

# LUCILLE CAUDILL LITTLE (6.

The first person Louise referred me to for another interview was her elder sister (by 3 years) Lucille Caudill Little. In fact, Louise felt that Lucille was a far more interesting persons to interview than Louise would be. This was indeed partially true for Lucille Caudill Little is as admirable in way way as Louise is in hersj.

*check* - Lucille is also committed to serving others. She is a philanthropist and a supporter of the humanities. Although her interview was centered on Louise, it was hard not to agree that Lucille herself is a book subject. Lucille is glamorous, vivid ~~and~~ can tell marvelous stories.

97A5-2-14-4

IN MARCHED

MSU ARCHIVES

Mrs. Lucille Caudill Little is the elder sister of Louise. Born on August 20, 1909, she was married to W. Paul Little (Sept. 27, 1907 - Oct. 28, 1990) and has lived and still lives in Lexington, Kentucky. Like Louise in the sense of social consciousness and with the same 'charm and charisma', yet these close sisters are very different. From the interviews, it is evident that they were different even as children. Lucille, who was gifted with a singing voice of three-octaves and theatrical talent, took a far different path with her life than did Louise.

She was an actress, singer and theatre founder. She is now a patron of the arts whose generosity and support have already made lasting marks on the culture of this area. But, she is so much more than her philanthropy. Talking with Lucille Caudill Little is a mind-challenging adventure. She inspires one with respect.

Today, they have both made enormous differences in the areas in which they live. Lucille's generosity to the arts and education will be long lasting in the State of Kentucky.

**INTERVIEW WITH LUCILLE CAUDILL LITTLE**

**WITH Shirley Gish, Travis Lockhart and Louise Caudill in the family room of Louise's home in Morehead, KY.**

**May 29, 1993**

I tell you, the thing is, with all the study I did with speech and drama and reaching out to people, if I can't speak at this time, then all that was wasted. All that training Dad gave to me.

Well, Louise and I are used to being called by the wrong name. I used to be called Louise and she was called Lucille. She was really supposed to be called Claire and I was supposed to be Mary. Because we had a Mary Ann and Mary Angela for grandmothers. Both grandmothers, so I got that name and she got Claire from an aunt in Oklahoma and, where did Louise come from?

I was the oldest and then came Louise and then Boone. Jane's husband, and then they skipped six years. There were three years between each of us and then there were six years between Boone and Bud-- Bud being Milton-- and then three years. Funny how it went in cycles of three.

There was theatre here in Morehead, early, when I was growing up and the first thing I remember is we had the Chautauqua here. And you know, that was quality theatre. We had it every summer and, oh, I don't know, but they stayed a long time. I think like a month. They performed right close to the courthouse. There was a big empty lot west of the old courthouse. And then, when did the school come-- 18. . . oh, after the Civil War they had the hundredth anniversary. Well, it was close to the end of the century.

Anyway, there was a school started here in Morehead by Frank Button. Now he was the only male graduate of Midway College at that time, and that's very interesting. One of the teachers that we had up here, almost at the very beginning-- until she died-- was Miss Inez Faith Humphries. She came from up in Illinois and she wanted to be a missionary and they wouldn't accept her because she was a little wiry woman and they didn't think her health. . . Oh, yes, and her eyes were bad, so she was a teacher always so she came here to help with the school and Midway-- they called it Midway Orphan Girls School. It was for orphan girls when it began. They needed teachers so . . . well, Frank Button's mother was from the same place Miss Humphries was from. From out in Illinois. And they solicited her to teach at Midway. She was a

recent widow and had this young son and she said she'd come there, ' . . . only if my son can go to school there.'

And he really is the only male graduate-- Frank Button was the only one and, anyway, they came to Morehead. They were financed by the Disciples of Christ or Cambellites or whatever you want to call our church-- yes, the Christian Church.

There's a lot of history here, but anyway, Colonel, what's the top-- General Withers financed Frank Button's coming here and starting the school. Mainly, because there had been feuds and all the goings on in Rowan County, and, to try to clean the place up (Morehead) and that was pretty early on. It was sort of like-- a school beyond high school-- a Normal School-- sort of teachers training. You could get a high school degree and graduate with that or go on and get another degree and become a teacher. Both our Mother and Dad graduated from this Normal School. I think Dad was five years ahead of Mother.

Anyway, what I'm trying to show you is that early on there was a lot of cultural promotion in this area, even from outside. People coming in. And, it caught on. You know, really, it's just like every Sunday after church we went down to see the train pull in. Well, the train was kind of new and reached out, you know, to the world. Everybody wanted to reach out.

Really, the telephone office had been one of our big sources of information. Oh, the telephone office! All you had to do was pick up the phone and say, "Can you tell me where Dad is?" (Laughter) Oh, that's the truth. It functioned right down to the center of Main Street. Oh, the operator could tell you anything-- just could tell you anything that was going on.

Our grandmother and grandfather Caudill had five children in three years: a set of twins, a single and then another set of twins. I think grandfather was scared to death but grandmother told him off! "You just tend to all of these things you got going, and I'll just tend to the children." So after that, they had ten more!! Ten boys and five girls and they all kind of taught each other. However, Aunt Sarah, who was the first girl. . . who was, well, they are all in the cemetery. (The Caudill Cemetery is located on Highway 60, West Morehead, Grady Curve) And you know, every single one of them lived to adulthood. Every single one of them had good health and every single one of them lived a genteel, good life; got in no trouble. It's really remarkable when you stop to think of fifteen of them.

And I can say this too, our family was very democratic. We have a history of democratic action in the family. Dad really believed in it and his family, when they made decisions, they all

got together and they voted-- just like you do in your government. Dad did that with us too. Oh, yes, when he got into politics-- and, oh, Dad always wanted a white suit like his father. Anyway, his brothers, the two oldest twins-- red-headed as fire-- why, both sets of the twins were-- they were just copper heads. And those identical twins married identical twins-- two red-headed women. And each of those couples had four red-headed children. Figure that one out.

But, Louise never was red-headed. When she came back from internship, everyone said, oh, Louise had dyed her hair. And Louise is kind of the last one you'd expect to. But her hair had always been chestnut, but when she came back from interning, her hair was black, black just like Mother's. You see, she hadn't been able to be out in the sun and carry on with tennis and all her other things so-- all her life her hair had been sunburned and so we thought she was chestnut haired.

I was a red-head. And then, on Mother's side, Mother's grandmother was real red-headed. Ophelia Talliafero-- or Tolliver-- as they came to be known-- but they were originally Talliafero. Now, some of them still call it Talliafero and there's quite a genealogical study done on them and our cousin John, in New York. His sister is a genealogist and she has followed that through. And the old house, that would have been, great grandmother Tolliver's husband's father's home. Well, you know, that would be interesting to follow, because, you know, they were all shooting and drinking-- all of the Tolliver's were.

You know, Louise and I stood in the window and saw the last of them-- I guess it was our great Uncle. . . Cate. . . saw him shot to death. Oh, we were real young. I mean, here was Dad in the window and we were just barely neck over the window sill in the old courthouse. Well, sure, everybody already knew there was trouble outside. See, Cate came in to town drunk, I guess, and, you see, it was all politics, power struggle, just like it is today-- the same blessed problems. You know, I think it's almost worse today than it was then. But, anyway, the Martin's had stolen the election-- or so the Tolliver's thought. But it was all, you know, it just went on and on and on and the families never gave up hating each other. I mean, it's just like today and it's just like what Dad went through-- but it was power politics and alcohol and guns. Oh, yes. Oh, yes. But, there wasn't that much money floating around, but the main thing was to have your gun on your hip and your bottle on the other hip, I guess.

We weren't scared to go out on the streets. Oh, no, this was just a very dramatic different sort of thing. It wasn't something that happened every day. Oh, no, I wasn't nearly afraid as I am

right now today in Lexington. But of course I'm really not afraid. But, today there is really more ugliness that goes on for women, more abuse, in my mind, than there was then for men. Women were treated better then. It was mainly for power.

Oh, we just had a good time, growing up here in Morehead. At first we lived down in the center of town-- we'd have lemonade stands-- we'd have that whenever Court Day came. Then, the Evans' had a big family and they were two doors down and they'd come over and, because I was the oldest I'd have to make all the candy-- they'd stir it though. Oh, and angel food cakes. I bet I've made enough angel food cakes. . . We'd all do it together. There were always things going on, but the real developing culture here was from the church and the school. School here was always good and it was quality. I even had drama lessons. You know they called it "elocution." And I had private music lessons, both voice and piano. We had folk dancing. We had all of this, as kids.

Oh, and little plays-- Oh, yes. I can remember, every time it rained I'd go up into those hills back of the house. I had my little secret house up there which was raked off, you know, cleaned up, and it was where there was a wonderful growth of trailing arbutus and Indian Pipes-- can remember those two. And close was a beautiful peach colored-- what's the festival down at. . . Oh, yes. Mountain Laurel-- peach colored-- and when mother found out, she didn't much care for me going up there in the rain. Why, I'd go up there and sing and act. And I'd be all by myself and I could scream, you know, as loud as I wanted to and nobody knew. I tried my voice out! But that was. . . Oh, I'll never forget those days.

I can still remember Miss Evelyn Roylton who was the drama teacher at the Normal School and I would go and watch her rehearsals all the time. I was too little to be in the plays but Marie Holbrook-- oh, I can remember the part she played-- I'd go home and say her lines. . . and I remember the porch, the upstairs porch on our house. Oh, I'd go up there and speak out to all the town! I always knew then that I wanted to sing and act.

And here is one advantage that I really had. Mary Sue Miller played the piano-- just made it up, she was wonderful-- at the movies, so. If the horses were running she could make the piano sound like that or sweet sounds of romance or whatever-- at the movie house-- it was right where Battson's Drug Store is now. That old building was built of brick sized stone, and, that's where the movie was. And she would say that I had to go with her and turn the pages--

but, she never used pages! (much laughter) So, I didn't have to pay-- and it might have been a nickel-- but I always got to go to the movies and it was just a few doors from our home. And I saw movie after movie after movie, but I don't remember any of the actors now.

But they were without voices, you see, without sound, and Mary Sue, playing this piano all the way through! And you had to read captions and she played what was going on. Well, I would say that that and Miss Royalty's rehearsals-- well, I'd come home and try to do them. And, I had the pleasure of studying with Miss Royalty too. She was as great as anyone I ever had. And then, when I went to boarding school (Hamilton College, Lexington), I had a fabulous trainer who, well, one of the greatest trainers in New York, she'd studied with; Miss Julia Connelly. And, at the same time I went there, I had private lessons in everything. Oh, I can remember Dad saying once, "Well, I said that whatever it costs me to send Lucille to go to school, I would have to set enough aside for those that followed her!" Then he said, "I don't know whether I can or not! I didn't know that with Lucille how expensive it gets!" And so, the first \$25 that I ever made singing, I mailed it to him, and he framed it! And I'd like to see that! I'd love to see that! I do know he framed that check. But he never said I couldn't do it. Oh, no! But I learned, early on, to try to get those scholarships or fellowships and the first big one I got was at Ohio State. It was in music. Singing, yes.

And one of the greatest teachers I ever had was in Florida, at Stetson. Paul Geddes-- of the Geddes family. His brother designed and executed the whole set for Oberammergau. And that whole family was-- Barbara bel Geddes was his niece and her father was Norman bel Geddes.

But, he was a teacher that I had. He was going blind but he was great. And he had a ladder that you, you know, reached up and climbed, to develop the diaphragm. This was something that I learned early on. The fact is, I would say, that Miss Royalty had us do exercises for the diaphragm-- but I learned voice production, and the, singing in the hills, or on the top porch.

I'd try to teach Louise and my husband things like Christmas carols or "My Old Kentucky Home"-- and I never could teach either one of them, but, you just let them listen to me sing, they could critique me better than anyone! Oh, yes, because I would take anything they'd say. You know, for my own good? But I can remember both of them telling me I made too big faces, you

know, singing. But you have to make faces-- with your mouth so far open. I over-did it possibly and I sure heard the good criticism they made of me, it stayed stuck up here-- don't overdo.

We played together as kids, oh yes. We played ante (Annie?) over most of the time. Always at dusk. Except, if anything happened wrong, Mother blamed me and I got my legs switched. I mean, I was never free of Louise and Boone. I was always responsible for them! And if I tried-- well, I can remember this happening, right where you come down from Wilson Avenue at Main Street-- we had one or two cars in town then. And here came a car and I wasn't used to a car and I ran across the street and I made it. But boy, the car had to screech and throw on the brakes and twist around to miss Louise. Well, everybody in town told mother. So, I got my legs switched. She generally sent you out for your own switch. I think Mother did that to discipline me. You bet she did. She'd discipline anyone around her. Even Daddy. You had to go get your own switch, yes. Oh, and she told how big to get it. And it better not break. About this big-- one that would whip, one that won't break. It couldn't be a twig.

But Louise was doing circuses. Oh, listen, we all were in it of course. But I didn't have anything to do with all those snakes and worms and things they got. And see, I couldn't stand that but Louise loved all that.

I was the one who liked to be dressed up pretty-- oh, always! But, mother did that, and I would wear green and Louise would wear yellow. I would wear blue and she would wear pink. Dresses, they would be made alike. I don't think we minded that too much. I don't think we EVER looked too much alike.

We had a GOOD childhood. We had a happy family. Oh, my, it was a great time. They were happy together, they loved each other. Mother got to pretty much rule the roost at home and Dad ruled wherever he was-- outside the home. And they were like Mutt and Jeff. Mother was shorter than you, Louise, and then you and Pat and then me-- that was the way our heights went. But Mother was-- and she had these wonderful big blue eyes-- and this white white skin-- whiter than the driven snow. And this black hair. And Daddy used to always say, "Well, I've got three mighty pretty girls, but not a one of them can live up to their Mother."

And we played games all the time. Like Louise said, we played hard and we studied hard and we worked hard. On Saturdays we'd all be out cleaning cars and. . . Oh, here would come Frances (our housekeeper/cook), and one leg shorter than the other and her eyes just popped and bring out a great big chocolate cake and two gallons of milk! And we'd stop all our



work and eat that whole darn cake! Then she'd go in, you see, because we were getting ready to go to camp and she fixed all this food for us to take to the river. And she'd go in and bake another cake. And we still like chocolate cake. But we really had a good time, do you see, we really, honestly did.

And Louise-- now, I was never as athletic as the rest-- but Louise came along and they all did acrobatics. I can remember, as a child, our grandparents on our Mother's side had the hotel down on Main Street. Great big old building. When I was little bitty we didn't have bathtubs in the house. We had one on main Street but we had to carry water in there. And we stewed and sputtered about it. But, Louise would climb up the facings of doors, you know, hands and feet on each side. And she would teach all the rest of us to do that. And flips-- and just all kinds of athletics. Dad really motivated all our athletic activity.

And then Uncle Bert had a moviehouse right next door in the hotel and we'd get to sell the tickets and go to the movie. Then Uncle Herb had a soda fountain on down the street and the BEST chocolates! I can't remember what kind, but they were. . . Blue Ribbon. And he would go off on a date on Sundays and he'd let me run-- and Louise did it too-- that soda fountain. Our friends would come in and, boy, the banana splits, you know, and everything in the world. We'd heap them up. And they loved to come in when we were running it. And we ate all the candy we wanted. They made their own ice cream then with big paddles-- about that long and that big around-- and those things would shake back and forth somehow and freeze that cream. And then it was made out of cream and milk, and eggs; all good stuff.

Oh, and I'll tell you an experience I had that was wonderful for me. Now, the Millers (they ran the freight depot) They had about six girls and one boy. And Nell, the oldest one married Bill Young. Now, Nell taught piano and I took piano from her.

Well, they lived where the Evans' lived later, but Bill Young built that. (He was a brother to Allie Young.) Nell married Bill Young. He bought her a grand piano and the Millers were just about all musical. So I took piano lessons from Nell Miller Young. And in the summer-- when I was about 11 maybe-- and she would go up to the Cincinnati Conservatory and study and teach in the summer. And Mother would let me go with her. And so I had that wonderful experience of going up there-- I don't know how many summers. Three I'd say, anyway. Maybe more.

And I studied with Dan Beddoe who was one of the outstanding voice teachers and Maybel Blockson who was in children's theatre. So, two things I was always interested in in my

life, I got very early up there. Oh, I had a wonderful time, and, you know, so young, it was great experience. And-- that Mother would let me go. She only let me go because she trusted Nell and Nell took care of me. and living in the big city and riding street cars to town-- oh, that was all quite an experience. I'd guess by that time there were a few more cars here in Morehead. Our uncles had one of the first cars. Uncle Herb.

My first performance singing, of course it was at church. Solos, sure. And it was nice you had that opportunity. Oh, then, I went to Ohio State, I got a fellowship in voice. It was the first they had ever offered. And Major Wall and Dr. Hughes were head of the music department. And I had wonderful opportunities up there. I'd had the same opportunities at Hamilton while I was there. I was soloist with the Transylvania glee club. And they traveled all over and that was a great experience. Then we had-- long, dress up-- what do you call them-- musicals. Just every so often you got dressed up in your fancy long dress and all of the parents in the community were invited and you acted like a lady.

Oh, I should tell you this funny thing. Way back, I guess it was before I went to Cincinnati, I was taking piano. Yes, and we were having, you know how they have those little musicals for all of the students at the end of the season. I got up to play my piece and when I would get to the end-- well, you know how music will resolve with a chord? You have the beginning phrase generally in the end and then have a resolving chord. Well, I would get to it and then I'd go back to the beginning. I just couldn't remember the chord and then I'd do it again and I still couldn't get that chord and I can't tell you how many times-- and finally, my music teacher came up and went bang! I'll never forget that. That was one of the most embarrassing times of my life.

At Transylvania I traveled and then when I went to Stetson in Florida for Paul Geddes. I was the soloist. They had a symphony orchestra and they had a chorus. It was a Baptist school. And Dr. Hullyey Howard, he was the president at Stetson, he went out and preached at some church every Sunday and I'd have to go and sing with him. And I would always go and sing in a church the Sunday before we would have a recital there. I think they took up a collection. I don't think they ever charged them for us to come. But that was wonderful experience. I had solo experience.

I did lots of acting. I really think I prefer directing. And I've done as much directing, I guess, as I have-- not with adults, with children-- but quite a bit. I started out the Studio Players in Lexington. And they just had a dedication of a new structure there. And I did, I know, their first

two plays. Off and on I did plays for them and then, before that, we had organized children's theatre through the recent graduates of the American Association of University Women. I worked hard with children's theatre always. It was really set up to be for children by children.

Then came a paid director and it changed the whole format of what we were doing. We were having children come backstage and help with make-up, with costumes, with the whole technical business as well as act and usher and, you know-- I've always said that the theatre was an all consuming effort. You've got to have music, you've got to have dance, you've got painters and carpenters. . .

Absolutely anything you want to do you can kind of place it in the theatre and that's why I loved it. Because you get all people together to do something cooperatively and so you can appreciate it. I've been sold on it as an educational process. I think that it develops creativity. I've been quoted saying something that-- I don't know if it is very smart or not. "That I don't think you are educated until you became creative." And I do believe that!

I think the good teacher, I don't care what she's teaching, develops creativity. And, makes them imagine and dream up things and makes life and makes situations, work them out. I really think that. You have to give them that chance. That's exactly the way I feel. Some didn't agree with me and said, "Oh, you can't get every child to act!" I said, "Oh, I think so." I've never seen a child that couldn't go off and be doing something by themselves. . . I've never seen one. Make believe is natural.

For example, a funny thing happened. We were in Israel, I believe. The bus broke down and another little bus was broken down right next to us and it was full of little kids. So, here were all these little kids running around. They had been at a camp of Palestinians and just suddenly, when our bus broke down-- shhh-- here all these children descended upon us. And then they had to repair the tires. We were all in Israeli territory. And so, just to amuse the children, we started playing like we were the bus. We all wound up pretending we were a bus and then we broke down, and we pretended to repair.

But, about Louise, you want to know what makes people love Louise so much? What appeal does she have? Her creativity. That's it exactly. You see, where I have said that what I want to do with the worldly goods I have is to give it to education, mainly through the arts, to develop creativity. Well, through the arts, I say, because that's been my interest. And then I have to stop and think, but my sister is all in science and if it were not for her creativity, I don't

think she would have had the power or been the excellent health promoter. I mean, she has promoted health in this area through understanding people and her creative attitude with her understanding of them. So, why am I saying, just through the arts? But I say that about Weezer-- Weezer thinks she's not, but I know that she is more creative than anyone could ever dream.

We were taught that. We grew up that way but we grew up with rules. I wouldn't say that they were written down but we followed the pattern of our parents-- do you see? And we were taught-- do what you want to do. However, Dad wanted me to be a lawyer and I got a fellowship in music and I went on doing what I wanted to do. He wanted Louise to be a lawyer and Louise balked. She always wanted to go to med school, so she went.

Boone, to tell you the truth, was a musician, probably just with his whole being, and the first boy. Then Dad wanted him to become a lawyer. Now, Dad didn't realize he was doing this to us. But, he did. He wanted someone in his office with him, and doing his thing with him and sharing all of the things he liked. So, Boone got through law school. He responded to Dad's wanting us to be in his image-- Oh, it wasn't so much his wanting us to be in his image-- as he wanted our company.

Daddy, he just loved us so that he wanted us there working with him and doing his thing; where he could see you every day and be proud of you. I think that was it. He just wanted us with him. When I was real young and Louise came along, Mother would send me off with Dad wherever he went. And I'd be dressed up and Dad would be proud of me. He'd take my hand and if he were going to a committee meeting in Lexington, I'd go with him. I was always respectful.

I can remember when they built the road from here, I guess, to Mt. Sterling. '60. He was the County chairman or something like that. He would have to go to Lexington for meetings and he'd take me with him. And then when his older twin brothers bought some land in Shelbyville, I went with him. He would go down there to make all the arrangements. I would go with him because it would give Mother relief and Boone was there then. So, to begin with, I was a little more with Dad and they were a little more with Mother. Because of necessity, I guess.

Well, you know I started the drama and speech department at Morehead State University. Well, Miss Royalty did something good for me. and Miss Connelly too, so, then, you pass it on, that's right. Then, I think I got more into directing. When I studied with Milton Smith at Columbia. I'm sure you know his book on play production. It's as simply written as anything could be, and

it's precise and directive. I think. And I loved his having you analyze-- after you decide what the theme of the play is-- and what you want to send over the footlights. To interpret that in line and in color. Anyway, you can costume your whole play-- you can do the background, you can know which specific part of that color each character is. And then, when you get into that line, you really do the finesse of it. Then, if you think of the angles of it, horizontal, vertical, circles-- If you think of something with something spiritual in it, why then the lines go up. And if you get into social drama, you know, people with problems and against each other, you'd get the angles.

You can actually have a move across the stage in angles, or in circles, or cover the ground or reach up. You can have them moving, you can design their costumes, you can design the background. And it just unfolds in front of you. To me, it is or was, the greatest thing I learned in directing. And then, to have had that and to have studied voice too-- was an amazing thing to me. But I had two teachers at the same time that taught me the symbolism, the importance of color. Color has been a directive of my whole life.

So, what color would I use for Louise? Well, you would have to put some yellow and there would have to be some depth, some earthy something. And spiritual. Well, you see, Louise's whole life is lifted up. I mean, you would have a lot of vertical lines in her life that are really firmly grounded and spread out-- like a tree. The people that she has touched in life and how it has all been from the trunk, which is the basic her-- and the creative thing and how she's reached all these lives. And that is kind of like a tree. I would do Louise kind of like a tree.

LUCILLE CAUDILL LITTLE . Interview  
Saturday, May 29, 1993.

Interview with Shirley Gish, Travis Lockhart and Louise Caudill.  
in the family room of Louise Caudill's home in Morehead, KY.

- LL Well, were used to that (being called by the wrong name) I used to be called Louise cna she was called Lucille. She was really supposed to be called Claire and I was supposed to be Mary. Because we had a Mary Ann and a Mary Angela for grandmothers. Both grandmothers, so I got that name and she got Claire from an aunt in Oklahoma and - where did the Louise come from?
- LC I guess God gave it to me.
- I You were the eldest one then...
- LL I was the oldest and then came Louise and then Boone, Jane's husband and then they skipped six years. There were three years between each of us and then there were six years between Boone and Bud - Bud being Milton - and then three years, funny how it went in cycles of three, and his mother (the nephew was there) was the baby.
- I (To the nephew .....?) Do you live in Ohio?
- N I live in Florida
- I It must be neat having these ladies for aunts.
- N They are pretty neat ladies.
- I I'd like to start with - well, the first time I talked to Louise about being interviewed she said, "Oh, I'm not very interesting, you should go talk to my sister Lucille. Lucille, now, she's interesting."
- LC Well, she talks more and it's still the truth..
- I I said, well maybe the next play could be her.
- LL I tell you, the thing is, with all the study I did with speech and drama and reaching out to people, and if I can't speak at this time then all that was wasted. All that training Dad gave me.
- I Louise has told me about what Morehead was like when you were growing up and what interest me is - how did you get into the theatre?
- LL I mean, there was theatre here - the first thing I remember. We had Chautauqua here and, you know, that was quality theatre. We had it every summer and, oh, I don't know, but they stayed a long time. I think like a month.
- TL Where did they perform?
- LL Right close to the courthouse. There was a big empty lot west of the old courthouse. And then, when did the school come - 18.....oh, after the Civil War and they had the hundredth anniversary

2. Lucille Little. May 29.

LC Close to the end of the century.

LL Well, it was close to the end of the century ... Anyway, there was a school started here by Frank Button. And he was the only male graduate of Midway College at that time.

I How'd he do that?

LL Well, I'll tell you and that's really very interesting. One of the teachers that we had up here, almost at the very beginning - until she died - was Miss Inez Faith Humphry (ies???). She came from up in Illinois and she wanted to be a missionary and they wouldn't accept her because she was a little wirey woman and and they didn't think her health....

LC And her eyes were bad.

LL Oh, yes, and her eyes were bad, so she was a teacher always and so she came here to help with the school and Midway - they called it Midway Orphans School - which it was an orphans school when it began - and they needed teachers so ....well, Frank Button's mother was from the same place Miss Humphry was from. From out in Illinois. And they solicited her to teach down there. She was a recent widow and had this young son and she said, "only if my son can go to school there." And he really is the only graduate - Frank Button was the only one and, anyway, he came here and was financed by the Disciples of Christ or Cambellites or whatever you want to call our church - yes, Christian Church. But, there's a lot of history there, but anyway Colonel, what's the top? General Witheres financed his coming here and starting the school. And, mainly because there had been the feuds and all of the goings on, to try to clean the place up (Morehead) and that was pretty early on. Both Mother and Dad graduated at that Normal School. It was sort of like - beyond high school.

LC Sort of teaching training. You could get a high school degree and graduate with that or go on and get another thing and be a teacher.

I Oh, your parents met there?

LL No, Dad was what - 3 years older than mother.

LC I think 5, Dad was five years older than mother.

LL Anyway, what I'm trying to show you is that early on there was a lot of cultural promotion in this area, even from outside. People coming in. And, it caught on. You know, really, it's just like - every Sunday after church we went down to see the train pull in. Well, the train was kind of new and reached out, you know, to the world. Everybody wanted to reach out and, because really the telephone office had been one of our big sources of information.

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I The telephone?

LL Oh, the telephone office. All you had to do was pick up the phone and say, "Can you tell me where Dad is?"  
(Laughter) Oh, that's the truth.  
It functioned right down to the center of Main street.

I So, if you had an emergency, you could find whoever you wanted

LL Oh, she (the operator) could tell you anything - just could tell you anything that was going on. I can remember a shooting....  
we were down at the office? She was a cousin of ours and his name was Reynolds, Jim I believe, he was alcoholic and I don't know what their problem was but he tried to kill her and then tried to kill her father. Her father was a brother of Dads - one of the early on ones - he was a twin of Aunt Sarah's. See, our grandmother and grandfather had five (children) in three years; a set of twins, a single and then another set of twins - so . I think grandfather was scared to death but grandmother told him off. "You just tend to all of these things you got going, and I'll just tend to the children."  
So, after that they had ten more. Ten boys and five girls and they all kind of taught each other. However, Aunt Sarah, who was the first girl ....who was - well, it's in the cemetery....  
And you know, every single one of them lived to adulthood. Every single one of them had good health and every single one of them lived a genteel, good life; got in no trouble. It's really remarkable when you stop to think of fifteen of them.

And I can say this too, it was very democratic. We have a history of democratic action in the family. Dad really believed in it and his family, when they made decisions, they all got together and they voted - just like you do in your government. Dad did that with us. Oh, yes, when he got into politics.....

What is that now?

Oh, the pin of the....

(A big button was passed around showing the 10 Caudill sons lined up in a row - date?)

Yes, when they went to the World's Fair ....

LC Just the boys.

LL Just the ten boys

LC They all believed in playing.

LL They believed in going - together. And they got a big bus and they all rode on it .

I Which one is your father.



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LL Oh, I can pick him out. The girls aren't in that picture Louise?  
Well, there's one ....

LC You can't see him very well, but he's the one in the white pants.  
He always wore white pants, had to be different.

I (To nephew) Do you remember him?

N Oh, yeh, like on holidays.

LL Anyway, the two oldest twins - red-headed as fire - why, all four of  
the twins were. They were just copper heads ....

LC And those two red-headed women, each of them, had four red-headed  
children. Figure that one out.

LL Louise never was red-headed. When she came back from internship,  
everyone said, oh, Louise has dyed her hair. And Louise is kind of  
the last one you'd expect to. But, her hair had always been chest-  
nut but when she came back from interning, her hair was black, black  
just like mother's.

You see, she hadn't been able to be out in the sun and carry on with  
tennis and all her other things so - all her life her hair had been  
sunburned and so we thought she was chestnut haired.

yes, I was a red-head.

And then, on mother's side, Mother's grandmother was real red-headed.  
Talliafero - or, Tolliver - as they came to be known - but they were  
originially Talliafero.

Yes, the Tolliver came from Talliafero .

Now, some of them still call it Talliafero and there's quite a  
geneological study done on them and our cousing John, in New York,  
his siter is a geneologist and she has followed that through.

And the old house, that would have been, great grandmother Tolliver's  
husband's father's home. Well, you know, that would be interesting  
to follow because, you know, they were all shooting and drinking  
- all the Tollivers were.

You know, Louise and I stood in the window and saw the last of them -  
I guess it was our great Uncle.....Cate.....saw him shot to death.

I Really, how old were you?

LL Oh, real young, I mean here was Dad in the window and we were just  
barely neck over....in the old courthouse.

I Did you already know there was trouble outside?

LL Well, sure, everybody...see, Cate came in drunk , I guess, and, you  
see, it was all politics, power struggle, just like it is today ---  
the same blessed problems. You know, I think it's almost worse  
today than it was then.

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LL(cont'd) But, anyway, they had stolen the election - or so the Tolliver's thought .....

LC But isn't that way back before the Cate Tolliver business that we saw. That was way back when that.....? was running for Judge.

LL But it was all, you know, it just went on and on and on and the families never gave up hating each other. I mean, it's just like today and it's just like what Dad went through - but it was power politics and alcohol and guns. Oh, yes, oh, yes. But, there wasn't that much money floating around but the main thing was to have your gun on your hip and your bottle on the other hip I guess.

I Would you be scared to go out on the streets?

LL Oh, no, this was just a very dramatic different sort of thing. It wasn't something that happened every day.. Oh, no, I wasn't nearly as afraid as I am right now today in Lexington. But of course I'm really not afraid. But, today there is really more ugliness that goes on for women - more abuse , in my mind - than there was then. It was mainly for power.

I I wish you'd tell me more about what it was like growing up here.

LL Oh, we just had a good time. We lived down in the center of town - we'd have lemonade stands. We'd have that whenever Court Day came. Because I was the oldest, now, Evans had a big family and they were two doors down and they'd come and I'd have to make all the candy - they'd stir it though. Oh, and angel food cakes. I bet I've made enough angel food cakes. We'd all get and do it together but being oldest of them.... There was always things going on but the real developing culture was from the church to the school. School here was always good and it was quality. I had drama lessons. You know they called it 'elocution'. And I had private music lessons both voice and piano. We had folk dancing. We had all of this - as kids.

I Did you put on little plays?

LL Oh, yes, I can remember, everytime it rained I'd go up into those hills back of the house. I had my little secret house up there which was raked off, you know, cleaned up, and it was where there was a wonderful growth of trailing arbutus and Indian Pipes - I can remember those two. And close was a beautiful peach colored - what's the festival down at --

S Mountain Laurel

LL Yes, Mountain laurel - peach colored -and when mother found out, she didn't much care for me going up there in the rain..

I What were you doing up there....?

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LL Why, I'd go up there and sing and act. And I'd be all by myself and I could scream, you know, as loud as I wanted to and nobody knew. I tried my voice out! But that was, I'll never forget those days.

I Can you remember the first things you saw on the stage, actors or...

LL I can remember Miss Royalton who was the drama teacher and I would go and watch her rehearsals all the time. I was too little to be in the plays but Marie Holbrook - oh, I can remember a part she played - I'd go home and say the lines...(to Louise) remember the porch, the upstairs porch on our house? Oh, I'd go up there and speak it to all the town

I I guess you always knew that that you wanted to sing and act.

LL ...and here is one advantage that I really had. Mary Sue Miller played the piano - just made it up, she was wonderful - at the movie. If the horses were running she could make the piano sound like that or sweet sounds of romance or whatever - at the movie house which was right where Bateson's Drug store - in that old building that is brick sized stone. That's where the movie was. And she would say that I had to go with her and turn the pages - but, she never used pages.

(Much laughter)

So, I didn't have to pay - and it might have been a nickel - but I always got to go and it was just a few doors from our home.

I you know where that is, it's just a few doors so I could almost slip out and go up there.

And I saw movie after movie after movie..

I Do you remember any of the actors?

LL No, not particularly now, but it was without voice, you see, it was without sound and Mary Sue, playing this piano all the way through. And you had to read it (captions) and she played what was going on. Well, I would say that that and Miss Royalty's (is this name right?) rehearsals - and I'd come home and try to do them - . And, I had the pleasure of studying with her and she was as great as anyone I ever had.

And then, when I went to boarding school, I had a fabulous trainer - who - well, one of the great trainers in New York, she'd studied with . I can't think who that was. But, this was Miss Julia Conway (is this name right.....?)

And, at the same time I went down there, I had private lessons in everything. I always had an interest in the things they had to - oh, I can remember Dad saying once -"Well, I said that whatever it cost me to send Lucille to school, I would have to set enough aside for those that followed her. " Then he said, I don't know whether I can or not. I didn't know that with Lucille how expensive it gets.

And so then, the first 25.00 dollars that I ever made singing, I mailed to him. And he framed it. And I'd like to see that!

LC Maybe in - I have that old roll-top desk.

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LL I'd love to see that! I do know he framed that check.

I But he never said you couldn't do it?

LL Oh, no!! But I learned, early on, to try to get those scholarships or fellowships and the first big one I got was at Ohio State.

I In music or theatre?

LL In music. Singing, yes. And one of the greatest teachers I ever had Paul Geddes - of the Geddes family? his brother designed and executed the whole set for Oberammergau. And that whole family was - Barbara Geddes was his neice.

TL Oh, Norman bel Geddes.

LL He was teacher that I had but he was going blind but he was great. And he had a ladder that you, you know, reached up and climbed, to develop the diaphragm. This was something that I learned early on. The fact is, I would say, that Miss Royalty (?) had us do exercises for the diaphragm - but I learned voice production. And then, singing in the hills!! Or on the top porch.

I (To Louise) Did you know she was doing all this?

LC Well I'm weird, I couldn't sing in the bathroom.

LL I'd try to teach her and my husband things like Christmas carols or My Old Kentucky Home - and I never could teach either one of them - but - you just let them listen to me sing, they could critique me better than anyone.

I Seriously?

LL Oh, yes, because I would take anything they'd say. You know, for my own good. But I can remember both of them telling me that I made too big faces, you know, singing.

I But you have to make faces - with your mouth so far open.

LL I over did it possibly and I sure heard the good criticism they made of me. It stayed - stuck up here - don't overdo.

I With your different interests, did you get along and play together?

LL Oh, yes.

LC We played ante (Annie?) Over most of the time.

LL Always at dusk.

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LL Except, if anything happened wrong, Mother blamed me and I got my legs switched.

LC Cille (trusted?) me because she had to take me along.

I You mean you were a follow cat?

LC No, Mother would make me go with her. She treated me like a little dog! She didn't want me there...

LL I mean, I was never free of Louise and Boone. I was always responsible for them! And if I tried - well, I can remember this happening, right where you come down from Wilson Avenue at Main Street - we had one or two cars in town then. And here came a car and I wasn't used to a car and I ran across the street and I made it. But boy, the car had to screech and throw on the brakes and twist around to miss Louise.  
Well, everybody in town told mother.  
So, I got my legs switched. She generally sent you out for your own switch.

I (to nephew laughing) Did that happen to you too?

N I think Granny did that to discipline me.

LL I bet she did - she'd discipline anyone around her. Even Daddy.

N And my Mom was just like that. I had to go get my own switch, yes. Oh, yes, she told how big to get it..

LC And it better not break.

N About this big - one that would whip, one that won't break. I couldn't be a twig.

LL But Louise was doing circuses. She and - Louise tell her about your circus activity.....

LC I already did.

LL Oh, listen, we all were in it of course. But I didn't have anything to do with all those snakes and worms and things they got. And see, I couldn't stand that but Louise loved all that.

I I'd have thought you would have wanted to be in their circus if you wanted to act.

LL No, no. I don't care for all that filth

I I guess you were the one who liked to be dressed up and pretty - you liked pretty clothes.

LL Oh, always! But, Mother did. I would wear green and Louise would wear yellow. I would wear blue and she would wear pink. Dresses,

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LL (cont'd) They would be made alike. I don't think we minded that too much.

LC I don't think we ever looked too much alike.

LL I don't think we ever did either.

LC I mean, you could put the same dress on us and I looked like a cowboy she looked like.....

I Prissed up..... (on spellcheck this comes out pissed up)

LL We had a GOOD childhood. We had a happy family.

Oh, my, it was great time. They were happy together, they loved each other. Mother got to pretty much rule the roost at home and he ruled wherever he was - outside the home. And they were like Mutt and Jeff.

Mother was shorter than you, Louise, and then you and then Pat and then me - that was the way our heights went .

But Mother was - and she had these wonderful big blue eyes - and this white white skin - whiter than the driven snow. And this black hair. And Daddy used to always say , "Well, I've got three mighty pretty girls, but not a one of them can live up to their Mother".

I forgot to turn the tape over because I was so intent on listening here - I don't know what got left out.....

LL .....and he would have hands dealt out and you would have to bid them. If you were going to be there long enough to pick up a hand .

LC He was a checker player too.

LL Oh, checkers, he was a real checker player, played with - well, there were men in the police force I think it was, down in Mt. Sterling, he played with all the time.

But the best checker players would seek him out. Then he went to kings and queens and pawns - yes, chess. But he never got as interested in chess because he'd started out in checkers. he loved games And we played games all the time.

Like Louise said, we played hard and we studied hard and we worked hard.

On Saturdays we'd all be out cleaning cars and

LC The chocolate cake...

LL Oh, here would come Frances, black Frances and one leg was shorter than the other and her eyes just popped and bring out a great big chocolate cake....

LC And two gallons of milk.

LL And we'd stop all our work and eat that whole darn cake. Then she'd go in, you see, because we were getting ready and she fixed all this food for us to take to the river. And she'd go in and bake another one.

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- LL And we still like chocolate cake. But we really had a good time, do you see, we really, honestly did. And Louise - now, I was never as athletic as the rest - but Louise came along and they all did acrobatics. I can remember as a child, our grandparents on our Mother's side had the hotel down on Main Street. Great big old building.
- LC And we'd go there to take a bath every now and then because they had an indoor bath.
- When I was little bitty we didn't have bath tubs in the house.
- LL We had one on Main street but we had to carry water in there. And we stewed and sputtered about it. But, Louise would climb up the facings of the doors, you know, hands and feet on each side. And she would teach all the rest of us to do that. And flip - and jus all kinds of athletic and .....
- LC I don't know, but at the hoe downs they'd always throw me money when I'd do that. They'd throw me quarters and I thought that was the biggest thing I'd ever seen.
- LL And then Uncle Bert had a movie right next door in the hotel and we'd get to sell the tickets and go to the movie.
- LC Got to run the movie. Then the movies had Buster Brown and he'd come and I'd get to sit on his lap and give out these fat boxes of .....candy.
- LL Then, Uncle Bert had a Fountain on down the street and THE BEST chocolates, I can't remember what kind, but they were....
- LC Blue Ribbon.
- LL And he would go off on a date on Sundays and he'd let me run - and Louise I think you did too - that soda fountain. Our friends would come in and, boy, the banana splits, you know, and everything in the world. We'd heap them up. And they loved to come when we were running it. And we ate all the candy we wanted.
- LC And I'll bet you've never seen this. They made their own ice cream and big paddles, about that long and that big around and those things would shake back and forth somehow and freeze that cream.
- LL See, she remembers that, but I don't - now that she tells me, I do.
- LC To me that was very fascinating, that they made ice cream in one of those big things and it turned out - oh, the strawberry ice cream.
- TL Tasted better than the other kind.
- LC Oh, yes.

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LL And then it was made out of cream and milk.  
And eggs, all good stuff.

I And did you charge your little friends for all the ice cream or just give it away/

LC Well, it all depended... But certain you'd always get twice as much.

LL Oh, and I'll tell you an experience I had that was wonderful for me. All the Miller girls - they ran the frieght depot - I guess they ran both of them.

LC And the telegraph, what do you call that person?  
Telegrapher.

LL Oh, Yes, they had a telegrapher but I don't think we called him a telegrapher. But they ran that there and anyway, they had about six girls and one boy - and Dorothy just died , Dorothy Holbrook - and Nell, the oldest one married Bill Young after - I don't know what happened to his first wife.  
Now, Nell taught piano and I took piano from her and that house (is gone?) I can't believe it - but, anyway, it was one of the biggest houses.

LC You remember, were you here when they built that big bank - do you remember? Were you here before that?

TL I remember that, I sure do.

LL Well, that was where the Evans lived and Bill Young built that. And he was a brother to Allie Young. And he was kind of Allie's -you know, behind the scenes - and Nell married him. He bought her a grand piano and the Millers were all musical just about. I took piano lessons from her.  
And in the summer - when I was about 11 maybe - and she would go up to the Cincinnati Conservatory and study and teach in the summer. And Mother would let me go with her.  
And so I had that wonderful experience of going up there - I don't know how many summers. Three I'd say, anyway. Maybe more.  
And I studied with Dan Beddoe (.....check this name?) who was one of the outstanding voice teachers and Maybel Watcon (check this name too.....) who was children's theatre. . .  
So, two things I was always interest in my life, I got very early up there.  
Oh, I had a wonderful time, and, you know, so young, it was a great experience. And - that Mother would let me go. She only let me go because she trusted Nell and Nell took care of me. And living in the 'big city' and riding the streetcars to town - oh, that was all quite an experience.

I I guess, when you said there were only a few cars here.



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LL I'd guess by that time there were a few more. Our uncles had one of the first cars. Uncle Bert and Uncle (.....?)

LC He had the first dealership for Overmans. Did you ever hear of that?

LL You see the kinds of things she remembers? She remembers all of the mechanical and the scientific kind of thing.

I And you remember all the actors and musicals and arias. Do you remember your first performance - singing.

LL Of course, it was at church. Solos, sure. And it was nice you had that opportunity.

I Did people make a fuss over you?

LL Oh, I don't know that they did. I mean, you know, it was always nice. Always nice. And they appreciated you doing it. But I think Mother would tear you down if you took any of that stuff. She'd tell you off - that you weren't all that good, if somebody started building you up.

I What happened - that your father wanted you to go to law school.

LL Oh, I went to Ohio State, I got a fellowship in voice. It was the first they had ever offered. And Madge Wall (.....name???) and Hugh (don't remember his first name) was head of the music department. And I had wonderful opportunities up there. I'd had the same opportunities at Hamilton while I was there. I was soloist with the Transylvania glee club. And they traveled all over and that was a great experience. Then we had - long, dress up - what do you call them - musicals. just every so often you got dressed up in your fancy long dress and all of the parents in the community were invited and you acted like a lady whether you sang your song or....  
Oh, I should tell you this funny thing.  
Way back, I guess it was before I went to Cincinnati, I was taking piano (maybe from.....missed this name)?

LC That's who I took from.

LL Yes, and we were having, you know how they have those, little musical for all of the students at the end of the season. I got up to play my piece and when I would get to the end you know how music will resolve; the chord? you have the beginning phrase generally in the end and then have a resolving chord. Well, I would get to it and then I'd go back to the beginning. I just couldn't remember that chord and then I'd do it again and I still couldn't get that chord and I can't tell you how many times - and finally, my music teacher came up and went bang!  
I'll never forget that.

LL That was one of the most embarrassing times of life. Too, at Transylvania I traveled and then when I went to Stetson in Florida for Paul Geddes. I was the soloist. They had a symphony orchestra and they had a chorus. It was a Baptist school. And Dr. Howard, he was the president, he went out and preached at some church every Sunday and I'd have to go and sing with him. And I would always go with the business manager for the chorus and the symphony and we would always go and sing in a church the Sunday before we would have a recital. I think they took up a collection. I don't think they ever charged them for us to come. But that was wonderful experience. I had solo experience.

I And different places to adjust to.

LL And I've never been afraid of an audience. It's always been kind of a part of me, which is nice.

I How did you get into acting?

LL Well, I acted all my life, so they tell me

I When did you do straight dramatic parts, apart from singing.

LL I did lots and lots of acting. I really think I prefer directing. And I've done as much directing, I guess, as I have - not with adults - with children - but quite a bit. I started out the studio players in Lexington. And they just had a dedication of a new structure down there the other night. And I did, I know, their first two plays. Off and on I did plays for them and then, before that, we had organized children's theater through the recent graduates of the American Association of University Women. I worked hard with children's theater always. It was really set up to be for children and by children.

Then came Larry.....( delete)

But he came and he changed the whole format of what we were doing. We were having children come back stage and help with make-up, with costumes, with the whole technical business as well as act and usher and, you know - I've always said that the theatre was an all consuming effort. You've got to have music, you've got to have dance, you've got painters and carpenters ....

TL Absolutely.

LL Absolutely. Anything you want to do you can kind of place it in the theatre and that's why I loved it. Because you get all people together to do something cooperatively and so you can appreciate. I've been sold on it as an educational process. I think that it develops creativity.. I've been quoted as saying something that- don't know if it is very smart or not.

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LL (cont'd) That I didn't think you were educated until you became creative.  
And I do believe that.

I Do you think that some education beats creativity out of people.

LL That's the teacher. That's the bad teacher.  
I think the good teacher, I don't care what she's teaching, develops  
creativity.  
The really good teacher develops the creativity within the child.  
And - makes them imagine and dream up things and makes life and  
makes situations - work them out. I really think that.

I I think so many students say they are not creative and say, I can't  
but when you give them a chance they say - oh, I can. You have to  
give them that chance.

LL That's exactly the way I feel.

(Name not recorded.....)didn't agree with me. She said, Oh, you  
can't get every child to act.  
I said, Oh, I think so.  
I've never seen a child that couldn't go off and be doing something  
by themselves ....I've never seen one.

I Isn't make-believe natural?

LL Yes, it's natural.

LC A funny thing happened. We were in Israel, I believe. The bus  
broke down and another little bus was broken down right next to us  
and it was full of little kids. So, here were all these kids running  
around and Cille got 'em down and talked to 'em all and got em  
doing something.

LL They had been at a camp of Palestinians that were close and just  
suddenly, when our bus broke down - shhhhhh - here all these children  
decended upon us. And then they had to repair the tire and we were  
in Isaraeli territory. And so, just to amuse the children, we  
started playing like the bus. We all wound up and we were a bus and  
then we broke down. And we repaired.

I That's wonderful. As an actress , or just having seen this other  
woman's one woman show, what about your sister makes people love her  
so much, or, what appeal does she have.

LL Her creativity. That's it exactly.

I Through her, how do you put that together.

LL You see, where I have said that what I want to do with the worldly goods  
I have is to give it to education, mainly through the arts, to  
develop creativity. Well, through the arts I say, because  
that's been my interest.

LL And then I have to stop and think, but my sister is all in science and if it were not for her creativity ,I don't think she would have had the power or been the excellent health promoter. I mean, she has promoted health in this area through understanding people and her creative attitude with her understanding of them. So, why am I saying, just through the arts. But that was what I was trying to do. But I say that about Wheeze -Weeze thinks she's not but I know that she is more creative than anyone could ever dream.

I Do you think there is a freedom of spirit that goes along with being a creative person. You don't run around looking for what the rules are so you can follow them - or say, I don't care what the rules are, here is what I want to do - has she some of that?

LL Well, we were taught that. We grew up that way but we grew up with rules. I wouldn't say that they were written down but we followed the pattern of our parents - do you see. And we were taught - do what you want to do. However, Dad wanted me to be a lawyer and I got a fellowship in music and I went on doing what I wanted to do. he wanted Louise to be a lawyer and Louise balked .

LC Yeh, I just didn't want to do that.

LL She always wanted to go to med school, so she went. And Boone, to tell you the truth, was a musician, probably just with his whole being, and the first boy. Then Dad wanted him to become a lawyer. Now, Dad didn't realize he was doing this to us. But, he did, he wanted someone in his office with him, and doing his thing with him and sharing all of the things he liked. So, Boone got through law school but Boone had a breakdown in the middle of it. He responded to Dad's wanting us to be in his image, - oh, it wasn't so much his wanting us to be in his image -as he wanted our company. He just loved us so that he wanted us in there working with him and doing his thing; where he could see you every day and be proud of you. I think that was it. But, I would say that Louise and Jane, plus a doctor, but mainly Louise and Jane. brought Boone out of it. And Boone was able to go on and really -. Well, he ran the bank and he practised a little law. But, basically, that was why he broke down. I don't know that Dad ever realized it. I don't know, do you think he did? He just wanted us with him. When I was real young and Louise came along , Mother would send me off with Dad wherever he went. And I'd be dressed up and Dad would be proud of me . He'd take my hand and if he were going to a committee meeting in Lexington, I'd go with him. And always respectful. I can remember when they built the road from here, I guess, to Mt. Sterling. 60. He was the County

LL(cont'd) chairman or something like that. He would have to go to Lexington for meetings and he'd take me with him. And then when his older twin brothers bought some land in Shelbyville, I went with him. He would go down there to make all the arrangements. I would go with him because it would give mother relief adn Boone was there then. So, to begin with, I was a little more with Dad and they were a little more with Mother. Because of necessity I guess.

I So, through him you got the idea of creating your own life - to do what you can do. Would you say that that's what people must get from her - her spirit.

LL Absolutely.

I (To nephew)  
What have you gotten from having aunts like this?

N I don't know. Our family is pretty much all alike. I don't get to see them very often. I think Weezer always been an inspiration to me . Her strong will to be a doctor, to be whatever you want to be.

I Determination?

N I don't think she was really going to be a doctor at first - were you?

LC No, I was going to be but I went by the wayside for a little while.

N And Cille has always been an inspiration to me. I've quoted to her, but not in public, but when I was little she used to teach ne not to be afraid of death. That death is not something to really be afraid of ... that she's not afraid of death . That's her quote and so I've just really always gone by that - that it's really not something to be afraid of - that the Lord was good and everything ~~would~~ would take care of dying - it's just something that is expected.

So that, along with a will to succeed and do what you want to do leaves you not too much to desire beside that.

Me, I'm a truck driver. I drive commodities all across the country and I have two little children.

I Somebody told me that she spoils her neices and nephews.

N When we were here she took care of us pretty good. And when we were sick.

LC I sewed up your lip one time.

N Oh, I was always getting hurt.

I I have taken up so much of your time - and we only have gotten dup to college.

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- TL You should, if you ever feel like it, just drop by the theatre department some time. I mean, just walk in.
- LL Well, you know, I started the drama and speech department.
- I Bill Layne said, you were his first teacher. He's good so you must have done something right.
- LL Well, Miss Royalty did something good to me. And Miss Connelly. You pass it on, that's right.
- TL Come to a rehearsal some time, or classes or whatever - you'd just be welcome.
- LL Are you working on something now?
- TL No, well, I'm working on things we're going to do in the Fall but we're out of school now. And most of our students are out working in summer theatre - 15 or 20 of them I guess, or more than that.
- I More than that.
- TL I don't count them any more. Places like Lost Colony, Galveston Island....
- I You know, they talk about summer jobs for kids and is speech going to ehlp them get a job - and it is the theatre students who are the ones who are working. They said theatre is frivolous or just for fun - but they are the ones who've got jobs adn good jobs all summer long .
- TL And one of our graduating seniors has just been admitted into the American Academy of Dramatic Arts (New York city).
- LL Wonderful. Isn't that great.  
You know, I think I got more in directing.  
When I studied with Milton Smith at Columbia.  
I'm sure you know his book on play production. It's as simply written as anything could be, and it's precise and directive, I think.  
And I loved his having you analyze - after you decide what the theme of the play is - and what you want to send over the footlights. To interpret that in line and in color .  
And it has been the force with me in directing.  
And I had the scheme one because of really commercializing a prompt book - which I think you could do. Particularly with this training that I got from Milton Smith.  
And I also had a similar thing with Douglas Stanley(?) that I was studying with at the same time, in voice.

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- LL I also had a similar thing with Douglas Standring (.....?) that I was studying with at the same time in voice. He had me, like, think of a dark tone. He had me making it light and adding the whole color wheel. He had me singing in color. It was intriguing. I studied with three or four people at one time in New York and I think it was a great thing. You finally have to do it yourself, but to get all these different skills -that different people have - . One had me raise an umbrella as I went up the scale. I had started out as a contralto and they changed me - one said I was a lyric, but I never thought I was a lyric. I was a soprano. But Milton smith had us do the same thing like, oh, I say this so much, like if you are thinking of color for comedy what color do you think of. Just fast.
- I The color of your pants.
- LL That's comedy?
- I Yellow.
- TL Red.
- LL OK, I mean, people would generally say red and, or, yellow. And orange, you see, is in between. Anyway, you can costume your whole play - you can do the background, you can know which specific part of that color each character is. And then, when you get into line, you really do the finesse of it. Then, if you think of the angles of it, horizontal, vertical, circles - what do you think of when you think of comedy.... say that fast.
- I Circles.
- LL If you think of stark tragedy, what do you think of?
- I Flat lines.
- TL Horizontal.
- LL If you think of something with something spiritual in it, why then lines go up. And if you get into social drama, you know, people with problems and against each other, you'd get the angles. You can actually have a move across the stage in angles , or in circles, or cover the ground or reach up. You can have them moving , you can design their costumes, you can design the background. And it just unfolds in front of you. To me, it is or was, the greatest thing I learned in directing. And then, to have had that and to have studied voice too - was an amazing thing to me. But I had two teachers at the same time that taught me the symbolism, the importance of color.

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LL And I've always been.....over what colors are.

I What color would you use for Louise?

LL Well, you would have to put some yellow and there would have to be some depth, some earthy something.

I What about spiritual?

LL Spiritual? Well, you see, Louise's whole life is lifted up. I mean, you would have a lot of vertical lines in her life that are really firmly grounded and spread out - like a tree. The people that she has touched in life and how it has all been from the trunk, which is the basic her - and the creative thing and how she's reached all these lives. And that is kind of like a tree. I would do Louise kind of like a tree.

I That is really nice.  
You should have Lucille come and talk to your acting classes.  
Guest speaker. No pay.

LL Honey, I've gotten so little pay in life - like that first check that's still framed some place.  
I guess I discourage people to think they can make a living in the arts - I really have.

I YOU have discouraged them?

LL I have discouraged them to think they are going to make a living. But I have several that I have started out that have really achieved. One, we called him Bud Rogers, you know the Bud Rogers, he couldn't go to Broadway with that.  
He had two leads. In the Great White Hope (Way?) he had the white lead. And in The Greatest Little Whorehouse, he was the sheriff. And then he did a lot of soap operas and a lot of advertising and so he really made a success of himself. And, he's a great big boy. You really don't expect, in the theatre, a great big tall person to make it. But he did. Then I had Fred Slater (.....?) that went to Hollywood and he became a coach and he coached ZSA ZSa in Green Acres. I had a man who went into ballet, Young - can't think of his first name.  
I can name several.  
Oh, and Vern. You know, now I can't even call him anything but Vern.

I You mean that guy with the cap and the truck - are you responsible for that?

LL Started him out in children's theatre.

I He's become very successful.

LL Oh, has he ever!!



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- LL And he hates what he does. But he loves making the money. He came from a very - almost impoverished - family - I mean, you know, he fought to get in plays and to be in drama . And it's hard to get men in theatre. We always could depend upon him in plays for children's theatre. And then he went to University and of course they were tickled to death to have a good talent. He just proceeded to move one and on . I can't tell you how it started, that he got this character dreamed up. But, it's nothing but the worst slap-stick you ever saw in your life. And they just go mad over it. I can hardly still through one of the movies. Terrible. And he is , oh, he's been able to get a farm down in Tennessee and married and living the way he longed to with money to spend for all of the luxuries and pleasures that he wanted. He's looking forward, he says, to the time when he can really do some good theatre.
- I You know Travis is a fine actor and everyone asks him why he isn't on Broadway and he says that he likes teaching the kids.
- TL I do. I love teaching.
- LL Yes. And I've heard so much good things about what you do. But you know that to get in it professionally, the odds are so great that it's hardly worth the chance.
- TL And you travel all the time.
- LL You can't have a family.
- TL And no home. I've done it and it was great but it's not - well, there are just other ways to live.
- LL Alright, that's something that kind of hit me about the singing business. You are really, you know this, a slave to your voice, yes, your whole body. And you are a slave to an agent. You are a slave to everything . You have no freedom and you don't know where the next place is going to be. You don't know where the next dollar is coming from and it really would besuch fun. But , really, for the last years of my life I've been so happy that I never got into it really professionally. It's about as tough a life, I believe, as you could live.
- TL I agree. Including for people who, so-called, make it big. It's still tough because you never - well, there's no such thing as 'making it'. It's always the next thing and will it continue and .....
- N So, why is it so hard to get in to - why do people want to do it?

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- I I think it's when you can't live without doing it.
- TL I tell students that there's no point - oh, I can't discourage a student or anybody who really wants to do it. If they want to do it and maybe they should do it. If anybody has to be coaxed, like, for example, like "Well, you really are good, you should go." That's not it. I try to prepare people for the fact that it's not an easy life. If that won't discourage them, then fine. It really boils down to the what you're doing. Not what you're making. Not how famous you get. None of that is very important to people who are real artists. It's the work itself.
- I I think you have to love the back stage, you have to love the smell you have to love the dirty dressing rooms, the late nights, you have to love the scenery that's falling apart, you have to love awful costumes and makeup that sticks in your ears, all of it. I look forward to rehearsing, not doing the show because then it's over, done.
- LL And working all night long.
- TL It's the work, the preparation. Discipline.
- I What the audience skes is the tip of the iceberg, but I love just going into a theater at night. I don't think you do it just because you want people to clap for you.
- TL No, that's not it.
- I And most of the time you don't know what people are saying, you just go home tired and lonely. You do it because that's what you have to - want to - do..
- LL Yes, that makes sense, it does.
- I Can you put that into a student? They have to love it too.
- LL Yes, you either do or you don't because when it comes to theatre it is very hard work.
- LC In medicine it's the same. What you do is hard work.
- LL (To Louise) What you do is hard work.
- L (To louise) I guess you also have to love your office in the early morning and the little white outfits and the smell - little stuff. It's not big stuff, it's all little stuff.
- LL It's all little stuff - now, I LIKE that statement. It's the little stuff that pulls together and makes the big impression.
- N For me too, because it's certainly not fun being gone from my family all the time. i'm certainly not going to make a million dollars. But I make a living and I enjoy fixing my truck...yeh, I like getting dirty and going in that engine and finding little things.

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- LL And I'll tell you another thing. About teaching.  
You can get to the basis of a problem with a person - well, I hate to say this because it sounds mighty bold and brazen - but you are kind of like a psychiatrist. - a grace (?)
- TL That's right.
- LL I can look back and think of a little girl I had - she lived over on the worst part of 3rd Street -and she was nothing but a big tomboy - with her breasts flopping up and down. She never heard of a bra. And I was able to rein her in -so to speak - from her horsiness and have her do the nicest little girl part for me.  
And what she learned!!  
Then I had a boy from down in Irishtown. His whole family had TB. And, you know, that kind of scared you. He was one of the best actors I've ever had.  
He had no way of getting to the theater and I had to make arrangements to get him to rrehearsal. Even pick him up and take him myself. And he wanted me to know how clean, even though he lived in Irishtown, what his home was like.  
So, I went visiting once or twice.  
But it was really a health sick family with TB, I mean one gave it to the other and to the other. Sad. Sad.  
And here was this handsome young boy - oh, 12 or 13 - and I could just mould him like clay.  
He just understood everything you had to say and he got all that Irishtown business out of his head and understood that he was an important person; that he had talent.  
That he had things to give to others.  
And - I'll tell you another one - I just have to tell it.  
It was a children's theater play.  
And this boy had the lead. It was like a medium or something but he was the lead one in it - when you do magic. He was the magician. And it was ultimate in the whole play and all the way through it. He was excellent.  
He had great talent and he quickly caught on to everything you tuahgt him.  
Well, before I took anyone they had this form to take home to their parents to sign and it had the entire rehearsal schedule.  
The two Saturdays before we gave it, I had them all day long because I'd do spots of directing and then, on these two Saturdays, I pulled it together. We gave them lunch and kept them most of the day. Then, if you didn't need them, home they'd go.  
Anyway, he'd signed all of this but just before the first Saturday he came brzenly up to me and said, "I won't be able to come on Saturday, I have something else I have to do."  
"Oh, but your parents signed the paper and you signed it."  
"Well, I am the leader of a schout troupe, la de da, and we planned this hike, la de da, .  
I said, "Well, you either come, or I will get someone else to do the part. So, make up your mind."

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LL I said, well, I'll do it. They may not do it as well as you but I find someone. I'll certainly do it sir.  
And he kept on being arrogant with me - and this was in front of most of the cast - and it was a big cast.  
Afterwards, I called him aside - and, oh, he'd also told me - "You should read Milton Smith's book on play production."  
And when I told him that I had studied with Milton Smith he swiveled a little, you know.  
Anyway, I said to the young man "I think I've figured out what's wrong with you. You're Jewish aren't you?" And he said Yes - and it was an odd yes.  
I said, "You do not accept yourself as being a Jew and everyone else accepts you."  
"Now, when you learn to accept yourself for what you are, you'll be able to work with other people satisfactorilly."  
When he got in the army, he wrote me one of the strongest letters I've ever had in my life.  
He;d learned to accept himself for what he was and not be ashamed but proud.  
I even got a letter after he got married and had two children. Those are odd times, but they worked. And that's the satisfaction you get out of people. People love acting like they love chocolate.

I I guess you do it or sneak it...

LC I think you get that same thing from medicine.