

TRANSCRIPT

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Field Notes: John B. Frazier (compiled April 11, 2012)

Interviewee: JOHN B. (“PETE”) FRAZIER

Interviewer: Yona R. Owens

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Location: Raleigh, North Carolina to Hammond, Louisiana via Skype

Length: Approximately 124 minutes

YO: My name is Yona Owens and I’m interviewing John B. “Pete” Frazier via Skype to his home phone in Hammond, Louisiana on Thursday, March 8, 2012. Pete Frazier graduated from the NCSU School, now College, of Design in 1954. Since then he has had a long career as a landscape architect, planner, educator, and author. His projects have been located in diverse environmentally and ethnically separate regions of the globe, from the Middle East to South America to the U.S. Gulf and Caribbean. A book he authored with Richard J. Julin in 1967, called *Your Future in Landscape Architecture*, is still valuable reading.

So, Pete—

JF: Yes, I appreciate that.

YO: Are you ready for some questions?

JF: Surely.

YO: Okay. Tell me a little bit about where you grew up.

JF: I was one of those late bloomers. I didn’t really grow up until I met Lewis Clarke—

YO: [Laughs]

JF: —in 1952. I was one of those war babies, you might say. All of the men went to the Second [World] War so we, my colleagues and I, had to fit the male figure and take on the responsibilities. This was during the closing days, the waning days, of the Second [World] War.

YO: And you were in North Carolina during that time?

JF: Correct. I’m a western North Carolinian, you might say, the Piedmont section, in between the mountains and the coastal plain.

YO: Right. What county did you grow up in?

JF: The county, Cleveland. The town, Shelby.

YO: Ah, so you are from up in the mountain area then.

JF: Correct.

YO: So, what year did you graduate from high school?

JF: I think they were glad to get rid of me, [Laughs]—

YO: [Laughs] Why is that?

JF: —but that was '49, and so we picked up on the '49-ers cliché, and it's a pretty active alumni group. It's still active. We usually hit the high points, ten, twentieth, and we just got to the sixtieth, I think, alumni meeting.

YO: Goodness. Well, I understand when you graduated from high school you had a choice between attending Stetson College in Deland, Florida and NC State. Tell me how you went about making a choice between those two institutions.

JF: Well, two reasons. One, I was very much into music as I entered the waning years of my high school and had a musical scholarship offered at Stetson. My band teacher was an alumna of that institution so she helped me to get a scholarship. The other, most of my family all went the route of North Carolina State, being the A&M University at that time. My father was a land surveyor and a civil engineer as well as his brother and so most of the family went to NC State and I opted to do the same.

YO: Well, that's following the family tradition, right?

JF: Correct.

YO: And what year did you come to Raleigh?

04:18

JF: Seems to me the fall of '49. I hopped straight from high school into an engineering curricula and it didn't last very long. I turned one semester—or we were on, at that time, the quarter system—one quarter in ceramic engineering and quickly went into landscape architecture.

YO: What was your thinking about going—how did you go from music to ceramic engineering?

JF: Misled advice by my father. [Laughs]

YO: Oh, okay.

JF: It happened to be a time of economic sustenance—small town in Union County where my mother was born and raised and they made bricks and tiles and pavers. So I thought I had a chance at it, but the chemistry that's required to make those items turned me off in a hurry.

YO: I can understand that. So when you decided to switch schools, was that like—if you're on the quarter—I have to rethink—you were on the quarter system so this was still what we would call now the fall of '49, is when you decided to switch schools, right?

JF: Right, so I had to go to summer school to make up for being in the wrong field.

YO: [Laughs] I have a feeling you had to meet with Dean Henry Kamphoefner about the switch. Did you?

JF: Come again?

YO: Whenever you decided to switch schools from engineering to Design School, did you have to meet with Dean Henry Kamphoefner?

JF: Oh, correct. It was very close to his first few years of being the dean, so I was lucky in that landscape architecture, most of the curriculum classes, were on the same floor as the dean's office, so we got to see more of the dean than the architecture students.

YO: What was he like?

JF: Not a very jovial type, more serious. When he said, yes, he meant yes and when he said, no, he meant no. [Laughs]

YO: Right. Well, you got there in the infancy of the School of Design for sure because it was actually just founded in '48, so you're one of the first people in this whole program. So you're having to make up classes from being in engineering to changing over to design, so what courses did you take to finish out your first full year?

JF: Well, I guess going to summer school helped because we had a one to one relationship with one of the talented artists of the School of Design, Manuel Bromberg, and he taught me more of the art involved in landscape architecture than the engineering part, that is making the art work.

YO: Right. So you were taking courses with Bromberg then.

JF: Right.

YO: Was it drawing classes? What were the classes like?

JF: They started with the basics. You pick up a pencil and it's got a point or a chisel. And depending on how you put the pencil to the paper you can make a flat, distinct, dark, rather boisterous mark or if it's got a sharp point, it'll be timid. And in those choices, timid or boisterous, you can put together pictures of people, that is, figure drawing, or lettering, making calligraphic choices. So, I got interested in calligraphy and figure drawing and abstract drawing.

09:39

YO: Well, from the work that I've seen of yours, you turned out to be quite an artist, so congratulations to Bromberg on that one, right?

JF: Correct, and I think he probably taught summer school to help his pocketbook more than anything else, but he taught several years in the summer session and I think I had him more than once and I had a good rapport with him. We both spoke the same language.

YO: What was he like as a person?

JF: Who?

YO: Bromberg.

JF: Very vociferous, that is he used language to convey his ideas and he got the point across very quickly. Outspoken, never forcefully but starting with the reason that you touched the pencil to the paper and then letting you decide what pressure you would use. It goes back to basics.

YO: Right. Well, about this time when you were in summer school they were probably, I'm guessing, starting the construction on the new college union, right?

JF: It was a little further down the line.

YO: Fill me in a little bit on this one: Bromberg started designing a mural for one of the walls in the college union, right?

JF: Correct.

YO: Do you remember anything about him designing that mural or was he working on it where people could see him working on it?

JF: Oh yes. It was quite, I guess, a major step in the field of art to have that kind of a mural. They traditionally had more realistic paintings and things like that but Manuel had—most of the art work was with a spatula, which is like a plumber's—a wall finisher's—trowel, and it was rough and spontaneous and it was full scale, stand-up, floor to ceiling, and I suppose it's still there. I'm not sure.

YO: Yes, it is, and there's been quite a bit of interest in it because there's some things about it we've forgotten, so I remembered that you had said at one time elsewhere that you had taken some classes with him. So, he actually put the plaster on the wall himself?

JF: No, but Bromberg had a lot of students helping them, and paying them for their help.

YO: Really? I know that one corner of the mural is signed by Ligon Flynn. Do you remember Ligon Flynn?

JF: Who?

YO: Ligon Flynn.

JF: Oh, yes, yes. He and I were tight buddies. I think he dropped out in order to make a little money and he worked full time on the mural.

YO: Well, it's still there and we're still enjoying it so it's quite a feat. Okay, I want to go back to when you switched from engineering to School of Design. What were you hearing or seeing or what led you to decide on majoring in landscape architecture?

JF: Well, there again my father had something to do with it. Not only paying the tuition, he'd worked for I guess two or three years with a well known landscape architect out of Atlanta doing a city park and golf course.

YO: Do you remember who that was?

JF: No, I don't.

YO: It wouldn't have been Willard Byrd, would it?

14:28

JF: May have been, but my father wound up doing most of the design work, but I remember going down on the train from Shelby to Atlanta to meet with the landscape architect and returning the same day. So, it was a logical choice. So I tried it and found it to be my sense of scale that is larger than doing brick and mortar design, but it involved landscapes, which might be a hundred acres or more.

YO: So you found that intriguing. Who were some of the landscape architecture students that were there when you were there?

JF: We had a carryover from the department of horticulture in the School of Agriculture and they were put in the School of Design.

YO: That was what Kamphoefner's new program was about, right?

JF: Right, and this was in the early '50s. Several of them I don't guess I ever met, but I knew them by their reputation. Georgie Patton in Philadelphia and Dick—Godwin?

YO: Dick Bell.

JF: Yeah, Dick Bell, and then other carryovers, [Edmund Ellsworth] Ely from Louisville, Kentucky, I guess, and several others, Bob Horne.

YO: The Coulter brothers.

JF: Right.

YO: And how about John—is it Lippard, Lippard, John Lippard?

JF: Oh, yes. He was the one that I wound up working with over the summer vacation period, but he brought one of his commissions in to give to the students, *Horn in the West* amphitheater in Boone, North Carolina—

YO: Oh really?

JF: —and ran it as a student program and actually paid all the expenses that the students did it—working—

YO: Wow.

JF: —experience. Lippard was a pretty famous entrepreneur, you might say, of the day.

YO: Right. Oh, I thought of one more person. Jim Godwin.

JF: Yeah, that's it, yeah. I don't think I've ever met him. I just remember they were the graduates to whom we could work during our summer vacation, but very seldom did we see them actually on-site, that is in the architecture building.

YO: Right. Well, during the first two years of the program landscape architecture and architecture students took the same courses. Tell me about some of your architecture professors.

JF: It was an excellent introduction to the art and science of architecture, which later became the art and science of landscape architecture. Cecil Elliott was one of the early instructors, and some architect that finally put his roots down in Philadelphia.

YO: George Qualls.

JF: I'm sorry?

YO: George Qualls?

JF: Yes. And then, George Matsumoto.

YO: What was George like?

19:32

JF: He was handling most of the third-year students and that was my last step before actually going into landscape architectural classes up on the third floor of the School of Design building.

YO: Let's see, Willie Baumgarten taught the history of architecture. What do you remember about Willie?

JF: Who?

YO: Willie Baumgarten.

JF: [Laughs] He taught history of architecture and I remember he used to put the class to sleep because it was scheduled right after lunch period at 1 o'clock, and he had to wake up the projectionist one day. They were both called Willie, and in his Belgian [actually he was Austrian] accent he called him "Villie"—so "Wake up, Villie!"

YO: [Laughs]

JF: We just kind of tripped the stool that Willie was sitting on and he woke up in a hurry.

YO: [Laughs] Well, let's see, for a required course called descriptive drawing you had Duncan Stuart. What was Duncan Stuart like and what was this course about?

JF: Well, descriptive drawing means painting and conceptual art as well and so we handled many different disciplines rolled into one, from silk screens to lithographs to oils and watercolors—

YO: Good heavens.

JF—and then pen and ink. We actually took the ink, ground it, and then diluted it from black to pale gray in about seven different gradations and used, like the old masters, a wash and highlight with ink quill nibbed drawings, I guess. It was an experience. I still remember it.

YO: I guess so. Making your own materials to use, that's pretty intense. Well, let's see here, coming through the program you and Ben Gary were the entire class of 1954. Tell me about Ben Gary.

JF: Don't have too many good words to say about Ben. He was a little hungry for his education to get behind him and go into the field. So he opted to drop out in the fourth year, and it might have been more relocation because he was married I believe at that time, I'm not sure, relocation to the Boston area, and he finished his education at Harvard. So, he didn't get an undergraduate degree, but he got a master's degree.

YO: Wow. Does that mean that you were the entire class of 1954?

JF: I wouldn't like to advertise it, but I had the highest grades, and also the lowest grades, of anyone in the fifth-year class.

YO: [Laughs] There were three full time landscape architecture faculty members at the time and, let's see, the head of the department was old-timer Morley Williams, and then there was Larry Enersen and Gil Thurlow were the other two. Tell me some things about these guys.

24:20

JF: I'd say we had a split down the middle between the traditional teaching of landscape architecture, more in the traditional gardenesque manner, with allée and classical sculptures and the garden park environment with Morley Williams being the head of the department at that

time. Enersen was an architect by training as well as a landscape architect, and he gave us many of the tools that we could use. Taught us lettering and draftsmanship and that, and was on the modernistic end of it. Gil Thurlow was the plantsman and knew plant material and more or less specialized in planting design. That left a big hole in the middle, which Lewis Clarke, a young gentleman from Harvard, filled, and that's who we're talking about, I suppose.

YO: Yeah, we're getting to that point.

JF: New blood.

YO: We're to that point. Lewis Clarke joined the faculty in the fall of 1952. Tell me about your first meeting.

JF: We separated from architecture in the third year, the third quarter of the third year, I suppose, so I went from Matsumoto and architecture to the first meeting with Lewis Clarke, I suppose. It was an enlightenment because we had never been exposed to anything other than what we saw in *Sunset* magazine on the West Coast—gardens of Tommy Church and Gary Eckbo, and the gardens on the East Coast with James Rose and of course Frederick Law Olmsted and Central Park that came in the magazine *Southern Living* out of Atlanta. So they called us “posy planters”—the architects did, when I say “they”—they called us “posy planters” because of our attention to gardenesque design, more detailed and more backyard swimming pool, decks, and outdoor furniture of an almost one to one scale. And somewhere along the line we forgot what Olmsted had set forth in the park movement of Central Park in New York City, which incidentally my daughter lives within walking distance of Central Park. The last twenty-five years she's been there, but she doesn't even know how to spell, “Olmsted.”

YO: [Laughs] Oh my.

JF: He also was the landscape architect for Biltmore Mansion outside of the city of Asheville.

YO: Right. So, you have this faculty that's kind of split down the middle and you have this young guy come in from Harvard, so what started happening then?

29:04

JF: We found the key between Olmsted's grandiose parks and detailed Tommy Church residential architecture. And the key [to] trying to define the difference between the residential and the national park scale involved several steps, to maybe golf course architecture, city parks, state wildlife and fisheries, more naturalistic management, to regional parks like Yellowstone and so forth that were designed on a national scale.

He gave us an introduction to the logic involved in jumping from one scale to another and it coincided with an architecture renegade at the same time, Buckminster Fuller, who always said, see your landscapes one scale larger than you're working at so that you know the pieces will fit together like a jigsaw puzzle. If you won't alienate the larger picture from the smaller picture, but it's all one.

Well, that's it as an introduction. Lewis Clarke married the architectural philosophy of Bucky Fuller with the artistic endeavors of Garrett Eckbo, and Bob Royston, and Tommy

Church, and Lawrence Halprin, Brenda Colvin, all of the other practitioners. You have to remember it was almost maybe ten landscape architects in the world that had caught our attention only because the popular magazines picked them up and ran articles, and we suddenly wondered how we fitted amongst the different—walking into Central Park in New York and backyard enclosure, a little patio in a house, or even a planting box.

YO: Right. So it was a matter of adjusting your thinking and your kind of like insights into a site based first of all on scale, right?

JF: Yeah, you put it admirably there. It had a logic—each endeavor that we might embark upon had its own set of determinants. Maybe one would be in a swamp environment so water, and rocks, and the source of the water, and the drainage off of the site were determinants, which we could exploit or try to contain it, but—

YO: Well, did you have a—oh, sorry. Go ahead.

JF: Well, each of those scales had their own sets of criteria, and it told us that design was one part logic and mathematical, and one part artistic and involved the creative mind. So, we married the two, but we couldn't make one work without the other. In other words, you do the super-creative design, but you have to build it as well. So, to interpret that for the contractor you need to put it into mathematics, that is working drawings and construction documents.

34:58

So, it's not all one or the other, but it's a marriage between the creativity that we learned from the Brombergs and the Duncan Stuarts, and the mathematicians in construction, and also dealing with the horticultural aspects of the business as well.

YO: Right. Now you guys also started using a data collection method that was a bit inventive. Do you remember what Lewis was teaching you about that?

JF: We were exposed—there's only one way to describe it: Jumping from the pot into the frying pan. He had a system laid out for us of determining the form that a design would take based on the determinants of vegetation, topsoil, geology, climate, the determinants of climate, the regions of warm and temperate and tropical, and then the techniques of transposing these, let's say putting a railroad through Pullen Park, for example, putting a super highway through, and where does the highway stop and the natural environment take over. And how important each aspect of these might be. So, we suddenly saw as we hit the frying pan that all design is logical. You take the determinants based upon what's there, and the ideas which you might have as a creative person to express the cultural attitudes of people, or transportation, all that is going to use that land, and it's very logical then. You can build here, but you can't build there.

YO: Right. And then what you used to visually display those kinds of determinants, you started calling it the overlay system, right?

JF: Right. Now, I became aware of that not only by moving in so many different climates, the climatic environments from North Carolina to Boston to Michigan and in Puerto Rico, and from Puerto Rico to Louisiana, where I am now—about as far north as I want to go—

YO: [Laughs]

JF: —but each of these, especially the areas that are predominantly natural, such as Louisiana, you’ve got water as a determinant primarily coming in, going out, the Mississippi or the Gulf, and it has very little tide, but it has some salinity. There’s a strong separation between freshwater, levies, backwater swamp, freshwater swamp, marsh, saline, and the Gulf.

39:56

YO: And these would be things that back when you were studying with Lewis that landscape architects weren’t necessarily taking into consideration in their designs, is that right?

JF: Correct.

YO: Well, do you recall any of the projects you worked on as a student?

JF: Yes. From the frying pan back into the pot, [Laughs] we learned that the pot consists of subsurface geology, surface geology—that is runoff and drainage—and vegetation existing, and the direction that the vegetation appears to be in terms of ecology, that is it’s tending to grow into a mature pine forest, but it can’t quite make it there because of urbanization on the other end creeping in and cutting down the pine trees.

So, what design decisions we would tender, we would then develop from looking at the land, would sustain the tenancy, that is the ecology, the natural inclination of the landscape, and marry it with the urbanization that’s creeping on the other side so that you have a self-containing landscape.

YO: Yes. Now you guys put these principles to practical use, I think, when the students did some work on Pullen Park before it was renovated, right?

JF: Correct. We took our ideas, put them on paper, ran blue line prints, slapped the back of the blue line prints with rubber cement, glued the rubber cement to an illustration board and made an exhibit. Now, instead of the maps that we drew being wadded up because of the rubber cement, we had to separate the illustration board, which is the media for presenting the exhibit, from being just a mass of glue, we would put what we called “trash paper” down with one thin line left open and exposed to the glue coating both surfaces. As soon as that glue touched it would be fast. So we would slowly pull out the non-glued side paper and get the air bubbles out and we made exhibits.

We’d exhibit material, which otherwise is nothing but maps, and we had, gosh, thirty or forty or more thirty by forty-five inches, thirty by forty inches, in illustration exhibit material that we put in the hallway of the School of Design building. And we could step back and see what we had done, and overlaying each of these sheets, we’d begin to see where we could change it and where we must adhere to the forces of nature.

44:38

YO: Right. So you guys mapped out the soils and the subsurface geology and existing structures and bubble diagrams of possible designs and then from that you came up with conclusions on what would and would not work, is that right?

JF: Correct. Then the architects, who wore their egos on their coat sleeves—

YO: [Laughs]

JF: —we had a discipline antagonism going back and forth. They called us “posy planters” and we called them something that I couldn’t say on the telephone. [Laughs]

YO: Okay. [Laughs]

JF: They were a little egocentric, and they looked clandestinely toward landscape architects, not with a lot of pride. But we showed them a different logic where we could determine where the buildings could go and where the buildings could not go, because you can’t support a building on swamp, and you can support it on stone. But you can’t re-grade where the stone outcroppings are. You have to work around the outcroppings.

So, you take your hand, left, and spread your digits and take your right hand and place them in between the digits so you get two hands and a fist as one. The digits of the fingers are the determinants of where you can build and where you cannot build and the fist is how the architecture can fit into the spaces allowed by nature.

So, we showed our compatriots at the architectural end of the School of Design that we had a system, too. As they used structures and mathematics to determine how you could build, we did the same.

YO: Now this was an innovation, right?

JF: Correct. It was more or less unheard of that ecology could be to us what statics and strength of materials were to the architectural end of the School of Design.

YO: And this is what Lewis brought with him from England, is that right?

JF: Yes, and some he invented with his own sense of creativity. He brought a little bit of what I say, Brenda Colvin, whom I met at the University of Georgia, and it was the practice in England of using every square inch because it’s an island. I practiced on an island, too, in Puerto Rico and the natural determinants had to be wisely used. You couldn’t haphazardly come and build without a master plan.

YO: Right. So it’s something that we continue to use even today, right?

JF: Yes, not as wisely though. [Laughs]

YO: [Laughs]

49:16

JF: The space program, when you get up that high, you can see that the buildable and the non-buildable is pretty obvious, fairly obviously where the forests end and where the cities begin and how the cities tend to be very wasteful.

YO: Well, it was quite an experience, it sounds like, and I'm thinking in addition to the School of Design instructors you were also exposed to an amazing list of visiting professionals and crits, and I'm just going to name a few that I know that visited when you were there: Lewis Mumford, Mies van der Rohe, Frank Lloyd Wright, Roberto Burle Marx, Garrett Eckbo, Bob Royston, and Buckminster Fuller.

I was wondering, you're probably one of the last living people that was there [Laughs] with the Frank Lloyd Wright visit in May of 1950, and I was wondering if you could tell me about when he was—he was introduced by Kamphoefner in, I thought it was Reynolds, but some people say it was in the Old Chapel there was a meeting, and Wright walked off the stage. What was that story about?

JF: [Laughs] Wright had a temperamental side to him. He epitomized the egotistical architect by saying—he really was more of a landscape architect than an architect. His love of nature and the forms which his hard architecture took was copied more or less by the rules of nature and nuclear and cellular kind of design that fitted together into the landscape without destroying the landscape, very much involved in natural architecture, you might say. He looked about the old lecture hall, which he was on the stage, and just didn't say a word. He just looked at it and walked out the front door.

YO: Was it the building that disturbed him?

JF: He was supposed to give a lecture and all of the students started following him like a herd of cattle, and I was lucky enough to be within about four feet of him. He would stop underneath the shade of a tree and feel the bark and the leaves and the color of the leaves and—

YO: Now was this going out of Brooks Hall or—

JF: I've forgotten the name of it, but he took, like a Pied Piper, all of the audience with him right out, [Laughs] leaving Dean Kamphoefner on the stage alone. [Laughs]

YO: Oh really?

JF: And walked about the campus, stopping every so often and emphasizing the view, emphasizing the shade, and the sun, and the trees, and the size of the trees.

YO: Did you go up by Holladay Hall, by chance?

JF: You got me. I don't remember it.

YO: The old administration building, or anything?

JF: Oh yes. Is that where the School of Design is located now?

YO: It's in what they call Brooks Hall now, and then of course it has a new building on the back too, but just for my own curiosity, I was wondering where the trees that you stopped at, because

we do have some photographs of him sitting with students underneath some trees, and I'm going to go back and look at that picture a little more closely and see if I can see your face in there.

JF: It must have been right about where the Bell Tower was.

YO: Oh, okay, across from Pullen Park or right in that area?

JF: Correct.

YO: Or not Pullen, but Theater in the Park, I guess, or that was the armory then. It was called the Armory, across. Okay.

54:35

JF: He gave us a very good lecture.

YO: What did he lecture about? Do you remember anything he said specifically?

JF: No questions from the floor, [Laughs] he did all of the talking, and he was his exemplary self. He's all ego.

YO: Did he have a brusque voice, or what kind of voice did he have?

JF: Gosh, you got me, probably gravely, but he certainly got your attention.

YO: Really? Well, the other person I was going to ask you about is Lewis Mumford. How did Raleigh react to Lewis Mumford's visits?

JF: Lewis was probably Dean Kamphoefner's favorite.

YO: Really? Do you know why he was his favorite?

JF: He was on the socio-political end of the design spectrum, but he didn't last very long. His political philosophy didn't go for that particular era of the socio-political, economic determinism, you might say.

YO: How was it different? Are you talking about like for Raleigh's—

JF: He was pretty much a communist.] [Laughs]

YO: In Southern, segregated, Raleigh, North Carolina.

JF: So, one of the regular entrepreneurs was Bucky Fuller. He came back year after year after year after year and had students—most of the architectural audience were fascinated with him, but he had one thing, the geodesic dome. I now live in a geodesic dome, so I appreciated—

YO: I think you have seven of them connected together, don't you?

JF: I'm sorry?

YO: You have seven of them connected together, is that correct?

JF: Yes. We live in three hooked together with a common space, and that's where I'm speaking now. I have a twenty-six-foot-high ceiling and probably about eight thousand square feet.

YO: Wow. So, you guys actually called Fuller "Bucky," right? Everybody called him that?

JF: Yes, and he was very famous for giving four-hour stand-up lectures.

YO: Oh, my gosh.

JF: And when you'd get him to talking and he went everywhere. He claimed that there'd be no more war because in the '50s, we would have more than fifty-one percent of the housing deficit solved by using his geodesic system. We would have no housing shortage, but we would have no need for war. We could concentrate on industrial housing. Oh, he was like Wright. He had his disciples and was very, very popular on campus.

YO: Now was Jim Fitzgibbon there while you were there, working with Bucky Fuller?

JF: Wright?

YO: Jim Fitzgibbon?

JF: Who?

YO: Jim Fitzgibbon? Was he working with Bucky Fuller at that time?

JF: Oh, yes. He opened his first commercial enterprise called, Geodesics Inc., not far from the campus as a matter of fact.

YO: No kidding?

JF: Duncan Stuart was, I think, the president of the corporation. Duncan in those days did computer math on his slide rule.

59:38

YO: [Laughs]

JF: He was a mathematician as well as an artist so he and Bucky got along very well, and James Fitzgibbon joined them. Fitzgibbon was the artistic end of it, and Duncan was the mathematician end of it.

YO: So, this is all in the air around you as you're studying, all of this kind of—at that time I guess you wouldn't call it space age, but certainly advanced thinking into the future is just all around you. It seems like you couldn't help but be influenced by it.

JF: Very much so, and being a sole senior in my fifth year—

YO: [Laughs]

JF: —I had the personal attention of Lewis Clarke and it was my job to pick his brain.

YO: What did you find out?

JF: I found out that there's the buildable and the unbuildable and the unbuildable is sacrosanct. You cannot touch it. The buildable, you can play around with it but forever allow it to take its—they call it "propensity." How can you interpret that word? Propensity is the way things tend to gravitate towards stability. You're always in search of stability, but you never get to it.

YO: I think they call that entropy these days, don't they?

JF: Yes. Lewis drew a picture of a stick man standing up, then he drew a picture of a stick man laying on the ground, and he said, what's the difference? And I said, well, one is life and one is death. So he said you can change what you can change but be ever cognizant of what you're changing and give nature the credit line.

He would use words that the students could understand and wasn't wound up as Morley Williams, I guess it was, our first head of the landscape architecture department, who took us around to visit all of the classical gardens at the time where man impregnated the shaping of the landscape. He said let it develop in its own terms, and that's what he meant [by] give nature the credit line.

YO: That's Lewis saying that.

JF: Lewis Clarke. Well, I'm getting kind of far afield.

YO: No, that's okay. I was going to ask you about the West Coast modernist style versus the East Coast traditional style, but I think we mentioned that already, so let's see here. In Lewis Clarke's collection of faculty papers that we have now in the archives at Special Collections, we have a cover you designed and printed for copies of Burle Marx's lecture, and I heard you say when you were taking class with Bromberg that you were exposed to silk screening, and I think these covers have been silk screened. Do you remember doing those?

JF: Yes. You know I don't have a copy of my own work. [Laughs]

YO: Really? I hear that a lot. [Laughs] Well, anyway, you and several students got involved in a Burle Marx field trip to Washington, D.C. I'd love for you to tell me about that adventure.

1:04:37

JF: That was fun. I was an intern with the Department of the Interior in National Capital Park and we were responsible for all of the parks in the District, and Rock Creek Park was one of them. It was a short summer's internship, but I thoroughly enjoyed it. I got to know every square inch of the District, including the responsibility for National Capital Park.

Rock Creek is one of the nature spines that threads its way up north out of the District and it has Rock Creek—that's where it gets its name—a free-flowing stream, and it has a road that fords the creek. So, when we took the students—and me being one of the students—to Rock Creek Park, we forded the creek and I suddenly realized, that's nature. [Laughs] We're getting our tires wet.

YO: You drove through Rock Creek?

JF: Right, we went right through the creek to the other side of the park, and it was meant to be. It was naturally indistinguishable. So, that was when Roberto Burle Marx had made his first trip to the United States to open an exhibition at the Brazilian embassy in the District, Washington, D.C., and we were his guests for dinner. He came from a talented family. His brother was a concert master in Philadelphia for the Philadelphia Symphony Orchestra.

YO: I didn't know that.

JF: Yeah, very talented family. But Lewis was one of our chaperones, you might say.

YO: Oh really? There wasn't a lot of difference in ages, I understand, between the students and Lewis, so I have trouble at this point thinking of him as your chaperone.

JF: [Laughs] The age difference between Lewis and myself is only about five years—

YO: [Laughs] Right.

JF: —so you can see that—we thought of him more as one of us than the more elderly, professorial picture.

YO: Okay, so you've got him as a chaperone going to have dinner with Burle Marx in Washington, D.C., and then what happened?

JF: Say that again?

YO: Lewis is one of your chaperones and you're in D.C. having dinner with Burle Marx, so what happened then?

JF: Oh, he [Burle Marx] pulled out a wad of money and he was going to pay for our dinner and his brother said you're not supposed to do that in an American restaurant. You'll probably get mugged or held up or burglarized. But Lewis we thought was more—we had become accustomed to his British accent. We knew and married together Americanization of some landscape terms that were popular in England and American prototypes that we used in everyday English.

So, we looked at him more as one of us and we could understand him and we saw the logic that he had demonstrated. It took all the mystery away from landscape architecture and put it in the discipline of science and art, and we felt much more confident.

1:10:11

YO: Well, it sounds like you guys had tools that you used to kind of illustrate things and one item that I've come across a couple of times is something that's called "the model box." Do you remember the model box?

JF: Yes.

YO: Tell me about that.

JF: I don't know who should be given the credit line, Lewis or Bob Royston. They probably collaborated on it, one with the other. Bob was one of these West Coast landscape architects with whom I've actually had a lot of dealings with him on a professional level.

YO: Oh, good.

JF: He and I joint ventured on several things that didn't materialize, but we at least put our hats in the ring, and considered him a close friend.

YO: That's nice.

JF: He and Lewis engineered the model box, which is a box that had a circular moveable platform and slits cut on all four sides that represent the scale of the circular movement. We could set up designs, and peek through the slits, and it was supposed to be about the same as real life experience in say, quarter scale or eighth scale or something like that.

YO: So you'd pick your scale and then build a model to that scale of your design?

JF: And put the scaled model inside the model box, and [with] four sides four different people could look at the same time and see the designs, and how they would appear in the real landscape.

YO: So, it was like an optical illusion kind of thing that put you into the design itself?

JF: There you go.

YO: Okay. Very interesting.

JF: As I said one time in our correspondence, the professors got more out of it than the students.

YO: [Laughs] Well, it sounds like you all had fun, it really does. I want to ask you about an unfortunate incident. Architect Matthew Nowicki died in a plane crash around midnight on the

30th of August or the 1st of September, 1950. Do you have any impressions from that event that you'd like to share?

JF: Not much. Fifty would be the beginning of my exposure to the landscape architect School of Design. I was just getting my whiskers wet, just beginning, and I never knew Matthew by other than reputation. My more or less stepfather [figuratively] was Dr. Dorton from my hometown and he also was a client for the Raleigh State Fair. He was the entrepreneur of the State Fair that hired Nowicki to do the arena.

YO: So, literally your stepfather was Dr. Dorton?

1:14:31

JF: Yes. He was a very close personal friend, Dr. Dorton, but later on after Matthew died I think Eduardo Catalano adapted the arena to his own picture of the innovation of structures and architecture, the hyperbolic paraboloid, and that's where it went. To this day you can still hear the squeaking and the singing of the cables that are strung in the roof. It acoustically didn't work very well.

YO: It's a very beloved building, it really is. They call it Dorton Arena now.

JF: Correct.

YO: For Dorton Arena?

JF: The arena fulfilled Eduardo Catalano's desire, but as a building it probably doesn't work too well.

YO: Really? Let's see now. I'm thinking Nowicki's design was for the arena and then Catalano designed a—it's called a Catalano roof these days, but I'm hearing you say that Catalano drew on some of Nowicki's structural ideas.

JF: Probably not. My mind's a little hazy. All I remember is the Catalano design.

YO: Okay. Well, after you graduated from State, what did you do?

JF: I faced a hard and cruel world, trying to make a buck.

YO: [Laughs]

JF: I suddenly realized it's not all peaches and cream. I did immediately have to serve my country. I was called into the Army and luckily, out of the whole division, I was the singular person that was stationed in Japan. Everybody else was shipped to Korea. I served as the only landscape architect in the 1st Cavalry Division and I had the island of Japan, Honshu, as my teacher as well, with the Japanese gardens. I took every chance I could to get the most of it, and I traveled during my leave. So, I lived in Japan for two years, and my daughter, her first language was Japanese.

YO: Wow.

JF: Which whetted her appetite for learning other languages, and she's bilingual in three different languages now.

YO: Gracious. So when—

JF: After I returned to the States again, my port of call was Sacramento and I met Bob Royston again after I graduated, after that two-year lapse. And we became truly hard and fast friends. Then I went to Harvard, got my master's, and my first real live teaching job where I had a dollar coming in on my own—not much of a dollar.

YO: Where were you teaching?

JF: Michigan State University. I taught there until I could not take the snow. It started at Thanksgiving and stayed on the ground until Easter.

YO: [Laughs]

JF: I took a radical approach and went to the tropics and landed in Puerto Rico.

YO: Ooh, how nice. Now at this time—

1:19:34

JF: I stayed there for ten years.

YO: You did, ten years? Is that where your practice was called, Environmental Design Associates?

JF: Correct. I would still be there today if I could make a living down there. But it gave me a new internationalism, that is, I had to learn another language, Spanish. We were in the metric system instead of the English feet and inches. Five feet outside of the building line it was metric. Five feet into the building it was feet and inches.

YO: [Laughs] Oh no. Who were your partners?

JF: I met them when I took my first job with an architectural firm, Sargent, Webster, Crenshaw, and Folley. We called them, “We, the People.”

YO: [Laughs]

JF: Augustine Costa, C-o-s-t-a was my—he and I decided to go into partnership and open an office together. Then later on, an architect partner joined us, Angel—it's spelled like “angel”—Angel Cabán. We pronounced it, “Ahn-hel” Cabán. So the three of us kept a pretty active office and it was a housing boom at the time. I just happened to land in Puerto Rico with a housing deficit and it was really a contractor haven. We had more jobs than we could execute.

YO: About what year was that?

JF: Early '60s through the '70s, I guess. No, the early '60s to 1969. I moved to the States again in '70, going back into teaching at Louisiana State University.

YO: Now you were there a long time, right?

JF: Yes, until now. [Laughs]

YO: [Laughs]

JF: I retired—I joined the teaching profession in the School of Design at Louisiana State University on the condition that I was allowed to have a part time office and full time practice, so I had to juggle around a full time load teaching as well as a full time load practicing.

YO: My gosh.

JF: Working about sixty to eighty hours a week.

YO: I can imagine.

JF: And traveling. We picked up a lot of foreign work by my knowledge of Spanish and a couple of colleagues threw work our way from Washington, D.C.—classmates of mine at Harvard who opened a professional office in Washington called Coffin & Coffin, and also, they had the journal of the International Institute of Site Planning. The Institute of Site Planning has been published fifty years until Beatrice Coffin decided to retire and Larry Coffin threw much of his work that he couldn't execute my way. So, I picked up a lot of Spanish-speaking work in Colombia. I worked with an architectural firm out of a suburb of the District. They had a hospital in Ecuador—not Ecuador but Guatemala. So, I had to do drawings and specifications in Spanish as well as English.

1:25:18

YO: Oh, my gosh. Well, in addition to these local projects like hospitals and things you were starting to—is this when you were doing the prototypes for new cities in Colombia, South America?

JF: That's right. As a matter of fact, I got that job through Larry Coffin. He recommended me for that position. And it was an unusual job, I guess, where I first married together site planning and city planning with landscape architecture. I didn't architect the landscape but did a prototype for the architecture. So, we tried to do low cost housing and a certain percentage had to be upper class in order to have a balanced city. So, it was really a prototype new city for the three largest towns or cities in Colombia, [Medellín?] in the center, Barranquilla on the east coast, and Cali on the west coast. It was the three major cities and we let Bogotá stand on its own. We did those three. That was not only the prototypes and the conceptualization but eventually built.

YO: They did build them.

JF: I kind of lost track of it when it got to that stage and I don't really know. But it was highly economic, socialistic, and political in nature, and I kind of got out of it when it got over my head with economics. First exposure to the computer.

YO: Oh, really?

JF: I was the only landscape architect as a member of the team with top-notch economists and city planners and engineers and every discipline in between, I suppose, very much economic.

YO: Right. So, a team that's pretty typical these days that includes landscape architects, right?

JF: Right, probably the first exposure of landscape architecture into the city planning fabric, and I thoroughly enjoyed it. I've never been back to Colombia in those days, but that was before cocaine became a national product. [Laughs]

1:29:37

YO: [Laughs] Right.

JF: This was the days when it was a beautiful place and there was a lot of AID work, Agency for International Development work, being given out for hospitals and roads and things like that.

YO: Right. Well, that must have been fascinating. Well, currently you're working as Frazier Consultants International or FCI. Are you still practicing?

JF: I'm pretty retired now. I say I'm retarded.

YO: [Laughs]

JF: Most of the FCI—I'm blessed by having a partner, my wife, who was not a CPA but very smart with the computers and the dollar signs. We formed a partnership, D-Investments, which became our dollar arm for Frazier Consultants International. She was the president of D-Investments and we were doing work in North Carolina, particularly in Union County. We inherited some property there that we developed, and in Cleveland County we marketed some property, and still are in business trying to get it off the ground, some of it.

YO: Right.

JF: So, Frazier Design International, it was owned by D-Investments, which boils down to two or three or four professionals, and we got into—we got interested again into the Bucky Fuller concept of the geodesic dome and tried to promote a subdivision using a thirty-six diameter dome and fifty or so, cut down the middle for duplexes. And it didn't make the cut financially so we didn't see the light of day on that. The geodome complex, we were just a little too early for it. That area has been developed, and so we were proper in calling it buildable land. But not for us. We didn't make the bucks off of it.

YO: Right. Well, Pete, looking back on the landscape architecture field and based on what you know about it from experience, then looking forward to the landscape architecture profession, what do you see we've learned or not learned or what can we think about going forward?

JF: I think you were fading out on that last sentence. Could you repeat the last part of that? What did I think—

YO: What do you think about the profession as we move forward?

JF: The what?

YO: Of the landscape architecture profession?

JF: Oh, there you got better volume.

1:34:32

YO: Okay.

JF: I kind of dropped out because of my age, and I'm not as active as I used to be since I retired. I retired from teaching as well. But I think the landscape architectural profession has improved exponentially. It's just very difficult to see how fast from the '50s to the new century that the field has moved, and particularly impacts and the need for looking at nature, and wetlands, and soil, and water conservation, and now we're talking about climate change. And just naturally include the landscape architect as a decision-maker in some of these naturalistic, some of these developed areas that are in a natural environment.

Like in Louisiana, we have the Mississippi trying to be contained by levies and every once in awhile they overflow flooding vast tracts of acreage, which has been under the jurisdiction of the Corps of Engineers specifically for flood control, and when it's not flooding, they use it for agricultural land, but it's designated the Atchafalaya Flood Control Basin. And it's several hundreds of thousands of acres. It goes from the twist just above Baton Rouge all the way to the Gulf. You'll see a big chunk of undeveloped land west of Baton Rouge, west of Lake Charles, before you get to Texas, and that's Atchafalaya Basin. Its determinants are natural—flood and no flood. We have water coming in, partially saline to, going to the Gulf, fully saline. We have some of the best topsoil from Illinois flooding our—

YO: [Laughs]

JF: —beautiful Atchafalaya Basin. In Puerto Rico, the most expensive item in the budget was topsoil and we had three inches of topsoil. Here, we have a hundred feet of topsoil.

YO: Wow.

JF: Most of the budget in Puerto Rico for topsoil was sand, gravel, and rock.

YO: So, you see the landscape architects with a viable role in planning these types of sensitive environments, or developments in these environmentally sensitive areas?

JF: I'm going to back up to the '50s when we opened our office. We called ourselves Environmental Design Associates—the emphasis upon environmental. That was a strange word to be used and had not much of a translation into Spanish. *Deseñadores ambientales*. That's "environmental design."

1:39:31

Then gradually with people like Eckbo and others [we've] become more accustomed to environmental anarchy, desecration of the landscape, you might say, anarchy of the '50s suddenly clashed head on with the Green Movement. It's slowly evened out and become more of a requirement than a luxury. And we now have to have not only an environmental impact statement, but it includes an archeological impact statement as well and, mon Dieux, involving offshore and flood control and impact of Mother Nature.

As you see the British Petroleum blowout that we had, the worst disaster of an oil rig explosion and its offshoot, it not only eliminated the multi-billion dollar drilling into the core of the Earth—not quite that far but almost, three thousand feet deep—but it affected the oyster industry, the shellfish industry, the fisheries industry. Nearby states, such as Alabama and Florida—I went to Florida for a vacation a couple of years ago and was amazed at the tar balls, b-a-l-l-s, tar balls. The beaches around Destin area all the way around to Apalachicola were literally littered with tar oil. It was just amazing.

YO: Well, it was certainly well covered in the news media. As a landscape architect when you see things like that do you think of something that you could do from the profession's viewpoint? Is there something that could be said or effort that could be put forward about things like that?

JF: We capitalized back in the '50s, using Bucky Fuller and Lewis Clarke's philosophy, that the landscape is the world, and we invented a logo—my firm did, I didn't myself personally—land, edge, water, so that triangle starts with land, slope being edge, and water, being runoff.

YO: Right.

JF: Be it the Gulf or the deep water. We're diving—I'm a diver as well as a landscape architect so I tied together my avocation of being a diving instructor where we go offshore, six hours out into the Gulf, a hundred and fifty miles out, maybe, fifty to a hundred and fifty. The last row of [drilling] rigs, we hit water clear, as clear as your bathtub water, a hundred fifty foot visibility, just absolutely beautiful.

1:44:44

YO: Wow.

JF: And when we dived on the inside of the ridge—that's so we'll have some protection against sharks particularly and currents, which are our danger in the clear water—but we dived inside the ridge just like an aquarium. So, that's where I got land, edge, water. I saw the ridge as part of our responsibility, where to drill, where not to drill, and how to handle the drilling technology.

So that explains some—because of my diving interest and what I see on the ridge firsthand, we ought to have a say-so in their feasibility. That is, the impact that they cause, we certainly should stand up and take responsibility or offer responsibility. Not only that, but the bridges that cross the Mississippi River. I was appointed by the governor as a member of the

study group, Mississippi River Bridge Impact Committee, to choose the location for a new river crossing that's now been built. I was the sole landscape architect amongst many petroleum engineers.

YO: No kidding?

JF: So, not only were we interested in highways and impact of highways, but bridges and the impact of offshore rigs—visually impacted as well as physically with contaminants.

YO: Right. So you see a role for landscape architects going forward that's maybe a little bit more involved with setting policy and government oversight than maybe in the past. Is that what I'm hearing?

JF: I look, yeah, towards universalism of the landscape architect's contribution being everything, not something but everything. In every scale imaginable, we can probably find a role that we can fulfill that other disciplines don't seem to have.

YO: That sounds a lot like what I hear Lewis say every now and then.

JF: Correct. So, that's what I pioneered, I guess, in Louisiana and also in Puerto Rico. My first office was Environmental Design Associates, Oficina Diseñadores Ambientales, which in Spanish is Environmental Design Associates.

YO: Pete, what's the one important thing to know about Lewis Clarke?

JF: What was the first part?

YO: What is the one important thing to know about Lewis Clarke?

JF: [Laughs] That he's going to dispute it.

YO: [Laughs] That's true.

1:49:50

JF: I think he's a hell of a nice guy, good piano player, but sees the world as being one. And I carried that forward when I was working with my students on doing a university in Nigeria. Unfortunately, we worked with one of our Louisiana—don't know whether it was senator or representative—who is fighting—he was indicted.

YO: Oh no.

JF: Jefferson is his name. I enlisted his support, not knowing I picked the wrong man. [Laughs]

YO: Oh no.

JF: But we did an interesting university from scratch in Nigeria.

YO: Wow.

JF: For the province called Benin Province.

YO: How do you spell that?

JF: B-e-n-i-g-n.

YO: Okay.

JF: But I carried that in Haiti, which is the worst environment I guess I've ever seen in terms of sanitation, and in terms of housing deficits, and in terms of fresh water.

YO: Right.

JF: It was pathetic, but we did no-cost housing, which involved what can you do in a landscape fashion for a new community that has no money to build the community? What do you have to have? We needed a sanitation facility—that is, a water faucet and a pit privy.

YO: Right.

JF: Those are two things, plus land, for a minimum dwelling. Now if you've got a pit privy and a water faucet you can have maybe a minimum dwelling, which would be a thirteen meters square lot which would be enough for a bed, but the soil would support a structure five stories high. So, it has potential growth to a five-story apartment, but you start with a water faucet and a pit privy, and one tree. That was the part—I insisted upon one tree.

YO: Did you say what kind of tree?

JF: The tree could be justified only on its dollar value. It could be fodder for the animal, which is a goat, and shade for the children. So, one tree can be economically justified, along with a water faucet and a pit privy.

YO: So just those basics. Did they follow through on that yet or has there been any progress in providing these facilities for people?

1:53:54

JF: We had very good working relations with Egypt in those days and the new city of Helwan, Egypt, south of Cairo—about an hour's drive—and it was funded by the World Bank and various international banks such as Swiss Bank, and International Agency for Development, AID. They were the dollar sponsors because Egypt was what we inherited when the Russians pulled out and we had very good working relationships with Egypt, but now it's all for naught. I had done work in the Dominican Republic, Haiti, all of the Virgin Islands.

YO: So, this was for no-cost housing, and you found different markets for your idea. It sounds like it was something that was quite useful.

JF: Right. It married the use of the land with the philosophy of give nature the credit line and the terrible conditions we found in Haiti with water is rainwater would be in the ditches. The runoff from the roads, which were paved, some of them, it handled the sewage, and below the sewage the ladies would be washing their dishes and using the water for cooking the rice.

YO: Wow. It's not like your gated sub—

JF: And that was the—

YO: Go ahead.

JF: That was the cycle. Water, sewage, cooking, and back into the ditch again.

YO: Right. So, what I'm hearing you say is that you tackled some rough conditions as a landscape architect. It's not like a gated community in the mountains of North Carolina, that's for sure. Pete, let me ask you this: What's the one important thing to know about you?

JF: That I'm a lover first—

YO: [Laughs]

JF: —and that comes from the heart, and I am a pragmatist secondly. So, I kind of blend what's practical with my love for what I'm doing, [which] is providing housing, providing water, providing a way of life.

I picked up a little bit of this when I was in Japan watching the rice sequence from the planting of the rice to the harvesting of the rice and the nurturing of the landscape so it would take the next year's rice. It's not ploughed under and turned into a shopping center. It's turned into a rice field again. So I got that Buddhist philosophy of the love of nature, and of course love of womanhood [Laughs]—

YO: [Laughs]

JF: —makes me twice—the word “love” has a double meaning, if you know what I mean.

YO: I do, and you played trumpet all these years too, I think.

JF: [Laughs] Correct.

1:59:29

YO: So you're a trumpet-playing lover. I think that that's wonderful for a landscape architect to have those characteristics. Well, Pete, those are all the—

JF: Let me add one other—

YO: Okay. I was just going to ask. Those are the questions I have, if you'd like to add anything, please do.

JF: Don't forget my love of the water. I'm a diver and I've taught about twenty-five hundred to three thousand student divers, and each country I work in I dive the waters that that country has—the caverns of Florida to the caves in Cozumel to the caves in North Carolina. So, I'm a diver, a lover of mankind and womankind, and practically I think if it works, it's good economics.

YO: That's great.

JF: If it doesn't work it's bad economics. If it's bad to the nature of the site, it's bad economically.

YO: Well, I'm hoping through these interviews with you guys from the '50s and '60s that first started encountering and using ecological and environmentally sound thinking in your designs, I'm hoping by our recording this that we can pass on some of your knowledge.

JF: I hope so, too. We've seen disaster and potential disaster in flooding and offshore oil exploration. Onshore, they now want to process all impregnated sands below beautiful forests of upper Canada.

YO: Right. Well, technology's going to get us one way or the other, it sounds like to me. Does it to you, Pete?

JF: Ma'am?

YO: The technology, if we're not careful, is going to get us one way or the other, isn't it?

JF: Yes. I like the technology our astronauts put forth. I watched them daily in the newscasts. They see the world as one.

YO: Well, that's just how we're going to have to go forward, and Pete, I just want to tell you thank you so much for taking time out for this interview today. We really appreciate it.

JF: I appreciate being asked and I hope you can make some sense out of [Laughs] what I said, and I want to wish Lewis James Clarke, with an "e," happy birthday, coming up, and I won't give away his years, but he deserves the best that a birthday can offer, not in years but in recognition. And if you look at teaching and the teaching profession, he's certainly got a number of disciples out there and those disciples have given, when they go into teaching, even more disciples, and our profession is growing.

YO: I think so too, and he's very proud of all of you. He's very proud of everything that everybody has done.

JF: Well, bless you, my dear.

YO: Well, thank you, Pete, and I will talk to you again some time, okay?

JF: I hope to meet you nose to nose. You just missed Mardi Gras.

YO: I know. [Laughs]

JF: I'll invite you down here for next Mardi Gras.

YO: That sounds great. Okay, Pete, I'll talk to you later. Thank you.

JF: Bye bye.

YO: Bye bye.

Transcriber: Deborah Mitchum

Date: March 13, 2012