Warren: This is Mame Warren. Today is the 17th of April 2001, and I am back with my friend Nan Pinkard.

We're going to talk about Evergreen House this time and concentrate on everything you know about Evergreen House. Did you go way back with Evergreen House? Did you go there as a child?

Pinkard: Yes, I did. I did go there as a child. Now, let me ask, can you turn it off a minute?

Warren: Yes. [Tape recorder turned off.]

Warren: All right.

Pinkard: Well, it's so nice to be with you, Mame, and I'm delighted to tell you all I know about Mrs. Garrett.

Warren: So you went there as a child.

Pinkard: I did.
Warren: What are your memories?

Pinkard: I guess, well, a child, ten, eleven, twelve, before I went to boarding school, I know that. I went to boarding school at fourteen. So, eleven, twelve. I went to the concerts.

Warren: You did? Oh, tell me.

Pinkard: I wasn't crazy about that at eleven and twelve years old, the chamber music, and it kind of colored my thinking about chamber music for the rest of my life, but I've gotten over it now. But I was the only child, and I really was out of place, you know. Mother and Daddy took me down there, and we sat. Mrs. Garrett, I was a little bit scared of her. She was a formidable grande dame, and I can remember being a little scared.

Warren: So tell me what the concerts were like. Where were they, and who would have been playing? Who was in the audience?

Pinkard: I could never tell you that. I can't remember. The lists were her friends, and there were, I would say, twenty people. I remember the editor at the Sun and his wife. She lived over at
Evergreen in the house. Owens, Hamilton Owens. I remember them at the concert once.

Warren: They actually lived in Evergreen?

Pinkard: No, in the house on the place.

Warren: Oh, in the cottage.

Pinkard: Yes, in the cottage. I think. You'll have to check me up on that, that after he died she lived over in the cottage. But I think they lived in Guilford [phonetic]. But I'm sure if you look back--I guess there's no record of who was there and who supported them. I'm just trying to think of a flash. I can't think of anybody else that I--I'm sure the Garlands were there and the Dunns. I'm sure that they came in. I didn't go there a lot, I can remember maybe two or three, because it really wasn't my favorite thing to do.

But then when I was more mature and I went to boarding school and I came back and went to college, went to Goucher, then I really enjoyed going over there with Mother and Daddy and Mrs. Garrett. We got along better. She wasn't really, I don't think, completely at ease with a ten- or eleven-year-old, twelve-year-old.

Warren: Where were the concerts held?
Pinkard: They were held—that's a good question—in the theater.

Warren: Were they in the theater?

Pinkard: Yes. Yes, I think they were. I'm 90 percent sure, but there's that 10 percent. Sometimes they were after dinner, I think. You had your dinner, and then you went in the evening.

Warren: Now, was Mr. Garrett still alive?

Pinkard: No, he was not. No. I never knew Mr. Garrett, never, and I don't know—what year did he die?

Warren: Oh, you know, I don't know. I know it, but I don't know it.

Pinkard: Yes, well.

Warren: So the concerts went on even after he had died.

Pinkard: Oh, yes. Oh, yes.

Warren: And do you have a sense of whether they were—
Pinkard: You know, maybe at one of them when I was very young, but maybe they took me. I don't remember that, you know, that he was there. I don't remember that.

Warren: So you have no memory of him at all.

Pinkard: No, I don't have any memory of him.

Warren: Tell me about her.

Pinkard: Now, Mrs. Garrett, I do have a lot of memory about her because she would come to dinner at our house. She took up golf and played golf, and Dad played golf with her, and she wasn't going to win the U.S. Championship. So it was a little bit slow, the golf game, and Dad was very patient with her. They played, and one time I played with them, and it took a long time. But she was so enthusiastic. She really liked it. Her costumes, I remember, were a little—sort of not what the average person wears to play golf.

Warren: Tell me what kind of things she would wear.

Pinkard: Well, I'm just trying to—because we would all giggle about it afterwards. Well, a skirt that was a little bit—the pattern might have had a little outre design to it, kind of a little bit wild
and sort of garish, that nobody else wore on the court. Then her shoes, she had some pointed shoes, and I remember her having them on. I don't know whether she changed into her golf shoes, but they were very pointed and had buttons. They weren't high, but they were higher than the normal they came up to. I don't think she played in those, but I think she wore those, and, you know, nobody did that and then changed into their golf shoes.

I played once with her, I know, and I think I probably played other times with her because Dad would say, "Now, come on." Mother played once with us, too. She was very enthusiastic about it.

She, of course, loved the arts, and she was very entertaining at the dinner table. She would tell stories about these very famous people that she'd met in Paris and London, who I did not know, but later I came to know them from her collections, the artists.

Warren: Do you remember any of her stories?

Pinkard: No, I don't really, but I do remember her telling, you know, in Paris, and So-and-so and So-and-so. They were famous names, but they didn't mean anything to me at that age. Well, one was—and he came to live with her, Bakst.

Warren: Leon Bakst?
Pinkard: Leon Bakst. He was one that she told some stories about when he lived there. Then I got much more at ease with her, and then she wanted to do my portrait. That I do remember very well. I wasn't keen about that because I had to go down there and sit. So I smiled and said, you know, I was too busy. I think I was at college at the time. Maybe it was the summer after I graduated from high school. Anyway, I did go down, because, see, I could drive. I remember going down by myself. She painted me in her studio and then one time up at the house. Oh, I went three or four times, and she never could get me, and she was very frustrated with it.

Warren: What were you wearing, do you remember?

Pinkard: No, I can't remember that. I can't remember. So later I was hoping that maybe we'd find it in a closet somewhere, but evidently she [unclear]. She said she just couldn't get me and she was very frustrated. I don't think I really--I'm sort of ashamed, because I remember, you know, being a little bit maybe testy, you know. I was sitting there, and I wanted to be out doing something on my own.

Warren: Where was her studio?
Pinkard: Her studio was--it's there. It's next to the farmhouse. What do they call that?

Warren: The carriage house?

Pinkard: The carriage house. No, not the carriage house, the house--

Warren: The studio.

Pinkard: The studio.

Warren: I'm sorry, the cottage.

Pinkard: The cottage. Yes.

Warren: Back on the back side of the house, over near Loyola?

Pinkard: Yes. What do they call it?

Warren: I think just the cottage.

Pinkard: Is that the cottage?

Warren: So that's where she painted?
Pinkard: No, in the studio, which is a separate building right down there, isn't it?

Warren: I'm not aware of another building down there.

Pinkard: Her studio. Well, it was in her studio, I know, because I can hear it ringing in my ear, "Now, come to the studio tomorrow, at three o'clock." Well, was that, the farmhouse, was that the cottage?

Warren: Yes.

Pinkard: Yes. And then they redid that, and that's where I think Mrs. Owens lived. Then I remember we made it the gardener's. The person who took care of the grounds lived there.

Warren: That's who's there now.

Pinkard: Is it? Then I think we rented it. It's had quite a history. Just lately we did something with the studio, so that's why I think it's a separate building. We just gave Loyola that—-it seems to come to mind. Check it out. Cindy wasn't there then. Well, Wilkes [phonetic] might know. Because I can remember I was interested in the trees, because Loyola took down a lot of trees so
we could see them, just lately, I mean a year ago, three years ago. So I wasn't focused in on the studio, but I remember they were some of the things that we wanted to discuss with them and we wanted it in writing and we wanted it straightened out.

Warren: There is a structure on Loyola's property that looks like it's quite old. I wonder if that's it.

Pinkard: Well, maybe that's it, then. Is it right behind the cottage, kind of?

Warren: Yes. It's not too far from there. So that may very well be.

Pinkard: I think that's the studio, maybe.

Warren: That may be. But that's on Loyola property now.

Pinkard: Is it? Well, maybe we had title to it always, did we?

Warren: I don't know. I don't know.

Pinkard: Well, I should know. I should know that, and I'm ashamed that I don't, but I don't.
Warren: Do you remember any famous visitors who were there when you were there, by any chance, at any of the concerts? I've heard Cole Porter was there.

Pinkard: No, I don't remember that at all, and I don't remember my parents talking about it. My parents were very fond of Mrs. Garrett and they talked about her a lot. When they'd go, you know, for dinner, they'd come back and they would talk about the party or whatever it was.

Warren: So they had a real warm relationship?

Pinkard: Yes, they did.

Warren: Now, had your father been friends with Mr. Garrett?

Pinkard: Not particularly. How did they--I guess sort of the arts. They both kind of liked the--you know, Mrs. Garrett, I think maybe they were on the list for the concerts, because Mother and Daddy liked that kind of thing, the museums, extracurricular they supported, and Evergreen. But all my life, I mean, Evergreen just--my earliest years I remember hearing about it.
Warren: So what kind of condition was the house in then?

Pinkard: Well, it was pretty good. I never thought it was run down. Of course, I wasn't aware of it in those early years.

Warren: Did you have a sense that you were walking into an extraordinary place?

Pinkard: Oh, I thought it was pretty cool. Oh, I'll tell you one thing that always impressed me. She had a staff of many, it seemed to me, three or four, butlers and maids and chefs and all kinds of people always in evidence, and I was very impressed with that. Because you'd come by, and they would come in to bring you a Coke or something much more--I can't think what it was, maybe hot cocoa or something very special, not just anything. After she died, they all went into the catering business, and they were very famous throughout the town. I think they're all gone now, but you'd go to parties and they would be there, and you would remember them from--Mortonson, I think, was one who worked for her.

Warren: Mortonson?

Pinkard: I think that was his name. Gosh, what were their names? I can find out the names. Nell would--
Warren: I've heard the name of Carlo, the butler.

Pinkard: Did he work there?

Warren: I hear the tours, and I hear names mentioned.

Pinkard: Yes, well, Carlo, I think, is later. He's still going, isn't he? Yes, I think he is. But I'll find out. Nell had one of them. She was a very tiny little girl. She was the cook, and then she went out and she did wonderful dinner parties. But they all were highly trained, and I think she brought them over from Europe, a lot of them. Then to have them kind of stay in Baltimore and be part of the community was wonderful. We all kind of appreciated that.

Warren: And who is Nell?

Pinkard: Nell is my cousin, Nell Semans, Nell Merrick. She kept up with them. Annie was her name, the cook. So she would have them when she [unclear]. That's a memory that I'd forgotten. That impressed me very much. I can remember that.

Warren: Do you think Annie is still alive?
Pinkard: I don't think so. No. As a matter of fact, I think I remember when they said that she had died. When did Mrs. Garrett die, '60? I should know that. When did she die? Sixty-something I think. I always get mixed up with [unclear]. See, they were in their sixties then. So they're pretty much gone. Then where did Mortonson--he was wonderful. He was a real major domo. Well, I'll find that out for you. You can add that onto it.

Warren: Do you remember any stories? Did your father go there when he was young? Would he remember when the gym was there, when the gymnasium was there, and the bowling alley?

Pinkard: I don't think so. I don't think Dad was--until--he knew Mrs. Garrett. That was his sort of connection. They knew Mr. Garrett, yes, because they did have dinner with them, and I can remember now that they socialized a little bit with Mr. and Mrs. Garrett. But they were much closer friends later.

Warren: After he had died.

Pinkard: After he died. Yes, I can remember now that Mr. Garrett was--they didn't live in Baltimore for a while there. I wish I had the dates, because that would help me recollect what years he was--
Warren: I thought he died in like '42 or something, and she died in fifty-something.

Pinkard: Did she?

Warren: And she started the foundation for the contents of the house.

Pinkard: Well, the story of the foundation is that it was understood that Mr. Garrett was leaving it all to Johns Hopkins. I think Dad had a little piece of a part into that because he was always interested in Hopkins and he was on the board, I think. I don't know whether he was on the board then. So that was just understood.

Then Mrs. Garrett had a falling-out with the president. Or maybe you don't call it a falling-out, maybe a misunderstanding. And she announced that she was not going to leave her objets d'art. She did have some of her own, and the money that belonged to her. Dad was disturbed by that, I can remember that, and he did all he could do to try to persuade her not to do that, to leave it all to Hopkins. But she was determined to do that, and so she started the four--in her later years she was going to make a foundation to take care of the objets d'art and the money to support it. So finally Dad had to be at rest with it, because that's what she was going to do.
So she asked him to be on the foundation. You can easily check this out. I think there were seven or nine, and they were her friends, Mr. [Charles S.] Garland and Dad and Mr. Williams, Robert Williams, and--oh, what is his name? I knew him. He foxhunted with him up in the country. Anyway, they were her friends.

She wrote a letter, which we referred to later when I was on the board, that if--and Hopkins would--of course, the house and all the things in it belonged to Hopkins except for her collection, which she lifted, and the million dollars that she inherited would be used to take care of her objects, the other objects but hers. Then they said, "Well, you know, you really can't tell. The duster comes in to dust and clean and all." So she sort of conceded on that.

But she got very specific, and as I say, we referred to it--that if for some reason Hopkins does not want her objets d'art--she's got paintings, wonderful paintings and some chattel and I think some furniture--if they don't want it, then the trustees have the right to take the collection and put it in another spot: the Walters Art Gallery, the Baltimore Museum of Art, the Peale Museum. If none of them want it--I don't think there was another one--if none of those museums want it, then it's in somebody's house if they want, if the board thinks so.

So, you know, we always thought--I mean, you've never--if you took the things out of Evergreen and put them in your house, that would be within her will because she said that. Then the money would
be used to invite the public to know how people lived in that era and to be open and all. So we did refer to it later. She left that in her will.

Then that's what happened. It was separate, a separate organization, a foundation. Of course, Hopkins, then, received the income from the million dollars, and they didn't want to let that go, so they were very friendly with the--of course, there was a lot of incestuousness. Dad was on the board of Hopkins and on the board of Evergreen, and Mr. Williams was on the board of Hopkins. There was a lot of overlapping because they were her friends who happened to be on the board of the--then, of course, they built up the corpus and [tape malfunction] and it was maybe four or five million dollars. Then it needed to be done. I mean, things were deteriorating. Nothing had been done but a patch here and a patch there, and we did a major restoration.

Warren: So were you on the board at that time?

Pinkard: I was indeed, and they came in, and I do know all about that. They took all the furniture, put it on a van, and took it up to New York, and they redid it. It was wonderful, because, you know, it never would have gotten done in a minute, and Steve really made the commitment to do it. We thought it was going to be 2 million
dollars, and then it was 3 million. We were going to put up a million and Hopkins was going to put up 2 million.

Warren: Who's "we"?

Pinkard: The foundation.

Warren: The Merrick Foundation.

Pinkard: No, the--

Warren: France Foundation?

Pinkard: No, the Evergreen Foundation.


Pinkard: Yes. I think our corpus was up to about 3 million at this time, or 4 million, and we were going to take--well, the first thought was 1 million then 2 million, and it got up and up. Anyway, it ended up costing 7 million dollars to restore it. But it's done, state of the art. It also helped with the research, because, you know, when they took the things down, they inventoried them more carefully and it was more professional. Because when I first went on, it
wasn't. You know, I mean, when they wanted to clean out the things from Mrs. Garrett, the chattel, they brought them down and said, "We've got to get them out of the bedroom because there's no place to put them," and all.

Warren: So was the house always open to tours after she died?

Pinkard: Yes. I think right away, I think, on Tuesdays and Thursdays from two to four. It was very limited when Hopkins took it over. Of course, when they reopened after the renovation, very businesslike, and they put the gift shop in and they put the kitchen, they had no kitchen over there for catering, which has been wonderful. They did a bang-up job.

We were going to put the archives there for Hopkins, but that was too expensive, the building. The building was very attractive and sort of fitted in with the landscape, but that was too much so we did ax that. Things just sort of got more and more.

Warren: So there was talk of the construction of a new building that would have housed the archives?

Pinkard: Yes, a new building. I remember the plans, very attractive, fitted perfectly in with the other buildings.
And the garden down there, the garden was—well, sure, you can see plans if it. It had rows of bushes. You know, there are two there now that go across when you stand on the steps looking towards—there were three or four, and it was kind of like a dream garden. You know, it was copied after something famous. I went to a party there, and they had it in the garden. It was the first time that they were using the garden. And they had a stile over one of the hedges. The hedges were about—how tall are the hedges, three feet?

Warren: Oh, yes.

Pinkard: Yes. They were about that tall. And they had a stile over the hedge, and the bar was over here. So, you know, everybody came in here, and they had the stile, and they went over to the—

Warren: So they were climbing up over the hedge on the stile to get over to the bar?

Pinkard: Because this was kind of—I don't mean exclusive, but it was—I can't remember who was there, but I remember we were horrified.

Warren: Oh, my gosh.
Pinkard: So we thought, you know, "This is a wonderful space to entertain," which, as you know, now they have things, everything.

Warren: Oh, yes.

Pinkard: So I asked Dean Muller if I could have--I was--oh, I don't want this to go in the thing, but I will tell you. I was chairman of the building and grounds of the university, and this was under it sort of, but it was kind of separate. I asked if I could have permission to get the crew over there and check out these hedges. I had discussed it, you know, just at the end of the meeting with Evergreen, and they agreed, "Oh, yes, it's just fine." So with no kind of--except Steve Muller's permission, I got the people over there, and we took them all out, and we left what's there now today.

Libby Baird was still--she was Alice Garrett's secretary, and of course I remember her very well because she was a friend of my parents, too. She came for dinner a lot after Mrs. Garrett died, and they kept her on. I think she was writing a book. To see all of this hurt her heart because it wasn't the way, you know, Mrs. Garrett kept it.

Then I got the idea of having a Christmas sale there because I'd had it in my house.

Warren: For the hospital.
Pinkard: For the hospital. So we got that organized. There was not much she could say to me, but she really was furious with us. We came all summer long in the root cellar and did the marking, and we tried her patience to the nth degree. Then when I came in and did work, she was there. I told her that we were going to do it, and she didn't like it. I know that sort of hurt me, the whole thing, but it was wonderful, and it certainly made the garden. Then it was really used, you could use it. But you couldn't really use it before, it was something to look at, because, you know, [unclear].

Warren: Did you tell me before that moving the Christmas sale to the carriage house, was that the first use of the carriage house for something like this?

Pinkard: It was.

Warren: Do I remember your telling me that?

Pinkard: Yes, it was. See, we had it in my house.

Warren: And about when are we talking about?

Pinkard: Oh, let's see, '56 or '57, one of those years.
Warren: So that's the first time the carriage house was used?

Pinkard: No. That was when it was in my house.

Warren: Oh, okay.

Pinkard: And so then I thought, well, if we can't have it in my house, then we might be able to have it at Evergreen in the theater. So I asked Dad to ask Mr. Garland if we could do it. He was chairman of the board of trustees. So Mr. Garland said, "Of course you can do it." That was our authority for doing it.

So we went up there and the cellar, where you go in the front to the theater, the main door on the west, that was all dirt cellar. So that's where we put our stuff. So we came over and marked all year and all summer, and the girls came, you know, and that was a bother to Libby and the people in the house. Then we'd need to make a phone call or we'd need a glass of water, and we'd go over and ring the thing, and somebody would have to come. So anyway, we did that for two years and had the Christmas sale there.

Warren: In the theater.

Pinkard: In the theater. And we bought the goods. I was on the Women's Board [of The Johns Hopkins Hospital]. We ran the gift shop
at the hospital. I would bring all the stuff in my station wagon home, and we would mark it, and we'd take it over to Evergreen and put it in the root cellar. But anyway, then they said we couldn't have it anymore there because we were expanding. We were getting more things each year.

We had two concessions. We had Mother's linen man, who used to come, who would drive from Maine to Florida. He would stop in, and I happened to be there and asked if he'd come to the Christmas sale, and he did, one of those old linen men. I don't whether--oh, they used to do it. There were a lot in the old, old days, in the twenties and the thirties.

Warren: What do you mean a linen man?

Pinkard: Well, he had it in his car. He had beautiful linens, tablecloths and napkins, beautiful table settings, everything, maybe a blanket cover, very fine and very dear, and he had his customers from Maine to Florida. He literally drove down and would call up and come in. So he was there.

And then Walt and I went up to New Hampshire and--what's the store up there? Reed [unclear]? You know, the sports store in New Hampshire. Not Walter Reed. Well, the name escapes me, but it's a very famous store up there. We got to talking, and they came. So then we had two of them. Then we wanted to have more, you know, and
then it sort of--then it was taking off, also, this idea. We kind of started it here, but Virginia was having a show like this.

So then we had to do something, and we looked at the carriage house. I went down, and it had snowed, and I took a friend of mine down there who was builder, and I asked if he could make it so we could have a sale there next year, and he said yes. I said, "How much?" He said it would be $50,000. The lights were there, there was electricity in the barn.

So I came back and then asked Dad to ask Mr. Garland if we could do that. We had to spend $50,000 and we couldn't afford it, the Women's Board, but we put up 25 if the university would put up 25, and they did, and we did do the fundamental things, and we had the show there. We had the heat--because it didn't have heat. We worked hard all summer. It was quite an interesting challenge. So at the carriage house we had the sale there for years, till the end. So that's how that did. I'm sure Mrs. Garrett enjoyed that, looking down on that.

Warren: Oh, I'm sure she would be--

Pinkard: In later years they decorated the house, in the last five years, I think, or maybe ten. It was beautiful. I mean, they added that to it. You came, and you went through the house. They charged for it. They got a florist to do it, and it was beautiful.
Warren: What happened to the Christmas sale?

Pinkard: Well, I think it had sort of run its course. It was thirty years old. I think it really had.

Warren: Was it superseded by the Best-dressed Sale?

Pinkard: No, we did them concurrently. That was just sort of an added little thing. It was sort of a carry-on shop. We wanted to share it with the--and get good things. It kind of grew like Topsy. At somebody's house it got a little bit overbearing, and then they had it at Evergreen at a different time, and it did very well. The Christmas sale was a lot of fun, but it was a lot of work. It really was a lot of work. And when you had it in the house, it was a lot of work, I can tell you. [Laughter] But it was fun. I made $2,600 out of my house and out of my checkbook, which was so wonderful because I thought, "You can't do this." Walt said, "You can't do that."

So the next time, Hopkins handled the books. We didn't know where we stood until April, and that was so frustrating, because, you know, the--but anyway, they were wonderful memories I had. I really did enjoy that.

What they did was--and you're going to edit this tape--they gave it to the Red Cross. They gave the whole thing, which I never would
have done, because now everybody thinks it's our sale, and the Red
Cross--did I say Red Cross?

Warren: Yes.

Pinkard: I didn't mean that. Junior League. It was the Junior
League.

Warren: Oh, the sale that the Junior League runs. Yes, that happens
every year now.

Pinkard: That's our sale. We just gave that with no--

Warren: That's the outgrowth from your sale.

Pinkard: Well, they just gave that--

Warren: I wondered.

Pinkard: They gave the names of all the people and all the
things--well, a lot of the girls did it. When I heard that, I thought
that was nuts. I mean, not that I have anything--but it just--well,
people think that it's our sale, still. They still tell me that they
went to our sale and what happened to it. Well, I wasn't on the list,
so I knew that it wasn't being too well managed. A lot of the people that had been stalwarts of the Women's Board for years, we have a sustainer's list of those that still care about the Women's Board. So it wasn't very well run. And they're running--so they did it. They did it for two years, and I think they're planning to do it a third year, and it's nothing. But, I mean, it hasn't been good publicity for the Women's Board. But they just don't run it--you know, we ran it very well. The concessioners, we finally had so many we couldn't [unclear], and we'd put them up at people's houses. So they stayed at your house with their wife, and it made it pleasant for them to come to Baltimore. We did a good job.

Warren: Now, how long have you been on the board at Evergreen?

Pinkard: Oh, well, see, Mrs. Garrett's friends were made the first, and then they wanted their children, so all the children came on. Now we're trying to get our children on, and we can't do it.

Warren: They don't want to do it?

Pinkard: Well, you know, it's kind of sleepy now, and then relationships is--we thought that Hopkins really ought to take it over, the whole thing. When Mrs. Garrett sees how wonderful
everything is, we could make a good case to her, and she would probably come around.

Warren: Does the will permit that? Is that possible?

Pinkard: Well, if the trustees--you know, I think because the trustees can do anything they want with it. I don't know. I haven't gone into the legal end of it. And that's what we're sort of trying to do, to scale down and put people on the board so it'll just kind of sort of peter out on purpose. So Reelie and Eddie Dunn [Aurelia] and Nan are the ones that kind of are holding on.

Although we did have a little--and it was sort of my fault, because they had a member of the board who said that he had already talked and that you don't get people on, you know, the--it's a nominating--in the old days, a nominating committee thing, routine, and he had talked to two people, and they had accepted it. He talked them up, and he said, "So I'd like to make a motion that they both be accepted on the board."

So everybody in the [unclear] trustees seconded it and it passed to take them on. And Eddie Dunn [unclear]. One of them was his son, Eddie Dunn, Jr., and I said there's nothing I can do [tape malfunction]. So we have two young people on the [unclear]. But, you know, they fit in fine, and Jim Garrett is the chairperson.
Warren: Who's Jim Garrett?

Pinkard: He is John Garrett, Mrs. Garrett's husband's brother, Robert Garrett's, grandson.

Warren: And what age person is he?

Pinkard: He is--sixty? Fifty-seven? [tape malfunction] I don't like to guess [unclear]. Well, you are going [unclear].

Warren: And these young people you say who are coming on, they're in their thirties?

Pinkard: Yes, they are.

Warren: So they really are quite young.

Pinkard: Yes. One is Eddie Dunn, and I don't think he really--I mean, he's [unclear]. You know, he heard his father talk about it and he's been there. But [unclear], but we don't do anything, you know? These young people are so busy with their careers, that to be on it, you know--we have the music house, and that's well taken care of by--because that's sort of been in a routine of Bill McMillans.
And what else do we do? We have the concerts. They're still run by Hopkins. So it's more and more going over to Hopkins. But now we support [unclear] but we're in things that we weren't ready for, and Bill Hooper [phonetic] is our advisor at the Mercantile, and he's done very well. Then Hopkins puts--We carry a big load, and of course, Hopkins uses it a lot.

Warren: The house?

Pinkard: Yes. We saw the list just at our last meeting of, you know, the things--and they're all Hopkins, by month and who uses it.

Warren: Oh, it's a busy place.

Pinkard: Yes, it is, and it's wonderful, because it never was before, you know. I've seen it when it was--and it's used every day in the week. So it's really neat. I think it's a neat thing to have.

You know, my first meeting on the university board was to decide whether to have a law school or not at Hopkins, and they were going to have it at Evergreen. We had the place, everything was decided, and Harvard was going to give the library 30 million dollars. The only person that knows this--because I've told it--go look at the minutes and read that because I think it's so interesting. You're a historian. You ought to read the minutes of the--
Warren: Of the trustees?

Pinkard: Yes.

Warren: Oh, it's fascinating reading. I've looked at earlier ones, but not from that period.

Pinkard: After that, it was Goucher, and I remember very well Tom Nichols coming up to me, and he said, "I'm going to suggest you as chairman of the committee to study this, will we take over Goucher or not." Anyway, first it was whether we'd do it all. I remember thinking, "Golly, I think we should do it. If 30 million was given to us, the books, and, you know, we've got one leg up." Harvard was pushing at somebody up there. Oh, and I'll tell you, he was at Hopkins. Oh, what was his name? And I know his wife. See, that's what happens when you get old: you can't remember. He was a trustee, and he was for it, and he was one of the top—he left Hopkins and went up to Harvard Business School, and he was a very, very influential professor and renowned.

Warren: While you're thinking, I'll flip the tape over.

[End of interview]