

ORAL INTERVIEW WITH: Professor Robert MacDonald

INTERVIEWER: 1P 25/3 James McDonald, PhD, R. P. O. so3% ! dt ! ð s co%ldn&M oP

PLA! E O" INTERVIEW: "lor#da \$o%t ern !olle&e

DATE O" INTERVIEW: R:tNovember () ! q%nd#e toLPesnMrf tf r. VO 'e E q sl eldB&d eld

M- James M. Den am ./M#0e12

R- Professor Robert MacDonald

M. Toda3 #s No'ember () and 4e are res%mn& o%r oral #stor3 4#t Robert MacDonald. Mr. McDonald 4o%ld 3o% tell %s abo%t 3o%r tme at Ind#ana 5n#'ers#36

R: M3 b&&est scare came #n m3 last semester. I too0 t #s class b%t* ard3 e'er
frat#s#ed&Mcb%ld asto#let \$o%zans&an3 4d3n#e Q&a!8&actofac#e. ch 4as be#n&
ta%& t b3 a &rad%ate st%dent #mself9 t ere 4as no teac er. I c an&ed m3
co%rse 4or0* sa#d &ood:b3e to a &#rl I ad been dat#n& 4 o t o%& t for s%re t at I
4as &o#n& to become more of a 8ermanent f#7t%re later on t an more so beca%se

\$o I d#dn-t #tc #0e* I borro4ed m3 fat er-s car and dro'e all n#& t to
<loom#n&ton. ;o% Ono4 t at & ostl3 feel#n& 3o% a'e 4 en 3o% a'en-t sle8t
and 3o%- 'e been on t e road all n#& t and I &ot to see Dean <a#n* 4e al4a3s
la%& ed t at e 4as t e bane of o#r e7#stence. I told #m 4 at t e s#t%at#on 4as
and m#rac%lo%sl3* e a&reed 4#t me. I t #n0 later on I learned some o4 t at t at
4asn-t t e frst com8la#nt e ad abo%t t at teac er &rad st%dent. He ad a
meet#n& t at late afternoon and &ot eno%& fac%lt3 to reass#&n me a &rade of !
alt o%& I co%ld a'e ta%& t t e co#rse m3self. T at settled t e deal. \$o I
&rad%ated.

I 4as #n a tent #n Lac0land A#r "orce <ase on t e ottest da3 #n J%l3 t e3 ad ad
#n a lon& t#me. T en 4 en t e ma#l came* I ad not#ce from \$cott#e t at I ad
&rad%ated and &ot m3 master-s. D%r#n& t at bas#c tra#n#n&* I fell #n lo'e 4#t \$an
Anton#o. Do 3o% Ono4 \$an Anton#o6 It-s s#c a bea%t#f%l to4n. I real#?e from
8%\$ #n& a broom #n a ser'#ce cl%b* 4 #c #s all 3o% can do as a P" ! #n t e A#r
"orce* t e t38e of t #n& 3o% can do* I t o%& t: Well* I &ot to do better.

Harold and I 4ere st#ll #n bas#c tra#n#n&. We bot coo0ed %8 t e #dea one n#& t
4 en 4e ad latr#ne d%t3* and 3o% co%ld 8%t #t off %nt#l 4 ene'er 3o% 4anted to*
so at (A.M.* 4e 4ere #n t e latr#ne tal0n& abo%t 4 at 4e 4o%ld do. We dec#ded
t at 4e 4o%ld a88l3 for O! \$* Off#cer ! and#date \$c ool. To m3 %tter s#r8r#se* 4e
4ere bot acce8ted r#& t a4a3. T at 4as s#7 mont s. It 4as all fas #oned after
West Po#nt. ;o% ad to &et %8 at @:)+ #n t e morn#n&* sA%are all 3o#r corners.
T e3 ad %st dro88ed t e ab#t of ma0n& 3o% sA%are corners at t e table 4 en
3o% 4ere eat#n& beca%se t e3 learned from t e local #nf#rmar3 #n \$an Anton#o t at
4e 4ere &ett#n& lots of stomach 8roblems from be#n& so tense.

\$o I &rad%ated from t ere and 4as ass#ned to "lor#da for t e frst t#me I ad
e'er been to t #s fa#r state* to !ocoa <eac to t e A#r "orce base t ere as a
second l#e%tenant 4 om t e3 d#dn-t Ono4 4 at to do 4#t . T #s one &%3 ere
4as #n c ar&e of t e ass#&nments sa#d: O * 3o%-re a m%sc#an. I t #n0 4e-re
8lann#n& to &et a band so 4e-ll start a band sA%adron* 4 #c e 8robabl3 d#d. I
don-t Ono4 4 3 e ad t e 8o4er to do #t t en. I ad to l# 'e #n t e <OB and el8
clean %8 t e <OB d%r#n& all of t ose 3ears I 4asn-t ass#ned. <%t I f#nall3 &ot
ass#ned to t ere. I became t e cl%b off#cer.

I came as ass#stant b%t #t came to t e fore t at e ad been c eat#n& t e A#r
"orce o%t of t o%\$ands of dollars of mone3 #n some 4a3. I don-t Ono4 4 et er
e 4as 8%t #n 8r#son or not. <%t e 4as a colonel and I-m s#re #t messed %8 #s
ran0. \$%ddenl3 I 4as t e d#rector of #t. I don-t Ono4 #f 3o% real#?e t at off#cers
cl%bs t e 4orld o'er are off#cer centers* t e A#r "orce centers* 3o% a'e to Ono4
e'er3t #n& abo%t t e o8erat#on* #ncl%d#n& t e food ser'#ce. I ad ne'er #n m3
borne da3s e'er t o%& t of el8#n& to order food and all t #s. I ad to #re
4a#tresses. I fo#nd t4o ser&eants- 4# 'es 4 o 4ere #nterested* one of t em a
l#tle b#t too m%c #n me. \$o I 4as cl%b off#cer and t e lon&est o#rs I a'e e'er

ad. It o%& t anot er t eor3* I 4on-t a'e to 8ract#ce t e 8#ano9 I'll be free. T e t38#cal 4ee0end 4as %8 %nt#l (and) A.M.* of co%rse. ;o% ad to #re dance bands* 4 #c I 0ne4 not #n& abo%. Across t e road from t e A#r "orce Off#cers: ! l#b 4ere t e off#cers: A%arters. ;o% ad to r%n t ose too. I ated t at beca%se t e off#cers #n Was #n&ton ad a ab#t of ta0#n& f#s #n& tr#8s to "lor#da and br#n&#n& t e#r 4#'es 4#t t em. T ese 4#'es 4ere 4#'es of &enerals and colonels. T e3 4ere reall3 feel#n& t e#r ran0. I >%st ated t at >ob.

I 4#ll ne'er for&et one 8art#c%lar t#me* I 4as ome b3 m3self and t #s &eneral called %8 and nobod3 4as meet#n& #m at t e A%arters. I ad &oofed #n some 4a3 and I came r%nn#n&. \$o I ad t e 4ron& 0e3 and I 4asn-t &o#n& to &o all t e 4a3 bac0. \$o I remembered t at t ere 4as a bat room 4#ndo4 t at al4a3s sta3ed o8en. I 4ent aro%nd and I 4as t e one t at cra4led o%t and fell #n t e bed 4#t a co%8le 4 o 4ere #lle&all3 %s#n& off#cers: A%arters.

<%t I en>3ed 4 at I learned abo%t 8lann#n& meals and so fort . I ad one c ef 4 o 4as a master ser&eant 4 o 4as a dr%n0ard b%t e 4as 'er3* 'er3 &#fted. He 4o%ld &et f%r#o%8s at t e ot er staff #n t e 0#tc en and start t ro4#n& t #n&s at t em. W en e 4as reall3 dr%n0 one n#& t* I ad to do somet #n& and e started c as#n& t #s b%8bo3* 4 o 4as 'er3 andsome and all t e 4omen 4ere &o#n& for #m* and t #s &%3 4as >ealo%8s of #m and ated #m. He started c as#n& t #s b%8bo3 4#t a meat clea'er. I ran aro%nd t e off#cers: cl%b at (A.M.* and t e b%8bo3 ran #nto t e l#A%or store beca%se e ad a 0e3 for t at. T e l#A%or store onl3 ad one entrance 4 #c 4as also t e e7#t. W en I &ot to t em* t e clea'er 4as #n t e a#r and t #s &%3 4as bloc0#n& t e bo3 from &ett#n& o%t of t e door. I mana&ed to 0#c0 #m #n t e stomach and &et #m o%t of breat and &ot #m o%t of t at st#t%at#on.

M: \$o 3o% 4ere m%stered o%t of t e m#l#tar3 4 at 3ear after ! ocoa <eac 6 D#d 3o% &o an34 ere after ! ocoa <eac 6

R: No* t at 4as 4 en I 4ent to ! %ba.

M: Anot er t#me to ! %ba* 3o%r second tr#86

R: M3 second tr#8. We 4ent to s8end o%r m%ster#n& o%t 8a3.

M: And 3o% 4ere able to s o4 t em aro%nd6

R: O * 3ea . I co%ld s o4 t em aro%nd. I ad alread3 been to t e 4#ner3 and ta%& t t em o4 to dr#n0 4#ne and all t #s.

M: \$o #n ! %ba* d#d 3o% e'er &o an34 ere o%t of Ha'ana or d#d 3o% >%st sta3 #n Ha'ana6

R: No* 4e >%st sta3ed t ere t e 4 ole t#me. It 4as s%c an ele&ant to4n and

and they're for Americans. It's hard to believe. The only thing that at the time still drove the Rosebush cars* the convertible cars. And I bet they're still driving the same ones. I'm told that they're all falling apart.

When I got out of the military I went to the local Hall. I enrolled in a couple of courses.

M: So you had your master's. You had a few years in the military before you went back to the local Hall* that was your intention

R: My intention was to take several courses for that semester while I was at the Hall. I wanted to get the CI bill. I already had that in mind from back in the Dr. Shuman and I had that romantic idea about the German language. <3 that was at the local Hall* I told you that I finished German.

M: Right* earlier on

R: Yes* but it's too much. Very near to my first days there was when I left for the post office and ran into Andy Criff at the post office. He was out in the country and we started performing together. We did a lot of that. Don't at the time* I remember once we had been to Greensboro before the Rotary Club.

M: Had we graduated by that time and was just out of school* the local Hall

R: Yes* we had been teaching for the same number of years that I was in the Army force.

M: So there for four years and one by since your first one* me

R: Yeah* right.

M: And then you came back and there we was

R: We really got to know each other because of performing together and Barbara and we had gotten married. He had taken that for the four years. We were out a lot in the lifeless zone.

M: Did we still live in the same zone

R: He had rented that little zone. They had a good station and we were around him and we did all the things of the notices myself* we had no agent. I lived out on a few because of my being so interested in English and sort of wanting to minor in English at one time. <3 that we got into concerts together.

One time at Greensboro* and we had been there before* we had done a

monologue of Romeo and Juliet and the couldn't repeat that so that's when the
tongue of it and it has been the time there during to Greensboro
tract called the tongue of What It Was Was Football.

M: The football monologue

R: Yeah.

M: That's a great monologue. So he didn't at that time of his first real
comic acts.

R: I've got to tell you some things about the music in my mind. One
scholar has said that the music is a lot like the music of the
woods at Denard Stadium. I always had to leave a game a couple of minutes
early to run the line of the music to the music. The bells in the music were not little
electronically and were some of the music! scale on some of the music. The
actual bell was attached to the music at the time of the music. The music
was a lot like the music. So some of the music was some of the music and the
music of the music. The music was some of the music. So that was the music
was really the music. I could really hear on the music.

M: So that was some of the music. Did some of the music was the music. Was the music an
alma mater music or some of the music?

R: So started out the music of the music of the music. That was the music on
the music. The music was from the music to the music. The music was the music
and the music came to the music. So the music was the music and the music
was the music. I always had to the music to the music to see if the music
didn't the music name down on the music.

M: So didn't at before some of the music

R: Yeah. The music is a lot like the music of the music. The music is a lot like the
music of the music. The music was the music. The music was the music. The music
was the music. The music was the music. The music was the music. The music was the music.
It was one of the music of the music. The music was the music. The music was the music.
end. So I ran the music and the music of the music clear that the music of the music
and as I started out the music for the music of the music. I heard a scream: What
What's the music? The music is not an extra music. We don't. So I had to the music.

M: What did some of the music and the music of the music performed to the music of the music
and the music of the music of the music of the music of the music of the music of the music.

R: He didn't the music of the music of the music. He could the music of the music.

M: The music of the music of the music as the music

R: O * 3ea . I ad to s#t at t e 8#ano t ere. <%t I also ad to 4or0 t e l#& ts. And3 4as so #n'ent#e 4#t tec n#cal t #n&s beca%se e ad &ro4n %8 #n t at t#n3 to4n and ad to do e'er3t #n& for #mself. T e t #n& t at 4e al4a3s &ot to eat 4as beans beca%se t ose coo0o%ts for t e Rotar3 ! l%b* t e3 4ere %nl#m#ted. We &ot so s#c0 of t at st%ff 4e d#dn-t 0no4 4 at to do.

He ad a fr#end of #s bac0 #n ! a8el H#l #n t e rad#o de8artment* ad recorded What It Was Was Football. T #s #s later on. We 4ere r#d#n& alon& one da3 and #t 4as be#n& 8la3ed on ! #ca&o rad#o. We 8%lled o'er to sto8 some4 ere on a mo%nta#n road on o%r 4a3 to As e'#lle or somet #n& and eard What It Was Was Football for t e frst t#me and t en t e commentar#es of t e 8eo8le 4 o ad called #n abo%t #t and t e3 4ere all lo'#n& #t.

M: T at m%st a'e been A%#te a t r#ll to a'e a ! #ca&o rad#o stat#on on.

R: It 4as.

M: Was e 4#t 3o% 4 en 3o% 4ere l#sten#n& to #t6

R: ;es.

M: Was t at t e frst t#me e ad eard #t l#0e t at6

R: O * 3ea .

M: \$o #t 4as %st t e t4o of 3o% t en on t ese c#rc%#ts6

R: No* #t 4as t e t ree of %s* <arbara* #s 4#fe.

M: H#s 4#fe 4as also #n'ol'ed6

R: \$ e ad been t #s lead#n& actress do4n at T e Lost ! olon3. ;ear after 3ear s e ad 8la3ed t e role of V#r&#n#a Dare. T at-s o4 s e &ot #m o'er all. ;o% 4#ll ne'er &%ess 4 o e 8la3ed. He 4as \$#r Walter Rale#& . And3 Cr#ff#t * \$#r Walter Rale#& .

M: And3 Cr#ff#t * \$#r Walter Rale#& . D#d 3o% e'er see t at 8rod%ct#on6

R: Ne'er d#d.

M: Do 3o% t #n0 t ere-s a co83 of #t t at e7#sts6

R: T ere m#& t be. <arbara ad a real tem8er b3 t e 4a3. I s o%ldn-t tell t #s on er b%t s e &ot real mad one t#me and er 0nee #t t e 4#nds #eld and crac0ed #t. I sta3ed #n t at stat#on 4a&on %nt#l #ts d3#n& da3 l-m 8rett3 s%re. We ad t #s star #n front of %s. Not er 0nee* er foot. \$ e 4o%ld a'e bro0en er 0nee.

M: No4* And3 Cr#ff#t * 4 at 4as #s 8ersonal#t3 l#0e* 4as #t merc%r#al* 4as #t lo4
0e3* 4as #t %8beat6

R: Occas#onall3 merc%r#al b%t al4a3s e made 8eo8le t #n0 t at e reall3 tal0ed
l#0e t at all of t e t#me. He 4o%ld add t e most stress on t at: /Tell 3o% 4 at l:m
&o#n& to do.1 <%t e 4asn:t so e7treme. If 3o% sa4 some of #s f#rst s o4s from
Holl34ood* e 4as st#ll %s#n& t at. Crad%all3 l t #n0 4 ate'er 8rod%cers or
4 oe'er #t 4as 8robabl3 con'#nced #m t at #t 4asn:t %n#'ersal eno%& . It 4as so
colored #n t e d#alect t at t e later ones became a l#ttle b#t fol0s3 b#t not reall3
d#alect.

M: D#d 3o% e'er #n later 3ears 4 en e &ot to be reall3 famo%S* d#d 3o% e'er
s8ea0 to #m or tal0 to #m6

R: He came ere. We &ot #m to come as onorar3 c ancendor. He #s l#sted as
one of t e ones from abo%t ,F 3ears a&o. He and <arbara 4ere bot to come
b#t <arbara &ot a terr#ble case of t e fl% before t at. I remember t at t e3 8%t on
a s%88er at t e T r#ft:s o%se t e'er3 n#& t t at And3 4as arr#'#n&. H#s 8lane
4as late. \$o e came and l#r#d 4ent to t e door. I ad &ot t e fl% on to8 of
t at. I 4as at ome #n bed. l#r#d 4as at t e T r#ft:s to &reet And3 and s e sa#d
s e-ll ne'er for&et t e loo0 on #s face 4 en #t 4as s e and not me. \$ e sa#d:
O *And3* and e sa#d: W ere:s <ob6 He t o%& t e ad made a m#sta0e.

<%t l &ot %8 o%t of t at s#c0 bed and 8la3ed 4#t Larr3 \$ta l on dr%ms and 8la3ed
t e con&o m%#c.

M: W#t Larr3 \$ta l6

R: W#t Larr3 \$ta l* and And3 4as t e &%est s8ea0er.

M: Well* 4e 4ant to &et bac0 to t at b#t f#rst 4e 4ant to &et to "lor#da \$o%t ern
!olle&. \$o t ose 3ears 4#t And3 #t 4as abo%t l &%ess one sol#d 3ear t at 3o%
4ere to&et er on t ose 'ar#o%#s esca8ades6

R: ;ea * 8robabl3 s#7 or se'en mont s. After t at* l 4ant to %m8 a ead a l#ttle
b#t* t e f#rst t#me l 4as bac0 from E%ro8e* e b3 t en ad 8la3ed No Time for
Sergeants. A fr#end of o%rs 4 o ad been m3 roommate* <ob Armstron&* 4as a
! arol#na 8la3ma0er. He mo'ed to Ne4 ;or0 and #n'#ted And3 to o8erate from
t ere. And3 ad &ot a mana&er b3 t en 4 o boo0ed #m #n all t ese cl%bs
aro%nd t e co%ntr3. <%t t ere 4as no s#&n of a m%S#cal star 3et. <ob Armstron&
called #m %8 one n#& t* t e3 4ere l#'#n& on Lon& Island some8lace #n a one:
room a8artment l t #n0* and e sa#d l'e &ot to cancel 4 ate'er 3o%-re do#n&
tomorro4 and come to a read#n&. It's a 8erfect role for 3o%. It 4as t e role #n No
Time for Sergeants. He sa#d tal0 e7actl3 t e 4a3 3o% tal0. Do t e #lb#l3 t #n&
and #t 4#l 4or0. And t e3 &ot #t do4n to t4o 8eo8le and t e ot er one l t #n0

I found out after many letters that I could use the CIA at the American
 Ambassador's apartment. The Academy of Music. That first fall I was very
 much aware. I got off the train in Vienna when I went over for the first time
 and I know I could say: After 4 years in and 8 months in and maybe about
 the other sentences. That was it.

R: T at 4as =E@* =EF. I 4as concentrat#n& on tr3#n& to &et t e Cerman. I 4o%ldn't let m3 landlad3 sa3 a s#n&le 4ord #n En&l#s to me* alt o%& s e 4as A%#te an ele&ant teac er beca%se I 4anted to learn Cerman also. All m3 Amer#can fr#ends 4 o ad Cl <#lls and so fort 4eren't learn#n& an3t #n& beca%se t e3 4ere an&#n& o%t to&et er. <%t I ad t e co%ra&e to &o o%t on m3 o4n and force m3self. I ad to 8a3 for t e 8retense t e3 call #t.

M: O0a3. ;o%-re #n V#enna and 3o%-re #n 3o%r a8artment and 3o%-re fall#n& aslee8 as 3o% read t e Cerman d#ct#onar3. Are 3o% st#d3#n& t ere* are 3o% 8erform#n&* 4 at are 3o% do#n& t ere #n V#enna6

R: At t at 8o#nt* I ad no #dea abo%t do#n& an3t #n& b%t %st 0ee8#n& t at Cl b#l
&o#n&. \$o l &ot t #s landlad3 to a&ree ne'er to s8ea0 an3 En&l#s 4#t me and l
4as &ett#n& a little b#t better 4#t m3 Cerman. T e f#rst ! r#stmas before a
&#rlfr#end of m#ne came to 's#t and 4e 4ent s0#n&* t at #s to sa3 s e 0ne4 o4 to
s0#* l d#dn:t 0no4 o4. It 4as a 4onder l d#dn:t brea0 m3 rear:end. l 4as st#l
s8ea0#n& En&l#s . l remember be#n& so d#s&%sted 4#t m3self after abo%t ,+
da3s of t at* l came bac0 and l 'o4ed l 4as ne'er &o#n& to %tter a s8ontaneo%
sentence a&a#n.

I also One4 t at l 4as &o#n& to 4ant to '#s#t bac0* l ad to start sa'#n& m3 mone3 and start t #n0#n& abo%t &ett#n& a s #8 bac0 for t e 4edd#n& ann# 'ersar3 of m3

delivers from to my apartment in Vienna. He says: Here's the reason.

M: How old were they both at the time?

R: They were about the elder 13. Charles would tell me tales of the restaurant they were in. My father would wander over to a street and see a young boy with a dollar bill and say: Look there's something to see some real money. Something that at the time of the war. Charles would rather feel the tension.

One more thing I have to tell about him. In those days the military was everywhere. Sometimes if they had a large one they would also shoot one horse to the side of the fence and then far. I got some one day and got my final I had left from my soldiers that I had actually passed that and as I got near my apartment I saw a horse standing in the street and a police car in front of my apartment office. When I got there the horse was in the center of the street and the horse was tied to the fence. My father was caught in the middle of the horse and he had been there for a while and he had seen that the horse was tied to the fence and he was in the middle of the horse. He later explained to me that that was terrible on one of the soldiers of the horse because it was an enemy and of the horse. I ran to him and said: Daddy that's the world.

M: So he was doing a good deed for the horse?

R: Yes. And he said he was trying to explain that he had a single horse tied to the fence and the horse was a way to do that they were both on the horse. It was all the stress on that one soldier. The horse can't do anything about it. Meanwhile officers from the police came to do something to get rid of that crowd.

M: Tell us about the time after the war and after the parents came to the war.

R: I was doing concerts around different countries in Europe but I also was doing some concerts from an American New York; or from the states. Meanwhile I lived and I had moved to Manhattan and to live at least for a year there. In the course of that time I was in a lot of places in the North West and the Midwest. One of them was the 5th Street of North Dakota. They had a wonderful Visual Arts Department at that time. They had a board of the concert committee as the head of the art department. He was also to take me to the airport and he arrived at the motel that I had booked. It looked like a little or something. He had rolled the car as of a marriage certificate as an honored place in my house to the street. He had bought a small plot of street: one landscape on the street and that he gave me as a souvenir for the 5th Street of North Dakota. The next day after that he was taking me to the lane leading for Tamara.

It came and I arrived in Charleston* West Virginia* and I arrived in Tampa. The academic dean met me* not even Wade* but the one before him. We came to "Lorinda's" room and I stayed in the guest house or something there on the campus. It belonged to some of the faculty members. I wanted to rehearse that night so she said: Well* I'll drop 30% off and 30% can't 30% of the room and I'll go to the cafeteria. There was no auditorium at that time. All the concerts were in the cafeteria. He left me there and I remember a lot of it and I went to the campus to the estate and see the lights on those arcades and see the "ran0 Llo3d Wreath" arc structure and I was very satisfied to be there. It seems unreal. It's like a different world.

When I got to the house* there was a "Sitting" basketball team there. The 4 were dribbling and running in front of my door. It sounded like a later fact dribbling. The 4 were running and back and forth and I couldn't get to sleep. It was the 4 were 8art3n too. So at the , , :) + or , (:++ at night* I called the dean and said: I'm sorry* I'll stay for the motel myself if 30% of the way to a motel. The 4 took me to the Holiday Inn* 4th at that time was . . . near 4 there that final home is. That was the last concert in that series and I went back to New York ;or0.

The Arts Program for the Association of Music: "Lorinda's" led the orchestra off the New York ;or0. The lady 4th was from North Carolina. So I was actually 8lannn and to the one year in New York ;or0 but that managed to become 4th and a half or something like that* neither the 4th and 3rd and about "Lorinda's" room. I had a collection of summer observations in the 4th Hill "alls* Pennsylvanian". The residence had a large auditorium there. When the dean's friend near that campus* he contacted me and said he had an interest in the idea for me.

My Saturday afternoon* he presented me with the idea of coming to "Lorinda's" room 4th was farthest from my mind. The day that I left for the inter* 4th I remember so far back* very little scenes. I remember Sona* 4th was there* been escorted everywhere* to go to Central Park to 8la3. As the bus for the arrival 8illed out* I looked out and Sona and Ingrid 4th were about to cross over to go to 4th area* her entire that's on the 4th side of the 8ar0* Ingrid 4th old* her and so and that she started to cry. That became a very determined 8cture in my mind all the 4th on that trip. I'm convinced that it caused me to be very interested in the 3rd 3rd to 'ar0's the 4th. Even if it was the 4th to be for the month.

M: What was that about that scene that really touched 30% in that 4a36

R: The very fact that Sona was so young and so innocent and beautiful so that of a sense of her the 4th was so dangerous in New York ;or0.

M: ;or0 4th were the 4th and the future and raise and a child in a safer place

R: ;o% 0no4 o4 3o% a'e a 8#ct%re t at st#c0s 4#t 3o%* t at 4as one t at as st#c0 4#t me. It reall3 8ro'o0ed me.

M: T e ,JE+s #n Ne4 ;or0 4ere a 8rett3 t%mt%lt%o% s t#me for t e c#t3* 4eren-t t e36 It 4as a t#me 4 en t #n&s 4ere becom#n& 8rett3 dan&ero%s. More dan&ero% s t an t e3 4o%ld a'e been #n* sa3 t e \@+s.

R: Absol%tel3.

M: \$o Ne4 ;or0 4as becom#n& a 4#lder 8lace.

R: R#& t. I st#ll ad m3 connect#on 4#t t at Ne4 ;or0 a&enc3 s#&ned for a co%8le of more seasons. T at el8ed me to &et a &ood man3 dates.

M: If 4e &o bac0* I 4ant to end toda3-s d#sc%ss#ons 4#t 3o%r be&#nn#n& at "lor#da \$o%t ern so 4e 4#ll start 4#t t at t e ne7t t#me. ! an 3o% &o bac0 and tal0 a l#t#le b#t abo%t In&r#d and o4 3o% &ot marr#ed and 4 en 3o% &ot marr#ed and c#rc% mstances b3 4 #c 3o% &ot marr#ed and follo4ed %8 t at f#rst enco%nter as a fello4 after an actress6 Ho4 man3 3ears d#d 3o% date before 3o% dec#ded to &et marr#ed6

R: I t #n0 In&r#d 4o%ld ans4er t at as endless beca%se I 4as so ard to ma0e %8 m3 m#nd. I ad l#'ed #n se'eral d#fferent 8laces b3 t en. Of co%rse* Harold Andre4s* m3 fr#nd t at ad come t at f#rst 3ear* 4as lon& &one. <3 t e 4a3* e &ot a >ob teac #n& bassoon at t e Mo?arte%m. T e3 ad &one t ere for abo%t t ree or fo%r 3ears. In&r#d and I* o%r f#rst real date* 4e sa4 a mo'#e called Love is a Many Splendored Thing. Do 3o% remember t at mo'#e6

M: I'e eard of #t* 3ea .

R: T e t#tle son& 4as Love is a Many Splendored Thing. I adn't remembered t at #n a&es. T ese #m8ress#ons are so 8otent t at I:m not able to M

M: T e3 brea0 3o%r tra#n of t o%& t* r#& t6

R: T at:s not ard to do.

M: \$o 4 en 3o% 4ere marr#ed* d#d 3o% come d#rectl3 to t e 5n#ted \$tates after t at6

R: ;es.

M: Was #t ard to con'#nce er to come o'er to t e 5n#ted \$tates6

R: We d#d l#'e #n V#enna for at least a alf a 3ear. T e marr#a&e #tself 4as #nterest#n& beca%se I 4as t e onl3 one absent for m3 brot er* Donald-s* 4edd#n&

about 40 more blocks on down.

%8 4#t 3o%r f#rst fe4 4ee0s or mont s ere #n La0eland and 4 at #t 4as l#0e ere