

**THE WILLIAM BREMAN JEWISH HERITAGE MUSEUM
ESTHER AND HERBERT TAYLOR
JEWISH ORAL HISTORY PROJECT OF ATLANTA**

MEMOIRIST: LUCINDA BUNNEN
INTERVIEWER: THE NATIONAL COUNCIL OF JEWISH WOMEN (GROUP)
 MERNA ALPERT
LOCATION: ATLANTA, GEORGIA
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<Begin Tape 1, Side 1>

INTERVIEW BEGINS

Moderator: This is the group interview of Lucinda Bunnenn. Today is February Ninth, 1988. This is the American Jewish Committee, National Council of Jewish Women Oral History Project doing a group interview of Lucinda Bunnenn in her home. We're delighted to be in your home tonight, and would like you to start our process off by telling us about yourself.

Lucinda: Just like that?

Moderator: Yes! Just like that.

Lucinda: From where?

Moderator: From wherever you'd like to begin, because we will ask specific questions later on.

Lucinda: Well, I think I've always been a misfit. I never have quite fit in to any category, partly because of where I grew up and how I grew up, I think, which was on a farm in Katonah, New York. I milked cows, and pitched hay, and rode horses, and really liked living on a farm. I liked gathering eggs and the whole farm life. Our next-door neighbor was a granddaughter of John Jay,¹ the first Chief Justice of the Supreme Court, and she persuaded the school to accept us at the private school in Katonah. Well, in Bedford [New York]. It wasn't in Katonah. We were the first Jews to ever go to the school, and they were very skeptical about taking us. I think my parents were probably the first Jews who ever lived in that community, and a lot of people were skeptical, because the only Jews they knew were the Jew that ran the grocery store, or something, in New York . . . We were accepted, but not really, because we didn't belong to the country club, and of course, growing up in a very small community, a lot of the kids' activities

¹ John Jay was one of the founding fathers of the United States. He also negotiated and signed the 1783 Treaty of Paris, served as the second Governor of New York, served as the first Chief Justice of the United States from 1789-1795, and was an important leader of the Federalist Party.

were at the country club. I think I enjoyed being on the farm anyway, so I wasn't very social. My sister, on the other hand, was always sitting on the chaise longue reading movie magazines, wishing that we lived in New York City and not on the farm, and where she could have much more of a social life, so we were very different that way. Then, when I came to Atlanta I felt very out of place because I didn't care about dressing up . . . Anyway, [my sister] **Pheobe** was already well-established here, and wanted me to be more social. I finally found my niche in the horse world and started riding, and raising kids. Then **Helen Mantler** and **Carolyn Fisher** accosted me at a *bar mitzvah* or something at the temple and said that there was this course at [what was then the Atlanta] School of Art,² and would I be interested in taking it with them. It was an intermediate course, and I said, "Well, I'd love to, but I've never had photography before. How can I go into an intermediate course?" And they said, "No problem, we'll help you." So, I said "Okay." I missed the first class because we were going on a family vacation, but I took my first roll of film while I was on the beach in Pensacola [Florida] and came back and had this wonderful image on my first roll of film. Lots of accolades and encouragement. Then the next assignment, Carolyn, and Helen, and I went out to shoot on the streets. The assignment was windows, and I went and did one thing, and everybody else sort of did the same thing. I came to class, and I was out of step, as usual. Everybody else had done sort of what people normally do when they do a sequence of windows, and I had just stayed in one place and taken pictures of people walking by and the reflections on the window, people going in and out of this one store on 10th street [in midtown Atlanta]. I felt terrible about it, because I thought I'd done the wrong thing! My teacher was very excited about it and said that it was good. It was very difficult to print, so I learned a lot about printing during that particular assignment. I just got more and more excited about doing photography. I was going skiing with **Harry Berkowitz**. Does anybody remember Harry Berkowitz? Harry and **Mimi**? We decided to go skiing, they got a babysitter, and my teacher encouraged me to get a 4x5 camera.³ He said I had a good eye, but I was too fast, was not taking my time enough, and if I got a bigger camera, I might take my time. The snow disappeared before we ever got to ski, so I said, "Well, good. I'll take pictures." They drove me

² The Atlanta College of Art, originally the Atlanta School of Art, was a private four-year art college in Atlanta, Georgia. Established in 1905, it was founded along with a museum that later became the High Museum of Art. It was absorbed by Savannah College of Art and Design in 2006.

³ A 4x5 camera is a large format camera that is simply made up of a place to put film, a place to put a lens, and a bellows between the two.

around the mountains of North Carolina and I took pictures. Harry seemed to like what I was taking, so he offered me a show at Saks [Fifth Avenue].⁴ I had started that first class in the summer of 1970, it was a six-week course, and then I started in September as a regular student—well, not a regular student, but in the regular classes—and this was in February of 1971. Actually, it was March, I'd been doing photography since July, and Harry offered me this show. I asked my teacher what I should do about it, and he said, "Do it! You're the one that it was offered to." And I said, "But my goodness, how about all these people who've been doing photography in Atlanta for years and have never had a show?" He said, "Doesn't matter, you're the one that it was offered to. Do it." So I did it, and I hung 99 pictures. I was my own editor, and that is always a mistake. But **Edith Hills Kugler** wrote an article, and a lot of people came and saw the show. In fact, for years and years and years, everybody would stop me on the street and say, "Oh, I read that article about you in the paper about your show at Saks!" By then I had had lots of shows, and I thought, why don't they go see the newer stuff? I'm embarrassed by that stuff already. But **Gudmund Vigtel**, who is the director of the [High] Museum [of Art],⁵ came to see the show at Saks, and he invited me to be in the Georgia Artists Show. As a result of being in the Georgia Artists Show, **Richard Hill**, who was teaching at the Atlanta School of Art, asked me if I would like to have a show at his gallery, and so I had the first one-person show of photographs in Atlanta, in a gallery. As a result of that . . .

Moderator: On and on.

Lucinda: On and on and on.

Moderator: Well, we've left a few holes, so I'm going to give everyone an opportunity to ask some questions.

(Unknown): Lucinda, according to the article, your mother held a Ph.D. in chemistry.

Lucinda: Correct.

(Unknown): Which I imagine in that time was very unusual for a woman. It's an unusual field for women. Can you tell us a little bit about your mother and how you think she influenced you?

⁴ Saks Fifth Avenue is an American department store chain. Its main flagship store is located on Fifth Avenue in Midtown Manhattan, New York City.

⁵ The High Museum of Art in Atlanta is a leading art museum in the Southeastern United States. Located on Peachtree Street in Midtown, the High is a division of the Woodruff Arts Center. It was founded in 1905 as the Atlanta Art Association and renamed after the High family donated their house as an exhibit space in 1926.

Lucinda: She was a very interesting woman. She didn't go to school until she was 12, because she traveled with her family in Europe. She had tutors, and they thought she was being properly educated, but when she was 12, they decided it was probably time for her to get a proper education, so they took her to some schools in New York to be interviewed. One of the questions they asked was, "What's five times five?" And quick as a wink, she said "55," and quick as a wink they knew she didn't fit. She went to a one-room school. When she was 15 a lot of her friends were taking college boards,⁶ so she took college boards because she thought it would be fun. She didn't know very much about this country because she'd spent most of her life traveling and spoke five languages fluently. The only college she could remember the name of was Smith,⁷ so she put Smith on her application, and she got her room assignment in the middle of summer. She told her father she was going to college and he said, "No. No, you're not. That's ridiculous." So, she promised that she would take liberal arts. She studied music, and poetry, and the things that ladies were supposed to study, and she graduated when she was 20. She did all kinds of incredible things in New York, but I suppose that's irrelevant. When she was 25 my father was 35 and his mother died. Or, his father died, and so to go in mourning, he was advised to take out a proper girl. So, he took out my mother. He was very handsome, great personality. They got married and moved to the country, and she very quickly got bored with growing and arranging flowers, and bridge, and skeet. She hoodwinked my father into thinking she liked to ride, but she didn't. They went to Europe in 1936, when I was six, and they brought home a pair of Lakeland terriers, which was the first pair of that breed in this country. She decided she was going to breed dogs. Somebody suggested she take a course at P&S [Columbia University College of Physicians and Surgeons]⁸ in New York, which was a very good course in breeding. She signed up—she got the wrong course, or the numbers changed, or something—and she got into a course of chemistry, and she thought, well, maybe I should be a doctor. So, she went to Columbia⁹ and to first-year math courses, and some sort of the pre-med courses, and applied to

⁶ Tests administered by the College Entrance Examination Board, now known as College Board, administrator of Scholastic Assessment Test or SAT.

⁷ Smith College is a private, independent women's liberal arts college opened in 1875 in Northampton, Massachusetts.

⁸ Columbia University College of Physicians and Surgeons, now Columbia University Vagelos College of Physicians and Surgeons, is a graduate school of Columbia University in New York, and one of the most selective medical schools in the United States today.

⁹ Columbia University (officially Columbia University in the City of New York) is a private, Ivy League, research university in Upper Manhattan, New York City. It was established in 1754 as King's College and it is one of nine colonial colleges founded before the Declaration of Independence.

medical school. By this time, she was 40 and had three children. She couldn't get into medical school. The war [World War II] was on and she was a woman, and how many years did she have left to practice, and what a waste of a space. She didn't get into medical school, so she decided to go on and get a Ph.D. in organic chemistry. She found a professor that she liked [and] essentially that's how it happened. I was ten when she started, and I graduated from high school the same year she got her Ph.D. It took her eight years. She was commuting to New York, and she had babysitters for my father: women whose husbands were off at war who were alone, took turns having dinner with him every night. So, there was his Monday night date, his Tuesday night date, and all these women, they did different things with him. Some of them played cards with him, some of them read with him, and some of them told stories. He had all these women while she went to school. Then she built a research laboratory which was quite unique in the world. Her professor was the director of research and there were seven Ph.D. researchers. Then my father died of cancer.

<she stops to talk to Kenny, interview pauses, then resumes>

Lucinda: We thought that our mother would be fine. She had all these things that she did, and she was very resourceful and independent. But as it turned out, he was really he lifeline to the world. She wasn't very social, but he was, and he demanded dinner parties and people over, and sometimes she'd even forget. We'd sit down to dinner and the butler would start passing dinner, and all of a sudden, we'd see lights coming up the driveway and my mother would say "Gasp!" The butler would whip everything off, we'd go sit down in the study, start having drinks. I mean, she did what she was supposed to do, but she didn't do it with any great relish.

(Unknown): So, she didn't cope well after your father died?

Lucinda: She didn't cope well at all. They tried to sell the lab to a chemical company, like **Merck**,¹⁰ one of the big chemical companies, to use it exactly the way it was being used. The town had a fit, because the minute they heard a big chemical company's name, they saw big smokestacks and were worried that it was going to be turned into something commercial. The house ultimately became a school, and the lab became the lab for the school . . . My father was a cabinetmaker. He did that table, and that table, and some beds in the back and a lot of other little, small pieces, and I just have a third of what he made . . . My mother's first lab was in the

¹⁰ Merck and Co., founded in 1891, is headquartered in Kenilworth, New Jersey. It is one of the largest pharmaceutical companies in the world.

basement, the workshop next to it. Then they built a small building and he had a workshop on one side and she had a lab . . . and he was an outdoorsman . . . ultimately, we had a farm. We had a herd of pure-bred Guernsey [cattle] and a lot of land to take care of, and she took care of the house. We had five servants, so she didn't have anything that she had to do, but she had to take care of it, and she was very resourceful. I mean, she could wire a lamp or fix a toilet, or . . .

(Unknown): [Unintelligible, 17.48: possibly about bathroom doors]

Lucinda: Sure, she could have done that. A few years after my father died, and two years after I got married, she got married. She married a man 13 years younger who had his doctorate in English literature and was writing books, and they traveled a lot. She had a stroke, a very severe stroke, during one of the trips to England. They said she would be a vegetable, but she defied all . . . she was in bed for a year, then she was in a wheelchair for a year . . . she never walked, she ran, and she was very . . . Oh! I forgot one major part [about] this incredible woman: when she was working on her thesis for her Master's degree, she had coronary thrombosis,¹¹ a very, very severe coronary. She was in intensive care for quite some time, and when she finally could get up and start walking up and down stairs, she decided that she was not going to live her life as an invalid. She was going to live her life the way she wanted to, and if it was a day, or a year, or whatever, it was going to be how she wanted to live it. So, she started off in high gear again. Because of her coronary thrombosis, it confused the doctors when she was having some problems, which is why she had the stroke. I think if they hadn't been so concerned about the heart, they might have seen some other things. But the man she married was a writer, and . . . do you want to know all the gory details? He was gay, besides! So, he had a few boyfriends on the side, but he was very interesting, and had an enormous number of interesting friends. She had a fine time during the years before she had the stroke, and he took care of her. He'd hire the nurses, and she'd fire them. She got to the point where she could travel, and she got to the point where she could write. She was completely paralyzed on her right side, but she got so she could write with her left hand, and needlepoint. One of my favorites is right behind you. She did them all freehand. She figured out how to put it on a loom. She went to the NYU [New York University] Bellevue Rehabilitation Center and taught them a thing or two. She tried knitting, and she tried painting, and she tried various things before she came up with the needlepoint, and she was very creative. She left one unfinished when she died, and I tried to finish it. There was

¹¹ Coronary thrombosis is a blockage of the flow of blood to the heart, caused by a blood clot in a coronary artery.

just absolutely no way, because she had to go up and down and up and in. As you can see, it was all higgledy-piggledy, but it worked. It was amazing. She got so that she could write, but she'd have to draw . . . she'd say . . . she would want to write "Dear . . . somebody," she would draw it in the air. She started with a children's dictionary and learned words, "apple," just like a child. She worked very hard, and would reach a plateau and get frustrated, and then she'd make a little more progress. She was a very, very determined woman. She wanted to rewrite her will at one point, but it wouldn't be valid if it was in contemplation of death. She had to live five years after the will was written, and she was determined she was going to live five years after that will, after she could write, and was declared competent, and all the rest of it, and she did.

(Unknown): I'm curious. I mean, your mom sounds fabulous. I'm curious to know how your own creativity showed itself before **[Unintelligible, 23.00]**

Lucinda: I know that I wanted to take pictures. I went to Europe when I was 20, and I had a camera that got stolen. I was just . . . it was devastating to me. But I also wrote about what I saw visually, and I wanted to share it with other people. Interestingly enough, I did a project going across the country photographing ornamentation on graves in the Southeast and Southwest in 1980. I did it with a friend and Daisy. Daisy was just a puppy when we started. I kept a diary. My friend kept a visual diary of polaroid pictures. We've been trying to figure out how to get it published, because it's very, very interesting material, and there's just so much of it. We've taken it to publishers, and they say we need to have more of a direction. She's now transcribing my diary. She's a writer. She writes for the [Atlanta] Journal-Constitution.¹² It's interesting, because I'm much more visual. I'm much more of a photographer than she is, although she's a photographer, but she is a professional writer, and it's interesting that that has come into play at this point.

(Unknown): Your mother obviously loved being a student, and almost ivory tower at times, from what you say about her forgetting her dinner parties and so forth. You left out in the bio that I read anything about your own educational background and what your interests were at that age.

¹² *The Atlanta Journal-Constitution (AJC)* is the only major daily newspaper in the metropolitan area of Atlanta, Georgia, United States. In 1982, *The Atlanta Journal* (founded in 1883) combined staff with the *Atlanta Constitution* (founded in 1868) to become the *Atlanta Journal-Constitution*. Today, it is Atlanta's only major daily paper.

Lucinda: On purpose. It was very bad. I was not much of a student, and I think she wanted students, you know? Here she was, this great student. My brother was a very bad student, and my sister was a very bad student. Phoebe had the potential to be a good student. She never actually went to college, because she got married when she was 19. My brother really didn't come into his own until he was well into Harvard.¹³ Actually, he went to Exeter.¹⁴ He was a very bad student, and got better and better. His kids . . . he's got two daughter that graduated with highest honors from Harvard, but two sons that haven't done as well. But they seem to be coming into their own later. My mother started when she was 40. I started photography when I was 40. No, I was a bad student, but part of it, I think, has to do with [the fact that] we were raised by governesses,¹⁵ and I don't think that we had the mother-love that I think is very important. There was the pushing, but not the loving, and I think sometimes it just takes a long time to bloom. Especially under such a person that everybody says is so smart.

(Unknown): How much like your mother are you?

Lucinda: Oh, in a lot of ways I'm a lot like her, as a matter of fact. But it's taken me a long time to realize that. I know my strengths now, and I think I'm right. I've got a very good visual sense of arranging things. I just helped a friend do a new house, and I wasn't going to let her do anything her way, because I knew I was right. I mean, people would say, "How do you know?" Well, Mommy says, and if Mommy says it's right, it's right. But I [also] finish what I start, I really see things through, and I'm very determined, and I think I work hard. People used to say about my mother, "She didn't need to do it for the money, why is she having to work so hard?" You have to work hard to get somewhere.

(Unknown): One of the things that fascinated me about your article was that you said you've always liked to take risks in your art, and in your life, and things that you believe in. I think that kind of goes along with what you just said. I'm real interested in what some of those risks were.

Lucinda: Well, I separated from my husband and said, "This is what I want to do. I want to go off and do some things." I wanted to be the kind of mother that my mother wasn't, I don't know . . . I always felt as if I was in jail, and that I couldn't get out and do the things that I

¹³ Harvard University is a private Ivy League research university in Cambridge, Massachusetts. Established in 1636 and named for clergyman John Harvard (its first benefactor), its history, influence, and wealth have made it one of the world's most prestigious universities. Harvard is the United States' oldest institution of higher learning.

¹⁴ The University of Exeter is a public research university in Exeter, Devon, South West England, United Kingdom.

¹⁵ A governess is a woman employed to teach children in a private household, similar to a Nanny, but with more of a teaching role.

wanted to do. Somehow in the confines of Atlanta, or Atlanta society, or just . . . I needed space. I wanted to go out and see the world. So, that trip across the country, I bought a Volkswagen camper—smaller than the guest bathroom, as my sister said—and spent five and a half month in it with another photographer and Daisy. We left in January and came back in April. End of April, I think. Drove 26,000 miles. I know people think I’m mad. You, know, I live in a 9,000 square foot house and I go off in a Volkswagen camper for five and a half months?! Got to be a screwball! [I took] three trips like that. Went to Alaska, drove to Alaska and back, and to Nova Scotia.

(Unknown): What did you prove by having done that?

Lucinda: I wasn’t trying to prove anything.

(Unknown): To yourself.

Lucinda: I wasn’t even trying to do that.

(Unknown): Maybe not prove it. “Prove” may have been a poor selection of words. What did you glean from yourself?

Lucinda: Well, I had a show just before all this happened. I was offered a show at the Chastain Gallery,¹⁶ and I had a vision about what I wanted to photograph, and somehow or other, those images were there for me. When I had worked that through, I didn’t see those images anymore. Then I just felt as if I needed to be given a loose rein, I think. I think that I had allowed myself to be treated like a child, I suppose, and allowed myself to be controlled by my husband, and all of a sudden I didn’t want to be controlled anymore. The kids were all grown up and beginning to have their own lives, and I did a lot with them. They were my friends and companions. My husband was an oral surgeon, and he couldn’t get away on vacations, because that’s when most of his patients were wanting to see him. So . . . I took the kids on trips, and he wasn’t along. He didn’t want to do a lot of the things that we were doing and wanting to do. It was becoming very scary to suddenly realize that they were going to be gone, and on their own, and having their own lives, and I was going to be left with somebody who didn’t want to do any of the same things I wanted to do. I figured the only way I was going to do them was to break loose. So, what did I prove?

¹⁶ The Chastain Arts Center and Gallery, founded in 1968, is an educational facility that offers classes, workshops, and exhibits in a variety of creative mediums.

(Unknown): Are you comfortable with your choice?

Lucinda: Yes, I am.

(Unknown): Six years later?

Lucinda: Actually, it's almost eight years later, because it's 1988, and we have a better relationship than we've ever had before. We're still married, but, I went to a psychic in 1973 who said that my husband and I were going to have two homes. I thought, oh, good, we're finally going to have that ski house that I've been wanting to have. Little did I know that seven years later we were going to have two homes. But it was amazing, because he described . . . the psychic talked about my kids. He asked me if I had a picture. When I walked in, he asked me if I had a picture of my husband, and I said, "No, I just have a family picture." So, he talked about the three kids as well, and they were, at the time, 14, 16. Teenagers. He said things about them that I could never have thought then, that that's how they would come out as adults, and they did.

(Unknown): How have your children come out? **[Unintelligible, 12.02]**

Lucinda: I feel good about how they've come out. The two married ones have both married very nice people who have good ethics and morals, and they're both good parents. My third child, Melissa, has been very successful with this cake business, which she started two years ago. The cake is here to try. But they're good kids. They've never done drugs, they've never had any of the problems that kids have. They are supportive of me. They realize that their father and I are very different people. **<recorder is dropped, interview pauses, then resumes>** He's a very rigid person, and I'm a very open, enthusiastic, adventurous kind of a person. I think he realizes as much as I do that we have very different personalities. Yes, I mean, it's disappointing. You know, one of my dreams was to have had the perfect marriage. But you can't sit around and wish you had the perfect marriage and let your life go by. And I think my mother gave me the legacy that it was important to accomplish something in your life and to make something of your life. I feel guilty when I'm not working.

(Unknown): In your bio, you say that you would like your work to influence social change, and I'm curious as to what type of social change you would like to influence now that

[Unintelligible, 14.43]

Lucinda: I have become very interested in the homeless. I've been talking to various other people around town, and I've visited them, and I think it's a very critical issue right now. I don't know what can be done photographically. I think the real problem is what's happening

commercially in midtown [Atlanta]. For instance, all the new buildings that are going up are putting these people out of low-cost housing. They have jobs, but they haven't got jobs that pay enough to keep them in places that they can afford. So, I'm really thinking that photographing these people in shelter is really not the way to go about [it]. There've been photographs made. Mary Ellen Mark¹⁷ has made photographs of the homeless in California. It's certainly been brought to people's attention, and people know that that there are homeless people out there, but unless they are sitting in their backyard, messing it up, nobody is going to do anything about it. I really don't know what to do about it.

(Unknown): Do you express your concerns verbally to groups as well as artistically? Are you ever asked to speak to speak to a group, knowing that this social change that you would like to make, so therefore you're strengthening a purpose verbally as well as through your talents, like you're doing right now?

Lucinda: I'm just coming to understand what the problem is. Because I only just decided to do this, I guess, in December, and then I was away for several weeks, and was planning to start tackling the job now. I've been talking to some people, trying to figure out what it's about and why I want to go out and photograph, and then who I want to photograph, and how I want to photograph it. Then I hear about a fellow that's sort of living in an empty lot that's kind of picturesque, but then so what? What is that going to show or accomplish? I think I'm asking a lot more questions than I used to. I used to be happy just to go out and make photographs, and I've been very successful at it. I get into shows all the time. I'm always flabbergasted. I just found out this morning that I got into a big show that the head of the photography department at Princeton¹⁸ was one of the jurors, and the head of the art department at Parsons¹⁹ was the other juror, and I got three pieces in. But then I think, so what? What does that mean? It's just another item on the resume. I can hang my resume from the sky now, because I keep getting new things on it. As a matter of fact, I was hoping to show some of my work, and if we had met the first snow date, I would have still had work. In fact, if we'd met the second snow date, I would have

¹⁷ Mary Ellen Mark (1940-2015) was an American photographer known for her photojournalism / documentary photography, portraiture, and advertising photography.

¹⁸ Princeton University is a private Ivy League research university in Princeton, New Jersey. Founded in 1746 in Elizabeth as the College of New Jersey, Princeton is the fourth-oldest institution of higher learning in the United States.

¹⁹ Parsons School of Design, known colloquially as Parsons, is a private art and design college located in the Greenwich Village neighborhood of Lower Manhattan in New York City.

had work. But everything got messed around, and I've got 50 pieces in a show in Columbia [South Carolina], at the Fine Art Museum²⁰ in Columbia, South Carolina right now. He came and picked them up, as it turned out, the Monday that you all didn't come. I have work in a show at Nexus,²¹ and work in the Mardi Gras show, and work in North Carolina, and I don't have any work here.

(Unknown): Lucinda, I don't know whether this relates to your social concerns in any way, but you mentioned the fact that your family was Jewish and how it was such a new thing in the community to which you moved. Did you feel the impact of being Jewish at any other time in your life, or do you feel that it is in any way related to your growing social concerns?

Lucinda: Probably, to some extent. I don't know what my mother had in mind, but she always sent us to schools and camps where we were the only Jews, so I was always a misfit. Then when I became a photographer . . . I started working with some people in film before I became a photographer. The Jewish didn't have anything to do with it, but I didn't want anybody to know where I lived, because I wanted to be one of them. I was sort of a misfit because I lived on the northwest side of town, and everybody else lived over there somewhere.

(Unknown): So, there wasn't a great deal of Jewish contact in your family life?

Lucinda: None!

(Unknown): . . . Back to your grandparents?

Lucinda: My father grew up in Savannah [Georgia], and he decided one Christmas that we should learn something about Judaism, and so he decided to read to us out of the Bible about the particular holiday we were celebrating at the time. My mother kept saying, "I don't think you're reading the right holiday." And when he got through, it said the holiday was *Purim*.

(Unknown): He had no Jewish upbringing himself?

(Unknown): What did he think it was, *Hanukkah*?

Lucinda: I think in the South back in those days . . . Well, yes, he decided we were going to put our *Hanukkah* star on the top of the Christmas tree. That was sort of the basis of it all.

(Unknown): What about your mother's Jewish background?

²⁰ The Columbia Museum of Art is a charitable nonprofit organization that celebrates creativity and champions arts education.

²¹ Nexus was founded in 1973 and began as a storefront cooperative gallery supported by member dues and staffed by volunteers. In 2000 it became the 'Atlanta Contemporary Art Center,' and it continues to play a crucial role in the ongoing development of the Atlanta arts community as an exhibitor, presenter, convener, educator, collaborator and champion of artists.

Lucinda: She was antisemitic, I swear she was.

(Unknown): You said they traveled all over Europe. Where were they from?

Lucinda: My grandfather's name was [Aaron] Nusbaum, and he had nine sisters, and they grew up in Germany. He was bringing his sisters over one by one and getting them married off to the German Jewish men. When my mother was 12 . . . this is a bust of my grandfather, and it was done in 1911 or 1912.

(Unknown): Is that your mother's father?

Lucinda: [Yes,] my mother's father. I think there was a lot of antisemitism in New York, and he changed his name to Norman in 1912 when she was 11. I was just thinking about it recently. That had to be traumatic, to find out that Nusbaum was not an appropriate name, and that people wouldn't like you if your name was Nusbaum, but they would like you better if your name was Norman. You become not so Jewish, or you think it's better to be not so Jewish.

(Unknown): You had no formal Jewish education?

Lucinda: None. The first time I was ever in a temple was when my aunt took me to Temple Emanu-El²² in New York. But my sister . . . she had a debutante party. I'm not sure if there were any Jews at her debutante party, but they sent us to **Viola Wolf** in New York for Jewish dancing classes. I had a party for the Jewish society, and of course I absolutely didn't fit in there. I mean, all these New York Jews, and here I was out milking cows.

<End Tape 1, Side 1>

<Begin Tape 1, Side 2>

(Unknown): Somewhere in the material sent to us it mentions **Frank Weil** as your brother, or some relative. In New York there is a **Weil family** that is very, very big [**Unintelligible, 0.22: includes the word 'Jewish'**] Is that your family, or part of your family?

Lucinda: No. Not at all, no. He's a different Frank Weil. My brother is very involved politically. In fact, he's just gone from Iowa to New Hampshire on the **Dukakis**²³ campaign. I thought he was going to be here tomorrow, but I haven't heard from him.

²² Temple Emanu-El of New York was the first Reform Jewish congregation in New York City and, because of its size and prominence, has served as a flagship congregation in the Reform branch of Judaism since its founding in 1845.

²³ Michael Stanley Dukakis is a retired American politician who served as the 65th Governor of Massachusetts, from 1975 to 1979 and again from 1983 to 1991. He ran for president in 1998.

(Unknown): What gave you your feeling of Jewish identity? Obviously, you have some feeling of Jewish identity.

Lucinda: When I moved to Atlanta, Phoebe had already come here and was married to **DeJongh**, and **Dee** had some Jewish identity. Then I married Bobby, and he didn't have very much Jewish identity. But I think my son is responsible. He went to Sunday School and he was confirmed.²⁴ He went to Lovett School,²⁵ and he wanted to take the holidays off. I said, "If you take the holidays off, you're going to have to do something. What are we supposed to do?" I had no idea what you were supposed to do when you lit the candles. I mean, I knew how to sing Christmas carols, and we went to an Episcopal school and an Episcopal church, and at Christmastime we all went to the church. That was because our governess took us there. We were always impressed that even though we didn't know much about Judaism, we were Jewish. It was difficult, because I know when I was at prep school, we were sitting around in the dorm one day and some kids were talking about Jews, and I said, "That's not true," and they said, "How do you know?" And I said, "Because I'm Jewish!" And they said, "You're not. We don't believe it. You've just putting us on." I said, "Well, I am, but I don't know very much about Judaism," and I thought I really ought to find out a little bit more before I got into a heated argument. But I at least was willing to say that I was.

(Unknown): It's interesting you married a Jewish man, too. Was that an accident, do you think, of fate, or did you want to marry someone Jewish?

(Unknown): Did you have dates with gentiles?

Lucinda: Yes, sure. My father died, and my mother decided that I needed to get married. That she needed to go on with her life, and she wasn't going to be able to go on unless I got married.

(Unknown): Were you the youngest?

Lucinda: No, I'm the middle. We were less than three years apart, and I was the middle. Both my sister and brother got married at 19. My brother, I think, got married at 19 . . . and all to Atlanta people. His wife isn't Jewish. He married **Deenie Sanderson**, whose father was an

²⁴ Confirmation is the rite at which a baptized person, especially one baptized as an infant, affirms Christian belief and is admitted as a full member of the church, usually in early adolescence.

²⁵ The Lovett School is a coeducational, kindergarten through twelfth grade independent school located in north Atlanta, Georgia, United States.

orthopedic surgeon, here in Atlanta. Phoebe introduced them. She was going to Wellesley,²⁶ and he was going to Harvard, and he had a car, so he was a better date than some of the other guys that were going from Atlanta. So, they dated. Actually, he took her to a movie. The Sandersons lived on Nancy Creek,²⁷ and when he drove up in front of their house, she didn't get out, because she, being a good Southern girl, didn't let herself out, and he, being an unchivalrous Northerner, didn't know that he was supposed to get out and let her out. So, they sat in front of the house until 4:00 in the morning, talking. He never put his arm around her. But they discovered that they had a lot in common, and my father was sick. He was dying of cancer. I think my brother really wanted to sort of lay his life out in front of him before he died. They say that they got pregnant intentionally the first week. It was a legitimate 9-month baby, but her parents were very upset, because she's a very bright girl and she was going to ruin her education. But she decided that baby . . . she said she planned the baby for the first day of Christmas vacation, and it came the first day of Christmas vacation. She was in . . . I've forgotten what she was taking, but something with a lot of lab courses, and she realized that she couldn't do labs and nurse a baby. So, she transferred to Radcliffe²⁸ and took Oriental art because there weren't any labs, and graduated with highest honors. This daughter that they had then, when they were . . . they were both 19 when they got married. They both turned 20, he in four days and she in one month, so they were actually 20. She was 20 when she had Debbie. Debbie graduated from Harvard on their 20th anniversary, and their whatever anniversary from Harvard. Everybody else had little babies, and they had a daughter at Harvard.

(Unknown): Is she the one who followed your interest in photography?

Lucinda: No, that's the second one. She also went to Harvard.

(Unknown): What brought you all to Atlanta?

Lucinda: We think it must have been in our blood. We had a cousin from Savannah who was working at Bloomingdales²⁹ and had known DeJongh at Georgia, I think, or somewhere, and he stopped to look him up when he was on his way to Harvard Law School. **Sam** said, "I can't

²⁶ Wellesley college is a private women's liberal arts college located in the town of Wellesley, Massachusetts. Their mission is to provide an excellent liberal arts education for women who will make a difference in the world.

²⁷ Nancy Creek is a 16.3-mile-long stream in northern Atlanta, Georgia. It begins in far northern DeKalb County, just north of Chamblee, and flows southwestward into Fulton County.

²⁸ Radcliffe College was a women's liberal arts college in Cambridge, Massachusetts from 1879-1999, and functioned as a female coordinate institution for the all-male Harvard College.

²⁹ Bloomingdales is an American department store chain, founded in 1861.

have lunch with you, I'm having lunch with my cousin," and he said, "Who's that?" And Dee said, "Phoebe Weil." Sam said, "Oh she's my cousin!" So anyway . . . wait a minute . . .

(Unknown): How you got to Atlanta.

Lucinda: That got screwed up.

(Unknown): The three of them ended up going to lunch.

Lucinda: No, Dee proposed to Phoebe soon after that first meeting, and then moved back here. Frank and I came to visit, and Phoebe fixed Frank up with Deenie, and they got married. Then, two years later, my father died, and the story goes that my mother proposed to Dr. Bunnan, only he didn't know whether she was proposing for herself or for me!

(Unknown): Was she?

Lucinda: She thought he would make a very suitable husband, because he was handsome, and he was a doctor, and the children would be attractive and smart enough.

(Unknown): It's nice you all got here.

(Unknown): How long was it . . .

(Unknown): Wait, wait. Do you resent that? That she "chose" your husband for you?

Lucinda: Well, in a way, I thought I probably wouldn't find somebody that was acceptable, because I probably would have married some lumberjack. That would never have been acceptable, so, I figured that, maybe . . . When you're young, you get married and you think that you're going to be able to change him. I thought in time, and with privilege, that Bobby would learn to enjoy some of the things that I enjoyed and that he had never had the experience of knowing about before. We just didn't grow together, really, the way I hoped we would.

(Unknown): I was curious to know if the women's movement had any effect at all on you?

Lucinda: Absolutely. I had some stationary made, "Mrs. Robert L. Bunnan." I ordered it one day, and when it came, I thought: What?! Of course, the women's movement had something to do with that. I thought, that's not a person. That person doesn't exist. I have a name, and I am an individual. I feel very strongly about women using their own names. I really like seeing Bob and Ethel whatever, or Dr. Robert and Ethel whatever. A very good case in point is after Phoebe and Dee were divorced I got an invitation to a social event, a benefit, and the list of hosts . . . in the lists of hosts were Mr. and Mrs. DeJongh Franklin. I thought, oh, my god, haven't they heard? Then I thought, oh, my god, there is a new Mrs. DeJongh Franklin. One minute Phoebe's

Mrs. DeJongh Franklin, a very important member of the community, and the next minute there's another Mrs. DeJongh Franklin! It just shocked me, and there you've got it.

(Unknown): How did you [Unintelligible, 11.25] while the children were growing up, getting involved in the communal kinds of volunteering that so many women get involved in, you know, [Unintelligible, 11.41: may include 'affluent' and 'philanthropy']? Or did you avoid it?

Lucinda: Oh, no I've been very involved, but not particularly Jewish things. The first year I came here, every Jewish organization was after me. "Come to this luncheon, and that tea." I had no identity with these women at all, or luncheons, or women rolling bandages. That wasn't anything I could identify with. But I knew that there was a niche for me somewhere. I've been very involved in grassroots organizations. Emerging organizations.

(Unknown): Such as?

Lucinda: I was a founding member of Nexus Contemporary Arts Center.

(Unknown): . . . Arts Festival?³⁰

Lucinda: . . . and Arts Festival, and I was one of the founders of the Atlanta Hunter Jumper Classic, which first was a benefit for multiple sclerosis.³¹

(Unknown): Lucinda, what about the National Black Women's Health Project³² that you managed? Can you tell us a little bit about that? A lot of your projects, I noticed, are kind of non-traditional.

Lucinda: Right.

(Unknown): There's another one. A Southern . . .

Lucinda: . . . Fund for of Southern Communities.³³

(Unknown): Yes. Could you tell us about the Black Women's Health Project, and [Unintelligible, 13.24]

Lucinda: I met a woman in New York who introduced me to **Billie Avery**, who was the founder and director of the National Black Women's Health Project. Somehow, we just came

³⁰ The Piedmont Park Summer Arts Festival is a 2-day outdoor event with an emphasis on the visual arts and family fun presented by the Atlanta Foundation for Public Spaces, for people of all ages, races, customs, and interests.

³¹ Multiple sclerosis is a disease in which the immune system eats away at the protective covering of nerves.

³² Black Women's Health Imperative, previously the National Black Women's Health Project, was formed in 1983 in Atlanta, Georgia out of a need to address the health and reproductive rights of African American women.

³³ The Fund for Southern Communities is a public foundation that supports and unites organizations and donors working to create just and sustainable communities that are free of oppression and that embrace and celebrate all people. Through grant-making and related activities the Fund for Southern Communities fosters social change initiated by community-based groups in Georgia, North Carolina and South Carolina.

together, and I was very taken with her. I think she's just an incredible person and is doing an incredible job, and was very excited about it. They needed some money, and I wanted Phoebe to get involved, and was hoping that together we could really make a difference. Phoebe was very sick, and we never could get the meetings arranged at the time. I ended up giving enough money, and raising some other money, for them to buy a house which we named the Phoebe house because it all happened just about when she died . . . The Fund for Southern Communities funds small grassroots organizations that wouldn't be able to raise the money on their own. I've been very interested in IMAGE Film and Video,³⁴ which is a grassroots organization that's promoting [and] helping filmmakers and video makers be able to do their work, and have facilities for them, and show new works.

(Unknown): What is Jargon? You mentioned being on the board of Jargon.

Lucinda: Jargon is a far-out literary organization that published photography books and poetry books, and it's an incredible group of people. They have been uncovering folk artists all over the South. Amazing women, especially, who have been working at home for years, and years, and years, and nobody has ever seen their work. They are saving their work and showing it. Our most successful book was *White Trash Cooking*.³⁵ I don't know if any of you have seen it, but it has sold hundreds, and hundreds, and thousands of copies now.

(Unknown): Do you still see yourself as a misfit?

Lucinda: No, not as much anymore, because I've found my place. I'm more honest with myself. I'm not trying to pretend that I'm not Jewish or not wealthy. I'm taking responsibility for my money instead of . . . one of the things that I'm very interested in is the Women's Foundation in San Francisco [California],³⁶ which has a branch called "Managing Inherited Wealth," which is teaching women to be responsible, and stand up and take responsibility for their money, and not just let their husbands or their trust officers give the money away. I've recently discovered that . . . a couple of years ago, one percent of the philanthropic collar went to women's

³⁴ IMAGE Film and Video Center is the organizer of Atlanta's two major film festivals: the Atlanta Film Festival, and Out on Film. They support local and regional artists and showcase an incredible variety of films, documentaries, and animated features through their two film festivals.

³⁵ *White Trash Cooking* is a book by Ernest Matthew Mickler, originally published in 1986.

³⁶ The Women's Foundation of California is a statewide, publicly supported foundation dedicated to achieving gender, racial, and economic justice by centering the experience and expertise of communities most impacted by systemic injustice.

organizations. It's now up to two percent. I mean, the Boy Scouts³⁷ can raise money, and you go to raise money for the Girl Scouts³⁸ and they say, "Hey, you guys sell cookies. You do what you do best." Of course . . . most of the people that give away money are men, so the women that have money should be responsible for it, and should support women's organizations and all kinds of things. Battered women, child abuse, shelters of all kinds.

(Unknown): What are the plusses and minuses that having money caused you in your life?

Lucinda: I think in a way it isolates, from what I see now in some women that I've met recently, some through the National Black Women's Health Project. They feel very isolated, and they feel out of control. They've never had control of what was theirs.

(Unknown): What about you personally?

Lucinda: I felt completely out of control. I wanted my husband to have the power and the control, because . . . I want to be able to be accepted for myself and not for my money. That was my thinking then. [To] not have people want me for my money. I want them to want me because I could contribute something personally. I felt that he needed that to be more self-confident, or secure, or feel more powerful in the community, and that if I had the power, where would he be? I think a lot of women feel that way, and women really should have 50 percent of the power, even if their husbands have made the money. They have helped them make the money. They wouldn't have made the money without the wife being there to support them. But they don't take 50 percent of the responsibility of it. I'm very adamant about that and speak out about that a lot these days.

(Unknown): Do you think that it was a hindrance to you in any way?

Lucinda: Well, as my mother used to say, rich or poor, it's nice to have money, if you have to have a choice. I think in ways I'm spoiled. I don't think I'm as spoiled as . . . I think in a way it was a hindrance, or I thought it was a hindrance, but in a way, I could take more risks. I could go out there in the minefield, and if my camera got blown up—of course I wasn't going to get blown up—but if my camera got blown up, I could get another one, and the people who have

³⁷ The Boy Scouts of America are a youth organization in the United States. It was founded in 1910 to train youth in responsible citizenship, character development, and self-reliance through participation in a wide range of outdoor activities, educational programs and at older age levels, career-oriented programs in partnership with community organizations.

³⁸ Girl Scouts of America, founded in 1912 by Juliette Gordon Lowe, is a youth organization that aims to empower girls and help teach values such as honesty, fairness, courage, compassion, character, and citizenship through various activities. Membership is organized by grade level.

hocked everything to get that camera are not going to go out in a minefield and risk it. I will go into places that most everybody else I know won't go. In a way, I suppose . . . if you've got money you can buy your way out.

(Unknown): You can also buy your way in.

Lucinda: I've been in a lot of cases where . . . I picked up some Indians on a reservation, and it was freezing cold, and . . . anyway, long story. But then there was no way to get rid of them, but I knew I could take them to the next town as soon as we could get out. We were stuck. But if we ever got out, I could take them, and deposit them in a motel, and pay for their room, and say, "Here." I wasn't going to put them out at 20 below zero with no clothes on, essentially. I always have the wherewithal. It was interesting, though, on one of the trips, I needed some more cash. I was out of cash. I had credit cards, but I was getting low on cash. So I went into a bank and asked if I could get a couple of hundred dollars on my Visa card. She came back and said, "No," and cut my Visa card in half, and I said, "Why?" And she said, "Because it's been cancelled." So, I called home, and Bobby said he'd lost his, and so he had to cancel it. I hadn't talked to him in a few days, so I didn't know that. But I thought, no problem, I've got an American Express card. When we got to New Orleans [Louisiana], which was the next big town, I went into American Express and I said, "Can I get a couple hundred dollars?" And they went . . . I said "Why?" And they said, "Because your green card is no longer valid. You've got a gold card." Bobby had ordered me a gold card before I left on the trip, and it hadn't come before I left. I was just using my green card, and the gold card was sitting here, and of course the green card was no longer valid. I said to my traveling companion, "Wow. This is pretty exciting. I have never not had any money. We'll have to tighten our belts up." She said, "Well, I have been in this predicament before, and I don't like it." So, I called Bobby and he wired some money.

Moderator: Just for the tape, because it's really not on the tape, what did your father do for a living, and where did all the money come from?

Lucinda: My grandfather bought Roebuck's share of Sears.³⁹

(Unknown): Is this your maternal grandfather?

³⁹ An American chain of department stores founded by Richard Sears and Alvah Roebuck in 1886. It began as a mail order catalog company and opened retail locations in 1925. It was bought by Kmart in 2005. When a recession hit in 1893 Roebuck quit, and his share of the company was sold to Aaron Nusbaum, Lucinda's grandfather, who was later bought out for \$1,300,000 (equivalent to \$35,400,000 today).

Lucinda: This one, my maternal grandfather. My mother inherited the money and basically had a very good financial advisor who set up trusts for us, and our grandchildren still have trusts.

(Unknown): Did your father work?

Lucinda: My grandfather bought him a seat on the [New York] Stock Exchange in 1929, or 1930, or something like that. It was the most expensive seat that was ever purchased from the Stock Exchange. Then the crash⁴⁰ . . . I'm not sure exactly how that went. But the story goes he bought him a seat on the Stock Exchange, and he commuted from Katonah, which is about an hour on the train to New York, for 12 years, and then retired and became a gentleman farmer, and was very busy around the farm.

(Unknown): What happened back in Savannah? Wasn't he from Savannah?

Lucinda: He left there when he was 19. He went to New York. So, he'd been in New York for 15 or 16 years when they got married.

(Unknown): Did you have grandparents in Savannah?

Lucinda: My father's parents, but we never knew them very well. They died when I was quite young, so we really never knew them. But to answer your question, actually, my father would never have needed to work, because they had enough money that they could live very comfortably without it. My mother never would have needed to work, either, you understand.

(Unknown): I'd like to get back to your own work, again, from the material [Unintelligible, 3.01] It has a title that has intrigued me very much, called "Death: The Frame Around . . ."

Lucinda: It is a strange title.

(Unknown): Is it a series? Is it [Unintelligible, 3.16: possibly about the potential meaning of the frame] it comes out maybe like one of drama? I'm curious about the meaning of it, if you could . . .

Lucinda: I knew at one time, and I've forgotten. "Death: The Frame Around the Picture."

(Unknown): That could mean a lot of things.

Lucinda: That's the whole point. That was the whole point, and it was a very diverse show. Actually, the photograph that I had in the show was one of my mother shortly before she died, and that little chair that's behind you that was in her apartment, and became my chair. It has the spotlight on it. My mother has a patch on her eye and she's plainly . . . she's in a robe. It's really

⁴⁰ The stock market crash of 1929 led to the Great Depression.

a portrait of me, I think, because of the spotlight being on the chair, the daughter's chair. But you can read lots of things into it.

(Unknown): You've mentioned Phoebe several times, your sister. What kind of relationship did you have with your sister Phoebe?

Lucinda: We were very different. As a child, she used to complain that I would come and lump her on her bed, which was that I would go into her room and lie down on the end of her bed and sort of want to talk, and she never really gave me the time of day.

(Unknown): She was the oldest of the three?

Lucinda: Yes. It was always a disappointment to me, I think, when . . . they moved to Washington [D.C.]. Dee went up to be in the Carter⁴¹ administration, and then when they were coming back, they were fixing up a house here, and so she was staying here while they were doing that, and I thought, I'm so excited! This is a chance for us to be together. [But] she spent all her time either on the phone, or having lunch with somebody else, or, you know, quickly doing what she had to do while she was in Atlanta, and I didn't see very much of her then, either. I mean, in a way, we had a close relationship, but in another way . . . We were very close as couples and raising our children, and we did a lot of things together, but . . .

(Unknown): You didn't share your feelings? Is that what you're trying to say?

Lucinda: Maybe, yes.

(Unknown): Never really sat and talked . . .

Lucinda: Right.

(Unknown): . . . as two human beings would talk, not as, necessarily, sisters or relatives?

Lucinda: Right. I think she treated me as if I were inferior, and that she didn't have time for me. I'm being very honest. It was a very superficial closeness, I think, because as families we were very close. They had a boat at the lake and we would go up for the weekend, and we had Sunday lunch here [or] at her house every Sunday, practically, back-and-forth-ing. Our kids were raised almost like siblings. I mean, there were some other extenuating problems.

(Unknown): Was she more similar to your mother, in some ways, than you feel you are, or not?

⁴¹ James Earl "Jimmy" Carter Jr., born in 1924, was the 39th President of the United States from 1977 to 1981. He was a Democrat.

Lucinda: I don't know. It's really funny; my mother thought she was beautiful. She was a beautiful baby. Phoebe was always, I think, intimidated by her. I think she blossomed after my mother died, actually. Then she became the matriarch of the family, and I think everybody felt that, and I think there's been a lot of lightening up. We can do things our way. Also, Phoebe liked to do things very fancily, elaborately, and I liked to do things very simply. I preferred to entertain by making my own bread or whatever, and she preferred to entertain by having it catered and having it much fancier. Bobby always thought I didn't do it as well as Phoebe did, but I did it the way I wanted to do it. But it wasn't good enough in his eyes, and I think I probably thought in her eye, too. But I don't think I was wrong, still.

(Unknown): As they say, in retrospect.

(Unknown): What about your relationship with your brother?

Lucinda: He is married to a very bright, dynamic woman who totally intimidates me.

(Unknown): He's married to the same woman?

Lucinda: Yes. They do very well together, and she has trained him very well. They have an island in Maine, and he can stay on that island by himself now, and he can do the grocery shopping and cooking. He's become very resourceful, because she started an organization called The Missing Half, which was to try to register the half of the voters in the United States that aren't registered. She raised \$1,000,000 in a week to start this organization. She got David Rockefeller⁴² and a couple of other people. I mean, she's a dynamo. She's actually quite like my mother. Anyway, they are too fast for me.

(Unknown): Did he work?

Lucinda: Frank?

(Unknown): Yes.

Lucinda: Yes. He still does. He's a lawyer, and he has worked as a lawyer for some, and he was a partner in an investment banking firm for a while, and he was assistant director of commerce under Juanita Kreps⁴³ during the Carter administration. He now has a venture capital company called Abacus. He works very, very hard. He has a lot of Japanese clients. He travels

⁴² The Rockefeller family is an American industrial, political, and banking family that made one of the world's largest fortunes in the oil business during the late nineteenth and early twentieth centuries, with John D. Rockefeller and his brother, William Rockefeller. They are considered to be one of the most powerful families, if not the most powerful, family-in the history of the United States.

⁴³ Clara Juanita Morris Kreps was an American government official and businesswoman. She served as the United States Secretary of Commerce from January 23, 1977 until October 31, 1979, under President Carter.

back and forth to Japan and all over the country. He was asked to be the top financial person for the governor of New York, [Mario] Cuomo,⁴⁴ and if Cuomo had run for president, he would have been one of his top advisors.

(Unknown): [That] might still happen.

Lucinda: Might still, right.

(Unknown): They don't live in Atlanta, though?

Lucinda: No, no. They've never lived here. They've always lived in New York and outside of New York, and now they live in New York and Washington. He lives in New York five nights a week, and Deenie works in Washington. But she's got a computer in both places, so she spends two nights a week in New York. She leaves Tuesday afternoon after work, and spends Wednesday and Wednesday night in New York and goes back to Washington on Thursday. They have a social life in both places. They're unbelievable. They have a Washington house, a large New York penthouse, an island in Maine with a whole community of houses on it for all the kids—I mean, it's just a family island—and a place out in Snowbird, Utah where they go to ski, and Deenie has bought an apartment in Paris where they now go several times a year. She rents. I mean, she runs it as a rental thing.

(Unknown): Where do you like to go?

Lucinda: I like to ski, and I've been visiting in Santa Fe, New Mexico recently, and I love it out there. I like the people and I like . . . it's just wide open spaces, and I like it a lot.

(Unknown): Do you prefer to travel alone?

Lucinda: Alone? No. I have a friend in North Carolina, who, when she heard that I was going to a meeting in San Francisco, said, "You've got to meet my cousin, her name is Lucinda and she's a photographer." So, I called her when I was out there last February, and we had lunch together, and we were talking about traveling. She had done a lot of traveling, and so have I. I said, "Where are you going next?" And she said, "To India." I said, "With the **Friends of Photography**⁴⁵ group, by any chance?" And she said, "Yes." I said, "Well, I'm planning to, too!" So, we decided we would room together, and we had a great time together. It's amazing.

⁴⁴ Mario Matthew Cuomo was an American politician of the Democratic Party. He served as the 52nd Governor of New York for three terms, from 1983 to 1994, Lieutenant Governor of New York from 1979 to 1982, and secretary of state of New York from 1975 to 1978.

⁴⁵ Friends of Photography was a nonprofit organization started by Ansel Adams and others in 1967 to promote photography as a fine art. During its existence, the organization held at least 330 photography exhibitions and published a lengthy series of monographs under the name *Untitled*. The group was officially dissolved in 2001.

It's like looking in the mirror. She's the same height, we weigh the same, wear the same size clothes. We don't use the same camera. We don't shoot the same picture, except she shoots over my shoulder sometimes. We've become very good friends as a result of all this, and it's very amusing.

(Unknown): Have you ever met Ansel Adams?⁴⁶ And Also [Unintelligible, 14.48: based on context possibly a question about her favorite photographers]

Lucinda: Yes, I have met Ansel Adams. In fact, I was invited to dinner . . . did anybody read about the woman . . . A man and a woman are having this big divorce, and they bought 90 Ansel Adams photographs in one weekend, or something like that? Anyway, they had Elizabeth, his wife, and son, and daughter-in-law to dinner, and I was invited. It was a very small dinner party. It was the first time I'd met them, but I had met Ansel when he was here. In fact, I photographed him, and in fact the photograph was used in American Photographer.⁴⁷ So that was kind of nice. Edward Weston⁴⁸ is a photographer I've admired very much. Lee Friedlander,⁴⁹ a contemporary photographer, William Eggleston,⁵⁰ another contemporary Southern photographer. Both of them . . . Women photographers, contemporary, Judy Dater⁵¹ . . . I don't know if you're familiar with any of these names. Oh, and I can't think of her name, but I love her work. Help! Annie Leibovitz?⁵² She's more commercial.

(Unknown): Have you done any teaching, or are you interested in that at all?

Lucinda: I have done some teaching. I taught out in Jefferson, Georgia for a semester, and I taught a semester at the Atlanta Art Institute,⁵³ and I've taught a couple of shorter things, and

⁴⁶ Ansel Easton Adams was an American photographer and environmentalist. His black-and-white landscape photographs of the American West, especially Yosemite National Park, have been widely renown.

⁴⁷ American Photographer was a photography magazine that has now become American Photo, an online photography news hub.

⁴⁸ Edward Henry Weston was a 20th-century American photographer who photographed a wide variety of subjects, and it was said that he had a quintessentially American, and specifically Californian, approach to modern photography.

⁴⁹ Lee Friedlander is an American photographer and artist. In the 1960s and 1970s Friedlander evolved an influential and often imitated visual language of urban "social landscape," with many of his photographs including fragments of store-front reflections, structures framed by fences, posters and street signs.

⁵⁰ William Eggleston is an American photographer. He is widely credited with increasing recognition for color photography as a legitimate artistic medium to display in art galleries.

⁵¹ Judy Dater is an American photographer and feminist. She is perhaps best known for her 1974 photograph, Imogen and Twinka at Yosemite, featuring an elderly Imogen Cunningham, one of America's first woman photographers, encountering a nymph in the woods of Yosemite.

⁵² Anna-Lou "Annie" Leibovitz is an American portrait photographer. She photographed John Lennon on the day he was assassinated, and her work has been used on numerous album covers and magazines.

⁵³ The Art Institute of Atlanta is a nonprofit institution with a focus on education, student outcomes, and community involvement.

I've done that now. Everything I've done, I've sort of done once. I'm willing to try anything, but then once you've done it, you don't have to do it again, and you move on to the next thing.

(Unknown): I wanted to ask you, in your photography, you apparently love taking pictures. Do you love developing and being in the darkroom?

Lucinda: I have. I used to love being in the darkroom, and I spend a whole year doing some very creative stuff. I was using heat along with light, playing around with that, and getting incredible colors. Then everybody was saying, "You've got to patent it," and I didn't know how I could patent it, because I didn't know exactly what I was doing. But I felt like a witch down there with this witches' brew. I had a wonderful time doing that. Then I started shooting in infrared, and I enjoyed doing that, and I've started shooting slides. I've made my first Cibachrome⁵⁴ prints, and then I decided that that wasn't something I had to do. There isn't a lot to do. It's not like making black and white prints. But I got to be quite a good printer, and I've got a wonderful darkroom downstairs, but I've gotten too involved in all these community projects, and I don't have time for my own work anymore! I really don't. Which is one of the reasons I've enjoyed going out to Santa Fe, because I've gotten off a number of boards that I'm on. I'm on a couple of new ones, I have to admit. But I've decided that I will still do what I can to help. I've been involved with The Bridge Family Center⁵⁵ since 1970, since the first year it started, and I've been very interested in that. I just got off the board in January, so that was a long stint, and I worked very hard for them.

(Unknown): What do you wish for your children? We haven't heard a lot about your children. What do you wish for them as human beings?

Lucinda: I hope that they'll get to a point where they can develop more interests outside of their home and get involved in the community. Belinda has gotten involved with the Center for Puppetry Arts⁵⁶ because she's a preschool teacher, and she loves children. That seemed to be a very good avenue for her, and she's on the board there. She's really found her niche. Melissa's

⁵⁴ Ilfochrome (also commonly known as Cibachrome) is a dye destruction positive-to-positive photographic process used for the reproduction of film transparencies on photographic paper. The prints are made on a dimensionally stable polyester base as opposed to traditional paper base, improving the lifespan of the photo.

⁵⁵ Based in West Hartford, Connecticut, the Bridge Family Center is a comprehensive, regional nonprofit agency that provides a broad range of services for children and families throughout the Greater Hartford area. Founded in 1969, the Bridge offers a safe haven for children and families in crisis as well as positive, healthy intervention and prevention programs.

⁵⁶ The Center for Puppetry Arts, located in Atlanta, is the United States' largest organization dedicated to the art form of puppetry. The center focuses on three areas: performance, education and museum.

looking for a spot. She's done a lot of community things, different things, sort of looking for what she wants, and she really hasn't found her niche yet. But I think she will. My daughter-in-law in Washington . . . my son is on a lot of boards in Washington, and my daughter-in-law is a lawyer, and I think when she's done with her children—she's got a one-year-old child—I think that she'll get involved. So yes, I would like to see them involved and be good citizens. I hope they don't feel that they have to work as hard as I did.

(Unknown): Has [your husband] Rob ever shown an interest in politics?

Lucinda: Not really.

(Unknown): Practicing law?

Lucinda: He's the legal counsel for an investment company, and he's very interested . . . he's been asked to speak at a number of conferences because he's the authority on some particular part of investment. They live very close to my brother Frank, who is involved in politics, as you can see. Also, we have a foundation, a family foundation, the Norman Foundation,⁵⁷ and I'm on the grant committee this year. I've been alternating. We give to mostly civil rights and civil liberties and some, not political, but sort of grassroots things. But the Norman Foundation has been very influential . . . every time I mention the Norman Foundation people say "Ah," The Norman Foundation has done some fantastic things.

(Unknown): Would Grandpa Norman have supported the same sorts of things that he grandchildren are supporting these days?

Lucinda: Maybe not, maybe not. We hung on to some of the things that he started with, but we've grown, and it's a family foundation. My cousin Andrew Norman, he and Frank head the Norman Foundation, and we have an executive director who brings the stuff in, and we meet four times a year, and we have an annual meeting. We give a lot of money away.

(Unknown): Well, thank you so much. We're almost out of tape. This has been really, very delightful. Thank you for sharing everything with us.

Lucinda: Thank you for wanting to!

<End Tape 1, Side 2>

INTERVIEW ENDS

⁵⁷ The Norman Foundation supports efforts that strengthen communities to determine their own economic, environmental and social well-being by providing grants.

<Begin Tape 2, Side 1>

INTERVIEW BEGINS

Merna: [My name is] **Merna Alpert** and I'm interviewing Lucinda Bunnan, 1988, in her home. There has been in the past a group interview done a number of months ago, and there are some things that are a bit confusing from that group interview. Why don't we start by trying to clear those up? I do have questions, and I will get the chronology, but, for example, you have a brother and a sister.

Lucinda: **Right.**

Merna: Your sister is older and your brother is younger?

Lucinda: Right.

Merna: All right, and your sister's name is . . . ?

Lucinda: Was.

Merna: Was.

Lucinda: **Phoebe Weil Franklin Lundeen.** Weil was her maiden name. Franklin was her married name for 30 years, and then they were divorced, and she married **John Lundeen.**

Merna: Alright, then. Frank is your brother.

Lucinda: Right.

Merna: And is he married to Deenie?

Lucinda: He's married to Deenie Sanderson Weil, and she was from Atlanta.

Merna: Then your father's name was Weil?

Lucinda: Right.

Merna: Alright. That also confused me in the earlier, but alright. Who is Dee?

Lucinda: Dee, **DeJongh** Franklin, was Phoebe's first husband.

Merna: I see DeJongh and I think of an area in France.

Lucinda: Right, and his nickname was Dee.

Merna: Then, your father's name was Weil?

Lucinda: My father was Sylvan Weil, from Savannah.

Merna: Not related to the Weils of New York who are so well known in philanthropy.

Lucinda: No, but there is a Frank Weil, which people confuse with my brother Frank Weil.

Merna: In the earlier [interview] you said that your father had come to New York many years before he and your mother married.

Lucinda: He came to New York when he was 19, and they were married when he was 35.

Merna: Took a long while. What kind of work did he do before he was married?

Lucinda: Before he was married, he went to Pennsylvania Military College⁵⁸ and . . . no, I really don't know what he did before, now that I come to think of it.

Merna: Did he work, to earn a living?

Lucinda: Yes, he did, but I'm not sure what he did! I really don't know. But I know that he worked on the Stock Exchange after my mother and he were married.

Merna: That's another question: did he work on the Stock Exchange before the crash in 1929, or after?

Lucinda: I think he worked on the Grubber Exchange, maybe, before he was married, and then my grandfather paid the highest sum for a seat on the Stock Exchange Board that was ever paid at the time, which was what, right before the Depression?⁵⁹

Merna: Well, the Depression hit after the Stock Market crash of 1929.

Lucinda: If he paid a lot of money, it was before. It must have been before the crash.

Merna: Did the crash affect . . . were you told if the crash affected your family's financial status?

Lucinda: My grandfather hired a young man named Bill Jacobs who was in his twenties, and Bill had a very good sense about how to do things apparently, and we seemed to have come through the crash very well. I mean, obviously, we didn't go down in the crash, and we lived in a large house in Katonah, New York, with five or six servants in the house, and . . .

Merna: Throughout the whole Depression.

Lucinda: Throughout, nothing changed. Nothing ever changed, and I was flabbergasted that year, about schoolmates, classmates, who had to move from large houses, you know, into apartments. I couldn't understand what happened. I didn't understand how all that was taking place, really.

⁵⁸ Pennsylvania Military College, started in 1862, was a distinguished military training school. Upon its disbanding in 1972 it was America's second-oldest military college.

⁵⁹ The Great Depression was a severe worldwide economic depression in the decade preceding World War II. The time of the Great Depression varied across nations, but in most countries it started in about 1929 and lasted until the late 1930's or early 1940's. It was the longest, most widespread, and deepest depression of the twentieth century.

Merna: I was just wondering, the Stock Market crash, the Depression, how it affected your father's state of functioning, but, apparently, it didn't [affect him] badly, as far as you know. As far as you were told.

Lucinda: I don't know how he did in terms of the Stock Market. I know he had a job, and he commuted to New York every day for 12 years.

Merna: That was quite a commute in those days.

Lucinda: It was. It was about an hour and fifteen minutes, with many stops and all, but he did it, and then he retired and became a gentleman farmer. But I suspect we probably lived on my mother's money during all that time. Although I didn't know that there was his and hers at that point in time. I never did.

Merna: They pooled their resources?

Lucinda: Oh, yes. They absolutely pooled their resources and acted as a unit. It was their money, our money, as a couple.

Merna: You know, in the previous interview, there were many, many questions about your mother, who was a most unusual person. There was not too much about your father, and I'm trying to get a sense of him as a person and your relationship, and how you feel he affected you, and so forth.

Lucinda: He was a very handsome man, and kind of very outgoing, wonderful personality, and I think won the hearts of everybody, and was the eligible bachelor around New York who invited to, what's his name . . . [unintelligible, 6.43] and he used to tell tales of [unintelligible, 6.56]. Actually, not too many. My mother was much more of a story teller than he was, but he was certainly the man about town. Somebody died in his family, and in his way of mourning, he decided to take out a serious girl, maybe for the first time.

Merna: That was your mother?

Lucinda: That was my mother. My mother referred to his previous girlfriends as floozies, and [unintelligible, 7.34: possibly about whether or not she should go into detail] . . . their sexual life.

Merna: Only tell us as much as you want!

Lucinda: It was always interesting. I didn't understand what she would tell me, but she said that he was never a great sexual companion because he had been with these . . .

Merna: . . . so many others?

Lucinda: . . . so many women who were one-night stands, and which I gathered makes a big difference. But he loved the earth and he loved animals, and so did I. I think I learned some about farming and a love for animals from him, or at least from following him around. I think maybe I learned more from the groom⁶⁰ and the dairyman, because when we went hunting as little children, we always went with the groom. The children were sent with the groom, and he hunted in his fancy clothes. But I didn't have a very close relationship with [my father]. I think I did mention that I was the middle child, and I always felt as if I . . . I think when parents have governesses, and nurses, and nannies, and stuff, they sort of go in the nursery and pick up one and pick up the other, then leave. My analogy is Phoebe was beautiful. Everybody always thought she was beautiful all along. She certainly was a beautiful baby from the baby pictures. She was gorgeous, and then 17 months after she was born, I was born, and I was remotely cute, but . . .

Merna: . . . not beautiful . . .

Lucinda: . . . not beautiful, and then, 13 months later came the boy, then, and the wanted boy. The governesses always liked me because I wasn't spoiled, and they felt I was the warmest and the least demanding as I was growing up. I think I always had much more of a relationship, or rapport, with the governesses, and the groom, and the dairyman, and the hired people. My mother was . . .

Merna: You found them more responsive?

Lucinda: Yes. They took us to do things. We went up on Griffin [Hill]⁶¹ and learned about the stars. One took us to the nature preserve there, and we learned about the trees and flowers. They took us skating, and, you know, they were the ones that were molding my life. My mother took us shopping in New York once a year, or twice a year, which I hated. I never needed anything. I didn't want anything. I had my blue jeans, and my shirt, and my sweater, and my belt, and my moccasins, or whatever I wore, and I guess I had my riding clothes, and I felt that was all I needed. If I went to a party, then it was tough.

Merna: You had a dress, too, I'm sure.

Lucinda: Shopping was not high on my list. Wasn't then and still isn't. My mother was always trying to tell us the facts of life walking down the streets of New York, which was a great

⁶⁰ A groom, in this case, is a person employed to take care of horses.

⁶¹ Griffin Hill is a mountain in the Catskill Mountains in the state of New York.

embarrassment. One of the things that they did do well was tell us that we were going to have money, and that we were going to have responsibility, and that is sort of . . .

Merna: . . . part of your growing up?

Lucinda: . . . part of growing up, which I think was a very, very good thing. My cousins, on the other hand, never had that. They turned 21 and had no idea that they were going to have money or what to do with it, or how to use it.

Merna: Money from your mother's side, or your father's?

Lucinda: It was from my mother's side. She had one brother, and he had two children. She had three children, so there were two in her generation, five in our generation, and now there are 16 in the next generation, and they're learning to take responsibility.

Merna: That's a good idea.

Lucinda: Interestingly enough, I think our side of the family, we have . . . my mother had nine grandchildren. Now there's yet another generation. Her brother has seven grandchildren, but our nine are much more . . . I don't know that that's true, I was going to say more responsible. I don't think that's true. As a matter of fact, I think the Norman children are more responsible, some of them are. [Unintelligible, 13.25] They actually don't have as much money because their parents went through more money, because they didn't know how to deal with their money.

Merna: Were there cousins and relatives on your father's side as well?

Lucinda: Yes. As a matter of fact, he had a sister who got married when she was 22, or something like that. He got married when he was 35.

Merna: Quite a difference.

Lucinda: They were five years apart to start with, so her children were getting married when we were little children. So, it was sort of a split generation.

Merna: I guess what I was getting to . . . did you visit your father's family here in the South when you were little?

Lucinda: Well, his family lived in Bedford [New York], the next town.

Merna: Oh, I thought they were from Savannah, or somewhere like that.

Lucinda: He was from Savannah, but his sister moved up North, too, and married a businessman, who did very well, and they had two children.

Merna: So you had that kind of family around.

Lucinda: They were more there, really, than my mother's family, who lived in New York. My father's sister's daughter's son, you know how all that work, who was my first cousin . . . or I guess he's my second cousin, is Michael Eisner,⁶² who is now head of Disney World. Disney. . . Walt Disney everything. He is the head [Unintelligible, 15.15] he's been on the board for/cover of *Vanity Fair*,⁶³ *Life*,⁶⁴ *Time*,⁶⁵ he's on television all the time. He is just terrific. He is a fabulous father, a wonderful son. . .

Merna: And a relative.

Lucinda: . . . and a very nice relative! I was in Beverly Hills [California] one time, in a trip in my Volkswagen van, and I called him, and he couldn't call me back because I was driving around town. He was beside himself. He took us in, and he is just very, very family oriented.

Merna: Oh, how nice.

Lucinda: He's a very, very nice young man, and, anyway, he's sort of a celebrity at this point.

Merna: I was going to ask also, neither of your parents were what anyone would call actively Jewish. That has been made abundantly clear. How did you know you were Jewish when you were growing up?

Lucinda: I didn't. I didn't know. I mean, I was told that I was Jewish, and one year they put a *Hanukkah* star on the Christmas tree and said this was a *Hanukkah* bush. My father decided one time that we should know something about *Hanukkah*, and so he started reading out of the Bible, and we got to the end of the passage, and it said, "And this festival was called *Purim*." So that was where he was coming from, and my mother was, I suppose, antisemitic, if she was anything.

Merna: How was that shown?

Lucinda: In still insisting, "we are Jewish, but I don't like Jews."

Merna: But how was it shown?

⁶² Michael Eisner is an American businessman best known as the Chairman and Chief Executive Officer of The Walt Disney Company from 1984 to 2005.

⁶³ *Vanity Fair* is a magazine of popular culture, fashion, and current affairs published by Condé Nast in the United States.

⁶⁴ *Life* was an American magazine that ran regularly from 1883 to 1972 and again from 1978 to 2000. During its golden age from 1936 to 1972, *Life* was a wide-ranging weekly general interest magazine notable for the quality of the photography.

⁶⁵ *Time* is an American weekly news magazine and news website published in New York City, founded in 1923.

Lucinda: Well, her father changed his name when she was 12. He was Nusbaum, and changed his name to Norman when she was 12. That was during a period in New York when people didn't want to be Jewish. It wasn't fashionable to be Jewish. It wasn't acceptable, and obviously everybody was trying to avoid that. She wasn't really in school. She started going to school when she was 12. She had been raised by governesses, and taught by governesses, and she spoke five languages fluently, and when she was 12, they decided it wouldn't be a bad idea if she went to a New York school. They took her to **Greerly** and the headmistress interviewed her and asked her what five times five was, and she said 55, so they said she didn't really fit. They didn't know what class to put her in. So, she went to a one room school, and when she was 15 she was ready for college and was accepted for college. I don't know who her friends were, really, because she hadn't been in school up to then. They had traveled a lot in Europe. I suppose it wasn't fashionable to be Jewish in Europe at that point.

Merna: It's easy to see how they lacked Jewishness, but you have said she was anti-Semitic, and I was wondering what that meant, differently than just being not-Jewish.

Lucinda: Well, let's see. When they moved to **Gujema** there were no other Jews.

Merna: I know, I know the area.

Lucinda: The lady that lived next door was a direct descendant of John Jay, the first Chief Justice of the Supreme Court.

Merna: Okay.

Lucinda: She was a friend, and knew that they were Jewish. They scorned people, as a matter of fact, who moved into the area and claimed not to be Jewish.

Merna: . . . When they were.

Lucinda: When they were. My parents did not do that. They definitely said they were Jews, and it was very difficult to get us into the private school there, because they had never taken a Jew before. Mrs. **Islum** rallied for us and lobbied for us and we got in. We never did join the country club there. We belonged to the Century Club, [**Unintelligible, 20.07**] Jewish Club. I know that some Jewish organizations tried to solicit her for funds one time, and she didn't like the way they did it. My grandfather was a big supporter of the Jewish Federation, and our family continued the support of that for a long time. Strangely enough, my brother doesn't give to any Jewish organizations in Washington or New York, which I just learned within the last month,

which surprised me a lot. I had a discussion with my husband and he said, because I'm involved in a lot of things, he said "You need to figure out . . ."

Merna: . . . How much goes where?

Lucinda: Yes, "Let's make a pie." I think we're giving a lot more to Jewish organizations than we are to other things that I'm involved in. Dee got us involved in . . . DeJongh Franklin got us involved in AJC [American Jewish Committee].⁶⁶ He was a very big proponent of AJC, and got us interested in that, and got us giving a larger amount than we maybe would have otherwise. [He] got Phoebe interested in a lot of Jewish things, or some. I don't think she actively worked for Jewish organizations, but they certainly gave. She was just some national person for AJC one year.

Merna: Then she must have been very active at one point.

Lucinda: I guess she was, but I think that was really the only thing.

Merna: Were any of the governesses who took care of you . . . none of them were Jewish, I presume?

Lucinda: They were usually French. The governesses were. I don't know what the nurses were, and the servants in the house were everything: Norwegian, French, German, Hungarian.

Merna: But your mother was born here in the [United] States, right?

Lucinda: She was born in Chicago.

Merna: She was fascinating, but was she easy or difficult to live with, for you, as a child growing up in that family?

Lucinda: She would have liked to have had a real student, and she didn't get a student out of one of us. Well, my brother turned out to be a student, and I think Phoebe turned out to be a student, but we certainly weren't good students . . .

Merna: . . . When you were young.

Lucinda: I don't know whether that was from pressure or, you know, whatever reason. I think I felt disappointment that I wasn't living up to what I should be.

Merna: The expectations.

Lucinda: I was an absolutely anti-reader, because she was trying to shove it down our throats. Phoebe and Frank didn't turn out to be non-readers, and she was always taking me to

⁶⁶ The American Jewish Committee (AJC) was founded in 1906 to safeguard the welfare and security of Jews worldwide. It is one of the oldest Jewish advocacy organizations in the United States.

reading remedial things, and I kept telling her that I didn't need it. But to this day, I find reading very difficult, which is unfortunate, because I've got stacks of books I want to read. But then, on the other hand, I always get involved in more than I can handle, and don't leave time for reading. It's funny because I've always thought of reading as something you did for yourself, and I think that I feel as if it's a selfish occupation, and I should be doing something else.

Merna: That's an interesting concept. Is that because reading is fairly solitary?

Lucinda: Probably. I mean, obviously, it's educational, and . . .

Merna: Sometimes. Not all times.

Lucinda: I think some of the problem I had with reading was—this is just an adult perception—that the books that I read, everybody had these utopic lives, I thought. They all lived in nice, little, solid families, and they all had dinner together nicely, and washed the dishes together, and had responsibilities, you know, in their job, or . . .

Merna: . . . Took out the garbage, or what have you . . .

Lucinda: Right. We didn't have any responsibilities, and I think I assigned myself responsibilities. I never wanted to ride my horse if I didn't clean the tack, clean the horse, and saddle the horse. I wasn't big on calling down the to the stable and saying, "Would you get my horse ready?" Because I felt that if that was going to make me part of this nice little [Unintelligible, 3.04] family . . . My father did use Jewish words sometimes. There was no hiding the Jewishness. I mean, I'm not the only one in the family that has said that about my mother. When Phoebe and I were living here, we had a friend who converted to Judaism when she got married, and they used to have *Seders*, and my mother was here a few times for *Seder*. They had a variety of people, like [Unintelligible, 3.47: possibly "a nun"] and Jewish people, and you know, just sort of a real variety. I've forgotten what my mother said at the time, but she didn't believe in Jewish ritual. She didn't believe in religion.

Merna: I was going to ask you, did she believe in any ritual?

Lucinda: She was definitely . . . she wasn't an atheist, but she was certainly agnostic. She believed that you were raised with certain values and that you didn't have to go to church or synagogue every Sunday or Saturday to carry them out, and that that really was not the way to do things.

Merna: I know a few others who have that approach. Okay, just to kind of round out some of these things that were hit head on and nobody knew where it was coming from.

Lucinda: When I first came to Atlanta, my kids, when they went to school, said they didn't want to go to school on the High Holy Days. I said, "That's ridiculous."

Merna: If you don't celebrate, you go to school.

Lucinda: You go to school, right. But they were embarrassed, and so then I started being embarrassed if I was out and about doing my business. Because in Atlanta, I felt as if people sort of . . . I don't think it's true, I don't think people that aren't Jewish even notice whether you're out there or not, but . . .

Merna: The Jewish people would, if they knew you were Jewish.

Lucinda: The Jewish people would. I've never been blatant about having a Christmas tree. If I was going to have people over for dinner before Christmas, I would wait and do the tree after the dinner party, because I don't think it makes any sense to do that, rub people's noses in your idiosyncrasies.

Merna: Your father's family was Jewish in Savannah. I assume they came from Germany, otherwise they probably would have been Orthodox, in those days. Yet your father was not particularly active in his religion, either, was he?

Lucinda: I think that there was a lot of denial. I think he did go to religious school.

Merna: When he was a child?

Lucinda: They belonged to a temple, and he did have some religious upbringing. As did my husband who then professed not to know anything about it when the children were going to Sunday School. They came home and wanted to light the *Hanukkah* candles, and I said, "What do you do when you light the *Hanukkah* candles?" I had absolutely no idea. I said, "What do we do, sing Christmas carols?"

Merna: [Unintelligible, 7.15] cute story about that.

Lucinda: But, you know, I said, "Bobby, help!" And he was absolutely no help. He had no idea, or professed not to have any idea. I said, "Well, look, if we're going to be Jewish, and send our kids to Sunday School, there's got to be a little continuity here, and I don't know what the tradition is." So, there wasn't any, really, except what they brought from Sunday School. Then the girls weren't making any friends in Sunday School, which was one of the points of going, so they didn't even get confirmed. I let them quit before they got to do it, because I didn't feel as if they were really learning anything, and it wasn't being supported at home, and they weren't

making any new friends. It seemed pointless. I went to **Ahad**, and had no idea what you were supposed to do.

Merna: Didn't you get a book? A *Haggadah*?

Lucinda: No, I didn't even get a *Haggadah*.

Merna: Oh my.

Lucinda: But I began asking questions. I went down to a delicatessen and somebody said something about **Haroset**, and **Jane Abrahm** was there, and Jane, who of course, grew up non-Jewish, was telling me all the things I should have for Seder, which I thought was kind of amusing. I worked at the Henry Street Settlement House⁶⁷ when I was living in New York, and before the holiday season we were told to do greeting cards for the kids. A couple of them came with their cards, and I said, "How come these kids don't know how to spell Christmas?" They had written *Hanukkah*, and I didn't even . . . I'm sure I must have heard of *Hanukkah*, but I didn't know it was spelled with a "ch." I remember that one of my classmates once asked me if I were Jewish, like it wasn't a good thing to be.

Merna: Oh, yes, okay.

Lucinda: And I remember telling her that I wasn't, because I didn't want to lose her has a friend. I've always regretted that. Obviously, she already knew I was Jewish or she wouldn't have asked me that. She knew I was, I didn't know I was. I didn't really know what that meant.

Merna: You've grown up since then.

Lucinda: I have grown up.

Merna: You also said in the earlier tape, you called yourself a misfit, because you were Jewish in a non-Jewish area [and] community, and then in schools and so forth. Did anyone else think you were a misfit besides you?

Lucinda: I don't know. Probably not. The people in school didn't even know I was Jewish, so they wouldn't have considered me a misfit I suppose. It's just how you feel about yourself.

Merna: Right.

Lucinda: I think it's when you're not owning up to who and what you are. Oh, I started to say about my father: somebody in my father's family had nine girls and a boy.

⁶⁷ The Henry Street Settlement is a not-for-profit social service agency in the Lower East Side neighborhood of Manhattan, New York City that provides social services, arts programs and health care services to New Yorkers of all ages.

Merna: Wow.

Lucinda: I think my father's father, he was the boy, and it was easier for their parents to refer to the family as the ten girls. So, they would come north every year, and they would dress him as a girl, because it was easier just to . . .

Merna: . . . to have ten girls . . .

Lucinda: . . . to just refer to them as the girls, or something like that. These things certainly work their way out somehow. I just think that it's much better to own up to who you are, whether you're going to be liked or not liked, or accepted or not accepted. Some people won't or can't accept the fact that you're Jewish, or black, or whatever you are.

Merna: Was your mother considered a misfit because she was different?

Lucinda: Well . . .

Merna: Had you ever thought of it?

Lucinda: No. I mean, I think that in a way she was a misfit, because my father . . . they moved out to the country to have this country life. Everybody went skeet shooting, and played bridge, and rode horses, and she lured my father by pretending that she was going to be a riding companion. She knew how to ride, and she rode actually quite good on a horse, but she didn't like it.

Merna: It wasn't her thing.

Lucinda: It wasn't her thing. She pretended she knew how to cook and made oatmeal one time, which was the extent of her cooking, I think. But she raised flowers, and went to garden. Joined the garden club and went through the whole business of arranging. She was very good. She won lots and lots of blue ribbons, and was very good at flower arranging. Then she raised dogs and did a lot of dog showing.

Merna: She really did fit into the country life in some ways, or tried.

Lucinda: Well, she tried, but she got very bored. I think it was her brother who actually suggested that she go back to school and not waste her mind. She intended to go to be a doctor, and then when she made that commitment then my father just had to learn to live with her being a misfit. But by then she had been through all the . . .

Merna: . . . proper things . . .

Lucinda: . . . the proper things, and it wasn't enough.

Merna: You also mentioned that your mother got her degree in chemistry, and had a lab, what did she research in her laboratory? Do you know?

Lucinda: Lots of technical names. They were working on pre-vinyl purity which means nothing to anybody. My father used to say she was not very good dinner table conversation, because she would have to draw these atoms and things on the tablecloth, or the napkins, and I don't think people were particularly interested. If she had been in political science or something it might have been a more interesting field in terms of dinner parties.

Merna: In other words, she was in molecular kind of stuff.

Lucinda: It was organic research, and they were actually doing some kind of cancer research. She worked on synthetic quinine,⁶⁸ and her professor actually did a paper on whatever it is that has replaced actual quinine for malaria.⁶⁹

Merna: You know you used the word laboratory and research, but there is research on so many different things. I was wondering what kind of things?

Lucinda: Right. This lab was doing fundamental.

Merna: All right, should I move along?

Lucinda: Yes.

Merna: Even if the Depression didn't really bother your family in one way or another, Hitler was rising to power during the 1930's. Did you have any sense of it, or was there any talk or feeling about it in your family during the Thirties?

Lucinda: I'm sure there was. I don't know whether it went over my head, or what, but I remember when my sister went to Dana Hall in Wellesley, Massachusetts,⁷⁰ and her roommate's mother had escaped over the border near **Graand/Granden**, and she told this great tale of crossing the border at night in their nightgown, or something like that. It was the first time I had ever really, graphically, grasped the nature of the whole thing. I really didn't have a tremendous sense of it.

Merna: Being in Katonah, not in New York City, I feel it's easier not to have.

⁶⁸ Quinine is a medication used to treat malaria and babesiosis.

⁶⁹ Malaria is a disease caused by a plasmodium parasite, transmitted by the bite of infected mosquitoes. There is currently a vaccine to prevent malaria.

⁷⁰ Dana Hall School is an independent boarding and day school for girls in grades 5-12 located in Wellesley, Massachusetts.

Lucinda: I think more after [World War II] started, the air raid drills and camps in upper Westchester [New York] there.

Merna: As far as you know, then, your parents, your brother . . .

Lucinda: The most the War affected me was that there was gas rationing, and we had to take the train to go to the movies in Mt. Kisco [New York] or Brewster [New York] or somewhere. In 1941 my father was working on the draft board set. I mean, I knew about the War, certainly. But as far as what the Nazis were up to with the Jews, I really . . . you know, unless you have somebody that's involved yourself . . . I would say that I lived a very sheltered life.

Merna: In the first interview, there was nothing about what was going on in the world whatsoever, you know. Your mother and your father, and your own work, and a mixed-up business about family history, chronology, and dates, and such, with no awareness of anything going on in the world, so I thought I'd ask.

Lucinda: Well, I really don't think I had much awareness of what was going on in the world at all.

Merna: All right. But you do now?

Lucinda: I do, very much so, now.

Merna: How would you say you came to be aware of problems that other people have?

Lucinda: As far as the Jewish thing is concerned . . .

Merna: Jewish and otherwise.

Lucinda: Well, there was that thing at the Jewish Community Center a few years ago, the survivors of the Holocaust.

Merna: Oh, yes.

Lucinda: I got taken around by some of these. . . sort of a personal tour, and met some people who were personally involved and really got to understand it through some real personal stories and meeting the people. That makes much more of an impact on me than anything. I think I get an understanding of what's going on in the world by personal contact with people, and being personally involved. Because there's so much going on, and there's so many problems, and you begin to wonder how in the world you . . . you just begin to feel responsible for all of it. You can't. You kind of just say, "Stop, stop, let me just . . ."

Merna: . . . focus . . .

Lucinda: “. . . focus on something.”

Merna: You’re saying when you first had contact with survivors from the Holocaust, that began to open you up to the problems that other people have.

Lucinda: Right.

Merna: I was told, I wasn’t in Atlanta then, that in the early 1950’s, I think, the Temple was bombed?⁷¹

Lucinda: Yes.

Merna: Were you here then?

Lucinda: Yes.

Merna: Did you or your family have any reaction then?

Lucinda: Yes. We knew Jacob Rothschild,⁷² who was the rabbi. Jacob Rothschild was the rabbi at the time, and he was a friend. I mean, why did that happen, and who did it, and what was going on. But I wasn’t personally involved, and nobody I knew was killed, or maimed, and I didn’t go to the Temple every Friday night, so my seat wasn’t upset. It wasn’t as if there was personal involvement there.

Merna: That’s true. I’ve heard about it from other people. The other thing is, and again I’m hopping around, but I’m trying to answer questions that I had from the other tape. Who is C.B who is married to DeJongh Hunn? At one point you said C.B. was married to DeJongh.

Lucinda: Francis Howell.

Merna: Wrong initials.

Lucinda: C.B. was married to Dejongh?

Merna: I have a question mark with that. Who was C.B.?

Lucinda: I don’t know who C.B. is. Francis Howell married DeJongh. Their children’s names are Alice Franklin and Andy Franklin. I can’t imagine who **C.B.** is.⁷³

⁷¹ The Temple on Peachtree Street in Atlanta, Georgia was bombed in the early morning hours of October 12, 1958. About 50 sticks of dynamite were planted near the building and tore a huge hole in the wall. No one was injured in the bombing as it was during the night. Rabbi Jacob Rothschild was an outspoken advocate of civil rights and integration and friend of Martin Luther King Jr. Five men associated with the National States’ Rights Party, a white separatist group, were tried and acquitted in the bombing.

⁷² Rabbi Jacob Rothschild was rabbi of the city’s oldest Reform congregation, the Temple, in Atlanta, Georgia from 1946 until his death in 1973 from a heart attack. He forged close relationships with the city’s Christian clergy and distinguished himself as a charismatic spokesperson for civil rights.

⁷³ C.B. is likely a misinterpretation of the name Phoebe from the original transcript of the group interview.

Merna: All right. The other thing is, you said, again in the other tape, that both your sister and brother were married at age 19. Your sister was at Wellesly. . .

Lucinda: No, she was not in school at all. She went to **Westover**,⁷⁴ which was a finishing school. She didn't ever go to college.

Merna: Then I must have misread it, or it didn't come across clearly.

Lucinda: I think she always regretted [not going to college]. But she went to the DeBarry's Success School. She was always overweight, and so there was always that problem, and my mother was always trying to get us both to lose weight, whatever it took . . . Hey, Daisy. . . Of course, she [Daisy, the dog] isn't Jewish, either, she's English.

<End Tape 2, Side 1>

<Start Tape 2, side 2>

Merna: [About Lucinda Bannen's friend, also named Lucinda, who is also a photographer] . . . name as you?

Lucinda: It's true. Confusing, but true.

Merna: That was the part I found confusing. She not only is a photographer, but she has the same first name, and you got along fine?

Lucinda: Yes.

Merna: All right. It was confusing.

Lucinda: When I met her, we were talking about traveling, and she had done a lot of traveling, and strangely enough, her grandfather had made money in Chicago at the same time as my grandfather had. It's been passed down through the generations in very much the same way, and she's had the wherewithal to be able to travel. I asked her where she was going next, and she said, "To India," and we were going on the same trip.

Merna: That's good. And you've been friends ever since?

Lucinda: Yes.

Merna: That really sounds like a good match made [Unintelligible, 1.50]

Lucinda: It really has been very good, because . . .

Merna: I haven't asked you much about your work because I feel in the previous interview there was so much.

⁷⁴ The Westover School, often referred to simply as "Westover," is an independent college-preparatory day and boarding school for girls. Located in Middlebury, Connecticut.

Lucinda: I've just gotten through making a couple of videos.

Merna: Oh, that's new!

Lucinda: Well, the High Museum asked me to direct one for the new spectacle show, and yes, that was a very new experience. First of all, I've never directed anything. I've always done it myself. But I learned a lot. I just got finished with that yesterday, and I made another one just before that, which I actually shot myself, and it was more of a hands-on thing. This was more of sitting with an editor and making decisions.

<phone rings, interview pauses, interview resumes>

Merna: Should we go back a minute and see where we were?

Lucinda: No, I know where we were. I like it that I have a talent.

Merna: You're handy with your hands or visionary, you're drawing or creating things.

[Unintelligible, 3.28]

Lucinda: My father was a cabinet maker. My father made a lot of the furniture in our house, and so I did hold things for him some and watched him work. I always thought that I couldn't use a camera because it was too complicated.

Merna: I'm talking before the camera. Did you try drawing, or did you . . .

Lucinda: No, I never did drawing, but I did always want to color. I really wanted to use a camera. I mean, I was devastated when my camera disappeared when I was in Europe, and I remember wanting to make images so that I could share them with people. It wasn't that I wanted to draw them, I really wanted photos. I think I really did want to make photographs long before I did. I think I have a different way of looking at things than a lot of people, although I didn't know that either. [Unintelligible, 4.47: possibly "for a long time, either."]

Merna: In other words, I guess one sense of what I was asking you was before you got to use the camera professionally, more interestingly than just snap shots, you know, were you looking for other ways to express the creative things? Whether through sewing, or through . . .

Lucinda: Yes, I did. I was always doing something [Unintelligible, 5.28] because I first of all felt that it was important to make things for people. I think I got that from the governesses. I preferred to make things for people for presents, than to buy things, because that was too easy. You know, if you have an allowance of \$2, and you spend a dollar on a present for your mother, it really gets Mom's heartbeat, right?

Merna: Yes.

Lucinda: But if you've got endless amounts of resources, or enough to go around, you haven't really given that much of yourself. So, to make something, and take the time . . . When I had dinner parties, I always wanted to make it rather than have it catered. I just felt catering was a cop out, and I was putting a whole lot more of myself into what I was giving to my guests by doing it myself. It might not have been as good, and they might not have appreciated it as much, but it meant something for me to do that. I think cooking was certainly a creative outlet, because I didn't know how to cook and I would just plunge right in, the way I've done with a lot of things. Somehow it magically came out great. But also, I think I got from my mother that it's important to leave a legacy, and, you know, you can work through . . . volunteer for this organization, that organization, do all these things and . . .

Merna: Do that full-time if you want to.

Lucinda: . . . and when you're done . . . I know so many women who finally get in their fifties or sixties, and they say, "Let other people do it. I've done my share," you know. But what have they done, really? They've stuffed some envelopes, and they've helped out with organizations, and I've certainly done my share of that. But what's anybody going to remember me for? For stuffing envelopes?

Merna: It depends on what you do, I think, as a volunteer. You might influence the organization. Not by stuffing envelopes, but by some other form.

Lucinda: I've certainly done my share of that. But then I think I've felt as if I had something more special to give that other people couldn't do, and I feel good about that. That I can give my time to something professional, and that . . .

Merna: It gives you and someone else pleasure, and it will last.

Lucinda: Yes, and I also think that it's a good role model to see somebody who doesn't have to go out and work hard to do that. They see that you're not just a showy, snobby, you know . . .

Merna: That you're contributing to the world, also, in a sense.

Lucinda: Right. Besides just with my living. I think a lot of people contribute with influence. I feel as if I've sat on a lot of boards and contributed a lot.

Merna: Are you in a position to choose which boards you sit on now?

Lucinda: I've chosen which ones I don't want to sit on anymore.

Merna: I'll be polite. I won't ask about those particularly.

Lucinda: I mean, I'm asked to sit on a whole lot more boards than I can. In fact, I clear the slate every once and a while, but never quite get it clear, and then I pick up a whole bunch of new ones, and then I'm back where I was.

Merna: Has the nature of the organizations whose boards you sit on changed over the years? And why, if it has. I mean, when you were married, and your children were small and growing up, you sat on some boards then?

Lucinda: Yes, they have changed. I was the first woman to be on the board of Lawrence Academy,⁷⁵ which is a school in Gorton, Massachusetts. I was the first woman in 105 years of its existence, and they had the winter meeting in Boston. They had fall and spring meetings at the school in Waltham, Massachusetts. But the winter meeting was in Boston, and it was always held at their [Unintelligible, 10.34] club, and it was [Unintelligible, 10.36] and no women were allowed in it. I'll never forget my first winter meeting was on my birthday, and they had to change the room that they had been meeting in for umpteen-thousand years. That gave me great pleasure.

Merna: Lovely.

Lucinda: I'm interested in different issues now. I'm interested in women's issues, and human rights, and equal rights, and civil rights. You know, people have a choice. Certainly, abortion comes in, that falls under women's rights.

Merna: Choices, yes.

Lucinda: Yes, and those really [Unintelligible, 11.26] and I'm interested in sex abuse, and child abuse, and I was one of the first supporters of the organization called Men Stopping Violence,⁷⁶ which deals with men who beat their wives. Everybody said it wouldn't work. Two fellows started it, and I knew one of them. I believed in it, and I gave them a big enough donation that they were then able to get some other people, which is something I like. That's where I really like to give money, is to new organizations, and give them enough money so that . . . I mean, \$1000 per month from a recognized foundation is a very good start, because it's enough of a commitment for them to then go to other organizations and say "we have this."

Merna: "Can you match it," or what have you.

⁷⁵ Lawrence Academy at Groton is a private, nonsectarian, coeducational college preparatory school, and the tenth oldest boarding school in the United States.

⁷⁶ Men Stopping Violence is an organization based out of Decatur, Georgia, which aims to To organize men to end male violence against women and girls through innovative trainings, programs and advocacy.

Lucinda: Or these people, she believed in us. \$100 won't do it.

Merna: Right, right.

Lucinda: It takes \$1000. You can't spread too many thousands. All those one thousand dollar donations, you eventually use it up, but I think it's real important. It's very risky, because you don't know whether it's going to work or not, but there are a lot of organizations in this town that would say that they would never have gotten off the ground had it not been for my support and belief that they could do it.

Merna: That should be very satisfying.

Lucinda: I just feel as if that \$1000 is a lot more important than \$1000 to an organization that has a budget of \$1,000,000. They need people to give those thousands of dollars, but those people don't know about the things that I know about. So that in the network I'm in . . . I think I'm in a network and know people that don't know very many people to tap. In fact, most of the people that tap me have nowhere else to go, and I really like that kind of influence.

Merna: Yes. It's very potent.

Lucinda: As far as Jewish organizations, I feel as if there are lots and lots of wealthy Jews, and they give. Jews give more than anybody else. **[Unintelligible, 14.10]** and I did some fundraising for a while. I prefer not to do that, but I will do it when there's nobody else to do it. I used to go to Jews and ask for money for the Arts Festival or Theater Atlanta. This was back when my kids were younger, and they'd say, "No, we give it all to U.J.A. [United Jewish Appeal]"⁷⁷ and I used to think, damn it, if these people could give \$100,000, or whatever, away every year, they would give \$90,000 to U.J.A. and keep \$10,000 for community organizations. Because this town wouldn't be very interesting if it didn't have . . . There's got to be more depth to the city than just the very basics: the museum, and the symphony, and the theme . . .

Merna: . . . and the Nutcracker . . .

Lucinda: . . . and the Nutcracker. The things that are high visibility, which everybody loves to give to, and they love to go to the parties. **[Unintelligible, 15.25: something else about parties]** Although, we have done plenty of that, too, I just would rather . . . and I used to enjoy

⁷⁷ The United Jewish Appeal (UJA) was a Jewish philanthropic umbrella organization that collected and distributed funds to Jewish organizations in their community and around the country. UJA existed from 1939 until it was folded into the United Jewish Communities, which was formed from the 1999 merger of United Jewish Appeal, Council of Jewish Federations and United Israel Appeal, Inc.

going to [Unintelligible, 15.39] and those things. Now they're just so crowded that they have to turn people away.

Merna: Oh my.

Lucinda: So they don't need my money, then, because I'd rather have them take the next person and use that space. If they can get their money, then fine, because there are plenty of other people that can use my money that can't get somebody else's money.

Merna: That's very true. I guess I should ask you which are some of the organizations that you so support now?

Lucinda: Well, I just came from a meeting of New Visions again, which is a city-sponsored gallery. Harry Sanford, director of the Bureau of Cultural Affairs⁷⁸ wanted to start this gallery to support regional emerging artists and I felt it was an important thing to have here in Atlanta. It's still in the very primitive stages, [Unintelligible, 16.50] plenty of problems, but we've also had a lot of good shows. What else? I've just gotten off the Bridge Family Center, which I was on for twenty years.

Merna: I didn't even know it was that old.

Lucinda: I went on after it was six months. It was six months old when I was asked to be on it in 1968. That was an important one. I'm on the High Museum Board, and the 20th Century Board, and Program Committee for the 20th Century Society.

Merna: What is the 20th Century Society?

Lucinda: It's concerns are 20th century artists who do decorative work in society.

Merna: Okay, I just didn't know.

Lucinda: I've just gotten off the Art [Unintelligible, 18.07] Board, and they keep trying to get me back on, and I keep swaying back and forth. I ought to look in my resume to find out if I haven't just been to the meeting. I can't remember.

Merna: You've indicated some of the criteria that you use for either giving a good chunk of money or being on a board, and one of them is addressing a need locally. Are there other criteria you have for contributing money or becoming involved in other ways, being on the board, or whatever? That's a basic one, obviously.

⁷⁸ The City of Atlanta's Office of Cultural Affairs (OCA) was established in 1974 to encourage and support Atlanta's cultural resources.

Lucinda: I'm Chairman of the Council of Allies for the National Black Women's Health Project, which is here in Atlanta, and I think I was very instrumental in helping them get off the ground and get started. I like people, and I think I've been able to help them a lot. What was your question? Criteria?

Merna: Yes. Even if you haven't thought it out specifically, criteria by which you decide whether to give money or to be on a board or be active with an organization. One, of course, is the local need.

Lucinda: Right. I'm also a Trustee of Friends of Photography in California, San Francisco, which is new this year. I felt as if I could . . . there's nobody else from the Southeast. There are a lot of interesting people on the board, and I just thought it would be interesting from my own standpoint, and that I could probably represent the Southeast, so I decided to do that. Part of it is things that interest me, that I think I can contribute something [to] for some reason, or be helpful [to] somehow. It's a give and take thing. It's not totally altruistic.

Merna: You're very legitimate, I think, in many directions. Okay, I'm going to jump back again. Usually I don't jump so much, but [Unintelligible, 2.35] interview with me too. You said when you were growing up, your father's sister with her children lived nearby, isn't that true? You and your sister have lived here, and your children sort of grew up here. Your father did not. Does the family seem to be spreading further and further apart, or are they still clumpsome? That's the wrong word, but . . .

Lucinda: I think there's definitely a clump here and definitely a clump in Washington. My brother's daughter lived here for about five years. She is a journalist, and she got a job at the Atlanta Journal-Constitution, and her husband went to Emory at Grady⁷⁹ and that's where he did his intern residency, and Phoebe's daughter moved back here. She married and moved to St. Louis, and then divorced and moved back here. Andy, Phoebe's son, still is in Colorado, so he's really the only one . . .

Merna: The outpost.

⁷⁹ Emory University is a private university in Atlanta. It was founded in 1836 by a small group of Methodists and named in honor of Methodist bishop John Emory. Grady Memorial Hospital, frequently referred to as 'Grady Hospital' or simply 'Grady,' was founded in 1890. It is the public hospital for the city of Atlanta, serving a large proportion of low-income patients. The pair have a long history of working together to train medical students at Emory.

Lucinda: . . . that's outposted himself. Frank's only married child lives in Washington, near where they live, and very near where my son lives, so there's that enclave. Then Frank's other three children: one is graduating from Harvard this year, one has been working in Newark and may be moving to Newark, Rhode Island, to do boats, and the other one lives in SoHo.⁸⁰ She seems to [Unintelligible, 4.27]. They have three in New York, but [Frank and Deenie] live part-time in New York and part-time in Washington. So, Washington and Atlanta are really where the families are.

Merna: And your father's nine sisters. They went back to Savannah?

Lucinda: They were aunts. We're going to have a family reunion in Savannah in March.

Merna: Oh boy!

Lucinda: And there is [Unintelligible, 5.00].

<Lucinda gets up to retrieve a list of names, interview pauses, interview resumes>

Merna: . . . when you walked away, because it doesn't pick up so far.

Lucinda: Anyway, he kept reciting all these people that we were supposed to know. It was hard to know these people that he kept talking about. We've never met them. But then we did meet some. This is the list of the relatives.

Merna: Oh my goodness. That must be about 75, 150.

Lucinda: Probably, something like that.

Merna: Wow.

Lucinda: Some of them live in Savannah. One of them lives in **Nerpisco**, Seattle [Washington] . . . Athens, Georgia. Never heard of Debra Smith who lives in Athens, Georgia.

Merna: That's fascinating.

Lucinda: There are several Atlantans. I don't know, some of these names do ring a bell. But anyway, that should be . . .

Merna: It should be an interesting experience. It's the first family reunion that you know of?

Lucinda: No, there was one other, but I didn't go.

Merna: Oh. This one, you're going?

⁸⁰ SoHo, sometimes written Soho, is a neighborhood in Lower Manhattan, New York City, which in recent history came to the public's attention for being the location of many artists' lofts and art galleries, but is now better known for its variety of shops. The area's history is an archetypal example of inner-city regeneration and gentrification.

Lucinda: This one, I'm going, and all my kids, I think, are going. We decided it would be fun.

Merna: I'm sure it will.

Lucinda: So what did you . . . ? Oh, my father and his nine aunts? Well, these are all the relatives. I'll find out about those nine aunts. Come back and interview me after March.

Merna: At this point, I think you had said something about an appointment?

Lucinda: I did. I had another meeting, which turns out to be on Thursday.

Merna: So I haven't overstepped the time. I was a little worried.

Lucinda: No, it was a 4:30 meeting. I'm on the board of the Atlanta College of Art, and I had it down for this afternoon and then I realized I also have it down for Thursday, and I thought, wait a minute. One of these had got to be wrong. I think they must have sent out a sheet way ahead, and then they must have changed it.

Merna: Well at least I haven't kept you past your time. I think I'm beginning to wind down at this point, I don't know about you. But if there's something else that you feel has been important in your life that we haven't covered, you call me and we'll set up another time, and if I think of something that escapes me now, I'll call you and we'll see, okay?

Lucinda: I'll say one other thing. I went to a Women of Wealth retreat.

Merna: I didn't know they had them.

Lucinda: The Fund for Southern Communities has organized this. Well, there's one in California called Managing Inherited Wealth, and then the Fund for Southern Communities has organized this one. It was very interesting meeting other women who had inherited wealth. They are a very wealthy bunch of people. Most of them, if you met them on the street, you would think that they might even be homeless, practically. There's a lot of guilt, which I think, women who marry rich men . . .

Merna: More the guilt?

Lucinda: No, they don't have a problem spending money at all. But it's women who try hard to own their power, and accept their power, accept the fact that they have power, which I think I tried to avoid. I didn't want anybody to know that I had money, and did a lot of things to hide that. Then I discovered that life was much better if you own up to who you are and it's okay to say no sometimes. That's really kind of a new thing for me, because I . . .

Merna: Is it recent?

Lucinda: I think I didn't know how to handle the power, and so I just said to my husband, "you do it all." Then you find you've lost everything. I was really like the poor little rich girl because he was keeping the checkbook, and if I spent something on something that he thought was ridiculous, instead of being supportive about it, or saying, "Why? Why did you do that? Why did you buy that? What made you think that was important to do?" He made me feel like I'd been a bad girl, and guilty. I used to say I felt as if I was in jail, and I really wanted to get out and wanted to be my own person. It's taken me some time and struggle to learn how to do that. It takes learning, if you haven't done it early in life, and especially if you have somebody who's trying to smush you, and you don't have any self-confidence. I'm very sympathetic to the homeless women who have been beaten and abused and have no self-confidence. They are smart enough, but they can't go out and get a job because they don't have the confidence to go and have the interview, and until they build themselves back up . . . it's a vicious circle.

Merna: That's part of it. There's another reason, also, and one is that they don't have an address or a telephone where they can be reached, and that hinders you when you're looking for a job.

Lucinda: That definitely hinders you. But I spent some time with them, and it was definitely [Unintelligible, 11.12] and they knew it, too. They knew that what they had to do was work on their self-confidence and their self-esteem before they could go out and do anything else.

Merna: In a sense you had to do the same thing.

Lucinda: Yes, exactly. Unrelated to money, absolutely. [Unintelligible, 11.33] Phoebe was very out with her money the moment she came here. I felt as if it was easy to buy your way onto boards or to be wanted, and dressed magnificently, and nothing was too good for her. But I think you know in retrospect, I'm not sure she had a whole bunch of self-confidence either. Only she . . .

Merna: . . . showed it differently. . .

Lucinda: . . . showed it differently. But I've not yet met a perfect family or the perfect person. I mean, I think everybody has . . .

Merna: Absolutely.

Lucinda: Which is a shame, you know? You would think if you had good looks, plenty of money, good health, a good personality . . .

Merna: There's always something.

Lucinda: . . . and smart enough, and all that, that you would have it all.

Merna: I guess nobody is perfect. No family is perfect.

Lucinda: It's not the perfect part. It's that you should be able to have it all, but you can't have it all. Nobody can have it all. Something goes wrong. I mean, your kids . . . you either do too much or too little, or you sit on them too hard, or something goes wrong. I mean, even for the people who maybe have maybe everything else, then they find their kids are on drugs or something. Overdose and die, you know, something tragic. People never get over that. I guess the best thing to do is try to do the best you can, and hopefully get some enjoyment out of it. That's pretty important too, isn't it?

Merna: Oh yes.

Lucinda: As well as giving enjoyment to others.

Merna: There must be a mutual, two-way process. Well, I'm going to ask you to sign this so we can use it. I'm sure you did it before also.

Lucinda: Probably so.

Merna: And I want to say thank you. I know you've taken a lot of time.

Lucinda: I think it's going to be very interesting . . .

Merna: I think so, because . . .

Lucinda: . . . to read the outcome of all of the people, because I'm sure there are no two interviews even remotely alike.

Merna: No, and I've done many.

<End Tape 2, side 2>

INTERVIEW ENDS