

Interviewee: GWENDOLYN KNIGHT LAWRENCE
Interviewer: MARY EMMA HARRIS
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[BEGINNING OF INTERVIEW. VIDEO CASSETTE 1]

MEH: [GIVES IDENTIFICATION]. How did you come to be at Black Mountain College?

GKL: Well, I really—only that the Albers sent a letter or some correspondence to Jake asking him if he would teach at the summer session. Actually I didn't know anything about Black Mountain College at the time, really.

MEH: Had you met Albers?

GKL: No. No, we had never met anyone who went to Black Mountain or taught at Black Mountain or anything like that. So, it was out of the blue. And a very unusual thing for someone to do at that time in our history, to invite a black instructor to teach in the South like that.

MEH: Did you have any anxieties about going to the South to this college?

GKL: No, I didn't have any anxieties. I knew by reading or by hearsay, what the South was like, but I didn't have any feelings about, any anxiety about it, actually. If I encountered anything at all, I would have been prepared for it, so just by hearsay and stories and like that.

MEH: Where are you from?

GKL: Well, I was born in Barbados, West Indies. I lived in St. Louis. We came here when I was eight, and we lived in St. Louis until I was thirteen when we moved to New York City.

MEH: So you had been in the South before, insofar as Missouri is—not really south, but—

GKL: Yes, yes, it was a segregated city, but from eight to thirteen you really don't—you don't really feel that, I don't think. If you grew up in a black neighborhood, sort of middle-class black neighborhood, and went to schools with good teachers, so that I never encountered any adverse or any disturbing thing when I was a child.

MEH: Do you recall how you physically got to Black Mountain? Did you take the train?

GKL: Yes. Well, that was one—that was one of Albers's things too. We got a room, because I guess at the college they knew that you might encounter a segregated—or whatever it is—travel arrangements, so we had a room.

MEH: On the train?

GKL: Yes.

MEH: That was thoughtful.

GKL: Yes, it was, you know, so that our getting there was not—And when we left, most of the students came to visit us in our room, you know. So—

MEH: Did you—where did you live at Black Mountain?

GKL: We lived in one of the cottages. I don't remember which one it was. We did encounter some—a little bit of hostility there. There was one person living in there who was evidently from the Deep South and was disturbed by it [LAUGHS].

MEH: Was this a member of a faculty?

GKL: She wasn't a member of faculty, but she was part of the administration, I think, or something. I don't remember exactly what her—what she had to do or anything, but just that she lived in the same cottage and was somewhat disturbed by us.

MEH: How did she show this?

GKL: Well, first of all, you could feel it. And then she misplaced or lost a diamond ring so immediately she thought we were the culprits, so that—It didn't make any impression on anybody else there. I don't think anybody else suspected us as being the ones who did it. So this was the only encounter that I had at Black Mountain that—

MEH: That was negative?

GKL: Well yes, it was negative, but it didn't [LAUGHS]—

MEH: How did you handle it?

GKL: Well, we went on with whatever we had to do, and the students—the students were mischievous. They would—she would move from any table that we were sitting, but the students would all come and sit on the tables, you know, so it was—They were the mischievous ones.

MEH: That was a sort of support that made you feel better.

GKL: Yes. [AFFIRMATIVE]

MEH: Had you been in that type of community before?

GKL: No, no. See, as a child in St. Louis, I really—I really didn't go outside my community that much, and we had very supportive teachers who saw that we—I don't know how they managed it, that we went to the opera and that we visited different places. So I never was—I never felt that kind of thing before.

MEH: When you finished high school, did you go directly to college?

GKL: I went to Howard University.

MEH: To study—Did you study art?

GKL: Yes. I went to the art school, studied art.

MEH: And when you came to Black Mountain, were you painting at that time? Were you working in art at that time? Do you recall?

GKL: Well, you know, I was seventeen, let's say.

MEH: You were seventeen—

GKL: Oh no, no, when I came to Black Mountain—Excuse me, I thought you meant when I came to Howard.

MEH: When you went to Howard, right.

GKL: When I went to Howard, I used to draw a lot. I was very interested in art. I don't believe that I—when I first came—that I went to many museums or anything at that age. I was thirteen. But I do remember reading a lot. I used to go to the second—It was a whole big section on 125th Street that had second-hand book stores, so I used to go

there and buy books. I went to the library. I read some really terrible books [LAUGHS], but I did read some that were good as I began to think of what I bought and read. But I probably brought some that were not literature.

MEH: So, when you went to Black Mountain, you'd finished at Howard and you were working as a painter?

GKL: Yes. That's right. I was working as an artist. Let's see, when we went to Black Mountain, it was '47, I guess.

MEH: '46.

GKL: '46. So, yeah, I was in my thirties, I guess. I was born in 1913. So I had already—I had done many—I had left one of my works from '41 there, so I had been working. I had gone to—Augusta Savage had a center. Well, she opened her studio to neighborhood children, really, but I came to it. I wasn't in her neighborhood but her center was going on so I went there and did some studying.

MEH: How would you describe Black Mountain College, just physically the setting or—how do you remember it?

GKL: Well, physically, I thought it was a very beautiful place. Of course, to me it was very stimulating because I had no knowledge of the Bauhaus. You know, I really had no knowledge of it. So, it was very exciting, and I would sit in on Albers's lectures sometimes, which were very exciting, actually. The students were interesting too. They were—I hadn't met that many art students, except for my experience

in Harlem at Augusta's studio, and of mixed races and things like that, so I enjoyed Black Mountain a whole lot. It was fun.

MEH: What was fun about it? You were there as a faculty wife. How did you spend your days?

GKL: Well, my days, I think—My days, I did some sculpture, and I didn't, I didn't do very much drawing or painting, but there was a Japanese sculptor there at the time—was it Leo—

MEH: Leo Amino?

GKL: Amino, who was a wonderful man. Very gentle. Very serene. So I did some sculpture.

MEH: Were you working in wood or plaster?

GKL: Yes, I did wood. I did wood sculpture. I think I did clay. I think that one might be one of them, that Janus figure there. Of course, I was not of the discipline of Mr. Albers [LAUGHS]. I'm a figurative painter and I think he—I don't think that figurative paintings were very welcome in his way of thinking.

MEH: I think that he considered abstract art to be of a higher level. For him, that was—

GKL: So, being a figurative painter and figurative artist, I don't think that his whole feeling about art would have been encouraging to me, but I didn't mind. I thought some of his theories were fascinating, actually, and perhaps I learned a great deal from him, from listening to his lectures and seeing the other students' work.

MEH: What was he like as a person?

GKL: Well, I would say he was opinionated and dogmatic in many ways. He was not a person, at least in my—in our association. He was a sort of removed and cool person. I wouldn't say "cold," but cool, you know. He was removed and dogmatic. But, but I liked him. I mean, you know, there was no animosity on my, on my side. I knew—I just recognized him as this kind of person.

MEH: He was that way with everybody.

GKL: I would think so. The only time he ever complimented me with anything is when the students and the faculty gave a big party. I guess you've heard about that party many times.

MEH: Well, everybody has a different perspective. What did you do? Was this the Trojan Horse?

GKL: Yes. I took down some draperies and some stuff around and made myself a costume, and that was the only compliment I ever had from him.

MEH: Do you remember who you or what you represented?

GKL: I was one of the, I was the—Well, it was a Greek party, so I was a Greek, and I took down the draperies and draped them around me and I suppose I wore some sort of jewelry. But anyhow that was the one compliment he ever paid me. [LAUGHS]

MEH: Do you remember any other costumes from that party?

GKL: Yes, I remember the three columns. [LAUGHS] I guess you heard all about that.

MEH: Well, bits and pieces. You know, it's like putting a puzzle together. Every person has a different piece.

GKL: The three columns. They all came as the three columns, and then there was Leo Lionni who came as as —what's his name, the Greek painter.

MEH: I'm not sure.

GKL: What's his name? I know the name well but it just escaped me. Began with a V.

MEH: We can find out. Fill it in.

GKL: But see, this Greek artist, used to wear a red sweater all the time so Leo Lionni came in a sweater.

MEH: Oh, it's Varda.

GKL: Varda.

MEH: I thought you were thinking about an ancient person.

GKL: Oh, no, Varda. He used to wear a red sweater all the time, so Leo Lionni came with a red sweater on as a Greek.

MEH: What was Varda like?

GKL: Well, he was very earthy and loved young girls. [LAUGHS] I think Scaravaglione was very miffed at him because, you know, he really made it quite obvious that he preferred—and she was a little bit miffed with him I think that he used this—He, yeah, you know, he was very

earthy and very demonstrative and stuff like that. And he taught a ballet class.

MEH: He did?

GKL: Yes.

MEH: I've never heard of this. Tell me.

GKL: Well, he had some students that were ballet people, and I had just come—I had just been going to the Martha Graham School—not the Martha—the New Dance Group School where several of her students taught. Sophie Maslow, Jane Dudley, and there was one other. And so I was all into Martha Graham, so just to tease him I tried to steal all his students [LAUGHS] to go into the modern dance, you know, the Graham technique. [LAUGHS]. As if I—Well, I did know enough to sort of—But anyhow.

MEH: Did it work?

GKL: I think a few of them came. I don't know how many, but it was just because I wanted to tease him. I thought ballet was a little stuffy.

MEH: What type—Were they doing really real traditional ballet?

GKL: Well, not really. Yeah, he was teaching them traditional ballet. I don't think he had very much, many—much of ballet principles or anything but he was teaching them all this, you know—So I just did it to tease him.

MEH: What do you remember about meals at the college?

GKL: Meals?

MEH: Did you eat in the common dining hall?

GKL: Yes [AFFIRMATIVE]. It was very good, I think. I don't—I imagine—I never thought anything negative about it so it must have been very good. It was very democratic and congenial. They were very democratic and congenial times at the dining hall, and it was beautiful to look out at the lake and see it.

MEH: Did you help with the work program? Did you help on the farm?

GKL: No. No, I didn't have any duties. [LAUGHS] I think there were mostly students who did that, isn't that right?

MEH: Especially in the summer. The winter—In the wintertime the regular faculty helped out. In the summertime it was the students basically.

GKL: I remember that was the first time I heard Mahler's Song of the Earth. Every Sunday they had a concert, from records, of course, and that was the first time I had heard it and I was really impressed with it. It's one of my favorites even to this day. Sundays was the time when we heard, you know, we had the music.

MEH: Where were the record concerts held? Was this in the dining hall?

GKL: Oh, it was in the open. You know, you could hear it all over the campus, I guess. At least in my memory that's the way it was. It may not be true. I don't know how they would have done it. But somehow I felt that it was open. Maybe we sat in a place that was open or something. I can't remember now.

MEH: Do you have other particular memories of the college? Anecdotes or images that we haven't discussed?

GKL: Well, I think—I think I remember, I remember the faculty very well. I remember—Who was the Italian? Leo Lionni. I remember the faculty very well. I don't—Other than the big party—Our day to day life was pretty ordinary, I think. I didn't go to any classes except to sometimes monitor Albers' lectures, which were fascinating. We never went off campus.

MEH: I was going to ask you if you went off campus.

GKL: Never went off campus.

MEH: Were you concerned about—

GKL: Yes, there was—it was the things about the South that we—Jake and I never went off campus.

MEH: The college was integrated through that period, wintertime too, and it was—

GKL: I don't know. Was it? I knew there were two black students from Spelman—Mary Washington and I can't remember her name.

MEH: It wasn't Jeanne Belcher. It was—I know she was a music student, I think.

GKL: No, those were both art students.

MEH: Were these both art students?

GKL: Mary Washington and—

MEH: Have you stayed in touch with Mary Washington?

GKL: Yes. I haven't seen her—[INTERRUPTION] I can't remember the other person. She lives in Cincinnati, I think. No, she lives in Detroit.

MEH: Oh, I think she's moved. I know who you're talking about. She's moved south. I talked to her many years ago in Detroit. The name will come to me. Any other memories of the college in particular? Did you go for hikes at all up into the mountains?

GKL: Oh no. [LAUGHS] Oh, Mr.—what was his name, from the big magazine, the business magazine. He was a German. Do you remember?

MEH: Not Max Dehn. No, he's not from a magazine.

GKL: No. Burton.

MEH: Yes. Will Burton.

GKL: Will Burton. So he organized all these hikes [LAUGHS]. No, I never did that kind of thing.

MEH: What about swimming?

GKL: I swam some.

MEH: Could you swim in the lake then or did you swim in the stream?

GKL: I think so. I don't remember. I don't remember. But I think mostly we just looked at the lake, I think. But I must have—I love to swim so much, I must have swummed.

MEH: Did you have any encounters with snakes while you were there?

GKL: No. I heard about them. [LAUGHS] No encounters with snakes. I heard about them though. But it was very—it was a very broadening

experience for me. I had never—as I told you, I didn't know anything about the Bauhaus, and I wasn't prepared to be a Bauhaus artist. So—Although I am sort of a minimalist. I like—But when I paint or draw or do prints, I'm really a figurative painter.

MEH: What were the students like at the college?

GKL: Well, they were very interesting. We had—Is Jean, what was her name, Jean? I can't remember any of these people's names. She was from the next town to Black Mountain, the larger town.

MEH: Asheville?

GKL: Asheville. [NAUDIBLE] They were—the students were really quite interesting. I've heard many stories of them since that time. They all seemed to have been—well, some of them, one committed suicide by walking into the ocean. He was a man, tall, good looking man. You hear other things like that. But by and large, they were very dedicated students. I think a sculptor, Lenny Schwartz had his clash with Mr. Albers because he was a figurative sculptor, and so probably for other people there who—Asawa then was—she was Albers's—she was Albers' star student. I can hear him now saying "A-sa-wa!" [LAUGHTER]. I can hear him now.

MEH: You have an excellent memory. You're remembering all these things no one else has remembered.

GKL: Is that right? Well—I guess because they were so busy being artists.

MEH: You were observing.

GKL: I was not busy being an artist. I remember I think it was a woman there whose husband had run away with somebody, with one of his students I believe. And he had been almost a founder of Black—

MEH: Right. That was Nell Rice.

GKL: Yes, Nell Rice, and she was a lovely woman. I remember her very much. And I remember Anni Albers.

MEH: What was she like?

GKL: Well, she was rather quiet, you know, and the more I've read about Black Mountain College and the Bauhaus from Germany, the more I understand her position. She was very quiet. You know, she wanted to be in the painters—a painter in the Bauhaus and since she was a woman she had to be a fabric person. So I imagine—I had no—I have no basis for this. I imagine that must have been disturbing to her. So I'm not surprised that I was not popular with Mr. Albers, not being a good Bauhaus student or person, and also being a woman. But I enjoyed every moment there. I'm trying to think of any more students. There was a pianist. I can't remember his name. He played the piano for all our social things. I can't remember his name. Oh, I remember, I remember the music person—whatever his name was. He was a Bach—you know—

MEH: Bodky? Erwin Bodky?

GKL: I don't remember that—

MEH: Or Lowinsky?

GKL: Maybe it was Lowinsky. He couldn't tolerate anybody, any other musician but Bach, you know. One day I said to him, "Why don't you play some—what is it?" It was one of the impressionist composers. He went "Uh" and said "Oh no." [LAUGHTER] The composer of "La Mer." I asked him whether he—Who was the composer of "La Mer"? He's an impressionist. I enjoy him very much, but so I said, "Why can't we have some—" and he said "Oh, no!"

MEH: He was one of the Germans?

GKL: Yes, and very structured. Bach is, you know, very structured. No impressionist nonsense.

MEH: Had you had contact before with German, you know, the German refugee group?

GKL: No. No. Not at all.

MEH: I'm going to sort of throw some names out to stimulate your memory. Do you remember Johanna Jalowetz? She was the widow of a musician who had died there the winter before. She lived in a little house up the hill.

GKL: No.

MEH: And the Alberses, the Alberses were there at that point. Let's see who else. The Lowinskys I think would have been there.

GKL: No, I don't remember that name.

MEH: Any other particular memories? Looking back, what—I mean you've lived a lot of years since then and been involved with a lot of

educational events and experiences. How would you relate this—have you found other places that you think are similar to Black Mountain?

GKL: No. This was an entirely [TECHNICAL INTERRUPTION]. This was a unique place as far as I'm concerned. A unique place. I think that—I think that it educated me very much into what art is. It really was very educational for me. I think it broadened my response to different kinds of art, and it made me curious, I think. I don't know if I would have accepted all the kinds of art I accept now if I had not had this experience. So the Dada—am I saying it right?—Dadaist—

MEH: Dada?

GKL: What do you call them, Dadaists?

MEH: Yeah, Dadaist.

GKL: I mean there was this wonderful show at the Whitney Museum, and I don't think I would have had this sort of appreciation of that had I not been exposed to Black Mountain and too many other things too. But I think it began there, actually.

MEH: When you left, you took the train back to New York?

GKL: [AFFIRMATIVE]

MEH: And you said you had a room there.

GKL: A room.

MEH: There's no reason for you to recount all of your history after then because I can read that other places, but did you continue to work as a painter yourself?

GKL: Yes, as much as I worked. I was never a hard worker. [LAUGHS] As much as I worked, you know, I continued. But still figurative.

MEH: Right. Well, that's okay. A lot of Albers' students—I mean Ruth really is not—except for her wire sculpture—

GKL: She's changed?

MEH: Yeah, she really has carried over a lot of the stuff she learned from Albers, techniques and whatever, but she's basically—Her work is really varied.

GKL: Yeah, she has changed from—I don't remember what she did. Let me say that first off. I don't remember. I don't remember seeing a piece of work of hers. I'm sure I saw some, but I just don't remember. But I think she must have changed a whole lot.

MEH: Any other memories that are floating? Anecdotes, events?

GKL: I don't—No.

MEH: Did you stay in touch with people from Black Mountain?

GKL: For a while. Jean—the young woman that I was trying to remember her name—she came to visit us in New York, and Lenny Schwartz. He, of course, has died. He became a member of the gallery that we're both associated with. So I met him there. Then there's Mary—Ora was the other girl's name. Ora. I stayed in touch with Mary, and I did have one other meeting with Ora, and, of course, Asawa. I think a few of us—When we lived in Brooklyn, when we first came

back from Black Mountain, a few of the students came and visited us
and we—

MEH: Of course, at that time, it's hard for us to keep our perspective now.
Now everyone knows who Jacob Lawrence is, and he had already
had his show at the Museum of Modern Art then. But still he was not a
household name. So, all of you were much more innocent and
struggling at that point.

GKL: Yes.

MEH: I think this is a perspective on Black Mountain that the people who
were there and who now, you know, are well known, were really not
known at that point.

GKL: No. I think some of them even didn't like the place. One or two of
them, I guess.

MEH: I'm curious. Who would not—and why? I mean a lot of people didn't
like it. But I'm curious to know—

GKL: I'm trying to think who it was that I—

MEH: Were these students or teachers?

GKL: They were students. They were after we had been there, and they
were the people that are now quite famous. What's the name—He
does sort of collages.

MEH: Rauschenberg?

GKL: Rauschenberg. I heard he didn't particularly—

MEH: I think he liked the college. He and Albers had a difficult relationship.

GKL: Yes. [LAUGHS] I think that's what I heard. Yeah.

MEH: There's another question I was going to ask you. It slipped my mind. Any other—I sort of drag things a bit, because if I were asking you to remember something that happened last week, it would just click, click, click. But I'm asking you to remember something that happened fifty-plus years ago. And so—

GKL: And possibly I only remember the pleasant things.

MEH: Well, that's good. That makes for happy people. But sometimes if we sit and just sort of—then something else will float and you'll remember something else. And when I edit, this will work its stuff together.

GKL: I do remember—It's nothing personal, you know, that I remember. I remember all the people were who instructors, and Nancy Newhall and Beaumont. I remember them, but I don't remember any specific things about them. As I told you, there's not much I can tell you about Black Mountain since our stay there, it was ten weeks.

MEH: Looking back now, this was really an early experiment in integration in the South, and modest as it was, it was a rather daring thing to do. At the time, do you remember how you saw that? Did you see this as something that's unusual? Did you think of yourself as African-American teachers in a white school? Do you remember how you thought at the time?

GKL: Well, I think there were two things that I thought about Jake being there. One was that it was most unusual to be invited out of the blue

to teach at a school that we really had little in common with. That is, the people or I mean like the German refugees. The other thing was that it was an opportunity to meet a different group of people with a different philosophy and different from all the artists that I had known. So, I welcomed it, actually. Now as far as the racial thing went, we thought it was rather brave of Albers to invite us there—to invite Jake there and I came along. I didn't expect any hostility. Oddly enough, I really didn't. But I knew it could be, but I really wasn't saying, "Well, I'm going to go there and be insulted" or anything like that. I knew it could happen, but I didn't expect it to happen.

MEH: You didn't have any fear really in going down.

GKL: No, no. No.

MEH: But you did stay on at Lake Eden.

GKL: We did stay on campus because we just didn't want to go out and seek confrontation. You know, what I mean. It was only ten weeks, and we were not there to—And we had been to New Orleans, you know, before. In '41 we had gone to New Orleans. As I say, the black community knows all about the South and how it reacts, so we had been to New Orleans which was a segregated city. But it was not—it is not a typical Southern city.

MEH: For sure.

GKL: You know, it's really not. But we'd never been any place like—St. Louis was segregated but not typically Southern. So, we'd never been

anyplace—until we went to, say, Atlanta. That would be a typical—And Atlanta was quite recent, so it has been a huge change.

MEH: Black Mountain also was not a city. You were really in the rural south.

GKL: That's right, in the rural—Now we never went to Asheville, because I'm sure we would have encountered—

MEH: Do you remember whether that summer they had concerts at the college other than the record concerts?

GKL: No. You mean live? Only the music people who were there sometimes. But not any concerts.

MEH: Were there people who played for parties, or—?

GKL: Yes, some of the students played for parties and I've forgotten his name. He played the piano.

MEH: He didn't play Bach for the parties?

GKL: No, no [LAUGHTER]. Dance music and jazz, I think, a little bit of—He brought a whole different sort of—The students really were quite diverse and brought a whole different—I don't think that I had ever been to a school like that with such a diverse—I went to Howard, which is a black college, and when I came to New York ,of course, I went to an interracial school. I went to Wadleigh High School, but that was a revelation to me of New York culture. I'm just fascinated by New York culture, you know. It's quite different than St. Louis. [LAUGHS]

MEH: That's for sure. I think even for Black Mountain students, the diversity of students was—

GKL: An interesting—?

MEH: [AFFIRMATIVE] For them. You know, most people had not been exposed to that many different kinds of people, different ethnic groups and different cultural backgrounds. Different races. All kinds of diversity.

GKL: It was very interesting, actually. I enjoyed it, and I'm very happy I had that experience.

MEH: Do you think that as a woman you were taken seriously as an artist?

GKL: No. [LAUGHS] But that was the usual. That was the usual, you know. I was quite used to that by then.

MEH: Do you think that was because you were a woman, or do you think it was because your role was already defined as a faculty wife?

GKL: That's an interesting question. I think it's a little bit of both. I think mostly—mostly if I were a woman artist and an aggressive person, I might have been more—I might have thought more about it. But I think it was a little bit of both. I think that if I had been more aggressive, I would have looked at more as an artist, or if I had been really an artist at that time. I wasn't really an artist at that time.

MEH: So you really weren't fully enough formed to be that aggressive.

GKL: No, no, no. I'm trying to think about now. Now—even now when I go places, I'm Jacob's wife and people don't really take me seriously as an artist until they learn more about me. I think. I think that's so now. So, it must have been so at Black Mountain where I was a faculty

wife. I didn't do very much there, actually. I just—very much art, actually there. I don't know if most of—Well, Nancy—Beaumont—was a known photographer and she was a photographer. Gertrude Green was a known artist, and she was an artist. They took them seriously, I think.

MEH: They were more mature in their work at that point.

GKL: [AFFIRMATIVE] But Mrs. Burton was—I don't know if she was any artist or anything. She was probably not an artist at all. I don't remember that even coming up.

MEH: How did you dress at the college?

GKL: Well, we dressed, we dressed in what—you remember that picture under the tree? That's the way we dressed. [LAUGHS] It was slacks and a sweater or something and something, until—I think sometimes we dressed for dinner. I think we did dress for dinner some—most of the time. I'm not quite sure about that, but I think perhaps we did dress for dinner. Then we'd put on a dress. You know, not anything elaborate or anything—a dress. I think we did. I'm not certain about that, but I think most of us did. I don't think you had to maybe, but I think most of us would change for dinner.

MEH: Any other memories floating?

GKL: No. A long time ago. A very long period.

MEH: It's really amazing that you—Do you have any particular recollections of the Newhalls?

GKL: Yes. We were—Nothing specific to say, but we were friends. We saw Nancy and Beaumont after we came back. We had dinner with them, and we saw them occasionally. I don't remember anyone else that we saw. Maybe Gertrude, Gertrude and her husband [LAUGHS]. What's his name—

MEH: Balcomb?

GKL: Balcomb. I think we saw them occasionally after we came back, and then Jean used to come and see us. Jean whatever-her-name-is. And there was a time when all of us were playing Billie Holliday records and stuff, so we—she would come and two others that I can't remember their names and listen to Billie Holliday and the jazz stuff. But I don't even remember their names anymore.

[END OF INTERVIEW]

[END OF TRANSCRIPT]