

Title: Key West Oral History Interview with Charlotte "Lottie" Larranaga

INTERVIEWEE: Charlotte "Lottie" Larranaga

INTERVIEWER: Maggie Bartel Kivel

TRANSCRIBER: Andrea Benitez

TRANSCRIBED: August 28, 2007

INTERVIEW LENGTH: 00:40:46

Kivel: This is another in the series of recordings being made by the Key West Women's Club in commemoration of our bicentennial anniversary. The series is a tape recording series of old-timers of Key West who are contributing to the project called, 'Key West as it Was'. The project is in charge of Mrs. Mary Malone, Mrs. Frank Malone, Mrs. Annette Lee, and is under the indirect supervision of Mrs. C.B. Harvey, club president. Today we're interviewing Ms. Lottie--

Larranaga: Charlotte.

K: Ms. Charlotte Larranaga [Larranaga]. I don't think I pronounced it correctly, Ms. Charlotte, would you pronounce it for me?

L: Charlotte Larranaga.

K: Charlotte Larranaga [Larranaga]

L: Larranaga. They call me Lottie. That was correct. All these people know me by Lottie. If anybody says anything in Key West about Lottie-- says Lottie, I turn. They say Ms. Sweeney, I turn.

K: Ms. Charlotte, which do you prefer to me to call you, Ms. Charlotte or Ms. Lottie?

L: I like my old name.

K: Charlotte?

L: No.

K: Lottie?

L: Mm-hmm.

K: Everybody knows you by that. Ms. Lottie, I understand you're ninety years young.
[pause]

K: That's the word--

Malone: How old are you? Will you tell us? Do you mind?

L: I am eighty-nine and three quarters.

K: When will you be ninety? When is your birthday?

L: January.

K: January. Well I think we should give a description of Ms. Charlotte. She's a very handsome, sprightly, blue-eyed lady with a very kind face, twinkling eyes, gray hair, and a very trim figure, dressed in a lovely, three-tone colors blue and checkered dress. We're sitting in the living room of her home that is how many years old, Ms. Lottie?

L: Papa came to Key West in '74. This is over a hundred years old.

M: Did your father build the house?

L: No, he acquired it afterwards. It was originally-- it belonged to the Coachman family- a family of act--actresses--theatrical people.

K: Were you born here?

L: In this house.

K: You were? Now, tell us a little bit about your family background. Your father was who?
[loud automobile passes]

M: Who is your father?

L: Afterwards, I'm going to do something to you. [laughs] My father came from Huntington, Long Island. He was in business in New York City in the soda water business they called it in those days. It was a forerunner of Coca-Cola. Because of his sufferings, he needed to come south. He suffered terribly with Rheumatism in those days they called it and he had--he had been in the union Army, therefore, he selected Key West because it was the only city south of the Mason-Dixon Line that flew the union flag.

K: Your family name was what, Ms. Lottie?

L: Sweeney.

K: Sweeney. And they originated from where? The Irish?

L: I assume that. I assume they came over from Canada because our bible- I have it right here- is-- was given by my great-grandfather- Alexander Peacock- to my grandmother- Charlotte S-- [car horn honks]--Charlotte Sweeney. And-- [pauses]

K: He arrived here in Key West about what year?

L: Seventeen seventy four

M: In Key West? 1874.

L: Eighteen seventy-- 1874.

K: Was he married when he arrived here?

L: He came with a friend- John Ryan. He was married, but he left his wife and his fourteen year old daughter- Minnie- with his mother. After he was-- he came in November and in January, he sent for his wife and daughter and in June of that same year, he buried his daughter- she had succumbed to Yellow Fever. The mother was crushed. She lived six years afterwards and then she died. Then some years later, he married my mother.

K: Your mother's maiden name was what?

L: Her name was Mary (Elsiar?) Rieke.

K: Was she a native girl here? No. That's a famous Louisiana name- Rieke.

L: R-I-E-K-E we spell it.

K: Oh, R-I-E-K-E.

L: She was--[pauses] she was born in Germany, my mother, in Hohenberg-- no, in-- not in Hohenburg, in-- I've forgotten the city.

K: Oh well, it's alright.

L: She was born in Germany.

K: Where'd your father meet her, Ms. Lottie?

L: She had-- when she left Ger-- her father- Rudolph Rieke- came to this country to see if he'd like to live here. Her-- he would like-- and he selected Milwaukee. So, he went back to get his wife and his little daughter of three years old- that was my mother- and they came by way-- the southern way through Cuba. So through some misfortune, they landed in Key West. Before leaving Germany, my grandfather was told that he could not leave the country until he had served two years in the Army or Navy. He chose the Navy and he was aboard a ship carrying supplies to Sebastopol when Napoleon stormed it. After his term in the Navy, he, his wife, and the little three year old- my mother- came to this country and by some misfortune landed in Key West and he got a job on a government boat- I think it was the Revenue Cutter, they called it something else later. And-- [pauses]

K: They settled here--

L: While he was away, he left my grandmother at a German boarding house with my mother-- with a little three year old. She contracted Yellow Fever and died and was buried when my grandfather returned and they could never locate the grave because it was mass burial; there were so many victims. My mother was put at the convent and she spoke German and the sister spoke French and when the-- when my grandfather finally returned-- his ship returned, she was talking French and not German and when he went to the German boarding house, my grandmother had what they once called a 'love chest' and she-- and my grandfather saw her little towels hanging on all the (room's?) racks. So that was their entrance to this country and to Key West.

K: You mean someone had gotten to her hope chest and helped themselves and put the towels all around?

L: Mm-hmm.

M: Did he take them back?

L: Huh?

M: Did he gather them up? [laughs]

L: I don't know, I just remember them telling me that, you know.

K: Alright. Have-- follow along with your mother, she's still at the convent.

L: Well, she stayed there until I suppose she was an age when she wanted to get out from the convent, so my grandfather looked amongst the people and asked them would they take his daughter, he paid the room and board. They did. He finally found a place, but instead of treating her like a daughter or a paid roomer, they put her to work; they made use of her services. How my father met her, I don't know. But she was seventeen when he married her.

K: He was considerably older, then?

L: He was thirty years older than she was.

K: Now, was your father established in business by then here?

L: He had stopped. My father started in business down in what we call the 'Cosgrove Home' presently occupied by 'Gamble (a jewel?)' and--

M: On Duval Street?

L: On Whitehead Street. And that's a very deep lot, so he started in the backyard (with a visit?), but it outgrew the place or the building so quickly that he had to look around for another location.

K: What kind of business was it?

L: Soda water business that he maintained in New York-- that he had in New York. And he made his own syrups, everything was pure. His vanilla- from the bean. He made everything. The lemon. The lemon oil was out of this world it was so delicious in puddings, I know that from later on.

K: What did he do-- Ms. Lottie, did sell wholesale or retail?

L: No, he had retail. Oh, I don't know if he sold wholesale, too, I don't know that. But-- [both speak at same time]

K: He did his own bottling?

L: He did his own bottling. He bought this property-- first, he leased this property to see if it would suit, and then he bought the property. He excavated the rear of the lot, went down eighteen feet.

K: That's what I had heard. And stored his--?

L: His liquors and his-- whatever he had. And put in the first elevator in Key West in the building that-- in the factory, we called it the soda water factory.

M: There on that lot that the Gamble house is on now? [both speak at same time]

K: Yes.

L: This very lot.

K: Yeah, Mary, as I remember, that lot backs into the back of the oldest house, right?

L: No. Oh, no.

K: In the back.

L: The original building, our original soda water factory backs down into the old house--

K: That's what I meant, yeah.

L: --but that was temporary.

K: Because that's a big lot back in there.

K: Uh-huh. Well, we were-- all those lots are like that. On the side, we own the lot next door.

K: You do?

L: Well, papa acquired it afterwards, you know.

K: How long did he stay down there before coming up to this present dwelling--?

L: That I don't know. It wasn't very long. I guess it was months.

K: Was this after he married, he acquired this house?

L: Uh, no, he-- that wasn't the reason. I don't know just when that was dug, and then he had a team of horses-- punch a back-- uh, a black horse, one of these rearing-to-go type and (Jerry?), a ladies' horse because we had-- he had a buggy for mama so she could ride around town and if she needed a colored girl, she had to drive-- drive down to Colored town to secure an extra maid or whatever she needed in the servant line.

K: I think at this point, we should point out that this interview is being done in the family homestead at 620 Elizabeth Street where Ms. Lottie who is eighty-nine and three-quarters years old was born. Go ahead, Ms. Lottie.

M: Where did you go to school?

L: I went to the convent and graduated from high school in 1904. My two sisters did not graduate there because they were sent off to boarding school in Montreal. Later on, they entered the religious order and became Sisters of the Holy Names. And when my sisters went to Fordham College to study, the college gave them the first year of college, they recognized the--the high standard of the Key West convent--

K: Gave them credit.

L: Yes, so they gave them credit for their first year of college at Fordham and then from then on, they went to second year college. But it shows you how-- what a standard our convent had.

K: Yes. They're older or younger than you, Ms. Lottie?

L: I am the oldest.

K: Are they still alive?

L: Well, the youngest-- my youngest sister Isabel died of cancer. My sister Minnie, who was also superior of this convent after she became a nun, is living in Albany. She had two accidents and broke each leg, but they put them together and she's-- she's walking around and--

K: How many of you were there all totaled?

L: There was-- the first baby died at six months, his name was Temple Douglas, after my father. My father's name was Douglas Temple and they reversed the order.

K: And then how many were there?

L: Only us three girls.

K: You three.

L: We were all blonds. My sister Minnie was a platinum blond.

K: Tell us a little about what Key like-- uh, Key West life was when you were a girl.

L: Oh, when we girls, this was one of the gayest houses in Key West, gay in a nice sense. Every Friday when we were young ladies in high school, we could have company, but only on Friday nights, so all the boys came up Friday nights and that piano was in that room and-- we all played the piano and the boys would bring all the latest songs, nice songs, and we would have song fests, we'd sing and sing. When any celebration came up, like the Fourth of July or the twenty-second of February, the-- we always went on a picnic. My mother being a widow was always the chaperone so the other mothers would consent for their daughters to go with us and we'd go take a boat and go to Sand Key Lighthouse. Once, we were-- on account of weather conditions, we were obliged to stay there overnight. But at the Weather Bureau Office, they had a telephone line with Key West, so we called one mother and she in turn called all the other parents to notify them that we wouldn't be in tonight, that we were staying at Sand Key, the girls would bunk at the lighthouse and the boys would go over to the Weather Bureau Office.

K: Was there much activity on the island in those days?

L: Oh, yes. The social life was high. They used to have cotillions. I was a little girl so-- and all the ladies went out in their finery and their jewels and every-- it was wonderful.

K: What was Duval Street like?

L: Oh, we had to go down there to get ice cream from (Lucy Nanny's?) Ice Cream Parlor.

K: What varieties did he have? Many?

L: Oh, yes, you know, we'd have a--

K: Mango?

L: Mango, um-- the fruit with thorns on the side--

K: What do you call that, Mary?

M: Uh, with the thorns? [pauses] Oh well.

K: Banana?

L: Banana. But this other was special. What do you-- [both speak at same time]

M: Exotic ones they only used--

L: Huh?

M: The very exotic fruits.

L: Yes. And then--

M: Soursop! Soursop!

L: Soursop. Soursop. Then we had to be home a ten o'clock. On Christmas Eve, in this room, we had the dining room table placed and a delicious banquet served. In the dining room, which is large, the furniture was cleared out and we danced. We had a Colored orchestra come and sit outside the dining room door in the yard and play the music. On Christmas Eve night-- are you comfortable?

M: Yes. [all talk at same time] It's almost time to stop. Just finish your speech--
[all speak at same time]

L: On Christmas Eve night, at twelve o'clock, the festivities ceased and all the boys and girls went to midnight mass. They were not all Catholics, but they all went to midnight mass. After midnight mass, they came back here and my mother had great big bolsters and feather pillows and everything and the girls occupied the beds in our rooms and the boys slept in the living room with the aid of this-- these--

K: Bolsters.

L: With the aid of these pillows and things that my mother provided and that was the end-- [audio cuts off]

M: --and she asked me to close it off. So Mrs. Maggie Bartel Kivel and I- I am Mary Malone, a member of the committee- asked her to let us see her dining room because we had been told that it was quite a remarkable room. The living room was rather (?) with a fine portrait on the wall, an upright piano, nice wickerwork that old fine Key West wicker painted a rather dark color. We had heard stories about the dining room and she allowed us to go out there. The walls, which of course were wood, were painted a sort of a pale walnut color and overlaid with a trellis of a light yellowish color, something like the color of a bamboo (fish pole?), and climbing on the trellis in lush profusion were the vine and flowers and fruit, made a very gay room, it gave the idea of wallpaper. In the center of the ceiling, there was a large medallion of a (stem?) of bananas and watermelons and papayas, pineapples, every kind of tropical fruit. On the four walls in the center, there were smaller medallions which depicted the four seasons of the year beginning with a snow scene. The room was extremely large, much larger, really, than the parlor. And there was a china cabinet which in French call it a 'vitrine' with curved glass sides and door and stacks and stacks of French china, it looked as though there must be three or four dozen plates in a stack, so they certainly had ample things for entertaining which she has described on the other side of this tape. Mrs. Larranaga seemed to me a very elegant lady. She is-- she said she was eighty-nine and three quarters. Now that I'm recording this, she's now ninety years old. She takes care of all of her quite involved business affairs because she owns a lot of property and the first time that I called her to see if we could make an appointment to see her, she said she was sorry she had an engagement with the Bureau of Internal Revenue because they didn't believe she had given so much money to charity, but she had the checks to prove it. And I said, "Oh, those terrible stairs in the post office building." "Oh," she said, "I don't mind them at all. The stairs in my house are even steeper." She is so young, so vital, such a wonderful person and she made a great impression on both of us. And there must be something about Key West that keeps people-- perhaps it's where the Fountain of Youth is, I don't know, but these people get very old and yet they retain all their faculties and their joy of living.

[audio cuts off]

K: Part Two of the recording of Ms. Lottie. Now Ms. Lottie, you're going to be kind enough to tell us how you met your husband, pronounce his name correctly for us, and how you happened to continue living in this house?

L: I met my husband like any other in the crowd. And I was married and I had two children- a girl and a boy.

K: And you have how many grandchildren now?

L: I have ten grandchildren and I have--

K: I think we figured eight or nine great-grandchildren?

L: I have more than that.

K: Do you? Well, you have (goodly?) number, let's leave it at that.

L: Alright.

M: What was your husband's business?

L: He was in the cigar business. And then I went to New York to live. I stayed there ten years.

K: Where'd you live in New York, Ms. Lottie?

L: In the Bedford Park section. You know where the Ursula Convent is where all the big rocks are? Well, I lived just off that, Harry Avenue.

K: How'd you happen to go to New York to live?

L: Because when I was a little girl, they used to-- I paid my first visit to New York when I was ten years old. I went by Mallory Steamship Company and friends met me there. I went alone. I was in charge of an elderly gentleman who was one of my mother's bondsman. And friends met me there and showed me the (elevated?) road all of those wonderful things. A new world opened up. So we always loved New York and we always went back and forth to New York. My mother used to go and take us and then-- we love New York and I still like New York.

K: You haven't been there recently though, have you?

L: Two years since I've been to in New York.

K: You did go two years ago, right?

L: Oh, yes. Up until that time, I used to fly twice a year.

K: Well, when you went to New York and moved that time, was it because the cigar factories had closed--

L: No, no. No, various things.

K: And what made you come back to Key West?

L: My mother was ailing and I had to--

K: Take care of her?

L: --take care of her.

K: Between what periods were you gone? What ten years would it have been in your life?

L: Oh, that was when my children were in high school.

K: Well, that would be how many years ago? Would it have been in the '30s or--?

L: Uh, possibly.

K: Possibly in the '30s? And then once you came back when your mother was ill, did you more or less stay back on the island?

L: Then I just stayed here and the children-- when the children married and had children, then I went back and forth to every wedding, every celebration, every thing that happened. So--

K: Do you think that's what keeps you so young, the fact that you've been so active?

L: I've got so much up here to take-- turn that thing off--

K: Do you do all your own housework?

L: [chuckles] The little that's done.

K: Do you really?

L: I cleaned this--

K: You take care of this big house alone?

L: Yeah, but it's not taken care of anymore. It used to be a clean house. I cleaned in here today on account-- you're not recording this?

M: No.

L: I cleaned here today on account of your visit and I said, "What would the family think? (Celebrated visitors?) and--"

K: Oh, it's beautiful. It's immaculately clean.

L: No, no, no. Don't say that.

K: It is!

L: And the ants underneath-- see that outlet there? You don't know-- they just make dirt, just like borers grind up wood and throw it out. Ants-- I don't know whether they within themselves do it and throw out and there was a pile.

K: Is that so?

L: Oh! I got (?), I had the electrician go from top to bottom in this house.

K: How many rooms are in this house all total, Ms. Lottie?

L: Well you saw this.

K: Oh, and that dining room, what a gorgeous piece of-- looks like fresco work.

M: Can you describe it?

K: It looks like something from Michelangelo or Leonardo da Vinci, that's what it looks like. You wouldn't believe it. You walk from this room--

L: Upstairs is-- Deborah has a big canopy over my bed.

K: Oh, really?

L: You see, and I had them move downstairs. My desk and files and records are upstairs and I get all mixed up. Now, the other day I deposited a check for \$212.55. Nobody ever gave me that check. No tenant-- you know, tenants have definite amounts--

K: Yeah.

L: So I know, and I always-- nobody owes me any money.

K: You do all your own bookkeeping, too?

L: Yes.

K: You are an absolutely amazing woman.

L: I did all of my income tax, and I did all my income tax reporting with my two sisters when my two sisters were alive and then finally-- see, the property belonged to-- when papa died, the property belonged to mama and the three of us, but mama was a very independent woman, she said, "What's mine, I want to be mine. I want the home." And we used to-- we thought we owned Indian Key, the choice island on the--

K: I know where you mean.

L: Oh, well that's eighteen feet above the level of the sea. The Revenue Cutters used to come in on the back while we'd go in the summer over there and park-- land--

M: Anchor.

L: And yes, they'd come in. And mama said, "I want the Indian Key, the home," and we had three houses around here. One here-- two here and one backs down on the other-- on the lot there. "And the children can have the rest." And we had thousands of acres, thousands of acres. Yeah, and this county was no longer-- was Monroe County, but after (?) divided up, and Lee County came in, Fort Myers.

M: What happened about Indian Key?

L: We lost it.

K: How? You never owned it?

L: The title wasn't good. The title wasn't good simply because it had never entered the state of Florida; it was United States Government land--

M: Oh.

L: --and hadn't entered the State of Florida, but a lawyer told me had I come a little sooner, he could have gotten it, but the man that got it was the attorney for the Florida East Coast Railway. He got it in his wife's name and paid \$75 in Palatka scrip-- you know what Palatka sc-- you know what scrip is?

K: Yeah, I know what scrip is, but I don't know what Palatka scrip is.

L: Well, that's-- Palatka is a town up there and that town issues scrip, when you can't pay your city employee you give them--

K: Right.

L: --scrip. You give them--

M: --here in the Depression.

L: Yes, I think--yeah, because we used to buy scrip. We both bought it because if you even had \$90-- \$100 worth of scrip, what good was it? You couldn't cash it. You'd go to a tax payer, "I'll give it to you for ninety." Well, there, the tax payer would take it.

M: I know that people were paid off in scrip--

L: Yeah.

M: Their wages.

L: Yes, yes, that's it. City money.

K: Ms. Lottie, how old is this house we're in?

L: I-- it's over a hundred years old, but don't think that the house across the street is as old as they make them out.
[all laugh] It's just me.

K: This is over a hundred years old. They kept it in beautiful condition. Just, oh--

L: Well, I'll tell you. This was two bedrooms.

K: Is that so?

L: Oh, yes and my mother took the--

K: The (?)?

L: --down and made it into a living room. And then we had double doors here and so that room there, which is a large room, was our living room. Do you see how we can have parties and--?

K: Yes, I do. Sure.

L: So-- and then, upstairs in the front- you see it's a low house in the front- there's three bedrooms upstairs there. I can take care of any number. Three bedrooms. One room has four windows, one room has two windows, and one room had one window. I've got a cedar chest that's got wheels like that on it. It's heart-- makes me heartsick when I think nobody's gonna value these things, you know, like you never can tell. The children have been away from home so long. You know, they've got their interests and all, although my son would come down but his wife doesn't like bugs and doesn't like this and you know.

M: [chuckles] Well, we have come here as strangers and we love it here.

L: Uh-huh, well my father came here and he loved it.

K: But, you know, sitting listening to you, Ms. Lottie, I can visualize this big feast in here with the table rolling with turkeys and yams and pumpkin pies and the pecan pie and then the dance going on there. You've brought it all alive very graphically. How are we doing on time, Mary?

M: We've got plenty of time, it's-- it's half past five now.

K: I think we're about through with our--

M: Oh, I turned it.

K: Oh.

M: Yeah, we've got twenty-five minutes.

K: We have left on there?

M: Mm-hmm. For maybe--

K: Maybe we could come back another time?

L: No, no. Anytime you want to come, you're welcome. Anytime. Leave your machine at home.

M: [laughs]

K: Well, the next time we come I could bring my notebook. I'm a very good reporter.

L: Oh, well--

K: I could bring my notebook, take some notes, and then I could type them up.

L: I don't mind that. I don't mind that because I've done-- I'll talk to anybody. I met a man in the store the other day--

K: We'll have to bring her up to our place sometime, Mary.

L: Oh, no, no, no, thank you.

K: I have a nice old remodeled Conch house.

L: I know. I know Conch houses. We lived on-- in Indian Key on a house. You should have seen that house. It was an old (?) house with wide rooms and they called it the 'mess hall'-- because of the people before us, you see, it wasn't-- and I only heard words. It had a cellar underneath--

M: Was it something the railroad men had built?

L: No, the government had built it in order to house its men and material to build Alligator Lighthouse.

M: Oh.

L: Oh, I can tell you-- my grandfather-- I could tell a lot of stories.

M: That's what we're looking for.

L: Yes.

K: We have to come back again.

M: Yes.

[audio cuts off]

K: The interviewing in this segment of 'Key West as it Was' was done by Maggie Bartel Kivel, a former reporter on the *New York Daily News*, a neighbor of Mrs. Malone who is assisting her a little bit in this project. Mary, this one on the finest interview we've had.

M: It was certainly sprightly, full of color and the old time which we're looking to preserve for everybody to know. I think, Maggie, you ought to describe the dining room a little more thoroughly than it was in the interview.

K: Well, I'll try. Of course you know she was a wonderful subject, but you remember, Mary, we had great difficulty getting her on tape. She didn't want anything to do with the machine and so we looked the dining room over rather quickly, but my remembrance is this and you pull me short if I'm wrong. It was a beautiful, big, square room opening to a patio in the rear. In the rear, she said, was where the Negro band would be playing when they had the dances. The room had been papered how many years ago?

M: It was not papered--

K: Painted.

M: It was smooth wood that had been painted to look like wallpaper.

K: That's what made me say it was like a fresco. And in each corner were the signs of the year depicted by various flowers, shrubs, and whatnot painted into ovals, almost like a church sacristy and in the middle of the ceiling was a huge oval right in the center of this dining room ceiling that depicted all of our fruits: the mangoes, the bananas, the coconuts, the papayas, and everything else. Now, the walls themselves seem to be sort-of a dusky brown, almost like a wal-- light walnut brown and coming down through the walls was a green paint-- light green paint but on that, cascading pink or purple-pink that looked like flowers. Is that--?

M: It was sort-of a trellis, I think.

K: Trellis effect.

M: With green leaves and fruits and flowers. It was a very gay room--

K: Well, you have to--

M: --and it was done before 1905 and it had never been retouched.

K: Didn't you have the feeling, Mary, when we walked into that room after coming out of what is a fairly modern living room, it's been kept right up to date with those old-fashioned air-conditioners in it that were cut into the walls and whatnot, then walking into that dining room, it was though when she opened that door, we entered another era?

M: It did indeed. It was amazing. I have been told that Mrs. Larranaga, seventy-nine and three quarters mounts a ladder twice a year and washes those walls herself with Ivory soap suds.

K: I would believe anything of that woman, she's amazing. I thought it was one of the nicest interviews we've done, didn't you?

M: I thought it was wonderful. The noise in it is because Elizabeth Street has become a thoroughfare for trucks and heavy vehicles.

K: It's too bad we don't have a picture of that woman to go with this recording, Mary. I don't think people really would believe how stately and sprightly she is at her age.

M: She certainly shows no sign of anything that-- a physical disability.

K: Now, this is another in the recordings being made by the Key West Women's Club in conjunction with their bicentennial project, 'Key West as it Was', a recording of the remembrances of old-timers which are being put on tape. The tapes will go to the Monroe County Library and they will go to the community college. Mrs. Frank Malone and Mrs. Annette Lee are in charge of this phase of the project.

END OF INTERVIEW

