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CJ: Sure.

SL: . . . for us, if you don't mind.

[01:17:23] CJ: I'd love to. I'd love to. Thank you. [Reads from a



book] "St. Paul's Chapel." "It stood. / Not a window broken. / Not a stone dislodged. / It stood / when nothing else did. / It stood / when terrorists brought September down. / It stood among myths. It stood among ruins. / To stand was its purpose, long lines prove that. / It stands, and around it now, a shrine / of letters, poems, acrostics, / litter of the heart. / It is the standing people want: / To grieve, serve and tend / celebrate the lasting stone of St. Paul's Chapel. / And deep into its thick breath, / the largest banner fittingly from Oklahoma / climbs heavenward / with hands as stars, hands as stripes, hands as a flag; / and a rescuer reaches for a stuffed toy / to collect a touch; and / George Washington's pew doesn't go unused. / Charity fills a hole or two. / It stood / in place of other sorts. / It stood / when nothing else could. / The great had fallen, / as the brute hardware came down. / It stood." [Stops reading] Good.

SL: It—it's so short.

[01:19:23] CJ: Yeah, it's very short. Actually, I have to give my wife some credit for that, and it's not reluctant credit. I wrote

the poem, and then I had some extra lines at the end. And I read it through, and I thought, "You know, boy, this is good," and I—so—and I had the extra lines. And she said, "Think about it." No, Freda's not like that. She has strong opinions. [*SL laughs*] She didn't say, "Think about it." She said [*laughter*]—she says, "You oughta [ought to] cut it off at—right here and just say, 'it stood' and leave it." And so, you know, I grumbled to myself and we—one of my good friends is Miller Williams, you know. And Jordan would do that to his work and has for years. [*Laughs*] And he usually has the same reaction, and we compare notes on that. And, you know, he'll go in the other room and grumble a lot and—at least, according to Jordan—and that's what I did. [01:20:31] I mean, I went in the other room, and I thought about it for several days before it—and I came to the—it wasn't reluctant, but it—I came to the identical conclusion that it should be short, and it should—the punch should be this "it stood." And the Greeks used that as a methodology [*laughs*], I mean, in terms of the process and the method of emphasis. And it's—and so—but I did, so I have to give enormous credit to my wife for figuring—and it was almost instantaneous. She read the thing through, and she said, "It'll be much more effective if you stop here and just say, 'It stood,' and leave it." And so



that's how it happened.

[01:21:23] SL: Well, good. I'm glad the truth is out. [*Laughter*]

CJ: But I have—I've told that story on occasion, so—but—and if I don't tell it, Freda will. [*Laughs*]

SL: Well, you know, not only is it short, but the language is embraceable. It's easily understood.

CJ: Right.

SL: There—there's not any million-dollar words . . .

CJ: Right.

SL: . . . in it. There's no—it's—you can see how it—I mean, just nuts and bolts. It is easily appealing to a broad range.

CJ: Right.

[01:22:06] SL: And that's gotta be rewarding in a way that it has been widely accepted—that, you know, there's probably guys out there with that poem in their possession that maybe had never even read poetry before . . .

CJ: Right.

SL: . . . or have no poetic experience or have never wanted to read a poem before or turn their . . .

CJ: Right.

SL: . . . eyes away and their ears off whenever [*claps hands*] heard that stuff.

CJ: Right.

SL: It's just a—it's accessible.

CJ: Mh-hmm.

SL: So . . .

[01:22:41] CJ: You know, it's interesting when you mention that.

They—it's changed. When the poem first came out, a line sort of—I don't know why it was the case, but a lot of people focused on "litter of the heart" 'cause they'd never sort of heard that phrase, and they said, "Wow." And so I'd never thought of, sort of—you know, you leave things that—you know, the people left letters on the—and bear in mind, this was right—soon after—you know, within a year after 9/11, so it was fresh on their minds about the pictures that'd been left on the fences and the—and, you know, the letters and all the mementos and all that kind of stuff that—you know, we leave it. It's like, you know, when you're finished with, you know, whatever, you know, your coffee mug or your—you know, on a—you know, on a Styrofoam or whatever, you throw it away. I mean, it's like—that's—it comes from your heart, and you leave it, and it's sort of—and it's litter of the heart. And people [*unclear word*]—"Wow, what is the"—you know, but the heart is greater than what you do in—you know, in—I mean, that's sort of a—the meaning of it, in other

[*unclear word*] where you come, you feel, you leave a memory or whatever, but it's effectively litter of the heart. [01:24:10] And a lot of people really focused—and I got a lotta [lot of] correspondence from people saying, "Gee, what a great line!" [Laughs] I mean, but you know . . .

SL: It is a great line.

[01:24:19] CJ: And so then—but since then, the larger poem has taken more of a significance. It wasn't just that phrase or an—one or—and another one said, "The great had fallen as the brute hardware came down." There are people who really like that. But, generally speaking, the last few years it's been the whole thing. People just—you know, "It stood," [*unclear words*] and how it sort of—so—and that's—most of the comments I get are on the—you know, not on the—sort of the fragments of it, but it's totality. But . . .

SL: Well . . .

CJ: So . . .

[01:25:01] SL: When I first fell on "litter of the heart," I immediately thought of the—kind of the desperate notices on the fence.

CJ: Mh-hmm.

SL: You know, of . . .

CJ: Right.

SL: . . . "Please contact me" . . .

CJ: Right.

SL: "If you see this, please contact me." And I—and the sum total of it—I mean, each individual piece and a piece of paper on a fence is kind of physically litter.

CJ: Right, right.

SL: But it's—but the whole effect of the fence being filled with that in and of itself becomes a giant heart.

CJ: Right. Exactly.

SL: And so . . .

CJ: Right.

SL: . . . it's no wonder people like that. I mean . . .

CJ: Right.

SL: . . . it's—there's a number of ways to . . .

CJ: No.

SL: . . . embrace it.

CJ: No, there is. There is.

[01:25:58] SL: I also found it interesting to see George Washington in the lines.

CJ: Right.

SL: And it's really—now correct me if I'm wrong—is it really the only reference to the chapel's age? I mean, it . . .

CJ: Yeah.

SL: And it kind of exalts, and it's a pew, and it—and so you immediately think, "Well, George Washington was there in that pew" . . .

CJ: Right.

SL: . . . and it was put to use—even though that's kind of a sacred American name—next to a religious icon, it's—it was, like, everybody—I mean, all parts of the chapel—nothing was sacred. It was all about service, and it was all about support . . .

CJ: Right.

[01:26:49] SL: . . . for what was going on. So the economy of the language is—I just thought was as . . .

CJ: Well, thank you.

SL: It was thrilling.

CJ: I appreciate it. And in some ways, that was a little bit more of a—you had to know—maybe I was being too private on that because you had to know a little bit about it. It was almost sort of a secret message for the people who knew what had gone at St. Paul—at George Washington's pew. As I had previously said, we had two or three podiatrists working [*laughs*] in his pew. The pew is actually in a square. And so you can—you know, they—it was—those old boxes that were in old churches, if you recall,

and so—and the pew had a bench around it, you know, and that's where people could—so that was [*unclear words*] the pew, but it was actually a box, and so we had podiatrists working on feet in there. So here you [*laughs*] have—you know, it's a—it's really ironic—sort of out of touch, you know—out of context. You have George Washington, this—you know, one of the eminents of our country's history, and yet you've got these podiatrists in there working on people's feet [*laughter*] who have just come off of the pile, you know. So—and it's—so I don't say that, I just said, you know, "George Washington's pew doesn't go unused." And it's a—you know, if you didn't know what had been happeni—had happened, you wouldn't know what was going—you would say, "Well, I guess somehow it got used in some fashion." I guess you didn't really need to know it, but it was sort of a—in some ways it was sort of a secret code to people who [*laughs*] knew what had gone in there in terms of that, sort of the understatement of it . . .

[01:28:38] SL: Yeah, well, I mean . . .

CJ: . . . because it definitely [*laughs*] doesn't . . .

SL: . . . that—you know . . .

CJ: Yeah.

SL: . . . that's kind of clever for the . . .

CJ: Yeah.

SL: . . . private audience . . .

CJ: Yeah.

SL: . . . but for the general public, it's a clue.

CJ: Right, it is.

SL: It's a big clue . . .

CJ: Right, exactly.

SL: . . . that this is something—we're talkin' about a place that's  
old . . .

CJ: Right, exactly.

SL: . . . and we're talkin' about a place that was frequented by, you  
know, arguably, one on the most popular American icons . . .

CJ: Right.

SL: . . . in its history.

CJ: Right, exactly.

[01:29:04] SL: So—and that it's across—that it's tied with 9/11  
just—it—I don't know, the dynamic is . . .

CJ: Right. No, it's . . .

SL: It's pretty well established in the single stanza there—in a single  
line. It's quite amazing.

CJ: Well, thank you.

SL: I was really . . .

CJ: Thank you.

SL: . . . taken aback by [*CJ laughs*] how effective that was.

CJ: Well, thank you. That's a . . .

[01:29:28] SL: Well, okay, so this thing just skyrocketed out of  
[*laughs*] St. Paul's Chapel . . .

CJ: Right.

SL: . . . to everywhere and thirty thousand people a week . . .

CJ: Hmm.

SL: . . . are picking that poem up or . . .

CJ: Maybe not all of 'em, but they . . .

SL: The . . .

CJ: There's a fair number [*laughs*] of them that do.

SL: Well, I mean, it's a . . .

CJ: You're right.

SL: . . . memento . . .

CJ: Right, exactly.

SL: . . . thing and . . .

CJ: Right.

SL: And it's something they can take away with them and how . . .

CJ: Right. And they . . .

SL: . . . how beautiful is that?

CJ: Right. And they . . .



[01:29:58] SL: I mean, it may—you may be suffering some loss from it in some ways, but again, I think you are—you've got to—I can see how you've—you're taking much more away than . . .

CJ: Oh, there's no question about it. Yeah. And—but being—even going beyond the poem—just being—having been a volunteer, I think what they were saying in the back of the card was—you know, I came to give, and all the volunteers came to give. But what they took away from their giving was more than their giving. I mean, that they took more away for themselves than—and it—I think that's true. I mean, it—there's a replenishment a double—a redoubling [*laughs*] of that of what you give when you're—when you give in that context. And I think that's—you know, that's—that was the St. Paul's experience for me. And there's a woman who I—and I'm sort of saying the same—but I'll mention her—she makes this comment for—she's interviewed a lot about this as well. She's head of communications for Trinity Wall Street, and she was a volunteer. And she would volunteer on Tuesday nights and—for similar reasons that I like to volunteer at night as well. [01:31:39] And she said, "You know, I came because I wanted to do something, but I realized that ultimately why I was coming is I was—it was healing me. I needed to be healed." And it—course [of course], she had a

very rough day as well on 9/11, and she thought that she was going to perish for similar reasons that I did. And—because she was, you know, close to it as a part of the communications department at Trinity. So—you know, but she makes that point virtually every time that, you know, she was healed as a result of it. And I think that that's a very persuasive comment about it, that those of us who were undone by 9/11, St. Paul's served to heal us. And the way you do it is by that extra giving, and I—you know, so we took more than we gave. So . . .

[01:32:53] SL: You know, I—I've—I'm a—I can't remember exactly who it was we were interviewing, but a lady was telling an early childhood church experience where—I think it was Edith Irby Jones.

CJ: Mh-hmm.

SL: She—her father said, you know, she had some money. Some pennies or something, and her father said, "Now you go up there and put it in the plate." And she said, "No, [*laughs*] I don't wanna do that." [*Laughter*]

CJ: Right.

SL: "I don't wanna give my money away."

CJ: Right. [*Laughs*]

SL: And he said, "No! Go up there. You will get more than you put

in."

CJ: Right. [*Laughs*] Well, that's nice.

SL: [*Laughs*] And so she went up there, and she put their money in, and she stood there and waited [*laughter*] for more to come back.

CJ: That's funny.

SL: But, you know, it is a theme. It is . . .

CJ: Right.

SL: . . . there is a theme that you get back more than you give.

CJ: Right.

SL: And I don't know if it's just a Christian theme, but it is a—in this case . . .

[01:33:55] CJ: I think it's both a Judeo and Christian theme. Right.

SL: Yeah, I think the—this is evidence . . .

CJ: Right.

SL: . . . that it's true—that it happens. And so, anyway, I . . .

CJ: No, no.

SL: I thought you might enjoy that . . .

CJ: I think that's good.

SL: . . . humorous antidote.

CJ: I like that. Right.

SL: But that . . .

CJ: That's a good story.

SL: And, of course, Edith Irby Jones went on to give . . .

CJ: Right.

SL: . . . so much more . . .

CJ: Right.

SL: . . . than anybody that—nearly anybody.

CJ: Right.

SL: Well, you know, I wanna take a little bit different tact now.

CJ: Sure.

[01:34:28] SL: In the—our previous time together, I always ask about religion and church and Sunday school and grace and all these things in growing up. And as I remember, really, there were a couple of things about the role of church and religion in your growing up. One was that your—I believe your—you lost your father early.

CJ: Mh-hmm.

SL: And your mother was kind of at odds with God about that as I . . .

CJ: Right.

SL: . . . remember you saying.

CJ: Mh-hmm.

SL: But that she pretty much insisted that you all—the children

attend church.

CJ: Right.

SL: And, of course, later on, she became more active—as much of a social thing and maybe the support . . .

CJ: Right.

SL: Again, probably getting more out of it than what she expected. But I also got the impression that it was not really a central thing that your life was built around, growing up.

CJ: Mh-hmm.

SL: That—and I think we'll—later on we'll—maybe not—it's certainly not an atheist, but almost an agnostic stance growing up. So I'm just wondering, when was it that this influence—this church-centered influence entered your life? What—how did that come about?

[01:36:02] CJ: That's a very good question. I think it happened through my—through literature. And I—I've—I know it happened [*laughs*] through literature. I grew up a Methodist, and we didn't have what was equivalent to what the Anglican Church or the Episcopal Church have in the form of *The Book of Common Prayer*. And *The Book of Common Prayer* has—it's a—I—it is a wonderful—wonderfully literary piece, and it's a—the prayers are beautiful and—not that the Methodist book—it was—

I mean, but there were—it wasn't—it—they didn't—the Methodist Church just didn't have sort of the literary tradition that the Anglican and the Episcopal Church had, notwithstanding John Wesley and all the others but just never quite the literary tradition. And I really admired *The Book of Common Prayer* and also the fact that there were so many poets associated with *The Book of Common Prayer*—well, not directly with *The Book of Common*, but with the Anglican Church and with—I mean, George Herbert—you know, wonderful poet. John Donne—my God, you know, I mean, [*laughs*] wonderful, wonderful poet he was. Gerard Manley Hopkins, you know, and I—had some association, mostly Catholic—but the Anglo-Catholic kind of world that surrounded *The Book of Common Prayer*. And so I was associated with it and—I mean, I associated in terms of my interest in it, [*TM coughs*] not formally associated with it.

[01:38:10] Well, Chester Johnson goes to New York, [*SL coughs*] and he works a while, and he's also workin' on his poetry and that sort of thing. And he gets a—he begins to do some work with an older poet at the time named Jean Starr Untermeyer.

SL: Okay.

CJ: And her husband's [*SL coughs*] name is Louie Untermeyer, who

was a very famous anthologist of poetry over many years.

[*Sniffs*] And so—and Jean Starr and Louie had been married and divorced at least a couple of times, but anyway, they were living apart at this point. [*SL coughs*] And she was doing some translations, and she and I began to do some collaborative translations of various poetry. And about that time—and now I'm in my twenties—I'm in my—probably twenty-four or twenty-five, something like that—about that time I hear about this work that is being done on *The Book of Common Prayer*—that it's being—that there's a revision of *The Book of Common Prayer* going on that really hasn't been done in several centuries, and that they—and that the Psalms, which I've all—had always considered poems, and they are poems . . .

SL: Sure.

[01:39:41] CJ: . . . were part of that. And I did some investigation, and I found out that—you know, it was very well—they had lots of scholars, and W. H. Auden was on the committee. And they sent around—after working a few months on it, they sent around a—five poems that they—or five Psalms that they were revising—and their revisions. And I'd done enough translations. I looked at the first five. I was able to secure on my own interest, and I looked at the five, and I said, "Gee, I

can't believe that Auden's really spending a lot of time on this."  
I mean, I just didn't—I didn't resonate with it. Now this is the  
hubris of the young, right?

SL: Sure.

CJ: So I looked at the five, and I said, "Gee, you know, I don't think  
Auden is doing a lot of work on it." So I send a letter to several  
members of the revision committee of the Psalms, and I said, "I  
looked at this, and had you—did you think about doing this? Did  
you think about doing the other?" Blah, blah, blah, and I'm  
doing this very courteously, but [*unclear words*]*—and I sent a  
letter to the custodian of *The Book of Common Prayer*. I mean,  
the guy who's in charge of the entire *Book* [SL laughs] of  
*Common Prayer*. I mean, you talk about hubris. My God! And  
[laughter] got notes back from Auden and from other people and  
all this stuff. [01:41:23] But then I got a long letter from the  
custodian of *The Book of Common Prayer*, who was the chairman  
of the Psalter Revision Committee, and you've gotta—in order to  
do the—to be that, I mean, you've gotta know—away from  
English—you've gotta know Hebrew, Greek, old Latin, modern  
Latin—I mean, all that kinda—so he sends me back a letter, and  
he said, "Why don't you come and meet me at the national"—  
which is in New York—the Episcopal national headquarters. So I*



go see him, and we sit around, and we chew the fat for about an hour and a half. Only later did I know that his wife had passed on two days before that. ?Jesus Christ?.

SL: Oh, my gosh.

[01:42:13] CJ: But, anyway, by the time I left, I—he—well, one thing I had done—sorry—I left part of the story—I said—I wrote in the letter—this is even—it gets worse in [*laughter*] terms of arrogance—but I—and I said, "You know, I would be more than happy if when y'all finish these, to offer suggestions just—you know, I'm—I—just as an interested observer," and that's I put myself. "As an interested observer, I'd be more than happy because this means something to me." Here I am, a Methodist, and I'm not even Episcopalian, and I'm twenty-five years old, and you know, anybody could [*SL laughs*]*—well, you know, and too arrogant for my own good. And so I go see him. An hour and a half later, he invites me to be a member of the drafting committee. And Auden is actually leaving the United States about that time, going back to—he had been appointed to the poetry [*sniffs*] chair at Oxford to—where he had graduated, and he was going back home, basically. And so he wasn't gonna be spending much time on it any longer, so I get—I become a member of the drafting committee on the—for the Psalter in *The**

*Book of Common Prayer*. [01:43:37] And I worked for—  
between—I worked five solid, but seven years in total, but five—  
well, when I say solid, I mean, I—we met two weeks out of each  
year, but we had to do independent work and put pieces of it  
together. And mine was really on the poetry. Mine was not on  
the translations. But I got to know—I got to really dig deep into  
the translations. And within probably two or three years—here,  
he had appointed me, being a Methodist. I wasn't Episcopalian.  
He appointed me, and I just gradually fell in love with the  
Episcopal Church. And it began to mean, you know, what it did  
and thro—it was through the language that—of *The Book of  
Common Prayer*, and my love of it and my work—and then my  
work with it. And one thing led to another. I began reading  
theology and Reinhold Niebuhr and Dietrich Bonhoeffer and  
Buber and Tillich and—you know. And I just got into it. And so  
it had a manifest impact on me, and I became very intent. My  
religion—it's not just religion. In some ways, I—Bonhoeffer  
made a comment once to a—wrote a note to his friend—he says,  
"I hate religion. [*Laughter*] And I hate—I am—I hate being  
considered religious." So I understand what—it's the—it's not  
the institutionalization, it's the spirituality of it that is what—and  
it's the spirituality of the language, and it's the spirituality of

what it does to people that—you know, it made a difference in my life. [01:45:53] And so I was—religion was not our—and certainly not spirituality was not part of my upbringing, but the seeds were planted there. I mean, you know, goin' to church, and I knew enough about the Bible, and I—there were members of my family away from my mother who were pretty religious, and so I had that as a little bit—you know, the institute—the infrastructure was there, we just needed a—something needed to be done. And I have a very active prayer life. I mean, I pray and read the scriptures twice a day and—not that people have to do that, but I mean, I'm just saying that I have a very active prayer and spiritual life. And I go to St. Paul's every Sunday for the small service, and then I go to the big church for the eleven fifteen service. And I serve on the vestry of the—of Trinity. Sometimes I'm sure the rector wishes I would [*laughs*—didn't serve [*laughter*] on the vestry, but anyway, it's very important to my life.

[01:47:11] SL: Well, that became clear as the—as you started talking about 9/11 and your involvement at St. Paul's . . .

CJ: Right.

SL: . . . and some of the other things I've read. But . . .

CJ: Right.

SL: . . . it—you know, and I understand the different or what you're tryin' to say about religion versus spirituality.

CJ: Right.

SL: You know, in most of the interviews that I do, the religion side of the thing and the spirituality side of the thing are maybe kind of grayed and a little bit confused 'cause there's so much ceremony . . .

CJ: Right.

SL: . . . involved and so much repetition and habit, you know, that it almost becomes, in some cases, kind of comical, you know.

CJ: Mh-hmm.

SL: The—who says grace around the table? Well, maybe the kids would say . . .

CJ: Right.

SL: . . . you know, two words and that . . .

CJ: Right.

SL: . . . would be their version of grace . . .

CJ: Right.

[01:48:09] SL: . . . 'cause they're tryin' to get out of it, or you may [*claps hands*]—maybe there's a Bible in the house, and people [*claps hands*] go to it, and they spend time with it or . . .

CJ: Right.

SL: . . . there's prayers at bedtime that not really—you get the impression no one really understands exactly why they're doing it [*coughs*] or why they're brought up that way, but that's the way they were brought up.

CJ: Right.

SL: So in your case, I just didn't get that passion for the religion, growing up, that I'm seeing now, that . . .

CJ: Right.

SL: . . . that . . .

[01:48:43] CJ: But, you know, there's a little bit of history on [*SL clears throat*] that, and I'll—that—that's interesting. You know, I grew up in Monticello, and my paternal grandparents lived in Wilmar for most of the time, although my aunt and my grandmother moved to Monticello later on. But there was never sort of—you know, and the—religion, per se, was never really sort of—even they didn't—there wasn't a forcing it. It was a matter—because I'll tell you a real interesting story—my grandfather—my paternal grandfather who was Methodist, but who was more than an agnostic as a young man. He—as a young man, he was a hard and fast atheist. And he and other men of the same views [*SL coughs*] used to break up revival camps in Arkansas—southeast—southwest Arkansas and in

Texas by riding—you know, riding horses through the camps.

SL: Through the tents.

CJ: And disturbing and uprooting and creating havoc in these revival camps. And he was certain that, you know, their—you know, I'm—I've heard the stories. He was certain there was no God and that it was actually intellectually damaging to the world around us and . . .

SL: And many would say a source of problems. Wars and . . .

CJ: Right. Exactly.

SL: Yeah. Mh-hmm.

[01:50:33] CJ: And so he was intellectual about that, and yet he—and I don't know what the nature of it—because he was a lot—well, I was, like, four or five when he died, so I never had these [SL clears throat] conversations, so most of this is through, you know, secondary sources but no primary sources, so—but [clears throat] apparently he had a conversion experience no unlike [laughs] St. Paul's in some respects. And—but my point about all of this is that there was never the force that—you know, you may be agnostic today, Chester—I mean, the theme was, we're all within salvation. You don't necessarily achieve salvation by virtue of what your family foist on you. If you're an independent thinker and you're an independent person, it will come if it

comes. And that was actually a theme. And it wasn't unu—I mean, and it—my—the fact that my mother was—oh, for most of my sort of growing-up years, was largely an agnostic didn't really fall out of that sort of model, if you will. I mean, it's okay to be an agnostic, even though—I mean, you know, because something will happen or may happen or whatever. And so I—I'm only saying that my own experience was not outside the sort of family tradition. [*Laughs*]

SL: Right.

[01:52:18] CJ: And so—and my other grandfather was actually not religious at all. I mean, we've—there's a whole story of where he ended up being buried simply because that he was an agnostic in the sense that he—you know, it's a—I remember Mother telling me this story once that, you know, when he was getting old—he was getting to a point where it appeared, you know, he could die in the not-too-distant future, and they asked him, "Where would you like to be buried?" He was living in Little Rock at the time, and he said, "Ah, don't worry about it. You know, we're just like dogs. Throw me out in the backyard." And so he would never respond to the question, so there was a big uproar when he died, where they would bury him. So, you know, I mean, I wasn't gettin' a lot [*laughs*], you know. I

mean—no, no—so it came—but there wasn't a distraction in terms of the—sort of—there was institutional streams of agnosticism in my family, but it—on the other hand, there was a lot of infrastructure that—and availability that was given to me—that were given to me that eventually found fruit as I became more involved on my own and—in the literature of theology of precedent. So . . .

[01:53:51] SL: I guess it was okay if you were agnostic as long as you behaved and tried to do the right thing and . . .

CJ: Right.

SL: . . . understood . . .

CJ: Exactly.

SL: . . . what was right and wrong and . . .

CJ: Right.

SL: And I do sense that coming through it privately and personally getting that spirituality discovered by self rather than preached to you or fed to you, you know. Discovering it is probably—I don't know—its retention is probably—I mean, it's genuine, I would guess . . .

CJ: Yes.

SL: . . . is what I would say.

CJ: But there's also some—one other element. I started out with the



literary side . . .

SL: Yeah.

CJ: . . . but there's also another part of it . . .

SL: Okay.

[01:54:42] CJ: . . . that was equally as important, and that is, growing up in the South that we grew up in, that the civil rights movement was enlivened—inspired by the black churches and the fact that you had people who were willing to put their lives at substantial danger because they believed in rightness and God, and the arc of the moral universe is long, but it bends toward justice. And they're willing to die because the arc of the moral universe is long, but it does bend toward justice. I have to say that's a hell of a persuasive argument, too, when you would see the things courageously that so many of the civil rights workers were willing to do and to put their ri—their lives at risk—that was pretty persuasive, too. I have to tell you, having lived through that period, I could—I would say, yes, you know, literature played its important role, but I have to tell you, the civil rights movement also did. And that—it was very educational for, I think, our generation.

SL: Now . . .

CJ: Whether you're black or white.

[01:56:21] SL: How old were you when you came back to Monticello to teach?

CJ: Well, I taught after—within a year after I worked—I mean, after I graduated here.

SL: Okay.

CJ: And . . .

SL: I mean, part of that you . . .

[01:56:37] CJ: It was the last year before total inte—before integration of the public schools, and I taught in the African American schools the year before integration occurred. But it was a year after I'd graduated here. It was, like, [19]69, [19]70, [19]69. But I'm just saying—I mean, you were askin' me about sort of the formative process here, and I was—because it was a really—you know, it was so interesting, so it's—there was so much—I don't know whether I should go here or not. But, I mean, there was—the religious establishments so—particularly in the white churches at the time—were giving the—you know, the interpretation of the Bible and the way in which it was presented were so—was so different in so many respects than what was happening on the street. And then, on the other hand, you didn't see white preachers out there doing what—what's happening in the civil rights, and you didn't—I mean, for

example, there's this wonderful scene—it has nothing to do with the white preacher, but one of the Little Rock seven—one of the girls—black girls—a young woman—was isolated and that she was getting spit at and hammered and yelled at and even struck on occasion by, you know, this white mob. And this—I'm sure, a very spiritually oriented—she wouldn't have done it [*laughs*] otherwise—white woman—middle-age woman came up in the midst of all of that and said, "Honey, I have to take care of you," and took that black student—you know, I'm talkin' about Little Rock Central, as you know.

SL: Yeah, sure.

CJ: And I'm sure you know what I'm talking about.

SL: Mh-hmm.

[01:58:45] CJ: And took care of her and put her on a bus and, you know, took her away from this white mob. And you didn't have, you know, the institutional—white institutional church makin' that kind of statement. So, I mean, you had that kind of conflict going on, and I think that some of us realized that spirituality existed on the street in what was happening in civil rights.

[*Unclear words*]. Anyway, I'm probably blithering. [*Laughs*]

SL: No, I think that's a great point. I think that's a really great point and . . .

TM: Scott, we should probably change tapes.

[Tape stopped]

[01:59:19] CJ: No, I had made the comment that I got involved in *The Book of Common Prayer*, and I was a member—one of the seven members of the drafting committee for the revision of the Psalms after I met with the custodian of *The Book of Common Prayer*. His name was Charles Mortimer Guilbert. And he spelled his name, Guilbert, in an unusual way. It was a Norman spelling and—*G-U-I-L-B-E-R-T*. But we worked together for virtually a decade on—we—I really—the way I describe my involvement in the Psalter—the revision of the Psalms—was that Auden was the show horse, and I was the workhorse.

SL: Ah.

[02:00:24] CJ: And Charles would put out drafts of the Psalms of—we would take a certain number of Psalms every six months and work on them, and then we would meet for two weeks—no, for a week, sorry—and then we'd work on another batch and then work on them for a week together. So it—we worked together on them two weeks out of each year. Well, I just—I really got into working on them, and Charles and I became very close, and it almost became a father-son kind of relationship. And as you know, my father died when I was only one, and so Charles really

became a father figure to me. And when my son was born, I named him Guilbert—*G-U-I-L-B-E-R-T*—after Charles. My family here in Arkansas was not so happy about it [*SL laughs*]—my mother and my aunt and all—because they didn't know who this guy was, and all of them were Methodists anyway or at least they—by that—they were on the rolls in that church. So, anyway—but—and my daughter's name is Juliet, the way in which Shakespeare spelled it—*J-U-I-L-I-E-T* [CJ edit: *J-U-L-I-E-T*]. But it was that—at the time I was married my first wife, and we thought that was a lovely name, so that's what we chose. So that's the derivation of the—our two—my two children's names.

[02:02:30] SL: Well, thanks for gettin' those names in there. I . . .

CJ: Okay.

SL: . . . was a bit remiss when I didn't ask you . . .

CJ: No, that's all right.

SL: . . . for them earlier.

CJ: That's okay.

SL: The—this is our third tape in this session, so you've survived a couple hours with me now . . .

CJ: Right.

SL: . . . and I had a great time. I'm glad that we went ahead and went to St. Paul's first. I . . .

CJ: I'm glad you . . .

SL: . . . feel like . . .

CJ: Good.

SL: We might—can go back and forth with that, you know, the rest of the . . .

CJ: Yeah, because it's not dead. [*Laughs*]

SL: Yeah.

CJ: I mean, it's . . .

SL: Yeah, I mean . . .

[02:03:06] CJ: . . . it's alive. I mean, you know, the tenth anniversary—tenth commemoration—I don't like saying anniversary 'cause anniversary sounds like a celebration.

SL: Yeah.

CJ: Commemoration, I think, is a better word for it. But it's just occurred, and I mean, it was a—an amazing experience going through that. And it's—you know, it has its own life now, so—and there were things that we did durin' that period. I was asked along with six poets to be—there was a commemorative reading, and they chose seven leading American poets to read and—Poets House did—and—to read primarily about 9/11 poems but also poems other than 9/11 that played a role within sort of the 9/11 theme. And it was really an amazing—we ended up

with three hundred people—more than three hundred people coming to the event. And one of the board members of the Poets House came to—up to me and said, "I just want to let you know that this is what we've been looking forward to—we've been wanting to do for ten years." You know, it's—how do you put your arms poetically around—I mean, as an organization—around an event like—you know, I mean, like 9/11? It's impossible. And what a wonderful event it was. But, anyway, that and then the—I mentioned the two services we had for the recovery workers and all that happened. There were—you know, it was just an extraordinary time, and it's building—you know, it's built on top of that, so . . .

[02:05:02] SL: Well, of course, the—I think the value for us is to hear these stories from someone that experienced 9/11 firsthand.

CJ: Mh-hmm.

SL: You know, the nation experienced it all on TV as it was happening, and everyone was horrified and, you know . . .

CJ: Right.

SL: . . . everyone kind of pulled together over it, but it's being—not being there on the ground.

CJ: Mh-hmm.

SL: No one—you just can't know . . .

CJ: No, I know.

SL: . . . what it was like. And so you being able to tell us these stories and what—and how it has evolved is—I think it's pretty priceless, so I appreciate you . . .

[02:05:46] CJ: Well, I'm glad I'm able to do this because I will say this—that my wife is better about this than I am because I'm so active. I don't have a lot of time to do it, but anything that happens to me, for example, related to 9/11 events, whether it's the History Channel or BBB—BBC or whether there's interviews here or tapes there or whatever, she—to the people who have shown a real interest over the years in that—in the 9/11 story related to us, she always sends out information like that. And so she's very good about doing that, and I'm—I admire her for doing it, and she does it all on her own, so it's—so, anyway, I'm . . .

SL: Well . . .

CJ: I'm only makin' the point that there seems to be a thirst for it out there if based upon this sort of small group that we know [*laughs*] about . . .

SL: Right.

CJ: . . . or throughout the country who wanna know more, and she



tries to help in that respect.

SL: So we kind of—we got a little bit back to Monticello [pronounced MontiCHELLO]

CJ: Hmm. Well, it's Monticello [pronounced MontiSELLO] . . .

SL: Monticello [pronounced MontiSELLO].

CJ: . . . here.

SL: Monticello [pronounced MontiCHELLO] . . .

CJ: But Monticello [pronounced MontiCHELLO] in . . .

SL: . . . in . . .

CJ: . . . in Virginia.

SL: . . . Virginia. [CJ laughs] I'm sorry. I always . . .

CJ: That's [laughs] okay.

SL: I always slip up on that.

CJ: That's okay.

SL: I don't know, maybe I feel more sophisticated if I say Monticello [pronounced MontiCHELLO]. [CJ laughs] I don't know.

Anyway, the . . .

CJ: Same Latin words, you know.

SL: Yeah.

CJ: The small table.

[02:07:22] SL: [CJ laughs] We were talkin' before we started today about biology class.

CJ: Mh-hmm.

SL: And you just said, "Well, I got kicked out of [*CJ laughs*] biology class in high school." And I think you need to tell us how that came about.

[02:07:37] CJ: Well, it's a—I guess it's sort of an interesting story.

The person that was teaching me biology had a creation kind of view of the world, which is—you know, I'm very religious, and I'm—I—I'm very spiritual, let's put it that way. And I wasn't necessarily buying off on all of this immediate sort of—you know, it's seven days, and the world is created and all that, and the—in the conventional seven days. It may be seven days by some measure that I [*laughs*] don't know about.

SL: Biblical proportions.

CJ: Right. [*Laughter*] Exactly. But, anyway, I don't know about seven days, so I started doing research in sort of the various phases that embryos go through and, you know, the—with hair and fuzz and all this kinda stuff, and I started having discussions about it. And we ended up having more than just discussions. It started dominating a good chunk of the time, and finally, she was just—told me I wasn't—you know, I wasn't being constructive. So I had to—and, literally, I had to—and, literally, I never took a biology course. I didn't take one in high school or

in college. But in high school in Arkansas, it's mandatory, but then by being in Monticello, which is close to the—obviously, next door to the University of Arkansas at Monticello, and they allowed students on occasion and—from Monticello High School to take courses. And there was one course that we—some of us took, which was a physics course, and so that was allowed to be used for my . . .

SL: An equivalent.

CJ: For that class.

SL: An equivalency.

[02:09:45] CJ: The equivalent. And I—but they actually had to—I understand they had to appeal to the Department of Education to get that waiver, so . . .

SL: [*Clears throat*] That was Arkansas A&M at the time.

CJ: Mh-hmm.

SL: Is that—that's right.

CJ: Mh-hmm.

SL: And . . .

CJ: Wonderful, by the way. They did—they allowed you to audit classes and—you know, like this physics course—we—I mean, which was a real credit course that we took and I—it was such a resource for us, growing up in that community—being able—and

they opened their arms to students coming in and taking advantage. I mean, the library was available to us, and oh, it was just wonderful. I'm sorry. I interrupted your question.

SL: No, no. The—so comin' out of high school, you get your diploma.

CJ: Right, [*laughs*] I got my diploma.

SL: [*Laughs*] I—and, you know, we make it sound like, you know, it was a real—and I guess, in some ways, it was kind of touchy—touch and go there . . .

CJ: Right.

SL: . . . for a moment, but it really wasn't because of poor grades.

CJ: No, no, it's true.

[02:10:53] SL: In this case, you were pretty much challenging the—oh, the syllabus of the class or the . . .

CJ: Right.

SL: . . . flavor of the syllabus of the class. And you . . .

CJ: Right.

SL: . . . just wouldn't let it rest.

CJ: Right.

SL: And so I get the impression that it was taking away time to get through the course or something. You all . . .

CJ: Right.

SL: You and the teacher would . . .

CJ: Right.

SL: . . . go head to head. But you graduated high in your class.

CJ: Yeah.

SL: How—were you top of the class or . . .

CJ: No, there were—there—we had a bunch of people who did well in high school. Montice—the class I grew up with was a very good class. I was, like, I think third in the—in my class, but I was—I wasn't at the very top of my class. I had mostly A's all through school, but I think the people who finished top had straight A's all the way through. And I—you know, I didn't had straight A's. I had maybe a couple of B's, and I forget where they came—surfaced. It may've been when I was a page, and I got a B or something, and they transferred it over as a B or whatever. I don't remember. I don't recall.

[02:12:13] SL: All right. So now you were—you say when you were a page. This is a congressional page?

CJ: Mh-hmm.

SL: In Washington, DC.

CJ: Yes.

SL: And this is—you're still in high school at the time? Is that the way . . .

CJ: I was actually in the ninth grade.

SL: In the ninth grade.

[02:12:27] CJ: In the ninth grade. And I got interest—there's a little bit of a story here. It's sort of interesting, though. My paternal grandfather I talked about who was the—lived in Wilmar—was a farmer—was a very successful farmer and was a depot agent and all that kind of stuff there and had been the agnostic before he had this St. Paul's conversion-type experience—but, anyway, he was reasonably powerful in Drew County where we grew up, and he wanted his daughter to be the postmistress in—for Wilmar. And his daughter was—hadn't—was unmarried and lived at home, and he thought it'd be a perfect thing. Well, W. H. [CJ edit: W. F.] Norrell —that was our congressman—who lived in Monticello—didn't give her the appointment, and there was always this cross thing from then on. So when I was about thirteen, I'd been reading up about being a page and whatever, and I didn't tell my mother about it. So I went out—I—Norrell was in town. [SL laughs] Another—you know, this hubris kind of thing—anyway I go up, and I go into his office, and I was walkin' back from school one day, and I went in his office. And he knew the Johnson family, and he knew I was a Johnson, and so he asked me to come in. So I

came into his office, and he said, "What can I do for you?" And so I told him I wanted to be a page, and he said, "Well, you're a little young. Most of the time they're in high school, but I'll check into it." So I think as a gesture because of my grandfather—by that time had passed away—but politicians remember things, you know.

SL: Absolutely.

[02:14:32] CJ: And so I think it was a gesture of reconciliation to the Johnson family. He thought it'd be a good idea, and so he put me at the top of the list. And then I—I'm—and then I told my mother about it, and my mother wasn't overly thrilled about it because there was no—at that time, there was no supervision of pages. You lived wherever you wanted to. You got a salary. You know, you could—and so she called—she talked to the congressman and said, "Is he too young? I mean, my goodness, he"—and Norrell said, "I'd rather have him at this age than when he's sixteen or seventeen. There's a lot less trouble he's gonna get into." And so I became a page. And I was a—it was a really interesting—it was in [19]59. I—when I became a—I was fourteen when I became a page, and I was in the ninth grade. And what a wonderful—I mean, it was unbelievable. It was the last year of Eisenhower's administration. It was in the middle of

an election—a presidential election, when John Kennedy was running, and Lyndon Johnson was majority leader of the Senate. Sam Rayburn was Speaker of the House. John McCormack was the majority leader in the House. It was just a—you know, these were all characters. I remember going into the men's room, and Hubert Humphrey was crying because he had lost the West Virginia primary to John Kennedy. And, you know, I mean, what an incredible time to be there. It was just an amazing time. [02:16:20] And I was—I got so into it that I didn't see—didn't go out to any of the exhibits or monuments or any of that stuff until—and then my last [*laughs*] week in Washington I said, "I'm sure I'm gonna be asked about all these monuments." [*SL laughs*] And I—so I went on a sprint of all the [*laughs*] places I should've been looking at over the months I was there. But, anyway, it was a terrific experience. I actually got to—I—everybody serves as a page for everybody, at least in the House, not on the Senate. You're not a Senate for—you know, you're representative for all the—I mean, you're a page for all the representatives. And one day John [*SL clears throat*] McCormack's office called up and had us—had asked for a page to come down and explain to a Japanese delegation what a page does. So I went down and—I mean, I was asked 'cause I was



the only one hangin' around at the time, I guess. It was pure luck. So I go down, and I make a presentation, and so from then on, whenever McCormack wanted a page, he'd ask for me. And then on the—or his office would ask for me. And then on the weekends, occasionally I would go in, and they would—they'd ask me to work or do very odd jobs and that sort of thing, which ?is probably? borderline, but I did 'em anyway. And we—but—and I did a lot of work, and I got to know him. And then the last weekend I was going—when I was about ready to leave he came—he asked me—I went in his office. He asked me to come in, and he said—looked around, and he said, "You can have anything in here you'd like." And I saw his nameplate, and I said, "Like that?" So, I mean, he probably has dozens of them. But, anyway, he gave me his nameplate. I still have it. So it was a ni—it was a great experience. It was a terrific experience for me.

[02:18:21] SL: So was this for one semester?

CJ: Well, it was actually for a few months. You had only—in Ark—at least in—there was a person from McGehee that came behind me. I think it was, like, for three months that I was a page.

SL: Uh-huh. And so what about your quarters? Where did you live?

[02:18:38] CJ: Well, we had a rooming house. Mrs. George Smith's

rooming house, and that was a place where Norrell felt that I should live, and there were seventeen pages in this boarding house, so it—you know, and then we—you know, we had—classes started at six o'clock in the morning in the Library of Congress, and then we would have classes until ten, and we would work as a page. And if you—if the session ended before midnight, you'd still have—you would still have to do your homework for the next day. If it was past midnight, then you were excused from doin' the homework on the following day. But it was a great experience. I mean, I remember Carl Sandburg coming in and speaking to—in the House of Representatives and reading his poetry and—they don't do that anymore. I wish they'd [*laughs*] still do it 'cause it—certain sensitizing aspect of it. But he . . .

SL: Sure.

CJ: . . . came in and read his poetry to the hou—at the House of Representatives and, you know, had that sort of stuff. It was really a fascinating time, and it was right after Brooks Hays had lost his election to Dale Alford and, you know, interesting time for us as Arkansans and . . .

SL: Do you wanna talk about that race at all or that . . .

[02:19:59] CJ: Well, I—I'd—I was a little young for it. I just

remember that Dale Alford is—I think he was a dentist, as I recall. And he came in and substituted for Brooks Hays, and there was—I know that there was some resentment in Washington about it, and I remember the—you know, what happened in—about—I mean, Brooks Hays being more of a moderate and wanting to facilitate things and all—in terms of integration and Little Rock and Alford not taking that position. And so I—when Alford came to Washington, I think there was a level of resentment for him coming and probably rightly so. But, anyway, I didn't—I was—when—I wasn't precocious about politics at thirteen or fourteen, so—you know, at that time—a fascinating time. But I'm glad I did it, and it was a—it's sort of a—served as a precursor. [02:21:02] I was lucky enough when I was in the summer of my junior year in high school to be elected to Boys Nation. You know, there's Boys State, and you go to Boys State, and you—I ran for governor of Boys State and lost to a person who won named Bill Allen. And—but I was elected Boys Nation, which is not sort of unlike Clinton. Two years after me, he ran for governor and got whipped by Mack . . .

SL: McLarty.

CJ: . . . Mack McLarty. [*Unclear words*] . . .

SL: His friend from Hope.

CJ: Yeah, exactly, he was—and [*SL laughs*] he was—but then he was elected to go to Boys Nation. And, actually, Clinton and I have had—have joked about this on occasion about—you know, when he went—there—he has used—I don't know where he got it from, but he's used that moment of meeting John Kennedy—he did—and particularly the [19]92 election for president, you know. I mean, it was shown everywhere, where he goes up, and he shakes John Kennedy's hand and, you know, all that, and he's used it forever.

SL: Well, sure, I still . . .

CJ: And . . .

SL: . . . get chills [*CJ laughs*] just hearin' it described.

CJ: [*Laughs*] Right. Exactly.

SL: Yeah.

[02:22:14] CJ: And so he was at Boys Nation when that happened.

Well, I met Dean Rusk. Well, [*laughs*] Dean Rusk was [*unclear words*] . . .

SL: Secretary of State.

CJ: Right.

SL: Dean Rusk.

CJ: Secretary of State and was a little bit less charismatic, to put it

mildly, and so [*SL laughs*] I said, "You know, you met John Kennedy, I met Dean Rusk, and the rest is history." [*Laughter*]

SL: Oh, brother.

CJ: So I . . .

[02:22:38] SL: Now was Boys Nation in Washington, DC? Is that . . .

CJ: Yeah. Well, it's actually at the University of Maryland. That's where you would be in dorms, but then they would bus you into Washington every day, and you would—and it was really quite a nice program. I mean, you went to every major department and bureau, and you learned a great deal about things and about—you know, just sort of the general background. And so . . .

SL: It's a week long?

CJ: Yeah, it's a week long.

SL: And . . .

CJ: Virtually—same—well, not quite a week. There was—like Boys State, it's not quite a week but virtually a week. So—and it was a wonderful experience. It was very good. And it sort of—it whetted my appetite for going to Washington, and I did go to Washington for a couple of years in the Carter admin—the Carter years, I went to—I was deputy assistant secretary for the US Treasury Department and—but that served to—for my appetite,

I—you know, since then I've decided that the world is divided up into two people—two kinds of people: those who have white marble fever and those who don't. And those who have white marble fever need to be integrated into government in some form, and I realized after two years in Washington that I would—I did not have white marble fever. So I didn't have that . . .

[02:24:11] SL: How did you get that appointment?

CJ: Well, I was at J. P. Morgan. I can—do you want me to go through?

SL: Not . . .

CJ: Okay.

SL: . . . necessarily.

CJ: Okay.

SL: If you wanna save it for later, but I . . .

CJ: I can . . .

SL: I mean, this is . . .

CJ: I can tell you, I mean, it's a—it's part of a larger story, and I can go through that now or—and I . . .

SL: Why don't we save it, then, if it's a . . .

CJ: Okay.

[02:24:43] SL: . . . larger story. Let's go back—so you get back from Boys Nation, and it's now your senior year. You're still

playing football. And it's . . .

CJ: But, yeah [*unclear words*] . . .

SL: I remember it's fullback and linebacker?

CJ: Good for you. Yes.

SL: Middle linebacker.

CJ: Not middle.

SL: Oh, no.

CJ: We had two . . .

SL: Monster.

CJ: We had two line—well, yeah, I played monster in the All-Star Game, but I was their—we had two linebackers and the way that we played defense and that was for the Monticello Hillbillies, so [*SL laughs*]*—and now that was a—it was great. I loved playing. I loved playing high school football. It was my passion. I absolutely loved it.*

[02:25:31] SL: You know, you—in your earlier interview you were talking about—let's see, what town was it that was your big rival?

CJ: Warren.

SL: Warren. You're talkin' about a turnout of about . . .

CJ: About . . .

SL: . . . three thousand people for that game. And it's funny—you

know, we've interviewed Clyde Scott, and oh, who was the—  
Buddy Sutton.

CJ: Mh-hmm.

SL: And apparently Clyde Scott recruited Buddy Sutton.

CJ: Hmm.

SL: And, you know, of course, Buddy Sutton was in awe of . . .

CJ: Right, right.

SL: . . . Clyde Scott, as everyone was.

CJ: Exactly.

[02:26:10] SL: And when he was talking with Buddy at his home,  
he—Buddy asked him something—"Well, how is it being, you  
know, an Olympic star and a great football player?" And he  
says, "Buddy, it doesn't get any better than Friday night."

[*Laughter*]

CJ: Right. Exactly. It's true. It's true. There was a—you know,  
you'd never—you don't forget—I mean, you don't—you just don't  
forget some great lines from—there's great poetry in a lot of  
lines by athletes. And there was a—I don't know whether he  
came up with it or whatever, but there was a player who was a  
few years—couple of years younger—his name was Chuck  
Latourette. I don't know . . .

SL: Mh-hmm. I know that name.



[02:26:56] CJ: . . . if you remember—he played in Jonesboro or something. And we never played them, but he described with this line that he hated practice. And at least the story is the coach, "Chuck, you're late. You're nonenthusiastic," and, you know, whatev—he said, "Why is it so"—he said, "Well, Coach, you know, when the band—when the crowd's yellin'—no, when the crowd's yellin', and the band's playin', I'm ready [*laughs*—I'm ready on Friday night. But I'm not—I don't like this practice stuff." [*Laughter*] But, I mean, that—you know, when the crowd's yellin', and the bands are playin' . . .

SL: Yeah.

CJ: You know, that's . . .

SL: Yeah, the adrenaline gets goin'.

CJ: Right. Exactly.

SL: I'm sure it does.

CJ: So . . .

SL: Yeah.

CJ: But I thought that was a . . .

SL: Lights and . . .

CJ: . . . pretty good line.

SL: . . . all that stuff.

CJ: Right.

SL: Yeah.

CJ: Exactly.

SL: Yeah. Well . . .

[02:27:39] CJ: Actually, the—in that book, my—the—I—there was a poem in there about—I call it "Friday Nights on Hyatt Field." And I actually had called it—and this is very—I'd called it, "Friday Night Lights." And then before the book got published—within a matter—it was almost weeks—I had to rush to get it—the—there was a TV program that came out called *Friday Night Lights*. And I said, "Oh, my God, I gotta"—and so I changed it to "Friday Nights" at—"on Hyatt Field."

SL: Hyatt Field.

CJ: Which is—that's the name of the high school field that I played on. So—but [*SL laughs*—I'm sorry we . . .

SL: Well, still—I mean, there is something about Friday nights.

CJ: Friday nights, boy, I mean, it's just a—it's a—there's nothing—there's really nothing like it. And I—I'm glad ESPN's doing some of the Friday night—we get a lot of that, and it's all from all over the country. We get some of that in the New York area as well. So that's good.

SL: Okay, so . . .

[02:28:50] CJ: But I wanted to play college ball. I did want to play

college ball, and I . . .

SL: And you had the opportunity to play college ball.

CJ: Yeah, I did. I—you know, I would've liked to have played here to some ext—I mean, I—but Arkansas really didn't recruit me very hard. I mean, I—there was a guy named Doug Dickey who covered us, and he seemed . . .

SL: Yeah.

CJ: . . . somewhat interested and that sort of thing but never particularly interested . . .

SL: Let me ask you this.

CJ: Sure.

SL: You know, I know we've talked about radio in the home, and you didn't really—y'all didn't really gather around the radio like some families did, but did you listen to the Razorback games . . .

CJ: Oh, yeah.

SL: . . . on the radio?

CJ: I listened . . .

SL: I mean . . .

[02:29:35] CJ: Yeah, exactly. We had—actually, we were particu—I was always particularly interested in Razorback games because there was a guard who played—who was the other—let me see, what was—there was a guard here back in the [19]50s who—

Buddy something, who was an all-American. I can't remember his name. Anyway, the other guard was named Bobby Gilliam and—here. And he lived, like, four doors down from me and, you know, I—I've really—I mean, when I—in the [19]50s and—you know, I mean, I was really impressed by the fact that Bobby Gilliam played for the Razorbacks and Henry Moore and Lamar McHam and all those people, you know. And so, yes, I listened to the radio about—all the time. I mean, it was con—I mean, I just—I had a glor—I loved the Razorbacks. [02:30:30] And then Charlie Whitworth, who was my coach in high school and one of my real idols—he used to bring me up here. And on Saturdays after we'd play a ball game, he would be able to get us in the—so he would take two or three. And Arkansas recruited me enough to invite me up here and invite—you know, invite me to Little Rock, and I'd sit on the sidelines and whatever. But my grades were pretty good. I was a good—I was sort of a all-around student and athlete, and I—by accident, I became very interested in Harvard. My mother [laughs] read a article in the *Cosmopolitan* magazine and—about Harvard trying to expand at—when I'm—you know, when I—during that age—that period of time, like, 75 percent of all the people who—well, it was all male. And then 75 percent came—easily, 75 percent—

maybe 80 percent—came from private schools. I mean, you know, the Phillips Andover, Exeter, Choate, Groton—you know, Deer [CJ edit: Deerfield]—so, I mean, you know, they were—it was just that—it was the—those were the recruiting grounds for Harvard. But they started—and my mother read an article about Harvard wanting to branch out and bring in more public school students. And so I—she showed me the article, and I had been sort of interested—and bear in mind, you know, I had been page when John Kennedy was running . . .

SL: Sure.

[02:32:25] CJ: . . . for president—John Kennedy, and you know, there was the old story that—you know, when Kennedy came in they took all the Yale locks off of the [*SL laughs*] doors in Washington. You know, I mean, there was that sort of thing. And so the—and he came—I mean, you know, he made his relationship with Harvard pretty well known—I mean, how much he—so, you know, it was in every—you know, it was in the national consciousness. So, anyway, I wrote a letter to Harvard, and I gave 'em a little bit of my background. Well, one Sunday morning I get a special-delivery letter from Harvard, and I had written the letter so poorly that they thought I was a senior rather than a junior. It was in the end of my junior year that I

wrote the letter—maybe in the summer. Maybe it was after I came back from Boys Nation. But, anyway, it was in the—and I they thought—they said, you know, "Hurry up. Send this in. It would have to be an emergency. Admission—blah, blah, blah—if we got"—and so I sent them another letter and said, "I'm sorry, I'm a junior. I'll be going into my senior year." And they said, "Well, apply on a regular basis." So, you know, the fact that they were that interested that I could've possibly gotten in when I was—earlier, and that they were so interested that they would go to that extent—this thing was special delivery and [*unclear words*] . . .

SL: Right.

[02:33:51] CJ: You know, and they kept up that communication. And I would meet with—I met with representatives here and there, and they sent one to Little Rock. And the person that they really wanted to recruit that year was Wesley Clark [*laughs*] [*unclear words*] Arkansas. I mean, I—they wanted me, but they definitely wanted Wesley Clark. He was at Hall at the time, and I knew Wesley. But, anyway, he went to West Point, of course.

[02:34:16] SL: Yeah, how did you know Wesley?

CJ: Swimming. I used to swim in the summers, too.

SL: That's right. You used to swim.

CJ: And . . .

SL: Swim club.

CJ: And he swam.

SL: Warren Swim Club.

CJ: Yeah.

SL: Yeah.

CJ: Yeah, good memory. Yeah, I was—Monticello at the time didn't have one until later years they had one. But I swam for Warren, and Wesley and I got to know each other a little bit that way. And—but, anyway, the—I was admitted to Harvard, and I played football. I think football had a lot to do with Harvard wanting me, and so . . .

SL: Well . . .

CJ: . . . that's how I got in.

[02:34:50] SL: So how was Harvard? I mean, did you—was it difficult there? Was it . . .

CJ: Academically, it wasn't that—wasn't particularly difficult. I mean, it was hard. I mean, you really had to work. I mean, it was very challenging. But it was challenging not on a sort of a competitive basis. It was challenging on an individual basis. And I was there, you know, my freshman and sophomore years, and I had the—and I just couldn't get Arkansas out of my

system. I really just couldn't get it out. I mean, it was—it just—it was just so much a part of me at the time that I just couldn't get Arkansas out of my system. And . . .

SL: Well, were you . . .

CJ: And then . . .

[02:35:51] SL: Did—excuse me. Did you—were you kind of an anomaly there, being that you weren't . . .

CJ: I was definitely anomaly.

SL: You weren't from a private . . .

CJ: But there were some . . .

SL: . . . school and . . .

CJ: Well, but there were three of us from Arkansas who were not from private schools. There was a person named John Ferrell from Walnut Ridge and then a person named Jerry Bass. He didn't stay very long, and he died soon. He had—he—soon after he left. He came here for a while, and then he went to Dallas, and he got hepatitis, and he died. And then there was me. Everybody else had come from private schools. I'm talkin' 'bout [about] from Arkansas. There were three other people from Arkansas. One had come from Castle Heights Military, Tennessee; one from a private school in St. Louis; and one from Phillips Exeter. But then there were three public school, and



yeah, I mean, we were definitely fish outta [out of]—a little bit outta—for one thing, it was also in the midst of the civil rights movement, and you know, everybody there—we were all held responsible for three hundred years of slavery, you know.

So . . .

SL: Yeah.

[02:37:13] CJ: . . . yeah, that made it ha—and they—and that was very clear, and that made it tough. And—but then football to me was somewhat of a salvation and—but I got hurt in my sophomore year, and I had a bad concussion, and I started losing reaction time on the right side—my right side. And one thing Harvard does that was just—I mean, I give them all kinds of credit—is that if you get hurt, they're gonna give you the best medical care in the world. And then sent—I was injured in practice in my sophomore year, and I was—you know, I had a concussion and they—I—they put me in the Holyoke Center, which is their medical facility. And then they sent me to a very top-notch brain surgeon and—just as a precautionary matter, and he did a bunch of test on me. And I'd had one concussion in high school playing football, playing Warren. [*Laughs*] And then I had had a very serious accident when I was, like, five or six that I—a head injury that I almost died from. And a combination

of those obviously sort of created vulnerability in my skull, and so I started—and he did a bunch of tests, and he showed me where I was losing reaction time on my right side. And he said, "I have some precau"—he said, "I don't want you to ever get in a fight, and you can—you've played your last game of football," which was a real shock to me. I mean, I've—I adored football, and it was sort of my salvation. And I went through a tough time. I really went through a hard time and—but I still couldn't get Arkansas out of my system, so I came back, and I eventually graduated from the University.

[02:39:30] SL: So—hard time in that, really, the thing that you really loved the most was just kinda—you lost it. I mean . . .

CJ: Yeah, I did.

SL: . . . you couldn't have football anymore and that . . .

CJ: Right.

SL: . . . was kind of your—you were passionate about football.

CJ: Right.

SL: And so did your studies—I mean, you just couldn't be focused anymore? Was that . . .

[02:39:54] CJ: No, no, it really wasn't that. I mean, I got in—the studies weren't so much the issue 'cause I continued to enjoy the—that part of it, but I was—I wanted—there was so much

going on in the state. I mean, this was in the—it was in the mid-[19]60s, and there—you know, the civil rights movement was going on. [02:40:23] The—William Fulbright was taking on the Johnson Administration in terms of the Vietnam War. And Arkansas was a hot bed for a lot of the peace movement, and I—you know, I loved the state, and I wanted—I'd—quite frankly, I didn't—and a lotta—I had a lot of friends who were in the middle of a lot of that stuff, and I just didn't wanna miss out. That was part of it. And I also wanted to take a fresh look at who Chester Johnson was 'cause I had been produced by this culture and, you know, every—and I wanted to see—I had had the two years' experience at Harvard. And I actually went back my junior year for a semester, but I was fiddling back and forth. And so it was actually—I'd gone through two years and a—two and a half years, and I just—there were a lot of things that—I mean, my family really opposed my doing it. I mean, they really—everybody thought, you know, "You have your ticket to life if you go to—graduate from Harvard."

SL: Year and a half.

CJ: Yeah. You know . . .

SL: Yeah.

[02:41:53] CJ: God, you've really—and then—but I've always taken

risks. I mean, it's just been part of my life. And Harvard continues to stay, I mean, part of my life, too. I mean, I get—I've read my work up at Harvard, and I'm always invited to the class reunions, and they—I'm still involved. And so . . .

SL: Listen, before we go . . .

CJ: Hmm?

SL: . . . get into your time here in Arkansas, I don't remember—I don't recall hearing about your accident when you were five or six years old—your head injury.

CJ: Yeah.

SL: So what was the story on that?

CJ: Well, I was—I'll take a line from Martin Luther King—it's—I won't—I—so I won't say that I'm being immodest because I'll ascribe it to Martin Luther King. He said that he was physically more precocious than—he was physically—I won't say more 'cause you can't be—he was physically precocious. And I'll say that I was physically precocious in the sense that I could—I learned athletics fairly quickly, and I could do things. And so there was a—the Red Cross used to do—and maybe they still do—teaching people to swim every summer. And so I—just to—and they did it in the mornings in Monticello, and I'd swim in the afternoons. But I said, "Why shouldn't I do the"—and I was real

young. I was, like, five or six years old, and so I could get in the pool in the mornings if they were gonna teach you to swim. And I already knew how to swim, and so the instructor would—you know, he didn't wanna be bothered with me. [02:43:53] So I could go take, you know, a toy—whatever—and go to the diving boards and put the toy in the pool and then dive on the toy. You know, just playin' games and all. That—while everybody was learnin' to swim. And they had a high-diving board, and they should have paid more attention to me, but anyway, I was carryin' my toy up the high-diving board, and I did several times. And I—one time I got to the top, and I slipped, and If—I was at the top—the very top—and I fell. I fell backwards off of the diving . . .

SL: Oh.

[02:44:35] CJ: . . . and I hit the concrete. And I was given a 50/50 chance of living, and I made it, but it obviously weakened my skull. And so it came back later, but you know, I wasn't Claud Smithey. I don't know if you remember Claud Smithey.

SL: Hmm.

CJ: Anyway, I played with him in the Arkansas All-Star Game. He played tackle here at Arkansas, and he was a—apparently he had something similar—a soft—and the actually died in the

Texas A&M game.

SL: Oh, my gosh.

CJ: I don't know if you remember that.

SL: Um-um.

CJ: But . . .

SL: I don't remember that.

[02:45:10] CJ: Mh-hmm. Anyway, thank God that never happened to me. But, anyway, that didn't happen to me. [*SL sniffs*] But I had—that's the story. I mean, I had to—it was really touch and go for a while. And—but, you know, I survived and probably lost a few brain cells, but [*laughter*] . . .

SL: You probably had too many [*CJ laughs*] to begin with.

CJ: I don't know.

[02:45:37] SL: Well, so you come back to Arkansas. Is there—you had—you said you had friends here. Peace Movement was going on. You didn't wanna miss out on that. What's going on with your love life during this time?

CJ: Well, I—it—I didn't have much of a love life in some respects. I mean, I had dated a girl from Monticello in the summers and—but I wasn't—and a dated a girl from Wellesley some as well. But—you know, and then I—there was an attraction to coming back for the girl in Monticello, who was actually—came to the

university, but that wasn't the primary reason I came back, but it—you know, it was an added attraction. *[Laughs]*

SL: So you're in Fayetteville in [19]63?

CJ: Well, no, this'd be [19]65 at least.

SL: [Nineteen] sixty-five.

CJ: Sixty—maybe [19]66. Something like that. And—but I took courses in the summer occasionally down at UAM—two summers. So—but I had more credits than I needed to graduate up here. I actually took—you know, took more credits. And as I talked before, I liked the—I just—I took some credits I didn't have to take. And classes I didn't have to take, and I liked—I enjoyed the atmosphere up here a lot, and it gave me a lot, and it allowed me to explore in ways that I—and to pick and choose and—in ways that I didn't feel like I had been given the same kind of opportunity when I was at Harvard.

[02:47:45] SL: Well, what was the—I guess the campus was maybe, what, five thousand?

CJ: Probably.

SL: Something like that.

CJ: Something—yeah.

SL: It wasn't as—generally as big as it is now.

CJ: No.

SL: Town was smaller.

CJ: It was still big, but I mean, it was the . . .

SL: Yeah, yeah.

CJ: It was still big. I mean, Harvard wasn't big either. I mean, Harvard was, like, four thousand people. I'm talkin' about the undergraduate.

SL: Right.

CJ: So . . .

[02:48:13] SL: Well, do you remember much about the town of Fayetteville back then? Was there . . .

CJ: Yeah, I remember a lot about it. [*SL laughs*] I remember—and Tontitown.

SL: Did you have a favorite place in Fayetteville?

CJ: The Huddle Club. [*Laughs*]

SL: The Huddle Club out on 71.

CJ: Yeah, right. Exactly.

SL: Yeah, the little Gator Golf place is just down the street from it.

CJ: Well, I—it was the Huddle Club was where I spent a lot of time. So . . .

SL: Was the [*CJ laughs*—what about Jug's and was . . .

CJ: Yeah, I'd go—I would go to Jug's, but I don't know, I just—I had an attraction to a—to the Huddle Club. I just liked going out,



and they had that—the table shuffleboard stuff. I loved to play that and . . .

[02:48:59] SL: Uh-huh. Uh-huh. Do you—were there any bands that you remember when you were here?

CJ: Yeah, I remember Ronnie Hawkins and the Hawks here, but he had also surfaced on occasion when I was in high school down in southeast Arkansas. You know, he played all around here, so . . .

SL: Yes. Uh-huh.

CJ: So I remember him. I don't remember history so well. I wasn't into rock music in the way that's—that a lot of people were, and I didn't—you know, I later, as I've mentioned to you—the—you know, I love "The Last Waltz," but—and I actually didn't realize—I mean, my wife is big on rock music, and she can play *Jeopardy* like you can't believe in terms of that time. I can't. But I didn't—never realized that kind of connection, and I didn't realize the connection between—until later. I mean, there were some people that I knew here that knew about, you know, the connection between Bob Dylan and The Band, and The Band played front for Dylan for a while. And then, you know, the—various members of The Band played for Ronnie Hawkins and the Hawks or played with 'em and all. And I—you know, I knew

some—but I didn't follow it closely then.

SL: Yeah.

CJ: I just didn't . . .

[02:50:30] SL: John Tolleson.

CJ: Oh, yeah. Yeah, right. Absolutely.

SL: "Tennessee Stud."

CJ: Yeah, right. Exactly. [CJ hums a tune] Yeah, I remember that.

[SL laughs] [Unclear words].

SL: Let's see. So I guess there was—George's was here.

CJ: Yeah, and George's was a very frequent place. And . . .

SL: The Square had the Palace Drugstore.

CJ: Yeah, yeah. And let me see.

SL: Well, what . . .

CJ: It's . . .

[02:51:05] SL: Who were some of your classmates that you

remember from that time?

CJ: Well, you know, I—my classmates would—well, I knew—and I guess I'm—I knew a lot in the—my professors. I mean, you know, the—but I didn't—I mean, some of the people that I knew were already in graduate school, not necessarily my classmates.

SL: Oh, okay. Well . . .

CJ: And in—you know, like . . .

SL: Maybe the broader sense.

CJ: . . . my friend from my high school was in law school at the time—Virgil Trotter, I think. I think you actually talked to him at one point. And then my ol' high school football coach was here doing graduate work. I spent some time with him. There was a guy named Jim Bob Hillis who was in the graduate program in history here, and we used to play lots of cards together and—but most of mine were not in the actual—my actual class.

SL: Yeah, well, I meant it in a broader sense.

[02:52:25] CJ: Oh, okay. All right. Yeah, I—and that—that's fine.

And then I met my first wife here. She had been—she was a Chi Omega and was from Fort Smith and . . .

SL: And . . .

CJ: And so that took up a lot of my time, too. [*Laughs*]

SL: Well, of course.

CJ: And so . . .

SL: Are you comfortable talking about your first wife or . . .

CJ: Yeah, that's fine.

SL: And her name was . . .

CJ: Dickie Ann Boal. *D-I-C-K-I-E A-N-N B-O-A-L*. Came from Fort Smith, and she was in history. And so I had met her through—she was actually in the graduate program with my friend, and

that's how I got to know her. And . . .

SL: Well, so what did you end up getting your degree in here?

CJ: History and English.

SL: Let's see. So I'm tryin' to think who the—was Kimpel English?

CJ: Kimpel, yeah.

SL: And . . .

CJ: And Bennett. Edward Bennett and then . . .

SL: Dr. Bennett. Now was he . . .

CJ: . . . [*unclear words*] and Weiss—and why—Jim Whitehead was here teaching poetry at—and, actually, I was involved—I was doing quite a bit of poetry at the time, too. I mean, Whitehead and I participated in—Tulsa had a poetry festival—a very big poetry festival—and we participated over there together. So I knew—you know, I knew a bunch of the people on the English side.

[02:54:06] SL: Did you ever have Whitehead for a class?

CJ: Yeah, I think I did. I can't recall.

SL: Do you remember much about Jim?

CJ: No. I had him for a seminar. We had a seminar, and he was—on poetry—and he was doing some—but, no, I never had a class under him. But I did—I spent time with him because he was very accessible, and we had certain poets—modern poets. By

that time, I was really into—and concentrating on—more on the poetry side, and he was a poet. And so I remember we're—we had discussions about various poets, but that was more in terms of, like, a—more of a discussion environment as opposed to a class.

SL: Were they discussions, or were they arguments?

[02:55:01] CJ: No—well, he liked to get his points across, but I had a particular poet I was interested in, and he liked him as well, and so I remember having discussions like that. But—and—no, I mean, he could be very combative. There isn't quite—it wasn't a question about that. But I never had any trouble with him . . .

SL: He was a . . .

CJ: . . . and that sort of thing.

SL: . . . an imposing figure.

CJ: Right.

SL: He was a big guy.

CJ: Like, was six five and weighed two forty-five or something.

SL: Uh-huh. Were you still weighin' around the two-hundred-point mark back then?

CJ: 'Bout that time. Yeah.

SL: Yeah. So there was probably some mutual physical respect there of . . .

CJ: Right, I guess.

SL: . . . each other.

CJ: I guess so.

SL: Big guys writing poetry.

CJ: Right. [*SL laughs*] And I liked his—I liked some of his—there was one line in one of his that he made, and he played off the idea of air conditioning, and he called it "conditioned air," and I mean, he played up—I like some of his work and so, you know, we—but he—there wasn't—you know, there—the Creative Writing Department really hadn't started at that time, and it was—Miller came—was coming later, I think. And football was king here and, you know, and . . .

SL: Of course.

[02:56:16] CJ: . . . at that time, of course. And so—and I was tryin' to broaden out beyond what I'd grown up with, and so poetry sort of served that niche for me. And so I reached out to Jim, and I reached—you know, and he was responsive. So . . .

SL: Mh-hmm. Bill Harrison. Did you . . .

CJ: Bill Harrison.

SL: . . . ever get to meet Bill?

CJ: Yeah, yeah. I think Harrison was actually involved later in the creative writing group.

SL: Yeah. Mh-hmm.

CJ: And so I'm—and so was Jim.

SL: Yeah.

CJ: But I—he was a fiction—more on the fiction side, but Whitehead was more on the poetry side, so . . .

SL: Right. I think Bill maybe recruited Jim.

CJ: I—probably so.

SL: Or maybe one recruited the other.

CJ: That sounds right [*unclear words*].

SL: I—I'm not sure exactly how that worked.

CJ: Yeah, exactly. Right.

SL: So . . .

[02:57:07] CJ: But I did a lot of—I did—I wasn't really part of—I mean, quite frankly, I was getting adjusted to a different Chester Johnson because I'd—I had this—you know, I—football had meant so much to me, and I had to give that up. And I did—I wasn't not—and I made—last year when I was given the award—Distinguished Alumnus Award—I made [*laughs*] this poem that I was—you know, I wasn't a—I wasn't an out-front kind of person when I was here. I did a lot of soul-searching and reading on my own and goin' to the Huddle Club [*laughs*], and I spent a lot of time alone when I was here. And occasionally I would see a

Jim—you know, Whitehead or a few other professors. And I did okay while I was here, but I mean, academically, but I—it was a time for reflection and coming—deciding who I was and what I was doing.

SL: It kinda sounds like you happened into the University of Arkansas at a good time for you—that it accommodated . . .

CJ: It did.

SL: . . . that introspection and . . .

[02:28:35] CJ: It did. It was not as—you know, I made this point last year also in my speech—you know, you could—liberal arts was alive and well, and the academic freedom for the student as opposed to being programmed for specialization wasn't here. I mean, my goodness, I—you know, I could take—I took—I can't remember [*laughs*] the professor's name, and I'm really sorry because—I think I've mentioned it to you—there are very few days that go by that I don't think of something—and his art—it was a survey of art history—of Western art history. Magnificent course, and I just happened on it, you know, and it was . . .

SL: Dick Knowles?

CJ: That may be it. I think that's his name. Thank you.

SL: Yeah, he lived down the street from me.

CJ: He was . . .



SL: Major influence in my life.

CJ: Oh, was he?

SL: Yeah. Sure.

CJ: I'm a—but what a wonderful course he—I mean, he made that stuff really live for me, and I did well in the course, I think, and—because he did do that. I mean, he just made it—and I appreciate your mentioning—it was a little bit of an iconoclast. Is that the guy you're . . .

SL: Yeah.

CJ: Yeah, okay.

SL: Yeah, dark hair—short.

CJ: Yep, yep.

SL: Yeah?

CJ: Yep. Had a—nose.

SL: Had a long nose.

CJ: Right. You [*laughs*—yeah, I was—I didn't . . .

SL: His father . . .

CJ: . . . wasn't gonna say that, but that's right.

[02:59:51] SL: His father was a billboard painter.

CJ: Right.

SL: And I've got a couple of his pastels.

CJ: Oh, is that right?

SL: And I've actually got a couple of his oils. The particular oils I have I'm not particularly fond of, but Barbara and David have several of his figure paintings.

CJ: Oh. Well, good.

SL: And they're wonderful. I mean, he was a good—I really liked his painting, and it—in fact . . .

CJ: Well, he was a great . . .

SL: . . . it's probably why . . .

CJ: He was a great teacher.

SL: . . . I ended up with an art degree . . .

CJ: Is that right?

SL: . . . 'cause he lived down the street from me and kind of got that fired up for me.

[03:00:22] CJ: That's great. I'm glad—thank you so much. I've struggled over his name for a long time. And I made this point last year when I taught some classes around—you know, when I came in. And they'd say, "Well, what was his name? What was his name?" And I said, "Damned if I can remember." But thank you. Dick Knowles. That's exac—'cause—and I know that you're—and because I associated it with one thing he said, because, you know, in addition to football, you know, beauty queens run parallel, you know. They're . . .

SL: Sure.

CJ: And beauty queens are an analogue to football, you know. And so—and he's—he had a thing against beauty queens [*laughs*] and he said—and I remember lookin' at him when he was sayin'—he said, "Beauty queens have no distinguishable physical feature." And then I'd looked at him 'cause he had that—you know [*laughs*], and I made the comparison to what he said. It—so that was many year ago, but I remember looking at him and making that comparison 'cause he was a . . .

SL: He was smart, and he and I played a lot of horse. We had a . . .

CJ: Oh, is that right?

SL: . . . basketball goal in my backyard and nearly every other day—evening he would . . .

CJ: He was also very—he always liked to be intellectually challenging, too . . .

SL: Yes. Mh-hmm.

[03:01:43] CJ: . . . you know, and that was part of it. And I loved that—I loved his course. I really—I—it was one I—and I talk about it now all the time because he—there was so much—I can go—I mean, we went to an exhibit of—and I saw the painting on the wall, and I said, "That must be Miró." And Freda, who's—goes more to art exhibits than I—and she asked somebody,

"Who is that?" "It's Miró" [*Laughs*] I give it to—you know, Knowles for that. I mean, it's that sort of thing he put the artist in context for you and why they did what they did and what kin—I mean, going all the way, you know, back to the ninth century. So, anyway, I'm sorry. No, but he was a—that—he was wonderful, and I really got into that. But those are the—those are kind of the courses that I explored. And I took a—you know, an advanced algebra class like that. I mean, and you were able to do things that—and be part of your exploration as opposed to being part of a trade. And . . .

TM: Scott, we need to change tapes. Excuse me.

[03:02:59 End of interview]

[Transcribed and edited by Pryor Center staff]