

William Walton Oral History Interview – JFK#2, 10/5/93
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 various topics that arise as they are going through boxes of his material, such as the restoration of Lafayette Park, his relationship with the Hemingways, Roosevelt Island, and Walton and Hemingway's experiences during World War II, among other issues.

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William Walton, Interview #2, October 5, 1993**

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William Walton—JFK #2

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Second Oral History Interview

with

William Walton

October 5, 1993
Stone Ridge, New York

By Megan Floyd Desnoyers

For the John F. Kennedy Library

DESNOYERS: Ok. Now we're recording. This is Bill Walton's house, and it's October 6th.

WALTON: Fifth, isn't it?

DESNOYERS: Something like that. Fifth, fifth. Ok. This is material on the old White House and the restoration of Lafayette Park.

WALTON: That's, that's an important early issue in the Kennedy administration, so that's the second day, the third day...

DESNOYERS: Yeah. Really? That early?

WALTON: ...yeah, he said, well you see Dwight D. Eisenhower, his predecessor, just pushed it all under the rug.

DESNOYERS: Oh, I see.

WALTON: Some of this stuff was left on his desk.

DESNOYERS: Really.

WALTON: ...and he said to me, "I don't know what to do with it. It doesn't fit with any cabinet office, so please, will you take it?" [Laughter] And this included State, War, and Navy, which is right beside the White House.

DESNOYERS: Right.

WALTON: And there was the plan of the Eisenhower administration was to demolish the building because it was not a paying prospect. It didn't, you couldn't justify....

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DESNOYERS: Oh, it wasn't, it wasn't focused, yeah, right.

WALTON: You can understand.

DESNOYERS: The bottom line was....

WALTON: That was the guy's problem. And he said, "I don't know what to do." And I said, "I tell you one thing, I'm not going to tear that building down. I don't want to be postmaster, but I want to save that building."

DESNOYERS: Right, right.

WALTON: And he said, "All right" [unintelligible] I had my first job within the first week.

DESNOYERS: Oh, my goodness. You now, we.... It's important dealing with that whole area around the White House.

WALTON: Oh, yes, it was. It was all the park and all that surrounds it, because each one building led to another.

DESNOYERS: Right.

WALTON: And....

DESNOYERS: You had to have a plan for the whole thing.

WALTON: Well, that took us a year or two, but eventually we did have, and did it.

DESNOYERS: Well, we were talking before we went on tape about the Renwick building. It used to be the court.

WALTON: Well, you see, before that, it starts out as the original Corcoran Gallery.

DESNOYERS: Oh, it was.

WALTON: Yes. And up on the eaves was Mr. Corcoran's [Howard F. Corcoran] monogram. And later he gave much more money, and they built...

DESNOYERS: A larger Corcoran Gallery.

WALTON: ...much, much larger. And this we wanted to use for the federal government for mixed courts. It was the court of claims and something else.

DESNOYERS: Odd job courts.

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WALTON: Or something. A tax court of the one that Sam Rayburn's brother-in-law from Texas was a judge of, and we had to be careful of his very tender toes, [Laughter] not to step on them.

DESNOYERS: So if you took it away from him you had to give him another one.

WALTON: We'd have to give him another one, and did.

DESNOYERS: So that's when you built another one in Lafayette Square.

WALTON: That's when we started planning. But that's when it gets tough. Let me look at those. Oh, here's something that's sort of separate. I think I've done an explanatory note. Yes, yes. Here we go.

DESNOYERS: Great. Oh, you've got it right here. This is wonderful. Isn't that clever that this is like 10 Downing Street. So you designed the table.

WALTON: No I didn't, but we thought it could've, but they never did it.

DESNOYERS: They never did it?

WALTON: No, not that I know of. The Cabinet table is tilted to a straight line.

DESNOYERS: I don't think so. I think it's curved.

WALTON: Well, all right, if it is...

DESNOYERS: I think it's curved.

WALTON: ...then I'm not up to date.

DESNOYERS: No, I'm pretty sure it's curved.

WALTON: All right. Well, listen, and when you see.... Sir Solomon Zuckerman's stamp is on here.

DESNOYERS: Yes, yes. He's a dear man.

WALTON: A marvelous man. And this is the same guy. He becomes Lord Zuckerman.

DESNOYERS: Right, right.

WALTON: He just died about...

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DESNOYERS: I was going to say, he only died recently.

WALTON: ...two months ago.

DESNOYERS: Yeah.

WALTON: He was a lovely fellow.

DESNOYERS: Lovely man. I'm fairly certain now...

WALTON: All right.

DESNOYERS: Is this what you, the way.....

WALTON: The way I recommended it.

DESNOYERS: This is the way you recommended it? I think that's the way it is now.

WALTON: A slight curve.

DESNOYERS: A slight curve, and that you can see. No, I'm pretty sure that it's curved now. Yeah, most definitely. Well, I'll look for a picture, and I'll send you one.

WALTON: And here I've done a note on this too. What is it?

DESNOYERS: You document well. [Laughter]

WALTON: Here we're getting into....

DESNOYERS: This is LBJ [Lyndon Baines Johnson], right. [Laughter] Oh, I can see where he would be. Yes, yes. Oh, my goodness. Oh, isn't that wonderful. I like that.

WALTON: [unintelligible]

DESNOYERS: Well that's [unintelligible]

WALTON: Yes. Isn't that a nice picture of her.

DESNOYERS: That's a lovely picture.

WALTON: She was a terrific lady.

DESNOYERS: I didn't know what she looked like.

WALTON: Oh, she's so attractive. She's quite small and neat

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and that's Gordon Bunshaft and Jack Warnecke [John C. Warnecke].

DESNOYERS: I remember him.

WALTON: Um-hmm. And a wonderful Japanese-American, Hideo Sasaki. He's a landscape architect.

DESNOYERS: Oh, ok.

WALTON: And a brilliant one.

DESNOYERS: Right. Isn't that neat?

WALTON: It is. It's a nice picture.

DESNOYERS: That's a lovely picture. [Laughter]

WALTON: We loved each other. He detested me.

DESNOYERS: I'm sure he did, actually.

WALTON: And I detested him.

DESNOYERS: It was even.

WALTON: I never knuckled down to him either.

DESNOYERS: Well now, did you stay on....

WALTON: I stayed on, sure.

DESNOYERS: How long did you stay on the commission under Johnson?

WALTON: Well, after all, Jack [John F. Kennedy] had appointed me...

DESNOYERS: Right.

WALTON: ...early on, June...

DESNOYERS: Of '63.

WALTON: ...the year he died, so I had a full-time appointment, four years...

DESNOYERS: Four years, yeah.

WALTON: ...and Johnson reappointed me.

DESNOYERS: Oh, he did after that?

WALTON: Because I raised so much hell. I really just

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threatened him. [Laughter] And I did it so good. See, other people adore Bird [Claudia Alta Taylor Johnson] because she's pretty. She's just exactly like Lyndon.

DESNOYERS: Is she really?

WALTON: Oh, my, yes. Certainly she is. Not much difference.

DESNOYERS: Because she's, she's so pretty.

WALTON: Oh, she's so fucking sweet.

DESNOYERS: Yes, right, exactly, that you just assume she's nicer.

WALTON: Well, she ain't.

DESNOYERS: But she isn't.

WALTON: No, no she ain't. And she's dying to have me out of there. But I wouldn't let them off.

DESNOYERS: Ahhh.

WALTON: I really wouldn't.

DESNOYERS: Who did they want to put on? Do you know?

WALTON: Anybody but me. [Laughter]

DESNOYERS: Anybody. [Laughter]

WALTON: Sure.

DESNOYERS: Well, why did they dislike you?

WALTON: Well, I was too much too close to the Kennedys.

DESNOYERS: To the Kennedys. Yeah, right.

WALTON: Particularly to Jack and Jackie [Jacqueline Bouvier Kennedy].

DESNOYERS: And you had glamour attached to you of a different kind than they had.

WALTON: Oh that, too. This is true. And, for instance, they invited me to different parties for people.

DESNOYERS: Yes.

WALTON: Celebrities and I'd walk in and, you know...

DESNOYERS: Everybody would come and talk to you.

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WALTON: ...and Steinbeck [John Steinbeck] would put his arms around me.

DESNOYERS: Right, right.

WALTON: And I remember talking like, you know, impossible relations.

DESNOYERS: Yeah, yeah. They were, they were jealous in a way.

WALTON: I was happy to have them. I liked the girls. I'm just looking...

DESNOYERS: I should tell you a happy afterthought.

WALTON: Good.

DESNOYERS: Lucinda Robb, who is Lynda's [Lynda Bird Johnson Robb] daughter, works in the National Archives.

WALTON: You're kidding.

DESNOYERS: She's working on the assassination project records.

WALTON: Isn't that nice.

DESNOYERS: Isn't that nice?

WALTON: I like it.

DESNOYERS: Yeah, I do, too. And....

WALTON: I'm just looking for my....

DESNOYERS: Oh, right here, right here. It fell.

WALTON: Oh, thank you.

DESNOYERS: I like your andirons. Are they Lafayette?

WALTON: No, they're George Washington.

DESNOYERS: They're George Washington, oh wow!

WALTON: See, he really did stay here. This was an inn, tavern.

DESNOYERS: Ok, ok.

WALTON: ...and his troops were quartered here and he stayed over there.

DESNOYERS: This was his headquarters.

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WALTON: Just very briefly. Anyway....

DESNOYERS: As he went through.

WALTON: We got that one.

DESNOYERS: Ok. We're doing fine here. Now, wait a minute. Let me just back up a second. This is Martha [Martha Gelhorn], right?

WALTON: That's right.

DESNOYERS: Ok.

WALTON: But what is missing is a little, there's a mid-turnoff here.

DESNOYERS: Let me get...

WALTON: Another pack of blue stuff.

DESNOYERS: A little pack of blue stuff.

WALTON: There was one lady who wrote me, always on blue letter paper. I may not have put it in this.

DESNOYERS: I don't see it. There is.... There are a couple of airmail letters here from Martha that are blue, but....

WALTON: No, they're something different. Megan, are you starved from....

DESNOYERS: I'm fine, but I want to make sure you get some lunch.

WALTON: Oh, no, I don't eat lunch. I ate breakfast.

DESNOYERS: So you're fine. Ok. No, I stopped at the rest stops on the way down, so....

WALTON: Did you really? That's marvelous.

DESNOYERS: Yes. I'm not hungry.

WALTON: That solves that. Good, 'cause I was unable to lay out a lunch.

DESNOYERS: Oh, no, no, no. Of course not.

WALTON: All right.

DESNOYERS: I just wanted to make sure you weren't starving.

[Portions Closed]

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[Portions Closed]

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[Portions Closed]

WALTON: This is the first time in my life that I haven't been driving.

DESNOYERS: That's right. You only stopped a couple of years ago.

WALTON: Not a couple of years. One year.

DESNOYERS: One year ago. Yeah.

WALTON: And it's just maddening.

DESNOYERS: It is 'cause you can't get anywhere.

WALTON: No, no, and that's why I close house early.

DESNOYERS: So you can be in the city.

WALTON: Yeah, In the city I don't need to drive.

DESNOYERS: You can get anywhere in the city.

WALTON: I just love the transport, I really do.

DESNOYERS: Yeah, yeah.

WALTON: I've got it whipped, the system.

DESNOYERS: And also I hate to see you give up this lovely place.

WALTON: But I don't give it up. I come back and write.

DESNOYERS: Right. Right. But I mean I hate to have you go back to the city, but right now you can get more care in the city, too.

WALTON: Much, much.

DESNOYERS: I mean, here, it's hard.

WALTON: Absolutely. And my friends are nice to me, but that's not much help.

DESNOYERS: That's right, 'cause there's not.... When you live in the country there is no

alternative to having a car.

WALTON: Absolutely, none.

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[Portions Closed]

WALTON: Listen...

DESNOYERS: Ok.

WALTON: All right. Let's see what this is and I'll get it off your lap.

DESNOYERS: I'll give it to you first.

WALTON: See, I had someone else move all this down. I've been doing this. My bedroom is way back that way. It's the biggest room in the house. It was sort of a modern addition to it.

DESNOYERS: Oh, ok.

WALTON: But it's in character.

DESNOYERS: Yeah.

WALTON: It's a marvelous place to do all this so it's all over.

DESNOYERS: So you had it all spread around. [Laughter]

WALTON: Yes, and the guy that did it brought it down for me.

DESNOYERS: It's wonderful.

WALTON: Can't tell....

DESNOYERS: Thank him very much.

WALTON: But he can't tell one piece of paper from another.

DESNOYERS: No, no. I understand. Yes, yes.

WALTON: God knows he's [unintelligible]....

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DESNOYERS: This says Robert Kennedy for Senator on the back of it, if that helps any.

WALTON: [Laughter] Well, he got elected.

DESNOYERS: Yes, he did. Yes he did. He was a good senator too.

WALTON: That's right. Now I see what this is. This is basic research for my book on Washington.

DESNOYERS: Oh, this one.

WALTON: Yes.

DESNOYERS: Right. Do you mind if we have that? Or would you rather keep it?

WALTON: I think I' going to keep this...

DESNOYERS: Certainly.

WALTON: ...for the moment.

DESNOYERS: You keep that.

WALTON: I may want to do something.

DESNOYERS: You may want to update that.

WALTON: Yes. This is true. All right. Now this says.... Oh God.

DESNOYERS: That's Jackie.

WALTON: It's [unintelligible] I didn't.... but you see, she was sort of my publisher. She....

DESNOYERS: Oh, she was for the Washington book. I didn't realize that.

WALTON: No, no, no. No, no. This is the...

DESNOYERS: The letters.

WALTON: ...[unintelligible] letters.

DESNOYERS: Oh, she was?

WALTON: Yes. And this is Carlos Baker.

DESNOYERS: It is?

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WALTON: Sure it is. [unintelligible] All right. Now this, I think, is all related to that book.

DESNOYERS: To the second book, ok.

WALTON: Yes.

DESNOYERS: The book about your grandparents.

WALTON: Yes, 'cause there's the *New Yorker* review.

DESNOYERS: Review. Oh.

WALTON: That's '85?

DESNOYERS: '80.

WALTON: Is it?

DESNOYERS: It says '80.

WALTON: Uh-huh. That's probably right. I want to give you all that.

DESNOYERS: You don't mind, 'cause.... Do you want copies of anything sent back to you?

WALTON: No, I might later.

DESNOYERS: Ok. You know where they are.

WALTON: Yes.

DESNOYERS: So ask us, but I would like to have the papers with it because that

describes the background of the book.

WALTON: Oh, don't you think...

DESNOYERS: Yes.

WALTON: ...that that's the proper thing to get?

DESNOYERS: Yes, because these are your papers, you see...

WALTON: Yes.

DESNOYERS: ...and it's what you've done.

WALTON: That's right.

DESNOYERS: So what we have here are different series of your papers.

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WALTON: Yes.

DESNOYERS: Representing the different facets of your life.

WALTON: Correct.

DESNOYERS: Great.

WALTON: Here's one key letter I want to discuss.

DESNOYERS: And anything can be closed that you want.

WALTON: This is not a matter of closing. This is....

DESNOYERS: We read every page. We make sure that there's nothing in it.

WALTON: The only wicked thing Rose Marie ever did was in relation to this.

DESNOYERS: Rose Marie Burwell?

WALTON: Yes.

DESNOYERS: She's a character.

WALTON: But I love her dearly.

DESNOYERS: I do, too, but she's still a character.

WALTON: There's no question. [Laughter] Let me tell you what, if I can find the copy. Oh, this is it. This is not what I had in mind.

DESNOYERS: That's Finca letterhead.

WALTON: Yes, of course it is. That's when Mary [Mary Welsh Hemingway]...

DESNOYERS: Oh, isn't that wonderful.

WALTON: ...and, wait a minute.

DESNOYERS: And I wasn't thinking. I was thinking this was Rose Marie. [Laughter] I was getting confused.

WALTON: Different Mary.

DESNOYERS: Right. And then I was looking at it and was thinking, my goodness.

WALTON: I don't know whether that's a reproduction or not.

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DESNOYERS: No, no, this is real.

WALTON: That's the real.

DESNOYERS: Yeah.

WALTON: [inaudible]

DESNOYERS: You know, it's amazing when you think of it. Just think of all the arenas you've been in.

WALTON: That's true.

DESNOYERS: It's incredible.

WALTON: Isn't it?

DESNOYERS: Absolutely incredible. You had a packed life.

WALTON: I think this is it.

DESNOYERS: So these are your letters from Mary.

WALTON: From her and Ernest [Ernest Hemingway], too.

DESNOYERS: And Ernest. I haven't seen that letterhead.

WALTON: Ketchum?

DESNOYERS: No. That was late in their life.

WALTON: I'm not sure. Oh, no, this is not it. Look at this. What I'm looking for is a letter Mary wrote to me from the Finca and I think it says on the top of it...

DESNOYERS: Here's another one.

WALTON: ... "from Papa's typewriter." Now that's '65. That's when Carlos Baker.... I put him in here because he just seemed to fit.

DESNOYERS: Oh, yeah, definitely, definitely.

WALTON: Well, let me tell you what I'm looking for. There is a letter from Mary to me...

DESNOYERS: Um-hmm.

WALTON: ...after Ernest is dead, she's in Cuba.

DESNOYERS: Oh, I know what letter you mean. Rose Marie said to

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attach it to your interview.

WALTON: All right. Yeah, but you don't have the original?

DESNOYERS: No, no.

WALTON: Well, you see, I thought she did. I lent it to Rose Marie...

DESNOYERS: Right.

WALTON: ...in Chicago...

DESNOYERS: Right.

WALTON: ...and she sent it back to me inside of a present, and it was a saucepan.

DESNOYERS: Oh, you didn't.

WALTON: And I didn't realize...

DESNOYERS: You didn't realize it was in the box.

WALTON: ...of course not, and I dumped out the letter.

DESNOYERS: Of course.

WALTON: I thought it was a guarantee...

DESNOYERS: Right. Sure.

WALTON: ...of the metal, but this letter was crucial in the sense that she...

DESNOYERS: She has a copy, though.

WALTON: Yes, and you should.

DESNOYERS: And we have a copy...

WALTON: Oh, all right.

DESNOYERS: ...because she sent us a copy with her, she sent us a copy of her oral history interview that she did with you...

WALTON: Of course, that's right.

DESNOYERS: ...and she, she sent a copy attached to the back of it.

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WALTON: Oh, but I hate to have the key letter missing.

DESNOYERS: It's at the dump.

WALTON: Garbage dump.

DESNOYERS: Yeah.

WALTON: It's the only thing left....

DESNOYERS: Too bad.

WALTON: I said to Rose Marie, "Stop being cute. Don't send me cute things."

DESNOYERS: No, no. That was not a good way to do it.

WALTON: Oh, Christ. And she knows my vision is very bad.

DESNOYERS: Yeah.

WALTON: And....

DESNOYERS: Well, and also, you just don't send a letter in a package. I mean, most people are going to realize it's....

WALTON: Well, I....

DESNOYERS: That's too bad.

WALTON: Let me, I want to go into that letter.

DESNOYERS: So I'll add, I'll add a copy of that to these.

WALTON: Yes, yes. It may be in there. But I took, I have a copy. But the point to me about that letter is, she says directly to me, I have, you know, sort of given the Finca, sort of, [unintelligible] Cuban period, sort of along the lines of your advice to me when I came....

DESNOYERS: [unintelligible] come down here.

WALTON: Which, I didn't realize, I had decided to wait for her.

DESNOYERS: Isn't that wonderful.

WALTON: This is very good, too, how that all worked. And also, the tone of her letter is terribly interesting.

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DESNOYERS: Yes.

WALTON: It's, she's still in full command of her senses.

DESNOYERS: Yeah.

WALTON: She's not an old drunk.

DESNOYERS: No. She wasn't until about 79?

WALTON: The year, '79.

DESNOYERS: Yeah.

WALTON: Probably.

DESNOYERS: Yeah, 'cause that's, I remember when Jo stopped having good communication with her.

WALTON: Is it?

DESNOYERS: About '79.

WALTON: Well, that's probably it. And I probably quit around then too, because I just went to the lawyer and said, "Look, she doesn't even know me when I'm there, doesn't.... I'll tell her who I am. She says, 'Oh, hi.' And then it's gone completely..."

DESNOYERS: Oh, my goodness.

WALTON: ...in fifteen seconds.

DESNOYERS: So she lived from '79 to '86 like that.

WALTON: Yeah.

DESNOYERS: And I think she got worse.

WALTON: Oh much. She was a total vegetable, total.

DESNOYERS: Yes. Oh, that's sad.

WALTON: Oh, awful.

DESNOYERS: What a waste.

WALTON: It was pure alcohol.

DESNOYERS: No, it was. Yeah.

WALTON: Eaten away.

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DESNOYERS: I do have to tell you a funny thing, though.

WALTON: Do.

DESNOYERS: Politically. Well, you know, there are always hangers-on around famous people, especially around Hemingway.

WALTON: Especially.

DESNOYERS: Yeah, especially, and we had a call the other day from one of these hangers-on who is going to help the family regain the Finca when Castro's [Fidel Castro] government falls.

WALTON: Good God. Who is this?

DESNOYERS: I don't know, I don't remember who it was. It was one of these people who.... Oh, I know, it was the same guy that sells.... He had a bust of Hemingway done. And he sells it or gives it, sells it or gives it to the president and gets publicity. You know, just hangers-on.

WALTON: This is not Hotchner [A.E. Hotchner]?

DESNOYERS: No, no, but it's a younger Hotchner...

WALTON: Is it?

DESNOYERS: ...who can't write as well.

WALTON: Um-hmm.

DESNOYERS: His name is, he's from St. Louis, and I can't think of his name, but he's a real operator, real operator, and he's going to help the family get the Finca back. And so we said he can't do that, that Mary gave it to the Cuban people...

WALTON: That's correct.

DESNOYERS: ...doesn't matter what happens to Castro. So I will be very glad to see that letter, even a copy of the letter because I will tell...

WALTON: Absolutely.

DESNOYERS: ...I will tell them, I don't want the family going back and trying to get....

WALTON: And you know, and I happen to like Margeaux [Margeaux Hemingway], a lot, but she's really a weak link to someone who wanted to give her money. She'll tell almost anything.

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DESNOYERS: Right, right. Yeah.

WALTON: She's very nutty now, I think, too.

DESNOYERS: Oh, too bad. Oh, I meant to tell you. Amanda Smith sent her love.

WALTON: Oh, good.

DESNOYERS: Amanda's working up at the Library.

WALTON: I know she is. And I'm so pleased she is.

DESNOYERS: I like her so much.

WALTON: Give her my warmest.

DESNOYERS: I will.

WALTON: I hear awfully good things about Jean [Jean Kennedy Smith]...

DESNOYERS: Yes, yes.

WALTON: ...she's doing very well...

DESNOYERS: She's doing wonderfully.

WALTON: ...in Dublin.

DESNOYERS: She's doing wonderfully.

WALTON: And is happy.

DESNOYERS: And is very happy. Amanda said....

WALTON: Has Amanda been over?

DESNOYERS: Yes, yes, Amanda just came back, and Amanda said it's amazing to see how something like that can rejuvenate someone.

WALTON: Yes.

DESNOYERS: She said she never knew her mother had it in her. She said, of course her mother had the same education as the boys and grew up in that family, but

she didn't think her mother could ever do anything like this. And she's doing a beautiful job.

WALTON: Terrific.

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DESNOYERS: And she just is so happy. She's blossomed.

WALTON: Isn't that nice?

DESNOYERS: It's wonderful.

WALTON: Just great news.

DESNOYERS: So Amanda is working at the Library, and she, we've become friends. And we're going to lunch on Thursday.

WALTON: Oh, good.

DESNOYERS: I'm really enjoying her. She's taken a leave of, she's getting her Ph.D. at Harvard in English.

WALTON: Good.

DESNOYERS: She finished all her course work, and she's taking a break now to do this book which she's doing on her grandparents. And then after that....

WALTON: Which grandparents, her, Rose and....

DESNOYERS: Rose and Joe [Rose and Joseph P. Kennedy].

WALTON: Oh, no kidding.

DESNOYERS: Yeah.

WALTON: She's doing a book.

DESNOYERS: Yeah. And then at the end of the.... Keep that a secret, though, 'cause she doesn't want that to go out.

WALTON: Listen, tell her one thing, that I'll be happy to talk to her sometime if she wants.

DESNOYERS: Oh, great.

WALTON: See, I happen to like old Joe. It's going to be hard to find.....

DESNOYERS: People who did.

WALTON: Exactly. But I'll tell her one side of him...

DESNOYERS: Right, that most people won't.

WALTON: ...that she might be interested in.

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DESNOYERS: Interesting. Oh, that's very interesting.

WALTON: Good.

DESNOYERS: Well, what she's, it's basically on, she's using the correspondence. It's going to be a compilation of their letters.

WALTON: Great.

DESNOYERS: So it's going to be like your book. It's going to be like your book.

WALTON: That's right.

DESNOYERS: I'll have her get in touch with you, because I think she'd benefit a great deal from that. But she's a nice young lady, very nice young lady. I really like her.

WALTON: That's good. And how old would she be, 25?

DESNOYERS: I think 25, 26.

WALTON: That's what I think.

DESNOYERS: Yeah. She's just a lovely, lovely woman. I really like her. And, just sweet.

WALTON: I'm glad she's in that field.

DESNOYERS: I am too.

WALTON: And working on it.

DESNOYERS: She's going to be an English professor.

WALTON: Good.

DESNOYERS: And her area of specialization is Victorian period.

WALTON: Good, interesting.

DESNOYERS: Yeah, it is. So we'll see if she can get something, but, you know, if she's done the one book and then she'll do her dissertation, she'll be pretty well established.

WALTON: That's great.

DESNOYERS: Who wouldn't hire her? She's wonderful. She's got so much....

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WALTON: She's attractive, too.

DESNOYERS: And friendly.

WALTON: And after that, there is some new stuff in there. I found at least five letters I didn't know I had.

DESNOYERS: Oh, ok.

WALTON: From Ernest.

DESNOYERS: Yeah, oh really. Great.

WALTON: Yeah, they're in there.

DESNOYERS: You may find more, I mean, you know you'd be surprised.

WALTON: I doubt it. I think I've been through...

DESNOYERS: You think you've been through them.

WALTON: ...the spots where they're packed, but there are always possibilities.

DESNOYERS: Well, thank you very much. And no restrictions on any. Everybody's dead.

WALTON: Oh, absolutely.

DESNOYERS: Yeah, ok.

WALTON: Absolutely. And, a letter to Jack. I mean Jack Hemingway [John "Jack"

Hadley Nicanor Hemingway]. I don't want them....

DESNOYERS: Oh, no, we never say anything about.... And we're also loyal to Patrick [Patrick Hemingway] and Gregory [Gregory Hancock Hemingway] about their health. We're very careful about that. They deserve their privacy.

WALTON: Absolutely. I'm for it.

DESNOYERS: Yeah. But the ones that are dead.... Oh, and Richard Mowrer, Scott's [Paul Scott Mowrer] son, just sent me about a foot of his father's stuff and Hadley's [Hadley Hemingway Mowrer] stuff.

WALTON: Terrific.

DESNOYERS: I was thrilled.

WALTON: That's wonderful.

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DESNOYERS: And Alice Sokoloff, who wrote that brief book about Hadley, sent us the tapes.

WALTON: Great.

DESNOYERS: You would like her. She's somewhere up here in New York state.

WALTON: Is she?

DESNOYERS: She's in her eighties. She's dynamite. I just really loved her. I enjoyed it so much. She said she never really felt she got a grasp on Hadley. She said you shouldn't write a book about a close friend. It just doesn't work.

WALTON: I'm sure this is true.

DESNOYERS: I think she's right.

WALTON: I agree.

DESNOYERS: And she said at the end she felt her friend was boring, and she deserved a better, her friend deserved a better biography. But she just sent us the tapes with Hadley, of her interviews with Hadley.

WALTON: That's divine.

DESNOYERS: Like 12 reels of tapes.

WALTON: Great.

DESNOYERS: We were thrilled. So the pieces are coming together.

WALTON: Isn't that terrific?

DESNOYERS: Yeah, it is. Now, let me get the rest. You sit.

WALTON: Whatever you, want to just take the whole thing, at random?

DESNOYERS: Why don't I pull the whole thing over.

WALTON: All right. Lots of this stuff I won't have any comment on.

DESNOYERS: That's okay. Do you realize you've done our work for us? Most people say, "There it is. Take it." And we have to go home and figure out what it is.

WALTON: Well, I was curious of what it was, and actually, as

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not
we go on later, there will be questions, I want you to ask me anytime, I'm
hiding anything. Sometimes, I don't know.

DESNOYERS: Right. And we will send you a guide to it when we finish.

WALTON: That will be great.

DESNOYERS: So you'll know what's in there.

[Portions Closed]

[Portions Closed]

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[Portions Closed]

DESNOYERS: These are clippings. Wait a minute. What did we do with them? Oh, there they are. These are clippings.

WALTON: Oh, yes, yes. And this is just assorted everything. *Time* magazine, loads of stuff...

DESNOYERS: Oh, neat.

WALTON: ...in there.

DESNOYERS: *Time* magazine used to be this small?

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WALTON: We did an overseas edition. On wire.

DESNOYERS: Did you really?

WALTON: Isn't that a nice one?

DESNOYERS: Yes.

WALTON: And for instance, that's the story, I've written this story. And this was my airborne commander.

DESNOYERS: Oh, that's....

WALTON: This is Matthew Ridgeway.

DESNOYERS: Right, right.

WALTON: And [unintelligible].

DESNOYERS: Is he the one that just died?

WALTON: Yes.

DESNOYERS: Oh.

WALTON: At ninety. So, it was a hard time. It was very.... There's everything in here.

DESNOYERS: Oh, wow. This is just great. We'll get this copies onto acid-neutral paper, so we'll have, and we can also provide your kids with copies if you want.

WALTON: Oh, I don't think so. There's too much.

DESNOYERS: Ok. Well, we'll see what happens.

WALTON: The less we give them, the more they'll read.

DESNOYERS: That's true, that's true. Well, we can, we'll make sure they have a place of contact.

WALTON: That's fine. And you know that they exist.

DESNOYERS: Right.

[Telephone Interruption]

WALTON: There is a man at the Metropolitan Museum who is doing this house over...

DESNOYERS: Really.

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WALTON: ...and that's why I am in such luck is the quality of their doing it over.

DESNOYERS: Yeah, yeah, if they're consulting someone like that, it's got to be good.

WALTON: He is the hottest curator at the Met at the moment. He did the show, the Havermire show that was just done.

DESNOYERS: Oh, isn't that grand?

WALTON: And the finding thing for me was a family small truck.

DESNOYERS: Oh, to help you move back there.

WALTON: To move me into town. See, I take so many pots of growing plants.

DESNOYERS: Oh, of course. You almost need a camper, you know.

WALTON: I take about twenty pots.

DESNOYERS: Oh, that's great.

WALTON: Which is insane.

DESNOYERS: But you've got room with those windows.

WALTON: Of course I do.

DESNOYERS: So it's perfect for it.

WALTON: Absolutely.

DESNOYERS: I just realized this must be one of yours, this gorgeous painting.

WALTON: Oh, it is. Yeah, that's one.

DESNOYERS: Oh, I like it.

WALTON: It represents my late stuff.

DESNOYERS: It's beautiful.

WALTON: It fits right at home here. Don't you think?

DESNOYERS: It's perfect. It's perfect. Which is kind of amazing when you think about it because it's so classic. I put a Williamsburg chandelier once in a contemporary house and said to my uncle, "Why does this work?" And he said, "Because they're classic."

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WALTON: Oh, this is true.

DESNOYERS: And that's right.

WALTON: Absolutely.

DESNOYERS: So that was just beautiful. Now when you did it, did you have these colors in mind?

WALTON: Good heavens, no. I wasn't thinking at all.

DESNOYERS: Isn't that amazing.

WALTON: Now, I brought it in here 'cause I realized it did go rather well with....

DESNOYERS: It goes really well, and not only that, but it's the right size.

WALTON: Exactly.

DESNOYERS: Which is just perfect.

WALTON: Exactly.

DESNOYERS: Oh, wow.

WALTON: That's just an accident.

DESNOYERS: Well, I think it's an accident of good taste. Ok. This says "clippings, pictures, etc. mostly the Kennedy years."

WALTON: I think I'll just rest on that. I don't think anything else needs to be said.

DESNOYERS: Ok. Great.

WALTON: These damn [unintelligible]

DESNOYERS: That's helpful. Very helpful, because we do a biographic sketch at the beginning of each finding aid on the person. Oh, and you've got some.... Oh, neat, is that from your jumping? No, that's [unintelligible]. Ok.

WALTON: [unintelligible] I don't know what this is.

DESNOYERS: Oh, isn't that neat.

WALTON: Oh, wait a minute. There was something I wanted to find that was here. There's lots of repetition in

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here. You're going to see an awful lot of, Daniel Patrick Moynihan is in here. Why?

DESNOYERS: 'Cause he was involved in some of the same issues.

WALTON: Exactly. And we worked hand in hand.

DESNOYERS: Right.

WALTON: Oh, yes. This is [unintelligible].

DESNOYERS: This is Pennsylvania Avenue or how to revive the grand parade route. I love it. That's great.

WALTON: You should see the original. It hangs in his office, and he grabbed it. Here's the end of it.

DESNOYERS: Right, it was a doodle on the table...

WALTON: That's true.

DESNOYERS: ...and he just picked it up. I love it. Well, you know, what you guys did on Pennsylvania Avenue is just beautiful.

WALTON: It's true. Isn't it?

DESNOYERS: It is magnificent.

WALTON: It works.

DESNOYERS: It works fantastically.

WALTON: The thing I'm proudest of, Pennsylvania Avenue and the subway system. You ever been in it?

DESNOYERS: Yes. You did that?

WALTON: Sure. We controlled the design.

DESNOYERS: I didn't know that. It's my fantasy.

WALTON: It's really marvelous.

DESNOYERS: Absolutely.

WALTON: I'm so pleased.

DESNOYERS: When we first went down, the first time I took my son down there, he was young, and he thought it was something out of Star Wars. Especially the ones with the escalators that go all the way down.

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WALTON: Yes.

DESNOYERS: Washington's a beautiful city.

WALTON: This is....

DESNOYERS: Is this from Arthur Schlesinger [Arthur M. Schlesinger, Jr.], for your scrapbook, and it is a.... Oh I love it.

WALTON: This is the printer in the White House and this is when Pierre Salinger [Pierre E.G. Salinger] was announcing my appointment.

DESNOYERS: Appointment, right, right, right. I have this in Pierre Salinger's papers...

WALTON: Do you really?

DESNOYERS: ...but I never would have, you know.... Here we go [reading], “the fourth is William Walton. He’s an artist and one-time journalist, former editor of *The New Republic*, and has contributed widely.” Isn’t that neat. Oh, thank you, ‘cause I never would have gotten it and I never would have thought that’s the piece.

WALTON: All right, here’s another appointment.

DESNOYERS: Oh, yes. Deputy grand marshal. I was sorry to see Gavin [James M. Gavin] die.

WALTON: Oh, that was sad. He was a lovely guy.

DESNOYERS: Lovely man.

WALTON: I’m quite in touch with his widow.

DESNOYERS: Oh, good.

WALTON: She’s awfully nice.

DESNOYERS: Good.

WALTON: And she has a house on the Cape, a summer house.

DESNOYERS: Oh, ok, good.

WALTON: She’s planting....

DESNOYERS: Oh, I didn’t realize you were parachuting from his plane.

WALTON: This is right. That’s when we [unintelligible]

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DESNOYERS: Oh, my goodness. Isn’t that amazing.

WALTON: All right. We’ll put that right here.

DESNOYERS: That’s very helpful, ‘cause that’s got everything in it.

WALTON: I’ll tell you what I’m looking for. I’m an honorary member of the American Institute of Architects. And, uh, they made me a member about four or five years ago...

DESNOYERS: Interesting.

WALTON: ...at a convention in San Francisco.

DESNOYERS: Uh-huh.

WALTON: And at the convention, where there were say, you know, four or five other people got the same kind of thing, they did a little more with the architects, and they did a little film on each one of us and mine was related to the city of Washington.

DESNOYERS: Isn't that wonderful.

WALTON: And it was like, sort of things like little pictures and things, you know, and travel design...

DESNOYERS: Right.

WALTON: ...subway...

DESNOYERS: Subway.

WALTON: ...set at the restaurant Capitol, uh, [unintelligible] it was terrific.

DESNOYERS: Oh, I bet.

WALTON: I put it out in a release so that, I wanted it in there.

DESNOYERS: If we don't find it, I'll write to them and see if they might have it. You say it was about five years ago?

WALTON: Yes.

DESNOYERS: And get a copy from them.

WALTON: It's the year of the convention in San Francisco.

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DESNOYERS: San Francisco.

WALTON: 'Cause I had to go out there.

DESNOYERS: Ok. I'll get a copy. I'd like to see it myself.

WALTON: All right. Good. But it sort of updates the final stuff in my Washington years better than anything. This is just catch as catch can.

DESNOYERS: Ok.

WALTON: Look at the list of people.

DESNOYERS: Oh, that covers a lot of important people. Oh, I love it. Ok. Great. Thank you.

WALTON: Now look at Jackie.

DESNOYERS: Oh, I didn't know you did Roosevelt Island.

WALTON: Well, that's one I wanted to....

DESNOYERS: Yeah, I'll save this. Sorry. There seems no end to the surprise of things that you've done. [Laughter]

WALTON: [inaudible]

DESNOYERS: Oh, how beautiful, these collages. Yes, now I haven't seen any of these, but I've heard about them.

WALTON: They may hold gags, you know....

DESNOYERS: Lovely.

WALTON: ...and she never signed them.

DESNOYERS: Oh, I love them.

WALTON: This looks like you, last week.

WALTON: [Laughter] That's right, I grew an inch.

DESNOYERS: Oh, look at this one.

WALTON: Yes. This is a real photograph of the inside of my house.

DESNOYERS: Oh, these are your house.

WALTON: Yes, in Washington.

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DESNOYERS: Oh.

WALTON: 'Cause that was in a piece in the *Times*, the *Post* about me.

DESNOYERS: Oh, ok. Right.

WALTON: Except she just cut all the others.

DESNOYERS: And she put all the others. Oh, I love it. And she put the, she put JFK's picture up there.

WALTON: Yes, yes.

DESNOYERS: Your house was beautiful.

WALTON: It was a nice home.

DESNOYERS: Now, where was it, on F?

WALTON: No, P Street.

DESNOYERS: P Street.

WALTON: P and 29th.

DESNOYERS: P and 29th. 1848?

WALTON: The house?

DESNOYERS: Vintage.

WALTON: Oh no.

DESNOYERS: Later than that?

WALTON: It's later than that. It's 1875.

DESNOYERS: 1875, 'case the marble fireplace is similar to...

WALTON: There are a pair of those, one long room, two fireplaces.

DESNOYERS: Oh, this is beautiful.

WALTON: And they had been built that way. It wasn't a reconstruction.

DESNOYERS: Uh-huh.

WALTON: This is a little tiny item. I'll explain.

DESNOYERS: Thank you for annotating all of this for us.

WALTON: I haven't all of them.

DESNOYERS: Well, the important stuff you have.

WALTON: Yes, yes.

DESNOYERS: [reading] The boy with the crew cut, very young, three to your left, keeps taking pictures of me smoking. He just got one. Can you get it? [Laughter] Also, Jack with beer.

WALTON: Isn't this....

DESNOYERS: He has pink.... [Laughter]

WALTON: Isn't this on Mayor...

DESNOYERS: Mayor Wagner's [Robert F. Wagner], yeah.

WALTON: ... Wagner's...

DESNOYERS: This is a wedding. This must have been a wedding.

WALTON: ...no, sweetheart. It was a political lunch at the Commodore Hotel.

DESNOYERS: Oh, really? Oh, ok, 'cause it has wedding bells on the front of it.

WALTON: Oh, well....

DESNOYERS: But they just used it, yeah.

WALTON: Sure, sure.

DESNOYERS: She was very conscious of the smoking, and we're not allowed to reproduce any photographs of her smoking.

WALTON: Really?

DESNOYERS: No.

WALTON: Still?

DESNOYERS: Still. Right. Do you think, does she still smoke?

WALTON: I don't think so. I don't think she's smoked in years.

DESNOYERS: Yeah.

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WALTON: And actually, she just, she just puffed. She never...

DESNOYERS: She didn't do much.

WALTON: ...inhaled. This is very, all tacky, but I want to see, there's some weird items here.

DESNOYERS: [Laughter] I love it. She has a wonderful sense of humor.

WALTON: Oh, then that's not the one I was thinking of.

DESNOYERS: This is the inaugural committee one, this is whether or not you're going to wear blue jeans.

WALTON: Uh-huh, right.

DESNOYERS: [reading] Is there any truth to the rumor that you do not plan to march with the General but instead follow him in a golf cart? She has a wonderful sense of humor, though.

WALTON: Yeah. You know, she's a real mystery. When I came back after something in the hospital, one of my messages was tone to call Mrs. Kennedy at a certain number. Now, her name was Mrs. Onassis a long time, so I thought, oh, God, that's Ethel [Ethel Skakel Kennedy]. I've done something she didn't like. We're always fighting.

DESNOYERS: Right, right.

WALTON: And I look up this number, see what it is. Well, it was Jackie's number.

DESNOYERS: And she called herself Mrs. Kennedy. How unusual.

WALTON: I don't know the answer to that. Then.... So I called her number, and I got Mr. Tempelman [Maurice Tempelman], and Jackie was off in New Jersey riding....

DESNOYERS: Riding, yeah.

WALTON: ...and so about a half an hour later she called. He had called her to say I

was back and had been sick. She was very sweet.

DESNOYERS: Had she known you were sick?

WALTON: No. She definitely didn't know. I didn't ask her how come she signed it Mrs. Kennedy.

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DESNOYERS: Isn't that funny.

WALTON: I don't know.

DESNOYERS: Call Mrs. Kennedy.

WALTON: So, she was more than friendly, so I didn't bother her with it.

DESNOYERS: No. I'm not sure I'd ask.

WALTON: But it was most peculiar.

DESNOYERS: That is strange.

WALTON: Anyway, this is all stuff...

DESNOYERS: Oh, thank you.

WALTON: ...and eventually, ask me about anything you want about it.

DESNOYERS: Now, I've got a question about this. What do you want to do about these?

WALTON: They're your possession.

DESNOYERS: Ok, so it's up to us.

WALTON: Actually....

DESNOYERS: So then what we'll do is we'll apply our usual standards. We read each one, we see if it's innocuous. If it's innocuous, we open it. If there's anything that's not innocuous, we close it for awhile.

WALTON: Oh, there's nothing crucial about it.

DESNOYERS: Ok. Great. And it won't....

WALTON: There's only one long letter that she might even want back, but I don't

want her to have it. It was, she wrote it to me to convince me to take the job as commissioner...

DESNOYERS: Of fine arts, yeah.

WALTON: ...and why I should have to do it. That came out, too, didn't it?

DESNOYERS: No, these are my notes. Do they....

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WALTON: And it was written at the White House very late at night, and she's just expressing her...

DESNOYERS: Yeah, her feelings.

WALTON: ...but it's the real her.

DESNOYERS: Yeah.

WALTON: And it ought to be there.

DESNOYERS: Well now, if she wants a copy, all we do is give her a copy, a color facsimile...

WALTON: Of course.

DESNOYERS: ...but we wouldn't give her the original. We don't give away originals.

WALTON: That's fine. That's all I want.

DESNOYERS: 'Cause if we do that, we'd have nothing left.

WALTON: Quite right.

DESNOYERS: And the family is always wanting stuff. But we finally got them convinced that they can't go with originals, so even when Mandela [Nelson Mandela] was here, and they wanted to give him something, they settled for a really

good facsimile.

WALTON: Good. Well....

DESNOYERS: I think we've won that battle.

WALTON: Fine. Well, what is this?

DESNOYERS: That's Roosevelt Island.

WALTON: Oh, right. I think you should have this. Now, I've mentioned this is, do you want to record this?

DESNOYERS: Yeah, the whole thing, it's been on.

WALTON: Oh, all right. Fine.

DESNOYERS: I'll edit it out, don't worry about it.

WALTON: No, I don't worry, but this is to explain my connection with Roosevelt Island. I was hired by a guy named Ed Logue [Edwin Logue], after I had left the federal payroll, not the payroll, but the employ, and he wanted

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advice.

DESNOYERS: L-o-g-u-e, right?

WALTON: L-o-g-u-e.

DESNOYERS: Yeah, he's famous.

WALTON: Of course.

DESNOYERS: Right. Ok.

WALTON: Yes, yes. And his brother is the mayor of New Haven, I think.

DESNOYERS: Ok.

WALTON: And, anyway, he was the head then of a thing called Urban Development Corporation. And they were responsible for what was then called Welfare Island.

DESNOYERS: Right.

WALTON: And he wanted my advice on how to think about a memorial to Roosevelt [Franklin Delano Roosevelt], and so I wrote a report for it. I think it's in here. And it really became the key to it. I said the first thing you have to do, you have to change the name.

DESNOYERS: Yeah.

WALTON: And it's called Roosevelt Island, and he says, 'Well, how do we do that?' I told him how. He says, "Well then, will you do it?" I said, "Yes, I will," So I went to Mayor Lindsay [John V. Lindsay] and arranged legislation and everything. And then they wanted to talk about a memorial, a bricks and stones memorial.

DESNOYERS: Right.

WALTON: And they were talking about having a competition. And I say, you know, that's why it flies disaster.

DESNOYERS: Right, 'cause you can't control a competition.

WALTON: This is right. And you don't have to do it, so don't do it.

DESNOYERS: Right.

WALTON: Let's us just pick who we want. Well, I got them to pick the right man.

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DESNOYERS: Oh, good.

WALTON: Lou Kahn [Louis I. Kahn].

DESNOYERS: Uh-huh.

WALTON: And this was his last good commission. And he died before it was built, of course.

DESNOYERS: But he did design it before it was built.

WALTON: It's all there. So they built it, though. But you see, then the mini-depression happened, the city went...

DESNOYERS: Went bankrupt.

WALTON: ...yes, and they were responsible for, say, one third of the cost, and we were going, we had an appropriation from the state for two million. It had begun as sort of a six-million-dollar job.

DESNOYERS: Uh-huh.

WALTON: And now fifteen million.

DESNOYERS: Wow.

WALTON: For the same thing.

DESNOYERS: Oh, my goodness.

WALTON: Anyway, I want this al to be on record, but I don't want anyone who wants access to it, they'll open, they don't have any....

DESNOYERS: There are no records any place.

WALTON: This is right.

DESNOYERS: Yeah.

WALTON: They need this stuff.

DESNOYERS: Yeah, they do.

WALTON: And this is about choosing architects....

DESNOYERS: Wonderful.

WALTON: ...and all that kind of stuff.

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DESNOYERS: So now, is this the island they now have all the apartments on?

WALTON: Yeah, absolutely.

DESNOYERS: Beautiful.

WALTON: Absolutely. It's a very good job.

DESNOYERS: They did a lovely job. Now, the memorial didn't get built?

WALTON: No, but the title to the tip of the island still rests with the Roosevelt Commission.

DESNOYERS: I see, to build a new memorial on.

WALTON: Yes.

DESNOYERS: The north tip or the south tip?

WALTON: The south tip.

DESNOYERS: Ok.

WALTON: It's right, it's right toward the U.N.

DESNOYERS: Oh, very nice.

WALTON: Picture this if you will, a [unintelligible] statue of FDR.

DESNOYERS: Oh, wouldn't that be lovely.

WALTON: Right there, looking at the U.N.

DESNOYERS: Do you think it will ever be built?

WALTON: Yes.

DESNOYERS: Really?

WALTON: I do, because it's right.

DESNOYERS: Yeah.

WALTON: And it'll work.

DESNOYERS: Good, good. Oh I hope so.

WALTON: I have that kind of confidence in it.

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DESNOYERS: Hey, that's the kind of confidence got all your other projects done.

WALTON: Well, not all, not all. I had a story on a very nice guy named Paul Moore [Paul Moore, Jr.], he's the bishop of New York, Episcopal minister.

DESNOYERS: Yeah, right.

WALTON: ...and a lovely guy. He was, we were meeting somewhere one day, and I'd sort of just been, I'd left office but still was involved in other things. He was congratulating me on different projects, and I said, "Paul, I don't even think of those, I think of all the ones that I failed on, the ones that weren't built." And he said, "You think of that, well, think of me, with all the sin in the world." [Laughter]

DESNOYERS: I thought you were going to say, with the Cathedral.

WALTON: No, no, no. He wasn't thinking of that.

DESNOYERS: He's wonderful.

WALTON: Oh, what a guy.

DESNOYERS: I'm just going to put another tape in here, because I'm getting to the end.

WALTON: Well, we're at about the end, anyhow.

DESNOYERS: We have one more.

WALTON: What is that?

DESNOYERS: 1961 inauguration.

WALTON: Oh, that's just mementos, all kinds of stuff that might be amusing for you.

DESNOYERS: Ok.

WALTON: [unintelligible] but I have no feeling about this.

DESNOYERS: You have no feeling about any of this, ok. Let's just put on tape something that we missed before, that those are the records of...

WALTON: Yes.

DESNOYERS: ...when you were chairman of the Finance Commission.

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WALTON: That's right.

DESNOYERS: And then the other box was West Virginia campaign.

WALTON: Yes.

DESNOYERS: And we had the stickers and the brochures and the palm cards.

WALTON: Yes, yes.

DESNOYERS: Ok. And then we also have your two books.

WALTON: Yes.

DESNOYERS: Wonderful treasures.

WALTON: That's it. I think [telephone interruption] Oh, dear.

DESNOYERS: I'm going to turn this off and change the tape.

WALTON: Yes.

[TAPE TWO]

DESNOYERS: In the new museum we have a legacy room, and it's made to look like a library, has exhibit cases with objects that represent things...

WALTON: Uh-hmm.

DESNOYERS: ...and it has drawers that pull out so if you're interested in Hemingway you'd pull out a Hemingway drawer and you just assemble that and we used some photographs, some old maps, couple of medals, a galley...

WALTON: Oh, good.

DESNOYERS: ...it's really nice. So, but the purpose of it is the legacy of the President and the impact that the President has had in various areas, even after his death.

WALTON: Great.

DESNOYERS: And they were wondering if you would feel up to writing one page, and you could even dictate it to me if you want, but knowing you, you might want to sit down and write it and go over it, kind of thing, and then dictate it to me or whatever, you know. But, on the arts legacy, the impact that John Kennedy had in the arts field, after his death.

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WALTON: Um-hmm.

DESNOYERS: And it would be the kind of thing where you'd talk about the fact that you knew him and what he would have been proud of and maybe an anecdote about Kennedy and the arts, and I brought two examples. The purpose that they have for it is that you say you met this man personally and that the legacy of John Kennedy went beyond his life. And they had Alan Shepard do the Peace Corps one.

WALTON: Did they?

DESNOYERS: No, no, no. I'm sorry, Alan Shepard did the space one.

WALTON: Sounds natural.

DESNOYERS: Space one. I brought you a copy.

WALTON: Oh, good.

DESNOYERS: Ok.

WALTON: All right. I'll put this here.

DESNOYERS: And this Linda Bergthold did the Peace Corps one. Now, they're both two pages, and they don't need two pages.

WALTON: Yes, yes.

DESNOYERS: They're going to have to cut it down to one.

WALTON: Sure.

DESNOYERS: So it will be shorter than that. But I thought that might give you an idea.

WALTON: Well, I'd love to see this and it fits exactly because next week or the week after I'm going to appear on a small platform thing with Arthur Schlesinger...

DESNOYERS: Oh, wonderful.

WALTON: ...and McGeorge Bundy, Galbraith [John Kenneth Galbraith], and this is at the Century Club.

DESNOYERS: Oh.

WALTON: And you see, JFK was a member.

DESNOYERS: Uh-huh.

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WALTON: And we are going to reminisce about him in this same way, and I was going to try to work out something on the arts.

DESNOYERS: So you're working that up anyhow.

WALTON: Absolutely.

DESNOYERS: Yeah.

WALTON: So I'd be happy to.

DESNOYERS: Great. Well, unfortunately we're opening at the end of the month.

WALTON: So when do you have to have it?

DESNOYERS: I don't have a date. I'm sorry, I'll have to ask them what date.

WALTON: All right. I'll try to do it right away.

DESNOYERS: Yeah, not today or tomorrow, but...

WALTON: No, no, but...

DESNOYERS: ...within a week and a half would be great.

WALTON: That's what I was going to say. A week from today, this is Tuesday, I'm meeting with those particular guys...

DESNOYERS: Oh, wonderful.

WALTON: ...in New York...

DESNOYERS: Oh, ok.

WALTON: ...at the Century Club for lunch to describe what we're going to do.

DESNOYERS: Oh, ok, so that will be a good point.

WALTON: I've already said what I'll talk about, human architecture.

DESNOYERS: Wonderful.

WALTON: Because these are the specifics that he and I did in Billings hallway. And it's very seldom you can be that specific.

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DESNOYERS: That's right, that's right.

WALTON: It's true.

DESNOYERS: Well, that's wonderful.

WALTON: So we had....

DESNOYERS: Well, maybe we could just tape that.

WALTON: Well, the Century is very...

DESNOYERS: They don't believe in tape.

WALTON: ...they don't allow anyone to do anything like that.

DESNOYERS: I see. I see. Got it.

WALTON: I wish you'd tape what I'm saying.

DESNOYERS: We'll tape what you.... You could do a practice run on tape or something like that. Ok, we'll figure out, I'll find out.

WALTON: I'd be happy to do it.

DESNOYERS: Oh, that would be wonderful, 'cause I'll find out what the time frame is, but, as I say, unfortunately, it is going to open at the end of the month.

WALTON: What other kinds of these mementos do you want?

DESNOYERS: I will happily take anything you want to give. It's up to you. Ok, we're doing two things. We're documenting the life of Bill Walton...

WALTON: Yes.

DESNOYERS: ...number one, and, but we also don't want to take from your family. So we have the papers and that's great. Then secondarily, we are very interested in the Walton-Kennedy connection and the Walton-Hemingway connection.

WALTON: Uh-hmm.

DESNOYERS: So I don't know what you want to give.

WALTON: Well, I was going to say, just sit still a minute.

DESNOYERS: Sure.

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WALTON: I'll show you a painting that....

DESNOYERS: Wonderful. Do you need help with it?

WALTON: No, no, it's a small painting. I just don't want you to have to go through this cold room. I don't know the state of the Hemingway room, what it looks like.

DESNOYERS: Ok. I should take some Polaroids and send them down to you, so you can see it.

WALTON: Oh that's not necessary.

DESNOYERS: Oh, pretty. Did you do this at the Finca?

WALTON: Yes, and let me tell you....

DESNOYERS: And that farm next door?

WALTON: No, it was in... Where's the little town next to Havana?

DESNOYERS: Oh. San Francisco?

WALTON: No, no, no, other direction, where the boat was painted.

DESNOYERS: Oh, ok.

WALTON: Anyway...

DESNOYERS: Oh, I love this.

WALTON: ...this is a fisherman in the main plaza and the point was Ernest was planning a book and here we are.

DESNOYERS: *The Old Man and the Sea*, right.

WALTON: I proposed this for his cover.

DESNOYERS: His cover, right.

WALTON: He took one look and said, "I have other plans."

DESNOYERS: [Laughter] Oh, I love it.

WALTON: What he did, he used terrible drawings by that Italian...

DESNOYERS: Yes, Adriana [Adriana Ivancich].

WALTON: ...Adriana instead. They're very undistinguished.

DESNOYERS: They're very undistinguished, is right.

WALTON: And....

DESNOYERS: Very undistinguished. Oh, I love it. That's a great story. I'd love to have it.

WALTON: Would you like to?

DESNOYERS: Yes, I would.

WALTON: Then it's yours.

DESNOYERS: Thank you very much. That's beautiful.

WALTON: Is it inscribed on the back at all?

DESNOYERS: It has your name on the back.

WALTON: Ok, fine. Is there a date?

DESNOYERS: Fisherman. 1956? '50?

WALTON: '50's more like it. That's 50, 5-0.

DESNOYERS: 5-0, ok.

WALTON: Yeah, it has to be 5-0.

DESNOYERS: Oh, I love it.

WALTON: All right.

DESNOYERS: Oh, I like that. I think that it's funny, though.

WALTON: But....

DESNOYERS: Well why would, why would he have had Adriana's sketches on it? Was he still enamored of her?

WALTON: Of course, and also, she was so inventive. [Laughter] She wasn't in love with him. This was not an affair. He never laid her.

DESNOYERS: Oh.

WALTON: But also his life was like this.

DESNOYERS: Much of his life.

WALTON: That's true. And some of the basic parts about it are like, people say why he was such a liar. For heaven's

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sake!

DESNOYERS: He was a storyteller.

WALTON: He was a storyteller. He didn't know when the truth and fiction stopped. And every now and then, just when we were together, he'd tell me a story, and then I'd look sort of strangely, and he'd say, "You don't believe me, do you?" [Laughter] And I'd say, "No, I don't." He'd say, "You're absolutely right." [Laughter]

DESNOYERS: You know, that's why I called my article, "Ernest Hemingway, a Storyteller's Legacy," because you can't tell the truth...

WALTON: Absolutely.

DESNOYERS: ...from fiction. It's just all....

WALTON: It's very important for anyone writing about him to know this.

DESNOYERS: They take things so literally. They're like, "Oh well, he said this, so that had to mean this."

[Portions Closed]

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[Portions Closed]

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[Portions Closed]

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[Portions Closed]

DESNOYERS: So funny. So funny. We had a lovely person here last week with us who was from Cambridge University, and she's a medievalist. She's American, but she married a British man many years ago, so she's become more British, and she has an accent. But her father lives down here in Lords Valley, Pennsylvania, that area, so, you know, sort of on the other side of the Catskills.

WALTON: Yes, yes.

DESNOYERS: But she's studying Hemingway from a different route, way, and it's nothing that Americans do, but it's looking at the physical evidence, looking at the paper and when he would have had that paper and the water marks and the ink and all that physical stuff, which Americans don't pay attention to.

WALTON: No, that's very interesting.

DESNOYERS: But very interesting, and she's so thorough because, of course, she's a medievalist by training.

WALTON: Yes, yes.

DESNOYERS: ...and she was the archivist on the Isle of Sark...

WALTON: You're kidding.

DESNOYERS: ...so they have all that medieval stuff.

WALTON: Of course.

DESNOYERS: And we're like contemporary.

WALTON: That's right.

DESNOYERS: But she hunted down the people that did the water marks at the different paper companies of the paper that Hemingway used, and so she was able to take, say things, so when she comes out with her article, I'll be sure to

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send you a copy, 'cause it will be physically accurate.

WALTON: I'd be interested. I'd be interested.

DESNOYERS: Yeah. I thought that was very interesting.

WALTON: I tell you, if she ever turned loose on my papers, she'll have a ball, because all across Europe, I just had to steal paper everywhere. And when

we captured a village, I went to the bookshop and say, “I’ve no paper to write on.”

DESNOYERS: Of course not.

WALTON: And I used German paper all the time and there were German ducklets on the other side.

DESNOYERS: The other side, I love it.

WALTON: That’s just full of that kind of stuff.

DESNOYERS: Oh, my goodness. Now, have you kept much of that?

WALTON: I don’t know. I have some, I must have. I’m sure.

DESNOYERS: Yeah. Well, fascinating, the early notes. Are you ever going to write about the war years, do you think?

WALTON: Probably not.

DESNOYERS: Probably not.

WALTON: Probably not. So I’ve got it all in sections of a book, and it just bores me so and if it bores me, then the poor reader....

DESNOYERS: Ok. Would you consider leaving us a copy in your will?

WALTON: Everything?

DESNOYERS: Of the book.

WALTON: Well, sure, and maybe before then.

DESNOYERS: Ok. What I mean, well, I know your family is going to want a copy, but we don’t care about the originals.

WALTON: I doubt it.

DESNOYERS: That would be wonderful to put with your papers, you know, to complete the life.

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WALTON: Oh, no, no, no. Everything, my will says you get the choice of anything from my estate.

DESNOYERS: Oh, my goodness.

WALTON: Totally, of papers.

DESNOYERS: Oh, my goodness.

WALTON: Oh, absolutely. So this is...

DESNOYERS: You're very generous.

WALTON: ...there's a lot of stuff upstairs still that's related to the book text, 'cause this is all compact stuff. Incidentally, today's *Times*, do you have the *New York Times*? It's marvelous on the Yeltsin crisis.

DESNOYERS: Is it?

WALTON: It's a beautiful piece.

DESNOYERS: I'll go get it.

WALTON: I'm an old war reporter, and they have approached Moscow as a battle.

DESNOYERS: Which it is.

WALTON: Definitely. It is classic stuff.

DESNOYERS: Isn't that interesting! I'll get that.

WALTON: Beautiful. I sat outside and read it, in case you came by and couldn't find the place. [Laughter] But the lounge is so much better there. I can read better.

DESNOYERS: Yeah. Oh, that's wonderful.

WALTON: But, read it.

DESNOYERS: I will, I will. Oh, that's fascinating.

WALTON: Can you get the *Times*?

DESNOYERS: Yes, oh, yes, yes, 'cause I will. And I'll take it home 'cause my husband is fascinated with things like that.

WALTON: Tell him to read this stuff, the main stories on the sequence of how they closed in on the White House there.

DESNOYERS: Fascinating. Oh, I know what I was going to tell you.

WALTON: Yes.

DESNOYERS: We have.... We're doing an exhibit on Hemingway in World War II.

WALTON: Good.

DESNOYERS: Opening in March because it's the fiftieth anniversary.

WALTON: I know.

DESNOYERS: May, but still, there's no point in waiting until May. So we're.... so when we do that, we're going to have an event...

WALTON: Yeah, sure.

DESNOYERS: ...where someone speaks on the war. But I wanted... If you're well enough to do it, I want to get you up there for that.

WALTON: Well, I might and I might not.

DESNOYERS: That's all right. We'll see how you go. Well, I don't mean to speak. I mean to see it and to see the guests.

WALTON: I want to [unintelligible] a little bit on this. You know, he had no part in the invasion of France.

DESNOYERS: Oh, no, he came on afterwards.

WALTON: Well, he lied about it constantly. Totally. And Rose Marie has really documented this.

DESNOYERS: We'll have to talk to her.

WALTON: Do. There's a, you know, a thing in the Library of Congress. In the papers of the librarian that Ernest had written to him and it was all a pack of lies.

DESNOYERS: Oh, my goodness.

WALTON: About how many Germans he killed and how he'd been all the way from the beachheads to Germany. He never saw the beachheads.

DESNOYERS: Never on the beachheads?

WALTON: 'Course not. He crossed because that was the only way

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to get into France.

DESNOYERS: Right.

WALTON: But he came three weeks later.

DESNOYERS: Three weeks later is not the same.

WALTON: It's not the same.

DESNOYERS: No.

WALTON: And if, you should show us at all, all of them, a phony bunch of liars.

DESNOYERS: Well, we weren't, we weren't going to make any big claims. We were just going to show documents and artifacts and just some of the.... We have his dog tags, we have his press permits, that kind of thing. So we weren't going to say he was this great hero. We were just going to say he was there.

WALTON: Yeah.

DESNOYERS: And....

WALTON: Of course, he wasn't there 'til...

DESNOYERS: 'Til three weeks later.

WALTON: ...three weeks later.

DESNOYERS: Three weeks later. Well, now, his big claim in Huertgen Forest, is that invalid?

WALTON: No. That's very valid. And he was a participant there.

DESNOYERS: Ok.

WALTON: That's more than anywhere else.

DESNOYERS: Ok.

WALTON: But, he, never believe him if he says he shot a German, he did not shoot...

DESNOYERS: He did not shoot a German.

WALTON: ...a German.

DESNOYERS: Ok.

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WALTON: No he didn't.

DESNOYERS: Well, now, he got....

WALTON: Court martialled, you mean?

DESNOYERS: Oh yeah, the ammunition thing. Right. No, I was thinking of Lanham [Charles Trueman "Buck" Lanham]. You know, Carlos Baker bases so much of his World War II part of Lanham and the Lanham papers. Is that highly, that's overrated.

WALTON: No, but I wouldn't.... Carlos is a very truthful man and the Lanham Papers were not all available then. Those come later.

DESNOYERS: Yeah, ok.

WALTON: He interviewed me heavily, and he interviewed Lanham heavily...

DESNOYERS: Ok.

WALTON: ...so that's what those, his book must be based on.

DESNOYERS: Ok. So it's all right to use Carlos'. It's probably all right to use Carlos'...

WALTON: I think so.

DESNOYERS: ...version?

WALTON: I think his analysis is always correct.

DESNOYERS: Fine. Then we'll use Carlos' as our basis, because.... No, I never, [Laughter] I never believe Ernest.

WALTON: It's just not there.

DESNOYERS: Yeah.

WALTON: I think artifacts.... I've got the typewriter I carried with me. It was strapped to my chest, a little metal typewriter.

DESNOYERS: Really? That's wonderful.

WALTON: Sure. I carried it all through the war.

DESNOYERS: Oh, my goodness.

WALTON: And I parachuted with it.

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DESNOYERS: You parachuted with your typewriter?

WALTON: Oh, sure. You wouldn't want that, too?

DESNOYERS: I do.

WALTON: Fine. Would you really...

DESNOYERS: Of course.

WALTON: ...want it? Well, you'll get it.

DESNOYERS: Absolutely.

WALTON: It's sitting upstairs.

DESNOYERS: I know, but will your family mind?

WALTON: They don't know...

DESNOYERS: They don't know about it.

WALTON: ...they don't know about it.

DESNOYERS: We'll put it in this exhibit.

WALTON: You're welcome to have it. You don't want uniforms or anything.

DESNOYERS: Anything you've got. No, keep your uniform.

WALTON: I think I should keep it.

DESNOYERS: Keep your uniform, 'cause that's something your grandchildren might like.

WALTON: I think they might. My grandchild tried it on a couple of weeks ago.

DESNOYERS: Oh, cute. No, no, I think you should keep that. Is there any chance they would want to play with the typewriter?

WALTON: No. I'll get it for you.

DESNOYERS: I would love to have the typewriter. That would be so awesome.

WALTON: All right. I'm going to have to be truthful. I'm going to the bathroom while I'm up there.

DESNOYERS: You go ahead.

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WALTON: Are you sure you don't want anything?

DESNOYERS: I'm fine, thank you. Do you want me to carry it down? [Glass shatters]
Oh, I broke my glass. I'm sorry.

WALTON: Oh, I'm sorry. That's just a dime store piece.

DESNOYERS: I know, but still....

[Interruption]

WALTON: Well, we got a plane to leave England.

DESNOYERS: People had to push you off.

WALTON: We had to have two men, one on either side. We were like medieval knights.

DESNOYERS: And you were all stuffed.

WALTON: And we were stuffed. We walked like this and these nice GI's would help us on and help us sit down. Once you were down, you had to stay.

DESNOYERS: And you wouldn't dare get up.

WALTON: No, no, no.

DESNOYERS: So was the.... I just want it down on tape, but there's the typewriter...

WALTON: Typewriter, yes.

DESNOYERS: ...the reserve chute...

WALTON: Yes.

DESNOYERS: ...and Mae West...

WALTON: Mae West.

DESNOYERS: ...and you have a shovel on one leg and a gun on the other leg.

WALTON: Sure. And then I had a pistol on one hip and then four hand grenades out here.

DESNOYERS: [Laughter] Oh, my goodness.

WALTON: And then inside your pant legs because, see you were wearing boots and they were [unintelligible].

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DESNOYERS: Oh, look at this. It's beautiful. Oh, my goodness.

WALTON: It really worked.

DESNOYERS: It really does.

WALTON: It's an Hermes.

DESNOYERS: It's an Hermes is right. Isn't that beautiful. Oh, I want, can we put it in the exhibit?

WALTON: Sure. It's yours.

DESNOYERS: This will be the exhibit up in the Hemingway room.

WALTON: Sure, this will be yours.

DESNOYERS: Oh, thank you. Oh that is beautiful. Because we are doing that. You know, this is the fiftieth anniversary and we want...

WALTON: I know.

DESNOYERS: ...we thought we would celebrate it. He.... As far as I can tell, he was there from May to December.

WALTON: In France.

DESNOYERS: In '44.

WALTON: Yes.

DESNOYERS: He was in Europe from May to December.

WALTON: All right, all right. He was in England. He wouldn't have been in France until June.

DESNOYERS: Right. No, he's partying in London...

WALTON: That's right, yes. That's right.

DESNOYERS: ...that's what he was doing, having a good time with Mary.

WALTON: That's right. And meeting her at this time.

DESNOYERS: Well, he met Mary and he met you separately.

WALTON: That's quite right.

DESNOYERS: Right. And he.... Oh I love this. This is so beautiful. He.... I just think we can do a nice

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exhibit.

WALTON: Oh, I think you can too. There's good material.

DESNOYERS: We even have his, have his wallet with all his IDs.

WALTON: Do you?

DESNOYERS: Yes.

WALTON: That's fine.

DESNOYERS: His wallet with all his IDs and driver's licenses and correspondence for Colliers.

WALTON: Oh, that's great.

DESNOYERS: Yeah, it was pictures and.... I think it will be fun. They're not going to claim he saved the world, and they're not going to say he was the first American to liberate the Ritz Hotel.

WALTON: Oh good, 'cause he wasn't.

DESNOYERS: He wasn't, right. Or that he was, you know, just like they finally proved that he wasn't the first American wounded in Italy.

WALTON: Of course not. [Laughter]

DESNOYERS: There was a wonderful book out called *Fame Became Him*. It was done about two years ago.

WALTON: I like the title.

DESNOYERS: Don't you like the title?

WALTON: Yes.

DESNOYERS: *Fame Became Him*. And it's all about the public Hemingway, the public persona, and the way he sold it and how he was always playing a role.

WALTON: Yes.

DESNOYERS: I thought that was very interesting.

WALTON: Yes, it is. It's a lovely thought.

DESNOYERS: Yeah. It is a lovely thought.

WALTON: [unintelligible]

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DESNOYERS: That's right, and after awhile you couldn't separate them.

WALTON: That's right.

DESNOYERS: And I don't know how anyone lived with him because I can't imagine trying to...

WALTON: He was impossible.

DESNOYERS: ...differentiate.

WALTON: It was impossible.

DESNOYERS: I bet, I bet. Well, you said that Mary really wanted to stick it out.

WALTON: And then, but she really should have left long before...

DESNOYERS: Long before.

WALTON: ...because he was so insulting to Martha.

DESNOYERS: Yeah. Well, you met Martha...

WALTON: Oh, sure.

DESNOYERS: ...as they were breaking up.

WALTON: This is right. I didn't meet her until they had already busted...

DESNOYERS: Oh, yeah.

WALTON: ...virtually.

DESNOYERS: Yeah, oh yeah, they were really on their way out. And he was already with Mary.

WALTON: Yes, just beginning.

DESNOYERS: But that didn't seem to stop him ever. [Laughter]

WALTON: No, no, no. But, as we said, he was a monogamist.

DESNOYERS: Yeah, yeah, yeah, no he was, he was. And you and Martha have always been friends.

WALTON: Absolutely. Solid friends.

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DESNOYERS: That's great.

WALTON: Ups and downs, but...

DESNOYERS: Well, hey, that's life.

WALTON: ...that's life, that's life.

DESNOYERS: Yeah, really is. Well, you have been wonderful. I'm so pleased. Can I take you out for something?

WALTON: Oh, no.

DESNOYERS: Anything? A ride? Do you need to go anywhere?

WALTON: Yes I am, I am going to Manhattan.

DESNOYERS: Tomorrow.

WALTON: No, I'm going this afternoon.

DESNOYERS: Oh, you're going this afternoon.

WALTON: Absolutely.

DESNOYERS: Ok, fine. Ok, great. Well, then I'll let you go.

WALTON: I was going to say, any place I want to go, I want to go to the bus stop.

DESNOYERS: Do you want me to take you?

WALTON: No, no, no. Jean is going to take me.

DESNOYERS: You sure, because I know.

WALTON: No, no, no, no.

DESNOYERS: What time are you leaving?

WALTON: I don't know. Depends on when you leave.

DESNOYERS: Ok. Well, I'm going to leave now 'cause I think we've done very well, and we'll get you back to New York and....

WALTON: I won't make the next bus. It'll probably be around five.

DESNOYERS: Well now, do you want me to take you to Poughkeepsie 'cause that's where I'm going.

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WALTON: No. Are you going to Poughkeepsie?

DESNOYERS: Yeah. I'm going to Poughkeepsie.

WALTON: No, I don't want to go to Poughkeepsie.

DESNOYERS: Oh, you don't want to go to Poughkeepsie.

WALTON: There's a [unintelligible] in Poughkeepsie.

DESNOYERS: No, I know that. But is that where the bus is?

WALTON: No, no, the bus is only two miles from here. Takes me right into Manhattan, into.... From my house, it's about three blocks...

DESNOYERS: Oh, ok.

WALTON: ...it's in the heart of Manhattan.

DESNOYERS: What time is the next bus?

WALTON: The next bus is, here's one at ten after three.

DESNOYERS: Yeah.

WALTON: But I won't make that.

DESNOYERS: No, you won't make that one.

WALTON: And the next one is a five fifteen.

DESNOYERS: Ok. That's the one you'll make.

WALTON: That's the one.

DESNOYERS: Will that be all right?

WALTON: That's comfortable.

DESNOYERS: Well, I'm going to thank you very much.

WALTON: Next time we'll have to see if there's anything else you want.

DESNOYERS: Ok.

WALTON: Ummm....

DESNOYERS: I love this house. This house is so beautiful.

WALTON: Have I taken you out to the garden?

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DESNOYERS: No. Take me to the garden.

WALTON: I will, yes, I want to.

DESNOYERS: Because the...

[END OF INTERVIEW]

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