

INTERVIEWEE: Errisinola "Misi" or "Erris" Lombard Ginesi Boyd Burnett
INTERVIEWER: Mary Emma Harris
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[BEGINNING OF TRANSCRIPT. BEGINNING OF INTERVIEW.]
[INTRODUCTORY TECHNICAL COMMENTS NOT TRANSCRIBED.]

EGB: Errisinola Lombard Ginesi was my maiden name. And I took the name "Misi" when I went off to college – to Black Mountain. So, I was known as Misi Ginesi. Do you want me to go on?

MEH: All your names.

EGB: Well, I kept the name "Misi," so everyone I knew in those days knows me as Misi, and when I married Jack Boyd, still Misi. And then, when I married Bob Burnett, he said he really didn't like that name, so I went back to Erris. So, every time I write my Christmas, I think, "Wait a minute. Do they know me as Misi or Erris?" You know, there we are.

MEH: Your first husband was Jack Boyd.

EGB: Jack Boyd.

MEH: So, did you take – you took his name.

EGB: Oh, yes. Oh, yes, yes.

MEH: And your second husband –

EGB: Was Bob Burnett. Robert Trafford [PH] Burnett from North Carolina. Yes, indeed. So, now I'm Erris Burnett. [TECHNICAL COMMENTS NOT TRANSCRIBED]

MEH: Why don't we go back a little bit. Where were you born?

EGB: I was born in Turin, Italy.

MEH: Was your father Italian?

EGB: My father was half-Italian and half-English. His mother was English. Florence Ward. Father Italian. Yes, mother was American, but then, where did they meet? Some sort of – I think the family spent somewhere in Chamonix or some resort sort of thing, you know. And then she decided – is this boring? This is getting –

MEH: No

EGB: -- too boring. I guess she decided it was time to get married and have children. And she had one chap who she had known – also the family in Nantucket. A Yale man and another was someone from Biarritz – obviously, very what-have-you. And my father. So, she checked them all off and decided my father was the one to be the father of her children. So, that's – and her mother had lost – I guess her grandfather had just died, and her mother was off in the Orient. Spent seven months in the Orient. Didn't even come back for the wedding. But I have pictures, and mother looks as though – it looks like a mourning, sort of a funeral picture. Mother was in a very Chi-Chi black dress, and she had one sister there. And so, that's where I was born. And then in 1935, mother decided that with Mussolini and what-have-you, it was just not the right place to bring up children. And it was going to be either Switzerland or America. And mother was back in – back in old Greenwich, Connecticut and was renting a house on the water here. And so, we came over here in 1935, just as I reached my fifth year. I had just turned five the day after we landed. And then we went – and so, that's how I got here. And then my grandmother – at that

point she was – mother was the youngest of eight children, so grandmother was very, very – you know, quite elderly at that point. Had nothing but a live-in maid and a cook and her unmarried daughter. And we appeared – these two little children – and she just couldn't take that. So, she moved right to New York, and that's where she spent her last few years. [LAUGHS]

MEH: And so, how did you hear about Black Mountain?

EGB: That's what I – people keep asking me, and I cannot really remember. Isn't that weird? It was either mother picked up from somebody that she had met somewhere or other and ran it past me. At that point I was on the waiting list at Middlebury, and I got into something – was it Oberlin or something? – that I wasn't really that interested in. And I thought, "Hey, why not? Why not?"

MEH: Right.

EGB: You know.

MEH: You had been to – was it a private high school?

EGB: It was a private girls' school.

MEH: A private girls' –

EGB: Greenwich Academy. A girls' private school. Yeah.

MEH: There may have been people there who knew about the college. Who knows?

EGB: No, no. I really don't think so. [LAUGHS] No, I think this is something my mother who was always artsy and sort of –

MEH: Right.

EGB: -- and, you know, picked up from somewhere. And, as I say again, I've tried to reconstruct, and I have no idea. And I thought about it for years.

MEH: It's probably on your college application which you can get. I'll tell you if you're interested.

EGB: Yeah. Could be.

MEH: Because that was a question: how did you hear about the college?

EGB: Yeah, see that's – I know. I know. People keep asking me, and I have absolutely no – I think mother was the one that picked it up from somewhere.

MEH: Right. Okay. Did you – what did you remember about your getting to the college – applying? Do you have any particular memories?

EGB: Of getting there.

MEH: Yeah.

EGB: I think we drove.

MEH: First, physically, how did you get there?

EGB: Physically, we drove down there. Yeah, and I don't know. It seemed like a very pleasant sort of surrounding. Yeah.

MEH: It was the fall of 1948.

EGB: Exactly. Exactly. Yeah, yeah. And instantly I got a – was hit on by Ronald Jackson – Jack. My very first pal, and Audrey Freiheit. And she had a chap. And I think they were – and the chap had prac- – almost the only car on the campus. So, it was really whoopee, whoopee. So, we double-dated a lot. Yeah.

MEH: And your mother drove you down and –

EGB: A friend of mother's. Mother –

MEH: A friend of your mother's.

EGB: Yes, yes.

MEH: Okay. Did you have any idea what you wanted to study?

EGB: Well, I did want to take art. Yes. But I also wanted to take a regular – I took also regular sort of college courses. I mean, I took English, and you know – and I forced myself to take physics, which I absolutely – the wonderful teacher. I can't remember her name. It was I think –

MEH: Natasha Goldowski.

EGB: Yes, yes, yes. Who was so enthusiastic, and it was just wonderful. And I used to have to chain smoke and pinch my hand to try to stay awake. It was just – that was not my – but I did take biology also. That I did sort of enjoy. And I took German which I'd decided – you know, I grew up in – I spoke French and Italian before I spoke English. And I continued with the French through school. I decided, hey, let's try German. So, I took German. A very nice German teacher.

MEH: Who was teaching? Was it –?

EGB: Isn't that awful?

MEH: There were so many German-speaking people then.

EGB: Yes. I think it was some teacher from somewhere or another who came just that year. And I enjoyed that. Yeah. And, oh, all sorts of weird things. I took bookbinding, so I brought that down. That's a book that I bound.

MEH: Which one?

EGB: That one. It was my favorite book that I had at the Academy which was in shreds and I thought, "Hey, let's try to re-do this," which I did.

MEH: And this was with Johanna Jalowetz?

EGB: I think so. Yes, yes, yes. Yep, yep.

MEH: And do know if the fabric was woven at the college?

EGB: That I really don't know.

MEH: Okay. What do you remember about her bindery?

EGB: About it. I thought it – well, it was very sort of intense, consuming, getting all those little things –

MEH: Right. Was she located in the library? Do you remember?

EGB: I don't remember. It was too many years ago. Oh, dear. Oh, dear. But this is one of my favorite books from the Academy, and it was, as I say, in total shreds. And I thought, "This is, ah, goody, goody." In fact, I don't know why I even brought it to college. It's sort of weird, isn't it? But anyway –

MEH: But I can see when you look why it was one of your favorites, when you look at all the wonderful people here.

EGB: Yeah, yeah.

MEH: But it's remarkable you could just take it to the bindery and bind your book.

EGB: Yep, yep, yep. That was fun.

MEH: Good.

EGB: Interesting, interesting. Did one. I wasn't going to do another. I don't like to do that – do things once and not again is sort of my – yeah.

MEH: Who was teaching art then?

EGB: Oh, I took with Josef Albers, definitely. Josef Albers. He was fabulous. He was absolutely fabulous. Because I have to say – I shouldn't say mean things about people, should I?

MEH: It's okay.

EGB: Well, I just have to say that when he left, and it was under Joe Fiore, I couldn't do anything. Just – I'm sure he was very nice – a nice person, but I somehow – but Josef Albers was fantastic. I just never forget that. He really was. And Anni Albers was my teacher's what-have-you.

MEH: Your advisor.

EGB: Advisor. Right, right. And then I did take weaving with her. Yeah, which was interesting. What else? What else?

MEH: What do you remember – how did Albers conduct his class?

EGB: How did he conduct them? I don't know what you mean sort of.

MEH: Like, do you remember just sort of – did he talk a lot? Did he talk a lot?

EGB: He did. He made us do all sorts of simple things, so we got them down pat sort of thing. And he was just very inspirational. I just – he really is probably the best teacher. Well, I had one other wonderful art teacher in school, but he was the tops. He really was as a teacher.

MEH: Right.

EGB: Yeah.

MEH: Did you save any of your notes from his class?

EGB: No. Isn't that aw- --. I did have some on – we did a lot of drawing of – from models on gray pap- – what do you call that kind of paper that --

MEH: Newsprint.

EGB: News – yes. And I had them all in the attic, and I think they all got totally shredded and destroyed. Yes, I had some really – some rather nice studies, yes, I have to say. Go on. [LAUGHS] Yeah, that paper does not hold up very well. So,

I really don't have anything. And I have from Anni Albers – I probably showed you the placemats that I made.

MEH: No.

EGB: Do you want me to get them?

MEH: Yes. [CHECK INTERVIEW FOR IMAGES] [DISCUSSION OF PHOTOS OF IMAGES NOT TRANSCRIBED.]

EGB: Each one is a little different I think.

MEH: But it has very much a Black Mountain look.

EGB: It looks a lot like her stuff, doesn't it sort of.

MEH: Yes.

EGB: I mean, I looked through and I thought, oh, my – I went to the exhibit at MoMA, and some of her stuff I – yes. Okay.

MEH: They're beautiful. You did those in her weaving class.

EGB: Yes. I took weaving from her. Yes, yes.

MEH: Okay. Do you remember other particular students who were taking art that year?
Ruth Asawa.

EGB: I should, shouldn't I but don't.

MEH: Robert Rauschenberg.

EGB: Well, I remember Robert Rauschenberg. Yes. Very well. He was the best jitterbugger I've ever danced with – ever. [LAUGHS] He was very nice. He was really very cute. I ran into him just a few years ago at – I guess he was at Captiva – and I was there visiting my sister who had a timeshare or something in Sanibel. And we went – he had an opening of his photography – a

photography exhibit which I went to. And I had a nice chat with him – and it was a really – I was really impressed with his photography, I must say. Very, very good. You don't think of his photography much. You think of him as a – the sheep with the tire around him. You know, and all the other –

MEH: He did beautiful photography.

EGB: It was really, really good. Yeah, yeah. And I think I was – I can't remember who was on – we had this detail that went off with the weapons carrier that picked up trash and stuff. And I was on that. And I think he may have been on it. I'm not sure. I can't remember the names of these people it's been so long ago. There were about four or five of us on it which was great fun.

MEH: On the garbage route – detail.

EGB: Yes. Exactly, on the weapons carrier. And I remember driving that thing.

[LAUGHS] It was fun.

MEH: Did you work on the farm?

EGB: No. No, I didn't work on the farm. I can't remember working on anything except that. That was the major thing. That's about it. Let's see who else. Well –

MEH: Who were your best buddies?

EGB: Well, I guess one of my best buddies was Audrey Freiheit, who then went on – followed Josef Albers to Yale and got a degree at Yale School of Fine Arts. And she was in my wedding to Jack Boyd.

MEH: I'm trying to remember – have I been in touch with her. Is she still living?

EGB: Yes, she is. As a matter of fact, I just chatted with her the other day, and she is now somewhere in Philadelphia. Just outside of Philadelphia in sort of – I guess it's a retirement sort of home.

MEH: I need to get that information before I leave.

EGB: Yeah.

MEH: Okay.

EGB: Very nice and who else did I – well, as I say, I played bridge every night with these two chaps from Australia and a man – a boy from – I'm saying boy – from San Francisco. And I can't remember their names. And I remember going and playing poker just about every night, and after I lost by eighty cents or a dollar, which is all I decided I was going to lose, I'd go off and play bridge. And we'd play through the night, and then go to breakfast and crazy. Yeah. I loved it. No rules. No regulations. And – [LAUGHS]

MEH: Did you ever have time to study?

EGB: Yes, I think I did. Yeah, yeah. [LAUGHS] And who else was a big buddy? Well, of course, as I say, then I broke up with Jack Jackson, which was not – he was not happy. In fact, he came into the dorm and threw my bed over on me in the middle of the night. And then I remember going off to Anni, and she said, "Do you want to have him expelled?" I said, "No, no. Let's just forget the whole, you know, what-have-you." And then I took up with Uli Heinemann-Rufer, who was an exchange student from Germany. And I think I [UNINTEL WORD] back over the holidays – Christmas, and I realized there was no spark there, so I got rid of him. [LAUGHS] And then I took up with, I guess, Jay Watt. Yeah, and he was

very sweet, very nice. And then Jack came along and sort of, you know – we were engaged for quite a long time. In fact, it was even in the *New York Times*. It was – you know, had an engagement party and all the blah, blah. And Jack came along and just, you know, it was at that point that I thought, “I don’t think so. He’s too sweet. I’m such a mean, nasty person. I don’t think I want to inflict this on poor Jay.” So, then I got engaged to Jack Boyd, and we were married.

MEH: And what can you tell me about him? What was his background?

EGB: His background. St. Louis. And his father was, I guess, an early advertising, and, I think, quite an alcoholic. And I think he – I don’t know. It was a mess, and his mother was quite a bit younger than the father. And I guess he retired to Delafield, Wisconsin, and ran a little sort of village gazette. A little paper there, and then his parents decided they were – they decided to divorce, so he was – he went into the room. They said, “Who do you want to go with? Do you want to stay with your father or do you want to go with your mother?” And he remembered – he very sadly told me that he really wanted to stay in Delafield where all his friends were and everything, but he felt he had to go with his mother. And he went off with his mother and grandmother. And I think somewhere in Pennsylvania or something. Then he was enlisted – I mean, not enlisted – he was drafted into the army and went off, I guess, as part of the occupation of Germany. And his mother said that when he came back, he just wasn’t quite the same as it were, sort of. I don’t know. That was – yeah. Sort of had a lot of chips on his should I have to say. Yeah.

MEH: What was he interested in doing?

EGB: Well, he did – he was – wrote some rather nice poetry. In fact, when we got married, a friend of mother's had a summer house in – on the coast of Rhode Island, and we went there for sort of a honey moon. We stayed about a month or two – October, November – from October 22nd until it was Christmas. There – he wrote a novel there. And it didn't get published, of course, but he wrote that. And he really was always into writing, and when he came back here, he came back here, and he started being a reporter for two or three local papers. And then he went – then he got a better job in New York with American Petroleum Institute or something as one of the assistant editors of that. I think that's what he was doing when I decided enough is enough and we got divorced. Yeah.

MEH: So, he basically worked as an editor and writer.

EGB: Writer definitely. Writer. That was his main – and he wrote some very nice poetry, I must say.

MEH: Has it survived.

EGB: The poetry? Well, I have a few little – my daughters have some of it. Yeah, yeah.

MEH: And you have two children with him.

EGB: I have two children by him. Yes, yes.

MEH: Okay, getting back to you, at Black Mountain you had said that Audrey Freiheit was a friend, and then your series of boyfriends

EGB: Series of boyfriends. Yes, yes.

MEH: Right. Did you – did you ever leave the campus – Lake Eden?

EGB: No. Oh, well, I mean, I remember once – we had one black student there, and I remember we went to Asheville and –

MEH: Was that Delores?

EGB: -- they weren't supposed to -- of course, they had to be up in the thing -- so, we went up in the balcony with her. And we were all thrown out. I remember that. And then we had one place where we used to go drink beer, I guess, because obviously it was a dry state. Was it Peek's Tavern or something like that? And she couldn't come in. So, we used to get stuff and bring it out to her. Right. And, of course, the other thing which I think was marvelous was the moonshine that we spent five dollars a half gallon. And we had our physics professor or some professor check it, and he thought it was fine. Just fine. But it was like 200 proof. We used to have these wonderful parties. Beer and these things, and the next day you could hardly make a fist. It was a riot. So, we had some very good parties there I must say. And then we had these wonderful -- when I was with -- going out with Uli, the German, we had these wonderful wine and waltz parties that -- what was his name? Bodky played the piano, played Viennese waltzes. We waltzed until you could hardly walk back to the table. He was a fabulous waltzer. I remember that. It was absolutely wonderful.

MEH: And this was in the dining hall.

EGB: In the dining hall. Exactly. Yes, that was fun. That was fun. And all these -- what else? What else? Well, then we had -- I remember near the end there we had to -- they drained the lake and we had to -- I just couldn't stand cleaning fish or anything -- but at that point we had to clean thousands of fish. I remember cleaning, cleaning, cleaning, cleaning fish. [LAUGHS] It was amazing.

MEH: Do you remember why they drained the lake?

EGB: I can't remember why they drained it. I can't remember. There was some major reason. They had to do it obviously because – yeah.

MEH: But you saved the fish for eating.

EGB: No, for eating. Yes, we got them all cleaned. And then I also remember – these are probably very silly things to tell you – I remember, I can't stand gin, and the reason I can't stand gin is because one Thanksgiving we were all drinking martini's and everything, and the dinner got later and later and later, and by the time we sat down to dinner, I thought, "I can never look at gin again as long as I live," even though both my husbands were big gin drinkers, and my sister has to have her martini every night. Can't stand gin. [LAUGHS] Isn't that silly? Oh, dear, let's see. What else?

MEH: Tell me about *Marriage on the Eiffel Tower*.

EGB: Well, that was just the – M.C. Richards translated it from the French and I did the costumes. I don't remember much more about it than that. I guess I was in it, and I remember I did some other – I did some other – something with paper maché. I remember I made something or other.

MEH: Didn't you work with Andy Oates on that, doing animal heads?

EGB: No, this was a – what was – there was another play or another something. It began with a "C." I can't remember. Isn't that awful? And I did the head that was in it. Oh, isn't that weird? I can't remember anything. There was the name of another play or other.

MEH: I think I know what you're talking about, but I can't remember the name right now.

EGB: I can't – yeah.

MEH: So, you took part in a lot of classes and things that were not art. You took bookbinding. You were working with drama.

EGB: Yes, yes. But I did take other classes, as I say. German and a lot of this and that and the other. Yeah. Sort of, like other college courses. [LAUGHS] But the art was very exciting. He was fabulous. He really was.

MEH: Do you have any particular memories of M.C. Richards?

EGB: Of M.C. Richards? No, I don't. Now, Jack came over – I think he came over because M.C. Richards and Bill Levi came over, because he was really into writing. Yes. I was not into writing particularly. No. I really don't.

MEH: Did you get involved at all in 1948 and '49 in the conflicts that ended up with Albers leaving?

EGB: No. No, didn't. I'm sorry.

MEH: That's okay.

EGB: I can't tell you.

MEH: Heinemann-Rufer was very involved in it, so I didn't – but that was really after you – Christmas when you had split with him.

EGB: Yeah, yeah. He was. I didn't realize that. Good old Uli. Really. I ran into – who did that? I don't know. I ran into – I guess it was running into Bob Rauschenberg, and he said he'd run into Uli, who had married somebody-somebody who was an older sister of a girl I went to school with. Or some German. I mean, German. But it was very interesting. Yeah. So, what else? I can't think. Help, help.

MEH: That's okay.

EGB: Well, costume design was sort of my major thing, and I did all the costumes for the Junior Woman's Club – *Dick Wittington*. All the costumes for that. I thought that was great fun. And then I made a huge – and then I belonged to a tiny singing group, and we did – I did a huge papier maché frog's head. A great cape so we could do the what-have-you. And I was art editor of our *Link* magazine, which is the Women's Club magazine, for several years. And did the covers and some of the illustrations in that. And did mostly decorating and that sort of thing. I never did actually things on canvas. I've mostly decorated for dances and for what-have-you for alumni luncheons, for, you know, great big things. That was my major –

MEH: Did you do this as a business or as a volunteer?

EGB: No, no, no. Just as a – never, never made a penny out of any of it. No. That was my main thing – is costume design.

MEH: And decorating. That sounds great. So, your costume design Black Mountain was the beginning of something.

EGB: Yes, yes, yes. I liked it. Yeah, yeah. And, oh, I remember – my God, it was something that I made there again. Lots of papier-mâché. I made three heads I think for – my son was in something or other. A head that went over his head and then these two over here. And that won all sorts of things. And then he took one of them off – yes, that was fun. I just love doing papier-mâché. Another one was – I did a huge papier-mâché fly. I mean, huge. And I put my daughter into leotards and added arms and stuff. I made a huge web. This is at the grammar

school. This was for their Halloween. People were terrified out of their skins, because she was up there on the thing with this huge fly, and then could see her move a little bit. And they just went berserk and. That was great. And things like that. And then a twelve-foot wide eagle that I made for – and this was when I first married Bob, and he was majorly into the Republican party. This is a Republican watch-a-doodle. Of course, by the time I had brainwashed him, he was sending money to what's-her-name – Jackson. But, I'm not a Republican. But that was great. Huge. Silver. Out of silver paper. Yeah. And that's the sort of thing. That's what I love to do. That sort of thing.

MEH: Do you think that Albers' classes in color and design at any real influence on how you went about doing this work?

EGB: I'm not sure about that. I'm not sure. I don't know. My daughter's an artist and she's done some designs, Albers type of things. The color. Wonderful. This one looks like that one, but it isn't. It matches this one. Kind of the color theory, what have you. And that was fascinating. Yeah, yeah.

MEH: Are both of your children artists?

EGB: No, my son does some poetry. My daughter is an artist. She went to Washington University and got a Fulbright grant – no, not a Fulbright. A Ford Foundation grant for – and she's been just ever since – yeah.

MEH: Did you ever go back to school to get a degree?

EGB: No. I had no interest. I didn't. I was the renegade. Now, see, my sister – I had one sister – she went to Radcliffe, *magna cum laude*. Won a Fulbright scholarship to France to study, you know. And I just BLOOP. Just totally

different. Yeah. No, no. So, I don't need. I mean, I've taken courses in things that I was interested in, you know. But nothing – no way. No, no.

MEH: No degree.

EGB: No. No, no. I'm afraid not. Yeah, so, what else?

MEH: Are there any other teachers you remember?. We talked about the Natasha briefly. What about – do you have any memories of Anna Goldowski, her mother? A very old Russian woman.

EGB: Vaguely.

MEH: Okay.

EGB: Vaguely.

MEH: What about Bill Levi? M.C.s husband.

EGB: No, I know. No, no. I never, no. And as I say, I can't remember the name of the German teacher. She was very nice. A little old lady. I think white-haired.

MEH: What about Charles Olson?

EGB: I remember him vaguely. Vaguely, sort of.

MEH: Max Dehn.

EGB: No.

MEH: Okay. I'm just throwing some names out.

EGB: I know. I know, I know, I know. I mean, the name of course, but I –

MEH: You didn't stay for the summer.

EGB: No, I came back.

MEH: You came back in the summer.

EGB: I always came back. Yeah, yeah, yeah. I guess all the big stuff was in the summer, wasn't it?

MEH: Well, it was – [OVERTALK]

EGB: -- Merce Cunningham a little bit in the winter. Yeah.

MEH: He came the second year. I think he came down. [OVERTALK]

EGB: Yeah, yeah, yeah. [UNINTEL] And, oh gosh, who was there? I guess, Tim LaFarge and – what are those two – were they brother and sister or married? What happened to those two –

MEH: Betty and Pete Jennerjahn?

EGB: Yes, yes, yes, yes, yes. I remember them. Yeah.

MEH: Pete was teaching art classes after Albers left.

EGB: Who was?

MEH: Pete was teaching the art – sort of the Albers –

EGB: Oh, oh.

MEH: -- the Albers tradition art classes after Albers left.

EGB: I thought it was just Joe Fiore.

MEH: No, Pete was. No, Pete was kept on to teach Albers-type classes – color and design.

EGB: Oh, oh, oh, I see. Yeah, okay. What else? What else? It's been a long time. I remember that – was it a fire or something that we all woke up in the middle of the night and had to – I remember that.

MEH: The science building.

EGB: Yes, the science – right. That was kind of scary. That was amazing. Yeah. What else? I remember Susan Weil. I guess, covered with scar tissue. Yeah.

MEH: Now she's a really wonderful artist.

EGB: A what?

MEH: She's a really wonderful artist.

EGB: Is she really? No kidding. I guess – were they married for a bit? Or something? They had a child –

MEH: They had a son.

EGB: They had a son. That's right because my niece went to St. Anne's, and I think that's where their son went or something. Because I went to her graduation, and I thought I saw Susan Weil across the room, but I didn't get a chance to speak to her. I thought, oh, my goodness. Yeah. What else?

MEH: Did you have a study in the Studies Building?

EGB: Oh, yes. Of course. Yes, yes. That's where I had that head with the – with the straw hat on it and stuff. Yeah. That was amazing, and I thought that was really amazing that we had – there were no rules, no regulations. Yet, people I thought were – people weren't messing around anymore than, you know – sort of thing. And we were really so cutting-edge because, you know, tie-dyed shirts and long hair and beards and sandals and stuff. I mean, we made Bennington look like a military academy. I mean, it was just amazing. Now that was sort of fun. Just that sort of thing. Yeah, yeah. What else? I can't think of anything else. Oh, dear.

MEH: That's quite a bit. You know, things – little things come up. I'm asking you to remember things that happened sixty year ago.

EGB: Right. Right. What else? I can't think – the major things like the fire and the lake being dredged or drained. Then wonderful – I came back early, and there was some sort of a – were the coal miners on strike or something? We weren't going to do something or other. So, we were – four or five of us were taking coal around to the – to these faculty houses, and I guess I was a little too close to where they were throwing it in because I got hit on the side of the head by this chunk of coal. Sixteen stitches. Blood. I was soaked – my shirt was stiff with blood. It was just unbelievable.

MEH: Scary.

EGB: Yeah. But that was before school started, so by the time – I mean, it was a little early before, so by the time school started, things were okay. Oh, boy. I think that was that Bert person. I can't think of any – but it was a mistake obviously.

MEH: Bert Morgan.

EGB: Bert Morgan. Good for you!

MEH: Yeah.

EGB: Oh, my god. Yeah, yeah. What else? I can't think of anything.

MEH: That's okay.

[END OF INTERVIEW. END OF TRANSCRIPT.]