

William Walton Oral History Interview – JFK#1, 3/30/93
Administrative Information

Creator: William Walton
Interviewer: Meghan Floyd Desnoyers
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Biographical Note

Walton was a journalist, author, painter and longtime friend to the Kennedy and Hemingway families. He served as New York City coordinator during the 1960 Presidential campaign, and was Chairman in the Commission of Fine Arts from 1963-1971. In this interview, he discusses his work on the 1960 campaign with the JFK, his friendship with Hemingway and his family, and the development of the JFK Presidential Library and Museum.

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William Walton—JFK #1

Table of Contents

<u>Page</u>	<u>Topic</u>
1, 9	Ernest Hemingway's Nobel Prize medal
3	Retrieving Ernest Hemingway's papers from Cuba
6	Mary Hemingway's papers
7	Hemingway collection at the John F. Kennedy Presidential Library
9	Mary and Ernest's relationship
12	Marilyn Monroe biography and Kennedy rumors
17	Choosing an architect for the JFK Library
29	Nobel Prize dinner with JFK and Mary Hemingway
31	Meeting JFK and working in the 1960 primaries
35, 38	Advising on the Lafayette Square Project
36	Architectural projects around Washington D.C.
40	Friendship with JFK
42	Walton's Life in Washington D.C.
46, 63, 65	Walton's collection of photographs, books and papers
67, 172	Ernest Hemingway's children and family
70	Ernest Hemingway's frustrations with his mother
71, 80	Living in Huertgen Forest with Ernest Hemingway
74	Walton's first career in journalism
76, 79, 92, 107, 146	Ernest Hemingway's personality and public persona
78	Ernest Hemingway's criticisms of Walton
83, 86	Meeting and working with Mary Hemingway
84	Mary Hemingway's book, <i>How It Was</i>
87	Working as a war correspondent during World War II
89	Meeting Hemmingway for the first time
95	Friendship with Gertrude Stein
100	The Hemingway Conferences
105	Ernest Hemingway's friendship with Marlene Dietrich
109	Ernest Hemingway's friendship with Buck Lanham
116, 134	Meeting Martha Gelhorn and her personality
121, 135	Ernest Hemingway and Martha Gelhorn's relationship
124	Interviewing FDR
125	Asking for Eleanor Roosevelt's support for JFK
130	Carmine Desapio controversy
137	World War II experiences with Martha Gelhorn
142	Living with the Hemingways in Cuba
146	Ernest Hemingway's posthumous stories
154	Inauguration Day, 1961
157	Arranging JFK's funeral
158	Working on White House designs
166	Ernest Hemingway's death

Oral History Interview

with

William Walton

March 30, 1993
New York, New York

By Megan Floyd Desnoyers

For the John F. Kennedy Library

WALTON: Are we on?

DESNOYERS: We're on now, and this is March 30th and we're in Bill Walton's loft.

WALTON: Well, I just made a casual remark or two. I asked Meghan if, uh, she had the actual Nobel medal that Ernest [Ernest M. Hemingway] won. I meant the metal medal, not the...

DESNOYERS: The real medal, not the certificate.

WALTON: ...not the certificate...

DESNOYERS: Right.

WALTON: ...and she says they don't have. And I told her that, uh, in my memory, Ernest gave it to Our Lady of Santiago, a church in, uh, eastern, over near Guantanamo is Santiago. And I know that it was on display there for a long time.

DESNOYERS: Oh, really?

WALTON: But in recent years I've asked someone who'd been there to have a look, and they couldn't find it.

DESNOYERS: Hmm.

WALTON: I just hope that the Catholic Church has put it in a vault or something.

DESNOYERS: Well, we, we could try to write to the church and find

[-1-]

out.

WALTON: I think it would be very wise to do.

DESNOYERS: We could do that.

WALTON: And, uh, well it's nice for them to know that you know it should be there.

DESNOYERS: Well....

WALTON: And, and, uh, priests change, you know. It probably isn't the same priest that Ernest gave it to.

DESNOYERS: We also know the curator of the Finca [Finca Vigia], Gladys Rodriguez.

WALTON: Oh good. And she sounds pretty good.

DESNOYERS: She's very, very good.

WALTON: Isn't she good?

DESNOYERS: Very good. So we can get in touch with her and see if she can get it...

WALTON: That is right. That would be a good way.

DESNOYERS: ...because she sent us pictures of the certificate, which is hanging on a wall...

WALTON: That's fine.

DESNOYERS: ...at the Finca. And, so I think I'll ask her first about it then we'll try to track it down.

WALTON: Uh-huh. I wonder why Mary [Mary Welsh Hemingway] didn't bring that when she got the papers. She may not have been around. She may have

just overlooked it.

DESNOYERS: She may have overlooked it.

WALTON: Absolutely. Because that's by her own testimony, it was a wild mess of papers.

DESNOYERS: Do you think it was, the certificate was framed at the time?

WALTON: I do not remember. See, I saw it just after it arrived from, from, uh, Oslo...

[-2-]

DESNOYERS: Right.

WALTON: ...and it was not framed.

DESNOYERS: It was not framed.

WALTON: But I would think that it would have been framed. See, maybe not.

DESNOYERS: She wanted so much to get the Masson [Andree Masson] paintings out...

WALTON: Yes.

DESNOYERS: ...that she, I think she left a lot of things behind that she really didn't want to leave behind but she felt she couldn't get them.

WALTON: Well, I wouldn't be surprised. Uh, in her, her conduct in that exchange with Fidel [Fidel Castro], I approved of so enormously. And President Kennedy admired her. See, we didn't brief her at all. We sent her.... See, he'd never met her. Jack had never met her. And it was all on my word. And he was just delighted when I came down to the White House and told him what she had done in leaving the papers to the Cuban, I mean the Finca to the Cuban people, not to the Castro government.

DESNOYERS: Right.

WALTON: And the President just clapped his hands and said, "Oh, I couldn't have done it better myself."

DESNOYERS: Oh, that's wonderful.

WALTON: It was. It was very admiring. And in a way this is why I wanted to clean up the whole, uh, scene of how the papers got there...

DESNOYERS: Yes.

WALTON: ...because it sounded so trivial...

DESNOYERS: Yes.

WALTON: ...to just have been done by a secretary...

DESNOYERS: At a cocktail party!

WALTON: ...at a cocktail party.

DESNOYERS: Yes.

[-3-]

WALTON: Because the President isn't to be blamed for this. He rescued the papers, he gets the credit. And that's why she gave them.

DESNOYERS: Right.

WALTON: And she had sense enough to recognize it.

DESNOYERS: Now what did you do with her? What did you, did you just, every time you saw her encourage her or....

WALTON: Oh, constantly, and she was always, us, asking me anyway...

DESNOYERS: Oh, good.

WALTON: ...saying, uh, you know, just about specific things. She would pick something out of the treasure chest and say, "What do you think of this?" That kind of stuff.

DESNOYERS: Um.

WALTON: And stuff, we couldn't identify lots of it.

DESNOYERS: Um.

WALTON: And we spent several evenings just pouring over stuff and looking at it and exclaiming and guessing...

DESNOYERS: Um-hmm.

WALTON: ...and everything else. So that, uh, I was just involved all the way.

DESNOYERS: Um.

WALTON: And every time she would tell me about a new pass from Columbia [Columbia University] or the...

DESNOYERS: Oh, right.

WALTON: ...or Princeton [Princeton University], or...

DESNOYERS: Library of Congress.

WALTON: ...Library of Congress.

DESNOYERS: Yes.

WALTON: ...I would say, "Well, that's all fine, but the man you owe these papers to is right in Boston." And she

[-4-]

agreed right away.

DESNOYERS: Good.

WALTON: Now I was just afraid as she got, uh, more unreliable because of drink that she would even forget...

DESNOYERS: Um-huh.

WALTON: And there was a danger of it.

DESNOYERS: Oh, there definitely was.

WALTON: No question. Because, uh, she was unreliable to herself.

DESNOYERS: No, no, she didn't take care of herself at the end.

WALTON: No, not in the slightest. And it was very sad, sort of disintegration of personality. And see, she was an old friend of mine, it was very sad to witness.

DESNOYERS: Um, it would be.

WALTON: And nothing that you can do to stop it...

DESNOYERS: No.

WALTON: ...you see.

DESNOYERS: Oh, I know that you tried to rescue, uh....

WALTON: I did, I did rescue the Miro ["The Farm" by Joan Miro].

DESNOYERS: That's what I was....

WALTON: This is right.

DESNOYERS: Yes.

WALTON: And we got it away to the safety of the National Gallery [National Gallery of Art] and it's never emerged. [Laughter]

DESNOYERS: That was fortunate.

WALTON: It was. Because it's a unique one. It's the right

[-5-]

period, very beautifully done, so it is a nice one.

DESNOYERS: Well, we had a little trouble at the end, uh, getting some of the things that were willed to us. There's one small Masson painting that disappeared.

WALTON: Did it?

DESNOYERS: Yeah.

WALTON: What was it of, do you remember?

DESNOYERS: Um, it was the smallest of all of them.

WALTON: Um-huh.

DESNOYERS: We have the series of landscape and trees and we have the, uh, card players, whatever that, the dice-something.

WALTON: Oh, yes, something like that.

DESNOYERS: Right. But this was the smallest, most portable size. And, uh, then at the end, um, some of her papers that we were supposed to get, um, were sold at auction. But we, our lawyer went and...

WALTON: Got them.

DESNOYERS: ...got an agreement and what we ended up doing was photocopying the papers. And they turned out to be mostly Mary's papers, not Ernest's. But we still got them.

WALTON: Yes, oh, good. Well that's interesting.

DESNOYERS: Yeah, there were, there were problems along the way, it wasn't....

WALTON: How'd they, how'd they gotten out into the public?

DESNOYERS: We're not sure. It's never been clear, because our, my predecessor, Joan O'Connor, went down to New York and, um, went through the apartment and took everything that she needed.

WALTON: Uh-huh.

DESNOYERS: ...and then a week later these papers appeared at auction. And, obviously they hadn't been in the apartment or she would have taken them.

[-6-]

WALTON: Uh-huh.

DESNOYERS: So we don't quite know what the story was.

WALTON: Yes. Well it just sounds like some light fingered person....

DESNOYERS: Or they were somewhere else in a storage area or something.

[Portions Closed]

DESNOYERS: Yeah. Well, there was a lot to the estate and to all the pieces.

WALTON: Oh, of course. It was a confusing mess.

DESNOYERS: Very confusing.

WALTON: And now you've got really order, haven't you?

DESNOYERS: Yes.

WALTON: It sounds to me as....

[-7-]

DESNOYERS: Exquisite order.

WALTON: That's what I hear.

DESNOYERS: Jo August [Jo August Hills] did a marvelous job. She catalogued for nine years...

WALTON: Wow!

DESNOYERS: ...and it's beautifully catalogued and the researchers find it so helpful. What we're doing now is adding pieces to it.

WALTON: That's perfect.

DESNOYERS: Supplementing.

WALTON: It's done in the right way then.

DESNOYERS: Yes, yes.

WALTON: You always want to be able to add...

DESNOYERS: Yes.

WALTON: ...and in an intelligent way.

DESNOYERS: And to clarify things, because...

WALTON: Yes, yes.

DESNOYERS: ...the only oral history we have right now is the one with Mary and, as you know, it's not a real oral history. It's more of a wandering around the

apartment...

WALTON: Uh-huh.

DESNOYERS: ...drink in hand.

WALTON: Really.

DESNOYERS: And so, um, we want to get the record more complete, and so...

WALTON: Yes.

DESNOYERS: ...you're part of the picture.

WALTON: Well, anything I can do I will do.

DESNOYERS: Thank you.

[-8-]

WALTON: Do you want to do wartime stuff, too? Or, there are a list....

DESNOYERS: Yes. I have, I have some notes on that if that's all right.

WALTON: No, that's fine.

DESNOYERS: Before we forget...

WALTON: Yes.

DESNOYERS: ...let's, let's put on what you said just before we went on tape about, um, the Nobel Prize and Ernest not wanting Mary to have it.

WALTON: Well, I just remember part of his motives in giving it to the church were not purely religious. [Laughter] Yes. They were, they were having stormy times and there were times when he'd hardly speak to her and behaved terribly. And he was always hiding different things from her. I know that, uh, his, some of the family photo albums he had hidden, so that.... He said "The minute I'm dead *Life* magazine will have these." [Laughs] And she'll give them to them. And, uh, then when he gave away the medal to the.... I know exactly what he was thinking...

DESNOYERS: Yeah.

WALTON: ...he didn't want Mary to have it. And, uh.... Because this was the actual medal.

DESNOYERS: Sure, sure, that we all think of.

WALTON: It looked like gold, I suppose it was.

DESNOYERS: Might have been.

WALTON: Might have well been.

DESNOYERS: Um.

WALTON: Anyways...

DESNOYERS: And, uh, you had commented...

WALTON: ...that's the motive.

DESNOYERS: ...you had commented that Mary, Mary really wanted to be Ernest, Mrs. Ernest Hemingway.

WALTON: Oh, she put up with really brutal treatment in

[-9-]

different periods and, uh, insulting periods.

DESNOYERS: Um-huh.

WALTON: You know that whole romance with Adriana [Adriana Ivancich]...

DESNOYERS: Uh-huh.

WALTON: ...was really, you know he was not in bed with Adriana. And, uh, she wasn't in love with him either.

DESNOYERS: Uh-huh.

WALTON: This was just one of his phony sort of, uh, male menopause romances. It was all in his head. I think the same thing is true of all that Shamba talk in Kenya about having a brown mistress down in the Shamba.

DESNOYERS: Oh, I didn't....

WALTON: Oh, he claimed that she was his native wife...

DESNOYERS: Oh, okay.

WALTON: ...within Mary's presence. It was charming. Yes, absolutely.

DESNOYERS: She put up with that?

WALTON: She put up with it. She wanted to be Mrs. Ernest Hemingway.

DESNOYERS: And she stuck it out.

WALTON: And she did. She made it.

DESNOYERS: Wow.

WALTON: It's....And actually it was fun for her for a while. She enjoyed it.

DESNOYERS: At the beginning?

WALTON: Yes, I mean being his widow.

DESNOYERS: Oh, being his widow, yes, that was a lot of fun.

WALTON: That's a lot of fun because lots of ladies, I think, find this a very happy time.

DESNOYERS: Yes.

[-10-]

WALTON: This is terrible to say, but it's true.

DESNOYERS: Well, she did so much for his career posthumously.

WALTON: She was a terribly good high priestess.

DESNOYERS: Yes.

WALTON: She really was. She did it well.

DESNOYERS: She did it very well. Uh, about a third of his published work was published posthumously.

WALTON: Was it that much?

DESNOYERS: Yeah, yeah.

WALTON: I'll be damned.

DESNOYERS: And she spaced it out...

WALTON: Uh-huh.

DESNOYERS: ...so that it was....

WALTON: Well....

DESNOYERS: And the public, a lot of the public opinion now is because she kept his name in front of people.

WALTON: And it's an, it's an incredible position still, isn't it?

DESNOYERS: Yes, he, he....

WALTON: I'll bet royalties are still piling up fast.

DESNOYERS: Hemingway is a growth industry.

WALTON: Obviously. And isn't it strange and that Kennedy is too?

DESNOYERS: Oh, Kennedy is too, definitely.

WALTON: And but over such odds with him, 'cause all the scandal that comes out doesn't seem to affect it one bit.

DESNOYERS: Well, you go through cycles.

WALTON: Well, of course. It was going away. Did you read that nice review in the *New York Review* [*New York Review of Books*]

[-11-]

this week of *Trollope*?

DESNOYERS: No.

WALTON: Well, it's an awfully interesting piece. It's a review of this Glendinning's [Victoria Glendinning] new biography. But one of the points it makes is the periodicity of reputation, how low it was twenty years after his death and how high now a hundred years later he ranks right along with Dickens [Charles Dickens] and George Eliot. It's an interesting piece.

DESNOYERS: I think if you plot that curve that it's fairly consistent.

WALTON: Yes.

DESNOYERS: Surprisingly so.

WALTON: Yes.

DESNOYERS: And we're going to see that with Kennedy, too.

WALTON: I think so. Definitely.

DESNOYERS: There's a new Marilyn Monroe biography out, just about to come out.

WALTON: Well, so they're trash equivalents, what we're talking about.

DESNOYERS: Well, right, whatever. What I mean is, but my only point in mentioning that was it's a totally different tack than the last three or four or five or whatever you want to say. And so, even in that....

WALTON: Oh, is it? What tack is it?

DESNOYERS: It's a tack that it was, now of course this is from our tabloid and "Entertainment Tonight"...

WALTON: Yes, yes, ok. All right.

DESNOYERS: ...but, it's coming, it came out yesterday, a tack that Marilyn Monroe did not commit suicide, that it was a...

WALTON: CIA [Central Intelligence Agency] or something?

DESNOYERS: ...no, that it wasn't.

WALTON: Oh, that it wasn't?

[-12-]

DESNOYERS: Exactly, that it wasn't that. It was an emena that she was being given, mixed with medicine in her body and that she was only friends with Robert Kennedy [Robert F. Kennedy] and that she only saw Jack Kennedy once.

WALTON: But you see, this I think is true.

DESNOYERS: Exactly.

WALTON: I happened to be with him when he was playing a trick on Bobby, who had never met her.

DESNOYERS: Oh.

WALTON: [Laughter] And it was, Marilyn was in on it.

DESNOYERS: Really?

WALTON: Oh, absolutely. [Laughter] The President and I are on a staircase above, watching. Marilyn started making passes at Bobby and backing him up against the wall. He died of embarrassment.

DESNOYERS: Well, oh sure.

WALTON: He didn't know what to do or where to look. [Laughter] And we're upstairs rocking with laughter, and this was no romance.

DESNOYERS: No, of course not.

WALTON: But you know....

DESNOYERS: Now, was that at the birthday party?

WALTON: Yes, after the birthday party.

DESNOYERS: After the birthday party.

WALTON: It was at....

DESNOYERS: I want to say the Waldorf Astoria.

WALTON: No, no, it was in something bigger than that. But the party was, what's the name of the woman who's a great AIDS researcher? You know, Martha something. Anyway, her husband was a very rich movie man and a big fund raiser, and they gave this private party when the rest of the cast, Callas [Maria Callas] was there, and Jackie [Jacqueline Bouvier Kennedy] was saying to me, "Go talk to Callas. No one's talking to her. She's pouting." [Laughter] Anyways, the author of all the pretty scandalous stuff is Peter Lawford, who's a well-known drug

[-13-]

addict, a terrible guy. And it's all in his head.

DESNOYERS: And he talked. Endlessly.

WALTON: Talked, talked and left all this stuff as evidence. Wasn't any of it true.

DESNOYERS: No.

WALTON: She was not the mistress of any Kennedy. Never. And she was never anybody's mistress. She was...

DESNOYERS: That's what this book says, that it was all hype.

WALTON: ...she was an exhibitionist. I caught her at night, oh, well...

DESNOYERS: We can close it.

WALTON: ...all right, all right, in a darkened bedroom, standing before a window, making a naked erotic dance for guards who were on the rooftop of an adjoining building.

DESNOYERS: Oh, my goodness.

WALTON: I was looking for the men's room. [Laughter] I had a bursting bladder, and she was in this bedroom and I couldn't believe it.

DESNOYERS: You're right, she's an exhibitionist.

WALTON: And she was an exhibitionist.

DESNOYERS: Isn't that amazing?

WALTON: And I nearly died because I couldn't find the john.

DESNOYERS: [Laughter] Did you ever find it?

WALTON: Oh, I did.

DESNOYERS: I'll have to look at that book, because I think that's the tack it takes, that she was very much a different kind of person.

WALTON: I've never recorded that story.

DESNOYERS: Oh, that's interesting. Well, we can close anything on that subject.

WALTON: Oh no, I trust you completely.

[-14-]

DESNOYERS: I think it's better to get it on the record. It's like Queen Victoria's diaries. She left these diaries...

WALTON: And bored everyone to death...

DESNOYERS: ...well...

WALTON: ...forever.

DESNOYERS: ...no, but she told her daughter to destroy them when she died, and her daughter did.

WALTON: Oh, she did, did she?

DESNOYERS: She did.

WALTON: Well, Robert Lincoln destroyed all the contents of his father's desk.

DESNOYERS: Well, we're not going to do that. We're going to do the opposite.

WALTON: All right.

DESNOYERS: We're going to get it on tape and in the future we'll deal with it.

WALTON: Yes, yes. All right.

DESNOYERS: We think in long terms...

WALTON: Yes, yes, yes.

DESNOYERS: ...very long terms.

WALTON: I'm in favor of them. I censor myself.

DESNOYERS: Yes.

WALTON: And if I know something I don't think should be recorded I don't, because I maintain anything recorded, diary or anything is meant...

DESNOYERS: Eventually could be recorded.

WALTON: ...meant and the writer of the diary expects it to be made. And when they say, "Burn it," they don't mean it.

DESNOYERS: Yeah, yeah, that's a good point.

[-15-]

WALTON: Really is true.

DESNOYERS: Do you keep a diary?

WALTON: I do not. Never have.

DESNOYERS: Good for you.

WALTON: I don't have much to put in it.

DESNOYERS: Being in the field, I know what people do with written things, so I don't write anything down.

WALTON: Absolutely, and also, I'm lazy. That's a great protection.

DESNOYERS: Yeah.

WALTON: Now, you want to ask questions?

DESNOYERS: Sure.

WALTON: Whatever you want.

DESNOYERS: Well, which.... Do you want to do your agenda first or my agenda?

WALTON: Well, mine is not very extensive.

DESNOYERS: Okay. Why don't we start with yours.

WALTON: This is a sack of photographs.

DESNOYERS: Oh, wonderful.

WALTON: And, um, they seem in bad shape. They're just curled.

DESNOYERS: We can flatten them.

WALTON: I want you to see what they are. They're like that.

DESNOYERS: They're the White House.

WALTON: No, no, this is in Hyannis Port...

DESNOYERS: Oh, it is, okay.

WALTON: ...the sitting room. That's Mies van der Rohe. That's I.M. Pei. I've gone through, and with Pei, and we've put names on nearly all of them.

DESNOYERS: Wonderful.

[-16-]

WALTON: And so, I just.... Oh, you have this whole thing.

DESNOYERS: I just.... We were there last week...

WALTON: Oh, were you?

DESNOYERS: ...and I should have recognized it, but I didn't see such elegant people in it. It's a beautiful home.

WALTON: It's a nice one, and it was very appropriate for that thing. See, we met for two days in the Ritz [Ritz-Carlton]. It started out, this whole thing, this was amazing. We're on, aren't we? We're on?

DESNOYERS: Yes, we're on.

WALTON: Oh. This was a meeting of the advisory panel, world-famous architects that we invited, put together, to advise the family on how to approach the problem of choosing an architect and building a memorial to the President. And so we'd invited men from Japan, Sweden, Brazil, England; they all came. And also had about six or seven distinguished American architects. And I was chairman of this commission. And we had first a cocktail party on the campus [of Harvard University]. So, I don't remember what building. But so that.... We had invited a lot of Harvard faculty and so forth to meet all these people. And then we returned to the Ritz and met there for two days.

DESNOYERS: Uh-huh.

WALTON: And, in a sort of very nice little concert room. Sort of one big long [unintelligible] table, so everybody was at the table.

DESNOYERS: Oh, nice.

WALTON: And the family did not sit in there. They came in, particularly Bobby and Ted [Edward M. Kennedy] came in, and each made a little tiny speech. Then they got out. They wanted it to be unfettered professionals. And we did have a couple of U.S. archivists there. I think the head archivist. I've forgotten who he was, but...

DESNOYERS: Wayne Grover?

WALTON: ...yes, Wayne Grover, thank you. Sharp lady. You'll find a picture or two of him and they're unidentified. 'Cause I couldn't remember his name.

DESNOYERS: Oh, okay. Remember his name, right. Well, I don't know what he looks like, so I'll figure it out.

[-17-]

WALTON: Oh, all right, all right. Anyway, uh, we were maneuvering around to try and make these guys all express an opinion. Now, they did things like, they made a quick agreement it should not be a foreigner, that this should be an American architect.

DESNOYERS: I think that makes sense.

WALTON: So did I. We agreed right away. And that didn't rule out Mies because he was an American citizen by then. And Pei was a Chinese. We didn't really care at all. We had them all. Anyway, then the architects began to get skittish about choosing actual people.

DESNOYERS: Among themselves?

WALTON: Yes, among themselves.

DESNOYERS: Oh, yes, I can see why.

WALTON: Yeah, they said, "Professionally this is impossible for us to do, impossible." Well, we let them talk this way for quite a while, but extracted a lot of information about them. And, um, information about the use of the site that we were then thinking about. And then I had a lot of creative ideas.

DESNOYERS: Now, I don't know if this was the site at the business school [Harvard Business School].

WALTON: It was still the business school.

DESNOYERS: Still the business school, okay.

WALTON: 'Cause this was right after...

DESNOYERS: Right after the....

WALTON: ...yes, yes, a couple of months. This is probably March.

DESNOYERS: Early '64.

WALTON: March, I think. And, anyway, we're maneuvering around, and then I gave them an invitation from the Kennedy family to come to Hyannis for a

final, I think Sunday, to have lunch and all meet the President's family and see the place. And as we said, we'd fly them down. And then I said to them, you know, but we're going to extract a price for that ticket down. Each man, before he gets on the plane, has to give me a short list of five people they think should be considered.

[-18-]

And they laughed and did it.

DESNOYERS: Great.

WALTON: And I collected those in the hangar and burned them.

DESNOYERS: Did you really?

WALTON: I did, I did. I burned them.

DESNOYERS: You never looked at them?

WALTON: Oh no, no, no. I announced what the list was, sort of the way they do the Pope. I said [Latin phrase] which is his opening. We have a sacred college, and it was five names I think. They're all listed, you know, and Pei was among them. And among them, if we have taken them as they.... Mies would have gotten it, I think, if we'd taken it on a numerical.

DESNOYERS: Yeah.

WALTON: He was on everybody's list.

DESNOYERS: Yeah, well he was the biggest then, wasn't he?

WALTON: Absolutely the biggest. And, also, he was in failing health, but they all told us, look, as they for twenty years have said, "Don't give it to Mies..."

DESNOYERS: He's going to die.

WALTON: "...he's going to die." And then I said, "He's going to bury us all." Well, he didn't survive. But we didn't want him.... What he was then proposing wouldn't have been suitable for the campus...

DESNOYERS: Not at all.

WALTON: ...don't you think?

DESNOYERS: Not at all. Not at all. I think it would have been totally wrong.

WALTON: And we among ourselves, we'd had said this, but he should be considered.

DESNOYERS: Yes.

WALTON: Then we made that list of five or six, I guess it was, and then Jackie and I, and sometimes with Jean [Jean Kennedy Smith],

[-19-]

went around the country and went to every architect's office and had...

DESNOYERS: Of the five.

WALTON: ...yes, he'd put on shows for us, each one of them. Of all their hard work. And for instance, we went to New Haven. It was so easy because there were several people there on the campus [Yale University]. You know, uh, Philip Johnson had a building there...

DESNOYERS: Right.

WALTON: ...who made the building for the.... Oh, Lou Kahn [Louis I. Kahn] had a building there, and there were two others. There were four buildings....

DESNOYERS: So you could wipe out all those buildings in one fell swoop.

WALTON: Absolutely, and we did. It was a very good tour.

DESNOYERS: Well, that's a wonderful campus.

WALTON: Marvelous one, architecturally it's the best, I think, 'cause there are samples of everyone. We went to Philadelphia. We went to Chicago to see Mies, and....

DESNOYERS: So Mies was on the short list?

WALTON: Absolutely. We kept him on.

DESNOYERS: It would have been an insult not to.

WALTON: Oh, absolutely, absolutely. I did something on the side for him.

DESNOYERS: Oh, you got him something else.

WALTON: I got him the public library in Washington, all single handed.

DESNOYERS: Oh, wonderful.

WALTON: Really, we got it there. He'd never had a building in Washington.

DESNOYERS: Oh yeah, great.

WALTON: He felt very warm toward me.

[-20-]

DESNOYERS: Of course.

WALTON: I was in a position where, they all felt terribly warm and couldn't offer me a drink even.

DESNOYERS: No, right. Right. They couldn't bribe you.

WALTON: All of them started the same way. They sent me all their books.

DESNOYERS: [Laughter] So you have a wonderful library.

WALTON: Autographed books from everybody.

DESNOYERS: You have from every architect.

WALTON: It's conscience money.

DESNOYERS: I love it.

WALTON: Anyway, we saw it as the germination of the process, and it, in Jackie's mind and Bobby's too, it narrowed right down to Pei. They wanted him. And what he was....

DESNOYERS: Was this sort of as the process went along or from the beginning?

WALTON: No, no, they didn't know his work.

DESNOYERS: No, 'cause he was almost unknown at the time.

WALTON: Well, almost.

DESNOYERS: Relatively.

WALTON: Relatively. In the profession, he was well-known.

DESNOYERS: Right, but in public, no, no.

WALTON: In public, no , not at all. Anyway, it made it easier, in a sense, for them to, both of them, to come down to that, 'cause they were the important customers.

DESNOYERS: Oh, yes. Absolutely.

WALTON: And Steve Smith [Stephen E. Smith] was always very active in it. He acted as their representative, and he was crucial to the whole thing.

DESNOYERS: There would not have been a library without him.

[-21-]

WALTON: This is absolutely true, absolutely true. Someday there ought to be a little plaque that says that.

DESNOYERS: Well, we have a....

WALTON: Is it finished?

DESNOYERS: Yes, our addition is finished.

WALTON: It is? What does it look like?

DESNOYERS: It's beautiful.

WALTON: Is it?

DESNOYERS: Pei's shop did it.

WALTON: Fine.

DESNOYERS: And it's the same size as the pavilion floor, but it's a cube. On the inside it's a cube, and it's white and a light oak. It's very geometric, and it has a curved window that overlooks the city.

WALTON: Oh, boy.

DESNOYERS: It is the most beautiful space in Boston.

WALTON: Oh, that's marvelous.

DESNOYERS: And it's the Steve Smith Center.

WALTON: That's fine. That's all I ask. Sure. The rest of it is just internal.

DESNOYERS: No, it's gorgeous.

WALTON: That's beautiful. And what's in it?

DESNOYERS: We have a large.... The room I was describing is the hall.

WALTON: What's it used for?

DESNOYERS: Just about any kind of program you wanted. It seats 350.

WALTON: Oh, it's that big?

DESNOYERS: But it's versatile space. Not for a dinner, but I mean in chairs it would seat 350. And then they use it for dinners, they use it for parties, they use it

[-22-]

for dances. They rent it out. They use it for programs. And then there are two conference rooms, a small one and a large one which are also rented out. Right now, in the larger one, we have school kids coming in, because we have the fifty-foot model of the White House that was in the Smithsonian.

WALTON: Oh, wonderful.

DESNOYERS: We have it at the library because our exhibits are being renovated.

WALTON: Are they?

DESNOYERS: They've been gutted.

WALTON: Have they? That's great.

DESNOYERS: And the new edition comes out in November. So you have to come back to the library...

WALTON: Oh, I will.

DESNOYERS: ...after November.

WALTON: But this is one of the lessons of the Roosevelt Library [Franklin D. Roosevelt Library]. Every now and then they've gutted it...

DESNOYERS: You have to.

WALTON: ... and it has improved every time.

DESNOYERS: You have to. Things get dated.

WALTON: Of course they do.

DESNOYERS: They really do. So ours was twelve years, and it's gutted now. So we have the school kids coming in and we do special programs on what it's like in the White House, what it's like to be president...

WALTON: Wonderful.

DESNOYERS: ...and so we use this space for anywhere from third grade up through senior citizens. We have a very active lecture program. The writer... well, Jack Beatty spoke and everyone who's written a biography recently has spoken. We have a real good turnout. We had 700 for one segment. We had to put them in another space and video the program into it.

WALTON: That's great. How active is the UMass [University of Massachusetts – Boston]

[-23-]

campus there?

DESNOYERS: The campus is very, very active. It's a commuter campus. There are no dorms, there are no residences.

WALTON: Oh, I know that.

DESNOYERS: But the students don't get over to see us much. I sat next to the assistant chancellor at the St. Botolph Club. I was talking at the St. Botolph Club with...

WALTON: I think my coffee is...

DESNOYERS: Oh, no, please do.

WALTON: ...heating. I smell it, don't you? Hold on.

[Interruption]

WALTON: That sort of expands the capacities of the Library.

DESNOYERS: Absolutely. We can do so much more.

WALTON: How much did this cost, remember?

DESNOYERS: I think it cost five...

WALTON: Five million?

DESNOYERS: ...five million. Well, we got five million. And then the bottom floor is archives stack space.

WALTON: More space.

DESNOYERS: Right. We got five million. We got five million. Conte [Silvio Conte] got us five million.

WALTON: Who did?

DESNOYERS: Silvio Conte, the representative from Pittsfield.

WALTON: From what, um, source?

DESNOYERS: The government.

WALTON: Well, I know. I meant what....

DESNOYERS: Oh, the Congress.

WALTON: Commerce?

[-24-]

DESNOYERS: Congress.

WALTON: Oh, Congress. A special appropriation.

DESNOYERS: Yeah. A special line item. I'm sure Senator Kennedy's office was involved in it.

WALTON: Oh, sure, of course. I'm delighted that it's congressional.

DESNOYERS: Yes, it is congressional. That may be the end. We laughingly say that, we refer to it as our Conte money, and Conte died. So I don't know that we'll have it again, but, and I may have my numbers mixed up...

WALTON: Oh, that's all right. That's fine.

DESNOYERS: ...but we got two lump sums. We got the money to do the addition. We then got the money to redo all the exhibits and to build a dock. We have a dock now.

WALTON: I know that.

DESNOYERS: And it's lovely.

WALTON: That's great.

DESNOYERS: In the summer you can take the boat to Long Wharf.

WALTON: That's very proper too, to the site.

DESNOYERS: Very nice, very nice. Well, Teddy was there for the dedication, and he did a very bad pun, but I think you'll appreciate it. He said, um, "My brother was peerless, and now he has a pier." [Laughter]

WALTON: That's not bad at all.

DESNOYERS: I didn't think it was bad. I think it was cute.

WALTON: No, no. I have a memory that I used on him somewhere, a TV broadcast, right after Bobby's death. It was sort of a panel of people all terribly depressing. And I quickly said, "I have to tell a story that's maybe just out of sync with all the rest of your sad memories, but I think he'd want to be remembered with a little bit of a laugh." And I said, you know, "We make a great thing about his seamanship and everything, this marvelous pilot and captain of his own ship. Well, I have a vivid memory of a family sail at which I was present, in which Bobby headed for the pier, and he didn't stop [Laughter], actually did, just smashed the ship, right smack into the pier." Well, at the studio the phone rang within five minutes. The

[-25-]

whole family was gathered together to weep, and they were all laughing and said, "Thank God, somebody made us laugh." [Laughter]

DESNOYERS: And that's just what they needed.

WALTON: Rose [Rose Fitzgerald Kennedy] was on the line, Eunice [Eunice Kennedy Shriver], they were all there.

DESNOYERS: I love it. That's great.

WALTON: So I think it's wonderful he has that kind of memorial.

DESNOYERS: Yes, yes.

WALTON: And he would laugh at it.

DESNOYERS: Yes, he would. And it was funny, especially 'cause he was there with, um, Senator Bulger [William Bulger], who's famous for his puns and his wit...

WALTON: Is he?

DESNOYERS: ...and all that, and so it was quite amusing.

WALTON: That's good. And that's the way it should be.

DESNOYERS: Yeah, it's a happy place.

WALTON: That's good.

DESNOYERS: And all the kids come in, you see the little school kids come in, it's just wonderful to think, I think he would like it there.

WALTON: Oh, sure, he'd be thrilled to death.

DESNOYERS: And Ed Schlossberg [Edwin Schlossberg] has been head of the committee...

WALTON: He should be.

DESNOYERS: ...that did the exhibits.

WALTON: Well, he's the right person.

DESNOYERS: Yes.

WALTON: Did you see what they sent out for a baby announcement?

[-26-]

DESNOYERS: Wasn't that adorable?

WALTON: Isn't that sweet?

DESNOYERS: Oh, I couldn't....

WALTON: The footprints across the sky.

DESNOYERS: I loved it.

WALTON: And that's straight Ed, you know.

DESNOYERS: It was beautiful.

WALTON: Wasn't it?

DESNOYERS: And I love the name of the baby.

WALTON: Oh, so do I, perfect.

DESNOYERS: I like it. Great. So happy. It's so wonderful to see the younger generation coming along and to see them be so nice.

WALTON: Oh, and it's so nice to see Caroline [Caroline Bouvier Kennedy] so happy.

DESNOYERS: She's a lovely....

WALTON: Marvelous woman, isn't sure?

DESNOYERS: She is a lovely young woman.

WALTON: Both of the children are, but she's a girl; that's even lovelier.

DESNOYERS: Well, she's very shy.

WALTON: Well, yes.

DESNOYERS: Or she had been. I don't know if she still is.

WALTON: She is sort of, but she's also brave about it.

DESNOYERS: She's done wonderful work for us.

WALTON: I bet she has.

DESNOYERS: Wonderful work for us. We're very proud of her, and she's taken her mother's interest in Hemingway.

[-27-]

WALTON: This is, I'd gathered this.

DESNOYERS: Yes, which I was very, very pleased about.

WALTON: Well, she, either you or she, she signed it, but I started to, wanting to make peace with the Library because of her letter.

DESNOYERS: Yes. No, my boss wrote it...

WALTON: Oh, really.

DESNOYERS: ...Will Johnson [E. William Johnson].

WALTON: Uh-huh.

DESNOYERS: They've been doing, Will and Caroline and John, Jr. [John F. Kennedy, Jr.] have been doing acquisitions together...

WALTON: Uh-huh.

DESNOYERS: ...because we felt it was important to get the collections in, the timing especially.

WALTON: And somebody has to give it a job or it never happens.

DESNOYERS: That's right. Now let's talk about making peace with the Library. What do you want to make peace about?

WALTON: Oh, I have.

DESNOYERS: Let's get that on the record.

WALTON: I was just talking about the credit. Haven't we done this before?

DESNOYERS: We have, but I would....

WALTON: Well, it's just that I want the President...

DESNOYERS: Oh, yes, okay.

WALTON: ...to have full credit for...

DESNOYERS: For getting the papers.

WALTON: ...acquiring those papers, 'cause he was a key person, and he was proud. I'll add a footnote to this, though, that's sort of the reverse of when he finally met Mrs....

[-28-]

DESNOYERS: Oh, yes, that story. Yes, tell me.

WALTON: ...Hemingway. The meeting was not particularly happy in this sense, and this was when he had, the President had a dinner for all the Nobel Prize

winners...

DESNOYERS: Yes.

WALTON: ...and there were two widows. Mrs. George Marshall [Katherine Boyce Tupper] and Mrs. Hemingway.

DESNOYERS: Quite different widows.

WALTON: Quite different widows, but they were on either side of the President. This is very proper. And the morning after that dinner, my phone rang, and it was the President, he was giving me a report on the dinner. He had a habit of calling me. I do not get up early. He knew this. I used to get up at, oh, nine, maybe. And, often he would call up and say, "Did you see what the *Philadelphia Enquirer* said?" I said, "You know I don't see the *Philadelphia Enquirer*, and you know I'm still in bed." "Well, I'll read it to you." [Laughter] And he would. So I was accustomed to his calls, and he said, "Boy, did we have a wing-ding last night." He told me about the dinner. And he said, "Oh, but your friend, Mrs. Hemingway, what do you see in her?" And I said, "What's the matter. What did she do?" He said, "She lectured me all through dinner on how to handle Fidel Castro, and she," he said, "she never cracked a smile or a joke." And he said, "If I hadn't had Mrs. Marshall, I would have had a terrible night. After Mrs. Hemingway had been haranguing me, I turned to Mrs. Marshall and told her what I'd been getting on my left," and he said, "Mrs. Marshall said to me, 'Oh, Mr. President, you don't have to worry a thing about me. I'm so happy to be out of my briar patch.'" [Laughter]

DESNOYERS: That's lovely.

WALTON: Wasn't that a picture?

DESNOYERS: Well, I have a picture from that. We have a picture of that dinner in the Hemingway Room because people are always asking for the Kennedy-Hemingway connection. And there's a picture of Mary, I'll send you a copy because it's just incredible, Mary sort of holding on to the President as he walks away, and Mrs. Marshall's over here, and you can see that...

WALTON: Oh, can you?

DESNOYERS: ...pull and tug, you know.

[-29-]

WALTON: Well, you can use this on a caption on anything you want. I don't mind that. I never told Mary. I never passed that story on. No point in it.

DESNOYERS: She was trying so hard.

WALTON: Oh, yes, and she could be just a crashing bore when she was on a high horse like this.

DESNOYERS: Yes, sure.

WALTON: He had, always had lots of trouble this way with lots of different women.

DESNOYERS: Oh, did he?

WALTON: Oh, yeah. They'd think, "Oh, it's my chance. I'll bend his ear."

DESNOYERS: Latch on to him.

WALTON: And if anything it drove him wild. That's why Jackie would ride herd on the placings at dinner, to try to not have protocol, 'cause otherwise he'd sit every time with the same people, and he'd have terrible evenings. So, this was one of the reasons they started having dinners at small tables...

DESNOYERS: Right.

WALTON: ...of ten to a table.

DESNOYERS: Oh, interesting.

WALTON: Then they could avoid the...

DESNOYERS: Breakdown.

WALTON: ...protocol and have a different group every time.

DESNOYERS: We have the marvelous seating plans, the large, probably about five by two feet calligraphied seating plans, where they would have each table drawn and the names in calligraphy, and you can picture who was at each table...

WALTON: Yes.

DESNOYERS: ...and I can see why they would do it.

WALTON: Yes, absolutely. It's always a problem in that house.

[-30-]

DESNOYERS: Sure.

WALTON: As, I ran into it with Johnson [Lyndon B. Johnson], too. Everybody has

different problems.

DESNOYERS: Now, what did they do to solve it in the Johnson administration?

WALTON: They used the same, much the same as the Kennedy system. They were delighted it had been done.

DESNOYERS: Yeah, broke the ice.

WALTON: Um-hum.

DESNOYERS: When did you meet John Kennedy?

WALTON: I met him, Jack. I arrived, I was, first I was foreign editor of *Life* magazine...

DESNOYERS: Right.

WALTON: ...and hired in '47 early by Mike Straight [Michael W. Straight] to come to Washington as a chief correspondent. And I arrived, I know the exact day, March 12, 1947, because Harry Truman [Harry S. Truman] went up to Congress, joint session, and announced the Truman Doctrine, and aid for Greece. Well, that was my first day in the press box, and I thought it was always like that.

DESNOYERS: Right. [Laughter]

WALTON: JFK came within a week or two, the same thing, his first congressional...

DESNOYERS: So you really found Washington together, the two of you.

WALTON: In a sense, yes. And we met just casually, neither one of us had remembered how, but sort of socially, somewhere.

DESNOYERS: Yes, probably.

WALTON: And he started living with his sister, Eunice. They had a house not far from mine, in Georgetown. We knew lots of the same people, and that's the way it began.

DESNOYERS: Um, Schlesinger [Arthur M. Schlesinger, Jr.] refers to you as one of the friends that he was so comfortable around, the circle of friends...

[-31-]

WALTON: Well, this is true.

DESNOYERS: ...that he was comfortable with.

WALTON: And then, in those years, I only stayed with *The New Republic* two or three years, and then I quit to be a painter.

DESNOYERS: To paint, right.

WALTON: So I was not, I didn't have a job.

DESNOYERS: But you were still in Georgetown.

WALTON: Oh, yes, and I probably saw him more then. But, I first, that kept us really, a sort of official connection. In the very beginning of '60 I had had a one man show in January, and I was having dinner at his house, and he said, "Well, what are you doing now?" And I said, "Well, it's a wonderful feeling. I finished the show. It's on, can't do anything about it, don't have to work." And he just turned quickly and said, "Why don't you come work for me?" At the dinner table.

DESNOYERS: Really?

WALTON: I said, "Are you serious?" He said, "I'm terribly serious." "What would I do?" He said, "I don't know." He said, "I don't know what I'm going to do, either." And, finally, I said, "Listen, if you're serious, call me up tomorrow," 'cause we were talking over a lady between us.

DESNOYERS: Sure.

WALTON: And at that point, I got a kick in my ankle, and I turned, this is Joan Bross, her husband was in CIA [Central Intelligence Agency] and I said, "Why have you been kicking me?" And she said, "You fool. You didn't hear history knocking at your door?" Well, she said, "Every man in this room would love to have that..."

DESNOYERS: Right, that call.

WALTON: "...and you don't say, 'Yes'."

DESNOYERS: You said, "Maybe."

WALTON: She said, "I can't understand you." Next day, at dawn, he called up, so I said, "Well all right, what do I do?" He said, "Go to Milwaukee and find Sarge [Robert Sargent Shriver]." He was a.... The Wisconsin primary.

[-32-]

DESNOYERS: Right. A crucial one.

WALTON: Crucial one. I bought a ticket on the train 'cause no planes were flying. It was sort of a big blizzard, early February. I got there, and Sarge was delighted to see me come in. And he said, "Uhhhh, I'm going to give you eight counties in southern Wisconsin." Well, he carried all the counties.

DESNOYERS: Wonderful.

WALTON: So...

DESNOYERS: Good track record.

WALTON: ...I did have, and after we'd... See he didn't win all the congressional districts. He lost the ones facing Minnesota where Humphrey [Hubert H. Humphrey] was strong. And we're flying back on the *Caroline* to Washington and it's three in the morning, icy cold. We're all lying on the floor, wrapped in blankets. He comes over to me, and he says, "Hate to ask you this. Will you come with me to West Virginia?" And I said, "West Virginia? What are we doing there?" And he said, "You know, we didn't win the whole state in Wisconsin. We gotta win West Virginia now." I said, "All right." Well, from then on, I was employed, but I didn't get paid, but I was working all the time.

DESNOYERS: Sure. What were you doing?

WALTON: Well, I just went from state to state.

DESNOYERS: So you were advance manning type, or organizing?

WALTON: No, I'd stand by in a city and organize all the counties, and put on rallies and distribute literature, recruit people.

DESNOYERS: Sure, the organization.

WALTON: This is just it, and I ended up, I was the manager for New York, because I had done well.

DESNOYERS: And so you did the whole state?

WALTON: Yes, but I mostly worked New York City.

DESNOYERS: I was going to say, because they pretty well separated them.

WALTON: Yes, yes. But we didn't have to do much upstate. We were winning here. But I just was talking about the

intensity of my connection with him. It just grew and grew, because now we're talking all the time on the phone or, you know, we're involved. And Steve Smith and I are really running New York. And from then on, after he was elected, I saw him every day. And, you see, on the last day before the election, he moved into my house...

DESNOYERS: Oh, my goodness.

WALTON: ...in Georgetown. I tell you, my privacy ended at that point.

DESNOYERS: It was gone. Now, why was he moving in there?

WALTON: Jackie said, "If you think I'm going to move to the White House without any preparation, you're crazy, and if you stay in this house, I cannot move." See, he was receiving people all the time.

DESNOYERS: Oh, okay.

WALTON: And she said, "You have to get out." [Laughter] He didn't tell me.

DESNOYERS: So you got it.

WALTON: I got it, but I got it off of the television.

DESNOYERS: No.

WALTON: Absolutely. And Mrs. Longworth [Alice Roosevelt Longworth] called me up, said, "Say, you're having a visitor tomorrow." "What do you mean?" She said, "You don't know?" I said, "No, I don't know." "Ha, ha, ha." She had, we had this joke you know. "Well, they just announced on TV, he's moving into your house tomorrow." So I call him up, called him, his secretary, "Evelyn [Evelyn Lincoln], what do I hear?" She said, "I've been meaning to call you." [Laughter] And, of course, at this moment, the Secret Service was arriving.

DESNOYERS: Oh, right, of course.

WALTON: ...because they were examining the house, interviewing my cook, and she was stunned and also very firm. She finally said, "Now you just get out of my kitchen..."

DESNOYERS: Kitchen, right.

WALTON: "...you can stand out there. You can stand over there. You can't stand in here." [Laughter] And

they saluted and did it.

DESNOYERS: I love it.

WALTON: Anyway, and so, I just did see him all the time. And right away in the White House. He called me every morning for something. "Come down." There were so many problems, what the hell to do. He started making stacks for me to educate myself on and decide what we should do.

DESNOYERS: On a broad range of subjects?

WALTON: Yes, but the immediate ones were architectural...

DESNOYERS: Right.

WALTON: ...because the Republicans had been planning to tear down some of our historic buildings near the White House.

DESNOYERS: The Lafayette Square project.

WALTON: This is it. And, the old State, old Navy Building. That was the very first. They were poised to start on that. And the building across the street, next to Blair House, which is now, we made into a museum. It's beautiful.

DESNOYERS: Oh yes, the...

WALTON: Bennett (?), the architect.

DESNOYERS: ...I can't think of the museum name, but it's wonderful.

WALTON: Yes, yes, beautiful.

DESNOYERS: It's gorgeous. They were going to tear that down?

WALTON: Oh, absol.... Well, it was falling down.

DESNOYERS: Oh.

WALTON: The back was all leaking and everything.

DESNOYERS: Renwick.

WALTON: Renwick. That was the architect of St. Patrick's [St. Patrick's Cathedral in New York City].

DESNOYERS: Right.

[-35-]

WALTON: Anyway, I took him to the window of the White House, 'cause it was all snowy outside, and said, "Now look, those are the critical ones, 'cause the bulldozers are poised. We have to move first on the Renwick." And then he gave me a little speech after I'd convinced him we must save them, and it became my guiding light actually. He said, "I want you to remember one thing: don't ever get me out on a limb that I can't support what you're doing." He said, "And also, remember, I have a limited amount of political capital to spend, and I can't spend it all on your projects." And he said, "And remember, Mr. Sam [Samuel T. Rayburn] is what we care most about, and his brother-in-law is the chief justice of the court sitting in that deteriorating Renwick building. And we had to unseat him or we had to promise him," you know, "adequate and better court chambers."

DESNOYERS: Right.

WALTON: And we did. That's how we got the appropriations for doing all this.

DESNOYERS: Do you mean Sam Rayburn?

WALTON: Yes.

DESNOYERS: Sam Rayburn's brother was the judge?

WALTON: Brother-in-law.

DESNOYERS: I didn't realize that.

WALTON: He was a bachelor, but he'd been married once, and it was an unsuccessful marriage. He was a bachelor at the time, but he was his brother-in-law.

DESNOYERS: Oh.

WALTON: Now, I wouldn't have known.

DESNOYERS: No. Of course not.

WALTON: But Jack knew. And you know in my relations with Congress, eventually I developed my own relations...

DESNOYERS: Sure. You learned all that stuff.

WALTON: ...but I always remembered what he had said.

DESNOYERS: Yeah. He was right.

WALTON: That's how I got the money for the Mies van der Rohe

[-36-]

library. Did I tell you I went up there....

DESNOYERS: You said it was a public library, or a school library.

WALTON: Well, it was, no, no, it was the D.C. [District of Columbia] Public Library.

DESNOYERS: Oh, the D.C. Public Library.

WALTON: Yes, yes, and it's right behind the National Portrait Gallery, right caticorner from it.

DESNOYERS: Oh. I'll look for it.

WALTON: Anyway, one of the people in the government connected with the District, said, "If you want to get this appropriation," I hope you don't mind my language, "If you're willing to kiss the ass of Representative, uh, oh God he's from Kentucky, he's still there, Natcher [William H. Natcher]," he's still the chairman of the Appropriations Committee...

DESNOYERS: He is?

WALTON: ...thirty years later.

DESNOYERS: Amazing.

WALTON: "All right," I said, "I will kiss his ass, on the steps of the Capitol..."

DESNOYERS: Right.

WALTON: "...if necessary."

DESNOYERS: If it's what....

WALTON: I don't care. I have no pride at all. This guy was a general in the army and he said, "I'll go with you, but you have to go and ask for the money from Natcher yourself." And to tell you the truth, I got eleven million bucks.

DESNOYERS: That's a huge amount of money.

WALTON: It was then, a big amount. And what I did was I convinced him he had thought of Mies van der Rohe, and that would impress his district.

DESNOYERS: Well, of course it would, yes.

WALTON: And he never heard of him, but he quickly adopted the position he'd always wanted a van der Rohe building

[-37-]

for the District of Columbia in his time.

DESNOYERS: That's right.

WALTON: And it became his pet project. We sailed through. The marvelous thing is, six months or a year later, the board of trustees at that library wrote me a letter and said, "Thank you."

DESNOYERS: Oh, isn't that wonderful.

WALTON: That they loved the building. They worked perfectly, that they understood that I was responsible for it. Now that meant an awful lot.

DESNOYERS: Oh, yes.

WALTON: Doesn't it?

DESNOYERS: Well, now, I know you did Lafayette Square Project.

WALTON: Oh, yes. That went on a long time, you know. It wasn't all done....

DESNOYERS: No, but you got it started.

WALTON: Oh, absolutely. And the President was deeply interested in it. There was one moment when in Hyannis, the summer, I brought up there a little model of the square and a set of paper facades in different styles to put on this, and he got down on the floor and just loved it.

DESNOYERS: That's so much fun.

WALTON: And played with it. And Jackie came in and said, "You two." [Laughter] And later, another time she caught us on his bedroom floor. He was supposed to be taking a nap, meaning he just had on his underpants, and it was like two-thirty in the afternoon. He'd had a little sleep, and then I'd been let in because I had a crisis or something that had to be decided that afternoon. We're on the floor with another...

DESNOYERS: Another model, yeah.

WALTON: ...and things, and she said, and she got up, she went out and got her camera and took a picture [Laughter] and sent me a copy of it. And it said, "The President and the Czar," because the newspapers had started calling me the czar of Lafayette Square. [Laughter]

DESNOYERS: Very appropriate.

[-38-]

WALTON: And just to finish this story, at that meeting, and his bedroom had two entrances, and one of them went into the sitting room. And I'd entered through the other, but I just stayed a few minutes in one of the sitting rooms to leave because he had to dress. I knew he had important appointments. So I went out into the sitting room. The next appointments waiting were the head of the CIA and the deputy, and they looked a string of daggers at me, like this, because I detested Mr. Dulles, Allen Dulles. I'd been trying to persuade the President to fire him all the time. I think he knew it. However, he had done things in my presence, but I know he did them so I would tell the President.

DESNOYERS: Really?

WALTON: Boasted.

DESNOYERS: Like what?

WALTON: He boasted.... Are you all right?

DESNOYERS: [Looks at tape] Yeah, we're fine. I just don't want to miss this good story.

WALTON: All right. I was at dinner at the Walter Lippmanns, and it was after dinner the men sat around awhile in an old fashioned way, and he started boasting how he was still carrying out his brother Foster's [John Foster Dulles] foreign policy. He said, "You know, that's a much better policy. I've chosen to follow that one."

DESNOYERS: The nerve of him.

WALTON: I called the President at dawn...

DESNOYERS: I'm sure.

WALTON: ...'cause I said, "See what I mean. You should have fired him."

DESNOYERS: Oh, my goodness.

WALTON: And he said, "God damn it, did he really say that?" I gave him the whole thing.

DESNOYERS: Wow. Oh, my goodness.

WALTON: One of the things I did learn, I think, all of his close friends did, we told him everything.

DESNOYERS: Yes. That was....

[-39-]

WALTON: That's the one thing we could do, no matter what it was, and, of course, he adored gossip anyway, so it was a perfect thing. He loved it.

DESNOYERS: Well, he had to have it coming from somewhere. He had to have the information coming in.

WALTON: This is right. And all presidents have used different people.

DESNOYERS: Absolutely.

WALTON: Wilson [Woodrow Wilson] used his wife.

DESNOYERS: Right. Well, and he, Kennedy, couldn't have used a better group of people.

WALTON: In a way, we were diverse.

DESNOYERS: You were diverse. You guys were smart. You cared.

WALTON: And some people, like Mac Bundy [McGeorge Bundy], had tremendous backgrounds, you know, really.

DESNOYERS: You all had tremendous ability.

WALTON: Of some kind.

DESNOYERS: Yes, specialized.

WALTON: Yes, yes.

DESNOYERS: The thing I like is that he seemed to complement.

WALTON: This is true. This is true.

DESNOYERS: Now were you involved in the Pennsylvania Avenue Redevelopment or is that since your time?

WALTON: Oh, no. From the very first day, and I was vice president of the commission for... Pat Moynihan [Daniel Patrick Moynihan], when I first got together on this project, we'd known each other a little bit, not closely, but then we just worked hand in glove through many phases. I phased out when I left.

DESNOYERS: When did you leave Washington? I was going to ask you that.

WALTON: I served as chairman of the Commission of Fine Arts through '71.

[-40-]

DESNOYERS: Oh, late.

WALTON: Well, Johnson reappointed me, see. It's a four-year term.

DESNOYERS: So you were there from '61?

WALTON: No, no. I wasn't appointed 'til '63.

DESNOYERS: Oh, okay.

WALTON: I'd been doing all this other work, no job at all. But I'd used White House facilities.

DESNOYERS: Got it.

WALTON: I had to.

DESNOYERS: Sure.

WALTON: Because I didn't have secretarial help or anything. And they arranged it.

DESNOYERS: You were sort of an ad hoc advisor...

WALTON: Totally.

DESNOYERS: ...on all matters, architectural and everything else.

WALTON: Totally. And I've never had anything to do with interior decoration, whatsoever. The papers always referred to me as Jackie's advisor on redecorating the White House. She and I would rock with laughter at all this. I never was anything in this.

DESNOYERS: Yes.

WALTON: I know my obituary is going to say...

DESNOYERS: It's going to say that.

WALTON: ...exactly. And I'm going to rise up and scream. [Laughter]

DESNOYERS: No, it wasn't right.

WALTON: I never decorated anything. [Laughter]

DESNOYERS: Well, you've done a beautiful job on Pennsylvania Avenue, because I...

[-41-]

WALTON: Well, I think it's a great success.

DESNOYERS: Pat Moynihan has an apartment.

WALTON: In there? Does he?

DESNOYERS: Yes, right across from the Archives [National Archives], where the Navy Museum is.

WALTON: Oh, that's wonderful. I know where that....

DESNOYERS: The crescent...

WALTON: Yes. Yes.

DESNOYERS: He has a penthouse.

WALTON: That's perfect. He earned it, he earned it.

DESNOYERS: It's gorgeous.

WALTON: When that, um the files for dedication, so I wrote him a letter saying, on behalf of our president, I know what he would say.

DESNOYERS: It's beautiful because I go down to the Archives twice a year, and the.... I just have to watch this [tape] because...

WALTON: Yes, yes, go ahead.

DESNOYERS: ...I lose twenty seconds when it changes.

WALTON: All right, all right.

DESNOYERS: But I go down twice a year, and I got to the Archives, so I see.... And I've been doing this for about fifteen years now, so I've seen the change, but it's so beautiful.

WALTON: Isn't it?

DESNOYERS: Just.... Now when did you move out of Washington?

WALTON: I stayed on til '75, about four more years.

DESNOYERS: So you left the commission in '71 but still lived in Washington?

[-42-]

WALTON: Oh, yes, yes. I had already lived there. See, I lived there about thirty years.

DESNOYERS: I was going to say, you've been there since '47.

WALTON: '47, yes.

DESNOYERS: Yes, '47.

WALTON: It was just a little short of thirty years.

DESNOYERS: And then you moved up to your two homes here.

WALTON: Yes. I already had inherited that house about in '64.

DESNOYERS: Oh, in Stone Ridge. That's a family house?

WALTON: Oh, yes, yes. Oh, that's the whole point of it. And so that for a while I had that house and the big one in Georgetown. I couldn't support both. And, I gave my children the vote, which house do we keep?

DESNOYERS: Interesting.

WALTON: And to my surprise, they chose the country one.

DESNOYERS: Well, I would have chosen that one.

WALTON: Yes, but they had been brought up in Washington, and they didn't have much feeling about it. They said they'd love it [Stone Ridge], they're much more likely to come up there. They come all summer...

DESNOYERS: Sure.

WALTON: ...up there. It's great country for kids.

DESNOYERS: Great country.

WALTON: They both have children, obviously.

DESNOYERS: Great.

WALTON: Listen, I want to call....

DESNOYERS: Yes, and since we're getting to the end of this anyhow, why don't we....
I'll rewind the tape, and you call.

WALTON: I want to call Mrs. Whitney [Alexandra Whitney].

DESNOYERS: Whitney. Oh, she's still Mrs. Whitney?

[-43-]

WALTON: Oh, yes, yes. You want her real name, Alexandra Whitney.

DESNOYERS: What a great name.

WALTON: And she's called Axie, A-x-i-e. I'll give you her phone number.

DESNOYERS: Let me give you my card.

WALTON: Well, anyway, let me go make this call.

DESNOYERS: Here, I'm going to give you my card 'cause it has my name on it if you want to tell her.

WALTON: Oh, all right.

DESNOYERS: I mean just to tell her, you know, and.... This is so exciting. We're going to lock you into this Kennedy Library so you could never get out.

WALTON: Oh, sweetheart, I'm already locked. You know, I want, my will already has said you get the choice of anything you want, of all types, and my children would prefer this, too. Most of my stuff, I wonder what the hell we can do with it. [Laughter]

DESNOYERS: Well, within reason, within reason.

WALTON: Oh, yes.

DESNOYERS: It has sentimental value, too.

WALTON: Sure. I think you'll even get my black silk top hat.

DESNOYERS: I hope so, because you were assistant, deputy...

WALTON: I was.

DESNOYERS: ...of the parade.

WALTON: Have you ever seen a photograph of that?

DESNOYERS: No.

WALTON: Oh, I've got, I've got just one, a tearsheet out of a book.

DESNOYERS: I think we probably have something at the library that...

WALTON: Oh, I'm sure you do.

[-44-]

DESNOYERS: ...will document it.

WALTON: Well, I'll get that in a minute.

DESNOYERS: Certainly, you do your calls, and we'll, we'll, I'll let this run itself down.

WALTON: Yes, yes.

[TAPE 2]

DESNOYERS: We should be all set. We're good for another hour.

WALTON: All right.

DESNOYERS: And this is great fun.

WALTON: Is it useful to you?

DESNOYERS: Oh, extremely useful, extremely useful.

WALTON: Do you have anything you want to say right now?

DESNOYERS: Well, it's up to you whether you want to finish the architect papers or I'll do the rest.

WALTON: Well, I would think I'll just do like these...

DESNOYERS: Fine.

WALTON: ...because you won't find any here like, here's a master list of the forum, all of the members of the committee.

DESNOYERS: Okay.

WALTON: And, for instance, I annotated this one. This is key. Don't ever look for Mr. Costa of Brazil. He didn't come.

DESNOYERS: He didn't?

WALTON: Well, no, he was held up for political reasons.

DESNOYERS: Oh, he couldn't come.

WALTON: He was having trouble. But he sent his daughter, and you'll find her in some of the photographs.

DESNOYERS: So we'll find a picture of her.

WALTON: Oh wait, here's a.... This is two copies of the

[-45-]

same thing.

DESNOYERS: Good.

WALTON: I just want to show you a few things in here.

DESNOYERS: Certainly. And, you know, I will be able to carry that because I don't have any luggage.

WALTON: Well, it's awfully heavy.

DESNOYERS: That's okay. I don't mind. I'd rather take it, I'd rather carry it than take a chance.

WALTON: Would you, would you?

DESNOYERS: Yes, I really would.

WALTON: I might be able to find a slightly tighter box.

DESNOYERS: No, or even if you had a shopping bag or something.

WALTON: I do have.

DESNOYERS: Great, I'll put....

WALTON: I do have.

DESNOYERS: Some of the Hemingway papers came to us in Bonwit Teller shopping bags. [Laughter]

WALTON: I noticed. You were lucky to get them.

DESNOYERS: We were, we were.

WALTON: Oh, here's a thing.... Oh, I have to get you another address. This is Elaine de Kooning's sister.

DESNOYERS: Oh, great.

WALTON: And this is her Belgian name. And it's c-k-x.

DESNOYERS: C-K-X.

WALTON: It just looks like a misprint.

DESNOYERS: Yeah.

WALTON: And....

DESNOYERS: Now, what do you.... Oh, you were going to tell me what you think she [the sister] has.

[-46-]

WALTON: Here are.... This is everything that I know, uh, of the things that she [Elaine de Kooning] did. And you've got a lot of them, I think.

DESNOYERS: We have at least two. I was town there, uh, yesterday.

WALTON: Were you? Oh, good.

DESNOYERS: I didn't see them completely. I was looking at your paintings more than hers, but....

WALTON: What of mine is there?

DESNOYERS: That's what I wanted to tell you.

WALTON: All right. Do tell me.

DESNOYERS: Yes. "The Havana Houses," pen and ink, 1951.

WALTON: Are they?

DESNOYERS: You know which one I mean?

WALTON: No.

DESNOYERS: No? My favorite is a fort.

WALTON: Oh, that's Morro Castle. That's at the entrance to Havana Harbor.

DESNOYERS: It is beautiful.

WALTON: Oh, good.

DESNOYERS: Okay, let me write that down, because I didn't know that. Morro Castle. Um, and then there is, there is one cock...

WALTON: Oh, is there?

DESNOYERS: ...red and orange and yellow.

WALTON: Is that all? Well, that's fun. See, right adjoining the Finca was a cock farm.

DESNOYERS: A cock farm, really?

WALTON: Really was. I loved drawing them.

DESNOYERS: I didn't realize that story until I was reading, um, part of.... Rose Marie Burwell sent me a couple of

[-47-]

pages of the transcript of the interview with you...

WALTON: Oh, good.

DESNOYERS: ...as background for my article.

WALTON: Oh, good.

DESNOYERS: She said about the cock and then I made the connection.

WALTON: Sure.

DESNOYERS: Now let's see. Then there's a 1955 painting of a flat roof, two-story green building with, um, barred windows on either sides, a lot of, a lot of....

WALTON: That's just outside of the Finca. [unintelligible] I think.

DESNOYERS: Oh, okay. And then a tropical scene, mostly blues and greens, abstract, blue palm trees, green and blue hills.

WALTON: I think that's, is there a swimming pool in that or not?

DESNOYERS: There might be, I don't remember.

WALTON: It might be their swimming pool, 'cause there were palm trees around it.

DESNOYERS: Uh-huh. And then there's one that says "SF Du Paula Cuba" on the front of a blue cottage with a red door open to a dark interior.

WALTON: Uh-huh.

DESNOYERS: With a black rocking chair. And in the blue building bearing a sign "Nuestra tiendra." What would that mean, do you know?

WALTON: Well, just new tiendra, I think is sort of like a barroom.

DESNOYERS: Oh, okay.

WALTON: I think, I'm not sure.

DESNOYERS: My favorite is the brown castle surrounded by the blue sea. That's a beauty.

[-48-]

WALTON: Okay. Good. Well, I've got a couple more I might give you.

DESNOYERS: Oh, wonderful. We're going to put....

WALTON: Sometime....

DESNOYERS: Back to de Kooning....

WALTON: You don't have to look at those. This is what I wanted you to look at.

DESNOYERS: Oh, we have that one.

WALTON: Do you? Good.

DESNOYERS: Yes. In fact, we had that on exhibit. We did a Profiles in Courage exhibit in conjunction with the award.

WALTON: I see. This is what, this was in her studio.

DESNOYERS: Oh! This is her study for it!

WALTON: Yes, yes. This is what I think, you might be able to get them to cut loose with because there isn't any commercial value.

DESNOYERS: No.

WALTON: And to make a point of.... Oh, now here she is in her studio.

DESNOYERS: Did you take these?

WALTON: No. But she gave these to me.

DESNOYERS: Oh, isn't this wonderful!

WALTON: Isn't this nice stuff?

DESNOYERS: I didn't realize she did so many.

WALTON: That's what I wanted you to see. [unintelligible]

DESNOYERS: She.... Now, someone said we had two. I'll have to look into it and see if we have any more.

WALTON: Well, I know you just have a tiny bit.

DESNOYERS: Do you think the estate still has some of them?

[-49-]

WALTON: I hope so. Wait a minute. Here's something else, totally. Oh, Christ.

DESNOYERS: Amazing what you find, isn't it? [Laughter]

WALTON: Oh, but I know see what it is. Look. These are, oh dear, these are contact prints of some of those things I've given you, but look at the stuff that hasn't been printed. Look at the crowds. Isn't that nice stuff?

DESNOYERS: This is lovely. Now is this during the architect thing?

WALTON: I guess so, dear. [Laughter]

DESNOYERS: I'll have to put a magnifying glass....

WALTON: I have to admit to not being sure. Oh, it has to be.

DESNOYERS: Yes, it's Hyannis Port.

WALTON: Yes, yes.

DESNOYERS: Yes, it does.

WALTON: Well, I didn't know what you were getting. All right, that's all right.

DESNOYERS: Oh, my goodness.

WALTON: Well, now we're back to Kennedy.

DESNOYERS: We're really documenting it. This is beautiful. Lovely pictures of Mrs. Kennedy.

WALTON: Yes.

DESNOYERS: Oh, now, we have that one.

WALTON: Have you? Good.

DESNOYERS: I love it.

WALTON: But you see it will document what you've got.

DESNOYERS: Right, exactly.

WALTON: But it gives you something to base, to start relations with this woman. Now, you better, you don't have to record this while I give you a couple more names.

DESNOYERS: Sure. Do you want.... Can I take this or do you

need it?

WALTON: Oh, that's all, now I'm giving this to you. I'll take it back here. It'll just go in the box with everything. But I want you to keep that separate. That, I haven't copied that for myself.

DESNOYERS: Why don't I make a copy and I'll give you back this.

WALTON: Oh, I don't really need it. You're the one that needs it. Now, I think I'm just going to leave this as it is and I think most of it's self-explanatory.

DESNOYERS: Okay, fine. We can ask you.

WALTON: There are, there are, and there's a lot of the books, maybe, there may be other copies of what you've got. There are proceedings of our committees at different times.

DESNOYERS: Oh, wonderful.

WALTON: And you may have other, you may not have copies, but you're free to throw away anything.

DESNOYERS: You never have too many copies...

WALTON: All right.

DESNOYERS: ...of that kind of thing, because the researchers need them.

WALTON: All right, but that's what you've got and you can always call me if there's something you don't understand or if a new name appears.

DESNOYERS: Pops up, yeah.

WALTON: Um, I just can't remember.

DESNOYERS: Wonderful.

WALTON: So that explains all I've got in there. And I'll repack this in a few minutes.

DESNOYERS: Well, don't worry about it because as I say I'll take it in a shopping bag.

WALTON: Yes, that's what I mean, put it in a shopping bag.

DESNOYERS: Now, I wondered if you would like to have copies of your letters. These

are photocopies. I figured you

[-51-]

Wouldn't mind if I photocopied your letters...

WALTON: Oh, Christ, no.

DESNOYERS: ...your letters to the Hemingways.

WALTON: Well, let me look at them. I...

DESNOYERS: For your files. If you don't want them, you don't have to have them.

WALTON: Well, if they're made. I'll keep them, maybe throw them away, I don't know. Are they depressing?

DESNOYERS: No, not at all. They're very upbeat, as a matter of fact.

WALTON: Oh, are they? Oh, good. Are they dated?

DESNOYERS: Yes. Now I was going to ask you a date on one of those. This first one, we dated this 1945, and I...

WALTON: No, April '45 I know I'm still in Europe.

DESNOYERS: That's why I'm thinking it's not April.

WALTON: It says April 5.

DESNOYERS: It's April 5, but shouldn't it be '46 then, maybe?

WALTON: And still in Europe? No. No, this isn't Rockefeller Center. No, I'm back in....

DESNOYERS: When did you come back?

WALTON: I came back in December '45.

DESNOYERS: Oh, so this can't be '45.

WALTON: No, no.

DESNOYERS: This has got to be '46.

WALTON: Yes.

DESNOYERS: Well, we will change the date, because you see, we were guessing. Jo August guessed, and, um....

WALTON: Well, we went to the fights and got drunk at the Stork [Stork Club]. This has to be well after the war.

[-52-]

DESNOYERS: Right. Okay.

WALTON: Ernest would have been visiting New York.

DESNOYERS: Okay. Um, so....

WALTON: I'd make it '46.

DESNOYERS: Okay, '46.

WALTON: And I told him to be sure to see "Oklahoma." Well, it opened in '43, I think. I suppose it was still running.

DESNOYERS: I can check, see how long it was. But if you weren't there in '45, it can't be '45.

WALTON: Oh, it can't be. However, this is easy. This says, correct, Bavaria is '45, July.

DESNOYERS: Okay.

WALTON: Well, I'll have to go over these. I'll just keep these.

DESNOYERS: Oh, just keep them. I think you might enjoy them. And I was wondering if you have any, any letters of Hemingway to you? Have you kept them over the years or not?

WALTON: Well, I thought I had given them to the Library. No?

DESNOYERS: No.

WALTON: Well, then they're up in the country, whatever there are. But I don't have many from Ernest. I have a lot of Mary letters.

DESNOYERS: Right, Mary letters.

WALTON: And often he would write a message on them, that kind of thing.

DESNOYERS: But that's great, because we're doing both because she intertwined her life so completely in his.

WALTON: There's no question. You can't separate them.

DESNOYERS: No, you can't.

WALTON: No, no. And there's no reason to. But I'll send you anything I find. But I'm glad to know. I thought I

[-53-]

had. Now, you.... I sent Rose Marie one, did she tell you?

DESNOYERS: Yes, in fact she gave me a copy.

WALTON: Oh, fine. But I sent....

DESNOYERS: Which is what made me, which is what tantiliated me, what titillated my....

WALTON: But yes, you see, I haven't seen this for years. It just fell out of this desk.

DESNOYERS: And being an archivist, hearing that something fell out of a desk, I thought I'd ask if there was more to fall out of a desk.

WALTON: Right. There may be. But I'll make a careful search before I leave here this spring.

DESNOYERS: And also I will send you some franks, the mailing things, so you can mail anything you have to us and you won't have to worry about....

WALTON: That's no problem, really. Yeah.

DESNOYERS: Let me keep that one, may I?

WALTON: Oh, okay. I don't want it.

DESNOYERS: Do you mind if I add this one to the collection?

WALTON: Oh, absolutely. Of course.

DESNOYERS: We're scrounge-, uh, we are packrats, and scroungers.

WALTON: That's fine. And, uh, actually I'm delighted to get these all out.

DESNOYERS: Yes. Yes.

WALTON: I will feel much better knowing that everything has gone.

DESNOYERS: Well....

WALTON: And my children will be vastly relieved.

DESNOYERS: It will make their life a little easier.

WALTON: Yeah, Matthew, particularly, always said, you know, give the library everything you want them to have.

[-54-]

DESNOYERS: Where do they live now?

WALTON: Oh, they're on Cape Cod, both the children.

DESNOYERS: Oh, they are?

WALTON: Yes, Woods Hole.

DESNOYERS: Really?

WALTON: Oh yeah. Matthew works as a social worker in Falmouth, and Frances has a very successful restaurant in Woods Hole.

DESNOYERS: Wonderful. What's it called?

WALTON: "Fishmonger."

DESNOYERS: Oh, I've eaten there. That's a lovely place.

WALTON: Have you? That's Frances'.

DESNOYERS: My goodness.

WALTON: She's very hands on. She runs it.

DESNOYERS: That's wonderful.

WALTON: I'm so proud of her.

DESNOYERS: Do you get up to see them much?

WALTON: I've spent.... I went up for Christmas this year.

DESNOYERS: Well, if you're up there, next time you're up there, do you drive up or do....

WALTON: I can't drive anymore.

DESNOYERS: Can't drive anymore. Well....

WALTON: I used to always drive. It's all new. I hate it.

DESNOYERS: I know. You're so trapped.

WALTON: Um-hmm.

DESNOYERS: Is this recently, that you can't drive anymore?

WALTON: Oh, I just got rid of my car last summer.

DESNOYERS: Ohhhh.

[-55-]

WALTON: I had to.

DESNOYERS: So this will be your first summer without it.

WALTON: Yeah. Well, I had half a summer.

DESNOYERS: Half a summer.

WALTON: But, uh, nobody told me to. I did it myself. I did not see well enough and what I lack is depth perception.

DESNOYERS: Yeah, because you only have the one eye.

WALTON: ...and this is fatal for driving.

DESNOYERS: Absolutely.

WALTON: Absolutely fatal.

DESNOYERS: Well, we hope your depth perception comes back when this eye comes back, but....

WALTON: It won't, I don't think.

DESNOYERS: It won't come back completely....

WALTON: No, no. They warned me not to expect it.

DESNOYERS: Not to expect miracles.

WALTON: It might come a little, but it won't be accurate.

DESNOYERS: Yeah, um, when you come next, let me know.

WALTON: Good.

DESNOYERS: We'll come and get you and we'll give a grand tour of the Hemingway Room.

WALTON: Oh, some day I intend to come to Boston really, to see the Library.

DESNOYERS: We would love to show you the room and everything.



[Portions Closed]

[-56-]



[Portions Closed]

[Portions Closed]

[-57-]

[Portions Closed]

DESNOYERS: Yeah, I'm a native New Yorker.

WALTON: Sweetheart, I used to live in Sneeds Landing.

DESNOYERS: Did you?

WALTON: Yes, of course.

DESNOYERS: I lived in Closter near Tappan [New York].

WALTON: Absolutely. I visited.... We'd dine at little restaurants....

DESNOYERS: Down by the water. Yeah, yeah.

[-58-]

WALTON: Absolutely.

DESNOYERS: Oh, it was great.

WALTON: We lived right over the water.

DESNOYERS: Right. Sure, sure you did. You were just sort of clutching there on the side of the Palisades.

WALTON: I used to rent a house in a marvelous development all owned by one family. Lovely spot.

DESNOYERS: We moved out there in '50. So I lived in Closter from '50 to '67.

WALTON: That's a fine time to live there.

DESNOYERS: Yeah, it was lovely. I wouldn't want to live there now.

WALTON: Have I got a book for you. All about who's the spy that was hanged there?

DESNOYERS: Oh, um, um, Major Andre [John Andre].

WALTON: Major Andre. There's a relatively new book on it. It's simply marvelous. It's up in the country, unfortunately.

DESNOYERS: That's okay. I'll make a note of it and find it.

WALTON: And it came out last year.

DESNOYERS: Great.

WALTON: And it's one of those sort of, uh, it's not big league writing at all.

DESNOYERS: Right, but it's, if you know the area and have lived there....

WALTON: This is right. It's a very local story, and an absolutely ravishing one to read.

DESNOYERS: But we were just so wrapped up in that history there.

WALTON: Me, too.

DESNOYERS: We enjoyed it.

WALTON: I really did. I did, extremely well.

DESNOYERS: And when I, I was very active in Girl Scouts...

WALTON: Were you?

DESNOYERS: ...and, well, in the fifties you didn't have a lot. There weren't a lot of things you did, you did the Girl Scouts. Now there's everything.

WALTON: Sure.

DESNOYERS: And I did Girl Scouts. And we went to the Girl Scout Roundup in Vermont, and my troop and I did a replica of that tavern in Tappan, New York, where Major Andre was hanged and with all the little soldiers and everything we made.... You would have liked it, 'cause it was a model and it was historically accurate. And we had a wonderful time. So we were very much in touch.

WALTON: Well, I'll tell you what's steeped in this book, and then there's another one touches on it too, but in.... It was the first time I'd ever understood exactly what was in his boot, and....

DESNOYERS: What was in his boot?

WALTON: Well, it was a plan to capture, uh, Washington [George Washington] himself. Washington had been in Newport conferring with the French Navy that led up to Yorktown.

DESNOYERS: Okay.

WALTON: And making that rendezvous to.... When you think of it, with no communications.

DESNOYERS: It's amazing.

WALTON: How they ever got together. Well, anyway, he's coming back home, and on horseback, carriages from across the river, and they intended to capture him up there, and it would have been decisive.

DESNOYERS: Would have been the end of it.

WALTON: Absolutely, absolutely. And Benedict Arnold was the author of it, and Benedict Arnold heard that Andre had been captured, and he fled...

DESNOYERS: To England.

WALTON: ...to New York City. No, to New York City first, and the key was getting down the river before they

[-60-]

They were just really dumb common soldiers....
caught him, right away, because these were the people that caught Andre.

DESNOYERS: They just stumbled on him.

WALTON: That, just totally stumbled on him and he acted funny, and he was dressed wrong. And they caught him. But it makes this whole have so much more significance.

DESNOYERS: It's fascinating. 'Cause I had always assumed it was plans for defense of New York or something like that.

WALTON: Nothing that.... It was bigger.

DESNOYERS: Isn't that amazing?

WALTON: And they had always been....

DESNOYERS: I think they could have turned the war if they'd done that.

WALTON: Absolutely. They could well have. Or it just, it would have petered out, but, it would have happened.

DESNOYERS: We grew up, being in that New Jersey area, I remember Newbridge. There's a place in River's Edge or someplace like that...

WALTON: Yes.

DESNOYERS: ...where there was a new bridge across the river, and the redcoats didn't know about that. And Washington's army had a local farmer be the guide, and they took him through, and the redcoats went around.

WALTON: Uh-huh.

DESNOYERS: And that's one of the reasons that they got ahead.

WALTON: Were successful.

DESNOYERS: Yeah. This was earlier. But living in, I love the way you can live in a little area, and know that local history.

WALTON: Absolutely.

DESNOYERS: My son, of course, gets the Massachusetts history.

[-61-]

WALTON: Where is he?

DESNOYERS: Well, I mean when he was in Massachusetts, when he grew up in Massachusetts.

WALTON: Oh, sure. Yeah, yeah.

DESNOYERS: But down here we had the New Jersey history.

WALTON: Oh, absolutely.

DESNOYERS: New he's getting the Pennsylvania, because....

WALTON: That's a very broad background. You know, I feel terribly intimate in it since my great, great grandfather was with Washington in Valley Forge and then at Yorktown.

DESNOYERS: Really!

WALTON: Absolutely. My grandmother sat on his lap, and he told her about it, and I sat on her lap....

DESNOYERS: And she told you about it.

WALTON: It's that close.

DESNOYERS: That's amazing. You know, was he a Walton?

WALTON: No, he was mother's family. Her name was Weller, and his name was Chapin. Oh, I've got a present for you.

DESNOYERS: Well, my something way back was Jeb Allen, who was an aide-de-camp to Washington.

WALTON: Really?

DESNOYERS: Yes. That's on the good side. That's my mother's side. My father's side, they were Tories.

WALTON: Oh, were they? My father's side was, uh, still in England.

DESNOYERS: Oh, okay.

WALTON: And, uh, his parents were both born in England.

DESNOYERS: Uh-huh.

WALTON: So were my grandparents....

DESNOYERS: Oh, so you're yeah, that's real close.

[-62-]

WALTON: Here is a little book by me, and here describes sort of what I just told you.

DESNOYERS: Oh, how wonderful. Oh, these are the letters.

WALTON: Yes.

DESNOYERS: Oh, my goodness.

WALTON: There she is. That's my grandmother.

DESNOYERS: Isn't she beautiful. Boy, you had, you did this before the guy did "The Civil War."

WALTON: Oh yes, and I met him...

DESNOYERS: Oh, did you?

WALTON: ...yes, down in Barbados. He was there. We had a lot of chit chat.

DESNOYERS: Ken Burns.

WALTON: Oh, no. I meant the historian.

DESNOYERS: Oh, Bruce Catton.

WALTON: No, no. Bruce Catton's dead, dear.

DESNOYERS: Oh, I know that, but you were alive when he was....

WALTON: No, this is....

DESNOYERS: This is recent, oh, this is recent. Okay.

WALTON: Sure, and who I'm talking about is the man who did the text. He's a historian from Memphis, Tennessee [Shelby Foote].

DESNOYERS: Oh, I know who you mean.

WALTON: Yes, his name is something like Short.

DESNOYERS: The wonderful, with the wonderful voice.

WALTON: Yes, yes.

DESNOYERS: Oh, this is beautiful.

WALTON: And he, I regret to say, after a long, intimate conversation, congratulated me on my music.

[-63-]

DESNOYERS: Oh.

WALTON: Do you follow?

DESNOYERS: Yes.

WALTON: He thought that I was the British composer.

DESNOYERS: Well, at least he didn't think that you were the basketball player.

WALTON: Well, that's right. You understand everything.

DESNOYERS: Yes, I do. Well, I read.

WALTON: That's a present to you.

DESNOYERS: Oh, is it? Is it an extra?

WALTON: Oh, I've got stacks.

DESNOYERS: Wonderful, 'cause I would love to put it in your papers.

WALTON: You can imagine how many sold.

DESNOYERS: Well, we have your *Evidence of Washington*.

WALTON: Do you? That's good.

DESNOYERS: And I love it.

WALTON: That's very hard to get, find. It disappeared.

DESNOYERS: It's a beautiful book.

WALTON: It's a beauty, isn't it? The photographs are marvelous.

DESNOYERS: The captions are marvelous, the text is marvelous, too.

WALTON: The text is pretty good.

DESNOYERS: [Laughter] We got it in a collection called the Price Collection. There was a young lawyer here in New York. I don't know his first name, but Mr. Price collected things about Kennedy.

WALTON: Oh, really?

DESNOYERS: And when he died, in the, it was only in the sixties,

[-64-]

because we got it in early '70. He left us his collection, the Price Collection, and it's all about Kennedy, and the unique part is that it's all one place, and he catalogued it.

WALTON: Wonderful.

DESNOYERS: And he has your book in it.

WALTON: Oh good. That's fine.

DESNOYERS: Thank you. That's great. I am so excited.

WALTON: Now, where are we?

DESNOYERS: Okay, now let's fill in the hole.

WALTON: We're through with my box.

DESNOYERS: We're through with that. That's great. Is that beautiful letter thing yours, anything?

WALTON: No, sweetheart. That's my....

DESNOYERS: That's your appointment book, that's your address book. Okay. I was

going to say....

WALTON: You'll get it eventually. [Laughter] Is there somebody.... I've given you two addresses.

DESNOYERS: Yes, you've given me Forrestal and Elaine de Kooning's sister. Is there....

WALTON: Oh, another one I wanted to give you, Joan Washburn. Did I give you this?

DESNOYERS: No.

WALTON: All right. She's an art dealer here and a very good one, and she was a very close friend of Elaine's, and she's already discussed this matter with this woman.

DESNOYERS: Okay.

WALTON: And who said she would think about it.

DESNOYERS: Okay.

WALTON: But I think now there's an opening for you to send a letter saying I've given you these photographs, and you can say that Elaine had given them to me, which is true....

[-65-]

DESNOYERS: Okay.

WALTON: ...and that you're interested particularly in the small stuff...

DESNOYERS: Right.

WALTON: ...because they're still hoping to make money on the portraits.

DESNOYERS: Sure. Right. Oh, I can understand that.

WALTON: I can, too, and you don't particularly want....

DESNOYERS: No, no, no. Although we do love hers, the two big ones that we have.

WALTON: Yes, but there's no point in collecting them all.

DESNOYERS: Oh, no, no. No, but let's let them be out there in the marketplace. I brought these for you. These are two programs from our 1980 conference. This is

our logo.

WALTON: Hey, that's terrific.

DESNOYERS: Isn't that nice?

WALTON: That's sweet.

DESNOYERS: We got it, we had it designed.

WALTON: It's just divine.

DESNOYERS: It's based on his photograph, his glasses that are at the Finca, there's a picture at the Finca.

WALTON: This is nice. I have to tell you, I have trouble reading this kind of type.

DESNOYERS: Oh, I'm sure you do. We said afterwards, that's too small.

WALTON: And it's too grey.

DESNOYERS: Yeah.

WALTON: Uh, I, mine has to be black or I can't read it.

DESNOYERS: Yeah, has to be black and white.

WALTON: And then usually I just put it in the wastebasket. I

[-66-]

never....

DESNOYERS: Yeah, well, I just wanted you to see the logo, 'cause I think the logo is quite nice, and we're keeping it. We're putting it on everything we have.

WALTON: Yes, I think it's divine. You see, if I have to, I can.

DESNOYERS: No, don't force yourself. That's just academic.

WALTON: And it's stuff that's happened.

DESNOYERS: Yeah, it happened in '90. But it's academic people, and this is our Friends [Friends of the Hemingway Collection] board, and I was going to ask you if you would be on it.

WALTON: Oh, of course, I would be happy to.

DESNOYERS: You would be in the company of Jack, John Hemingway, Patrick Hemingway, and Jacqueline Kennedy Onassis.

WALTON: Fine. That's fine.

DESNOYERS: And Jo August Hills, the first curator.

WALTON: Oh, fine.

DESNOYERS: Okay.

WALTON: I keep very good relations with Jack Hemingway...

DESNOYERS: Oh, good.

WALTON: ...and hear from him occasionally and he sends me, or he sent me, I got a very nice note for Christmas from him. I don't see the boys, I never knew them well, the other boys. They were younger.

DESNOYERS: Right.

WALTON: Jack I just know normally and I keep connections with Margeaux [Margeaux Hemingway], too.

DESNOYERS: Oh, do you?

WALTON: Yes. We get on well.

DESNOYERS: She's here in New York, isn't she?

WALTON: No, I think she's on some terrible bender, I mean

[-67-]

intellectually, some sort of freak cult.

DESNOYERS: Really!

WALTON: She's living with her father, I think.

DESNOYERS: Really?

WALTON: She was last summer. She's busted, totally.

DESNOYERS: Oh, I'm sorry.

WALTON: Well, she's been totally irresponsible.

DESNOYERS: She's been living pretty high on the hog.

WALTON: Oh, but that's been throwing away good business connections and everything. Bad news.

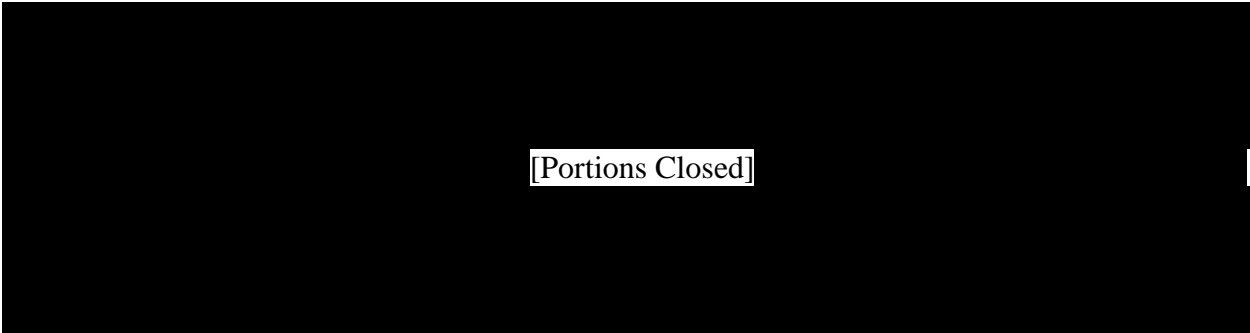
DESNOYERS: Was she the one that did the restaurants?

WALTON: No. That's Mariel [Mariel Hemingway]. She's here. And Mariel is a good actress. Margeaux isn't. She's handsome. Worthless.



[Portions Closed]

[-68-]



[Portions Closed]

DESNOYERS: Oh, I see. Well, because people are very interested in Ernest's.

WALTON: Well, he's a, that's more complex character. And who knows. I don't pretend to know. His mother was such a nut, and I suspect his father was probably strange, don't you?

DESNOYERS: He had to survive.

WALTON: He really did. IT was a very unstraight couple.

DESNOYERS: Very unstraight.

WALTON: Weren't they? And as we look back, Ernest didn't have a chance.

DESNOYERS: No, he didn't.

WALTON: And look at this suicide record in the family.

DESNOYERS: Oh, well, that's why I asked.

WALTON: Three children committed suicide.

DESNOYERS: I know, and the father.

WALTON: And how's that for a family act?

DESNOYERS: That's why I wondered about the genes.

WALTON: And that's what I was going to say, that the evidence would shift the other way.

DESNOYERS: Right.

WALTON: Right there, anyone who is studying it.

DESNOYERS: But at the same time, you know, it could be behavioral, too, because....

WALTON: Of course. What she imposed on that family. And we don't know anything about her ancestry. Do we?

[-69-]

DESNOYERS: No, I don't think so.

WALTON: Grace's [Grace Hall Hemingway]?

DESNOYERS: No, not really.

WALTON: I never remembered a word and Ernest never talked about her ancestry. He talked about her endlessly.

DESNOYERS: What did he say about it?

WALTON: Oh, he detested her. He hated her guts. He was irrational, completely.

DESNOYERS: Oh, really.

WALTON: But he, this is the kind of stuff he was....

DESNOYERS: Is this after she was dead even? She was still alive, I think.

WALTON: Oh, she was still alive.

DESNOYERS: She lived forever.

WALTON: Yes, she did. No, no. I was with him the night he got the cable she was dead, and we were lighting bonfires, he was so pleased. That's when he got out the picture album that he had hidden from Mary and took me into what we called the Venetian Room cause it had a Venetian chandelier hanging, and showed me, and didn't let Mary look, the pictures we were looking at.

DESNOYERS: Oh, well, that album is so beautiful in a Victorian sense.

WALTON: Oh, yes, and it's revelatory.... Terribly revelatory.

DESNOYERS: But it is beautiful.

WALTON: Because it has his mother's stamp on it.

DESNOYERS: Absolutely.

WALTON: But she's newly dead, and we had a little ceremony over that book.

DESNOYERS: Thank goodness he didn't burn it.

WALTON: Oh, no. He didn't want to. She was dead.

[-70-]

DESNOYERS: And he'd won.

WALTON: He'd won, yes. Absolutely. Isn't that awful? But it was long before that he'd talked about Grace and here we are in the Huertgen Forest, living together in a woodcutters hut and it gets dark at five at this time of year, November...

DESNOYERS: Right, it was late.

WALTON: ...and early we'd have to get back there, 'cause it's war.

DESNOYERS: It's not safe to be out after...

WALTON: Well, you can't go anywhere.

DESNOYERS: ..with a light.

WALTON: You can't have a light of any kind. And you might get shot by our own guards. You stay right in your little pad, whatever it is. And we had long nights.

DESNOYERS: So you talked.

WALTON: Oh, boy. Or listened.

DESNOYERS: Yes. [Laughter] Well, I meant you, both of you.

WALTON: I talked too. And he loved to talk about his youth and high school, and this was, that was his only education, high school. And my teachers were so similar to his that he loved it all, and he'd describe his teachers.

DESNOYERS: Well, you grew up near there.

WALTON: No, downstate, about a hundred miles. I'm closer to St. Louis.

DESNOYERS: Oh, okay.

WALTON: Or, I'm very near Springfield [Illinois], midway between Springfield and Hannibal, Missouri.

DESNOYERS: Oh, okay.

WALTON: That's a nice literary....

DESNOYERS: That's a very nice literary, yes. Do you think his teachers being big city teachers made a difference?

[-71-]

WALTON: They weren't big city teachers. They were Oak Park.

DESNOYERS: That's right. Oak Park wasn't a big city.

WALTON: No it was not at all. And they were, it had a very distinct character then.

DESNOYERS: Such as?

WALTON: And they were very proud of it. It was very non-Chicago.

DESNOYERS: It was very snobbish, wasn't it?

WALTON: Totally, totally. And not particularly on money, some on money.

DESNOYERS: More intellectual.

WALTON: Much more, much more.

DESNOYERS: Classical is sort of the way I heard it.

WALTON: See, it was like the town that I grew up in which was a college town.

DESNOYERS: You were in Jacksonville?

WALTON: Jacksonville. And we had not manufacturing or anything. And it was farmers and college people.

DESNOYERS: Interesting mix.

WALTON: Oh, it was. It really wasn't bad. But anyway, it was all stuff he could understand, liked to discuss.

DESNOYERS: But you went on to the university.

WALTON: Oh, gosh, yes. Not that it made any great difference, except it did.

DESNOYERS: But you did it. And do you think he was apologizing for not having done that?

WALTON: I think he always felt a little nervous about that. He wanted, he would be so pleased that the papers are handled by somebody related to Harvard [Harvard University].

DESNOYERS: Yes.

WALTON: He would have.

[-72-]

DESNOYERS: You wonder if he's trying to prove himself twice as much because he doesn't have the piece of paper.

WALTON: But he'd probably gotten pretty confident about his writing. And probably early.

DESNOYERS: Because it came early.

WALTON: It came early, and from intellectuals, not from the market.

DESNOYERS: Right.

WALTON: So in that sense he was free.

DESNOYERS: Yes.

WALTON: But he always felt, I think he felt that he lacked the social connections that lots of people got out of college. He would have recognized that he never had quite belonged on the East Coast. He was always alien in New York.

DESNOYERS: Well, Henry Villard says that Ernest was one of the very few people that volunteered for that [Red Cross] ambulance brigade who wasn't from Harvard or Princeton.

WALTON: That's right, exactly.

DESNOYERS: So when he hit that he must have realized.

WALTON: That's right. I'll bet it was the first time he thought of it. I wonder how he first heard of the ambulance brigade.

DESNOYERS: Oh, I know.

WALTON: Do you?

DESNOYERS: It came across on the wire, when he was at the *Kansas City Star*. He saw it on the ticker tape, and then he volunteered.

WALTON: No kidding! That's a fascinating....

DESNOYERS: And he had a cousin who had just done something else and he said, you know, let's go re-enlist. He was going to, the cousin was going to re-enlist. But he was going for the first time. But it was quite extraordinary for a young man from the Midwest to do that.

[-73-]

WALTON: Absolutely. Sure. And most of them would have never heard of it.

DESNOYERS: No. No.

WALTON: Really, or would have heard too late.

DESNOYERS: Exactly, and done something about it.

WALTON: Yes, yes. That's damn interesting.

DESNOYERS: But, now you were a reporter for the Associated Press in Chicago and New York.

WALTON: Yes.

DESNOYERS: Pre-World War II?

WALTON: Oh, yes, yes. Of course. I'd come straight out of Jacksonville. My first job outside, I worked on my father's paper. But my father's dead.

DESNOYERS: Oh, I didn't realize your father had a paper.

WALTON: We owned two newspapers in our town, so I grew up...

DESNOYERS: Around the papers, sure.

WALTON: ...and I worked on it from the time I was fifteen. They never had enough reporters. They were always calling me up. I was in high school. "Will you go to such and such a meeting?" I would say to the editor, "No, I have to do my homework." [Laughter] "No," he said, "you gotta do it. Do your homework first and then come here." And I would do it. So then I went to the University of Wisconsin Journalism School.

DESNOYERS: Oh, well. You were an old pro.

WALTON: I was. And you see, one of the first things we had to do, we had to accept assignments from the downtown papers. They got a lot of free work this way.

DESNOYERS: I bet they did.

WALTON: And within a month or two, my advisor called me into her office and said, "We've had queries from downtown. Why the hell are you so good?" They were printing stuff I wrote on page one...

DESNOYERS: Unedited.

WALTON: ...unedited, and started giving me bylines. They said this has never happened before. I remember saying, "Well, Miss Patterson, tell you the truth, I've been working on newspapers since I was fifteen." I was now nineteen or twenty.

DESNOYERS: Right, right. That's a lot of experience.

WALTON: I laughed. Well, she said, "I'll tell them. I think they'll feel better about it. [Laughter] I had knocked them with an interview with Edna St. Vincent Millay and that was, you know, back when it was called the women's section, cultural stuff back then. But I had an eight pound banner headline on it, and the story that went down the full page, and the journalism school couldn't believe it, that one of their students wrote that story. And then I began to get from the papers good assignments 'cause they knew I would deliver.

DESNOYERS: Sure, sure.

WALTON: So that I was in newspapers all my life.

DESNOYERS: Oh, yes.

WALTON: And it also affected my dreams. As I got out into the big world, newspapermen would sit around and dream about what they would like to do. They all wanted to own newspapers in small towns and be editors. And I said, "Not me." [Laughter]

DESNOYERS: You've been there.

WALTON: I said, "I started there. I never want to do that again." They said, "You started there?" They couldn't believe it. I said, "Do you want to spend your life going to the Rotary Club meeting, buttering up your god-damned advertisers?" You have to do it, it's a small town.

DESNOYERS: It's bread and butter.

WALTON: My mother just always suffered because she had to buy all her clothes from local merchants. And she would sneak sometimes and get stuff from Chicago. In those days, believe it or not, my father would be travelling. He would go to Marshall Fields and pick out about six or eight dresses for her. They'd be sent down on approval, and you would keep what you wanted and mail them back.

DESNOYERS: I love it.

WALTON: Isn't that incredible? So my sister got her dresses

this way, too. And this was the only way they could avoid the local emporium. It was literally called emporium.

DESNOYERS: Emporium, of course.

WALTON: But they were advertisers. We had to do it.

DESNOYERS: Sure. You needed the advertising.

WALTON: You know, another thing. We got free train tickets all the time, and we got free hotels in Chicago because they advertised. And they would give you something called a due bill, d-u-e, so no money would change hands. But we could go to Chicago for free and stay in the Palmer House. I did, by the time I was sixteen, I could take a friend.

DESNOYERS: You were the kid to know.

WALTON: I was. I went to see Herbert Hoover nominated in the Republican Convention in Chicago, which was, what, '28. So I would have been eighteen, I guess. Or seventeen. And I sat in the press room, but I expected to, you see. Totally spoiled. I'd get free tickets to the World Series and play baseball. It bored me stiff. I did go once to see Babe Ruth, just because....

DESNOYERS: Just to say you had.

WALTON: This is right. I had to go clear to St. Louis. And I thought it was a waste of time.

DESNOYERS: Oh, I love it.

WALTON: This was my background. See, this is what, one of the things Ernest was interested in.

DESNOYERS: Yes. It's very parallel.

WALTON: Yes, it really is. But he'd been much more outgoing in the sense he went out and got public jobs. I just worked on my own god-damn papers. My father died when I was a senior at Wisconsin.

DESNOYERS: Oh, in college. Oh ok, so that wasn't quite so bad.

WALTON: No, no.

DESNOYERS: The public Ernest Hemingway, the Ernest Hemingway that sells himself, the invented, did he drop that with his friends?

WALTON: Yes, not totally, but almost totally.

DESNOYERS: Good.

WALTON: If it had been anything else, I would have never gone near him.

DESNOYERS: I was going to say, it doesn't sound like you.

WALTON: He'd touch, couldn't stand it. We even used to laugh. He'd say, "You know, I can tell when I'm beginning to make an ass of myself." He said, "I see you. You have your back to the wall. But you are leaving, and you [unintelligible] backwards. And suddenly I look up and you're gone." [Laughter] He said, "I've seen you do this over and over." And he says, "I know I'm making a horse's ass of myself." And he was. He'd be half drunk and lie like hell, everything. Has Rose Marie filled you in on the big lies that we caught him in, in his records?

DESNOYERS: No, no.

WALTON: She must sometime. I promised not to betray....

DESNOYERS: No. She's going to give us the transcript of everything and all her notes when she finishes.

WALTON: All right, because...

DESNOYERS: 'Cause she's going to put a book out first.

WALTON: ...she took, she got access to some forbidden stuff.

DESNOYERS: At Princeton, yes.

WALTON: No, something at the Library of Congress, too. Archie MacLeish's [Archibald MacLeish] stuff.

DESNOYERS: Oh, did she?

WALTON: I think her....

DESNOYERS: His stuff is there, so that makes sense.

WALTON: I think it is. And she did copy that stuff 'cause she showed them to me. She wanted to test what I thought about it. I said, "You know, it's a total

lie.” Total. He was writing to, Ernest was writing to Archie and it was the end of the war. He’s back home and he wrote an account of how many Germans he had killed, and he never killed any Germans.

[-77-]

DESNOYERS: No, I know.

WALTON: And this is all elaborate and I said to Rose Marie, “You want to know how I can tell? If you’re in war, you do not count your victims. If you’re a hunter, you count the ducks.” He was a hunter and he treated it the same way. Totally. It was a total giveaway.

DESNOYERS: Oh.

WALTON: And he said there were so many possible as well as the ones he knew he killed. You never know anything like this.

DESNOYERS: And you don’t care.

WALTON: No. And the last thing you want to see is somebody get shot. Anyway, Archie recognized this as a damning letter and put a stop on it forever.

DESNOYERS: Oh, good.

WALTON: But I went over it all with her, and it’s very enlightening. She also gave me some stuff, it wasn’t anything particular, but unfavorable stuff that Ernest had written about me, and deposited it. This was all right. I had always heard....

DESNOYERS: Where? Must be at Princeton.

WALTON: That was Princeton.

DESNOYERS: Yeah, ‘cause we don’t have anything.

WALTON: I’d always heard that somebody said, “Oh, listen, a couple of bombshells about you....” I kept wondering what the hell it was. I thought it would be some terrific lie, but this was just his opinion of me as a writer. I don’t mind having the greatest writer of my time criticize my writing. And as Rose Marie said, at the timing of all this, she said, “After all, when he wrote that, you were being printed and distributed all over the world. He wasn’t.”

DESNOYERS: Well, and he was extremely jealous.

WALTON: That’s right.

DESNOYERS: If anyone was doing any better than he was at that time, he cut you off at the knees. I've got constant references....

WALTON: That's exactly what she said. She said....

[-78-]

DESNOYERS: Across the board.

WALTON: He couldn't stand it.

DESNOYERS: And the only time he would like you is if you were dead.

WALTON: This is right.

DESNOYERS: And you couldn't compete with him.

WALTON: Or dependent in some way.

DESNOYERS: Yes, in some way. Absolutely. Vicious, vicious.

WALTON: Oh, totally vicious.

DESNOYERS: Just amazing.

WALTON: But let me tell you, the soft side, the nice side. He was just a delight. And when we were living in that little hut, there was nobody else around, except Red Pelkey [Archie Pelkey], you'll run across his name.

DESNOYERS: I haven't seen it.

WALTON: Oh, well, Red Pelkey was our driver.

DESNOYERS: Oh.

WALTON: And a fascinating character, just straight out of the army, and....

DESNOYERS: I think I have a picture of him.

WALTON: I'll bet you do.

DESNOYERS: Did he go with you to Mont St. Michele when you went on that vacation trip?

WALTON: He might have. I don't remember. No, that guy is a different guy.

DESNOYERS: Oh, ok.

WALTON: I'll bet you I've got the same photo.

DESNOYERS: Because I have a picture in front of Mont St. Michele and it's not you and it's not Ernest. But it's some kind of driver or someone. Sorry, I didn't mean to direct you.

[-79-]

WALTON: Oh. I'll show you some that you've already got, that have got several other people in them. Anyway, Ernest was very, intellectually he was very interesting. He loved to talk about classical writers. And who was good and why. He was very analytical, and in a very good way, reading at depth of perception, interest. Also, he'd skip and it was "no good," and throw a book aside and take another one. I watched him read in Cuba so much, 'cause there he would read for hours, and then he would share his reading. He'd say, "Oh, listen to this." Then he'd read you some fascinating thing. He'd analyze it too. It was enormous fun.

DESNOYERS: Now, when you were in Huertgen Forest, in the....

WALTON: Well, this was, we were surviving there.

DESNOYERS: You were just surviving, you weren't reading at night, you were just talking.

WALTON: Well, this is right. We didn't have electricity.

DESNOYERS: No. I knew that, but I mean, and you couldn't light anything.

WALTON: No, we could have a candle lighted in our hut.

DESNOYERS: Oh, could you?

WALTON: Oh, sure. And there was just stock stuff in a bottle. You have not enough to read by or anything. If you had to read something, you could hold it up, get it.

DESNOYERS: How did you get your stories out?

WALTON: I didn't while there. I wouldn't even attempt to. It was impossible, you drive through dangerous territory.

DESNOYERS: Right.

WALTON: I would only go back to press camp occasionally. And then I might have been in there two weeks without going out.

DESNOYERS: Were you just taking notes at the time?

WALTON: Oh, sure, I filled up books with stuff.

DESNOYERS: We actually just found one of Ernest's notebooks.

WALTON: Did you?

DESNOYERS: Rose Marie was thrilled.

[-80-]

WALTON: Oh, yes.

DESNOYERS: From World War II. From the Huertgen Forest time.

WALTON: Oh, is it really? Oh, someday you must show me.

DESNOYERS: Oh, I will.

WALTON: Will you? 'Cause I might be able to decipher some things.

DESNOYERS: Exactly. I'll send you a copy.

WALTON: You know, then he was already starting to write some of his poetry and reading it to me. Mary and I found so many things like that, that I got glimpses of.

DESNOYERS: Thank goodness he was a pack rat.

WALTON: He really was.

DESNOYERS: Saved everything.

WALTON: And his handwriting is very legible.

DESNOYERS: Very legible.

WALTON: Isn't it marvelous? Much better than mine.

DESNOYERS: And it hasn't deteriorated. The stuff hasn't deteriorated. Surprisingly. They have a little bit of worms in, but not much. I mean the things from Cuba have some.

WALTON: Oh, because that's tropical. That's....

DESNOYERS: Yes. But really good considering what it's written on, and some of the, like *The Sun Also Rises* is written on those French copy books.

WALTON: Is it?

DESNOYERS: Still fine. Still fine.

WALTON: Is it? No kidding. That's great.

DESNOYERS: So we're quite pleased. The.... You were at *Time* before Mary came, right? 'Cause you were there '41 on.

WALTON: No. Yes, you, '41. That's correct. I quit *PM* and went to *Time*.

[-81-]

DESNOYERS: What's *PM*? I'm sorry to be so stupid.

WALTON: *PM* is the name of a newspaper that was founded by Ralph Ingersoll.

DESNOYERS: Is it a magazine type thing?

WALTON: No, it doesn't exist anymore.

DESNOYERS: No, I know that, but....

WALTON: No, it was a tabloid size newspaper.

DESNOYERS: Tabloid, ok.

WALTON: Tabloid, but a very educational tabloid. Very upper class. [Laughter]

DESNOYERS: Did Hemingway publish his stuff in it?

WALTON: No, no. But Leicester [Leicester Hemingway] did. Leicester worked on the staff.

DESNOYERS: Oh, 'cause we have correspondence with Ingersoll, that's why I wondered.

WALTON: Well, Ernest might have. He might have, one or two pieces. Ingersoll might have just bought some. He was not on the staff. Leicester had a very menial job there and that's where, that's the first one I met, in fact.

DESNOYERS: Oh, really. Leicester.

WALTON: He was a horse's ass, you know, really, and weird.

DESNOYERS: Hard act to follow.

WALTON: Yes, yes, dear.

DESNOYERS: And hard to be Grace's last child.

WALTON: Oh, God, any child of Grace's.

[Portions Closed]

DESNOYERS: Then you went to *Time* in '41.

[-82-]

WALTON: I did go in '41, and Mary came over from London in '42 and shared an office with me.

DESNOYERS: That's what she says in her book.

WALTON: Yes. And actually there were a couple of other people in the office too. Well *Time* was very overcrowded. We had to make sort of a bullpen.

DESNOYERS: She refers to it as the old Time-Life building. Where was that?

WALTON: This is in Rockefeller Center. It's not what's known now as the Time-Life building. Let's see, the.... Out front is the skating rink and so forth.

DESNOYERS: Right.

WALTON: And if you're facing Fifth Avenue, it's the building off to your right, and it's smaller...

DESNOYERS: I know where that is.

WALTON: ...than lots of buildings. I don't know what name it has.

DESNOYERS: It's something else now.

WALTON: Yes, because most of my life was over there. The *AP* was there, you see, the other side of the rink.

DESNOYERS: Oh, ok, right.

WALTON: And they had their own building.

DESNOYERS: We talked about, on the phone, about *How It Was* and how horrible it is.

WALTON: Which?

DESNOYERS: Her book.

WALTON: Oh, yes, yes. Oh Jesus.

DESNOYERS: How absolutely unreadable it is, and I had asked you why. I mean, here she was a journalist and everything. Why?

WALTON: Well, journalism does not make necessarily good books.

DESNOYERS: Good writers.

[-83-]

WALTON: And the matter of length is so important. And then point of view. Seldom do journalists write good books. And also she was so vain. She wouldn't allow any rewriting whatsoever. [unintelligible] who's one of the great editors of our time and wouldn't let anybody touch it.

DESNOYERS: Really?

WALTON: Yes. She said, "I have a very acceptable, good, straight forward, sensible prose, and I write my own books."

DESNOYERS: I'm sorry they published, I'm surprised they published it.

WALTON: So am I. But they wanted her, just her name. They didn't want someone else to get it.

DESNOYERS: I heard that Scribner's refused it.

WALTON: No, she.... Well, they tried to rewrite it.

DESNOYERS: Oh, ok.

WALTON: That's when they broke. That's really true. And they didn't understand this in the beginning. They sent her the first few pages of it, and she went up in flames.

DESNOYERS: Oh. Actually, it's too bad they didn't rewrite it.

WALTON: Whole thing, whole thing. It's marvelous material. But she never had the right insight anyway. I saw it again, many years later. This would be, say, we went to Spain together.

DESNOYERS: Yes, in '68.

WALTON: Well, we went twice. I'm not sure which one. This was a trip, I think this was a later trip when she went and made a speech at the University of Barcelona.

DESNOYERS: Oh.

WALTON: And she... Franco [Francisco Franco] had just been dead for a year or two, and Ernest had never really, he'd been back once actually, but he pretended he'd never been back. He had been.

DESNOYERS: He went back in '58.

WALTON: Yes, of course. Very publicly.

[-84-]

DESNOYERS: Yes.

WALTON: Anyway, anyway....

DESNOYERS: He wrote a book about it.

WALTON: Forgot about it, but you think he boycotted forever.

DESNOYERS: Oh, I see. Morally.

WALTON: Anyway, I found that she'd been invited to Barcelona and she was refusing it. I said, "You horses' ass. This is very important. You must go." She said, "I won't go unless you go." So I did go. And she blew it, completely. She got up and made a speech about her own writing, her own stuff, and the silence

that fell. And later faculty people came around to me and said, "Listen, your friend, we certainly didn't expect this stuff with her. She hardly mentioned Hemingway."

DESNOYERS: That's too bad.

WALTON: And she just didn't have the insight.

DESNOYERS: No, no.

WALTON: They just want scraps about her, anything.

DESNOYERS: Anything, absolutely anything.

WALTON: You know, really anything.

DESNOYERS: And if they don't get it, they'll invent it.

WALTON: And the only thing she related, her first two sentences, in Catalan she memorized it. And this is the popular thing to do in Barcelona. They're very sensitive about their language. She started out with great good will.

DESNOYERS: Right.

WALTON: Just blew it.

DESNOYERS: That's too bad, that's too bad. She kept diaries which is what she used for her books, and I was wishing that a wonderful book could have been based on them, because what wonderful material. I mean, who keeps.... Not that many people keep diaries.

WALTON: Absolutely.

[-85-]

DESNOYERS: To be, you know....

WALTON: Oh, no.

DESNOYERS: I wish, we wish Hemingway had kept a diary. [Laughter]

WALTON: Oh boy, oh boy.

DESNOYERS: Although he did always carry a notebook with him. He always had a little...

WALTON: Yes, yes.

DESNOYERS: ...just took notes. We have all those.

WALTON: Well, that's good.

DESNOYERS: Survived well. And when she was doing her stuff for *Time-Life*, it was rewritten, wasn't it?

WALTON: Nearly everybody's was, and they, they didn't really want you to fit it into their particular style. They wanted all contributors cabling in. They wanted all the facts.

DESNOYERS: Oh, ok.

WALTON: And they'd do, it was very creative editing. And Luce [Henry R. Luce] could take a piece of copy and just make it. You'd be very proud of it. So I'm very in favor of editing.

DESNOYERS: Sure.

WALTON: And, uh, so this wasn't a problem at all. She could put in everything, and she didn't write bad stuff. And, uh, it would be presented in [unintelligible]. That came out very well in the magazine.

DESNOYERS: Yeah. She didn't realize there was a translation.

WALTON: No, she didn't at all.

DESNOYERS: She really didn't.

WALTON: And I don't think she ever had a byline until after she was married to Ernest. In those magazines.

DESNOYERS: Do you think she minded that? I bet she did.

WALTON: No. Almost nobody had bylines, and until the war there were none, and then suddenly, oh, about '43, I guess,

[-86-]

I got one first for the trip over Paris. It was my first byline in *Time*. And the ordinary stuff wouldn't have. If you did a special piece...

DESNOYERS: Right.

WALTON: ...in wartime you got a byline. I don't think she ever had one.

DESNOYERS: No, I don't think so. The people at....

WALTON: Well, she wouldn't feel discriminated against in this sense, in that...

DESNOYERS: No, because you were all....

WALTON: ...everybody was the same, same.

DESNOYERS: Did it matter being a woman journalist?

WALTON: No. It did in a sense, not just for her, but there were girls who made it in the front line stuff. But it was much tougher for them.

DESNOYERS: I'm sure.

WALTON: But living conditions were ghastly at best, and it just wasn't the right place for them, unless they were ready for total equality.

DESNOYERS: Right.

WALTON: It tested them. If they weren't totally equal, they were no use.

DESNOYERS: Yeah, they were out.

WALTON: You couldn't discriminate.

DESNOYERS: It's war.

WALTON: It's war, it is. There's something bigger going on.

DESNOYERS: Yeah, yeah.

WALTON: But there were people like Margaret Higgins [Marguerite Higgins Hall], who was a hell of a good war correspondent, but she got so many of her stories by screwing...

DESNOYERS: Really.

WALTON: ...the colonel. [Laughter] We'd say, "There's some

[-87-]

more of that God-damn pillow talk." We could recognize some of the stuff and we knew who the guy was. [Laughter]

DESNOYERS: And you guys couldn't get it.

WALTON: No, we couldn't....

DESNOYERS: So you were at a disadvantage.

WALTON: Nobody wanted us.

DESNOYERS: Right. [Laughter] Oh, I love it. That's great.

WALTON: There were very few correspondents, but, see, in First Army which after I left Airborne, Airborne had left me, back to England, but then I joined First Army and I always used it as my headquarters. That meant that you had available press wireless connections...

DESNOYERS: Oh, good.

WALTON: ...straight...

DESNOYERS: Very helpful.

WALTON: ...and the censors are right there. And you have, you live with the censors, and you don't try to evade it, sweetheart. It's your own life.

DESNOYERS: That's right.

WALTON: So we're not doing any tricky stuff.

DESNOYERS: Of course not.

WALTON: And often they'd catch just plain lies people had written. Well, you know, pretend to have been in a city that hadn't been captured yet. This kind of.... You see, this was press association boys, always consider the cowboys of it. They're competing with each other...

DESNOYERS: To get the first?

WALTON: ...and powerly competition, because the competition's all over here and we never know. But they're always informed. They were first or they were last or, so they're bidding their butts off.

DESNOYERS: [Laughter]

WALTON: To be the first [unintelligible] and it's very

dangerous. Several of them were just killed instantly. Oh a UP [United Press] guy...

DESNOYERS: Sure.

WALTON: ...big bullet right straight through his face. But he was very pleased with what he was doing, you know. We mourned him, but....

DESNOYERS: You don't really want to be the first there, you want the forces to go first and you follow up.

WALTON: Sweetheart, I always chose the most hardened sergeant and stuck right to him.

DESNOYERS: Behind him.

WALTON: He knew what he was doing and whether it was all right for us to do it and they were younger than me but they were daddy. [Laughter]

DESNOYERS: Oh, wow, wow, incredible.

WALTON: And I survived, just thanks to those guys.

DESNOYERS: Amazing.

WALTON: But the women did all right, and some of them like Bourke White [Margaret Bourke White] were heroic. She's a marvelous lady.

DESNOYERS: What about Janet Flanner?

WALTON: Well, Janet Flanner stayed in, where she was writing, in Paris. She went out, she didn't pretend to be a real correspondent. She wrote her beautiful pieces...

DESNOYERS: From the city.

WALTON: ...and that was the right place. By then she was already white-haired. Of the famous writers that were front liners, Ernie Pyle [Ernest T. Pyle], of course, was one, and he was terribly good. Marvelous. You know, he was a pop hero. He was good. And it cost him his life.

DESNOYERS: I know. Well, we know from Baker [Carlos Baker] and from Mary that you first met Ernest at a party.

WALTON: Yes, at Capa's [Robert Capa] house.

DESNOYERS: Oh, at Capa's house.

[-89-]

WALTON: Yes, it was, he had a little apartment.

DESNOYERS: Oh, I didn't realize that. Nobody ever said where.

WALTON: Oh, well, this is it. And this is two weeks or so before D-Day, in London.

DESNOYERS: Yeah. Actually they say, May 24...

WALTON: Oh, was it.

DESNOYERS: ...'44. I don't know if that's right.

WALTON: Oh I know why they can tell. That's the night that Ernest dove into a water tank...

DESNOYERS: Oh, and had a....

WALTON: ...and fractured his skull.

DESNOYERS: Oh, right. Oh, I didn't realize it was the same party.

WALTON: Sure. And he was smashed, no doubt. [Laughter] I left the party early. I just wasn't in the mood. I was ready....

DESNOYERS: Well, you were ready for the job.

WALTON: I was ready for the job. And Ernest really only.... He saw my badge. That's what he came for. He came over and introduced himself. And I was looking out the window and I'll just quote what he said, "You got the black ass?" I'd never heard this phrase before. This means, are you brooding? I finally.... It's a western expression, apparently.

DESNOYERS: Oh, is it?

WALTON: I ran into it in Montana and Idaho, away from him. Anyway, and I said, "No, I'm just not in the mood." And then he kept questioning me. And then I didn't see him again until he came to Cherbourg bringing all my mail for a month. I said, terribly sweet. He'd figured out. He was really following me.

DESNOYERS: Oh, interesting.

WALTON: He wanted my attention, and as Rose Marie said, “Can’t you see what he was doing? He was pumping you. You had all the experiences he hadn’t had.”

DESNOYERS: Yes, that’s right.

[-90-]

WALTON: And I didn’t realize...

DESNOYERS: Ever.

WALTON: ...absolutely. It was so true.

DESNOYERS: ‘Cause he stayed a week when he came, didn’t he?

WALTON: There? Oh, you mean the whole war?

DESNOYERS: No, I mean Cherbourg. He stayed quite a long time.

WALTON: Oh, about, about... I don’t remember, but, see, all his whole war was really just from May to November.

[END OF TAPE ONE, BEGIN TAPE TWO]

DESNOYERS: It’s the Buck Lanham [Charles Trueman Lanham] stuff.

WALTON: This is absolutely true. He projects himself into this.

DESNOYERS: Yeah.

WALTON: And *Across the River and Into the Trees*. On the other hand, telling me yesterday, said, “Did you ask me a question?” sort of answers me, he said, “Did you ever recognize yourself in any of his writing?”

DESNOYERS: Interesting question.

WALTON: Wasn’t it? And I said, “Interesting, yes. In *Across the River* he used me as, and Buck Lanham, but some of my insights...”

DESNOYERS: Uh-huh.

WALTON: “...I saw.” I said that, I said that.

DESNOYERS: Interesting.

WALTON: It's true. There was that little machine collecting.

DESNOYERS: Sure, saying, "I remember that."

WALTON: And he would think of it as his creation.

DESNOYERS: Oh, he did.

WALTON: Absolutely.

[-91-]

DESNOYERS: He just took things.

WALTON: Absolutely. And assumed they were all true and his.

DESNOYERS: Well, he told his sons that he was in the Italian army, and that he fought. After he was injured, that he went back and fought. He didn't.

WALTON: He was never in the Italian army.

DESNOYERS: He was never in the Italian army.

WALTON: Of course, and you couldn't be.

DESNOYERS: Right. And he told them all that, and they believed him.

WALTON: Of course. Of course.

DESNOYERS: And they still say that. But I don't say that to them.

WALTON: Oh, no, no. I never argue with anybody on that whatsoever. He was a great creative character.

DESNOYERS: He had to get his information somewhere, and he went out and got it. Anybody he came in contact with....

WALTON: And if he was dishonest with himself, he was the loser, you know.

DESNOYERS: Yes.

WALTON: Just God bless him.

DESNOYERS: And I think he knew that.

WALTON: In his rational moments, yes. And if you caught him in something, he

would laugh and say, “I didn’t think you would catch that.”

DESNOYERS: Really?

WALTON: Actually, I’ll mention a couple of times. He was the same about combat. I’d say, “Ernest, now listen. I saw that cat. You didn’t see that cat.” And Rose Marie and I found this...

DESNOYERS: Blow by blow.

WALTON: ...yes, yes, and I remembered then when he had read this, or something he’d written, he’d use this cat. He wasn’t there at that moment.

[-92-]

DESNOYERS: Interesting.

WALTON: But I didn’t mind either. It was seldom that you’d catch him out this far.

DESNOYERS: Yeah, yeah.

WALTON: But on the combat stuff, he claimed much too much. You can’t believe him. He didn’t have the armaments or anything else.

DESNOYERS: No, no.

WALTON: And the setting in just didn’t lend himself to him marching in.

DESNOYERS: Sounds more like a movie.

WALTON: Absolutely. And it sounds like a hunting trip, too.

DESNOYERS: Yes. That’s a very good point.

WALTON: Now, one of the arguments that we had when we were arguing, now this is in Cuba, and this is when he was writing stuff that became part of the *Islands in the Stream* and, you remember, the principle character was a painter.

DESNOYERS: Yes, yes.

WALTON: And he had me read it for, he said, for technical reasons. I want you to tell me if this sounds true as for a painter. I read this stuff, and I was so dumb I told him the truth. I said, “God, that’s a terrible painter. He paints hunting prints, sunsets on a marsh with ducks rising.” “What’s wrong with that?” [Laughter] He thought he was Cezanne that he was describing. And I would say, “But Ernest, no, this has nothing to do

with [unintelligible].” And you know, for having him living in the house for days, he didn’t speak to me, ‘cause we had a long to-do over whether, what was that guy’s name, Robert something, Chambers is it? No, the character.

DESNOYERS: Thomas Hudson?

WALTON: Thomas Hudson, that’s right. Thomas Hudson. Whether he was a good painter or not. I said he was very third class, and this was unforgivable. [Laughter] Unforgiveable.

DESNOYERS: No, I don’t think you criticized....

WALTON: You didn’t.

[-93-]

DESNOYERS: Even if he asked you to.

WALTON: And this is in manuscript form, he hasn’t even finished the whole thing. He hated it.

DESNOYERS: Of course, he never did.

WALTON: No.

DESNOYERS: Because *Islands in the Stream* was published posthumously.

WALTON: I know, I know.

DESNOYERS: So he just....

WALTON: And in the movie they changed him into a sculptor. That’s why I paused over the whole thing. But, you see, I used to go to the Met with Ernest, and one of his favorites...

DESNOYERS: This, opera?

WALTON: ...no, no, the museum.

DESNOYERS: Metropolitan Museum of Art.

WALTON: Museum. He loved to go, and we’d always make a beeline for a couple of paintings, pictures, his favorites. These were good. El Greco’s view of Vienna, I mean of Toledo.

DESNOYERS: I love that.

WALTON: It's a marvelous picture. I just looked at it last week again. He.... You know, Mrs. Havermire bought that, gave it to the Museum. And there's a great exhibition on the Havermire stuff, just opened last Saturday.

DESNOYERS: Really. I didn't realize that.

WALTON: Marvelous.

DESNOYERS: I love that painting.

WALTON: Right. So do I. And the other one was Brueghel and it's a marvelous one. It's a ripe wheat field and the peasants are sleeping down there. It's sort of the noon pause. It's a beautiful painting, but.... So his taste was good in this sense, but he didn't know why. You know, somebody has written a book analyzing Cezanne's paintings and, uh, they're all based on the cube and the pyramid and stuff like

[-94-]

this, and then somebody else has used that book and tried to make Ernest a great designer landscape.

DESNOYERS: Yes.

WALTON: You know that.

DESNOYERS: Hemingway and impressionist artists, and there's three of them. They're three about Hemingway and the arts.

WALTON: This is right. They're all phony.

DESNOYERS: Oh, they're all phony? And we've been giving them to researchers, to kids. 'Cause kids come in and they want to do things slightly, you know, how is Hemingway as an artist.

WALTON: It's so crappy.

DESNOYERS: Isn't that interesting.

WALTON: It really is. You know, he didn't ever get on to Cezanne, really. He knew he should like it.

DESNOYERS: He knew enough to get by.

WALTON: Yes. And that he should like it.

DESNOYERS: Yeah, 'cause everybody else did.

WALTON: Yes. And Gert, you know, Gertrude Stein may have turned him off on this, 'cause I think he first heard about all these people.

DESNOYERS: From her.

WALTON: ...from her. And he resented her role....

DESNOYERS: He resented her so much.

WALTON: I know it.

DESNOYERS: It was incredible.

WALTON: See, I got it direct from her, too.

DESNOYERS: Oh, she told you about it?

WALTON: Yes, yes. Oh, she was terrible about it.

DESNOYERS: Well now he did the same thing to her that he did to you when you were more successful than he.

[-95-]

WALTON: This is right, this is right. And, uh, let me tell you how it goes with Gertrude because I am.... Oh, say a month after we captured Paris I looked her up, and *Life* had said to me, "See if you can get her to write something for us." And then I....

DESNOYERS: Did she spend the war in Paris?

WALTON: No, no, she had come back to Paris, back to her old house, all the pictures. But they were down in the south in Tremlden 'cause she was Jewish.

DESNOYERS: The pictures were still there?

WALTON: Absolutely, all. Anyway, I had another connection with her. My Aunt Emily who left me the house at the country had been a close friend of hers...

DESNOYERS: Oh, right.

WALTON: ...and Gertrude had visited there. And Aunt Emily had never said, "Look her up," but she'd given me letters to other people in London and so forth,

but anyway I went and knocked on the door, and Gertrude herself answers the door, and I say, "Miss Stein, I am" who I am. And I didn't say *Life* magazine. "I'm Emily Tempers's nephew." And she said, "Oh, my God" [Laughter] and opens the door and screams out to Alice, "Alice [Alice B. Toklas], Alice, come quick, Emily Tempers's nephew is here." [Laughter] So I'm in right away.

DESNOYERS: Absolutely.

WALTON: I'm really in. And I went to scorn and I really adored her. She was a fascinator, and to shorten it up, I did get her. She gave me her manuscript. Terrible book she wrote called *Brewsie and Willy* and we published it at *Life*.

DESNOYERS: Oh, did you?

WALTON: Oh, a big section of it. Anyway, it was very successful. But in the interim she was there several times, and I mentioned Ernest and I knew him well and so forth. So she really went into a diatribe. She said, you know, I can't remember exactly how this goes, but she says, "You know, he's really a mixture" of somebody "and Roosevelt." And she said, "And I mean Teddy Roosevelt, not Franklin."

DESNOYERS: Oh, how funny.

WALTON: And then, and she said, "The trouble with Hem," she called him Hem, she said, "He has a yellow streak down the middle of his back, this wide." She said he's

[-96-]

basically a coward.

DESNOYERS: Really.

WALTON: This is what she said. I never said this to Ernest. She must have said it to somebody else, 'cause he heard that she'd said this. It never came from me.

DESNOYERS: Do you think that's why he slaughtered her so badly in *A Moveable Feast*?

WALTON: That's exactly why. That's why I told you that.

DESNOYERS: Yeah, because he just butchered her.

WALTON: Absolutely butchered her, in a mean way. I think this is why.

DESNOYERS: Oh, that explains that. And the last thing he was afraid of, he didn't want

to be called a coward.

WALTON: He would have been called a fag all right, but not a coward.

DESNOYERS: But not a coward. Do you remember that episode with Faulkner [William Faulkner]?

WALTON: No I don't. Tell me.

DESNOYERS: Faulkner was giving a lecture, and somehow, at a college in the South. Somehow he said something about Hemingway being a coward or not having courage, I don't remember the exact context. And Hemingway heard about it. He was so furious he got Buck Lanham to write a letter to Faulkner telling Faulkner...

WALTON: How brave he was.

DESNOYERS: ...how brave Hemingway was.

WALTON: Jesus Christ.

DESNOYERS: Can you imagine?

WALTON: I can, I can.

DESNOYERS: I think that's incredible. We have accomplished a miracle.

WALTON: What?

DESNOYERS: We have made it go the other way. [Laughter] I wasn't

[-97-]

trusting....

WALTON: Are you sure it wasn't erasing.

DESNOYERS: No, it's not erasing, it's recording. I didn't trust the first one. They showed me how yesterday.

WALTON: Yes.

DESNOYERS: I didn't trust the first one, so I, after we got to the end of the tape, I replaced it.

WALTON: So you don't have to change it every time.

DESNOYERS: Theoretically I can get two hours on the tape.

WALTON: Wonderful.

DESNOYERS: So.... I kept waiting for it to happen, but it didn't.

WALTON: Well, I think we're over two hours. [Laughter] Yes, time is flying.

DESNOYERS: We're doing very well. How are you holding up?

WALTON: I'm fine. But shouldn't I take you out to lunch?

DESNOYERS: I was going to say, can I get you lunch, can I buy you lunch?

WALTON: No. I can buy you lunch though.

DESNOYERS: Well, we can work that out.

WALTON: All right. [Laughter] All right, but I don't have anything very fancy around here.

DESNOYERS: Sandwiches are fine.

WALTON: Are they? Well, I....

DESNOYERS: In fact, I went to the corner here and had a sweet roll, 'cause I had to have a New York sweet roll.

WALTON: Did you? Well, I couldn't find one this morning.

DESNOYERS: Well, I got one at the.... Well, it wasn't, it was more of a hot cross bun type sweet roll. It was ok, across from the fashion institute.

WALTON: Well, there was one place over there I was going to

[-98-]

suggest called Oakwood, something like that.

DESNOYERS: That's it.

WALTON: Was it really?

DESNOYERS: Looks great.

WALTON: They do their own baking.

DESNOYERS: You can tell.

WALTON: See, they used to be in this building.

DESNOYERS: Oh, they did.

WALTON: And I regret that they kicked them out. They raised the rent so high they left, and we never had anybody else take the space. Anyway, there's that and then there's one around the other corner. It's a little bit better in that it won't be as crowded.

DESNOYERS: You pick.

WALTON: I think I'll pick this other one.

DESNOYERS: Ok. Great.

WALTON: Because, it's changed management, and I want to try it.

DESNOYERS: Good. Let's give it a try.

WALTON: All right.

DESNOYERS: Ok. Should we give ourselves a break from this?

WALTON: Absolutely. Don't you think it's a good time to stop?

DESNOYERS: I do. I think we need to, don't you?

WALTON: Yes, yes. And would you like the facilities of the house?

DESNOYERS: Yes, I would.

WALTON: They're rather crude.

DESNOYERS: But they work?

WALTON: Yes, they work, and, Megan, when you get [Interruption]

[-99-]

DESNOYERS: I'm recording. Ok. I think I'm recording. No, it's not really a problem. It's just what form to take. What we negotiated with the family, the

Hemingway family, well no, I'm sorry, it's not the family, it's the Hemingway Foundation, is we will present the, we will actually present the award at the Library every year.

WALTON: Yes.

DESNOYERS: But the announcement of the prize will be made here in New York...

WALTON: And that's good.

DESNOYERS: ...as a package with the other PEN prizes.

WALTON: I think that's fine.

DESNOYERS: I, we think it's all right.

WALTON: And actually that will almost ensure your coverage.

DESNOYERS: I think so.

WALTON: I really do.

DESNOYERS: Well, I was explaining to the man here at PEN that we will do announcements of it. We will allow the, we'll have a speaker, we'll allow the winner to read, and he said, "Oh, that's wonderful." They can't do that because they've got seven winners.

WALTON: Sure, sure.

DESNOYERS: So we're pleased about that. What we're trying to decide is whether to bring in a speaker like....

WALTON: Oh, Galbraith [John Kenneth Galbraith], say.

DESNOYERS: A name, yeah. Well, something associated with Hemingway.

WALTON: Well, sure. I mean, but somebody....

DESNOYERS: Yeah, but somebody famous like that, right. And whether to bring somebody in like that, that would bring some publicity and hopefully attract.... It would be just an evening thing. It wouldn't be a conference. I think that Mrs. Onassis would like us to do a conference every year, but it takes so much time...

WALTON: Does she really?

DESNOYERS: ...that we really can't.

WALTON: Well, I would doubt that she would think that.

DESNOYERS: Well, she has such a wonderful time and I think she really wanted us to do that every year. And I said, you know, we just can't. It took us all year to get ready for this one. And I don't think there's the market for....

WALTON: Yes. That's the whole point, and that's the best one because you lose.... every ten years you could build it up and have a smackeroo.

DESNOYERS: Right.

WALTON: I think that's better.

DESNOYERS: There's a Hemingway conference, an international Hemingway conference, every other year, sponsored by the Hemingway Society, and what we have worked out with them is that on the decade we get it.

WALTON: Ok.

DESNOYERS: So that's a built-in audience for it. We had 278 people...

WALTON: That's perfect.

DESNOYERS: ...at our conference. Their conference last year is in Pamplona, was in Pamplona, and this coming year it's going to be in Paris. It's a Hemingway-Fitzgerald conference.

WALTON: Is it? That's interesting.

DESNOYERS: Yeah.

WALTON: How did the Pamplona one go?

DESNOYERS: It went very well.

WALTON: Did it?

DESNOYERS: We have an anonymous donor who gives us enough money to send one member of our staff to these conferences, and my associate, Lisa Middents, went, and I get to go

to Paris.

WALTON: That's good.

DESNOYERS: But it went extremely well. They didn't have a large group. They had about 150.

WALTON: That's a lot.

DESNOYERS: But that was a lot, and the conference went well, and they just enjoyed themselves.

WALTON: It's an attractive place.

DESNOYERS: Yeah. Tell me, you went with Mary in '68 for the opening, for the dedication of the book?

WALTON: Yes, that's right, exactly. And we had a marvelous time.

DESNOYERS: Wonderful.

WALTON: She was in very good shape still then. And there were two or three other people that I can't even tell you who they were, but there was some guy, an American, from Madrid, and who had known Ernest a little bit, but he also knew an awful lot about Ernest's stuff, and the one thing.... There was a restaurant sort of near to the town, very good one, gave a dinner in our honor and just had food out of Ernest's books.

DESNOYERS: Oh, neat.

WALTON: It was just nifty. It was just divine and then eventually, the most fun we had, we had a picnic down on whatever the stream was, the river that he fished in.

DESNOYERS: Oh, they did that at Pam.... They did that last time. They had a wonderful time.

WALTON: Oh, did they? We had a marvelous time. We just bought chickens in the market. They were cooked, and we took stuff like this, and we took loads of wine, put it in the steam to chill and we.... It was a good, good day, picnic, a riotous one, and I never had more fun, and Mary was at her best.

DESNOYERS: Oh, that's wonderful. Oh good.

WALTON: And in control of all her senses and very funny. And people there, whoever they were, were divine.

DESNOYERS: But the museum there is lovely. I don't know if it, was the Museum of Navarre open when you were there?

WALTON: We never went near it. That was bullfight week.

DESNOYERS: Oh, well.

WALTON: Well, that's what we were for. And you, see, we went and we saw the running of the bulls, stuff like this. And the monument to Ernest is in the arena. There's a scene there, and there were a couple of elderly Spaniards that had known Ernest.

DESNOYERS: Oh, neat.

WALTON: It was a very good trip.

DESNOYERS: Oh that's wonderful. Did you, what did you think of the statue?

WALTON: Terrible.

DESNOYERS: Thank you. [Laughter] I think it's terrible too.

WALTON: It's just ghastly.

DESNOYERS: It's awful.

WALTON: It's very primitive art.

DESNOYERS: It's based on that Karsh portrait, with the sweater. It's horrible

WALTON: It's just awful. And from a hundred paces you can see how bad it is.

DESNOYERS: Yeah. I almost didn't ask you, but I thought it was really awful.

WALTON: I'll never forget it.

DESNOYERS: And then when they came out with the postage stamp, which is not.... What did you think of the postage stamp?

WALTON: Not bad.

DESNOYERS: Not bad. I was surprised 'cause it was based on the same portrait, but it was much better than that.

WALTON: I had my introduction to the postage stamp, this might amuse you. I'm in Kingston, New York, and I have a

[-103-]

barber that I had never known, knew him for years, but we didn't know each other's names, and after the BBC show he started treating me very differently and finally he worked the conversation around to Ernest. "Why did you ask me that?" He says, "I hear, I know who you are." [Laughter] Very sinister. And so several years later I'm having my hair cut and all of a sudden in front of me is the stamp. He's holding it, like this. [Laughter] I'd never seen it. And he said, "I bought this for you."

DESNOYERS: Wasn't that nice?

WALTON: Wasn't that sweet? Absolutely.

DESNOYERS: Yes. That's lovely.

WALTON: And this is a fine little, you know, a wop.

DESNOYERS: That's great. I love it.

WALTON: Now, shall we get back to work?

DESNOYERS: Yes. Let's go back to work, and I think I'm going to put a different tape in. This one will run out at some point.

WALTON: Ok.

[Interruption]

[Portions Closed]

DESNOYERS: There. We are very well done. Ok, I'm wondering if...

[-104-]

WALTON: Where we were.

DESNOYERS: Where we were. Let's see. Are there any Hemingway.... I'm sure there are some Hemingway's.... Let's see. [Sigh] Ok. Let's talk about Marlene Dietrich.

WALTON: All right. All right. Their friendship, and it was very real. She depended on him more than he did on her, but he liked having her friendship. And she'd call him up from various far parts of the world and tell him her problems, sometimes were long and sometimes they weren't. And she'd discuss her children, her grandchildren, everything, but she's just very warm and cozy.

DESNOYERS: That's lovely.

WALTON: And then whenever, whenever he was in New York and if she was, why we'd have a foursome and really had a lot of fun, and go someplace, like, I would never go otherwise, at the Stork [Laughter] and drink too much and then we might play football going down Fifth Avenue.

DESNOYERS: Great. [Laughter]

WALTON: Marlene catching. [Laughter] And it was sort of like that. And in Paris two or three times we were all in residence in the Ritz at the same time, because in the war the biggest half of the Ritz was taken over by the American Air Force and the Ritzes wanted it, 'cause it was a great advantage to them. They could get food supplies.

DESNOYERS: Oh, right.

WALTON: And they had an absolute mess that was just a military mess and you weren't, couldn't go in unless you were staying there and with a ticket. And, for instance, they drew the line at, well, Prince what's his name, of Holland, the Queen's husband.

DESNOYERS: Oh, uh....

WALTON: ...but anyway, it was Prince [unintelligible]. Anyway, he was staying there, but he's also having a mad affair with a British lady who, no wonder

this gossip is safe, I can't remember, Rose Warwick. She was Countess Warwick, Warwick Castleton and very attractive. She was not allowed in the mess, but the Prince would come down. He'd have breakfast by himself, and he also, 'cause I was on the same

[-105-]

floor, he would get on, we'd get on the elevator together. He'd usually be taking Rose's dog out for a walk. See, it was quite a rough war. [Laughter]

DESNOYERS: That's wonderful.

WALTON: And anyway, Brits' life was lots of fun. And, you know, Marlene would be strolling into our rooms and vice-versa. We were all terribly free. And Ernest and Mary had a room together and this was sort of the blooming of their romance was there. But they also had a few ups and downs there. I can't remember why he shot out the toilet, but he did shoot it out with a gun. Do you remember this?

DESNOYERS: No! He really did?

WALTON: Yes, I'm not going to be able to tell you 'cause I can't remember.

DESNOYERS: I remember this story about his writing a poem to her on toilet paper and she threw it away.

WALTON: Yes, yes that's right, but he worked out of Luxembourg or somewhere and there wasn't any paper. But it was about this time, he did shoot the toilet.

DESNOYERS: Shot out the toilet?

WALTON: Yes, yes. I'm sorry I can't tell you. If I think about it....

DESNOYERS: I'll have to look that up.

WALTON: Well, I don't know where.

DESNOYERS: Yes. Oh, my goodness.

WALTON: The back of my retina.

DESNOYERS: Oh, ok. Oh, you mean this hadn't gotten into....

WALTON: I haven't seen it in print anywhere.

DESNOYERS: Oh, you haven't. Oh, my goodness.

WALTON: I don't know. If I see it, I'll....

DESNOYERS: Whatever. If you do remember, let us know.

WALTON: I will, I will. I hate to tease you this way, but I was just thinking....

[-106-]

DESNOYERS: Is this something he did normally?

WALTON: Oh, I don't think, I wouldn't say so. No, no.

DESNOYERS: I wouldn't say so.

WALTON: He could be violent. Sort of.

DESNOYERS: Yes.

WALTON: But in these days he wasn't as violent as he used to be, 'cause he'd worked an awful lot of it off in the war. And just the fact of the accident, where he lived and slept and everything else. It was not luxury.

DESNOYERS: And he was having, he had quite a few accidents and quite a few concussions and he began having headaches during the war.

WALTON: This is true, and he had a real one in London, and it wasn't anything as bad as the later accidents, in Kenya and so forth. Those are what ruined him. They really did. His kidneys were involved, badly damaged. Really, there was loads of pain with it, and that can kill you, but in the war he was in fairly good physical health. He had been living very healthfully in Cuba in the first two years of the war. He was doing all this crazy anti-submarine patrol...

DESNOYERS: Yes.

WALTON: ...which had no content whatsoever.

DESNOYERS: No.

WALTON: And he never saw a hint of enemy action.

DESNOYERS: I know.

WALTON: It was all in his head. He was a little boy playing. He counts that as serious war service. [Laughter] Jesus Christ. Oh, oh, his capacity for self-delusion was immense.

DESNOYERS: Absolutely immense. Absolutely immense. The uh....

WALTON: Well, that's just basically about and Marlene. It's just the reality of their friendship was quite nice.

DESNOYERS: When do you think they met?

WALTON: Oh, I used to know roughly when.

[-107-]

DESNOYERS: They already knew before you met them?

WALTON: Oh, long. They first met on an Atlantic crossing.

DESNOYERS: Oh, that makes sense.

WALTON: On a big ship. And I would think it was early '30s. I would just guess.

DESNOYERS: Did you and Marlene ever go down to the Finca together?

WALTON: No.

DESNOYERS: 'Cause he said he wanted you to bring her.

WALTON: Well, I know. They tried lots of times and never could coordinate. My schedule was entirely run by my children's presence.

DESNOYERS: Sure.

WALTON: And I just couldn't, until they were away with their mother, occasionally I could go. Otherwise I'm stuck. And happily stuck.

DESNOYERS: And happily stuck. That's a good way to be stuck.

WALTON: Sure. And I would see them often. Nearly every year they would pass through New York going somewhere.

DESNOYERS: Going somewhere, yes.

WALTON: And Mary came to Washington a couple of times. She came once with, you know, Dennis Zaphiro.

DESNOYERS: Right. And I wondered who he was.

WALTON: Well, he was a guide in uh, Kenya, and a very expert one. He was a famous one and delightful. And what they were doing visiting me I don't

know. But they were staying in my house.

DESNOYERS: Yes, I actually have a date, October 3, 1957.

WALTON: No kidding. That's lovely. How did you find that out?

DESNOYERS: Um, I think Mary, Mary's book.

WALTON: My cook. I thought you'd seen my cook.

DESNOYERS: No.

[-108-]

WALTON: She used to keep some records.

DESNOYERS: Did she keep a regular guest book or something?

WALTON: No, she kept, what she was keeping was a record of what she served for dinner.

DESNOYERS: Oh, so she wouldn't serve it again.

WALTON: This is right, and also what they liked, if they were repeaters. She was black, but she did the very best steak and kidney pie any Englishman ever had, and my English visitors always said please have her make the steak and kidney pie. [Laughter]

DESNOYERS: She's a treasure.

WALTON: She was divine. Katie.

DESNOYERS: Do you miss her?

WALTON: Yes, but rather happily.

DESNOYERS: Oh, ok. Now you have your own life.

WALTON: Yes, yes. You got it.

DESNOYERS: Do you want to talk about Buck Lanham at all?

WALTON: Yes, sure. I liked him all right. We weren't intimate buddies. After the war he bored me stiff. He always wanted to have long soulful heart to heart talks. I didn't want to have soulful talk...

DESNOYERS: About the war.

WALTON: ...yes and about Ernie. He was madly in love with Ernie. I think he lost his wife over Ernie. See, he had a wife named Pete...

DESNOYERS: Right.

WALTON: ...and she finally up and left.

DESNOYERS: She kind of had it with Ernie.

WALTON: Absolutely. And I don't blame her. They behaved together so awfully. I was just.... That blood brotherhood was a crashing bore. In the war he was very admirable. He was a battalion commander, meaning he served the highest link away from the actual front line on the way up. He was right on the edge. He lives it with these guys and the

[-109-]

ones he's ordering around, half of them are dead the next day.

DESNOYERS: Oh.

WALTON: And he suffered. He was a nice guy, and he was a very good poet. He'd written a lot and had been published and he'd started back, I think, at West Point...

DESNOYERS: Yeah.

WALTON: Ernest really ruined him.

DESNOYERS: How?

WALTON: Well, he turned his head, for one thing.

DESNOYERS: Ok.

WALTON: He had gotten the attention of this great writer.

DESNOYERS: Yeah.

WALTON: And finally he was confiding all of his problems. And Ernest, of course, was pumping him dry every day for literary purposes.

DESNOYERS: Yeah.

WALTON: But pretending to suffer madly as a result.

DESNOYERS: Yeah.

WALTON: And Ernest finally had the delusion he was commanding the troops. He really did. He wasn't commanding the troops. And he could get up and leave anytime he wanted. Buck Lanham couldn't.

DESNOYERS: No. It was Buck Lanham's job.

WALTON: Yeah.

DESNOYERS: That's too bad. And I think Lanham talked to Carlos Baker at length.

WALTON: At length, and also Ernest wrote to him more than any, I think, living person.

[-110-]

DESNOYERS: Really.

WALTON: He left a huge pile of letters. They're all in Princeton.

DESNOYERS: Princeton, right.

WALTON: And he talked about, I think, about everything. Of course, I never read them, but I had the impression. Oh I have nothing like that. We never talked that way.

DESNOYERS: Did you talk to Baker when he did the biography?

WALTON: Oh with great confidence and pleasure. And we got along like a house afire.

DESNOYERS: Oh, wonderful.

WALTON: We remained friends the rest of his life. And for instance that book I sent him and he was very appreciative and wrote a thing about it.

DESNOYERS: Wonderful job.

WALTON: He's a terrific guy.

DESNOYERS: Very thorough.

WALTON: Yes. It's not been touched since.

DESNOYERS: No.

WALTON: And it was a virgin book, you know. The field was virgin.

DESNOYERS: Oh, absolutely. And then Mary gave him access, and he had everything. And the resources that he had at Princeton are incredible, and they still are incredible.

WALTON: I thought so. I was sure of this.

DESNOYERS: And they're doing a good job over at Princeton. We're very pleased.

WALTON: That's my impression there, too.

DESNOYERS: It's.... The new person has been there a couple of years, and he's a real pro.

WALTON: Well, this is one of the questions I ask all the people there, I say, "How much time have you spent in

[-111-]

Princeton?" In this way I, I don't say, "Have you been?" That ain't what I want to know.

DESNOYERS: Yeah.

WALTON: How much time have you spent? What have you read? And they usually lose me right there.

DESNOYERS: Now, they have Patrick's papers there, too.

WALTON: Do they? Would they be of any interest?

DESNOYERS: They're fairly small. It's probably this much.

WALTON: Oh, that's nice.

DESNOYERS: But he gave them there when the only place they had to give them was Princeton, back with the Carlos Baker connection.

WALTON: Yes. Well, that's all right.

DESNOYERS: Yeah. And they have the Buck Lanham papers, and they have Fitzgerald [F. Scott Fitzgerald] papers...

WALTON: Yes.

DESNOYERS: ...which has a lot of Hemingway in them.

WALTON: Oh, yes, totally makes sense, certainly appropriate there.

DESNOYERS: And the Scribner [Charles Scribner] papers. And we're thrilled. They're specializing in the papers of New York publishers.

WALTON: That's fine.

DESNOYERS: And that's very appropriate.

WALTON: Now people know where to go.

DESNOYERS: Exactly.

WALTON: Exactly.

DESNOYERS: So we're quite pleased about that.

WALTON: Perfect.

DESNOYERS: Did you know Charles Scribner?

[-112-]

WALTON: Yes, with great pleasure. Now, I've seen him in recent years, a couple of times.

DESNOYERS: How's he doing?

WALTON: He was growing older, but he's still a nice bright guy, and always fun. We always thing of something like "[unintelligible] ever tell you this."

DESNOYERS: Right.

WALTON: And then we're off.

DESNOYERS: Yeah. He's a wonderful man.

WALTON: Yes, he's lovely.

DESNOYERS: I really enjoyed him. Ok, let's see.

WALTON: How about the uh, Ritz? You have any connections with Caesar or the Ritz family?

DESNOYERS: No. Do you?

WALTON: No. I don't [Laughter] I don't.

DESNOYERS: Sounds like something we should get.

WALTON: Well, it is something. It's got to be someone who's very French to feel it out.

DESNOYERS: Well, when we're in Paris next year, I'll go over...

WALTON: You know, it's a very legitimate reason to go to Paris. It's worth it for the library.

DESNOYERS: Right. No, it is.

WALTON: I would send letters in advance.

DESNOYERS: Oh, yes. Oh, yes. Absolutely and say we're coming.

WALTON: And warm up and what you're interested in and...

DESNOYERS: It's an excellent idea.

WALTON: ...and also say that you want suggestions of other people to see. They may have some old servant that would remember.

DESNOYERS: Right.

[-113-]

WALTON: See, there was a bartender. I think he's gone now.

DESNOYERS: I think he is.

WALTON: I forgot his name, but as... See, I went over there and did a movie with Margeaux.

DESNOYERS: Oh, you did.

WALTON: Yes. And it never has got a release 'cause they ran out of money in the end, but it's.... We did some very nice stuff. This was an impromptu, no script. And I was her guide to the places I'd been with Ernest.

DESNOYERS: Really!

WALTON: And I saw some quick rushes of it. It was god-damn good. We got permission to go to Gertrude Stein's old house. We got permission to use the [unintelligible] where the pictures were. And some they borrowed to go in and walked around and talked about the paintings that Ernest liked.

DESNOYERS: Oh, that's wonderful.

WALTON: It's good stuff.

DESNOYERS: Did you... Who has the film? I mean, is it some where?

WALTON: Yes, I'll give you another name.

DESNOYERS: Another name is great. [Laughter] You would be an archivist, acquisitions archivist extraordinaire.

WALTON: Here's what you want. [Laughter] It's all there.

DESNOYERS: Yes, but you see we need the interpretation. It isn't quite the same without the mind being there.

WALTON: No, no, no. Just a minute. Let me find my glasses.

DESNOYERS: I would ask you a question, but it [recorder] needs moving. [Interruption]

WALTON: This may be a paper chase for a while.

DESNOYERS: Well, it's ok.

WALTON: But first I can give you a couple of key names. But I don't know the status of anything.


DESNOYERS: Well, at some point we would just like to get a print

[-114-]

for record...

WALTON: Yes, yes.

DESNOYERS: ...if we could.



[Portions Closed]

[Portions Closed]

DESNOYERS: That's almost your address here.

WALTON: Yes it's close. It's close to...

DESNOYERS: I was going to say, it's right down the street. [Laughter]

WALTON: ...it's close to, it's close to it, but three thousand miles away. She is the wife of either a director or the man who furnished the money.

DESNOYERS: Ok.

WALTON: I can't remember, but she came on our trip and was brilliant and we... See, they brought a conventional crew of, you know, costume people, light people, makeup, everything. And she was serving in one of those roles. She might have been manuscript or, you know, script girl, sort of. So there wasn't a script...

DESNOYERS: Right.

WALTON: ...but there would be similar functions, however. And she was also terribly sweet and bright. I think that's the only address you need for her...

DESNOYERS: Ok, well, that's great. I'll get in touch with her...

WALTON: ...and if she's not connected anymore...

DESNOYERS: She'll know where to tell me.

WALTON: ...she would pass you on.

DESNOYERS: Ok.

[-115-]

WALTON: Anyway, that's not so long ago, actually, you see.

DESNOYERS: And it was Margeaux? No.

WALTON: Yes, yes, yes, Margeaux. It was probably....Oh well, I suppose it, before '85.

DESNOYERS: Ok.

WALTON: I don't remember just when.

DESNOYERS: We'll find out.

WALTON: Yes, yes.

DESNOYERS: Do you want to talk about Martha Gellhorn? When you met Martha and et cetera?

WALTON: Well, sure. Yes. That is a much more ticklish subject.

DESNOYERS: I know.

WALTON: She's still alive. She is vengeful. She will have my tongue removed.

DESNOYERS: All right. Let me tell you how our understanding is with Martha Gellhorn.

WALTON: Have you got one with her?

DESNOYERS: Yes.

WALTON: Hooray.

DESNOYERS: Yes.

WALTON: Good.

DESNOYERS: We had Martha Gellhorn's uh, papers, letters to Ernest. She was after Mary for years and years to give them back.

WALTON: Yes.

DESNOYERS: And Mary hadn't and gave them to us. And they were opened, with Mary's permission. And Martha found out they were with us, and she wanted them back. And so Mary gave them to her.

WALTON: Sure. Well, while Mary was still alive?

[-116-]

DESNOYERS: While Mary was still alive...

WALTON: Yes.

DESNOYERS: ...and Mary gave them to her. So they went to Boston University where they are deposited for her lifetime plus 25 years.

WALTON: Why BU?

DESNOYERS: BU has a very aggressive 20th Century collection.

WALTON: Really.

DESNOYERS: Yeah. They have Bette Davis's papers and uh, I was to say Ingrid Bergman's, but hers are at Wesleyan, but that kind of thing. So they've done a very good job of soliciting.

WALTON: I'm so amazed that Martha gave them. She went to Bryn Mawr. I could imagine her giving them to Bryn Mawr.

DESNOYERS: To Bryn Mawr, right.

WALTON: She kept a nice connection there.

DESNOYERS: Well, they're closed for her lifetime, plus 25 years. So at the time we kept.... Now those are her letters to Ernest.

WALTON: That's all she could control.

DESNOYERS: Control, right. Ernest's letters to her, we still have.

WALTON: Sure, of course.

DESNOYERS: And we will open them, at some point, probably after her death. Now what I would suggest is that whatever you say now we embargo for her lifetime.

WALTON: I would say this flatly because in my papers some letters from her were common. I've got a lot. I haven't ever collected them around.

DESNOYERS: Right.

WALTON: But we've been friends forever. And also she's a letter writer.

DESNOYERS: Right.

WALTON: They are marvelous.

DESNOYERS: Wonderful.

WALTON: And I will send them this year.

DESNOYERS: Oh, great. I'll come and get them. [Laughter]

WALTON: Well, fine.

DESNOYERS: Or whatever, I mean I'll just make sure we get them.

WALTON: Come to the country. Get them there.

DESNOYERS: Yeah, that's what I mean.

WALTON: And if I prepare those, I might as well give you any letters I can find.

DESNOYERS: Great. That would be great.

WALTON: Anybody.

DESNOYERS: 'Cause we can close them as long as need be.

WALTON: No, I'd just consider her a special case...

DESNOYERS: And she's a very private person.

WALTON: ...and she feels strongly on this, and she's been consistent...

DESNOYERS: Yes.

WALTON: ...and she never cashed in on the name. She never wants to...

DESNOYERS: Didn't want to mention it. [Laughter]

WALTON: ...be associated with it. This is right. And I'd like to get the letters into your possession 'cause they're harder to lift them off.

DESNOYERS: Well, and the other thing that would be good is that at some point people are going to be able to write about Martha Gellhorn...

WALTON: Damn right, sure.

DESNOYERS: ...because her material is going to be at BU and at the Kennedy Library.

WALTON: And it's literary stuff, too.

DESNOYERS: Exactly. It's important.

WALTON: Sure. All right. I'm glad you brought that up.

DESNOYERS: Yeah. So let's talk about Martha, but it's off the record.

WALTON: All right. This is right. And, have I... See, now I get confused about....

DESNOYERS: You haven't said anything about Martha.

WALTON: I haven't.

DESNOYERS: So we, you haven't even met her.

WALTON: All right. All right. I told the story yesterday.

DESNOYERS: Oh, is that right? [Laughter]

WALTON: This is why I'm fading out. I'm about to say, "Steve, I told you yesterday."

DESNOYERS: That's okay. You can say that. We'll just go to Steve and we'll say "Steve, can we use the tapes?" No, you haven't said a word.

WALTON: All right. I have to set the historic stage here because our personal lives were so shaped by battles. Literally everything we did was. So the setting is, Huertgen Forest and it's geography too, is, you know, between Belgium and Germany, and it's just sort of north of Aachen a little bit. It's pointed toward Roer valley. It's R-o-e-r, not R-u-h-r, R-o-e-r.

DESNOYERS: Thank you.

WALTON: Because, it's very important, too, it changes the location completely, and a very knowingly, it's obvious that he's at Nick's. Anyway, because the.... I leave the Huertgen Forest and Ernest in about the first of December, somehow...

DESNOYERS: Right.

WALTON: ...or maybe a few days later...

DESNOYERS: Right.

WALTON: ...and go to the press camp at Spa to settle down

[-119-]

And write that *Life* piece.

DESNOYERS: Yes.

WALTON: And I write it, and....

DESNOYERS: The one you had the byline on.

WALTON: Yes, the big one in *Life* but doesn't print it for a couple of months, but, you'll see this all leads.... And I depart from Spa, Belgium very early in the morning, December the twenty, no December the fifteenth. And heading in an open jeep in icy weather for Paris 'cause I was going to have leave, compassionate leave to come back and check on my children who were in great trouble. And it comes out all right, but I did not know...

DESNOYERS: It's a long way away to have to worry about them.

WALTON: ...but at the moment I did not know the Germans were opening an offensive that same morning down the same highway, and the Battle of the Bulge started that morning. The advancing troops were about ten miles behind me, all the way. I didn't know it. I got to Paris and check into the Ritz and checked in with some Americans and they all said, "Oh, everything's fallen to pieces." And Bradley [General Omar Nelson Bradley] had been at the Ritz the night before and had secretly fled back to his command. Anyway, all hell broke loose. All leaves were cancelled. I could not leave Europe. And uh, eventually I wanted to go back to report on this. I couldn't get through to my press camp. The press camp had been captured by the Germans and heavily wiped out. Everybody had fled in every direction. Spa, Belgium was just right on the first advance.

DESNOYERS: What happened to the people?

WALTON: Oh, they all fled, a few hurt, but nobody killed, maybe two were killed. Anyway, I had to, I went back then to Luxembourg where the southern command was set up. This would be Bradley and my old friend, Jim Gavin [James M. Gavin], and my commander, 82nd, he's on the northern wing, and he goes under the command of, British Marshall...

DESNOYERS: Montgomery?

WALTON: ...Montgomery. And, anyway, so now we are in, say, a week into December, from the 15th, all right, it's the 24th of December. It's the day

before Christmas. And I'm quartered in a hotel in Luxembourg. In the lobby I see this long-legged, ravishingly attractive blond in a correspondent's uniform, and having just left her husband where he had been pouring out his hatred of her, I guessed that was

[-120-]

Martha.

DESNOYERS: You guessed!

WALTON: I guessed, so I went up and introduced myself. And indeed it was and we fell into conversation, and she wanted to know what I was doing. Actually I had a jeep and I was going out to do some reporting in some of the fighting areas. I said, "You want to go along?" "Dying to," she was delighted to. And we went out, and we had a lovely day, and we had a little respite like. There was all snow on the ground. We joined some Luxembourg children who were coasting and borrowed their sleds and went down and had a marvelous time. And it got to be late afternoon and we were still in the country. I said, "Now, it's getting dark. We have to be back by dark for all kinds of reasons." She agreed. I said, "Do you realize this is Christmas Eve?" Wait a minute. I've told this wrong.

DESNOYERS: New Year's Eve.

WALTON: New Year's Eve. You're right. The date is different. You've heard this story.

DESNOYERS: No, no. I haven't heard the story, but I knew you met her on New Year's Eve. That's all I know. In Luxembourg.

WALTON: All right, all right. Anyway, we go back to the hotel, and I said, "Will you have dinner with me tonight, I hope?" She said, "Of course." And I went up to my room and there pinned on my pillow was her note from Ernest. He had just arrived from the Huertgen place. The Huertgen had been moved down. He'd come down to spend New Year's Eve with me.

DESNOYERS: Oh, no.

WALTON: And a couple minutes later he came bursting into the room all jolly and dirty and everything. And I said, "Ernest, I've got to confess something to you. I've got a date for dinner tonight with your wife." [Laughter] And he said, "Oh, good. I'll come too." And I said, "Oh, you don't want to, Ernest." "Yes I do. I'm coming." And he came. And he was beastly, and she was beastly, too. They had a quarrel over my dead body, and I [Laughter] remember at one point it got so bad, Ernest talked so terribly to her, I said, "Ernest, now listen, in my presence, you can't talk to a woman this way. I won't stand it." And he said, "Willy, you can't hunt the elephant with a bow and arrow." [Laughter] This is the level it was on.

DESNOYERS: Right, right, right.

WALTON: Well, the dinner broke up and, see, we didn't have any

[-121-]

place to go.

DESNOYERS: No, right. That would be it.

WALTON: You can't go out. And we're all staying on the same floor.

DESNOYERS: Oh, no.

WALTON: And she goes up first, and then we go up to what had been my room. Now it's his room, too. And he....

DESNOYERS: Too, or did you lose it completely?

WALTON: No, no. Also. No, of course not.

DESNOYERS: Ok. I just wanted to make sure you didn't get kicked out completely.

WALTON: I wouldn't knuckle under that way. He got to rummaging around in a closet, sort of broom closet outside the room. By this time he'd taken off part of his clothes and just had on long underwear. He came back from the broom closet with a tin bucket on his head and the handle around here like this, and a mop and stuff. I said, "Ernest, what are you doing?" He said, "I'm preparing for battle." [Laughter] He started marching up and down doing exercises and funny things, and he said, "Now, I'm going down the hall, and I'm going to attack." And he got to Martha's door and started banging on the door with the mop.

DESNOYERS: Couldn't you just see....

WALTON: It was terrible, terrible. And she was inside. She well knew who it was. She was saying, screaming through the door, "Ernest Hemingway, if you don't get out of that hall, get away from my door, I'm calling the military police." And it went on and on, and finally, you know, somebody on the hotel staff did come. Finally we got him back into my room. Eventually he sort of just passed out in the bed. This was.... You said how did I meet her. That's how I met her.

DESNOYERS: And to have him turn up that same night. Oh my goodness!

WALTON: Oh, dear. And we just, we became friends. We really, pretty much, in the next few days I saw her two or three times because, say, within a month I

got permission to leave the country again to cross the Atlantic. I was going to St. Louis where my children were. So she wrote to her mother and said, "Please receive this man. He is my new friend." And this was.... Do you know Mrs. Gellhorn at all?

[-122-]

DESNOYERS: No. I've heard about Dr. Gellhorn, but not Mrs. Gellhorn.

WALTON: Marvelous woman. And very beautiful. Very political. She was one of Eleanor Roosevelt's closest friends.

DESNOYERS: Oh!

WALTON: And uh, there's a famous woman at Bryn Mawr, named Carey, Elizabeth Carey, I think, who's a women's rightser, too. They were a trio, sort of.

DESNOYERS: Oh.

WALTON: Great lady who, when I saw just what she did for me when I came, and she quickly said.... See, my sister-in-law and my children and.... My wife was locked up in Brownsville Hospital. Anyway, Mrs. Gellhorn said, I'm having a little dinner party in your honor, and I want you to come at such and such a night." She had two guests. She had Fitzpatrick, the greatest cartoonist of the time from the *Herald*.

DESNOYERS: How wonderful.

WALTON: And Bishop Will Scarlett of the Episcopal Church. It was the dreamiest party I've ever had in my honor. And this woman was just staggeringly beautiful, you know, with sort of reddish-blond hair in a great coil around and beautiful skin. She was a beauty and just smarter than hell. And all the politicians of Missouri genuflected to her. She ran the League of Woman Voters.

DESNOYERS: Oh, she did.

WALTON: Absolutely, and apparently it was really run, too. She was a real political power.

DESNOYERS: That's wonderful, in a positive way.

WALTON: Yes, yes. She was divine. What I had.... My children were all right.

DESNOYERS: Good. How horrible though, to be so far away.

WALTON: Well, I know but it wasn't just....

DESNOYERS: It was the war.

WALTON: Yeah.

DESNOYERS: Oh, it wasn't the first time.

[-123-]

WALTON: No, no. She'd been in a couple of times and finally her sister had moved in and moved the children out, out from New York to there, which is proper.

DESNOYERS: Oh, which is why they moved to St. Louis.

WALTON: Yes, yes.

DESNOYERS: I wondered because I didn't think you were in St. Louis.

WALTON: No, no, and she and her husband were both psychiatrists.

DESNOYERS: Oh, good.

WALTON: Well, good and bad. She became my mortal enemy because she tried to keep the children. She kidnapped them a couple of times.

DESNOYERS: She tried to keep them?

WALTON: Oh, absolutely, sure. I had this confrontation later, which is to give you the sequence, I rushed up to my old hometown and saw my mother, sisters, and so forth, it was just a couple of days, back to St. Louis and I acquiesced to her to keep the children because I only had permission to come for a couple of weeks. And I went from there to Washington, and I had a little interview with FDR [Franklin Delano Roosevelt]. These were his final days, in March, he died the next month. He was touchy, and in terrible shape. He couldn't hold his hand, couldn't light his cigarette. He.... It was just a shock to see.

DESNOYERS: Now, had you met him before?

WALTON: It was the only time I met him.

DESNOYERS: Oh. And was it an interview for work or just for....

WALTON: Well, I wrote a piece about him. *Life* didn't have sense enough to use it. And one month later they did regret it, because it would have been on the streets the day he died.

DESNOYERS: Absolutely.

WALTON: And I described how he was.

DESNOYERS: Do you still have that?

WALTON: I've got a copy of it somewhere.

[-124-]

DESNOYERS: We should make.... 'Cause it didn't get published, right?

WALTON: No.

DESNOYERS: So we should make sure we put that in your papers.

WALTON: All right. It'll be. Just have no idea where it is now.

DESNOYERS: Oh, no, you don't have to do it right now, but I mean it's....

WALTON: Sure, sure. Well, get some Roosevelt stuff, mentioning....

DESNOYERS: And we should send a copy of the Roosevelt Library.

WALTON: Sure.

DESNOYERS: When it's time.

WALTON: That's a good idea. Because, I, you see, I worked with Eleanor very closely in the Kennedy election. She was marvelous.

DESNOYERS: Oh, now what did she do in New York?

WALTON: Well, should we mix these two stories up?

DESNOYERS: Sure. I'll make a note of where we are. We're in Martha. But we'll come back.

WALTON: That's fine.

DESNOYERS: Let's do Eleanor, for a minute, if you don't mind.

WALTON: No, I don't mind. It's easy to tell. Let me think. Jack is nominated in California in July, and he at that point, say a week or so later, asked me to take over the New York campaign. So I'd come up here. And it's about the middle of August. One of the first things.... See, one of the main objects here, a political problem, was the split in the Democratic Party. And to make peace between the progressives and the old fashioned party members was the obvious thing. And very quickly I said to Jack, "Well,

the main thing, we've got to get Eleanor Roosevelt." And I'd seen her a lot at the convention, not personally, but she was often in the balcony from where I was sitting. She was knitting away [Laughter] and backing Adlai [Adlai Stevenson] to the end.

DESNOYERS: I know.

[-125-]

WALTON: Anyway, I put a feeler out to her secretary, would she receive Senator Kennedy. And her message came back, very warm, saying she'd be delighted to have him come for a call and set a date not far off in August, just a few days off. Then all of a sudden we got a message from her. One of her grandchildren had just been killed in an accident with a horse, don't know who, but that she wouldn't be keeping any public dates, but if he would come for a private call she'd still love to have him. I told him, and of course he would. So on a Sunday, the following Sunday, he and I sat.... He had said, "You gotta come with me." I said, "Oh, no, why?" And he quickly said, "I don't want to be alone on the raft at Tilsit." You know what this meant?

DESNOYERS: No.

WALTON: This is, the Tilsit is a river between Germany and Russia, and, uh, let me think. Anyway, there was a great Russian and a great Prussian who met there and divided up Europe in about 1823. It's post-Napoleon and they're cutting up Europe, and Poland is destroyed, I think. Anyway, I had to come home and look it up. I said, "All right, if it's a Tilsit, I'll come." So we set off from New York, and there's no.... We were just in a station wagon. In the front seat is a driver and Pierre Salinger, and in the back seat the President and me. We're dressed exactly the same, in just dark blue suits. And we're about fifteen minutes up the highway, and suddenly we realize there were crowds everywhere. They were, they'd just read that he was going up. And they were out on the highways just to see him pass.

DESNOYERS: My goodness.

WALTON: We had no escort, anything. So he was waving to the crowds all the time. He finally turns to me and he said, "Listen, I've got to work on my speech. You got to wave." [Laughter] He got down on the floor and finished writing his speech. And I'm up here like this.

DESNOYERS: I love it.

WALTON: And it went on just all the way up. There were huge crowds. You forget what attraction he had to the people. Well, finally, we're just about ten minutes away. He looked up at me, he said, "You know, I think you're beginning to like this too much." [Laughter] He says, "I'm coming back." So he comes back and we met Mrs. Roosevelt in her cottage...

DESNOYERS: Val-Kill.

WALTON: ...Val-Kill, off on the side, and she'd assembled

[-126-]

just some of her family, Anna and her husband, and you remember her uncle, David Green, Gray, David Gray, he had been FDR's ambassador to Ireland.

DESNOYERS: Oh.

WALTON: And he was Eleanor's uncle.

DESNOYERS: Oh, I didn't know that.

WALTON: And two or three other people like this. And we were set up. Lunch was to be served on the porch outside, long trestle table, but card tables put inside the sitting room for just Jack and Mrs. Roosevelt. And we were to lunch together. We got along fine outside. We're having a very jolly time, and suddenly an old Irish maid came around and whispered to me and said, "Mrs. Roosevelt says to come on in there." And I said, "Oh, all right." I had to leave my lunch, which was delicious. It was a tuna fish casserole, just like you would have at some university professor's wife. It was just inedible, and a garbage salad, you know, lettuce with far too much dressing. It was just limp, awful. Rotten lunch. I didn't have another bite, because I got in there, Jack looked up at me and said, "Pull up a chair." They went on eating. I didn't know what the hell was up. I was not prepared whatsoever. Finally he turns to her and he says, "Mrs. Roosevelt, I wanted him to come in because I thought he could say some things to you that I can't say very much." And I thought, "Good Christ, what is that?" I wasn't prepared. And I said, "Well, Mrs. Roosevelt, I guess the only thing I can tell you is why I'm backing Senator Kennedy." I said the first reason is so easy, the opposition. And she laughed at this. I said I'd do anything to keep him out of the White House. And she laughed heartily at this. And finally I said, oh, just simple things like the generation, his views on the topics that I knew. This is all... This part was thought of, close to her heart, like women's rights and child labor, these are stock things. She was smiling, hell, isn't this nice. This young man believes in all this. And then she said several things, very derogatory of Adlai. I couldn't believe it. And then finally we got around to sort of, Jack said to her, "Mr. Walton is going to run my campaign in New York and I want him to be in touch with your staff in any possible way." She said, "Well, Maureen Corr runs my affairs. I'll give you her number and everything." Oh, she sort of said, "Use me." Really did. And I'll skip.... We used her heartlessly. She was marvelous.

DESNOYERS: Oh, wonderful.

WALTON: Absolutely terrific. But at this, we forged a real friendship because after this he and I had to leave in a few minutes to go to the front of the house. In front we had arranged for the Golden Ring something, the old

people's organization to be brought in on buses and then he made a speech from the steps of Hyde Park. We were not unaware of the connection.

DESNOYERS: Yes.

WALTON: By the way, she hadn't yet endorsed us. But he made the speech; then we drove back to New York. On the way he said, "I called you in there 'cause I couldn't believe what I was being told, and I wanted someone else to hear it." But he said she started out and said, "Now, Senator, I want you to understand I've read all kinds of things in the paper about what the people think the purpose of this meeting is. I want you to know I don't think Governor Stevenson has the qualities that we need for the presidency." And he said, "I almost peed my pants," at this. We thought she was going to demand he be secretary of state. Everybody in the paper had said it. Not at all, and she said, "He just doesn't. And it's a big disappointment and so forth. But I also want you to know I don't think any man running for the presidency should commit any job in advance whatsoever, because the conditions once you have been elected are totally different. You must go in totally uncommitted in every level." Which is very sound advice.

DESNOYERS: Very.

WALTON: And he followed it. And she was very good for him.

DESNOYERS: Isn't that wonderful.

WALTON: Then she started lecturing him. "Now I really," she said, "know your speaking voice leaves a lot to be desired. You must take lessons right away." She said, "Look at me. I did." [Laughter] This is marvelous, sort of motherly thing. And he and I were just eating it up. It was very divine. But this did start a connection, 'cause I used it right away. It won't wait. And every time I had a rally where I could use her, I would call Miss Corr and make the date and I would rent a limo, 'cause she had no car, I had no car, and I would arrive for her to take her to it. Soon as I'd get in the car, she said, "Now just tell me what this group is and what you'd like me to say." Well, I came prepared every time. And I'd say, you know, I think this one would be fine to talk about education. It's so and so and so and so. And she'd do this, and we'd pull up in front of a public school somewhere or the Waldorf Astoria and she'd be sitting beside me, the press is out there, but she'd just finish, no more words. She gets out and smiles at the press. We'd go in and I don't stay with her. I'll let her... She wants to go to the platform herself. I stay off to the side. And she gets up there and immediately she follows my outline completely but with her own twist on it. But her memory was absolutely perfect, just divine. And very powerful political

stuff. Her sincerity was so great, the informality for organization. And I used her on dozens of, and even some emergency places. We got onto one stage, in October sometime, which all of New York was alive, it's a Jewish city, alive with the....

DESNOYERS: Especially then.

WALTON: Yes. Old Joe was an anti-Semite...

DESNOYERS: Right.

WALTON: ...and therefore his son should not be president. And I appealed to Senator Lehman [Herbert H. Lehman] and to Mrs. Roosevelt, "We're with you, we'll go anywhere," and I got, you know, just trucks, flat bed trucks and would make a date with them to come with me on an upper west side street corner, and I had steps they could get up there and put them on and they both did it. They were just troupers...

DESNOYERS: That's wonderful.

WALTON: ...beyond anything, really. It's just heaven. And actually it worked. It's still the rules, they just stopped talking about it. And they faced it right away, "This man is not an anti-Semite," you know, and by then he'd already had his confrontation with the Protestant ministers in Dallas or Fort Worth.

DESNOYERS: Right. Houston.

WALTON: Houston. That's right, Houston. So that we could pick up and use. And she had this political vitality, and she understood and I never asked her anything unreasonable. And she was perfectly free to say, "No, I can't. That doesn't fit." But she would have. And then there was a climactic thing that ended, what was the name of it, you know, political boss, you know, with dark glasses, uh, oh, yes, anyway it'll come up to us. Anyway, he and the regulars in the party were staging a, something at the coliseum. Then it was a very viable auditorium.

DESNOYERS: Oh, yes.

WALTON: ...sure, but then....

DESNOYERS: It was [inaudible].

WALTON: But I think I was paying for it. I forgot.

DESNOYERS: Well, you were. [Laughter].

[-129-]

WALTON: Well, yes, well you know the collective we, so that we had a part of it too.

DESNOYERS: Oh I see, the campaign was paying for it.

WALTON: This is right. Exactly. And anyway, 'cause on the stage and it was just like two days before the election, where Mike Prendergast [Michael H. Prendergast] was the state...

DESNOYERS: The up-state Tammany.

WALTON: ...Tammany guy.

DESNOYERS: Right.

WALTON: And you know the name of the Italian, yes you do, uh, evil man. Anyway, he and....

DESNOYERS: We'll come up with it. We can always put it in.

WALTON: Right. They were on the stage, and they openly snubbed Mrs. Roosevelt and Governor Lehman.

DESNOYERS: No!

WALTON: In Jack's presence. And I never would sit on the stage. I would stay down below...

DESNOYERS: Right.

WALTON: ...so I could....

DESNOYERS: You were a behind the scenes man.

WALTON: This is right. And go out and do things.

DESNOYERS: Sure.

WALTON: And, I just can't remember how they did it, but Jack was outraged. And he said, "You know those cannibals. I want nothing to do with them, nothing to do with them."

DESNOYERS: Of course.

WALTON: And it gave me an opening. Because after the election, about a week later, I was being interviewed by the *Herald Trib* [*New York Herald Tribune*], and I said, just in passing, they were talking about future patronage and so forth, and I said, whatever his name is we can't remember....

DESNOYERS: Wasn't DeSalvio, DeSalvio.

WALTON: It was DeSapio.

DESNOYERS: DeSapio.

WALTON: Carmine DeSapio.

DESNOYERS: Carmine DeSapio.

WALTON: I said....

DESNOYERS: That comes out of my childhood.

WALTON: That's right, ok. And I said, "Well just off hand, of course Carmine DeSapio won't have anything to do with this. Nothing is going to go through his hand." I remember the reporter said, "What do you mean by that?" And I said, "Oh, we don't do business on his level, whatsoever." And I was real snotty. And the headlines in the paper the next day were tremendous based on this, and Carmine DeSapio hit the roof. And all of the big party people did. The Kennedy's called me up and saying, "You are the most brilliant man we have ever had. How did you have the guts to say that?" See, thank God, Bobby was in Acapulco. He sent me a postcard which was, you know they have little boys dive off of great heights..."

DESNOYERS: Yeah.

WALTON: ...and he made drawings on it. One said, "Carmine" and the other said "Nick" and his postcard just said, "Bravo, bravo." [Laughter] And actually it was the doom of Carmine.

DESNOYERS: Yeah. You didn't hear of him afterward.

WALTON: Well, he lost his job very shortly. They dis-elected him, and he hated me. And I heard things he was saying. He said, "You know that man, he dresses like a stevedore, and I have to do business with him. For some, why, Senator Kennedy listens to him. He has complete access, and I have to put up with him." Well I had cooled him a couple times before. On election night, I'm in, I had his support and in Jack's house and a phone call comes in, and it was Carmine wanting to get the president-elect on the line. He was having a big rally at some hotel and he had announced he was now going to telephone Hyannis Port and show them what his connections were. Well, Jack is sitting beside me, I'm talking to Carmine, I put my hand over and I said, "It's Carmine DeSapio. He says.... Like this. [Laughter]"

DESNOYERS: Holds his nose?

[-131-]

WALTON: And I said, “You going to talk to him?” “Never.”

DESNOYERS: Never, ever, ever. [Laughter]

WALTON: I had to say, “Carmine, I’m sorry. He’s busy in a meeting,” you know. And he called about three times and always got me. He was ready to have a stroke. And Jack wouldn’t even talk to him.

DESNOYERS: I don’t blame him.

WALTON: No, of course not. He was very, I may say it, I bore the brunt of it.

DESNOYERS: You did, you did.

WALTON: But I didn’t have the [inaudible]. I didn’t want a job.

DESNOYERS: You were the front man. I love it.

WALTON: Well, Mrs. Roosevelt is just connected all through this part of it. And Jack honestly didn’t like her particularly. And....

DESNOYERS: Why?

WALTON: Well, I don’t know, some other things. Certainly his father and FDR had a total falling out.

DESNOYERS: That’s true.

WALTON: And Mrs. R., I think, wasn’t very nice about it either. But it was something, I never probed in on it.

DESNOYERS: It was ancient history. Ok.

WALTON: Yes. And I sensed it and Jackie’s even said to me. I was writing something about this and telling her what I’d written. And she said, “Well, you know, you like Mrs. Roosevelt better than we did.”

DESNOYERS: Oh, that’s interesting.

WALTON: Uh-huh.

DESNOYERS: Because we did. We loved her. Those of us in the New York area, we just

thought she was wonderful.

WALTON: Yes, absolutely. And I still think she was. I think she was a little stranger than I realized.

[-132-]

DESNOYERS: Yes.

WALTON: She was a little kookier.

DESNOYERS: Yeah.

WALTON: Really. And... But for me, in all my dealings, she was so straight and so useful that I blessed her forever. And whenever I saw her she was full of warmth, tender memories and everything, we'd been to many rallies together. And all of her family became my closest friends. Anna particularly, and Franklin Jr. They were very good friends.

DESNOYERS: Yes.

WALTON: Now I still see Tobey. She's young Franklin's widow.

DESNOYERS: Oh, ok.

WALTON: They married long after the White House. But she's a lovely dame. And she... We keep her very busy doing sort of official things at Hyde Park. She loves doing it. And they take her to Morocco and all these places.

DESNOYERS: Not bad.

WALTON: No, no. And she can lay the wreath as Mrs. Franklin Delano Jr.

DESNOYERS: That's right.

WALTON: She is.

DESNOYERS: And we need somebody to lay the wreaths.

WALTON: No kidding. Absolutely.

DESNOYERS: There needs to be a persona.

WALTON: There really does. One of Franklin's girls is turning out very well, too. Her name is Laura Delano Roosevelt, and she's married. She keeps her maiden name.

DESNOYERS: Oh, isn't that nice.

WALTON: And she come along, and she just has a lovely gift for strangers and public things.

DESNOYERS: I've met James, young James

WALTON: Young James. Have you? We used him at a rally a couple

[-133-]

weeks ago. Well, there was a movie, no, women's night to raise money for a statue to Eleanor on Riverside Drive, and Hillary Clinton [Hillary Rodham Clinton] came and gave the sort of principal speech. But James did the other principal speech.

DESNOYERS: Nice.

WALTON: What we had were about eight famous women entertainers and they all came and did their act. They're all singers. They were a little bit too much actually. But it was a good night.

DESNOYERS: Good cause.

WALTON: Yeah.

DESNOYERS: Shall we, let me just turn this tape. I'm going to.... [Interruption]

DESNOYERS: That's right.

WALTON: She was. And he obviously helped her as a writer, a lot. I think in the book *Liana*, that from, I don't remember what evidence I have, but that he did some work on it, and....

DESNOYERS: Really.

WALTON: ...certainly, well, he made some suggestions to her, and that's the only book that I know of that he may have. I felt that it would make a nice project for some spy...

DESNOYERS: Yes. Some literary....

WALTON: ...some Ph.D. to go through it hunting for evidence. That's where their literary lines cross. Don't you think?

DESNOYERS: I think so. Although I don't know Martha's work as well as I should.

WALTON: Well, you'll slowly get it. And it's not major, major; it's very good. She's all the writer that Mary wasn't.

DESNOYERS: Do you think that part of the problem was that she was so good?

WALTON: Of course, of course. And also she was already connected with the big world, on her own.

[-134-]

DESNOYERS: Yes.

WALTON: Mary never made the grade in the international world, and so it was totally different, and their relationship suffered from it. Martha was two steps ahead of Ernest and he didn't like that.

DESNOYERS: Not at all. If he doesn't like it with his friends, he certainly doesn't like it with his wife.

WALTON: Oh absolutely not. And the fact that she knew the Roosevelts, she had been everywhere, and....

DESNOYERS: And she went to cover the war before he did.

WALTON: Oh, way ahead. He hated that. But that was the final blow.

DESNOYERS: Yes.

WALTON: They were already at odds.

DESNOYERS: Pretty well on the....

WALTON: Sure.

DESNOYERS: Anything....Ok, Martha. I know you got into trouble in the fifties because you left from the Finca and was going to Mexico to visit Martha.

WALTON: Oh sure. Yes, yes.

DESNOYERS: We have a letter that says that, that's why....

WALTON: Oh, do you?

DESNOYERS: Or something like that.

WALTON: Yes, that's exactly it. Martha was wicked here. She knew I was visiting there. She also knew if a letter came in her handwriting Ernest would probably open it. And sure enough, it was on the hall table. He saw it, and he attacked me immediately, "You're a spy. What are you here for, just to report to Martha?" 'Cause I was going to leave straight for Mexico, and did, finally. He hardly spoke to me during the two days. Finally I said, you know, "I'm going to leave now unless you start acting better." And he calmed down. Martha was awful then. She wrote me a letter saying, "Ask him for my flat silver. I want it back." This kind of thing. I said, "Well, this is the only thing she said about you." He said, "The fucking flat silver." [Laughter] I forgot who owned it, something. He didn't care about it, but he didn't want to give her anything.

[-135-]

DESNOYERS: He didn't. He kept everything.

WALTON: Did he?

DESNOYERS: Yes.

WALTON: Well....

DESNOYERS: She tried for years to get some of her stuff back.

WALTON: Did she? What was it, sort of.

DESNOYERS: Everything. Her notes, her...

WALTON: Oh, papers.

DESNOYERS: ...letters, yeah. He kept everything.

WALTON: Oh, sure.

DESNOYERS: And he didn't give any of it back.

WALTON: Was it in his final papers?

DESNOYERS: Yes.

WALTON: Was it? That's nice. At least there it was. [Laughter]

DESNOYERS: But I mean, she tried for years.

WALTON: 'Cause I never know when it was something like this which side is telling the truth, and I tried to keep myself out as far as possible.

DESNOYERS: Probably a little bit of both.

WALTON: Yes, I would think. I would think. I eventually did leave and go to.... I got to Mexico eventually. I first went to Vera Cruz. Oh, I went to Yucatan and looked at all the Mayan ruins.

DESNOYERS: Ohhh.

WALTON: By myself. It was marvelous, except the weather was, it was July. It was the tropics.

DESNOYERS: Hot!

WALTON: And actually you'd have to get up about four or five...

DESNOYERS: To do anything.

[-136-]

WALTON: ...and do four hours, but by eleven.... And all the stores closed.

DESNOYERS: That's why they have the siesta.

WALTON: That's right. And siesta lasted until six o'clock. Afternoons wiped out, every day. But those ruins are so marvelous, lovely.

DESNOYERS: Well, did you keep in touch with Martha from '44 to....

WALTON: Oh, '44....

DESNOYERS: '45.... Well, you met her at the end of '44. Did you keep in touch with her from '45 to '55.

WALTON: Oh, no. Much longer than that. All the rest of the way. We've never let each other go completely.

DESNOYERS: Oh, that's nice.

WALTON: And see, I went back to Europe with her in '49 to hunt for what became of that baby she adopted, Sandy.

DESNOYERS: Oh, the little boy.

WALTON: Yes.

DESNOYERS: Yes, yes.

WALTON: She found him on that trip. We didn't go to....

DESNOYERS: Oh, I didn't realize you were with him, her on that trip.

WALTON: Yeah, well, I was, but we didn't start together. She was leaving Mexico, and I left here. We each took a freighter across. And I had a Norwegian freighter, marvelous, brand new. It was like a private yacht. And went straight to Casablanca. There I ran into a strike in port, and I was in port for ten days, but I had a ball. It was for free. I had Morocco at my feet.

DESNOYERS: Wonderful.

WALTON: I toured the whole thing. Then I went on to Genoa, and she'd left a message saying, "Rome." [Laughter]

DESNOYERS: That was all, Rome.

WALTON: Because as we went through Gibraltar, I had the name

[-137-]

of her freighter, and we signaled to the gate man at Gibraltar, had that ship passed? It had been through a week earlier. So she won the race. Then we started touring Italy. And, uh.... She found him in some foundling home in the north of Italy. I've forgotten, Milano maybe. She didn't take him then. She started the process.

DESNOYERS: Because she'd go back and visit him, I think, for awhile before she actually took him.

WALTON: Yes, she had to, I think, some of their restrictions. As I left her and went to England.... Oh, I tell you what I was doing. I was a guest to five allied governments. They invited a lot of war correspondents to come back. It was the fifth anniversary of D-Day.

DESNOYERS: Oh.

WALTON: And we flew into France.

DESNOYERS: As long as you didn't have to parachute this time.

WALTON: Didn't have to. And it was very luxurious at the airport, Orly. The government had lined up a whole row of brand new cars and gave us each a car, each pair a car to use as long as we're in France.

DESNOYERS: Wow.

WALTON: And Walter and I, and, you know, Walter...

DESNOYERS: Cronkite?

WALTON: ...Cronkite...

DESNOYERS: Yes.

WALTON: ...shared a car and we went back to Normandy and everywhere, had a marvelous time. Then we went to Luxembourg and at the border we had to give up our cars, and the foreign minister was there to meet us. He said to us, "I'm terribly sorry, but we don't have as many cars as the French have, but I brought you a substitute." He picked up a tray of champagne glasses and full, 'cause he owned huge wineries.

DESNOYERS: Ohhh.

WALTON: And everything. His name was Joseph Beck. He was a famous foreign minister of Luxembourg. We had a lovely visit there. And then eventually we flew into Berlin and the airlift was on. That's what we think, wasn't it.

[-138-]

DESNOYERS: Probably.

WALTON: I think it was.

DESNOYERS: That's about right.

WALTON: I think we flew in then....

DESNOYERS: Was it tough?

WALTON: No, just a plane, no. But anyway, I left Martha in Italy, and we communicated quite a lot. I visited her several times. Then she came down, she lived in Washington a while.

DESNOYERS: Oh, did she?

WALTON: Yes, just a while, she rented a house. And I can't remember what she was working on then. She was here about a year or two years ago.

DESNOYERS: Really. Is she well?

WALTON: I'm never quite sure. She looked marvelous.

DESNOYERS: Oh, great.

WALTON: She's very handsome. Pure white hair. And real stylishly groomed.

DESNOYERS: She could never not be stylish.

WALTON: This is true. And she doesn't like being in the U.S. much.

DESNOYERS: Oh really?

WALTON: And she's got two or three brothers, three. And she sees two of them. She doesn't like to see much of them. You know Walter? Walter was a law professor at Columbia.

DESNOYERS: Oh, so he was here.

WALTON: Yes, sure, he lives up in Morningside Heights, very close to where he was born.

DESNOYERS: Right.

WALTON: And one other brother who was a very talented surgeon practiced at Columbia Presbyterian. I think he lived in Jersey. She wants to see these guys once or twice,

[-139-]

that's all. And I tell you, since you asked if she was all right, much earlier I took her to lunch at the Plaza and half way through lunch she got up and went to the women's room and threw up...

DESNOYERS: Oh, no.

WALTON: ...completely, everything. But with her you can't be sure. She may have had three martinis and deserved to throw up, you know.

DESNOYERS: Yes.

WALTON: Because she loves the stuff. I've learned I can't take it the way I used to. Hard liquor, I can't. So I don't. She never quite caught on to this.

DESNOYERS: Yeah.

WALTON: I've got an older sister-in-law, same thing. She gets boiled. It's very unattractive at ninety, you know. [Laughter] It really is. But, she'll [Martha Gellhorn] never live over here.

DESNOYERS: No. Sounds like.... Well, she loves London, doesn't she.

WALTON: Yeah, probably prefers it to anywhere else. She doesn't really love it. She never admits loving anything.

DESNOYERS: Oh, I see, ok, it's a little too positive to say that she loves it.

WALTON: Yes, yes, yes. She briefly likes lots of tropical places, but not for long.

DESNOYERS: No. She always visited for a short period of time and then left.

WALTON: And also has a terrible time about the time she's leaving. You know, she's a tad [unintelligible] giant some-thing-or-others....

DESNOYERS: [Laughter] Sounds like a very upside down life.

WALTON: Yes, well it is. Terrible.

DESNOYERS: Well, she's kept, managed to keep a very private life.

WALTON: Yes. She's had some very good friends in London. Lady Diana Cooper was her closest friend. Now she's dead,

[-140-]

of course. And she was a nifty lady but she's got sort of, I asked her to describe them, and she's got sort of a circle of younger men, sort of about fifty or so.

DESNOYERS: Oh, good.

WALTON: And that's nice, she's sort of the age of my son so I had a lot of his friends around me, so I could sympathize with it and I.... Names didn't mean anything to me.

DESNOYERS: Let's see, is there anything else you wanted to say about Martha?

WALTON: Well, I can't think of it. If I've left out something big, you can always remind me.

DESNOYERS: Ok. Oh, how did you get to read the Santiago story, *The Old Man and the Sea* story? Did you just happen to be coming through at the time?

WALTON: Oh, I was there.

DESNOYERS: I knew you were one of his few friends that read it.

WALTON: Yes, yes. Well, you see, that was designed to be either the third or fourth part of a book.

DESNOYERS: Of the big book.

WALTON: Of the big book. All different aspects of the sea, and I had already read the parts about Thomas Hudson.

DESNOYERS: Which you didn't like.

WALTON: Which I didn't like. And we quarreled over. And I think it was after we made up that he threw me this manuscript.

DESNOYERS: Oh.

WALTON: And it was complete. And Mary had read it and was just enthralled. I loved it. I really loved it. And to not have heard a word about it, it was very powerful. Wonderful.

DESNOYERS: He wrote it in eight weeks.

WALTON: Did he?

DESNOYERS: Yes, and made very few changes, whereas he wrote *The Sun also Rises* in six weeks, and had to rewrite it

[-141-]

over four months. So, another totally different approach.

WALTON: Oh, of course, totally. And....

DESNOYERS: He had learned a lot in that twenty-five years.

WALTON: Just a precision and standing up and staying with it.

DESNOYERS: The standing up. The standing up, is that legend or is that true?

WALTON: Totally true.

DESNOYERS: Is this.... Did it only start?... Well, you didn't know him before the war, but....

WALTON: No, I don't know. But there was a stand-up thing in his bedroom, and I saw him at it constantly.

DESNOYERS: Constantly in Cuba.

WALTON: Always in the morning. If you wanted him, you went in there, if you had a legitimate reason, you would say, “Ernest, I want to ask you something.” And he was standing there, said, “All right, make it quick.” And I would.

DESNOYERS: This would be in his bedroom, or in the tower?

WALTON: No, in his bedroom. No, I’m usually living in the tower.

DESNOYERS: Oh, so they gave you the tour as the guest quarters?

WALTON: Oh, usually, but sometimes.... For instance, one year, Gianfranco [Gianfranco Ivancich] was already there, so I was in the guest house. And I liked the tower because the ventilation was marvelous. And ventilation down there in the summer...

DESNOYERS: Was essential.

WALTON: ...was so important. God.

DESNOYERS: Whatever breezes you could get.

WALTON: This is right. You would reach out and grab it, so that I loved living up there.

DESNOYERS: They loved having you as a guest. They thought you were the best guest that there ever was.

[-142-]

WALTON: Well, I loved being there, and we had great fun, you know, we really did. We would often sit around the dinner table, long after it was over, laughing at everybody’s jokes, you know, and just sobbing with amusement, with our heads on the table. It was that...

DESNOYERS: Right.

WALTON: ...kind of thing. And I have to say our alcoholic consumption was gigantic. He was much beyond my limits. But it would start, for me, oh say, seven o’clock or so is when I would appear after siesta. I might have been working really but I thought maybe eight o’clock, ‘cause dinner wouldn’t be til nine or nine-thirty. And then, you know, the butler, whose name I forget, you probably....

DESNOYERS: I don’t remember.

WALTON: Anyway, he would come and say what do you want, and I'd have a punch. He made marvelous punch. So I would have at least two before I sat down for dinner and then knock back wine like water, you know, and just get terribly jolly. And he was very seldom ever unpleasant on those nights. Nobody was crossing him or competing....

DESNOYERS: It was all friends.

WALTON: It was all, and sometimes there would be one more guest. You know, there was a sort of standard set of people who turned up, the smelly priest, you know about him?

DESNOYERS: No.

WALTON: God, I can't remember his name. But he was a Basque, and he was a refugee from the war. And he was [unintelligible] priest, and I remember the first time I ever heard of him. Mary and I are arriving at the Finca and there's a black robe hanging on the air outside and she said, "Oh, my God, Father so-and-so's here. And thank God he's airing his robe. I told him he couldn't come back, 'cause he'd hang his clothes outside to air them. The body odor was just deafening, you know. [Laughter] And he'd learned. He'd come and strip, hang his clothes out there and borrow something of Ernest's to wear. And then there was a ship's captain, all of these names now....

DESNOYERS: Oh, Fuentes? No.

WALTON: No. That's too bad, almost had it. Anyway, his ship was under Panamanian registration, but he really was a Basque, too. And he would stop and stay maybe a couple

[-143-]

days. Why I don't know. But he was always on a route going to Europe from Panama. And these are both regulars. There are several others, and they might be staying over night. All of them stay overnight. Most people did. See, it's in the country, it isn't far.

DESNOYERS: How far out of Havana?

WALTON: Oh, just guessing, five miles.

DESNOYERS: I think that's, yeah, I think I'd heard that.

WALTON: I think that's about right.

DESNOYERS: Or do you want to go back?

WALTON: To the.... No.

DESNOYERS: No.

WALTON: No. I'm not a goer-backer.

DESNOYERS: No. You're a go ahead person.

WALTON: I just don't, I never am happy going back.

DESNOYERS: Yeah, I can see why. Here's a comment to you, about you. Ernest wrote to Helen Kirkpatrick from Torcello, Italy. "Huertgen and goats you can have, you can get from Willy. [Laughter] I think he can still remember Huertgen even strained through a sieve of beautiful women. [Laughter] Our best love to Willy. Tell him not to slip on any wet decks."

WALTON: I won't interpret that for you.

DESNOYERS: You won't. Ok, that's not interpretable. Ok.

WALTON: Not in proper company.

DESNOYERS: Ok, that's perfectly all right. I thought there might be a story behind it.

WALTON: It isn't just a story. Among certain men it's a recognized statement.

DESNOYERS: I see, ok. We won't.... It doesn't need to be part of the record.

WALTON: No, it doesn't.

DESNOYERS: Ok. Let's see. Oh, here's our mango story.

[-144-]

WALTON: Oh, good.

DESNOYERS: Oh, here it is. I love it. You wrote to them in July of '55. "I have a burning hope that I might be able to see you two, eat mangoes, swim, paint some bamboo, and talk endlessly."

WALTON: Oh, good. And I think I did that year. What year is this?

DESNOYERS: '55. This is the famous trip before you, went you went to the Yucatan, I think.

WALTON: Oh do you? Maybe. That's about right. That would fit.

DESNOYERS: Because I think that the Martha thing came in. I think this is the Martha year.

WALTON: Ok.

DESNOYERS: But we were talking at lunch about the mangoes...

WALTON: Yes, yes.

DESNOYERS: ...and the refrigerator full of mangoes.

WALTON: Yes, it's a great memory.

DESNOYERS: Those are the details that people just never get.

WALTON: Really? Yes, I suppose.

DESNOYERS: They never actually see what people, what it's like. Did you fish with him or were you not a fisherman?

WALTON: Oh, of course. Went out, never caught a thing. But you see, I was always there at the bad season for the sailfish. That's what he wanted to catch, marlin.

DESNOYERS: Right.

WALTON: And we'd be out hunting for, we would have caught a couple or so little sharks, things like that. We never counted it as a catch.

DESNOYERS: Right.

WALTON: And I never saw a single marlin. I would always say to Ernest, "You know, you won't even come out with me. I'm bad luck." He said, "Don't talk that way, don't talk. I don't want anyone to be bad luck." He was a great believer in bad luck.

[-145-]

DESNOYERS: Oh, was he?

WALTON: Oh, yes. He was superstitious as hell. This is why he gave his medal to the Virgin. It was like, it was like rubbing a rabbit's foot, dear.

DESNOYERS: Really!

WALTON: This is a true thing. And he and I both carried a rabbit's foot. I had one. One of my.... My son wasn't old enough. A nephew had given me when I went off to war a rabbit's foot already mounted so you carried it in your pocket. Isn't that wonderful?

DESNOYERS: It worked.

WALTON: My mother-in-law gave me St. Christopher, solid gold. I wore it all the time. We all wore anything for good luck because stuff was flying by us all the time. Anyway, I think this is why that medal's [inaudible]

DESNOYERS: That explains it.

WALTON: I do. He always had secret faith. Maybe it was all true.

DESNOYERS: I think he wanted to cover his bets.

WALTON: Oh, he said that his whole life, cover all bases.

DESNOYERS: Yeah, yeah, just make sure it's all taken care of.

WALTON: So, anyway....

DESNOYERS: Have you read *Garden of Eden*?

WALTON: I think I have, and I think I hated it.

DESNOYERS: Right.

WALTON: Wasn't that pretty bad?

DESNOYERS: Pretty bad. Well, *Garden of Eden* is...

WALTON: I know I did.

DESNOYERS: ...a third of the whole.

WALTON: I remember a male figure which was his idealization of himself, with very thing athletic, diving over these women. Isn't that in it?

[-146-]

DESNOYERS: Yes, yes.

WALTON: I thought that was a terrible book.

DESNOYERS: Well, part of the speculation among scholars is that that's part of the big novel, that that's one-third of the big novel. Do you think so?

WALTON: Don't think so at all. No.

DESNOYERS: You don't think so.

WALTON: What it was composed of was to be what the submarine chase, which is what?

DESNOYERS: It's a short story and it's *Islands in the Stream*, isn't it?

WALTON: It's *Islands in the Stream*, but that was a combination. Wait a minute. Isn't in the Thomas Hudson one, isn't that the submarine chasing it goes to Bimini?

DESNOYERS: Yes, Bimini story.

WALTON: All right. All right. That and *The Old Man and the Sea* and a third one, it was not.... It had to be primarily the sea...

DESNOYERS: Ok.

WALTON: ...'cause that was the only unifying thing.

DESNOYERS: Right, the sea.

WALTON: And I can't think now what the third part was.

DESNOYERS: No, I can't either. He may not have written it.

WALTON: I'm not.... I suspect he had. I think I'm just forgetting something that I read.

DESNOYERS: I'll look through and see what I can find that has a sea motif.

WALTON: I know it had to have primarily. It's likely to be much more, maybe a more development of the anti-submarine stuff.

DESNOYERS: Well, of course, Mary.... *Islands in the Stream* is posthumous.

[-147-]

WALTON: Well, it's publication.

DESNOYERS: Right.

WALTON: Yes.

DESNOYERS: And the editing and the pulling it together.

WALTON: Oh, yes. I know.

DESNOYERS: So it has several sections. So maybe there....

WALTON: She may have....

DESNOYERS: Pulled more than one together.

WALTON: Yes, sure. I'll have to look at it with that in view.

DESNOYERS: That's an interesting thought, 'cause people have been looking for that. The only thing that we have that's unpublished is the African book which is a fictionalized journal of a safari, and not very good.

WALTON: Is this where Rose Marie's elephants come in?

DESNOYERS: Yes. Rose Marie, Rose Marie saw a copy at Princeton. Princeton didn't realize that the family has asked us to keep that closed, and Princeton gave her a copy, let her read it, and she took notes. And she called me and asked for advice, and I said, "Well, they gave you access." I mean, you know...

WALTON: Sure.

DESNOYERS: ... I certainly wouldn't publish anything. I mean, I don't mean, I mean publish the whole text. You can talk about it. You've seen it.

WALTON: Of course, of course.

DESNOYERS: So go ahead and do it. But we're going to use that as ammunition, if we can, in the near future, to open ours.

WALTON: Open everything?

DESNOYERS: Open the African book.

WALTON: Oh, I see.

DESNOYERS: It's about, it's good size. It's....

WALTON: Is it dull?

DESNOYERS: It's dull. It's not publishable. Charlie Scribner looked at it and he said it was not publishable.

WALTON: Oh, that's fine. Don't publish it.

DESNOYERS: Oh, we're not.

WALTON: Oh, fine.

DESNOYERS: See we....

WALTON: I'm against publishing anything that's crummy.

DESNOYERS: Well, I think in a way they overdid it. They were trying to build the estate up. But I wish they hadn't done *Garden of Eden*. Although, people are reading *Garden of Eden* and liking it, who don't know Hemingway.

WALTON: Well, this is right. I know this. And also some of the sex people are into this because of the sex change stuff.

DESNOYERS: Right. The androgyny.

WALTON: Yes, that's what I mean. Not sex change.

DESNOYERS: Well, we were photocopying.... We had permission to photocopy it. We, we'd be doing the photocopies and in the manuscript which is three times the size...

WALTON: Is it?

DESNOYERS: ...the sex scenes are endless. Absolutely, absolutely endless.

WALTON: Are they really. Are they boring?

DESNOYERS: No.

WALTON: But, you know, I have to submit, I think they're on to something there in the strain in him, because every now and then he would talk this way...

DESNOYERS: Really.

WALTON: ...it was on his mind, and it was sort of, to me, very off the beam.

DESNOYERS: Really.

WALTON: I'd never thought about the issue much. It all sounded too queer to me.

DESNOYERS: Beyond the superficial level of the hair into the [unintelligible].

WALTON: Oh, yes, much more of a sort of the three-way sex stuff.

DESNOYERS: Yeah. Interesting. Interesting. You're a source of many answers. I'm starting to run out of questions.

WALTON: Well, good. But I don't mean to overemphasize that I know anything about it, but so many things he did discuss with me.

DESNOYERS: That's right. And the whole point of oral history is to get the information on the record for the people who aren't going to write the books.

WALTON: Absolutely.

DESNOYERS: And I don't think you're going to write the book.

WALTON: Oh, no.

DESNOYERS: Okay.

WALTON: Oh, no.

DESNOYERS: So we got to make sure we get it on the record.

WALTON: Oh, yes, yes, yes. No, no. Actually he and I made an agreement we would never write about each other.

DESNOYERS: Really!

WALTON: Absolutely.

DESNOYERS: Interesting.

WALTON: And that's why I was always so curious to trace that...

DESNOYERS: To see yourself in....

WALTON: ...but no, to trace what they told me were bombshells in the Princeton Library against me. I thought, "That bastard, did he write something about me?" And of course, and I only got it from...

DESNOYERS: Rose Marie.

[-150-]

WALTON: ...Rose Marie, and I was rather flattered.

DESNOYERS: Have you seen it? Is it that bad?

WALTON: Well, no, she sent me just outlines of what it was or read it to me...

DESNOYERS: Yeah.

WALTON: ...and it was just criticizing me as a writer and accepting me as a companion but not a writer. I don't mind him talking that way...

DESNOYERS: No.

WALTON: ...as Rose Marie said, "Well you were getting published and he wasn't."

DESNOYERS: Right. You're in good company.

WALTON: Yes, yes.

DESNOYERS: Very good, the best. [Laughter] Absolute best. Oh, here's the other one. Having people, this is Hemingway writing to Harvey Breit, Breit?

WALTON: Breit, B-r-e-i-t.

DESNOYERS: That's the trouble with seeing these words, but never pronouncing them. Okay, the nicest house guests we've ever had were Kipper LaFarge and Bill Walton.

WALTON: Oh, how nice. How nice. Listen, Harvey Breit, he was the owner of the apartment that they had when they came to New York.

DESNOYERS: Oh.

WALTON: He loaned them their apartment, his apartment several times.

DESNOYERS: How decent of him.

WALTON: It was terribly decent. He worked for the *New York Times*, Breit did. I think on the book section, maybe. Anyway, they wanted to reward him at one point, so they bought a painting of mine. It was the only time they ever bought one. And it was a very pretty one, just a bamboo along their swimming pool.

DESNOYERS: Wonderful.

[-151-]

WALTON: And I don't know, say, it was about this big.

DESNOYERS: That's lovely.

WALTON: That was nice.

DESNOYERS: That is lovely. Oh, you mean they didn't buy the paintings that we have?

WALTON: He never paid me for anything.

DESNOYERS: Really!

WALTON: I couldn't have charged them for my paintings. I stayed with them so many times.

DESNOYERS: So, did you give them to them like as thank-you presents?

WALTON: Sure.

DESNOYERS: That was fine then.

WALTON: Just presents.

DESNOYERS: Well, she treasured them.

WALTON: That's true, true.

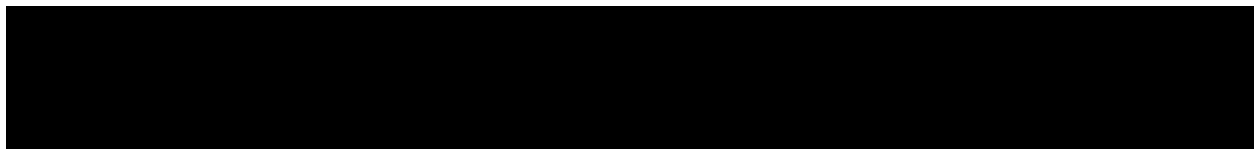
DESNOYERS: She did because she gave them specifically, in her will, to us.

WALTON: Well, that's nice. That's great.

DESNOYERS: I thought it was very....

WALTON: Well, that makes the title perfectly clear.

DESNOYERS: Yeah.



[Portions Closed]

[-152-]

[Portions Closed]

DESNOYERS: Wonderful.

WALTON: ...and gave it to them. Wasn't that nice?

DESNOYERS: That is lovely. We just finished having a travelling exhibit at the Museum of Fine Arts of the treasures from the museum in Dublin.

WALTON: Are there good treasures?

DESNOYERS: They're beautiful...

WALTON: Are they?

DESNOYERS: ...because they have...

WALTON: I know they inherited some great collections.

DESNOYERS: ...some great collections and they have the Bernard Shaw. They have a third of the income from the Bernard Shaw estate.

WALTON: They're rich. That's true.

DESNOYERS: They only have it for another ten years, I think. They had fifty years of it, and so they are rich.

WALTON: That's marvelous.

DESNOYERS: It was a wonderful exhibit. We really enjoyed it.

WALTON: That's great. That's great.

DESNOYERS: They're doing a renovation fo the museum so they were lending them out.

WALTON: Good.

DESNOYERS: Oh, I wanted to ask you...

WALTON: Yes.

DESNOYERS: About the inaugural parade.

[-153-]

WALTON: Oh....

DESNOYERS: Good stories?

WALTON: ...I thought of that, that, I didn't find that picture I was trying to find.

DESNOYERS: We'll find it.

WALTON: Yes. And, anyway it's a meeting of old friends because the grand marshal is my friend James Kavner...

DESNOYERS: Oh!

WALTON: ...and he is in full uniform. Dress uniform. He's the first car down the avenue. And the second car is me. And I had the top down, and I was the first top hat to come down, and I got wild cheers. Nobody'd seen a black top hat for years...

DESNOYERS: I love it.

WALTON: ...so that I, I'm going down like this all the way. Mine's a rather small car. See, we didn't all go down together. We went down separately from the Capitol 'cause the parade is all held up, screwed up.

DESNOYERS: Through the snow.

WALTON: No, by the Kennedys, dear.

DESNOYERS: Oh, by the Kennedys.

WALTON: The Kennedy's are often late. All Kennedys are late. There were several Kennedys in it. [Laughter] Anyway, so the grand marshal would go down and he go down and he got a big play all by himself and then I come along and I got my own kind of play, and, so we get up on the platform to receive the President as he, when he comes. That's our role. And he got a wild reception. And then the cabinet comes slowly, car by car, and Bobby and Ethel decided they weren't conspicuous enough, so they got up and sat on the back of the seat. These were open cars.

DESNOYERS: Right, right.

WALTON: And they looked too little. Well, they looked terribly small.

DESNOYERS: They are little.

WALTON: They are small.

[-154-]

DESNOYERS: Yes. [Laughter]

WALTON: Anyway...

DESNOYERS: But still....

WALTON: ...this was the way we start. And the parade was endless. It went on til way after dark. And we were everybody's mastiff the first few hours, you know the cabinet's home near the Supreme Court, the Trumans.

DESNOYERS: Is this the reviewing stand?

WALTON: Yes, it's right to the side of the White House.

DESNOYERS: Okay.

WALTON: And I am seated right behind the President, off just a little to his left, 'cause he used me all afternoon to run errands. See, he would invite people up to take the salute with him, and he's say to me, "Bring me the Duke and Duchess of..."

DESNOYERS: Devonshire.

WALTON: ...Devonshire." And I'd say, "I don't know who they are. How would I find them?" And then he said, "Pick out somebody who looks like a Duke." [Laughter] And I picked him out.

DESNOYERS: And you did?

WALTON: I did. And just said, "The President wants you. Come with me." And I had the right ones. But I was doing that kind of thing for hours, and at one point, he wanted me to go into the White House and give the Devonshires a tour of it. They'd never seen it. As though I was familiar with this house.

DESNOYERS: [Laughter] Right. I was going to say, you weren't allowed to go into until, what, noon on that day?

WALTON: This is right, exactly. And let me tell you though, the person who overheard him giving me the instruction was Eunice, and she said, "Oh, take me too." [Laughter] She said she'd never been in there. Anyway, I took the Devonshires and Eunice in and gave them a very authoritative tour. I had been there maybe two or three times at the most. [Laughter] I hadn't a clue where I was.

DESNOYERS: That's great. Well, the Oval Office was easy.

[-155-]

WALTON: Well, we didn't get down there.

DESNOYERS: Oh, you were in the formal part.

WALTON: Just up in the upstairs quarters. Anyway, I stuck until six o'clock, at least, and there were very few of his supporters, and he was dead by then. But the Johnsons had to stay.

DESNOYERS: Oh, yeah.

WALTON: And Jackie, she'd been out since about three o'clock. See, she was just over childbirth, and she went in, she went to bed.

DESNOYERS: Sure.

WALTON: By the way....

DESNOYERS: 'Cause they have the ball that night, don't they?

WALTON: Absolutely, and all had dinner parties to go to, and we all went to the same one, just sort of the in-group of the Cabinet.

DESNOYERS: Where was that one? That's okay. We'll look it up.

WALTON: Jane Wheeler, I think, Jane Wheeler.

DESNOYERS: Jane Wheeler.

WALTON: Uh-huh.

DESNOYERS: Sounds good.

WALTON: I guess I'm almost certain. Yes. And I think we went to only one ball.

DESNOYERS: Oh, I'm sure you did.

WALTON: There may have been a couple smaller ones. I don't think we went.

DESNOYERS: Do you know the Hemingway skylight story?

WALTON: Skylight?

DESNOYERS: That scar on his head.

WALTON: Oh, yes, yes. Yes, yes. I forgot. You thought I was going to fall out?

[-156-]

DESNOYERS: No, no. I was just, I saw the chain on the skylight and it reminded me of that.

WALTON: Yes, yes. Our inauguration I thought was a terribly pretty one.

DESNOYERS: It was elegant.

WALTON: And it was on the other side of the Capitol. That's where all the old ones were, on the East front.

DESNOYERS: Oh, I see.

WALTON: They only moved....

DESNOYERS: Now they're on the West.

WALTON: Yes. That's right.

DESNOYERS: Now they're on the mall.

WALTON: Reagan [Ronald Reagan] moved them over there.

DESNOYERS: Oh.

WALTON: Actually, it's made a beautiful picture.

DESNOYERS: Yeah.

WALTON: And the crowd is so much bigger.

DESNOYERS: Yeah, 'cause you have more room.

WALTON: Yes. But ours was just in the same setting as Lincoln's [Abraham Lincoln]. We liked that.

DESNOYERS: I think that's a nice touch.

WALTON: Don't you think?

DESNOYERS: Very nice.

WALTON: A loll along the way. We kept it and... but this was a fateful thing. The night of his death Jackie said, I took over the White House to run, and Jackie sent me message, "Just make it as much like Lincoln's as possible."

DESNOYERS: Oh.

WALTON: And you know, we found Lincoln's catafalque in the basement, that his coffin had rested on, it was there, and put it up, and we did everything. I called the

[-157-]

Library of Congress immediately and said, "Within an hour I have to have all visual material that's possible," and they delivered right away. I called up department stores and said, "I want hundreds of yards of black material."

DESNOYERS: That's wonderful.

WALTON: But the Lincoln connection, we just kept all the time.

DESNOYERS: Well, it's terribly important.

WALTON: Yeah. And we put him in exactly the same place.

DESNOYERS: You did a beautiful job. No one who was alive will ever forget it. Never forget it.

WALTON: That's true.

DESNOYERS: It's just.... [Sigh] Oh, amazing.

WALTON: Well, I helped escort him in and out.

DESNOYERS: I'm sorry. You helped....

WALTON: I escorted him in and out.

DESNOYERS: Yes, you did. With class.

WALTON: Yes.

DESNOYERS: And you were, and here's the thing I wanted to say. You were one of a reliable company of friends that whole time. That's what Schlesinger said.

WALTON: Did he?

DESNOYERS: Reliable company of friends.

WALTON: Nice.

DESNOYERS: Very nice. And he was a good friend. And you were a good friend. Let's see, working with Jackie, did you work with Jackie during those years or was it mostly....

WALTON: Mostly with him.

DESNOYERS: Yeah.

WALTON: I really didn't work with her. I saw her constantly. But I never participated in any of her interior....

[-158-]

DESNOYERS: I was just wondering if she got involved, no I know you didn't do the interior, but did she do any of the architecture, the exterior stuff?

WALTON: Well, for instance...

DESNOYERS: Lafayette Square.

WALTON: ...Lafayette Square, she played a key part. I mean, she kept us at it.

DESNOYERS: Nose to the grindstone.

WALTON: This is right. And said until the bulldozers move, we're ahead and you can't give up. And she meant it, and we didn't. She was really riding us there.

DESNOYERS: She's a taskmaster.

WALTON: Oh boy, and good at it.

DESNOYERS: And very good at it. And she knows which causes to pick.

WALTON: The most interesting letter you'll get from my stuff is hers to me, telling me why I had to accept the appointment of commissioner of finance.

DESNOYERS: Wonderful. That was my next point.

WALTON: That will be in there.

DESNOYERS: Wonderful.

WALTON: There's a letter I don't want her to ever take back.

DESNOYERS: Oh, she can't.

WALTON: She can't?

DESNOYERS: Anything you give, she can't give it, take it back.

WALTON: Oh, that's great.

DESNOYERS: She can keep it from being published if she wants to, but she can't take it back.

WALTON: Oh, all right. Well, I'm glad you told me that.

DESNOYERS: Yes.

WALTON: You see...

[-159-]

DESNOYERS: There's a distinction.

WALTON: ...this way I'm going to give you everything.

DESNOYERS: No. She cannot take anything back. Anything that you give us as your donation, your deed, she, and by the way, you can get a tax deduction.

WALTON: Oh, really.

DESNOYERS: Yes. We're part of the federal government, and so we can get an appraisal, and you can get a tax deduction.

WALTON: Fine.

DESNOYERS: And....

WALTON: I didn't know that. I didn't think that went on anymore.

DESNOYERS: Yes it does. It does for, well, they were upset about Mr. Johnson taking the large tax deduction. They changed the law.

WALTON: LBJ, you mean?

DESNOYERS: Right. LBJ. And so, if you were Ernest Hemingway donating your papers, you couldn't get a tax deduction on your own manuscripts.

WALTON: I see.

DESNOYERS: But what you would be donating is her stuff to you.

WALTON: That's right, sure.

DESNOYERS: So you could get a tax deduction for that

WALTON: I see.

DESNOYERS: We can get an appraisal on the overall collection.

WALTON: Oh, that's fine.

DESNOYERS: No. We don't do it, because that's a conflict of interest.

WALTON: Absolutely.

DESNOYERS: You know, we get a third party thing, and then you can take it.

[-160-]

WALTON: That's fine.

DESNOYERS: And so anything you give to the Library or the Foundation, we do it.

WALTON: I tell you. I've made a decision right now. I'm going to give you all her letters now.

DESNOYERS: Oh, that would be wonderful.

WALTON: I want to. I wanted to so my children don't have to face all this stuff.

DESNOYERS: Yeah.

WALTON: That's really my motive. And they'll be pleased. I made a.... Can I get Xeroxes of some of them?

DESNOYERS: Oh, absolutely. Absolutely. Anything that you give us we'll.... Either give us the Xeroxes or give us the originals, which ever way, and we'll do the photocopying.

WALTON: I want you to have the originals.

DESNOYERS: Great. We'll take the originals. We'll do the proper temperature and humidity controls and all of that, to make sure they survive. You get the photocopies, and then you control access. So you can say, "I want this closed until such and such a...." You know what we do though, sometimes. One of the common things we put in a deed is that we will review each item and close those that should be closed to protect the privacy of the party.

WALTON: All right. Sure.... Phrased-up right.

DESNOYERS: I really like that better than just saying, "Close all these."

WALTON: Oh, absolutely.

DESNOYERS: Because that means the routine stuff you can open.

WALTON: Sure.

DESNOYERS: And sometimes there is routine stuff that should be open.

WALTON: Oh, yes, yes, yes. That's right.

DESNOYERS: So, we'll make some suggestions to you in your deed...

[-161-]

WALTON: All right. That's fine.

DESNOYERS: ...about how.... But you set the terms. And she can't take anything.

WALTON: Well, I just tell you all this privately. That's always been on my mind.

DESNOYERS: They take stuff. I mean.... Now, I don't know if.... We have always insisted on a copy kept, and even when we, even Martha's.... Well, would you promise not to tell her this. When we sent Martha's letters to Boston University, we kept a copy.

WALTON: Did you?

DESNOYERS: Because...

WALTON: That's fine.

DESNOYERS: ...we're not going to do anything with them...

WALTON: Yes, yes.

DESNOYERS: ...but just in case they get destroyed.

WALTON: All right.

DESNOYERS: I just don't like the idea....

WALTON: I agree with you. I'm totally in agreement.

DESNOYERS: Especially where they had been in our custody for a while, in case anything happened. So there's a big difference between depositing and opening, and we have a lot of things, like Arthur Schlesinger's journal.

WALTON: Yes, and he's alive and it's active.

DESNOYERS: It's active, exactly.

WALTON: Sure. I know. Well, I'm so glad we had that conversation.

DESNOYERS: Oh, I am too.

WALTON: I really am. 'Cause this....

DESNOYERS: We're very, we're very circumspect.

WALTON: Well, this changes my whole attitude after that, to letting everything go now.

DESNOYERS: It's safe. It really is.

WALTON: I'm going to wipe it out.

DESNOYERS: Well, we have.... You wouldn't believe the things we have that aren't open. We have Jackie's interviews with Arthur Schlesinger, the huge volumes. We have her interviews with Manchester [William Manchester]. And they're closed for her lifetime. And we're real good at that.

WALTON: Do you have all Manchester's [unintelligible]?

DESNOYERS: Just the interviews. We don't have his, just her interviews. We don't have anything else.

WALTON: All that matters.

DESNOYERS: The rest of his stuff is at Wesleyan.

WALTON: I gave.... Oh, is it?

DESNOYERS: Yes.

WALTON: I gave him some marvelous interviews.

DESNOYERS: Did you?

WALTON: Yeah, really. He got me right away.

DESNOYERS: Maybe I'll see if I can get copies of those.

WALTON: My memory is that they're among the best...

DESNOYERS: That you've done.

WALTON: ...I gave. He wanted to concentrate on the period of the President's death.

DESNOYERS: Right.

WALTON: And it was all fresh in my mind.

DESNOYERS: Of course.

WALTON: And I gave everything to him.

DESNOYERS: I'm going to.... If.... Would you mind if I write a letter to him...

WALTON: Oh, absolutely.

DESNOYERS: ...saying that you would like us to have a copy of

[-163-]

that?

WALTON: I'd love to have you do it.

DESNOYERS: Good. I think we should get that on the record.

WALTON: Yes, yes.

DESNOYERS: Ok, good.

WALTON: But that quality of them I think was terribly good.

DESNOYERS: Well, especially so fresh.

WALTON: Because there's a sequence in there that I'd love for you to read. I just can't bear to tell you . I dissolve.

DESNOYERS: Oh, of course, of course.

WALTON: And actually it's, some of it's a little bit important. And the next day we went over to there, to Arlington, and picked the site of his grave because I suddenly saw the access right across.

DESNOYERS: You're the one that made that connection!

WALTON: I went over there with McNamara [Robert S. McNamara] and one general in a driving rainstorm. And they picked one off to the right and I quickly said, "Oh, no, no, no. Come up here and look. It has to be straight on this line." And the general had someone with him ran out and drove the stake...

DESNOYERS: Right there.

WALTON: ...in the wet ground.

DESNOYERS: Oh, isn't that wonderful.

WALTON: Well, then we buried him off the line so that when they built the tomb...

DESNOYERS: Oh, it was going, the temporary one, yes.

WALTON: ...yes, yes, they reasoned they didn't have to dig him up.

DESNOYERS: Right.

WALTON: But....

[-164-]

DESNOYERS: Well, it's beautiful. It's eloquent. Eloquent. Let's see, we.... Your work on the , as a trustee of the Kennedy Library, I knew you did the, you selected the architect as we talked about....

WALTON: Yes, yes.

DESNOYERS: Did they have you do any.... Did they keep you on doing more things?

WALTON: Oh, yes. I didn't have any role, sort of as the client. Certainly Steve had the biggest role. And, of course, by then Bobby wasn't with us anymore. And Teddy was never adequate in this kind of thing.

DESNOYERS: I don't think he was interested.

WALTON: Not really. He just wasn't.

DESNOYERS: It's not his thing.

WALTON: Oh, no. And in a way, with me, he was always so jealous in the sense.... Well, you see, I'd known all of his brothers...

DESNOYERS: You were a close friend.

WALTON: ...and also I'd even known Joe [Joseph P. Kennedy, Jr.]. He didn't even remember him.

DESNOYERS: Oh, you knew Joe, too?

WALTON: Well, I flew on one mission out of his base, before D-Day, and spent a couple of evenings with him in the bar, in the officers' club. And....

DESNOYERS: Was he in the Eighty-Second Airborne?

WALTON: Oh, no. Now we're.... This is pre.... I've already, I may have had, don't think I'd been to jump school yet.

DESNOYERS: Oh, ok.

WALTON: But this is like January, and I fly out across the Bay of Biscay to Spain and back. This is anti-submarine patrol. He was on the same outfit.

DESNOYERS: Oh.

WALTON: That's where he was killed, off that way.

[-165-]

DESNOYERS: What did you, do you remember anything about it?

WALTON: He was just a tall fellow.

DESNOYERS: Just a kid you met?

WALTON: This is right. Young flyer, interesting.

DESNOYERS: Yeah.

WALTON: I knew roughly that he was the ex-ambassador's son, nothing else.

DESNOYERS: Yeah. Well, it was a fast-paced time.

WALTON: Oh, it was. And everybody was around.

DESNOYERS: Everybody was there. [Laughter]

WALTON: That's absolutely true.

DESNOYERS: Archibald MacLeish said about all those people volunteering in the First World War was that it was the biggest show in town and nobody was going to miss it.

WALTON: This is true. And that's what ours was too, in a way.

DESNOYERS: In a way, but yours was....

WALTON: But we fought to get there, you know, that's why I connived to get through jump school. That's the only way I could get there.

DESNOYERS: Incredible. Absolutely incredible. Of course, you realize that Ernest thought that was awesome.

WALTON: Yes, he did. This is an old thing, really. That's what attracted his attention.

DESNOYERS: Of course. Who wouldn't? Do you want to say anything about Ernest's

death, Mary and.... Did she call you when it happened?

WALTON: She called me. And sure, she wasn't admitting it was suicide, then. And I quickly said, "You want me to come?" And she said, "No." And then Marlene called her up and she forbade Marlene to come. And Marlene was furious. She almost went anyway and then decided she better not.

DESNOYERS: Why do you think she didn't want her to come? I mean I've got my own theories.

[-166-]

WALTON: Well, competition.

DESNOYERS: That's what I figured.

WALTON: Sure, totally. She wanted....

DESNOYERS: And Mary would lose.

WALTON: Yes, oh would she, yes. [Laughter] She would have, people would have thought she was Marlene's maid 'cause Marlene would have done it up brown in black.

DESNOYERS: Oh course, very dramatically. And the arrangements, going to Cuba, we have those.

WALTON: Yes, you've got that.

DESNOYERS: We've got that. We know that.

WALTON: Yes, sure.

DESNOYERS: And, let's see. I think we're almost at the end.

WALTON: Are we? Well, that's wonderful.

DESNOYERS: The.... Yup. And if you don't mind my getting in touch with you about the chairs [Laughter] sitting in the Hemingway room...

WALTON: Oh no. Fine. I want to. I want to.

DESNOYERS: ...so that we can clear my name.

WALTON: And once I see what you've got I can look around here, because I can think of some stores very close, I think may have a lot.

DESNOYERS: Well, we looked at what we had, and we, since Jackie wanted something in leather, I, Amy [Amy Forman] and I considered covering these in leather, but it wasn't going to work. They're the wrong kind of chair to be covered in leather, so when I send it to you, you'll see.

WALTON: Sure, sure.

DESNOYERS: Oh, this has been wonderful.

WALTON: That's fine.

DESNOYERS: I can't thank you enough.

WALTON: Let's see. What else have I got over here that you're

[-167-]

supposed to have?

DESNOYERS: Have you got any other goodies that you want to put on tape, or....

WALTON: Oh, God!

DESNOYERS: We've done, we've done a yeoman's job here. [Laughter]

WALTON: I know.

DESNOYERS: Oh, I know what I forgot to give you is this piece for...

WALTON: Oh, that I want.

DESNOYERS: ...yes you do.

WALTON: Oh, that's lovely.

DESNOYERS: That's the announcement of the latest lecture we had.

WALTON: Isn't that nice.

DESNOYERS: Isn't it great. We decided to make it yellow, since it's *The Sun Also Rises*.

WALTON: I like it.

DESNOYERS: I do like it.

WALTON: I like it.

DESNOYERS: We have a lot of fun with Hemingway.

WALTON: Who's Stephen Plotkin?

DESNOYERS: Stephen is my assistant.

WALTON: Is he? Good.

DESNOYERS: And Lisa Middents was, and she's been doing Hemingway now for five years, and she's a little tired of Hemingway, and...

WALTON: Sure.

[-168-]

DESNOYERS: ...she wants to Kennedyize.

WALTON: Oh, that's a good idea.

DESNOYERS: So it's a good change, and Stephen is doing it with me now. He was at, master's candidate at, Ph.D. candidate at Brown, and he discovered that he didn't want to teach. And he discovered special collections, so he came to us.

WALTON: Oh, that's nice.

DESNOYERS: And he took a master's, and he's great. He's really great.

WALTON: He sounds bright.

DESNOYERS: Now this is, these are some raw notes that you may or may not want to use at some point. My notes from Mary...

WALTON: All right.

DESNOYERS: ...yeah, those are quotes. Just in case anybody's ever looking. That's what the record says. I'll leave that with you.

WALTON: All right.

DESNOYERS: And then....

WALTON: Yeah. This is amusing.

DESNOYERS: It is amusing, that's true.

WALTON: I'll read these later.

DESNOYERS: I don't think it's too off. I mean I don't think you're going to find it's too offbeat.

WALTON: No. It's all right.

DESNOYERS: If you find anything you don't, that you want to correct...

WALTON: Oh, sure.

DESNOYERS: ...let me know next time.

WALTON: Absolutely.

DESNOYERS: That's important.

[-169-]

WALTON: All right. I'll put that down here.

DESNOYERS: This is...

WALTON: This is my pile.

DESNOYERS: ...that's your pile. This is the article the way it's going to run.

WALTON: Oh, that's lovely. That's lovely.

DESNOYERS: Isn't it?

WALTON: And I'll read that.

DESNOYERS: I have two copies of that for you.

WALTON: Ok, I'll keep one of them.

DESNOYERS: One for you, and...

WALTON: And I'll send him...

DESNOYERS: ...one for Stephen.

WALTON: That's correct.

DESNOYERS: And then this is an earlier version of it with the citations. It's not the way it ran, but it does have the citations.

WALTON: I'll ask him if he wants it.

DESNOYERS: Ok. And here's a copy for you of that.

WALTON: Terrific.

DESNOYERS: And I just have one more thing for you. This is what it's going to look like. It's been edited quite a bit since.

WALTON: Oh, it looks all right to me.

DESNOYERS: Yeah, I think the text will be nice.

WALTON: Sure.

DESNOYERS: I had to do some cutting because they didn't give me as much space as I wanted.

WALTON: Yes, of course.

[-170-]

DESNOYERS: And when it comes out, I'll send you some multiple copies to send to your...

WALTON: Oh, that would be nice to have.

DESNOYERS: ...to the family.

WALTON: That's exactly what I'll give to my....

DESNOYERS: Do you want me to send you the *Prologue*, the journal that I sent to you? At some point, why don't I send that to your family?

WALTON: Well, don't I have this one?

DESNOYERS: You have one, but why don't I send copies to them with, when this article comes out?

WALTON: That's the time.

DESNOYERS: When this article comes out, then I'll get the names and addresses from

you.

WALTON: All right.

DESNOYERS: And...

WALTON: That would be lovely.

DESNOYERS: ...we'll, I'll send multiple copies of this and the *Prologue* article, because even though I do have the cocktail party story in the *Prologue* article, it is, it does have you in there otherwise.

WALTON: Does it? I've forgotten now. What's in it?

DESNOYERS: It's in the box.

WALTON: Is it?

DESNOYERS: And it's some nice pictures...

WALTON: Are there?

DESNOYERS: ...that they can relate to.

WALTON: Oh, fine. That's great. You see, now my mother got involved in the Hemingways in a strange way. I do not know how, but somebody, one of Ernest's sisters, had a child in college in my hometown. This is MacMurry College. It was then a girls' college. And Ernest must have told this sister about me because this girl turns up on my mother's front door...

[-171-]

DESNOYERS: Oh, funny.

WALTON: ...and saying, "You know my Uncle Ernest and your son are living together on the battlefields of France."

DESNOYERS: Funny.

WALTON: Isn't that weird. My mother was a lady of seventy or so then.

DESNOYERS: And a true lady, I'm sure, and she took it in stride.

WALTON: She did. I think she had this child at lunch or something. And she was quite amazed.

DESNOYERS: Isn't that amusing?

WALTON: Isn't that funny? Who would have had a child there then?

DESNOYERS: Well, the sisters. I can't remember how many they had.

WALTON: Three of them.

DESNOYERS: No, I mean I can't remember how...

WALTON: Oh, children.

DESNOYERS: ...many children each of his sisters had, but Marcelline had children, and Sonny had children. And....

WALTON: I have a feeling it was Marcelline's child.

DESNOYERS: I think it was Marcelline's. That would be the oldest. Yeah, it would have to be because this was during the war.

WALTON: This is right.

DESNOYERS: ...right, it would have to be, because Bumby [Jack Hemingway]....

WALTON: No, no. Bumby is the oldest of the grandchildren.

DESNOYERS: Right. And he's just barely the right age.

WALTON: I know him, he was really like twenty one or two.

[-172-]

DESNOYERS: Yeah. And he was a prisoner of war.

WALTON: Oh, absolutely.

DESNOYERS: Have you read his *Misadventures of a Fly Fisherman*?

WALTON: Well, I have it here. He sent me a sweet article, I have a copy.

DESNOYERS: He's lovely. It's charming.

WALTON: I'll tell you, his relations with me are very good. He's a sweet guy.

DESNOYERS: Very good.

WALTON: And you see I've gone to Sun Valley a couple of times with Pamela Harriman. She has a house there.

DESNOYERS: Oh, I didn't realize that.

WALTON: Oh yes, after all, Averill [Averill Harriman] built it, at Sun Valley. You know, part of the railroad.

DESNOYERS: Oh, I had forgotten that.

WALTON: Sure. So she has it for life. She has sort of a ski-lodge-house. Very nice. And when I first went, she knew all my connections, and so he wanted me to ask the Harrimans over. I said, "Yes." That'd make it easiest. And so that time Jack's wife Puck was alive and Puck and, I guess, Averill came, and Jack was away but I was there again. He was around and there were several overlaps. So then I saw their house, and it was far more attractive than Ernest and Mary's house, you know.

DESNOYERS: Anything would be.

WALTON: Oh, anything.

DESNOYERS: I don't know quite what attracted them about that house, except that it would never fall apart.

WALTON: I think that the Indians could not capture it, was the thing.

DESNOYERS: That's true.

WALTON: Don't you think?

DESNOYERS: Yes.

[-173-]

WALTON: Absolutely.

DESNOYERS: Of course.

WALTON: And the Indians wanted it. They wanted everything where he lived. And the FBI might have attacked. He could have shot them down.

DESNOYERS: I love it. With all the rifles he had in the house.

WALTON: Absolutely. That thing was made for him.

DESNOYERS: I never thought about that.

WALTON: Isn't that weird?

DESNOYERS: Well, we do have the FBI report on him. It's about fifty-five pages.

WALTON: Is it of any interest?

DESNOYERS: No. It's junk.

WALTON: And I think most FBI reports are.

DESNOYERS: Yeah, I think so too. And I think they keep FBI reports on almost every famous person, don't they?

WALTON: Oh, I think so. I can tell you, my file is at least knee-deep because I was very active in the formation of the newspaper guild here and in many radical organizations.

DESNOYERS: Sure.

WALTON: And many of my friends were members of the Communist Party.

DESNOYERS: Sure. Sure they were.

WALTON: And, Go, when I got into the White House, they lost their minds. They sent agents all over the world tracing me, absolutely, and people sent me messages from Arizona...

DESNOYERS: They're checking up on you.

WALTON: ...places I'd never been. And they were all after the same thing. And they combed Jacksonville, Illinois.

DESNOYERS: I wouldn't think they'd find much there.

[-174-]

WALTON: They wouldn't except one leading thing. The main Communist friend I had was born in Jacksonville, and her father was president of our college, and she and her husband were members of the group theater here with Elia Kazan and all that troupe, and they were the people that had, Emily Ann [Emily Ann Walton] and I used to buy things to help them. I remember once, Emily Ann bought, she thought she was buying a set of linen. It turned out to be a set of Lenin. [Laughter] She thought it was going to be doilies.

DESNOYERS: Right. And it was Lenin.

WALTON: This guy had to make a quota. She said, "Ok, I'll take a set." [Laughter]

DESNOYERS: I love it.

WALTON: She said, "Would you believe it?" And Lenin wrote an awful lot in paperback.

DESNOYERS: That's great.

WALTON: That's the kind of thing they could have found out.

DESNOYERS: Yes, yes, and you'd be in big trouble.

WALTON: Yes, yes.

DESNOYERS: Back then, not now.

WALTON: Not now.

DESNOYERS: Oh yeah.

WALTON: How are we doing?

DESNOYERS: I'm going to turn this off and....

[END OF INTERVIEW]

[-175-]

William Walton Oral History Transcript – JFK #1
Name List

A

Andre, John, 59-61
Arnold, Benedict, 60

B

Baker, Carlos, 89, 110-112
Beatty, Jack, 23
Beck, Joseph, 138
Bradley, Omar Nelson, 120
Breit, Harvey, 151
Bross, Joan, 32
Bulger, William, 26
Bundy, McGeorge, 40
Burns, Ken, 63
Burwell, Rose Marie, 47, 54, 77, 78, 80, 90, 92, 148, 150

C

Callas, Maria, 13
Capa, Robert, 89
Carey, Elizabeth, 123
Castro, Fidel, 3, 29
Clinton, Hilary Rodham, 134
Conte, Silvio, 24, 25
Corr, Maureen, 127, 128
Cronkite, Walter, 138

D

de Kooning, Elaine, 46, 47, 49
DeSapio, Carmine, 131, 132
Dickens, Charles, 12
Dietrich, Marlene, 105-108, 166, 167
Dulles, Allen, 39
Dulles, John Foster, 39

E

Eliot, George, 12

F

Faulkner, William, 97
Fitzgerald, F. Scott, 112
Flanner, Janet, 89
Foote, Shelby, 63
Forman, Amy, 167

G

Galbraith, John Kenneth, 100
Gavin, James M., 120
Gelhorn, Martha, 116-119, 121-123, 134-141, 145, 162

Glendinning, Victoria, 12
Gray, David, 127
Grover, Wayne, 17

H

Hall, Marguerite Higgins, 87
Harriman, Averill, 173
Harriman, Pamela, 173
Hemingway, Ernest, 1, 2, 6, 9-12, 27, 46, 53, 69-73, 76-86, 89-97, 100, 102-114, 116-119, 121, 122, 134-136, 141-146, 151, 152, 156, 160, 166, 168, 171-173
Hemingway, Grace Hall, 69-71, 82
Hemingway, John, 67, 173
Hemingway, Leicester, 82
Hemingway, Margeaux, 67, 68, 114-116
Hemingway, Mariel, 68
Hemingway, Mary Welsh, 2-6, 8-11, 29, 30, 53, 70, 81, 83-87, 89, 102, 106, 108, 111, 116, 117, 134, 135, 141, 143, 147, 152, 166-169, 173
Hemingway, Patrick, 67, 112
Hills, Jo August, 8, 52, 67
Hoover, Herbert, 76
Humphrey, Hubert H., 33

I

Ingersoll, Ralph, 82
Ivancich, Adriana, 10
Ivancich, Gianfranco, 142

J

Johnson, Philip, 20
Johnson, E. William, 28
Johnson, Lyndon B., 31, 41, 160

K

Kahn, Louis I., 20
Kavner, James, 154
Kazan, Elia, 175
Kennedy, Caroline B., 27, 28
Kennedy, Edward M., 17, 25, 165
Kennedy, Ethel Skakel, 154
Kennedy, Jacqueline B., 13, 19, 21, 27, 30, 34, 38, 41, 50, 67, 100, 101, 132, 156-163
Kennedy, John F., 3, 4, 11-13, 17, 18, 28, 29, 31-36, 38-40, 64, 65, 125-128, 130-132, 154, 155, 163, 164
Kennedy, John F. Jr., 28
Kennedy, Joseph P. J., 165
Kennedy, Robert F., 13, 17, 21, 25, 131, 154, 165

Kennedy, Rose Fitzgerald, 26
Kirkpatrick, Helen, 144

L

Lanham, Charles Trueman "Buck," 91, 97, 109, 110, 112
Lawford, Peter, 13, 14
Lehman, Herbert H., 129, 130
Lincoln, Evelyn, 34
Lincoln, Robert, 15
Lippmann, Walter, 39
Longworth, Alice Roosevelt, 34
Luce, Henry R., 86

M

MacLeish, Archibald, 77, 78, 166
Manchester, William, 163
Masson, Andree, 3, 6
McNamara, Robert S., 164
Millay, Edna St. Vincent, 75
Miro, Joan, 5
Monroe, Marilyn, 12-14
Moynihan, Daniel Patrick, 40, 42

N

Natcher, William H., 37, 38

O

O'Connor, Joan, 6

P

Pei, I.M., 16, 18, 19, 21, 22
Pelkey, Archie, 79
Prendergast, Michael H., 130
Pyle, Ernest T., 89

R

Rayburn, Samuel T., 36
Reagan, Ronald, 157
Rodriguez, Gladys, 2
Roosevelt, Anna, 127, 133
Roosevelt, Eleanor, 123, 125-130, 132-134
Roosevelt, Franklin D., 124, 125, 132
Roosevelt, Laura Delano, 133

S

Salinger, Pierre, 126
Schlesinger, Arthur M. Jr., 31, 158, 162, 163
Schlossberg, Edwin, 26, 27
Scribner, Charles, 112, 113, 149
Shriver, Eunice Kennedy, 26, 31, 155
Shriver, Robert Sargent, 32, 33
Smith, Jean Kennedy, 19
Smith, Stephen E., 21, 34, 165, 170

Stein, Gertrude, 95-97, 114
Stevenson, Adlai, 125, 127, 128
Straight, Michael W., 31

T

Toklas, Alice B., 96
Truman, Harry S., 31
Tupper, Katherine Boyce, 29

V

van der Rohe, Mies, 16, 18-20, 36, 37
Villard, Henry, 73

W

Walton, Emily Ann, 175
Washburn, Joan, 65
Washington, George, 60-62
Wheeler, Jane, 156
White, Margaret Bourke, 89
Whitney, Alexandra, 43, 44
Wilson, Woodrow, 40

Z

Zaphiro, Dennis, 108