

Lou Levy
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Interviewers
Mark Greenberg & Mark Kasamatsu

MK Let's start with your beginnings in music.

LL Well I studied with Maximilian Pilser, former concert master of the New York Philharmonic Orchestra in New York City. At the age of 16, I was playing professionally and eventually I was Vaudeville with the Pantageous Circuit and the BF?? in New York City and went all over the United States. I was in cabarets and I played in Speak Easy in New York. I did theater work. I studied with Maximillian Pilser, former concert master of the New York Philharmonic in New York City. Age the age of 16, I was playing professionally. I was in Vaudeville with the Pantageous Circuit and the B. F. Keat Circuit in New York City and then all over the United States. I played on ships and an ocean liner. I did theater work. I played in the Speak Easies and I was married for 5 years before my wife decided she was very unhappy in New York City. Of course, she is a Vermonter. Then I came home very late at night or early in the morning. She didn't like that very much. Her father was in business here. So eventually, I moved to Vermont in 1935. I worked for my father-in-law and in 1936 I joined the Vermont Symphony Orchestra and I have been there ever since. This is my fiftieth season with the orchestra.

MG Where were you born and when?

LL I was born in New York City, October 7, 1904. Do you want me to tell my age? I am 83 years of age.

MG Where was your father-in-laws business and what business did he do?

LL It was here in Montpelier. Then I started with my father-in-law. It was in the scrap business in the later part of 1935. The concern went under L. Carr & Son. Eventually the business became Capital Steel and Supply and I was manager of that until I retired. And as I mentioned during 1936 I joined the Vermont Symphony Orchestra and I am now completing my fiftieth season with the Orchestra.

MG What was it like coming to Montpelier then from New York?

LL Well it was very unhappy for myself. Of course it was a very big change for me with the city life in comparison to the country life. I went back every few months, until eventually I started to love Vermont very much, which I do right up to now.

MG What did you love the best?

LL The atmosphere, the people. I was very happy here. And the Vermont Symphony naturally. Yes. During 1936, the Mistral Alan Carter, the founder of the Orchestra came to Montpelier to a hearing of the various players and then he heard about me and I was accepted.

MG Can you describe Montpelier back then, what it looked like, what it was like?

LL Well believe it or not, the Main Street looks exactly like it has been since I have been here. It hasn't changed much at all. But of course, various buildings have gone up since then. Yes, but the Main Street looks about the same.

MK Your instruments are...?

LL It's violin. I play violin with the Vermont Symphony.

MK Let me go back a bit. When did you start playing the violin? How old were you?

LL I was 9 years of age. My father bought me my violin at that age too, and I still play on it with the Vermont Symphony. It is an old instrument from the middle, I think, the 1800's, but a very fine violin.

MK Did anyone else in your family play the violin?

LL No, my brother was a pianist. He was chief legal editor of the Judge Advocate "General of the Army" in Washington, DC and is a fine pianist besides. He was a lawyer.

MG Coming from New York which is of course a great cultural center in the United States to Montpelier back in the 1930's especially or even Burlington during the Vermont Symphony, what was your reaction to this small town orchestra?

LL Well believe it or not, I never liked the classical music until I came to Vermont. I played jazz. I doubled on the saxophone and violin. When I came to Vermont and I joined the orchestra, little by little I learned to love all the concert music. And the opposite is now. I do not like any jazz at all. It is unbelievable.

MG What was the caliber of the orchestra, do you think looking back at it?

LL Well it was semi-pro at that time. They had some fine players and some amateurs naturally. The rehearsals were like sectional. Now the northern part of Vermont, we rehearsed in Burlington. The southerners rehearsed I think in Rutland. Then before the concert, they were combined that day and you know rehearsed. Of course, it couldn't have been very good. But it was passable. Yes. Alan Carter was a fine conductor.

MG Can you describe him a little bit?

LL Well his father-in-law was Rockwell Kent and married his daughter. His wife lives in Middlebury. He taught at Middlebury College. He was a wonderful person. Very kind. He was a fine conductor.

MG What was his conducting style like?

LL Well his style was like a professional. He was good.

MG Was it like Mistral Geeke?

LL Well Mistral Geeke is marvelous. He is so inspiring, that I love to play for him. He really is wonderful. I have to emphasize that, really. A very fine musician and a very fine conductor and I think he is loved by everyone in the orchestra.

MG When he came on as the conductor, did that signal a kind of change in the nature of the Vermont Symphony Orchestra.

LL Well there was a lot of animosity. You know the first year they wanted to combine the Mistral Geeke with Alan Carter you know to share for the concert series. Then Alan Carter resigned. He wants to form his own orchestra and he wanted me to resign and then others see, which I refused. Well the majority did follow him. I felt very bad, because I loved that man, but I did not want to play politics with orchestra or the musicians.

MG What was the rift between Geeke and Carter?

LL No rift whatsoever. But he was the founder of the Vermont Symphony and of course he felt very bad about their naming Mistral Geeke as you know the conductor also, so I guess his feelings were he would be hurt. I don't know the exact cause of it and what went on by the Board of Directors, I don't know.

MG Did they have different philosophys or different approaches to what the orchestra should do?

- LL I don't know there politically. I won't say a word. No. So, which I should mention that. You know Alan Carter, he committed suicide about a year afterwards. So I don't think you should mention that. No. He was hurt, really no doubt. What happened with the Board I don't know. But cut that out please?
- MK To go back a little bit to the early days of the orchestra. Shortly after the orchestra was founded, we came into World War II. What effect did the war have on the orchestra?
- LL We disbanded for about a year or so. Of course Alan Carter joined the army, I think 1941 - 1942, I am not sure. Then about two years later, they began again.
- MK I am trying to figure out, try to remember, how long was gas rationing into effect? I was wondering about gas rationing also in terms of being in the orchestra ???
- LL See we didn't play then. We didn't play during all the gas rationing. Because it didn't begin until after I think around 1942, about a year after the war started. Then it disbanded for about a year or so.
- MG You said that when you first joined the orchestra it was made up of both professional musicians and amateur musicians.
- LL Well very few professionals. It was a mixture. But we had some very fine amateur players there too. Very fine.
- MG Can you talk a little bit about what some of these people did if they weren't professional musicians?
- LL They were composed of professional men like lawyers, doctors and business men and postmen, farmers, barbers and also various business workers.
- MG Was it all men or were there any women?
- LL More men, very few women.
- MG Are there more women now?
- LL I would say around 75% men and the balance women, yes.
- MG Today?
- LL No, I mean around the 1930's or so. But now you know it is the other way around. It is mostly women now I think.

MG When did that shift start occurring?

LL It started shifting I think in the 1970's, more and more so. The same thing happened with the larger orchestras in the United States also. More women. There is equality don't forget.

MG ??

LL Equality, otherwise they can sue nowadays. Don't put that in. Isn't that a fact? Unless I mentioned, we used to have sectional rehearsals and jealousy, rivalry with the southern part of the state musicians and the northern part, believe it or not, but we had a lot of fun. The roads were secondary you know, even the main road into Burlington. When we made the hill on high, it was wonderful. I remember one bus ride where the bus couldn't make the hill and the majority of the bus musicians, male mostly, all went to the back of the bus and helped push it up on top of the hill. Then in 1939 we were invited to the Worlds Fair which was an honor for Alan Carter. I remember we played the Cuskees 4th Symphony at that time.

MG What was it like playing at the Worlds Fair?

LL At that time? Well I enjoyed it. It was a good experience for me.

MK Did you travel down to New York by bus?

LL No, by railroad. The picture we took, which is in the historical booklet, it showed the musicians at the station here in Montpelier. I think there is around 9 or 10 of us. I have it upstairs here.

MG What kind of places did you play in Vermont?

LL In Vermont, all over the state like now. Like Rutland, Bennington, Springfield and so forth.

MG Where would you play in all these towns?

LL Well, at the various halls. At the schools mostly. Then with the Small Chamber Orchestra we played in the New York, you know the state. Up in New York State with Alan Carter.

MG Did you ever play in unusual places for a symphony orchestra?

LL Well we played in barns.

MG Could you talk about that?

LL Well at one barn concert during intermission, a farmer came over to me and said this is better than old fashion music, just like that. It was their first experience hearing the orchestra play.

MG Is that the usual kind of response or is a response from people who don't have as much exposure to classical music?

LL Oh absolutely. The response was wonderful all over, yes. It was something new for them. It was a marvelous experience for them. They all said come back again, come back again. We played for large audiences, even then. Well at that time, 300 - 400 - 500 or up to a 1000, very rarely though. Well now of course, it is much more.

MK One thing I was wondering about is that when the orchestra started out, there were not really opportunities otherwise to hear ~~the~~ classical music.

LL No, not in the State of Vermont.

MK No, not in the State of Vermont and for years ???, people were able to buy records to hear music without going to concerts. Did that change the audiences?

LL Absolutely. Of course, if you heard anything live, you know the feeling from the audiences are wonderful. It is a marvelous experience for them.

MK Did audiences come to a concert differently because they may have already heard the music on a record at home?

LL Oh, I wouldn't know about that part of it, no. But they loved it, I know that. They all said come back once more.

MG Is the orchestra today still made up of a mix ???

LL All professionals now. It is made up of I think 50% Vermonters and 50% that come from Boston, New York or New Hampshire. As a matter of fact, I am the only one in this whole county here and I ride alone by car at my age still, yes.

MG So is it a different orchestra now?

LL Oh yes. It is a marvelous orchestra. All pros.

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MG Something was gained I guess in terms of musicianship and precision.

LL Absolutely, all around. The conductor, the musicians, everything. Management. They are marvelous nowadays, wonderful really, wonderful.

MG Was anything lost?

LL Was anything lost?

MG In changing from that sort of citizen orchestra to a professional orchestra?

LL Oh, it was all gained of course, naturally. Sure. I know that my feeling is that it is inspiring, even for me and I guess you know for many others also.

MK Who marked the change between the sort of north - south rivalry? At what point did the orchestra sort of coalesce?

LL They thought they played better than us, naturally and of course for the concert, the day of the rehearsal and so forth, it was rough naturally. When you don't meet so often together and you only have rehearsal for about 3 hours, then you perform with amateurs and the semi-pros. So it is you know difficult. No comparison as it is now. Now in existence we have experienced readers and wonderful sight readers and they do exceptionally well, yes. They know their repertoire very well too. Of course, with Geeke, if they become confident in the conducting, it is wonderful. As I said you know inspiring.

MG Have you been there the longest of any of the players?

LL Oh yes. I think the oldest one besides me has been around 23 years with the orchestra. When Geeke first started his first season, he heard auditions and of course with auditions many were let go naturally.

MG Maybe before we go, you can give us the names of a few other people we can talk to that might have interesting stories to tell. Interesting personalities.

LL Oh yes. There is Virgilio Morey. He teaches music. He was former head of the music department at the State of Maine. Then he retired back to Vermont where he had lived formerly. He lives in Barre. Then there is Remo Berganti. He was a violinist with the orchestra. There is Shirley Strong and she lives here in Montpelier and she

played with the orchestra which I think 4 - 5 years with the orchestra.

MG Berganti's Dress Shop in Barre.

LL Yes, you know him? Okay fine. Ramo Berganti.

MG He also used to play with the dance band.

LL With the base. Yes. Are you from Barre?

MG I am from Philadelphia.

LL From Philadelphia. My sister is from there too. Yes. She is a Philadelphian.

MG Wantsman.

LL Wantsman is right. Yes. Wantsman is right. Well as a matter of fact, because her folks and a brother worked for the Philadelphia Orchestra. They did the printing for the programs and so forth.

MG What was it like making the transition from the Vaudeville musician to the classical musician?

LL Well you had to sight read you know the classical music, which I did with jazz also naturally. It is more difficult, the symphony orchestra is more difficult for reading.

MG Did you ever play with any Vermont dance bands?

LL No. Well as a matter of fact when I moved to Vermont, I sold my saxophone. Of course, I never figured I would play again.

MG What was the life of a vaudeville musician like?

LL Well for a youngster, it is wonderful. It was an experience, you know. A very fast life naturally. You are on the road. Of course, you play one week here and one week there, all over the United States. I did that for one season only, that's all. I wouldn't do that again. But I loved the cabaret work and dance work very much so. Then I did movie work. Like in the silent days. With the orchestra leader had to figure out what the story was about and then we had to follow that, which was a marvelous experience.

MG Who are some of the headliners you appeared with?

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LL Oh gosh. Ted Lewis with his band and Pat Rooney. I don't think you would remember them that was so many years ago.

MG Ted Lewis I remember.

LL Oh yes, with his band. Yes.

MG You were just able to give that kind of music up entirely and do something else?

LL I had to. When I moved to Vermont. Yes. After 5 years of marriage. Either you move to Vermont or that's it. But I told her, I never worked in my life. It would be a very bad experience for me.

MG You met your wife in New York? She was living in New York at the time?

LL She was working for Doris Blake. It is ??? Department of the Daily News at that time. You know the secretary under her. And I was playing at a theater. My friends said let's go to the stands after the show because I have to pick up my sister. That is how I met her.

MG This might be hard to answer, but try to travel back in your mind. I guess you took the train up here the first time.

LL Oh yes. That's all I traveled then.

MG So you would travel on the train, get off and then you are probably in Montpelier Junction, look around and what is in your mind?

LL I said Lou, will I be able to live here? Or will I be forced to leave the state. I was very unhappy, you know, for the first six months or so.

MG Why?

LL It was a different sort of life. I was with people all the time. I also am very active. Here I came to a small town, where I rarely ever see anybody and in the evening it was so lonesome. Only to be with the family, only that's all, see. Then I love to be outside and also be very active.

MG What time of year was it when you arrived?

LL I think it was in the fall of 1935, yes. I don't recall when I joined the orchestra, the Vermont Symphony. Either it was in the spring or in the fall, I don't recall. After all, 50 years, how can you remember everything.

MG Was it difficult being a Jew coming to Vermont. There are quite a few today, but far fewer then?

LL Up to, I would say, 10 years ago, there was only around 14 Jewish families here. Now we have around 62 members, you know families into the synagogue, but there are many more that belong to the synagogue, naturally. Yes it was difficult, but you know I get along good with everybody and I made friends very easily. So I was happy that way.

MG Did people treat you as a curiosity in anyway because of being Jewish?

LL Absolutely not. In Italy, I don't know how they felt in Italy, but you know, out of Italy, you know they were wonderful. They were wonderful to me. Then I was very nice to them see. I never showed off to them. I was playing all my life and I am that way up-to-date. I am just the same as I was all my life. Now my parents now taught me equality all the time. Everyone is nice, whether you are colored or the yellow or what. That is how I was brought up. I had wonderful parents.

MG What did your father do?

LL Well my father came from Poland. He was on leave and during his leave he ran away to Italy with my mother. They married in London. If they had caught them, they would have executed them at that time. They lived in London for about a year and then my uncle brought them over to the United States. He worked in the factory there making ladies garments. He loved to design. He had no education whatsoever. Eventually worked for Gray, Duff and Goodman in New York City. He was one of the leading designers in New York.

MG Did you grow up speaking English or Yiddish or Polish?

LL Well my folks were not religious, even though they were good Jews, but not religious. I spoke mostly English and I tried to speak English to them all the time. They learned little by little.

MG So you didn't find traces of ??? anti-Semitism in Vermont?

- LL Not to my recollection. No, everything was wonderful with me. Well as a matter of fact, I even joined the Masonic Lodge. At that time, they didn't have too many Jews. You know, I was accepted right away. No black ball. So I was fortunate. I don't know maybe because my name is Lou Levy. I don't know.
- MG Do you have any children?
- LL No children. No. But I brought up my niece and my nephew here. They lived with us for around 15 years.
- MG Where are they now?
- LL Well one is in business with Capital Steel and Supply here in Montpelier in building supply steel mostly and the other one lives in San Francisco and she is married to a medical man.
- MK When you first became involved with the orchestra, how long had you been here before you found out about the Vermont Symphony? Did you hear them play before you joined the orchestra?
- LL No. I joined the organization they had. It is not much of an organization here. Orchestra, so I played with that for about a month or so until Alan Carter found out about me. He heard me play and I was accepted right away.
- MK So you were there for the very first concert and everything?
- LL Not the very first concert, no. They organized in 1934. I think they played their first concert in 1935 and I joined in 1936.
- MG Do you remember the first concert you played, where it was and what the program was?
- LL I do not recall. I do not recall. Of course I played most everything already yes.
- MG Has the repertoire changed over the years?
- LL Well we play more modern music now than we formerly did, yes. Well of course in the old days it was mostly the masters. We had to teach the Vermonters all about this type of music you see. So it was a big change for them too.
- MG How do you feel about the modern composers?

LL Well some of it is alright. I am not enthused about it. Like Alan Copeland, he has conducted for us around two or three years back and they asked me how do I like modern music. I said I like it, but many do not you see. It is a matter of taste. But still, now I like the _____ 5th Symphony or the _____ 5th and I don't seem to care for the other music at all. But you have to play modern music, you have to do that. That is good sight reading. Good reading for the orchestra players. Very difficult. As a matter of fact, we are doing two new works with the Vermont Symphony this season. Vanslyck I think his name is. We are doing the Vanslyck Cello Concerto this Saturday for the first time. Then the following week or so, we are doing the Piano Concerto. Then we are doing that in Boston also, the later part of this month.

MG What is your personal favorite of the pieces that you play with the orchestra?

LL Oh the old masters. I love the old masters. Mozart, Haydn, Brahms, Beethoven or Vaushek, all of them, yes, I love it. I could play for hours. I love quartet which I very rarely play.

MK Were you involved in any of the traveling ensembles for the 251 Project?

LL Oh yes, I play in the small orchestra and we have one concert this month with the small orchestra. I think it is composed of 18 musicians or so. I am very lucky, very fortunate that my fingers are still capable. I don't feel any bad effects whatsoever. And at my age especially, you know.

MG Do you practice every day?

LL Well I guess I practice two hours a day. But with the music, I practice around 3 hours a day now, yes. But 2 hours every single day. I have to. It is my only hobby I have. Of course I like reading naturally. But music is my hobby.

MG How has Vermont changed over the time you have been here?

LL How has it changed? What way do you mean? All the roads you have. The highway now. It is a very big difference. It is wonderful. It is very good now.

MG So it has changed for the better?

LL For the better, yes. Always for the better. As we get older, it is always for the better I hope.

MK We are coming up on mud season now. Did you do concerts in the spring, in the old days with the orchestra?

LL Oh yes.

MK It must have been hair raising at times.

LL Well not as many as now. We average around I think sometimes 8 concerts a season. Sometimes one dozen or so. That's all.

MG Did you ever get stuck in the mud?

LL We have had very bad experiences. During the winter season especially, very bad. Well as a matter of fact, I wasn't able to play one concert that we had to play in Middlebury with the small orchestra. That was during Mistral Alan Carter's days. I couldn't make Middlebury. We had to turn back.

MG You are first violinist?

LL I was formerly first violinist until 9 years ago I decided at my age, I better play second violin. That's what I have been doing. Formerly I played second chair in the first violin section all these years.

MG Which chair are you now?

LL I am in the third chair in the second violin players. But in major orchestras you know your second violin players are just as good as your first violin players in major orchestras. A lot of people don't realize that. They are just as equal. They are all virtuosos.

MG Do you consider the Vermont Symphony to be a major orchestra?

LL A major orchestra. Wonderful orchestra. Very fine and highly rated. In the old days under Mistral Alan Carter, we had the finest soloist in the world. We had the Nathan Milstine. We had Rudolph Cirkin. We had his father-in-law. We had Spivokuski. Oh, so many of them. Helen Carter. We had wonderful contact with all the finest musicians. We had all the major soloists of the world that I know that performed with us.

MG What was his philosophy? What impulse do you think led him to perform the Vermont Symphony?

LL Well he loved Vermont. He loved to conduct. Through the help of some people in Middlebury, very wealthy people, he organized this orchestra. He went all over the state. He did everything himself. He managed it. He raised funds himself. How the man kept to know the orchestra. To keep going all the years, but he was so handsome and good looking and full of vitality and appealed to people that he knew loved him. He did everything himself all the years until later on. He had a manager and you know the office staff. But for the first 10 years or so, he did everything himself which you know was remarkable. Many times their funds were low and we were not paid for our mileage. We were not paid for the concert season, even though there wasn't much money involved. But there was no money involved. But they kept on going anyway.

MK Today, the orchestra has sort of a core of volunteers that support them.

LL Yes, the manager, the fund raiser, whoever is involved. They go to the various corporations all over the state and they organize various committees in the big towns and they raise funds that way, yes. Each place like Bennington or the Springfield committee has to raise so much for the concert. We performed there. Like Springfield or Bennington or Rutland or whatever. Like Barre.

MG Was it when the change from Carter to Geeke happened that you started being paid for playing?

LL Oh no, we were paid before, but not like now. No. When Geeke came in, Mistral Geeke I can say, pardon me, Mistral Geeke with the management became the professional orchestra at that time. So the fees went up a lot, yes.

MG Are you a union member?

LL No. Not Vermont.

MG It has never been necessary?

LL No, but I was in New York City though. Yes. Well as a matter of fact, I belong to the union of musicians. The union in New York City before the AFL started in New York. The AFL started at 802 musicians union later on. I belonged there for many years.

MG So how long had you been playing in New York before you came to Vermont?

LL Let's see, 16 to 31 years of age. So 15 years. Noting while I was in New York City, I had been all over the United States naturally.

MG Did you play in Broadway?

LL Oh yes on Broadway. In the Cabaret on Broadway, yes. I was part of the band. See I played with the ??? Mask Review. I remember that name very well. When the season was over, after our contract of six months, then we went into Vaudeville with that review. That's how I toured in Vaudeville.

MG Did you ever go to see any of the other musicians that were playing in New York in 1920's?

LL Oh yes. I know a lot of musicians. Oh yes. I knew Philharmonic players in New York. I knew many of the orchestra members yes. Well as a matter of fact, I played with a musician and later on it became the president of the 802 in New York City, the musicians union and his name was Max Aren and was president of the union until 5 years ago. For many years.

MG In Vermont it would seem that members of the orchestra as you said are all spread all over the place and a lot of them now don't even live in Vermont, have you forgotten them?

LL I would say 50% do not live in Vermont. They are union members I don't know. I would imagine they are. Yes you know they would have to be. Like Boston or New York City, they have to be, yes.

MG But do you spend time together other than when you are rehearsing and playing. Is there a comminatory among the orchestra?

LL I live to far away. No, but others do. In Burlington they have many of them there. Yes and they do play together I think. I am so far away. You know 40 miles away. It is difficult for me.

MK I was still thinking about the fact that you did work 15 years as a musician before you switched over to working for your father-in-laws business. What kind of work did you do?

LL I did theater work. I did jazz work. I did saxophone and violin. As I mentioned before...

MK I understand, but once you came to Vermont, what kind of work were you doing with your father-in-laws business?

LL I was in the scrap business. Well as a matter of fact, my brother-in-law began the Elcon Scrap Business. My father-in-law was a peddler in their scrap. But my brother-in-law said you come to Vermont and I will open up a business here and you will manage it. I started in the scrap business. When I went to rehearsals and my fingers were all black with dirt and soot or whatever. It was very hard work. Eventually they built up the business and then they went into the new steel business, which is a major business now. Scrap is out altogether.

MK It must have taken a lot of energy to do that kind of work in the daytime and then drive off to rehearsal at night?

LL Oh, it absolutely did. Many times I was so exhausted, but I loved it so much, I didn't care. My wife always says that you come home, your tired, you don't feel like doing anything. But when they call you to play, you seem to be like a new person. You are full of energy, full of vitality and so forth. Yes. That is how I feel now too, the same way. After the rehearsal or the concert, I feel like a new person. I feel so young, it is unbelievable.

MK Do you credit the music with keeping you young?

LL Absolutely. That's what keeps me alive. I am also very young. I act young, I feel young and I do young. But they have a wonderful staff. The Vermont Symphony, the staff is really exceptional. They are very hard workers, very good. Well I have to mention one person. Morris Block. I guess you know about him. I could not sleep for days and I still think of him very much. I love that man. He was so good for the orchestra and he was going places. That's a real tragedy and I can't forget that, right to this day. But they have a new manager now. I met her once. I hope that she does very well. I am sure she will. But they have a wonderful staff there in the office. Also Gretchen, very very good. As a matter of fact, I saw him two days before it. He came down to have lunch with me. He was telling me about his new job for the Ex-Governors wife. She is in some organization there for the State of Vermont. He was going to manage that or do something, I think manager, yes. He was going to leave in a couple of weeks for Europe. His friend

invited him there. He had such plans. Well it happened that week. Then a few days later, Feddie Leven called up. She says, Lou, I want you to sit down. I said why. I feel wonderful. I want you to sit down. I have some bad news. That's how I found out about it. Really tragic. Is there anything else you want to know about?

MG That will do it for now. We will probably come up with a few more questions and bother you again sometime.

LL Okay anytime.

MG But before we pack up, we have to sit quietly and meditate for a minute. We have to record all the noises of the room.

LL Oh I see, okay. I know the steam especially.

MG Especially the steam.

LL Well it was a very interesting business that you are in. You meet nice people, rough people sometimes I would imagine.

MG Not too many.

LL Are you from Burlington.

MK No, from Ohio.

LL Ohio, oh I say. And your from Philadelphia. I will have to call down to my sisters.

MG Okay, no talking, just sitting.