may not be able to understand but I think is worth noting here is the extreme power of women's organizations going way back, even before women could vote. But the collaboration and the commitment that women had in working together to create major change, that maybe they couldn't even push through to the end, but could have ready to go so that their husbands or other men or people in power could then launch the political actions. And so, I know here in Mill Valley, we have Laura Lyon White, Edna Foster, and early —

0:28:53 Trubee Schock: A lot of the Outdoor Art Club members were also members of AAUW.

0:29:00 Debra Schwartz: This is a profoundly influential force in this country, these women organizations.

0:29:06 Trubee Schock: Yes.

0:29:07 Debra Schwartz: It's good to get a little context for the younger people that are listening.

0:29:14 Trubee Schock: There was no problem about getting people to join. You had to have a degree. And no problem about people getting involved. It's harder today to get people involved, I think, because they say, "Oh, I've got to work." Well, a lot of people that were members also worked.

0:29:42 Debra Schwartz: And you had three children?

0:29:43 Trubee Schock: Yes.

0:29:45 Debra Schwartz: So there's a lot of commitment of your time. Any time you get involved in an organization and the groups that we're going to talk about, it's usually a lot more work than you think you have time for.

0:30:00 Trubee Schock: Yeah.

0:30:00 Debra Schwartz: And yet you're doing it.

0:30:03 Trubee Schock: I mentioned people that really had influenced me, most of them, were AAUW members.

0:30:15 Debra Schwartz: Okay, but people who are hearing this don't know is that before we began our interview, we had a short chat and we talked about people that have been influential, and you have a few names here that you mentioned.

0:30:32 Trubee Schock: Well, Vera Schultz, who is legendary in Marin County — well, actually, in Democratic politics. I'll come back to her. Alison Ruedy was a great friend, and she was a great cook, and she was a lover of the arts, and very involved. She became mayor. We worked together.

0:31:00 Debra Schwartz: In Mill Valley.

0:31:00 Trubee Schock: In Mill Valley. And Kit Wallace was an internationalist. She worked for the big international organization in the city. Kit was president of AAUW. Alison was president of the League of Women Voters. At the time I was involved in the AAUW, Vera Schultz was the first woman supervisor, and I knew her well. She was 70 or 80 years old at the time. And I asked her to form an interest group called — something about politics — 'cause I had gotten involved with politics and precinct work and stuff like that. Together, we formed this interest group within AAUW to have meetings and speakers. She was a big influence in my life. Alison, I've worked with her in the gourmet group. [laughs]

0:32:30 Debra Schwartz: Gourmet group?

0:32:32 Trubee Schock: Yes, in AAUW. And Kit was, as I said, an internationalist. Kit was really my mentor.

0:32:43 Debra Schwartz: When you say an internationalist —

0:32:50 Trubee Schock: She went up to the AAUW national board. She rose to that level. One of AAUW's focuses was on international relations, the State Department, that

big a deal. She had been president. She guided me, she taught me, and I absorbed what she did.

0:33:27 Debra Schwartz: Give me an example of ways that she simply behaved that moved or affected you.

0:33:34 Trubee Schock: How to run a meeting or how to move things forward or how to pull groups together.

0:33:46 Debra Schwartz: Leadership skills.

0:33:48 Trubee Schock: Yes, leadership, yes. Alison was different, she was softer. Kit was loving, but she was — I won't use the word hard-nosed, but she was strong. And Kit was the one who got me involved in the Bicentennial Committee. Kit was the chairman of the Library Board of Trustees.

0:34:23 Debra Schwartz: Okay, so now we're in Mill Valley, and we're with the AAUW, and then while you were with the AAUW you became involved with the Bicentennial Committee?

0:34:34 Trubee Schock: Yes.

0:34:36 Debra Schwartz: Okay, well, I don't know much about the Bicentennial Committee. I would love to learn more.

0:34:39 Trubee Schock: Okay, 1974 to '76, the country was celebrating the Bicentennial, the U.S. Bicentennial, and all cities were invited to do their thing, whatever they wanted to do. There were state committees and county committees. And Kit was —

0:35:02 Debra Schwartz: Kit Wallace.

0:35:03 Trubee Schock: Kit Wallace had been appointed by the city council to head up the Mill Valley celebration for the U.S. Bicentennial. She was also on the Library Board at the same time. The city council appointed many people to that committee to plan the celebration.

0:35:33 Debra Schwartz: And this is all volunteer?

0:35:35 Trubee Schock: Oh yes. Kit asked me to join the committee. We worked on it for two years.

0:35:56 Debra Schwartz: You started this in '74?

0:35:58 Trubee Schock: '75, '76. They were developing and formulating their plans, what they wanted to do. Then they had to do the budget, which had to be approved at city council. It was a long, long process, and the city appointed different people representing

the school district, Tam High. All the different components: Rotary Club, Lions Club, chamber of commerce, the police department. It was well done. Kit and I were still working on the committee together; we had about 15 people. At one point, Kit became the chair of the Library Board of Trustees. She felt that she couldn't do both jobs, so she asked me to become chairman. Which meant to me that she had trusted me to manage everything, which was really something. [chuckles] So anyway, I took over as chairman. And then we really got down to brass tacks about planning everything. Oh, darn. Again, we had a person representing the school district. We had somebody representing the Library Board of Trustees, Peg Tuesher. Sali Lieberman represented the art commission. Bob Greenwood represented Tam High. Where's my train of thought here?

0:38:03 Debra Schwartz: You said, "Oh darn" a minute ago.

0:38:04 Trubee Schock: I know. [laughs] So many stories. We were planning our activities, and one of the things that the city was most enthralled with was the idea of a windmill.

0:38:27 Debra Schwartz: A windmill?

0:38:29 Trubee Schock: Yeah, a pole with a huge windmill on it that some guy had proposed. So half of our budget went to pay for that.

0:38:38 Debra Schwartz: Wait, I'm confused. Where was the pole to be installed?

0:38:43 Trubee Schock: It was going to be installed at the Civic Center, but follow me.

0:38:52 Debra Schwartz: Okay. [chuckles]

0:38:58 Trubee Schock: I was on the county committee, representing the City of Mill Valley. We had a deal with the county Cultural Affairs Committee. The county had its own fair. The county fair used to be at the Marin Art and Garden Center. When the bicentennial came, the county moved its fair to the Civic Center.

0:39:37 Debra Schwartz: And then stayed?

0:39:39 Trubee Schock: And stayed.

0:39:40 Debra Schwartz: Okay, so that's how that happened.

0:39:40 Trubee Schock: Yes, exactly. There was the bureaucracy of that department. Everything we wanted to do had to be approved by the county department. There are so many stories here.

0:40:02 Debra Schwartz: Let's just condense it to the one about the windmill, shall we? 'Cause I gotta hear that one. [laughs]

0:40:07 Trubee Schock: So, the city approved \$4,000, of which half of it went to pay for this windmill, which was going to be a 20-foot pole with a propeller kind of windmill. Vern Hazen, the city manager, helped me get this up to there. The Lions Club towed it and installed it near the county fair. And, lo and behold, some stupid jerk in his car caught the cable in his bumper and broke it down. It was destroyed.

0:40:45 Debra Schwartz: Oh, my goodness. Oops. [chuckles] Might as well just take a match to a pile of hundred dollar bills there.

0:40:54 Trubee Schock: Yes. In the Civic Center, each city was to create a plaque. So we had a carved plaque that said "Mill Valley." And another thing was Tam High had an amazing drama department, Dan Caldwell and his whole department. They had done the play *Thomas Paine* in Mill Valley to rave reviews. We wanted to have the Tam High drama department do *Thomas Paine* in the small theater. They didn't want us to do it. They thought it wouldn't grab enough people. Sali Lieberman and I both went to our county supervisor and had to make the case that it should be shown. We succeeded.

0:42:03 Debra Schwartz: So, as you describe this, I understand the machinations one has to go through when dealing with all these different people.

0:42:10 Trubee Schock: Yes.

0:42:11 Debra Schwartz: You've got the city, you've got the county, and they're all collaborating with others. You're in a network here.

0:42:17 Trubee Schock: Yes, one more story.

0:42:20 Debra Schwartz: Okay.

0:42:21 Trubee Schock: This is where I want to set the record straight.

0:42:25 Debra Schwartz: Something to set it straight, alright.

0:42:28 Trubee Schock: The Mill Valley Memorial Day Parade was created by the Mill Valley Bicentennial Committee.

0:42:38 Debra Schwartz: Oh.

0:42:38 Trubee Schock: Yes. One of the things we wanted to do was to have a parade like every other city.

0:42:47 Debra Schwartz: There were no Memorial Day parades before?

0:42:49 Trubee Schock: There had been one before, but it wasn't Memorial Day. The city wasn't doing a parade. But during the bicentennial year, all towns wanted to do a parade. And, of course, Corte Madera has theirs on the Fourth of July, and a lot of places

wanted to do their parade. But we talked about it and we said, “We don’t want compete with the Fourth of July.” So we planned it for Memorial Day. That was a big, big, big job to do. We had 43 or 45 entries, bands, and clubs, the Boy Scouts and Girl Scouts. You know where the Chase Bank is?

0:43:46 Debra Schwartz: Uh-huh. And why don’t you tell those that are listening right now in Mill Valley?

0:43:54 Trubee Schock: The Chase Bank in Mill Valley, yes, at the corner of Camino Alto. At that time it was a 76 station. On the East Blithedale side was the Southern Marin Horsemen’s Association ring. There was no office building there. So we planned to have a carnival in that area. We were going to have the parade end at the carnival, at that location by East Blithedale. We were also going to have a rock concert, and it was going to be in the old community center, which was a shack.

0:44:46 Debra Schwartz: Mm-hmm. I remember it well. I loved that place. [laughs]

0:44:49 Trubee Schock: I have newspaper clippings to show you. Our music chairman was of Mountain Play fame. But that was her first big gig, Mill Valley’s Bicentennial Committee. She knew everybody in the music field, she got us the rock stars.

0:45:18 Debra Schwartz: Who did you get?

0:45:18 Trubee Schock: Okay, we had Clover and Sound Hole. They were to play off of the Community Center balcony. And Mario Cipollina was Sound Hole. I don’t know if he’s still alive or not. And Clover was Huey Lewis, and Sean somebody. Anyway, we didn’t know it at the time that we were having Huey Lewis there or Mario Cipollina.

0:46:00 Debra Schwartz: Because they hadn’t become Huey Lewis and the News yet. This is just a homeboy.

0:46:04 Trubee Schock: Yes.

0:46:06 Debra Schwartz: The musical sons of Mill Valley, I call them.

0:46:09 Trubee Schock: Yes. And Marilyn, her PR instincts are so great. She wanted to have a press release. I had to talk to the city manager, Vern Hazen. He was leery about the rock concert. They didn’t want us to get a lot of people, so I couldn’t advertise it. So there were only about 500 people that showed up. I wanted to cry.

0:46:53 Debra Schwartz: ’Cause you had such big visions?

0:46:55 Trubee Schock: Yeah.

0:46:55 Debra Schwartz: And you had such great musicians.

0:46:57 Trubee Schock: Yes. We didn't know that, but it was so sickening.

0:47:02 Debra Schwartz: Oh, to be constrained by the bureaucratic process when you have an actual wonderful vision must have been so frustrating. The opportunity was there, so that must have been frustrating for you.

0:47:14 Trubee Schock: Yes.

0:47:15 Debra Schwartz: Well, when we're setting it straight, what exactly are we setting straight here?

0:47:19 Trubee Schock: The parade. It was the creation of the Mill Valley Bicentennial Committee and has lived on forever. Afterwards, we couldn't do it anymore. We were breaking down. The Rotary Clubs took it on, and then Paul Moe worked on it, and then of course Larry "the Hat" took it over.

0:47:51 Debra Schwartz: He keeps things alive.

0:47:52 Trubee Schock: Yes, he does.

0:47:54 Debra Schwartz: And, the Memorial weekend here in Mill Valley is a most beloved weekend.

0:48:00 Trubee Schock: Yes.

0:48:00 Debra Schwartz: This is when the Mill Valley Historical Society has its annual "Walk Into History." This is when we have our pancake breakfast with the firemen. This is when we have our most wonderful Memorial Day Parade. This is when, you know, Mill Valley's a real small town filled with lots of people doing wonderful things. So I had not known the origin of that parade.

0:48:20 Trubee Schock: And the carnival after.

0:48:22 Debra Schwartz: And the carnival after. It's the beginning of summer, I guess, in a way.

0:48:28 Trubee Schock: Yes, it is.

0:48:30 Debra Schwartz: Yes, so thank you so much for initiating that. Honestly, I didn't know. I guess I moved here right after it started, so it's good to know the origin of the Memorial Parade.

0:48:42 Trubee Schock: I needed to put it straight.

0:48:43 Debra Schwartz: Thanks. Consider the record straight. Okay, so obviously you're describing the AAUW, the Bicentennial Committee, and you talk about the

community center. You've been very involved with the community center. You talk about the old community center, which was a very small older building.

0:49:07 Trubee Schock: A shack.

0:49:08 Debra Schwartz: Just a shack. Do you know the history of the old building?

0:49:13 Trubee Schock: I saw pictures of it being carted over on a truck over to that location, the new location.

0:49:27 Debra Schwartz: On Camino Alto near the middle school.

0:49:31 Trubee Schock: Yes. That was Vera Schultz's doing. She made it possible for the city to buy that land.

0:49:42 Debra Schwartz: The marshland there?

0:49:43 Trubee Schock: Yes, and the old dump.

0:49:43 Debra Schwartz: And then create it into a public space?

0:49:44 Trubee Schock: Yes.

0:49:45 Debra Schwartz: Thank you, Vera.

0:49:47 Trubee Schock: Yes, it was one of the things she did.

0:49:50 Debra Schwartz: We have a beautiful community center.

0:49:52 Trubee Schock: Yes. Anyway, going back to the community center, at the same time, I was doing an awful lot of things. 1973. Jean Barnard was on the city council and she proposed that we look for a site for an art center for the city.

0:50:30 Debra Schwartz: For those that don't know who Jean Barnard is, why don't you give a little introduction.

0:50:33 Trubee Schock: Well, she's a giant in Mill Valley's history. Her home was next to the Garden of Allah. I think she grew up with the Garden of Allah.

0:50:46 Debra Schwartz: Yup, Ralston White's daughter.

0:50:48 Trubee Schock: Niece.

0:50:49 Debra Schwartz: Niece, right. His sister's daughter.

0:50:50 Trubee Schock: At that time, she was on the city council, and she became mayor. And she would call at 7:00 in the morning and wanted her questions answered, and then hang up and go on her next call. [laughs]

0:51:11 Debra Schwartz: She was a force, I've heard. She's described as a very forceful person.

0:51:14 Trubee Schock: Yes. So anyway, one day at a council meeting she suggested that the city search for a community art center, 'cause there were so many different arts organizations just springing up all over place.

0:51:33 Debra Schwartz: There were many artists here at that time and that bohemian element. Tom Killion, in his interview, he talks about his parent's friends and the very many creative people that were socializing here in Mill Valley.

0:51:47 Trubee Schock: So Don Hunter was appointed to the ad hoc committee. Glenn Peterson, who was the chairman of the art commission, was appointed. Lyman Emerson was also appointed, and he was also a strong advocate for this. He had been chairman of the California Arts Council, he was on the county cultural commission, and he was on the Mill Valley Art Commission. He was a very imposing person, and very difficult. But anyway, he was appointed to this ad hoc committee, and I was appointed. And so we did many, many different things. Alison Ruedy was also appointed. So there was Alison, Don, Lyman, myself, and Glenn Peterson. We decided to search the different sites, and two sites that I remember distinctly — they're all talked about in newspaper clippings — was the current Cantina, which had been a Purity Grocery Store.

0:53:21 Debra Schwartz: That's right, on East Blithedale and Camino Alto.

0:53:22 Trubee Schock: Yes. And the current MTC (Marin Theatre Company) building had been a grocery store also, and it was called The Port.

0:53:37 Debra Schwartz: Where is that located?

0:53:41 Trubee Schock: The MTC?

0:53:42 Debra Schwartz: Oh, the theater company, over there by Eggers Plaza.

0:53:43 Trubee Schock: Yes, and the Jolly King Store was there. The theater company building had been a grocery store and then it turned into The Port, a building of cubbyholes of different little tiny shops. Really fascinating place. And, of course, Mamma's is still there. So that building was one of the places we looked at, and the Cantina was one specifically I remember. And there's a lot of intrigue about that. So then we decided we needed to go and go to look at other art centers in other cities. So we took a day and we recruited people to go with us. There were about two or three car loads of people. We went first down to Palo Alto, then to Sunnyvale, and Contra Costa and

Richmond. Took a whole day — 250 miles to drive around there. We looked at the staff, the financing, the programs. Everything you had to know.

0:55:16 Debra Schwartz: All the reconnaissance for understanding what it is that was truly necessary.

0:55:19 Trubee Schock: Yes. And then we came back and I think we made a report, and things were really brewing about this time. It's 1975, '76. And I was also on the bicentennial committee at the same time. Evie Topper who, at the time, was art commission chairman in '75, '76, I think. She went out and would do things on her own, like have you ever heard of the fountain, the plaza fountain?

0:56:00 Debra Schwartz: Mm-hmm. You mean the idea that she had for a plaza fountain, but that got shot down, right?

0:56:05 Trubee Schock: Oh, God, yes. The Outdoor Art Club killed that. That was Jean Barnard who killed that. So this time, Evie was also going out and applying for grants — National Endowment for the Art grants — to do a community center.

0:56:28 Debra Schwartz: And you were talking an art center, but she's looking for a community center as well.

0:56:34 Trubee Schock: She was looking for a grant to finance the studies. Lyman also had done a grant search before that, and he got shot down by that. The council said no. These people were going out on their own, not working with the city. And Evie — there was a huge, huge meeting where she was presenting her plan. She got Lawrence Halprin to show up. There were 200 people in the council chambers. It was chaotic. It was a very tumultuous time. Another grant was applied for and we got it — \$20,000 in 1976 or 1977.

0:57:41 Debra Schwartz: It was tumultuous because?

0:57:44 Trubee Schock: The individuals were doing their own thing. Lyman was very arrogant and felt like she knew it all.

0:58:01 Debra Schwartz: So it was because of cross purposes, is that what was going on?

0:58:03 Trubee Schock: They weren't following procedures. The council didn't like it.

0:58:09 Debra Schwartz: Oh, I see.

0:58:10 Trubee Schock: 'Cause this was a city thing. The council really shot down Evie Topper and also Lyman. So we made a third attempt and we got \$20,000.

0:58:31 Debra Schwartz: And this is for the art center?

0:58:34 Trubee Schock: The NEA (National Endowment for the Arts) study.

0:58:36 Debra Schwartz: For the NEA study. This is just the first stage.

0:58:39 Trubee Schock: To study the public attitude toward the arts. Lou Harris got the grant to do a study. And I got a small portion of the grant, \$1,800, to do an inventory of the people, the facilities, and the organizations that are involved in the arts. And the copy of that inventory is in the library. I think I turned it over 1978. So that was my small portion.

0:59:25 Debra Schwartz: And ultimately, if we move along with this, what was the final consensus? 'Cause this ultimately brings forward the community center.

0:59:37 Trubee Schock: Yes. I think that stayed in place for a while. Don Hunter was involved, and then he just took it and slowly continued to work on it, and work on it, and work on it. And then, probably in the mid '90s, the city formed another committee. At this time, the Mill Valley Middle School had been built, and the plan was to use the other piece of land north of the middle school. And Don negotiated the transfer of the school land to the community center. He was just not letting it die. He continued to work on it. And so that's how it really happened.

1:00:50 Debra Schwartz: It took all that time.

1:00:52 Trubee Schock: Yes.

1:00:52 Debra Schwartz: Just let me make sure I get this right. Initially, the concept was to have an arts center?

1:01:01 Trubee Schock: Yes.

1:01:01 Debra Schwartz: And then there's that public space, this idea of public space where people can share and collaborate. And that over time, and as a result of various personalities and clashes with the city and so on, this thing slowly moves ahead, Don Hunter's pushing, pushing, pushing —

1:01:15 Trubee Schock: Yes.

1:01:16 Debra Schwartz: Just patiently keeping it alive, if not having it thrive, keeping it from dying. And then eventually, when opportunity comes, and as things gently unfold — or slowly unfold, I should say — the end result turns out to be the community center, not an arts center, although they always have art in there.

1:01:35 Trubee Schock: And it's an amazing building.

1:01:36 Debra Schwartz: Yes, it's an amazing building.

1:01:37 Trubee Schock: And arts, everything goes on in there.

1:01:41 Debra Schwartz: Yes. Art classes, exercise, sports.

1:01:47 Trubee Schock: Yes.

1:01:48 Debra Schwartz: Weddings, ballroom dancing.

1:01:56 Trubee Schock: Yes.

1:01:58 Debra Schwartz: It is definitely a “third space,” where it’s not church and it’s not school, but it’s alive in every way. We have a gorgeous thriving community center with community gardens.

1:02:14 Trubee Schock: Yes.

1:02:15 Debra Schwartz: And I think we have some little varmint living there in the lawn right now that’s supposed to be in the Sierra Nevada. I saw that on Facebook.

1:02:23 Trubee Schock: Oh really?

1:02:23 Debra Schwartz: Yes, we have some interlopers there. So that’s the genesis of the community center.

1:02:32 Trubee Schock: Yes, it really is. I have all the documentation for it.

1:02:46 Debra Schwartz: This is the back story.

1:02:47 Trubee Schock: It’s the back story, yes.

1:02:48 Debra Schwartz: This is the back story, folks. And the names we’ve been hearing like Vera Schultz, Jean Barnard, Alison Ruedy, Kit Wallace, these people that are community activists, these people that are civic-minded, these good citizens who are engaging themselves and their efforts for no payment whatsoever. Don Hunter —

1:03:12 Trubee Schock: Was tireless.

1:03:13 Debra Schwartz: Tireless. These are the community members that, maybe not overnight, but over time and through their influence and the ambiance around them that they create, have created the town that we all love so much. This is a lot of information.

1:03:29 Trubee Schock: Good.

1:03:30 Debra Schwartz: But we’re not done.

1:03:31 Trubee Schock: Okay. [chuckles]

1:03:32 Debra Schwartz: We're not done at all, because now I see as we're coming to the next discussion. I can see a little more clearly why the Milley Awards are the Milley Awards. You've spent so much of your time here in Mill Valley, working with all these people, and then there's that other very important aspect of community mindedness, which is the appreciation. The appreciation, not just the development and the expansion of whatever that matters, but the appreciation for those that create that space, or somehow enhance the place we live. And that's what the Milley Awards are all about. Let's talk about those.

1:04:13 Trubee Schock: Okay. Abby Wasserman, who you've interviewed —

1:04:19 Debra Schwartz: Yeah. I didn't, but she has been interviewed.

1:04:21 Trubee Schock: Yes, she has. Abby was part of the art commission, and I think she was on there for six years. The art commission depends on the quality of the people that are on it, that you can accomplish things, and Abby was fortunate to have a great group of people. She's great and has amazing knowledge of who does what in the arts. She suggested that the city should honor people for creative achievement in the arts in Mill Valley. It was an ad hoc situation. So she suggested one person and they, the commission, didn't approve of that person. She went back to her own personal drawing board and came up with the name of Ann O'Hanlon, and the committee agreed with that.

1:05:48 Debra Schwartz: Agreed that Ann O'Hanlon —

1:05:49 Trubee Schock: Could be honored with the —

1:05:52 Debra Schwartz: A special recognition.

1:05:53 Trubee Schock: Yes, a special recognition.

1:05:54 Debra Schwartz: Ann O'Hanlon, the O'Hanlon Center for the Arts.

1:06:00 Trubee Schock: Everybody agreed that was a good choice, and they supported Abby. The first one was presented at a city council meeting. A certificate was presented to her before a city council meeting. It was very low-key. Of course, her friends came, and there was refreshments and things like this. Then Abby left the commission. Abby and I overlapped one year.

1:06:37 Debra Schwartz: Have you got a committee name for this?

1:06:39 Trubee Schock: It was a Mill Valley Creative Achievement Award. That was the name that they gave it. The art commission at that time, and still, works on what it has in front of them. They don't schedule things quite well, at least at that time. The following year, nobody suggested it. The next year, I suggested Wright Morris. He was a

very famous photographer, had two National Book Awards, and he was living at The Redwoods. I called him, but he declined. He didn't want his privacy to be invaded. So that was that. And so then I would have to bring it up every year. "Well, how about the Creative Achievement Award?" So we gave the next one to Bob Greenwood, and the next one to the painter Leah Schwartz, and then to Don Carpenter, an author.

1:08:04 Debra Schwartz: Bob Greenwood being the music teacher for Tam High?

1:08:07 Trubee Schock: Yes, he was.

1:08:08 Debra Schwartz: You can listen to his interview. And Leah Schwartz —

1:08:13 Trubee Schock: Is an amazing painter. She has been quite ill. I don't know if she's even alive. She was an amazing painter.

1:08:24 Debra Schwartz: And then the third?

1:08:26 Trubee Schock: The third was Mark Fishkin.

1:08:27 Debra Schwartz: Mark Fishkin, right.

1:08:32 Trubee Schock: The film festival, yes. Then I left the art commission in 1993. At this time, people liked the idea, but it was very ad hoc.

1:08:48 Debra Schwartz: The idea of honoring people, having an actual award of sorts.

1:08:51 Trubee Schock: Yes. So, I called Abby, Bob Greenwood, and other people that had been on the art commission that I knew liked the idea. I called them together, and Alison Ruedy, to form a committee to do it bigger and better.

1:09:19 Debra Schwartz: To have an official recognition.

1:09:20 Trubee Schock: Yes. But bigger and better. I thought we should have five people in a year. One a year, and they would all die before we got caught up.

1:09:26 Debra Schwartz: Yeah, right. [laughs] Why I am laughing, actually?

1:09:31 Trubee Schock: It's true!

1:09:31 Debra Schwartz: But it's true.

1:09:36 Trubee Schock: I thought it was very difficult having it at the council chambers, because we had to have it after they got out of closed session. People would fall asleep waiting. Oh, God. Anyway, so I didn't like the setting, I didn't like the one a

year, and I think you need to do it bigger and better. So I called together these people, we met at Alison's house for about 16 months. The "Milley" was Bob Greenwood's idea.

1:10:09 Debra Schwartz: Bob Greenwood's?

1:10:11 Trubee Schock: Yes. It's a merger of Mill Valley.

1:10:14 Debra Schwartz: Yes, right. Bob or Joe Angiulo?

1:10:19 Trubee Schock: Bob Greenwood. Joe Angiulo was not in there yet. It was Bob's idea. Then we went through the 16 months of trying to find out how many, where, how, what kind of things to present?

1:10:36 Debra Schwartz: So basically you were deciding what the categories were.

1:10:39 Trubee Schock: Yes.

1:10:39 Debra Schwartz: Because now you have a category for music, for visual arts. What are the other categories?

1:10:46 Trubee Schock: Literature, drama, visual, music, the community — the catch-all.

1:11:02 Debra Schwartz: Yeah. Doesn't fall into a category of artist.

1:11:05 Trubee Schock: Actually, I used to describe it as "those that make the arts happen."

1:11:11 Debra Schwartz: Okay. The promoters.

1:11:13 Trubee Schock: Like Marilyn Smith or Trish Garlock, those kind of people.

1:11:19 Debra Schwartz: Steve Bajor.

1:11:20 Trubee Schock: Yes, exactly. We had to plan out everything. We had to plan out how to do the nominations, what kind of award it was going to be, where it was going to be, when it was going to be, etcetera. That took a long time. So finally, we had a competition for the award, and John Libberton won it. He had a statue that he submitted and he won it. It's a beautiful statue.

1:11:53 Debra Schwartz: Yes, it is. Did you bring your statue with you?

1:11:55 Trubee Schock: Yes, I did. [chuckles]

1:11:56 Debra Schwartz: Okay, good. We'll get a photo with that statue of your Milley. Is Milley a man or woman?

1:12:01 Trubee Schock: I think it's a female figure.

1:12:04 Debra Schwartz: Okay. So you have the Milley Awards.

1:12:11 Trubee Schock: Yes. Then we had the nominations and we had our first one. We decided to have it in the fall, and we also have to be careful to not have it during the film festival.

1:12:24 Debra Schwartz: Right. And there's the Fall Arts Festival, too.

1:12:29 Trubee Schock: Yes, so it was in October or November, but we moved it around 'til we finally got a day. So we did our nominations, and we got our people, and we had at the Outdoor Art Club the very first year. We almost filled the place. I think we had 100 people or so in there. And Cyra McFadden was the emcee.

1:12:54 Debra Schwartz: Cyra had a wonderful interview here with the Historical Society, by the way. She was a wonderful interviewee. A very interesting woman.

1:13:01 Trubee Schock: Oh, she's —

1:13:02 Debra Schwartz: Clever, smart.

1:13:03 Trubee Schock: Abby wanted to have somebody who everybody loves. Cyra's a little controversial sometimes.

1:13:16 Debra Schwartz: Yes.

1:13:17 Trubee Schock: But anyway, people loved her. I know her personally and I knew she was in England, so I called her in England and got her to do it. [laughs] Anyways, she did it. Alison showed the audience the Milley statue. We had George Leonard and Dan Caldwell, Allester Dillon, the ceramicist, the Fromer Family, and Jeanie Patterson, the Sweetwater owner.

1:13:43 Debra Schwartz: The Fromer Family: Dave Fromer, John, Reed.

1:13:47 Trubee Schock: And Reed, yes. They played. We sat back and just looked at each other. We said, "We did it right."

1:13:56 Debra Schwartz: And now we can do it again. Every year.

1:14:00 Trubee Schock: We did right the first time.

1:14:02 Debra Schwartz: Your interview is going to be punctuated with fists on the table. [laughs] And you had how many since that first year? How many award ceremonies?

1:14:13 Trubee Schock: We're going on our 24th Milley, but the 30th anniversary of the first Mill Valley Creative Achievement Award.

1:14:18 Debra Schwartz: I sent you a letter last year to suggest an award winner, just to consider, and you have quite a process.

1:14:26 Trubee Schock: Yes, we do. [chuckles]

1:14:28 Debra Schwartz: This is no simple, Hey-I-know-somebody-really-talented kind of a letter.

1:14:32 Trubee Schock: That's the way it used to be when Abby first did it. Throwing names out on the table.

1:14:41 Debra Schwartz: Now there are letters. It's very structured — arguments to prove the reason why they should be honored.

1:14:51 Trubee Schock: Right. Now we're in the process of selecting our judges. I maintain a list of potential judges, and we go through our meetings, and out of maybe 10 names, we pick number one, two and three. And so number one is the first person we'll call to ask to judge. If that person says no, then we go to number two and number three. We have one yes so far and we have two noes so far. [laughs] It takes a lot of time.

1:15:30 Debra Schwartz: Well, yes, and you can tell that when you go to the awards ceremony.

1:15:35 Trubee Schock: Yes.

1:15:36 Debra Schwartz: There's food, there's a wonderful emcee, there's information about the performer, and the history. There's biographical information.

1:15:46 Trubee Schock: I write the program.

1:15:47 Debra Schwartz: You do?

1:15:47 Trubee Schock: Yes.

1:15:47 Debra Schwartz: And then there's those really very lovely speeches by the award winners, and it's quite a community event.

1:15:55 Trubee Schock: Yes.

1:15:56 Debra Schwartz: And so, 30 years.

1:15:58 Trubee Schock: We have done about 150 people so far. And organizations, too. We created special awards, like the Sali Lieberman Award is for individuals whose creation still exists today. Like Sali, he created the Mill Valley Center for Performing Arts which became MTC, and it still exists today. It is not a fly-by-night kind of thing. Then the Vera Schultz Award is for organizations on their centennial or other significant milestones. You know the Mountain Play, the Depot, Outdoor Art Club. Then we've gone down to 70 years, the O'Hanlon Center. We did the Chamber Music Society in their 40th year. And this year, last year, Don got the Sali Lieberman Award for his work in all these years, culminating in the community center.

1:17:13 Debra Schwartz: What's your favorite story about the Milley Awards? Something that happens, a moment, something that stands out, in all this energy, a tremendous amount of effort, all this energy, there must be moments that you just go, "What?" or "Yay!"

1:17:32 Trubee Schock: Oh, that's difficult. The things that are kind of difficult are when we've missed their RSVP and they show up and then we have to add a place for them at the right table. [chuckles]

1:18:00 Debra Schwartz: May I say something about the Milley Awards? I've interviewed quite a few people, and many of them Milley Award winners. For instance, Bill Champlin, the musician. Here's a man who's won many musical awards, Grammys, all kinds of awards. And as he put it, he said, "The single award that means the most to me is my Milley."

1:18:26 Trubee Schock: Oh, really? That's amazing. That gives me chills. [chuckles]

1:18:31 Debra Schwartz: Well, I think it really speaks to the value of home, of knowing that you live in a community, and you give yourself, and then to know that your love is appreciated, and that you are recognized. I think most people yearn to be seen and it's easy to look out, but there's something very important about living someplace where you have the opportunity to appreciate what's right around you, to be proud of the people that you are seeing daily, to know their history and to know about them, and the way that just gives you that sense of, "This is my home town, and these are my people." And I think, even for those people that have gone out, those great artists and performers that have gone out all over the world and received all kinds of fame, there's no place like home.

1:19:31 Trubee Schock: Yeah. Right.

1:19:33 Debra Schwartz: I've heard that several times by the way.

1:20:35 Trubee Schock: A lot of people refer to being a Milley recipients in their PR, which I like, too. Going back to your question about events or things I can remember, I think one event I remember happening — I've forgotten what year it was — but we had 275 people RSVP, which meant 32 tables. They only have chairs for 250.

1:20:19 Debra Schwartz: Must be a fire code.

1:20:23 Trubee Schock: 32 tables is a lot.

1:20:27 Debra Schwartz: Cheek to jowl, right? [chuckles]

1:20:30 Trubee Schock: So Joe Angiulo had to go over to the middle school and carry 20 chairs from the middle school over there.

1:20:42 Debra Schwartz: The night of the —

1:20:43 Trubee Schock: The night of the setting up.

1:20:44 Debra Schwartz: He's a good man.

1:20:45 Trubee Schock: Oh, he's wonderful, wonderful. And, of course, people were just butting into each other. That day he said, "Never again." [chuckles] So after that, we said, "250 is max." That's 25 tables, or 26 tables.

1:21:12 Debra Schwartz: So buy your tickets early!

1:21:13 Trubee Schock: Yes. [chuckles]

1:21:15 Debra Schwartz: Well, this has been so interesting. I have a couple more questions before we finish this interview. Obviously, you've been so inspired by various people around you. You've learned a lot from them, you've admired them, they've kept you going, the collaborations are wonderful to hear. But is there anybody else that you would like to talk about that has been a really important influence for you?

1:21:45 Trubee Schock: Yes. I think one person that I need to mention is Peter Behr. During the years of moderate Republicans, he was a dream. He went through the chairs of the Mill Valley City Planning Commission, city council, where everybody sits two terms, then state senate for two terms. I knew him from the years that he was on the city council, the years I was involved in politics. I had worked on many campaigns, so I was his county precinct chair for state senate. People loved Peter Behr. He was a gentleman. His integrity was unimpeachable. He was so gracious, so eloquent. He had it all wrapped up together, and he did great, great legislation. He was so much fun. He had the whole package. Between the primary and the general election, I managed his office, and it was fun. And then when he won, the celebration was wonderful. I went to his inauguration ceremony in Sacramento, that was fun. He was an amazing person, and it made me want to do more, but then I got into other things.

1:24:02 Debra Schwartz: Sounds like an elegant man.

1:24:04 Trubee Schock: Yes, he was elegant. He was elegant, integrity, everything.

1:24:12 Debra Schwartz: You seem to be a visionary of sorts. You are obviously involved in things in the future. What do you see for Mill Valley? What's your hope for Mill Valley?

1:25:31 Trubee Schock: We're looking at that, Mill Valley's future, to the Milleys, because I'm retiring the end of this year, and I have to do other things in my life. [chuckles] I'm sad to see the funkiness of Mill Valley going.

1:25:01 Debra Schwartz: The funkiness?

1:25:03 Trubee Schock: Yes. For instance, thinking of the arts, young people can no longer afford to live here. In order to live here, to buy in, they have to have made it already. They have to have done their achievements. Whereas in the old days, Mill Valley was the home of people just starting: Sam Shepard, Coppola, George Lucas, even Tom Killion. I have a piece of his I bought when he was a high school student. We're not able to experience them as they grow and they get better, and then better, and better, and better, and they make their name. We can recognize their life-long achievements, or we can watch them as they achieve.

1:26:12: I think that Miller Avenue is symbolic of the change, of the loss of funkiness. 'Cause now it's glitz. It's smooth and it's elegant, it's pretty. And I think that people that move in expect things to be at a different level. We've lost the blue-collar people. I know that on my street, if you look at the pictures and the books — I mean the directories — they're all blue-collar people. They're clerks, they're mechanics, they're tellers. Now they're all established. Everybody knew each other as friends, neighbors. Now I don't know my neighbors anymore. I can say hello to them across the street, but I don't really know what their names are, which is bad. I have two neighbors that have been there for years, and I don't know their names.

1:27:36: So I don't think it's going to be the same town ever again as it was in the years that we're talking about here. The future? I read something in one of the local newspapers that Mill Valley has the highest income — more even than Kentfield or Ross — which is debatable, 'cause other papers say something else. Their own privacy. They're more concerned about their own privacy. It takes a really strong approach to get them to want to be involved. I don't know.

1:28:50 Debra Schwartz: It sounds to me like you're saying that when you're looking at the future of a community, that it would be a pitifully sad thing to lose that community involvement — if I may be so bold as to put words into your mouth — that it's important for you to either mourn the loss of this or encourage the sustainment of this kind of community action.

1:29:18 Trubee Schock: Sustainment of what? Community action?

1:29:19 Debra Schwartz: Of this kind of involvement.

1:29:21 Trubee Schock: Oh, yes.

1:29:22 Debra Schwartz: The sense of small town. The importance of doing. Although it may seem that the tide has come in and taken out so much, the fact is, in your description of everything that you've done and everything you're still doing, and for many of us that are involved in things like the Historical Society or with the theater, it's still here. But sometimes extreme wealth can be rather blinding. It's a little hard to see beyond the bright glare of all those beautiful cars and fancy homes. But in the shade, it's still going on, and it's something that is worth preserving, I think. I'm hoping that people will. Many people say this in the interviews, that they're worried about the sense of small town being displaced. And not just here in this town, but everywhere. So it's a concern. In your perfect vision of Mill Valley in 20 years, 30 years, what do you see? You get to dream your perfect Mill Valley.

1:30:30 Trubee Schock: It's great. What a hard question! I hope there's several old things still alive. [chuckles] I hope people still are involved in the community and they don't have to be pulled in by ropes to get involved, that they come forward. I hope that people run for city council, because we have to have a choice, and not win by default. I hope that the landmarks still exist. Downtown is wonderful and Miller Avenue is spiffing up. It's going to be the new suburb, I think, 'cause all the building that is going on down there. That hill is another story — but later, I won't tell it. I just hope that old homes are not displaced by new ones.

1:32:05 Debra Schwartz: Hold on to what's good in the past.

1:32:07 Trubee Schock: Yes.

1:32:09 Debra Schwartz: You have given so much, and I just want make sure we recognize your family, because you've been sharing yourself with everybody else, and I bet you that your family has missed you from time to time with all your actions. Let's make sure we get the names of your family. Your husband's name?

1:32:26 Trubee Schock: James W.

1:32:27 Debra Schwartz: James Schock. And then your sons are...

1:32:31 Trubee Schock: David and Will.

1:32:39 Debra Schwartz: Last question.

1:32:41 Trubee Schock: Okay.

1:32:42 Debra Schwartz: Is there anything we haven't talked about today that you wish we had? Have we missed anything?

1:32:47 Trubee Schock: Let me see. No.

1:32:58 Debra Schwartz: We covered it?

1:33:00 Trubee Schock: I think so.

1:33:01 Debra Schwartz: Okay. Well, good citizen and political activist and visionary, Trubee, thank you so much for the time you spent with me today in the rubber room [chuckles] here in the basement of the Mill Valley Library.

1:33:12 Trubee Schock: You're so gracious.

1:33:14 Debra Schwartz: Thank you so much for all your efforts over all these years, for all the wonderful, wonderful things that you've done. We could think of staples, like the Memorial weekend, and the arts, and for the continued work that you're going to do with the Milleys, or not do — I imagine you're going to still be involved on some level. But thank you just for being yourself and for sharing your story. So this is Debra Schwartz ending this interview on March 15th with Trubee Schock. Thanks very much.

1:33:48 Trubee Schock: My pleasure.

Addendum

From 1981 to 2001, I worked for the Golden Gate Bridge. It was the most thrilling and awesome experience. I lived through, and participated in, many historic occasions. When I was hired in 1981, I worked in the marketing department doing PR, and I started a newsletter for the employees called *Gateway*. The first edition was eight pages long. It contained newspaper photos and personal stories.

On January 3, 1982, three months into my new job, one of the worst storms swept through the Bay Area, lasting three days. There was a horrific landslide above Sausalito that closed 101 southbound at Spencer for three days and the bridge was closed to traffic. The ferries took over, saving the day for Marin residents who commuted to the city. The staff of the marketing department printed ferry service schedules and put them on the windshields of cars parked at the ferry terminal. For almost a week, the Golden Gate Ferry made 45 trips a day carrying passages to and from the city. Those who preferred to drive or take the bus had to cross the Richmond Bridge, and then the Bay Bridge, to get into San Francisco—a two-hour trip. The night of the biggest rain, I had to sleep on a bench at the bus headquarters in San Rafael.

In January 1983 I proposed that we celebrate the 50th anniversary of the beginning of construction of the Golden Gate Bridge by highlighting some of the milestones: the erection of the north and south towers, the completion of the cable spinning, and closing the gap between the roadways with a golden rivet. To promote this commemorative

project, I gave presentations to schools, service clubs, and historical groups. I also organized an art and literary contest in schools across the Bay Area.

My work on this project over the next few years with the rest of the marketing department staff was a time of my life I'll never forget: talking to the foreign press and providing them with photographs, collaborating with the official public relations firm, and organizing for the day of the Bridge Walk. It was amazing and awesome.

Now that the SMART train is in operation—that is, the Sonoma-Marín Area Rail Transit—I often think about the annual reports I wrote when I was working in the marketing department. The SMART trains are running because of the foresight of the board of the Golden Gate Bridge, which purchased the railway right-of-way back in the early 1980s. It's all detailed in the annual reports I wrote back then.

The 1989 Loma Prieta earthquake was another major event that occurred during my time working for the Golden Gate Bridge. I produced a special edition of *Gateway* in response to it.

In addition to my work in the marketing department and as the publisher of *Gateway*, I was appointed archives coordinator in 1997 after the board decided to develop the Golden Gate Bridge archives. My job was to inventory all the district's records—three vaults worth. Over the years, they had kept every piece of paper, and they additionally had tens of thousands of photos. I found the most interesting documents to be the inter-office memos, showing conversations back and forth.

I retired in 2001, but I was summoned back in 2012 to help organize the Golden Gate Bridge's 75th anniversary celebration. Among many other things, I created a slide show of art of the Bridge and showed it at the Marin County Fair. My work for the Golden Gate Bridge was truly an unforgettable time.