



same was true anywhere they lived. So that's the way I grew up, and although it was a very sketchy formal sort of education, I not only am not sorry, I think I was very fortunate. I came to New York at seventeen to go into the theater, and looking back on it--it was 1936--I'm absolutely astonished at my mother and father for allowing me to do that. But we had had a pact. I had always wanted to be in the theater. I was very awkward as a child, and one drawback about our great, glamorous life is that I would make friends and then leave them at the end of the year or two, or come into a school in the middle of the year, and I was really quite shy. I knew a lot; I knew a lot of history and geography and language and so on--not very much math, I can tell you--but I was shy, so I always wanted to be an actress. Being tall and rather plain, with braces and all those things, I kept begging my parents to let me come to New York to go into the theater. They let me study drama when we were stationed in Ohio because I was very awkward about walking and standing. This has nothing to do with The Museum of Modern Art, but this is the beginning.... So I got through school quite fast, because we moved so much that I skipped a couple of grades from time to time and graduated from high school when I was fifteen. So my father said, "If you go to college for a year and still want to go to New York, I will subsidize you for three months, and if at the end of three months in New York you don't yet have a job, you have to come back and go to college." So I said all right, and I did go to college in Columbus, to a small school, Capital University, and he didn't tell me what to study, so I studied history of the theater, radio technique, stage design, voice.

SZ: You were serious.

JT: Yes, that was my year in college; then I came to New York. The way they let me come was, there was a girls' club on the Upper West Side at Riverside Drive and 85th Street called the Three Arts Club--I don't know where mother heard about it--and the girls who were there were all studying either theater or dance or were art students or something of the sort. Very strict: there was a curfew at midnight. You had to be in by midnight. But if you were in a play, you could be in at one o'clock.

And it was very inexpensive. Two meals a day, and I think it was twelve dollars and fifty cents a week, something like that. But from the beginning in New York all my friends, my colleagues, seventeen, eighteen, nineteen, twenty years old, girls, were all involved in the arts in New York, and the boys we knew may not have been, but we went everywhere in those wonderful days.... We'd go to the Metropolitan Opera for fifty cents and stand in line. We'd buy our evening gowns at S. Klein on the Square, Union Square, for five dollars, and even as teenagers, we would wear evening clothes to the opera and then pick our skirts up and fly up those stairs, six flights, to get a seat, because the top floor wasn't reserved. We had a wonderful time. Several girls were in the theater. Vera Zorina I knew; she was a dancer, of course, and was very involved in ballet even then. (She became the star of On Your Toes.) That was when New York City Ballet was American Ballet Theater and was the only ballet company, as far as I know; I used to go to ballet at City Center when they were there. And we used to go to The Museum of Modern Art. Because we were very...we were total tabula rasa. The culture we all had was quite mixed up and I don't think we knew anything much, but we loved everything new. I had friends in Greenwich Village, poets; we'd go to poetry readings and sit on the floor and smoke [laughing]. Gosh, I wonder how we lived. But New York was...quite a safe city then. I had friends in Brooklyn--I'd go to dinner there and come home at one o'clock on the subway. We'd wear evening clothes and go up to the Apollo Ballroom in Harlem and dance. That's the way New York was in those days; it was quite extraordinary. I got a part in The Women very early on. I started by modeling at Best & Company, which no longer exists.... And I did that for about two months and used my lunch hour to look for a job. My speech professor at school knew Burgess Meredith, and he sent me to see him and to see Guthrie McClintock, who was married to Katherine Cornell, who was a very great actress. They sent me to Max Gordon, who was a well-known producer, and I got into The Women. That was wonderful, because I played several small parts and understudied several more. It ran for two and a half years.... We went to the Metropolitan, we went to The Museum of Modern Art. The Museum of Modern Art was then very small; even now it seems it wasn't very big. But they were doing absolutely extraordinary shows. I had lived in 1932-33 with my parents in

Paris, and my mother, as the wife of the military attaché, was lent beautiful clothes by some of the great designers, and Mother and Daddy always went to extraordinary stage things. They saw Diaghilev's ballets, and they knew a few of those people--not very well, they were on the fringe on it.... (It was in Paris that I first saw modern art.) That's by way of the first question. I later became interested in The Museum of Modern Art,...about 1936-37.

SZ: So it was just in the brownstone.

JT: I think it was on Fifth Avenue. Was it in the Heckscher Building then?

SZ: It was in the Heckscher Building from '29 to '32.

JT: Well, then it wasn't in the Heckscher Building.

SZ: Then it was in a brownstone on 53rd Street, on the same site, but it was just one building. Then it moved for a couple of years to Rockefeller Center while the main building was being built, so it could have been there.

JT: I don't really know, to tell you the truth, because when we were going to Paris we were here for three or four weeks, and Mother and Daddy took us to all the museums. I don't even remember if the Museum...it seemed to me it was in a very small building then. When I really started going seriously, it was already on 53rd Street, and the building was not old. It must have been the first proper building, where it is now, only much smaller. I remember extraordinary exhibitions there. I didn't understand a lot of what I was seeing. I remember the first Abstract Expressionist paintings I saw and how hard it was for me to like them, how irritated they made me; so I kept going back and frowning at them [laughing].

SZ: Because you wanted to understand them?

JT: I guess. I was sort of feeling belligerent. I kept trying to figure them out, because if they were in the Museum, they were important. And it happened; it didn't take too long. I think when you're young, you're open-minded. One great thing my father always did when we were traveling, he loved architecture everywhere, and in China we looked at everything from bronze faces to strange houses, and shapes always fascinated me. I think I got that from my father, perhaps, and I got my love of--it's too cut-and-dried to say all this--my love of people from my mother, who loved everybody and became great friends with taxi drivers and elevator operators. She knew more about my elevator operator's family than I did after I'd lived here for a while. She was so wonderful. They were wonderful people. Anyway, here in New York I stayed throughout the run of The Women--it had a road company, too, but I was in the New York company, having an absolutely wonderful time. Toward the end of that time, I married and went to China with my husband, who was in the Air Corps, as they called it then, and we were stationed in Chungking in China. I was evacuated from there when the bombing of Chungking got to be too bad and came back to the States. During the war I was with the Air Transport Command as their chief information analyst in the Intelligence Division throughout the war....

SZ: Was that something you were trained for?

JT: No, I wasn't trained for [it]. I came back from the Far East... (my husband was captured and died in prison over there). When I came back, I was going to go back into radio work in New York. We hadn't gotten into the war yet; the war in Europe was raging. This was before Pearl Harbor. I was spending the weekend with my parents, who were stationed in Washington, and Colonel Louis Gimbel called his friend in the Young & Rubicam advertising agency and said he was desperate for young women who knew where places were in the Far East because they were starting the Air Transport Command as a supply route around the world. I was there for the weekend when Pearl Harbor happened. We were listening to a Redskins game.... I was having lunch with my parents, and when the man broke in and said, "Pearl Harbor has been bombed," I looked at my father and said, "They don't mean

Pearl Harbor, they mean Manila Harbor in the Philippines." We knew the Japanese were going to take the Philippines; nobody back here was paying attention, but we knew it. He said, "No, I don't think you're right. If they get those ships in Pearl Harbor, then they can take the Philippines," because the ships in Pearl Harbor were going to rescue everyone when the Philippines was invaded, and it didn't happen, obviously. So they didn't want Hawaii, they wanted to get the Philippines and have a route to the East Indies and bypass the rest of China, where they'd been fighting since '32. Anyway, I digress too much. I stayed in Washington throughout the war. I had gotten a call from Colonel Gimbel the day after Pearl Harbor, and he said, "Hubbell Robinson of Young & Rubicam in New York has told me that you have just come back from China" or somewhere--something like that; he said it in a very funny way. He said, "Could you come in and see me?" The offices had moved into a temporary building in Washington. He said, "We're starting the Ferry Command.... We've got to have someone who's a very security-safe person, because we're having to find out where airfields all around the world are and what is on them. I'm going to give you a quiz. Where is Anarajapura?" and I said, "It's in Ceylon." And he said, "Well, where is Port Moresby?" and I said, "Colonel, I just left there six weeks ago" [laughter]. Then he said, "All right, can you type?" I said, "No," and he said, "How fast can you learn?" That was my big interview. So I got a breadboard and sat up in bed at night, learning to type. I was the chief information analyst for the whole Air Transport Command because I was the first civilian hired. We didn't know anything--nobody knew anything. From then on we started hiring other girls, and we monitored radio broadcasts in French or other languages. We had to tell these young ninety-day wonders, as we called these young pilots, what was on the airfield, whether the northeast-southwest runway was working or not, whether there was hundred-octane gas available for their planes. We had girls on the North Atlantic routes, the South Atlantic, the Indochina, the North Pacific routes--all keeping track of airfield information that we'd give to the pilots when they left, and when they came back, we'd debrief them and get new information. We'd say, "You can't land in the Seychelles" or "You can't land here"--you know, too much bombing of such-and-such an airport. So the northwest-southeast runway was out of order, and you'd tell

that to the pilot. We worked about sixteen hours a day. That was throughout the war, and a good thing, too, because I stayed mostly with my family, and when the Japanese finally informed me that my husband had died in prison, I was able to get through all of it better because I was working hard.... It was kind of a strange period. After the war I met my husband [Walter N. Thayer], who just died four years ago. He had been going back and forth on our planes to London. He cabled me once from London--I didn't know him very well, but he was in charge of aid and getting people behind the lines in the Low Countries--Holland and Belgium. He would go back and forth and give reports to Washington. He'd hitch rides, really, in bomb bays on our planes. So he sent me a cable that said, "A small package will arrive from New York. Urgent I have it. Please give to first available pilot coming to England." And I got this little package from New York, put it in the pilot's pocket--it was about this big--and sent it across, and about six months later he called and said, "I'm in Washington and I'd like to take you to lunch and thank you for sending that package to me." I'd forgotten about it. I had lunch with him and was dying to ask him what was in the package. I didn't see him again for quite a while, but after the war was over, right after, I'd finished my work in Washington and I was going to come back up to New York then and work in theater. He took me out a few times, and he was coming back to New York to start his own law firm after the war; he had been here before and had been with a big law firm in New York, but he wanted to start his own. So he asked me to marry him, and I did. So there we are. Anyway, we lived here for two, three years, until our first child was born, and I still continued to go to The Museum of Modern Art, but I didn't do anything. I would go there even when I was pregnant. It was a great place, I was told, to walk a lot. You walked there.... It was more fun to walk in the museums than it was to walk on the sidewalk. So it was sort of a favorite place to go, and I found it very exciting and challenging, because I didn't really read a lot at that time. As soon as the children were born, we moved out to Rye, and my vitamins were to come into New York once a week and go to lectures. I did this at the Met with Claude Marx for a long time, and came to MoMA and began reading books on art. Jack Javits knew a lot of artists, Jasper Johns and several others, and he was a good friend of Walter's, and he said, "You know, you really ought to start

collecting modern art." Walter said, "I don't want to collect anything. I just like what I like." We just didn't ever really collect. We just slowly got things that we liked around. Most of it's gone now; there are a few things here. In his office he had a lot, he had things here. I've sold quite a lot.

SZ: But you still didn't have the connection at the Museum?

JT: He became a trustee. Bill Paley asked him to join the board. He was a very good friend of Jock Whitney and was, in fact, Jock Whitney's partner, and Bill Paley asked him to join the board in '67 or '68,...particularly because Walter was a very good fundraiser and a very good financial person, and I was delighted and I was sort of there. Meanwhile, we moved in here in '68.

SZ: So you came back from Rye.

JT: We kept the house for too long.... I couldn't wait to get back to New York. Once the children were in school, the youngest in prep school, we moved back, and we kept that, theoretically, for weekends. We finally gave that one up and we built a house on the end of Long Island. Anyway, as soon as we moved back here, I began volunteering at MoMA. We had then the Hospitality Committee with a lot of very good women who I still think should have been encouraged a little bit more. That had to have been about '70.

SZ: That's right, your husband was already a trustee, and that was 1970. Mrs. Thayer, I'm going to turn this off for a minute. [Tape interruption]

JT: I find it [the Museum] very enriching. If I'm very tired or don't feel well, feel upset or crabby, anything, if I go to the Museum, or to the Met, for that matter, which I do, I feel better. I don't know, it just does those things for me. It means a great deal to me. I feel very strongly about those things. Anyway, beginning at MoMA as a volunteer, I sort of backed into it--not reluctantly, but it didn't seem to have any



particular form at first, nor did I say, "This is what I will do here," nor did anyone else say that. We had a Hospitality Committee, and Jan Cowles was the first chairman and I was the second, and we ran the first Party in the Garden, very tentatively. I was the chairman when we did that, and I was scared to death, because people said, "Who knows if this will work?" We had never done this as a fundraiser before. But we had that great group of women, and they had private dinners at home and then came to the Museum, and for a long time, it seems to me, three years or so, we gave dinner parties before openings in homes; I had sixty people here at various times. There were thirty or forty women who did that, and then we'd go off to the Museum. Of course it saved the Museum a lot of money and it was great fun. We mixed everybody up. Because my children weren't here, and I wasn't already involved in other areas, particularly, although Walter was, I volunteered to put together at MoMA the lists of who the curators were that wanted to come and who the artists were they wanted to come, and I would sit at a table and mix them all up and make suggestions as to the hostesses. First thing you know, I had a little office and I was chairman of the Special Events Committee.

SZ: Maybe you could explain to me what the difference is between the Hospitality Committee and the Special Events Committee.

JT: We just skied into it, and the Hospitality Committee was abolished. It changed its name to the Special Events Committee and was abolished at the time the new building was put up in '84. I really don't know why. It's too bad, I felt; however, that's an aside.

SZ: It's interesting, because I've got here [that you were a] member of the Hospitality Committee, 1970 to '78....

JT: Actually, it wasn't the Hospitality Committee after....

SZ: It had changed its name. And then you have the Special Events Committee....

JT: They began calling it the Special Events Committee because the women began to object that it was sounding too much like Loving Hands at Home.... But, in fact, in the Museum the Special Events Committee, which I chaired, everyone else was a professional, and the professionals were: the woman who was the special events director--that was Sarah Hoge; first, Emily Stone, and then Sarah Hoge. There was Liz Shaw--in Public Relations--and Jack Limpert, who was Development; and Barbara Ellison, who was head of Membership, and then whatever curator was having an opening. We'd have meetings every Thursday morning in the Special Events office, simply to coordinate the special-events activities in the Museum. It was so obscure in terms of the professionals, I think, that they didn't understand quite what it did. We always had trouble getting a curator who was having a big show to give us his guest list for the evening opening, not because he was jealous of it, but because he didn't get around to it and didn't think it was important; and yet these were the sort of public-relations things on which the Museum hung. I don't know how long I did that before I had to resign, because meanwhile I was on the board of the State University of New York, and I was traveling so much around the state, because the three women on the State University board of trustees were the ones who mostly visited the campuses; there were only fifteen trustees and we had sixty-four campuses. Judith Moyers...and I did most of the traveling.... I became the university-wide Committee for the Arts trustee liaison; the State University of New York had never had a strong arts program among any of its campuses, and Ernest Boyer, who was the chancellor, believed in it very strongly. So they had a wonderful young woman, Patty Ross, who became the professional coordinator of all those--everything from theater and poetry and dance to the visual arts. I was the trustee liaison for that, because I was the only trustee, Ernie Boyers said, who'd had any knowledge of art, ever, and I was really not very knowledgeable, but more knowledgeable than anybody there. And then they made me chairman of their committee to put sculpture at the headquarters--you know, those kinds of funny things that you just flow into. I got Kynaston [McShine] up there and we had a committee that finally chose Charles Ginnever to do a wonderful sculpture.... So I

dropped out of that sort of permanent job at MoMA. I had been in the office every day there. I have a very funny story that I don't think you should put in. It's about Bill Rubin.

SZ: If it looks terrible, we'll take it out.

JT: Please. I had a little office on the fourth floor just opposite the elevator, before the new configuration, and there I was at the desk every day with my chart of events and a table laid out with blue and pink slips about who was sitting where at dinner parties. And Carolyn Lanchner called one day and said, "Mr. Rubin would like to see you." He didn't know me, and I certainly knew who he was, but he was very preoccupied, walking down the halls, and he never particularly spoke to me. So I went down to see him and he said, "I'm going to give a dinner party at a restaurant on the East Side and wondered if you would plan the menu and do the decor for it." I said, "I'd love to. How many people are you having?" [laughing] and he told me. The little restaurant no longer exists. So I went over there and did it, and afterward I had a very nice, quick note from him thanking me and saying how attractively I had done the tables and how good the dinner was. Carolyn came to see me not long afterward, absolutely bursting with laughing, and she said, "Do you know what Bill Rubin thinks you do? He thinks you're here as a party planner" [laughing].... She said, "Why didn't you tell him?" There wasn't anything to tell him. I didn't mind doing it, it didn't take any time, and I was rather amused by it. Well, he didn't know Walter was a trustee, he didn't know any of this. It really didn't matter, and I didn't care. I thought it was very funny. It was only much later that we got to be good friends. But that's sort of the impression in the Museum of what this funny area was.... Special Events was taken much more seriously a little bit later, because they realized that one had to have a Businessmen's Committee and the Corporation should be able to entertain there, and so on.

SZ: But that all developed from the mid '70s on, with the city's fiscal crisis and....

JT: Well, there was, and people like Jack Limpert used to tell Dick Oldenburg, "Look, you've got to"--he didn't say "massage" these people--"you've got to encourage, you've got to get these people in here." It was very important. In fact, we got some of our trustees from the Businessmen's Committee. Walter started that.

SZ: The Businessmen's Committee?

JT: He was the one who put the idea into somebody's head, because that was his background and he knew everybody, and it was easy enough to get that first group of twelve men or whatever they were. He also encouraged the board to encourage the Junior Council (now the Contemporary Arts Council). He said, "Those are your future trustees." He was really their godfather. Walter was not originally knowledgeable about art. Do you know what he used to do and loved to do, during his lunch hour? He'd wander into the galleries all the time, and Barbara Jakobson got to be a great advisor to Walter on his collection and his collection at the office, which is still the office's collection with a few things that are his...were his. It's very good; it's small, but it's very good.... We always had artist friends; I think it started with one of our children--anyway, we became a very good friend of Dorothea Rockburne. Jenny Licht and I traveled in Europe together. Many of the curators are friends--I consider them personal friends--and their friends are artists. Joel Shapiro and Ellen Phelan are good friends. These people Walter and I always found among the most stimulating people we knew. We knew we were much older. They weren't our only friends, but we liked them very much. We always mixed them with our own friends at parties. I think that's what most trustees do, somehow.... You've got to know not only art, but the artists, which really adds a dimension, I think, to it. I don't think we ever bought anything because we didn't like the work but we liked the artist and bought it. I wouldn't do that. But we just sort of fitted in with them. Robert Rosenblum and Jane are good friends of mine. They're all younger, but I find them so stimulating that I would hate to lose them.

SZ: I have a feeling you're like your mother.

JT: Oh, no, I wish I were. I wish I thought I were, but I do like people very much and I would hate to be, whatever, so boring.... It's been absolutely so good for both of us, so enriching. I think Walter and I have had our greatest years back here in New York with the mix of people we know. I think we've been very, very lucky. I began going back to the Museum...when did I start spending more and more time there? It's so vague, because it's been in and out and always something over there.

SZ: I think you began as a member of the International Council in 1980 and then became vice chairman in 1984.

JT: Well, I didn't realize it had been quite that long. Good heavens.

SZ: Let me just go back, if you wouldn't mind, to Hospitality and Special Events. What was the thinking in the establishment of the Party in the Garden, specifically?

JT: We needed to raise money, and when we had our first Party in the Garden, it was very tentative. That's my impression, a very strong impression, and a lot of people worked very hard and it became a great success. It was so successful that we decided to do it the next year. It was for the first two or three years it was really, "Should we do one?" It was never "Now is the time for our party." It was not automatic at all. I remember among the first ones was a great Party in the Garden in which it was not a regular tent, but was a design by Frei Otto...an Italian architect who built a kind of canopy in the garden; that was the first one. The other one was when Emilio Ambasz, who is a genius, I think, brought over Italian furniture designs and left them in their storage boxes in the garden with one or two sides removed. It was spectacular.... Because it was a setting like no other in New York, even though the first party didn't have very good lighting. (We didn't know what we were doing at all, and I was really so scared I couldn't eat my dinner the first time.) I worked very hard, and so did everybody else, and when the Museum realized that this was something we could do...I think they used to think we'd be criticized for doing it,

because The Museum of Modern Art wasn't like the Met, it wasn't on city land, and it was a private museum, and here were the Rockefellers and Whitneys and Warburgs and so on, and I think there was a great sensitivity, not in any negative way, a worry about why should we be raising money from outside, because we had all these important names on the board. It didn't turn out that way at all, and every time we had a Party in the Garden there was a great exhibition of some kind; they weren't always architectural. But it became a wonderful setting and it was full of shimmering light. We went wild in the lobby, which needs to go wild sometimes, it's so awful, I think--it's so bad, it's so dull--and we have had the most beautiful parties by having the lobby decorated like mad. We've had to be careful lately because it's very expensive. We didn't use to have a Robert Isabel or whatever. But we would put huge trees in the lobby and great balloons all over the place, and always with a theme to do with whatever the major exhibition was. The last one was the Latin American party, which got a tremendous shot in the arm from Patty Cisneros, who not only believed in doing it, but brought all the South Americans here and put a tremendous amount of money into it. It was a little more elaborate than we can always do. But that Party in the Garden became a kind of model against which every other party we ever had was organized. We've always had a little bit of difficulty getting the administration to take hold of that kind of a thing as being a good idea. Not so much in the last few years, but when Blanchette Rockefeller put her imprimatur on it, that helped a great deal. It was not so much a reluctance because it was work.... (We weren't like the Met, we didn't sell copies of things that were very far-fetched.) We've always been sort of purists, I think that's the idea, but we didn't want to demean ourselves for all these frivolous things.... We did have the rule--I think it's still in effect--that if you are a corporation having a dinner you have to be able to see the art, the galleries have to be open and it has to be a preview with art, and then you have dinner, because it couldn't be just another setting for a party like a hotel. But we had great times. (I'm sorry they've abandoned the old list of women. Many of them dropped out of interest in the Museum, which is really too bad, because they were very important women.)

SZ: The women who were part of the Hospitality Committee?

JT: Part of the Hospitality and then the Special Events group, because they were happy to have dinner parties in their houses of eight or ten or twelve or fifty. They had beautiful apartments, and their guests, many of whom had never been involved in the Museum, would then go to the Museum to the opening. They were Mica Ertegun and Chessy Rayner and Lee Granger. A few of them have stayed interested, but many of them didn't.

SZ: Why do you think they dropped it?

JT: I remember when Blanchette called me and said, "Now that we're reorganizing the committees, we think that we don't really need that committee anymore that way. Would you, along with two or three others, become a cochair of a special-events committee?" I said yes, not really getting it. I don't think I understood the implication, particularly. But very soon after that there was an event, and neither Jo Carole Lauder nor I were asked to help with it. We wondered what was going on, so we went to Virginia Coleman and she said, "Oh, I didn't know you were supposed to be involved, it's all taken care of." So we settled that in terms of there's no reason for amateurs to be...we all had lots to do, we didn't need to have more work, but we felt we lost some people that way, very valuable people. I don't think anyone has ever realized that to the extent that they have. There were thirty or forty women at a time who would come to a meeting once a year and we'd get the list of what was going to be on and they'd volunteer, "I'll do it for the photography opening at such-and-so time" and have people in. They'd take the Museum's list of who they should have; they didn't have just their friends only, they'd mix them up. I had dinner here one night, I remember, and at a card table in that corner I had the Chairman of the Board of Manufacturers Hanover sitting next to Dorothea Rockburne sitting next to one of the curators--I always did that, mix them up--and everybody had the most wonderful time. The bankers were thrilled and the lawyers were thrilled, and they all loved meeting artists. The artists found that these people weren't ogres. It wasn't just I;

this was going on all over New York. This is a little apartment; some of these were beautiful, big apartments. Some of them were collectors, some weren't, but they were all working for The Museum of Modern Art. It's simply that they never called on them again. I did talk to a few people about it, and they couldn't understand it. It was abandoned. This is absolute conjecture, it's very subjective, but I really think they thought it was kind of a nuisance and they thought they'd have to be too nice to a lot of people when there wasn't enough time to do it, because we have difficulty, sometimes, getting Dick or Blanchette to come speak to them and say, "Thank you very much for all you do." They weren't getting acknowledged properly at all. I'm very fond of Dick and we get along well and I'm very fond of him, but.... He never thanked them enough. There were people on the Junior Council when Barbara [Jakobson] was president of it, which became the Contemporary Arts Council, who should have stayed active in the Museum but who left. They were never thanked for what they did. They would run the Christmas card project, they'd run poetry readings, they'd run family days, and they'd work so hard. They still do something and they're much more involved in contemporary art, but there was a whole group.... I remember when I gave up my full-time work there and I had lunch with Blanchette and Dick--I asked them if they'd lunch with me--we were in the sixth-floor dining room, and I said, "I really think we need a volunteer program here like the kind they have at the Met." Smaller in scale, but...the question was, "Well, what would they do?" and I said, "They could man information desks, they could be on each floor to tell people what room they expect to find that sculpture; just be there to answer questions, such as, "Where's the ladies' room?," anything to show a kind of responsiveness, because the guards don't always know.

SZ: And people don't always feel comfortable asking them.

**END SIDE 1, TAPE 1**

**BEGIN SIDE 2, TAPE 1**



JT: ...but the answer was--I remember this very well, Dick was embarrassed--"You can't count on volunteers. They'll show up and they won't show up." And here was Blanchette, who was there every day, working hard, and there was I, every day, and I said, "You're talking to two volunteers. There are volunteers who will do that, and they love this Museum." I thought it was an enormous loss to the Museum that that should have happened. They weren't professional women, artists, and they weren't necessarily great collectors--some were--and enormous amounts of time have been spent on great collectors for their collections, of course, and some are made trustees, to be sure; but there's a huge group of people who can be friends and who are supporters. I remember women--I bet Barbara would know the names of a lot of them--who no longer had an interest in the Museum because they were never appreciated. It wasn't that someone had to do for them something especially for them, but a note, anything, to thank them if they had done something. We always got a slip of paper for our tax deductions, but that was not the point. So I was sorry about that. However, I hung around, and because I'm on the Special Events Committee and the Prints Committee and I've been very involved in the International Council, when Walter died, they asked me to go on the Painting and Sculpture Committee. I demurred. I said I felt it was a bad precedent that a wife should succeed her husband. I didn't think that was the way to do those things. I can't remember, one of the curators who was a friend--it could have been Carolyn--said, "It's not for your husband. If we could have, we'd have wanted you on the board before because you know so much about art." But I felt like that cartoon, "Who, me?" I think you begin to absorb art a little bit, because I'm interested in very new art, too, and I don't like all of it, but....

SZ: Very contemporary.

JT: Very contemporary art. In fact, some of my art that I put up and take down in my bedroom--not so much now because I've had to sell something--but I used to keep things under the bed and then change them on the wall, and then put them back in their boxes under the bed, drawings particularly. When we still had our house, I had

sculpture, some very nice sculpture. But anyway, they persuaded me without too great difficulty, I confess, to go on the Painting and Sculpture Committee, so I am on that, too, and I was president of the International Council for a couple of years. I said that I would do it for two years and gave it up this fall because I feel that I should begin to pull back a little bit from so many things. It's pretty full-time. Joanne Stern had done a wonderful job for twelve years as president of the council, and Carol Coffin is a superb director of it. But Jo Carole Lauder's going to be very good, and I think there comes a time when you have to back out a little bit. I sometimes have felt as though I should have a cot over there, I'm on so many committees. But it isn't onerous. I feel so very lucky.

SZ: It is a way in which one can learn more, too.

JT: Oh, yes, absolutely, and because the catalogue comes--happily, the [Joan] Miró catalogue came when I was "on my bed of pain," so I could really literally open it and begin to read it. Every catalogue that one of my friends has written I read, just as you would read the work of any friend who is a writer, and in that period you begin to learn an awful lot. I was on the advisory council of the Institute of Fine Arts, too, so I was allowed to audit a lot of courses. That was quite a while ago; I resigned from that. I took courses on Romanesque architecture, nineteenth-century French painting, the Renaissance with Everett Fahey. I sat in on his tiny little classes in his office in the Met and handled Raphaels! Those were the great joys of that committee. That's at another, different kind of level.

SZ: What about the Prints Committee, for instance?

JT: The Prints Committee, Joanne Stern invited me to go on in 1980, was it?

SZ: Yes.

JT: So I did, and I guess I've been on that the longest. The reason I want to be on it is

because I admire Riva Castleman so much. She's one of my heroines. She's an enormously informed and wonderful person, and I think in her profession she's probably one of the outstanding people in the country, if not in the world, on prints, and I think it's a privilege to be on that committee. It's a big committee, and some of them are much greater collectors than I certainly ever have been. I've said that from time to time, and she says, "You stay right there." I'm very fond of her, very fond of her, and I think I learned something so much from it. She's got a wonderful staff, and she's really brought them along. I like anything Joanne Stern is head of, because I admire her so much. All of these things are privileges, of course.... My income is so erratic, sometimes I have more than at other times, and I like giving money to the print department, when I have it, or permitting them to buy something that they want very much. I'm crazy about Ellsworth Kelly's work, and when I could pay for that huge, long print that hung in the lobby for a while, I was thrilled every day I walked in. It didn't have to hang in the lobby, either; just knowing about it was so nice. There are certain artists whose works I think should be in their collection, and I have bought them a few things. Mostly, I think I get more out of it than they do, because I learn so much every time we have a Prints [Committee] meeting. Riva's not didactic, but she just manages to convey a lot of information very quickly, and it's great fun. I love Painting and Sculpture, too.

SZ: I was going to ask you how that compares to your experience on [the] Painting and Sculpture [Committee].

JT: There's no difference in terms of my enthusiasm, it's simply that Painting and Sculpture is at a different level. It's obviously much more expensive, and there are some very great, heavyweight collectors on that committee, very serious collectors. Again, before I went on it, I said I felt this might not be for me, but I'm not sorry, I'm very glad to be on it. Kirk [Varnedoe] is a very wonderful teacher. In that regard he's like Bill Rubin. Bill Rubin used to give lectures at MoMA and I'd go to them. He would speak in full paragraphs without ever an "and uh," and he'd switch into French or German once in a while. An amazing man. Well, Kirk is a lot like that. He does tend

to talk a lot, but it's worth listening to. I applaud his willingness to encourage people like Rob Storr, which he has done. Rob is more a contemporary person, but Kirk is very knowledgeable. I think we're lucky to have all these people. I will be very sad when Riva retires next year, because she is impossible to replace.

SZ: It's an interesting situation, because so many of the long-time people have retired or are retiring.

JT: I know. Look at the Drawings Department. Now that John Elderfield is the curator-at-large and Bunny [Bernice] Rose is gone, I don't really know whether or when they're getting a new director of that department.

SZ: And [the Department of] Painting and Sculpture just changed, and Riva's going to retire....

JT: Yes. However, Peter Galassi, as head of Photography, is doing a wonderful job.

SZ: That's true. And architecture now seems to be....

JT: I think they're on their way, too. Terry [Riley] was a little bewildered when he first came. I don't blame him. One of the things I wish they would do when people come in is introduce them around better, take them around; but I suppose it's too big for all that.

SZ: After twenty or more years of Dick's leadership....

JT: There's going to be a new director. I don't even know who that's going to be. I'm not sure they know yet. I doubt they do, because I think we would have heard something. He'll be there as an advisor, but it won't be the same. It's a major, major change. I'm the chairman of the search committee for the new director of the International Program now that Waldo [Rasmussen] has left. It's just a really major

alteration to the Museum's future right now.

SZ: How does that leave you feeling?

JT: I don't feel discouraged. I feel apprehensive in a major way. I think the Museum has far too much in the way of riches to fall apart, and I do look forward to moving forward and not just standing still, but I think it needs some younger trustees, and I think they're very aware of that. It needs new, young trustees, and the new, young trustees are not going to have a lot of the same kind of money that was taken for granted thirty or twenty years ago. I know there are some great young collectors, but it isn't at that level anymore. So the Museum is going to need to work very hard to encourage, to more than encourage, to really actively seek friends--corporate friends, foundation friends, individuals--and bring them in, and that's what a new director must do. Not by himself or herself, whoever it is, but to set that kind of pattern, because the little group that founded it--and they used to say it was like a family and that that was one of its charms, and that always gave me a chill and worried me a little bit--that family gets older. This was Eliza [Parkinson Cobb], Blanche, Philip [Johnson], James Thrall Soby, George Heard Hamilton--he's still around, of course, but not much. But those people, that first group who was really Alfred Barr's group, as it were, things move on, and I think it's terribly important that the Museum face outward a little more clearly and literally, if necessary, woo new people to survive. Not to survive, but to not become totally paralyzed in the early part of the twenty-first century. That's why I'm pleased to see the Kirk Varnedoes and the Rob Storrs and those young curators come in. Another thing they have which I think is fabulous and very important is a collegiality that didn't exist for a long time. It seems to me that the Museum before was very compartmentalized. It's easy to have happen. It happens at the Met; I have friends there, too. The bigger the organization, the more politicized it can become. It requires effort and constant renewal on the part of the administration to keep these people working together. What's interesting is that this collegiality that has developed--the way Photography, Film, and Architecture are talking with and planning things with the Painting and Sculpture

department and the Prints and Drawings departments--really interests me, and I think it's a very good thing. When they speak, they speak about the Museum, not "my department."

SZ: How do you account for that change?

JT: I don't know, but I'm glad for it. I only became aware of it when they made me chairman of the advisory committee to the search committee for the director, because that committee is made up of the senior curators, and sitting and listening to them talking about "our Museum" is a real eye-opener. But I think it started with Kirk and with Peter. Kirk has a very broad view of art. You remember when he began talking about rearranging the collection? It was sort of fixed in a frozen way by Bill [Rubin] in a way that a lot of people objected to, but Bill is so extraordinary and powerful, I don't think anyone wanted to even open their mouths about it. Well, Kirk has gone ahead and brought drawings together with paintings, and, I think, even photography, at some point. They're talking about it. There's going to be a big mixed show. I think that's very important. You don't have to do it all the time, but they have to be aware of each other's problems and weaknesses and be supportive. I don't know. Maybe it was Kirk, but whatever it is, they're very open to it. Mary Lea Bandy runs a fabulous department. They've been off to one side but working very successfully by themselves often, because she's a real go-getter. She's brought movie people, Hollywood people, into the Museum who have never been involved before. She's always done that because that's the way she is, and Riva has the same thing with her print associates. So individual curators have gone out by themselves to survive, I think, and done this. But now, there's this business of working together that is all good, and that's what will keep the Museum supportive until whoever is the new director takes hold. That's a fantastic, scary job. Imagine taking over after twenty-one years and knowing that in the future you're going to have a capital campaign, too, and the need of new space, too. It's all very daunting. But I don't think there's anyone that doesn't wish it well. Even PASTA [the Professional and Administrative Staff Association] is very supportive of the Museum.

I like seeing what I call the invisible departments have more visibility. They formed a conservation...I'm chairman of the Conservation Committee, by the way [laughing]. I knew there was something. I'm not on the House Committee.

SZ: That's about all, I think [laughing].

JT: That would be something I would absolutely decline without a second thought. It's too complicated. I have a house. The Conservation department never had a committee of trustees, of outsiders, nor did the library before, nor did the education department, for a long time. Now there's an Education Committee of trustees, with June Larkin; there is a Library Committee, and Evie Hall has been spectacular in raising money for it; there's a Conservation Committee. We had the first meeting in November--me and my cast, sitting there like this--and a new member of it, whom I'd never met until she was recommended by Ethel [Shein], gave thirty-nine thousand dollars for a very sophisticated, complicated machine for the analysis of materials. I can't even tell you the name of it. Then Marsha Riklis sent twenty-five thousand dollars there the other day, and Antoinette King is beside herself! We're expected to give about five thousand dollars each a year to be members. When I called people and invited them to join it, that's what I said on the phone. Furthermore, it was announced in a trustee meeting we were forming it, and Patty Cisneros pushed me over a note across several people saying, "May I please be on that committee?" They like to be on the committee. It's an interesting department, it's fascinating to go into the lab. We spent our first meeting in the committee room and then later went to the lab. They're invited to do that all the time. Antoinette gave me the names of some of the people. One's from Kansas City; she's a wonderful woman, comes to New York all the time. This kind of brings in outside people. I didn't know any of the conservation people until Antoinette and Dick's references, plus two of my own, and they're all terribly interested. People need constantly to be a little nourished. The Met does it fantastically. They make it hard for you to become a volunteer--you have to go through that long study period with them--and that makes it very desirable. You wouldn't catch those volunteers not showing up. They really are there.

SZ: So that's something the Museum should really think about for the future.

JT: Very much. They do have now a visitors program. I didn't even know they had one until the Matisse show was on. I still had never met Jo Pike.... But nobody's really announced particularly that there is this. I don't think the board of trustees knows much about the fact that there's a Visitors Committee. We should. I think every trustee should have a tour.... The department should call the visitors office and say, "We're having a VIP coming and I can't get downstairs when they arrive. Will you meet them?" That's what I used to do, I used to take VIPs around on my own. Someone would say in Dick's office, "Would you mind?"--this is how I ended up doing that big Matisse tour last year. It doesn't have to be me or anybody. It's really important that it be recognized as a value to the Museum and be treated as important to the Museum. It has to be done in a professional way and volunteers have to be encouraged and thanked, that's all, and they're thrilled to do it. But they need good training. They haven't been getting it, I think, because they didn't know the answers to a lot of questions when the Matisse show was on, but I think a lot of them were recruited very quickly, too, so that's a difference. But there's no reason why we couldn't have a solid and very well-run volunteer program at MoMA with all the disparate groups of people there are. There's a gold mine in the junior committee [Junior Associates] and the contemporary committee [Contemporary Arts Council] already. A lot of them are working people, of course, but they know whether they can help or not, and if they can, they're glad to do it. It's fun to be in the Museum and answer funny questions.

SZ: It's important if you want to feel that you're a part of an institution and that you have a place there and to have it work. It can be so helpful.

JT: It is, but also, you learn a lot, you're bound to. I've asked about the training of the guards, which I can't find very much about, and because they sit in that dungeon down in the basement, I don't know very many of the people there anymore. I know



Roy Williams very well and José Hereida and some of the older people, but I think it would be nice if someone would do things for them. I don't know what, but it's a very boring job. It's a job and of course they feel lucky to have it sometimes, but I think if they had some kind of information on the art. They are moved around. There's a tall blonde girl who's fine; I don't know whether she's German or Dutch or what, a very attractive girl who's a guard and who sometimes is on the elevator. I started talking to her during the Matisse show. I'd see her sort of leaning forward or see her do that when John Elderfield was speaking or when Trixie [Beatrice Kiernan] was speaking, listening and learning. Then she asked me a question once, which fortunately I could answer, because I made a point of not trying to be a curator when taking people around. Mostly, I talked about his life; that's always what they wanted to know anyway. She was really interested in the art, and I thought, this girl and all these guards, they'd be more interested in the people.... José is one. He's wonderful

SZ: José, yes. I know that just came from inside himself and not....

JT: Not all of them would respond, either.

SZ: I wonder what they do at the Met? I don't know.

JT: I have asked guards there where certain things were, or I've been talking to somebody there about something and they can interrupt with a comment. You feel they are somehow better informed. They are certainly better informed about where things are in the museum, major things. Maybe our guards are as well, I don't know. So it's difficult. I'm not sure that that is a major problem, but I think the whole thing about how guards treat visitors and how volunteers would treat visitors, how the information desk treats them, is all taken from the administration, about how they should respond. I complained to Ethel to tell Dick, please--this is a long time ago--about the way the switchboard was answering the phone at eleven o'clock, the abruptness of it. I have a thing about telephone voices. I know that it's no longer considered important to young people, some of them. But at the Drawing Center,

I've been very, very stern about it, because they have a lot of young interns there. They finally hired a receptionist, because these people would pick up and say, "Hello. Okay. Who's this?" We have a receptionist there who answers the phone very well and responds in a courteous way, and I think all those things--the phones, the appearance of people at first, everything--make a total impression of an institution and it should be warm. Maria [Martin] is wonderful, at the office desk. She's a rare, wonderful person, and those people are real treasures to the Museum. There are a couple of the coat girls who also do elevator work who are very nice. They're friendly and cheerful, and I think people respond to that. You know they do. But I love the Museum and I feel fortunate to be involved with it, but obviously, I'm not a professional, and there are people over there...you're going to be seeing a lot of them, aren't you?

SZ: I hope so.

JT: Because people like Kynaston and Cora Rosevear and Carolyn Lanchner, people like Antoinette King,...Mary Lea [Bandy], Larry Kardish, all these wonderful people who have been there so long and are so good, and they're so devoted to their work, they really are.

SZ: As a trustee, how do you feel about PASTA, about the existence of a union there?

JT: It doesn't bother me. I was very disturbed when they had the first strike years ago, because first of all, some of them were my friends, and when they began yelling and swearing at Mrs. Rockefeller, I was really upset and furious, because of all the people I have known, she was not only a great lady but also a generous soul. No one has put more into The Museum of Modern Art than she, from the beginning, when she was first married. I felt that it was terribly cruel and unfair and they were just bratty kids. That's the way I was feeling then about them.... But the fact of having a union is not bad. You can't just work for a Museum for the love of art; you have to live. I really felt that if there had been more attention paid ahead of time,

although hindsight, being twenty-twenty, it's easy to say, it may not have been necessary to have a union, but there wasn't much dialogue years ago. I felt it then; I was very aware of it, and I was sympathetic to their concerns. I didn't appreciate the manner in which they were doing it, but sometimes things like that get out of hand and sometimes it takes a kind of violence.... I don't object to PASTA. In fact one of them gave me a pin not long ago and I put it on and walked into Ethel's office and she said, "You're a trustee, and you're wearing a PASTA pin?" I said, "They're not the enemy, are they? I think it's kind of a cute pin." Anyway, it was nothing. But that was before...I didn't know they were about to go out on a walkout right after that. It's sort of interesting.

SZ: But it doesn't have the same tenor to it that the early....

JT: No, not at all. First of all, they're more mature and labor negotiations in general, I think, are....[telephone interruption]

SZ: I wanted to say that the one thing I've really neglected to ask you about in detail is the International Council.

JT: That's a wonderful organization. It's a rare bird. There is nothing like it in any other museum. It's something else that I think it's very important for the Museum to nurture, because other museums are quite envious of it. It was proved of such enormous value to the Museum. It started forty years ago, and at the time, Blanchette was its first president, and it was to help get art into embassies abroad because there was a feeling somewhere in the State Department or wherever, or maybe Nelson Rockefeller...it would have been logical for him to be appalled that of all the embassies around the world, the American embassies never had any good art in them at all. That's how it started, and then it gradually folded over into exhibitions from the Museum to other countries to inform and to bring new art to other people who seemed very hungry for it. It's advanced quite a lot since then in terms of the need abroad, but the [International] Program is so highly established

now that it's assumed that if we have a great exhibition here, that they will hope to have it in Europe or Latin America or Japan or Australia, wherever. The [International] Council funds the foreign exhibition program. The charter of the council is such that it is responsible for any funding and any deficit that should occur, so that there never should be a deficit incurred by The Museum of Modern Art for a foreign exhibition. It's a combination of the annual contribution required of council members, plus any income from entry fees, catalogue sales, and so on. Hopefully, and most of the time, I would say ninety-five percent of the time, the shows manage to break even, with a great deal of complicated negotiation among the museums and with MoMA. The International Program office is a part of the Museum; it's a department. The International Council is not. We pay a fee--rent, I call it--annually to MoMA for our two rooms, to occupy those two rooms in the Museum. When the Museum did its reconstruction in '84, there was talk of putting the International Council somewhere else. There was a great discussion, I guess, to keep it close to the International Program office, because without the council, the program could not exist this way. The council is made up of people from twenty-six countries. We have a hundred and eighty or a hundred and eighty-one members, of whom perhaps ten are honorary members, and those are usually either retired directors of museums or retired scholars. We don't have any commercial gallery people. When Charlie Cowles opened his gallery downtown, he had to resign from the council, because it was conflicting. But the members are people who really believe in what this program is doing, which is why it lives, why the council survives, because it's not just a "friends of the Museum," they have their own museums in their own countries and states, wherever they live, so they don't need MoMA, necessarily.

SZ: So it's the mission.

JT: It's the mission that does it, and that's what's unique about it, and that's been the secret. It's not a secret, but that's really the story of its success. What has happened because of that relationship is we're seeing people very generously, often voluntarily, contributing to something else at MoMA, and they get the appeal letter,

an annual appeal letter for the annual fund, and I would say that half of them contribute to it, which is amazing.

SZ: It's been a benefit as well.

JT: An incredible benefit. These people are so involved with art or architecture or whatever it is in their own country, they're often extremely helpful to the professionals when a show is coming abroad. In Brazil, where Jenny Licht was doing a great show one year and she was horrified because the crates were unloaded from the plane and there they sat off the runway in a storm, that kind of thing. That doesn't happen anymore because the museum's more sophisticated. Besides, we don't send things to bad museums. But getting things through Customs, when we have shows here, the borrowing from council members. They very seldom have turned any request down, unless the works are absolutely too fragile. Members all have good feelings, I think, about the Museum itself. And because Dick usually travels with our trip in the spring and Blanchette always did, and of course Aggie [Gund] does, they know the officers of the Museum. The delicate part is that one is invited to join, and there are trustees who are members, but not all trustees are members. Also, there have been people who have asked to join the council, in New York particularly, because that's where it's most visible, and we simply say that we have a waiting list for New Yorkers, which we do. We don't want to overload it with New York people because then it's no longer international. It's very important that we keep a kind of balance, partly from the United States and Canada but the rest from abroad. We want to broaden the membership, always, to include countries where we don't have any members. The fall trip is what I call the substantive trip, the one where they come here and listen to our curators describe what shows they would like and the director of the [International] Program later is supposed to wrap that up and say how much it will cost and where he hopes to travel and if "in your museum you would like to have it, please speak to your director." So members are very helpful. Also, they're wonderful people and I love traveling with them. They're serious about art, but they're not so serious about themselves, and many of them are people

of enormous substance in their own countries; but they put on their flat shoes and they're on the bus on time. There are no...well, they're all chiefs. I was going to say there are no chiefs. They really take the art very seriously and we always do things involving architecture and music and performance, too, when we're on a trip, because I think people who like the arts like them all, whether it's dance or whatever.

SZ: It sounds like a very rich experience.

JT: It is. I think so. This year we're going to be in the United States, which is a foreign country for most of them. We'll be in Canada and Ohio. We're going to be in Toronto and then Cleveland, for our big business meeting, and Cincinnati. But we've done U.S. trips before. We were in the Middle West three years ago. We have to counter some of these big, long trips, like Australia two years ago, with less expensive trips, for one thing.

SZ: So this has been for you an enjoyable experience.

JT: Completely. I'm very lucky to be a member. I like it, I like the people, I learn something all the time. We always manage to have lectures on the trips. The first lecture in the morning when we arrive in a new city is an architectural tour lecture, a sort of history of the city, whether it's Los Angeles or Paris or Bordeaux, and then it moves out into the architecture and how it developed and the history of that, and then the museums. We go into the museum shops and almost decimate them, we buy so much! People ship books home by the pound. Anything that doesn't come from MoMA here, practically, is from a trip. It's a wonderful organization, and I'm just hopeful that whoever the new director is whom we don't have yet.... Liz Streibert is so good at what she does. She's sort of the glue that holds the International Program together. She's so knowledgeable about everything....

SZ: So you need somebody who is not only an administrator but who can also really bridge the gap between Museum personnel and....

JT: Exactly. Because the person does not have to be a curator. We have curators. He or she has to have curatorial experience, but also has to be an administrator, be a bridge, be able to travel and convey to other museums and countries what we're doing. I do think that we could do better in the International Program office at communicating within the Museum again. This is another area that needs very much, because that person has to work with the exhibitions department, the registrar's department, the packers downstairs--the whole thing. It should be done in a sort of constant way. I think there have been people on the staff who haven't been at all aware of what the [International] Program office is at all.... When we get a new director--I won't have to worry about insisting, because it will happen--this person will have to be introduced and the role clarified to all the departments.

SZ: Because you're going to do it.

JT: I'll do it if nobody else will; either Jo Carole or I will. I'm sure it will happen, because Jo is very influential in the Museum and she'll do it. I feel that I know exactly how I think that memo should read. It's not that complicated; it's a matter of doing it. You have to bring these people into the family as quickly as possible because it means better working, and I can't tell you how great the image is of MoMA abroad. You can't imagine. I don't think the people even realize here unless they've heard it how people in many countries view MoMA as a wonderful organization because of these shows that were there. In Australia, Latin America, Japan, people say, "Oh, The Museum of Modern Art"--it's the first place they come to when they come here, because even with all the great, marvelous shows that the Met has it usually deals with Moscow or a very major city and the things don't get to the countries where they don't have so much of this.... So I think the council is a very valuable organization. I think unfortunately that Bill Paley used to see it as purely a social thing. I had him here for dinner one night and I almost threw him out [laughing], we had such an argument. I said, "You have no idea what the International Council really is. It's not a tour group. I'm not surprised that people think so, but, Bill, why don't you come on a

trip?" He said, "No, I wouldn't be bothered." But I said, "I know, you have your own plane. Well, you would learn a great deal if you would come with us sometime." He never did. I remember Brooke Astor, before she was less involved with the Met than she now is, when she came on her first trip, she has a car that was taking her to these various things we were doing; then she realized she was missing all the fun. After about two of those trips, two short journeys, she said, "I'm not going to ride in this chauffeur-driven car. I'm going to get on the bus, because I'm missing all the fun." And that's true, you know. [Telephone interruption]

**END SIDE 2, TAPE 1**

**END INTERVIEW**