

ORAL HISTORY INTERVIEW

WITH

CHRISTINE WALLACE AND
DAVID F. WALLACE, JR.

PART I – PHOTO IDENTIFICATION SESSION

AUGUST 25, 1991

INDEPENDENCE, MISSOURI

INTERVIEWED BY JIM WILLIAMS

ORAL HISTORY #1991-26

This transcript corresponds to audiotapes DAV-AR #4384-4387

HARRY S TRUMAN NATIONAL HISTORIC SITE

NATIONAL PARK SERVICE

UNITED STATES DEPARTMENT OF THE INTERIOR



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ABSTRACT

Christine Wallace, sister-in-law of Bess W. Truman, and her son David F. Wallace, Jr., reveal in detail the inner workings of the extended Wallace family during the 1930s to early 1940s. For several years the Wallace siblings (Bess, George, Frank, and Fred) and their families lived together at 219 N. Delaware St. with their mother, Madge Gates Wallace. Here, the Wallaces look through a stack of photocopied photographs provided by the Truman Library that date from the 1920s through the 1950s. While doing so, they identify and discuss those persons pictured, and they explain their lives in Independence and visits to Washington during the Truman administration.

Persons mentioned: Oscar Wells, Madge Gates Wallace, Margaret Truman Daniel, David Frederick Wallace, George Porterfield Wallace, Frank Gates Wallace, Myra Gates Wallace, Helen Wallace, Bess W. Truman, Harry S Truman, May Wallace, Frank E. Gates, Louise Wells Hull, Gates Wells, Annie Wells, Anne Louise Wells, Helen Wells, Bess Wells, Duchess of Windsor, John Tunney, Gene Tunney, F. David Wallace, Jr., Marian Christine Wallace, Benedict K. Zobrist, Margo Wallace, Natalie Ott Wallace, Vietta Garr, Marcel Proust, Mary Ann Hunt, Harold M. Hunt, Mary Jane Truman, Eleanor Roosevelt, Franklin D. Roosevelt, Bill Metzger, Betty Metzger, Alonzo Fields, Vivian Truman, Fred L. Truman, and Luella Truman.

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PART I – PHOTO IDENTIFICATION SESSION

HSTR INTERVIEW #1991-26

JIM WILLIAMS: This is an oral history interview with Christine Wallace. It's August 25, 1991. Also, David Wallace. We're in Independence, Missouri, and we're looking at historic photographs of the family.

CHRISTINE WALLACE: This is probably Oscar Wells.

DAVID WALLACE: What are you whispering for?

C. WALLACE: Because I'm not sure of that.

WILLIAMS: Can we go back to the beginning? Do you recognize these people at all [82-265 and 82-266]?

C. WALLACE: No, I don't.

WILLIAMS: Okay.

C. WALLACE: But this person looks a lot like . . . Where is that other one?

WILLIAMS: This one?

C. WALLACE: The one by itself. No, that one. Not that one.

D. WALLACE: The one below there.

C. WALLACE: This one. Look, this one looks like that, and to me . . .

D. WALLACE: Well, this is Wells, isn't it?

C. WALLACE: I think that's Oscar Wells.

D. WALLACE: Well, it's what it says.

C. WALLACE: Yes.

WILLIAMS: This photograph, 82-316, now, it's Fred and Madge.

C. WALLACE: And I don't know who that is, nor do I know who that is.

WILLIAMS: Do you know about what time that would have been?

C. WALLACE: This is Margaret [in 82-317-1&2]. Now, this is in the back yard at 219, and that is May's house down here.

D. WALLACE: What was the year, roughly?

C. WALLACE: Well, that has to be . . . Let me see, Fred and I were married in 1933, so it's got to be before that.

D. WALLACE: Well, she looks a lot older though, Mother. Look how old she looks.

C. WALLACE: Who? Grandmother Wallace?

D. WALLACE: Yes.

WILLIAMS: How old was he when you were married?

C. WALLACE: He was born in 1900, so he was thirty-three years old.

WILLIAMS: Well, that's easy to remember.

C. WALLACE: Yes.

WILLIAMS: And the other ones are of Margaret on that page, obviously in the back yard.

C. WALLACE: Yes, they're in the back yard of 219 North Delaware.

WILLIAMS: That one is 82-248. They say those are the Wallace boys. Do they look like George, Frank, and Fred to you? I realize you didn't know them back then.

C. WALLACE: I can't tell. Do we have a magnifying . . . Where is that magnifying glass we had?

D. WALLACE: We didn't have one.

WILLIAMS: I didn't think of that.

C. WALLACE: That looks like Frank Wallace up there.

WILLIAMS: The one on the left?

C. WALLACE: Yes. But there were only Frank and George and Fred, and there are four boys there. No, I don't know. I wouldn't say for sure. What did they say?

WILLIAMS: It says, "They appear to be the Wallace brothers."

C. WALLACE: [reading from the Truman Library identification card] "Three young boys on the steps of a house. They appear to be the Wallace brothers, George, Fred, and Frank." "Portrait of a boy one year old."

WILLIAMS: That's another photograph.

C. WALLACE: But then I count four people there. There's one, two, three, four. Don't you? The youngest one would be Fred.

D. WALLACE: Yes, there's somebody sitting in front.

C. WALLACE: Yes.

D. WALLACE: One, two, three, four.

C. WALLACE: But there were only supposed to be three boys.

WILLIAMS: Now, do you recognize your husband?

D. WALLACE: Well, it's definitely Frank on the left. That's when he had hair. We just don't know who this is in back. That's Fred and that's George, but I don't know who this is.

C. WALLACE: Fred would be the little one.

WILLIAMS: So you think it's Frank and George?

D. WALLACE: I'm sure that's Frank there, because that's what his hair looked like in

other pictures I have seen.

WILLIAMS: On the left?

D. WALLACE: On the left.

WILLIAMS: And the one in the middle you think is George?

D. WALLACE: I don't know. It's too chubby looking for George.

C. WALLACE: Yes, that would have to be George, but the smallest one, it would be Fred. But who is that one up on the right at the top?

WILLIAMS: Did your husband go to the University of Missouri?

C. WALLACE: Yes.

WILLIAMS: This is 82-268.

C. WALLACE: That looks like Fred up there. He had sort of that . . .

WILLIAMS: Up at the very top left.

C. WALLACE: Wouldn't you say?

WILLIAMS: You don't know any of the other people?

C. WALLACE: No.

WILLIAMS: Do you agree?

C. WALLACE: They could be his friends from school that came up. That's the only thing I could say.

WILLIAMS: And the next one is 82-269.

D. WALLACE: No, it's taken in Columbia.

C. WALLACE: Yes, those might be his fraternity brothers. He belonged to the SAE fraternity.

D. WALLACE: That's what it is.

WILLIAMS: When did he graduate?

C. WALLACE: He didn't. He quit.

WILLIAMS: When did he quit?

C. WALLACE: He had about two years.

WILLIAMS: So he was . . . roughly 1920?

C. WALLACE: Yes.

WILLIAMS: Was that before you knew him?

C. WALLACE: Yes. [82-269] That's another at Columbia. I'm sure that was the fraternity one.

D. WALLACE: It's Columbia, yes.

WILLIAMS: Were you ever at Myra Wallace's house down in Kansas City?

C. WALLACE: Yes, that was over on Gladstone.

WILLIAMS: Is that this house [82-59-87 & 88]?

C. WALLACE: I don't know.

WILLIAMS: How much did you see them?

C. WALLACE: Not too often. His two children . . .

WILLIAMS: John and Helen.

C. WALLACE: . . . were John and Helen, and Helen taught and she was very good. She'd come by and see Grandmother Wallace lots and lots of times. John, no, but after John was married to Marian, another Marian, they had a baby, and a couple times we did go to their house and visit with her, but then we just kind of drifted away. I don't know what happened, but then we moved away or they moved away or something. But Helen Wallace was very good to Grandmother Wallace. She would come time and time again. Now, this looks like the house, and that probably . . . I

never did see him.

WILLIAMS: He was dead before you . . . ?

C. WALLACE: Yes.

WILLIAMS: Were you ever at that Wallace house?

D. WALLACE: No.

WILLIAMS: This is 82-271.

C. WALLACE: Right. Well, there again they're friends of Fred's at the university.

D. WALLACE: It's the same stone column. I'll bet you \$100 that's the SAE fraternity house.

C. WALLACE: I'll bet it is, too.

WILLIAMS: Did you ever meet any of his friends from college?

C. WALLACE: No.

D. WALLACE: Well, that's certainly not him.

WILLIAMS: So, once he quit, he didn't have much to do with those people?

C. WALLACE: Well, he was an architect and then he started working on architecture.

WILLIAMS: Is this the one in the car?

C. WALLACE: Yes.

WILLIAMS: I guess they just assume when there's three boys that they're George, Frank, and Fred.

C. WALLACE: Well, that is Fred.

WILLIAMS: So it's Harry . . .

C. WALLACE: That looks like Fred there, but I wouldn't call that a boy. I think that's Bess, isn't it?

WILLIAMS: Yes.

C. WALLACE: This same person here is that person there, wouldn't you say?

WILLIAMS: I can't see.

C. WALLACE: Now, that's not a boy. Look at the hair. See what David thinks.

WILLIAMS: And they say that's Fred with Harry, 82-58-39.

C. WALLACE: Well, that's Fred, but I don't think that looks a bit like Harry. Do you think so?

WILLIAMS: In 1913 he would have been thirteen, right?

C. WALLACE: Yes.

WILLIAMS: And Harry would have been . . .

D. WALLACE: Eighty-four, right?

WILLIAMS: He would have been almost thirty.

C. WALLACE: This doesn't look like Harry. Look at that close.

WILLIAMS: I don't know. I never saw him in person. What do you think? What would they have been doing at the Sugar Creek Water Works?

D. WALLACE: Well, I mean, they weren't married or anything then either. What's he doing with Fred Wallace? He didn't get married until 1918 or 1919, something like that.

WILLIAMS: In '19.

D. WALLACE: Yes, so what's he doing with Fred Wallace six years before that at the water works?

WILLIAMS: Well, he started courting her in . . .

D. WALLACE: I know, but it doesn't make any sense. And also, what are they doing? Fishing? Unless he's holding a line here or something like that.

WILLIAMS: Maybe that's what was written on the photo.

D. WALLACE: And it looks a little old for thirteen, I think.

C. WALLACE: This could be Fred.

D. WALLACE: If this is Frank, that means he's gone bald by that point, and he wouldn't have and didn't. See, they're saying that's Frank just because it's a bald person there. I just don't . . . and that's not Fred. This is George, if anybody, over Frank right there.

WILLIAMS: We're back on 82-362-2.

C. WALLACE: You mean the one that I think is Fred is not Fred?

D. WALLACE: No, it couldn't be. Do we have a date on this?

WILLIAMS: Nineteen seventeen, I think.

D. WALLACE: Oh, no way.

C. WALLACE: Well, he'd be older than that then.

WILLIAMS: Because he's in his captain uniform.

D. WALLACE: I just don't know who this is, you know, with all the hair.

WILLIAMS: In the front seat? Who do you think the bald guy is?

D. WALLACE: I don't know. I'll tell you, a magnifying glass would help a bit. I don't think Frank would have been driving a car with flags on the front of it either. Is this the bond sale thing? I mean, there's a reason for this. There's a reason for this event, and I think when you get to the reason for the event, you've gotten to who's in the car. It may be 1917. I'm not so sure, because the U.S. didn't go in the war until '18. They were in and out in the same year, I think, weren't they?

CONNIE ODOM-SOPER: [whispering] The National Guard?

D. WALLACE: Well, maybe the National Guard, right. But what is this? Is this July

Fourth? Could be.

WILLIAMS: Some kind of parade would make sense.

D. WALLACE: But where are we? That's the thing. We don't know anything here, do we?

WILLIAMS: Well, is this George's house?

D. WALLACE: It could be there.

WILLIAMS: In the driveway?

D. WALLACE: It looks like it. That looks like the old fence that was around George's house for a long time, painted green. Can we keep that a little separate for a while? It gets easier as you go, Mother. You'll start recognizing people. See, all this is twenty years before you ever got married.

C. WALLACE: I would say that was Fred Wallace sitting there on the . . .

WILLIAMS: Hanging out the door?

C. WALLACE: No.

WILLIAMS: Here?

C. WALLACE: Yes.

WILLIAMS: This is in 82-58-36. Do you know where that would have been?

C. WALLACE: No.

WILLIAMS: 82-147-2 & 3.

D. WALLACE: Oh, God, that's a neat picture of May. They all look so young, it's sad.

C. WALLACE: Now, if this was taken at 608 North Delaware . . . Now, they did move down to Delaware after she was married to Mr. Wallace, and that's where she had all her kids. Now, Fred was three years old when his father died. Well, if they call that Fred, he looks a lot older than three

years old, so I wouldn't say that's Fred at this location. Now, it could be Fred, but what the location is I don't know.

WILLIAMS: Well, I think they may have guessed the location from this next one, because there's the big tree that was in front of your house down there on Delaware.

C. WALLACE: Their house?

WILLIAMS: See this big walnut tree or whatever?

C. WALLACE: Well, the Paxtons lived next door to them, didn't they?

ODOM-SOPER: Yes.

C. WALLACE: Now, this isn't the house here. This is the 219 house.

WILLIAMS: No, that would have been the 608 house.

C. WALLACE: This is the house that they lived in, and then when their father died they eventually moved up to 219.

WILLIAMS: Do you remember that house?

C. WALLACE: I've never seen it.

WILLIAMS: Is it still standing?

C. WALLACE: I don't know. I never had seen it. Now, if he's three years old, he's an awful big three years old, as far as I'm concerned.

WILLIAMS: But you've never seen this picture before?

C. WALLACE: No. Wouldn't you say he's a big three years old there?

WILLIAMS: I have a hard time judging children.

C. WALLACE: Well, three years old, they're only about . . .

WILLIAMS: He looks more like five or six.

C. WALLACE: I think so, too.

WILLIAMS: Opinion?

D. WALLACE: Yes, it looks like him.

C. WALLACE: Now, here, that looks like a three-year-old.

WILLIAMS: Yes. Now, these I don't know which one they wanted us to look at [82-59-99 to 115].

C. WALLACE: They're stuck together.

WILLIAMS: Now, I would say that's Bess, right [82-59-99]?

C. WALLACE: Well, that's what they say, but it doesn't look like her.

WILLIAMS: Do you remember 219 looking like this, with the ropes [82-59-104]?

C. WALLACE: I don't remember. I remember seeing pictures of it. But it's similar to the way it is now, only there's a little bit more gingerbread on it, I think.

Now, to me . . .

WILLIAMS: I think they say this is Fred [82-59-101 & 102].

C. WALLACE: That is Fred. See, that's about the right size.

WILLIAMS: In the older . . . the 608 house, I think, is what . . .

C. WALLACE: Yes, at the 608 house, but that one that they call Fred as that age, he's much older. Now, how old he was exactly when they moved up to 219, I don't know how long she stayed . . .

D. WALLACE: No, I think it's George.

C. WALLACE: That could be George.

D. WALLACE: Then that makes sense, and the size makes sense.

C. WALLACE: Yes, and he and George looked . . .

WILLIAMS: He had curly hair like that?

C. WALLACE: Yes, George had beautiful curly hair.

D. WALLACE: Very curly hair.

C. WALLACE: There's a baby picture of him where he had long curls.

WILLIAMS: And what about Fred's hair?

D. WALLACE: The same. He had curls, too.

ODOM-SOPER: They went out to Denver for a year after that happened.

C. WALLACE: Yes, that's right.

WILLIAMS: Now, they say that it's Fred Wallace . . .

C. WALLACE: [reading] "The three Wallace brothers . . ." Oh, you're up there.

WILLIAMS: [reading] "Fred Wallace as a child seated in a small chair by window."

C. WALLACE: At 219 North Delaware. That would be in the . . . Well, that would be in the living room, wouldn't it? I don't know.

D. WALLACE: When did they move out of 608?

C. WALLACE: That I don't know, David.

D. WALLACE: Well, he killed himself in 1903.

C. WALLACE: Yes.

D. WALLACE: Wasn't it '03?

C. WALLACE: Well, it'd have to . . . because Fred was three years old when his father died.

D. WALLACE: Okay, so then they moved into 219 like in 1904 or 1905.

C. WALLACE: And then she was by herself for a while, and as you say, they did go to Colorado for a while.

D. WALLACE: Okay, but not Denver.

ODOM-SOPER: Colorado Springs.

C. WALLACE: Colorado Springs.

D. WALLACE: Manitor Springs.

C. WALLACE: No, Colorado Springs. Grandmother Wallace and the children.

ODOM-SOPER: To stay with Frank [Gates].

C. WALLACE: Yes, she had a brother . . . Madge had a brother living there.

WILLIAMS: I think they say this one is him, too, but you can't really see the face of the boy [82-59-102]. Do you recognize any of these others?

C. WALLACE: Well, I think that's Fred there.

WILLIAMS: That's 82-59-107.

C. WALLACE: With the house behind. Now, this could be Frank Wallace or George, I don't know.

WILLIAMS: That's 106.

C. WALLACE: See what David thinks.

WILLIAMS: Now, on this second page, these are the tableaux that I had seen.

C. WALLACE: They're the what?

WILLIAMS: Some of them are double exposures, I think. They're doing . . .

C. WALLACE: The shows they're making . . .

ODOM-SOPER: The ballerina.

WILLIAMS: Did you ever hear about them doing . . .

C. WALLACE: Well, I know Bess did a lot of things.

WILLIAMS: They say that these are the three brothers on piggyback.

C. WALLACE: Could be, because look how little that one up there is. And this to me looks a lot like Bess.

ODOM-SOPER: It looks like her pose.

C. WALLACE: Yes.

WILLIAMS: These are in the 82-59 series.

C. WALLACE: Where did you find these, in an album?

WILLIAMS: The Truman Library found them in an album in the attic, several albums.

This is the Wells crowd [82-58-78]. Did you know them very well?

C. WALLACE: No.

WILLIAMS: Those Platte City relatives?

C. WALLACE: No, I didn't know them very well. That's the one place that Grandmother Wallace afterwards would go, up to there to see her sister.

WILLIAMS: Would you go up there with them?

C. WALLACE: I wasn't in the family then. See, I didn't make the family until 1933, [chuckling] and this was all prior to that. Now, I did go up several times after we were married, or they'd come . . . I don't ever remember Auntie Myra coming down at all, or Auntie Maud. But Louise Wells, she was one of Mrs. Truman's attendants when they were married, and also Helen Wallace. And then Gates Wells was a banker up there, and he was Louise Wells's. . . Louise Hull, she was Louise Hull, Gates Wells was her son, and he married, and Annie and he had those girls you were talking about, that you have talked to. What's their names?

WILLIAMS: Anne and . . . ?

C. WALLACE: Anne Louise and . . .

WILLIAMS: Helen?

C. WALLACE: Helen.

WILLIAMS: And Bess was the youngest.

C. WALLACE: Weren't there only two of them?

WILLIAMS: Those were Gates's daughters, aren't we talking about . . . ?

C. WALLACE: Yes. Gates, didn't he just have two?

WILLIAMS: Gates Wells, he had three.

C. WALLACE: Three? I've forgot that. Well, then Annie was killed. She started across the street, and a car came around and killed her. And then I think he remarried, but I lost track of him because by that time we had moved away, and I don't know. I thought it was Anne Louise and Helen, and little Bess. That's right. Anne Louise, Helen, little Bess. I don't remember Helen. I remember Anne Louise.

WILLIAMS: But I don't think their mother was killed. This must be another . . .

C. WALLACE: Annie? Gates Wells's wife?

WILLIAMS: Was this Lee Hull?

C. WALLACE: Gates . . . Gates Wells . . .

WILLIAMS: I don't know. I'd have to have my chart in front of me.

C. WALLACE: Gates Wells was the banker, and he was married to Anne, Annie, and she was killed—I know it—and they had Anne Louise and Bess and . . .

I don't remember Helen. Where's your chart? You don't have it?

WILLIAMS: [chuckling] It's at the office. I didn't think we'd need it. I'll ask you tomorrow.

C. WALLACE: You can go through it, but you check that. But would that show that Annie had been killed?

WILLIAMS: Yes.

C. WALLACE: Oh, she was nice, too, a nice person, and I can remember their house sort of vaguely. That's the best I can do on that, but you check that one out.

WILLIAMS: These I'm not sure what they . . . They're baby pictures [83-91-1 to 10].
Do you know who these . . .

C. WALLACE: I've never seen them before. That doesn't even look like Margaret.
Who do they say they are? George?

WILLIAMS: "Christine Wallace holding a baby." [laughter] That must be that one
[83-96-4].

D. WALLACE: No, that's the nursemaid.

C. WALLACE: Who is this?

WILLIAMS: It says "unidentified young girl." Then it says this one is you with a
baby.

C. WALLACE: Oh, that'd have to be . . .

WILLIAMS: Probably David. [chuckling]

C. WALLACE: No, that doesn't look like David, and that doesn't look like me.

D. WALLACE: Well, are you sure it isn't the nursemaid?

WILLIAMS: This is 83-96-1 through 10.

D. WALLACE: Well, it's certainly not you, and it's not me, and these are not anybody
that's related to anybody.

WILLIAMS: You don't recognize these?

D. WALLACE: I've never seen any of these people ever. Except there's the pergola.
Actually, this all sort of looks like Honolulu.

WILLIAMS: So it could have just been neighbors or . . .?

D. WALLACE: Well, yes. I mean, they're all over the place. They're across the street.
Who knows? You know, also the fact is . . . I don't know, the size of the
photographs are varying considerably, and I don't know what they did

here, and I think you could also tell very quickly from the cameras that they had. And I know the cameras that they had and used in the house, and none of them were this format. Most of them were 2 1/4 or 3 1/4 Kodak bellows cameras, and I have Dad's. So, if you see any pictures smaller than that, I can practically tell you like that. That would be the format, like that. Probably taken by people who were over here. I know who that is.

C. WALLACE: God, I hope I've improved.

WILLIAMS: They may just be contact prints, actually.

D. WALLACE: No, these aren't contact prints.

WILLIAMS: No, I mean the library has the negatives and this is the . . .

D. WALLACE: Well, it could have been. We know that's you, dear. We know that's you.

WILLIAMS: This is you?

C. WALLACE: That's what they say.

D. WALLACE: Well, it is you.

WILLIAMS: 83-75.

C. WALLACE: I say I hope I've improved.

D. WALLACE: She looks like the Duchess of Windsor.

WILLIAMS: Where is that, do you know?

C. WALLACE: Wait a minute, I know . . .

D. WALLACE: That's not the sofa in the living room.

C. WALLACE: Not my sofa.

D. WALLACE: So it isn't the one in the living room. Is it the one in the den?

WILLIAMS: Was it at the White House, or . . . ?

C. WALLACE: Oh, God!

D. WALLACE: Yes, this is later. This is the White House.

C. WALLACE: Make it a good story.

D. WALLACE: No, look at the picture on the wall. The framing.

C. WALLACE: Yes.

WILLIAMS: I was never there.

D. WALLACE: No, that's the White House.

WILLIAMS: That's about the age you were in the White House years?

D. WALLACE: Well, '40, and '39, '38, '37.

C. WALLACE: [chuckling; reading] "They are dressed in winter clothes and are outdoors." That's Fred and me.

WILLIAMS: 82-141. Where are you, do you know? Was that in Independence or . . . ? [chuckling]

D. WALLACE: Well, what are these little postage stamp pictures? You mean, they've taken pictures of pictures and now are printing . . . This is like fifth generation on things. No wonder we can't recognize anyone, because some of these . . .

C. WALLACE: God, we had hats on!

WILLIAMS: These are photocopies of the original pictures.

C. WALLACE: I don't know where this is.

WILLIAMS: Some of these were in a postal souvenir album that apparently you put them in . . .

C. WALLACE: I'd say in the back yard in Independence. It sounds like a good story.

WILLIAMS: It looks like there's a hill or something, but do you know about what time that would have been?

C. WALLACE: It must have been in the winter because we have . . .

D. WALLACE: No, year, Mother dear. We know it's winter.

WILLIAMS: Were you newlyweds or . . . ?

C. WALLACE: Well, I think it was shortly . . . We were married in July. I'd say it was about December. Well, there's no . . .

D. WALLACE: Well, why wasn't it in Carmel then?

C. WALLACE: That's not Carmel. I didn't have a hat, that kind of a hat.

D. WALLACE: You were also not dressed that heavily. You're wearing a coat with a fur collar on it, and Dad doesn't even have an outer coat on. He's got a double-breasted suit on there.

C. WALLACE: Yes, he always wore . . .

D. WALLACE: So this is like October or something like that, or April.

WILLIAMS: Of '33?

D. WALLACE: October '33, April '34, but she would have been like six months pregnant then. April? No, four months pregnant, and I don't think it's that, so I think it's late fall '33. And there are hills in Independence. I don't know where you people have been. You drive up and down them all the time.

C. WALLACE: Well, this is not me.

WILLIAMS: That's not around here.

C. WALLACE: And I've never been to Mills College.

WILLIAMS: Does it say it's you? [chuckling]

D. WALLACE: Let me see.

WILLIAMS: 82-120, "Snapshot of Mrs. Christine Wallace."

D. WALLACE: Oh, my goodness, Mother never had that jaw. [chuckling] No, no.

C. WALLACE: I've never been to Mills College. I know where it is. It's in California.

D. WALLACE: Well, there's sequoias behind it. You don't suppose somebody was over there and they saw sequoias and suddenly made it Mills College?

WILLIAMS: I think what they probably did was they saw a young lady and figured it was you, because you were the youngest in the crowd. I don't know how they identified these, but I'm glad to know that they're . . .

D. WALLACE: Well, also, this is dated 3/13/26, and she wasn't on the scene then either.

WILLIAMS: You wouldn't have been in college?

D. WALLACE: No, she wouldn't have.

C. WALLACE: Yes, in New York.

WILLIAMS: In '26 you were?

D. WALLACE: You were nineteen or eighteen. Yes, you went to Finch for college.

C. WALLACE: Yes, I went to Finch in New York, not Mills College.

D. WALLACE: With John Tunney's mother.

WILLIAMS: John Tunney?

D. WALLACE: The woman who married Gene Tunney, the boxer. She went to Finch.

WILLIAMS: Do they have this one right?

C. WALLACE: If I looked like that, I sure have changed. Well, this is 219.

WILLIAMS: Those are the awnings we were talking about earlier.

C. WALLACE: Yes, and this is Fred, I think.

WILLIAMS: We're on 82-475-1, the second from the left you say is Fred?

C. WALLACE: I don't know. They have me next to him, but I'm not in any of those pictures.

D. WALLACE: It's awfully hard to tell, because you can't see the features in these.

C. WALLACE: Well, look at these. You can sure tell that . . .

WILLIAMS: “. . . is to his right, in the middle of the group.” Well, you'd be to his left if that was even you.

D. WALLACE: Well, that's certainly not her. The pudgy pot here, no. But that is him.

C. WALLACE: Looks like Dad, though.

D. WALLACE: That's Fred.

C. WALLACE: But he had a lot of girlfriends.

D. WALLACE: But's that's not Mother

WILLIAMS: We need to pause for a second.

[End #4384; Begin #4385]

WILLIAMS: Now, this is 82-475-1, 2, and 3, I guess. You're not in any of those?

C. WALLACE: No.

WILLIAMS: But that is Fred with some women?

D. WALLACE: Yes, that's Fred. No question about it. That's him.

WILLIAMS: But it's before you would have been around?

C. WALLACE: Yes.

WILLIAMS: And you said he had girlfriends in college before you?

C. WALLACE: Don't all boys?

D. WALLACE: Probably.

WILLIAMS: You weren't the first one, like Bess was for Harry?

C. WALLACE: No. [chuckling]

WILLIAMS: No? Okay. And who's this little thing?

C. WALLACE: Punkin [David Wallace] over there at the other side of the table.

WILLIAMS: 82-129-1. Do you know where this would have been?

C. WALLACE: Yes, that was up in the upstairs room at 219 North Delaware. It was on his . . . what do you call . . . bassinet. Is that what you call those things?

D. WALLACE: No, it's a bath thing.

C. WALLACE: Bath table.

ODOM-SOPER: Bathinet.

C. WALLACE: Bathinet, thanks.

WILLIAMS: It looks like it folds up. Does it?

C. WALLACE: It does.

D. WALLACE: Yes, that was rubber and it's on jiggly, wooden sticks, and that's been around the house for a long time and probably somewhere.

WILLIAMS: So what year? You can hold your head up, so . . .

C. WALLACE: Well, he wasn't quite a year old, but he'd be . . .

D. WALLACE: In '35.

WILLIAMS: And this is in the big . . . Well, there's one of these big mirrors, it looks like, one of those gold mirrors.

D. WALLACE: No, that's not a mirror. It's something else. It's just this rotten picture. We have the original.

WILLIAMS: Is it the mantle piece?

C. WALLACE: [reading] "Marian Wallace, back yard of 219."

WILLIAMS: Is that correct?

C. WALLACE: That's what I'd call it.

D. WALLACE: Oh, yes, that's Marian.

WILLIAMS: 83-72.

D. WALLACE: Yes, that's Marian.

WILLIAMS: About how old?

D. WALLACE: That's her dress. That's that dress that was around for years, that blue velvet dress with the tucks in the front of it. She's about two or three, which would make it about 1940.

WILLIAMS: She was born in '38?

D. WALLACE: In '37.

C. WALLACE: I could tell you a horrible story about that blue velvet dress, but I don't think I'll . . .

D. WALLACE: Well, tell it.

C. WALLACE: Well, when we lived in Albuquerque, I had a little chest of drawers about so big, nice big drawers and so forth. So I had this blue velvet dress made by a lady in Independence here who made children's clothes and smocked them.

D. WALLACE: Well, that's not this dress.

C. WALLACE: No. Now, let me tell you about this. You said something about a blue velvet dress. So Aunt Bess had this blue dress, a velvet dress, and she said, "Here, Chris, why don't you have this . . ." whatever this dressmaker's name was, I can't remember, "make a dress for Marian out of it?" So I did. Well, anyhow, it was packed away in this drawer in Albuquerque.

D. WALLACE: You mean Margo? You're in Albuquerque. You're fifteen years later.

C. WALLACE: I'm talking about the dress now.

D. WALLACE: What does it have to do with this?

C. WALLACE: Bess gave me some velvet to have a dress made for Marian, and she wore it, and I packed it away in this chest when we were in Albuquerque, because nobody could wear it. Well, I went to straighten up the drawer one day and there was a mouse nest in the drawer.
[chuckling]

D. WALLACE: Well, yes, it was a nice little place to make little baby mice.

C. WALLACE: I thought I would die! [chuckling] Oh, it was a horrible experience.

WILLIAMS: Did she ever find out?

C. WALLACE: Well, she never wore it again, nobody did, because it had been kind of munched on.

WILLIAMS: Are we back to David again?

C. WALLACE: I don't know, that doesn't look like you, David.

WILLIAMS: 82-127-8. It doesn't say who it is.

D. WALLACE: Well, number one, it isn't me. Number two, it is far earlier than the other picture, because kids didn't wear those kind of clothes. I would say you're closer saying this is my father as a baby.

ODOM-SOPER: Gracious me.

D. WALLACE: What?

ODOM-SOPER: That's quite a skip.

D. WALLACE: No, but I mean, take a look.

WILLIAMS: I think they got the wrong photo with the card.

D. WALLACE: Yes, I mean, I bet that's him.

WILLIAMS: They meant to get 128 and they got 127.

D. WALLACE: It just looks like that . . .

C. WALLACE: David, where would that house be?

D. WALLACE: I don't know. I never saw it. It's in Kansas City.

C. WALLACE: Is that you?

D. WALLACE: Yes, I'm pretty sure. That's the little baby carriage that you had for us.

C. WALLACE: Where are all your curls?

WILLIAMS: 82-128-1, that's you?

D. WALLACE: Could be. The car is 1924, but I mean, they lasted. I'm pretty sure that's me. But this is definitely Mother's baby carriage that was around, because this whole little thing opened up at the end with blue canvas, the whole thing.

C. WALLACE: I thought it was brown canvas.

D. WALLACE: Well, whatever, the same thing. That's in Kansas City or out here somewhere.

C. WALLACE: I'd say that was in Kansas City, and we were out in the yard, and it was some house on the block.

D. WALLACE: Well, when were we living in Kansas City?

C. WALLACE: We weren't, but Grandmother and Granddaddy were and we were probably visiting them.

D. WALLACE: You moved back into Kansas City for a while. When was that?

C. WALLACE: We did?

D. WALLACE: You did.

C. WALLACE: Yes.

D. WALLACE: When?

C. WALLACE: Well, let me see, you were . . .

D. WALLACE: You picked up and moved back in with them for a while, didn't you?

C. WALLACE: Yes.

D. WALLACE: Well, when was that?

C. WALLACE: Well, about a year . . . You were not quite a year old.

D. WALLACE: Well, that's when it is.

WILLIAMS: Which granddad and . . .

C. WALLACE: My mother and father.

D. WALLACE: Her parents.

WILLIAMS: They lived in Kansas City?

C. WALLACE: Yes.

D. WALLACE: Yes, on Armour Boulevard.

WILLIAMS: So you went from one in-laws to . . .

D. WALLACE: They had a spat, and then they came back.

C. WALLACE: But look, that would be the same thing as that one.

WILLIAMS: It looks like you're chewing on a shoe or something [82-128-2].

C. WALLACE: [chuckling] We didn't feed him.

D. WALLACE: It's also very young. You're sure this isn't Marian, Mother? Well, then this is winter, '34 or '35. I'm not a year old.

WILLIAMS: Near Armour Boulevard, somewhere.

D. WALLACE: I think so.

WILLIAMS: Now, is this you [82-128-3]?

C. WALLACE: In Kansas City with David. I remember that coat if I live to be a

hundred.

WILLIAMS: Big lapels or collar.

D. WALLACE: Tell us about the coat, Mother.

C. WALLACE: It was navy blue and had white fur collar on it.

D. WALLACE: Yes, and where is this?

C. WALLACE: In Kansas City, Missouri, at Grandmother's, in front of the Sombart Apartments, on the corner of Armour Boulevard and I forget where.

D. WALLACE: They're still there, too.

C. WALLACE: Yes.

WILLIAMS: The Sombart?

C. WALLACE: S-O-M-B-A-R-T. Now, this is David with Mary Miller, who was his godmother, and it was taken the day he was christened.

WILLIAMS: And that's 82-128-5. Who was Mary Miller?

C. WALLACE: A friend of mine.

D. WALLACE: Went to school with her.

C. WALLACE: Yes. The same thing as I told you before: me, the baby, and the same blue coat.

WILLIAMS: You had a hat back then. You said you didn't have . . .

C. WALLACE: I don't have it now. I didn't keep it that many years.

WILLIAMS: You look happy.

C. WALLACE: Here's David, the baby carriage, and Fred. Same place, Sombart Apartments, in front.

WILLIAMS: These are all the 82-128 series. Were you a happy baby? Was he a happy baby?

C. WALLACE: He was a good baby. I don't remember where . . .

D. WALLACE: That's one of the most used adjectives in Independence, Missouri, is "good." Everybody is good. Right, Mother?

C. WALLACE: I can't figure out where that was taken. That's David again [82-127-6].

D. WALLACE: No, it's not. That's Dad.

WILLIAMS: You saw these, too?

D. WALLACE: The clothes are all wrong. The light is all wrong, the clothes are wrong.

C. WALLACE: I said isn't that David?

D. WALLACE: It doesn't even look like me. And where is it? Where is this diamond-patterned wall?

C. WALLACE: I don't know. That's what I'm trying to figure out.

D. WALLACE: There was nothing like that in the Sombart, was there?

C. WALLACE: No.

D. WALLACE: And we know there's nothing like that in the house in Independence then. It's like trellis wallpaper, like this.

C. WALLACE: I know. Isn't that you?

D. WALLACE: No, I don't think so.

C. WALLACE: The mouth is wrong.

D. WALLACE: Well, the hair is wrong, the outfit's wrong. That's around 1912.

C. WALLACE: Well, then that has to be Marian.

D. WALLACE: Oh, no, it's before that. That's a turn-of-the-century outfit.

WILLIAMS: It looks like you're in one of those barrel-shaped, Victorian chairs.

D. WALLACE: Yes, that's not me. I mean, if we could see the picture and see what that wall is . . . Now, just a minute, there was wainscoting there, wasn't

there?

C. WALLACE: Look here. Look here. Here's another one of those walls, and that is you on that.

D. WALLACE: Oh, that is me. You're right, that is. Sorry, it is. Which means that some room in the house or in the Sombart, Mother, had to have that diamond-patterned wallpaper on it.

C. WALLACE: Yes, but I don't know where it was. Now, that couldn't have been out on the porch with a trellis, and it was a trellis . . .

D. WALLACE: No, it's a wall, and you see the corner of the wall right there, and the wallpaper goes around the corner.

WILLIAMS: These are the 82-127 series.

D. WALLACE: I have a funny feeling about that wallpaper, that I remember it from somewhere. And where I remember it from is in the hall downstairs, which means . . . The hall doesn't turn into another room. It hits those sliding doors everywhere.

WILLIAMS: Except that one doorway into the living room, there is no sliding door.

C. WALLACE: No, look David, here it is. Turning the corner you can see that wall . . .

D. WALLACE: Well, the sun is coming in . . . the light is coming in from there. Oh, I know exactly where it is. This is in the den.

C. WALLACE: That's where it was.

D. WALLACE: And that is the wallpaper that was in the den when we had the black and white furniture in there. Yes, that's it.

C. WALLACE: Yes, okay.

WILLIAMS: So that's the north side?

D. WALLACE: Yes, that's the room, and this is the sun coming through there. And now I remember because the furniture was furniture they should have been shot for ever getting rid of. It was glorious, art deco chrome . . .

C. WALLACE: Well, now, he mixed those up.

WILLIAMS: That's fine.

C. WALLACE: And these are all the same.

D. WALLACE: Yes, that's there. That's where it is.

WILLIAMS: There's a whole series of them.

C. WALLACE: Yes, here. God, that's a terrible picture of you.

D. WALLACE: And that's what we found in Denver, is one of the side tables from the furniture.

C. WALLACE: Look there, isn't that terrible of you?

WILLIAMS: It was black and white?

D. WALLACE: Black and chrome.

C. WALLACE: What happened? Last time I was there it wasn't in that room.

D. WALLACE: It sure was.

WILLIAMS: That's hard to imagine in the Truman home.

D. WALLACE: They're selling it.

C. WALLACE: What? They're selling it to you?

WILLIAMS: 82-126.

D. WALLACE: Who's this? Oh, that's me, huh? Where did all these pictures come from, and why don't we have them?

C. WALLACE: I don't know. I was wondering the same thing.

D. WALLACE: Yes, see, there's that format of Dad's camera.

WILLIAMS: Well, I could sell you copies.

D. WALLACE: There's the format of Dad's camera.

WILLIAMS: Like two and a half inches high . . .

D. WALLACE: Yes, this is it right there. There it is. I have the camera.

WILLIAMS: So he took these.

C. WALLACE: Now I've got him the way I remember him with all his curls. He had the most beautiful curly hair. Look at the curls.

WILLIAMS: They'd be happy to sell you copies. If you have dinner with Dr. Zobrist, you can ask.

C. WALLACE: Here's David with his father at 219 . . . [83-15]

D. WALLACE: We have that picture.

C. WALLACE: See his curls?

D. WALLACE: Oh, give me a break! I gave Ben Zobrist this picture. Now it's coming back at me.

C. WALLACE: What did you give it to him for?

D. WALLACE: Why not?

WILLIAMS: It says "Truman House."

D. WALLACE: I've got plenty of them.

C. WALLACE: But see his pretty curly hair? He had such pretty curls.

WILLIAMS: You had a cute smile.

C. WALLACE: All right, now, here's the Christmas tree in . . .

WILLIAMS: How old were you, two?

D. WALLACE: Oh, two. I was born in '36.

C. WALLACE: Here's the Christmas tree in the alcove in the living room. Here is

Margaret, Marian, and David [82-130-2].

WILLIAMS: Is that typical of the way Christmas looked?

C. WALLACE: Except the tree in later years was bigger.

WILLIAMS: Why was that?

D. WALLACE: Everybody got grander. [chuckling] Dad and Mother sent back the blue spruce in . . . whenever it was, and it scratched the ceiling.

C. WALLACE: Well, a friend of Fred's had crated it and delivered it and put it in the back yard, and it looked like an old oil well standing in there.
[chuckling]

WILLIAMS: This says 1937 on that, doesn't it? Right? And there's a puppy, supposedly [82-130-1].

D. WALLACE: That's right.

C. WALLACE: Oh-oh, here's David, his puppy Spot.

D. WALLACE: Yes, Spot, which then went on and was raised by . . .

C. WALLACE: George.

D. WALLACE: After we moved to Denver.

C. WALLACE: Say, did you see that woman get on the plane today?

D. WALLACE: It was Spot's tail that broke the electric eye beam I told you about when they first put it in around the house. He used to run around with his tail sticking straight up.

WILLIAMS: What kind of dog is he?

D. WALLACE: It was a mixed dog. Mother was in the hospital for an operation, and I got it from somebody. Who did I get it from? You were in for a thyroid operation.

C. WALLACE: I don't know, but you came in with Dad to see if I'd let you have it and I said sure. That was when I had my thyroid operation. But what was I going to say? Did you see the woman get on the plane today? She had a little carrying case like this, and it had a little doggy in it.

WILLIAMS: Did somebody get a high chair that year, or is that just sitting there?

D. WALLACE: I think probably they got it, and it would have been Marian. That's Marian.

C. WALLACE: Yes, the little one is Marian.

D. WALLACE: Oh, there's Spot!

C. WALLACE: There's the same thing [82-130-3].

WILLIAMS: Looks kind of like a terrier.

D. WALLACE: Oh, puppy is dead [?]. He got so fat he looked like a little elephant running around.

C. WALLACE: George just adored that dog. Same thing.

WILLIAMS: And he broke the beam? Was that when Mr. Truman was president? They had beams set up?

D. WALLACE: That's when they didn't have a fence, so they put this electric eye thing around the house that reflected.

WILLIAMS: Would this have been on Christmas morning?

D. WALLACE: Yes.

WILLIAMS: Did you all get up and run downstairs?

D. WALLACE: Yes, Mother will tell you all about . . . Mother, tell them about Christmas morning.

C. WALLACE: We came down and looked at the Christmas presents.

D. WALLACE: Where were they?

WILLIAMS: How did they get there?

C. WALLACE: All right, now just you all shut up. You see where the Christmas tree is?

And then right next to that was a rocking chair, and that was Grandmother Wallace's chair, so all her presents were put in that chair.

WILLIAMS: To the right.

C. WALLACE: Then you come along the long wall where the sofa . . . and that's where Bess and Harry and sometimes some of Margaret's presents were put.

D. WALLACE: And that's the sofa that's at Margo's house.

WILLIAMS: There was a sofa along the north wall?

D. WALLACE: Yes.

C. WALLACE: Yes, and some of Margaret's were put under the tree, but most of them were on there. All right, then you go out to the hall, and then across the wall here was a secretary.

D. WALLACE: Whoa, whoa, whoa. At the end of the sofa was the velvet chair.

C. WALLACE: Yes.

D. WALLACE: You skipped that.

C. WALLACE: Well, I don't know who . . . Oh, it was Frank and Natalie's.

D. WALLACE: Frank and Natalie's stuff was in the velvet chair then. Then you come around the corner of the living room and there was a secretary here, which is in Maryland.

C. WALLACE: And then there's a door into Grandmother Wallace's room.

D. WALLACE: Yes, then the door on the porch.

C. WALLACE: And then there was a big wing chair, and that's where Fred and I had our

presents, and then there was the fireplace, and then you come to another chair and that was George and May's. I think we had one for Vietta, Pete, didn't we? I can't remember that.

WILLIAMS: So everything was on a chair?

C. WALLACE: Everybody's, yes.

D. WALLACE: Yes, except the kids.

C. WALLACE: Except the kids'. They went under the tree.

WILLIAMS: Were they all wrapped up, or did you just pile them up?

C. WALLACE: All the presents were wrapped that we gave people, but the kids' from Santa Claus were not wrapped.

D. WALLACE: Why don't you tell them what kind of presents they were?

C. WALLACE: I gave Uncle Harry a pair of garters for Christmas. [chuckling]

D. WALLACE: No, but it was very much the era when you gave people a carton of cigarettes, and that was the Christmas present. I mean, it was not a big expensive hoo-haw, let me tell you.

C. WALLACE: We didn't have much money.

D. WALLACE: It was very much socks and ties and garters and things like that.

C. WALLACE: Well, we didn't have much money. That's back in the thirties, geez!

D. WALLACE: Well, don't be defensive, Mother. We're trying to explain what it was that you gave them.

C. WALLACE: I'm not. Am I defensive?

D. WALLACE: Yes, because we didn't have much money. It was back in the thirties.

C. WALLACE: That's not defensive. That's just telling the truth. Here's Marian at 219 North Delaware [82-131-5].

WILLIAMS: During the Depression, huh? It looks like there were plants in the background.

D. WALLACE: The same room.

WILLIAMS: In the study?

D. WALLACE: Yes.

C. WALLACE: I know, we had a few plants in our house.

WILLIAMS: And this was chrome and black furniture?

D. WALLACE: Yes, and the tables were . . . The furniture was white metal with white and black patterned fabric cushions on it.

C. WALLACE: Here are Marian and David getting over the flu, and we had them in the same bed [82-132].

D. WALLACE: White and black patterned cushions, right in front of your nose. There it is. How's that for a memory?

WILLIAMS: Was it like a houndstooth kind of . . .

D. WALLACE: Yes.

C. WALLACE: This bed at this time was in Fred's room. I used to change them back and forth.

WILLIAMS: Fred's room was the northwest . . .?

C. WALLACE: The great big one here, I had Marian . . . Who did I have in it? Marian and David. Then you'd go down here and here was the sewing machine, here was the door into this room, and that was Fred's room. Well, sometimes I'd take that double bed and put in there and sometimes I'd take it and put it over here.

WILLIAMS: It looks like you had animals on the wallpaper. Do you remember that?

This is 82-132.

C. WALLACE: David and Marian.

D. WALLACE: Is that Marian and me?

C. WALLACE: Yes.

D. WALLACE: I should remember animals on the wallpaper when I don't even remember sleeping with my sister? [laughter]

C. WALLACE: You weren't sleeping. We were trying to keep you happy because you both had the flu.

D. WALLACE: We know, Mother.

WILLIAMS: We finally get some scandal here. [chuckling]

D. WALLACE: But where was the animal wallpaper, Mother?

WILLIAMS: It looks like a children's wallpaper.

D. WALLACE: Mother, dear? Animal wallpaper? I don't think that is animal wallpaper. I think it was a pattern of something else like animals, like chickens.

WILLIAMS: Well, it looks like Indians or something.

C. WALLACE: It wasn't animal wallpaper.

D. WALLACE: What is it? Is this in the big room or is this in the room over the parlor?
It's in the room over the parlor, I think.

WILLIAMS: Which you called Fred's room.

D. WALLACE: Because we were sick, because you put us in there. That's where the double bed was.

C. WALLACE: I don't see an animal.

D. WALLACE: Well, what is the pattern?

WILLIAMS: That one looks like a monkey or something.

C. WALLACE: Well, I don't know. I think it's just something that's wrong in the picture.

D. WALLACE: All over the wall?

C. WALLACE: Yes.

WILLIAMS: It looks like a circus.

D. WALLACE: It looks like a circus pattern.

C. WALLACE: Well, I don't know.

WILLIAMS: Here's a monkey on a stand and somebody with a whip.

C. WALLACE: I don't ever remember putting any circus paper in that room.

D. WALLACE: There's a lion standing on a drum here. You don't remember this wallpaper?

C. WALLACE: No.

WILLIAMS: Did you redecorate like that?

C. WALLACE: Oh, we used to do lots of crazy things.

WILLIAMS: Well, I've heard that you painted, but would you change the wallpaper and make a children's room?

C. WALLACE: Well, sometimes if I got somebody to do it. I couldn't to it.

WILLIAMS: This is you in the study, same furniture.

C. WALLACE: The same thing.

D. WALLACE: The same thing, same thing. Right, and there's the Raggedy Ann doll. Where is that now?

WILLIAMS: 82-131-3.

C. WALLACE: At 219.

D. WALLACE: The Raggedy Ann doll is still at 219?

C. WALLACE: Oh, the Raggedy Ann doll? Raggedy Ann doll, that was Marian's. I guess it probably went to pieces by now. She's gone through three kids, too.

D. WALLACE: Seven kids.

C. WALLACE: Seven kids.

WILLIAMS: It looks like Marian is maybe upset in this one, number 4.

C. WALLACE: Here are Marian and David on Marian's first birthday [82-131-1].

WILLIAMS: Did you wear those sailor suits a lot?

C. WALLACE: Yes, they all did in those days.

ODOM-SOPER: They're cute, Jim.

D. WALLACE: You obviously didn't hear what I said.

WILLIAMS: Well, this is in the dining room.

D. WALLACE: Dining room.

WILLIAMS: I recognize that wallpaper. Marian's first birthday, so that would have been 3/2/37.

C. WALLACE: She was born in '37.

D. WALLACE: On 3/2/38 then.

WILLIAMS: Well, this thing is wrong then. They say it was '37, her first birthday.

D. WALLACE: Change it. It's 3/2/38. She was born in '37.

ODOM-SOPER: What kind of light hung in the middle of the dining room before the chandelier, the big chandelier?

C. WALLACE: It was just . . . What was the chandelier like in the dining room?

D. WALLACE: Well, it wasn't brass.

C. WALLACE: Did they change that when they . . .

D. WALLACE: The have sort of an ugly brass one in there now, I think, that they've put in—I mean, very much W. & J. Sloane.

WILLIAMS: You mean in the dining room?

D. WALLACE: Just a minute. There it is right there. It was brass but it was much different, with those little shades. There it is, Mother, right there.

C. WALLACE: Yes.

D. WALLACE: Where is that?

C. WALLACE: Well, how would I know?

WILLIAMS: Whose high chair is that?

D. WALLACE: That's the high chair that was by the Christmas tree.

WILLIAMS: That's not the one that was Margaret's that's still sitting there?

HAGENSEN: It may be one that I did, I catalogued or something.

D. WALLACE: Is that Margaret's high chair or is that the one you got for Marian on her first Christmas?

C. WALLACE: This is not Marg's.

D. WALLACE: That's Marian's, yes.

C. WALLACE: Yes, this is that regular high chair that has the thing in front. Now, the other thing you're talking about was like a youth . . .

D. WALLACE: I'm talking about this one.

C. WALLACE: Okay, that's the one I bought to put Marian in.

D. WALLACE: All right, and you gave it to her. It's in front of the Christmas tree, the Christmas just before this, two months before this.

C. WALLACE: Yes.

D. WALLACE: Because it still looks in pretty good condition.

C. WALLACE: Now, the other chair you're talking about is called a youth chair, because it doesn't have this tray in front.

WILLIAMS: Right, we'll see that tomorrow.

C. WALLACE: Yes.

D. WALLACE: And this is on the east side of the dining room, or shooting south on the east side of the dining room.

WILLIAMS: And these were all from your father's cameras?

C. WALLACE: Here is David and Marian in the hall [82-133-1]. There's a mirror. We had a crèche set up there and that's what they're looking at.

D. WALLACE: The crèche is at Margo's house.

WILLIAMS: Along which wall was this?

C. WALLACE: That was at 219, in the hall.

D. WALLACE: What did you do, give her that mirror, too?

C. WALLACE: No, I didn't give her that mirror.

WILLIAMS: On the north wall? We still have that.

D. WALLACE: The east wall. The east wall.

C. WALLACE: They have that mirror.

D. WALLACE: That's where the portrait is now.

ODOM-SOPER: That mirror is in the parlor now.

WILLIAMS: Okay, and whose silhouettes are those?

D. WALLACE: Mother and Dad. Aren't those silhouettes you and Dad?

C. WALLACE: Yes.

D. WALLACE: And the crèche is on top of a mahogany veneered federal folding table,

card table. It can sit like this or it folds down and opens up into a card table. Where is that?

C. WALLACE: Marian.

D. WALLACE: Marian has that table.

WILLIAMS: Would this have been in 1938, would you say?

D. WALLACE: Yes, that's about right.

WILLIAMS: She would have been a year and a half . . .

C. WALLACE: Here they are.

D. WALLACE: There's the blue velvet dress, friends.

ODOM-SOPER: Indeed. [chuckling]

D. WALLACE: There it is.

WILLIAMS: And your shorts. You're wearing shorts in December?

C. WALLACE: Here they are.

D. WALLACE: You obviously didn't hear what I said. Now, that's the following Christmas now. We're talking Christmas '38 now.

WILLIAMS: Well, they say this is Christmas '38.

D. WALLACE: Well, fine, same thing.

WILLIAMS: Blue or blue velvet?

C. WALLACE: Well, Marian was born in '37. Now, she's more than a year old in that picture.

D. WALLACE: Obviously. Christmas '38.

WILLIAMS: A year and a half old?

C. WALLACE: I'd say it was Christmas '39.

D. WALLACE: No, no.

WILLIAMS: What's this big alphabet thing over here [82-133-2]?

C. WALLACE: That's something they got for Christmas from Santa Claus.

WILLIAMS: What is it, though? It looks like a slot machine, kind of.

C. WALLACE: Why sure, we started them young. [chuckling]

D. WALLACE: That isn't what that is at all, and I can't see.

C. WALLACE: Is it a book?

WILLIAMS: It's just hard to tell.

C. WALLACE: We'll say it's a book because . . .

WILLIAMS: Did she get a chair?

D. WALLACE: It's a swing.

WILLIAMS: A swing?

D. WALLACE: Two side pieces shaped like this, and then there's something here, and I think there's a swing in the middle. I'm pretty sure of that.

WILLIAMS: Okay, so you can sit and swing and learn the alphabet?

D. WALLACE: Yes. Now, you must understand, Christmas was really . . . I mean, if people did not behave civilized, I think they would have killed each other . . . Who untangled all the Christmas lights?

C. WALLACE: Me! [chuckling]

D. WALLACE: She untangled all the lights. And remember, this is when one light was burned out nothing worked.

C. WALLACE: And when two are burned out you go crazy.

ODOM-SOPER: Yes. You don't remember that, Jim.

WILLIAMS: Yes, I do.

ODOM-SOPER: Do you?

D. WALLACE: And George basically put the lights on the tree, right?

C. WALLACE: And then all the family sat around and kibitzed: something there, too much there, hang something up there. [chuckling] That's true.

WILLIAMS: So when would you decorate? The day before or . . .

C. WALLACE: No, we generally decorated . . .

D. WALLACE: Quite a bit before.

C. WALLACE: Yes, a little bit before.

D. WALLACE: A week before or something.

WILLIAMS: But all the brothers would come over and . . .

C. WALLACE: Oh, yes.

D. WALLACE: But that was all the time. I mean, they were around all the time—not every meal, but a lot of meals, every major meal.

C. WALLACE: Yes, every Thanksgiving, every holiday . . .

D. WALLACE: Oh, well, more often than that. Like every week they'd be over, something like that, you know.

WILLIAMS: And the Trumans had Vietta then?

C. WALLACE: Yes.

D. WALLACE: No, the Wallaces had Vietta.

WILLIAMS: The Wallaces?

D. WALLACE: Right.

C. WALLACE: Yes.

WILLIAMS: Mother Wallace paid her?

C. WALLACE: Well, I don't know.

D. WALLACE: Well, sure.

C. WALLACE: I guess she did.

D. WALLACE: Of course she did.

C. WALLACE: All right, here is Marian and David in their cold weather outfits and all . . . [8-135-1]

D. WALLACE: This would be that winter of '38-'39.

C. WALLACE: This is all 219 North Delaware. It couldn't be anything . . .

WILLIAMS: You have a Mickey Mouse cartoon book of some kind.

D. WALLACE: Well, that's how I taught myself to read. Seriously.

WILLIAMS: You taught yourself to read?

D. WALLACE: Yes, reading Mickey Mouse comics, sitting in my maternal grandfather's little rocking chair, which I still have, which was her and my father's.

C. WALLACE: I wish we had saved all those comics.

WILLIAMS: The Meyers'?

D. WALLACE: Was it Meyer's rocking chair? It was your father's rocking chair, the little tiny one?

C. WALLACE: My father's.

D. WALLACE: And it was covered with velvet, and then Mother and Dad had it recovered in a bamboo/rattan sort of thing, which I still have, and Christopher had it—my son. But I literally sat by . . . If this is the upstairs, the big room, this is Delaware Street and you have two windows here and you have a fireplace here, right? A door into the room over there. And I sat right there by that window in that rocking chair and taught myself to read with Mickey Mouse comics.

WILLIAMS: In the southeast corner of the big bedroom?

D. WALLACE: Right.

C. WALLACE: I also have the rocking chair my mother had when she was a little girl.
Well, here they are.

WILLIAMS: That's quite an outfit you had. Were you just outside somewhere?

C. WALLACE: Well, they didn't wear them inside, really. [chuckling]

WILLIAMS: No, but are they on the way to school or just . . .

C. WALLACE: No, I don't think so. I think they are walking from the house down to the driveway to get in the car.

D. WALLACE: Or go down and see . . .

C. WALLACE: Aunt May or Aunt Natalie.

D. WALLACE: May or Natalie.

WILLIAMS: And your dad was there to take your picture.

D. WALLACE: Standing there taking pictures. Worse than I am.

WILLIAMS: I think it's the one in the slide show that you'll see tomorrow
[82-133-3].

D. WALLACE: Well, there's the thing, that same thing.

WILLIAMS: Okay, the swing. It looks like you got quite a few toys.

C. WALLACE: Oh, they were good. Santa Claus always . . .

D. WALLACE: Is this the train now?

WILLIAMS: This says it's '43.

D. WALLACE: It couldn't be '43. Look at how little she is. See how little? Do I look nine years old? No.

C. WALLACE: You're about six in these.

D. WALLACE: Mother, I'm not six because Marian is about two. This is '39 or '40, Christmas of '39 or '40.

C. WALLACE: God, this seems so hard.

D. WALLACE: It's the same one. She's wearing the same dress. It's the same presents.

WILLIAMS: This one's different, though.

D. WALLACE: It's the same stuff. There's the same drum, there's the same . . . this thing. That was a real monstrous present.

WILLIAMS: That was '39 or . . .

C. WALLACE: That's Grandmother Wallace with Marian and David.

D. WALLACE: Now this is later. Now, this could be '43 now.

WILLIAMS: This is 82-134.

D. WALLACE: See, does that say '43? Well, doesn't that make more sense? It isn't even the same decoration on the . . .

C. WALLACE: She's such a cute little girl. Grew up and had seven kids. She had cancer, and we lost her.

D. WALLACE: This is the chair that sat right here. The clock's in the corner. That's the corner of the room right here. So this is the chair that was right over there where they put George and May's furniture, right?

C. WALLACE: Presents.

D. WALLACE: Presents, sorry. Did you know her legs used to swell up all the time?

WILLIAMS: Why was that?

D. WALLACE: What's the term? See how swollen her legs are?

ODOM-SOPER: Gout.

D. WALLACE: No, dropsy, whatever it is. It's when you have bad circulation.

HAGENSEN: Isn't that phlebitis?

D. WALLACE: Something like that.

WILLIAMS: Was that a typical scene?

D. WALLACE: Very typical.

WILLIAMS: She'd sit and read to you?

D. WALLACE: No, this is very posed.

C. WALLACE: She always had trouble with her ankles. There they are, and that's . . .
David was old enough, going to first grade there.

WILLIAMS: [reading book title in picture] "Transport picture . . ." Okay. Going to school?

C. WALLACE: First grade. I'm sorry.

WILLIAMS: That's okay. Now we're back to Mickey Mouse. This is 83-11.

ODOM-SOPER: She's cute.

C. WALLACE: It's Marian.

WILLIAMS: 83-12, you can see the pergola in this one.

D. WALLACE: Well, yes, but we're back many years. This is back to the other crowd, Mickey Mouse, you know. This was going to school, obviously.

C. WALLACE: Yes, that's the outfit you had when you went to . . .

D. WALLACE: Oh, that awful hat. I remember that, with that brim that had fuzz all over it.

WILLIAMS: And the ear flaps.

D. WALLACE: Well, the whole thing. I mean, it's an aviator hat. This is modeled after an aviator hat at the time, you know.

C. WALLACE: All the kids were wearing them, just like they wear Levis now.

WILLIAMS: Was that just in the back yard?

C. WALLACE: Yes.

D. WALLACE: You know where it was. It is dated 1939. There it is, dated 1939. But I've got to tell you, Marian looks older than three years old, I'll tell you, there. But if it's dated, we can't argue about it, can we? No, we can't. And where is this pergola that was supposed to be in the back . . .?

WILLIAMS: It's in this one.

D. WALLACE: It says in this one.

WILLIAMS: Well, that may be the card for this one.

D. WALLACE: Well, this is a totally different picture.

WILLIAMS: They copied the cards wrong on some of these.

D. WALLACE: God, I wish we had a magnifying glass so we could see what this magazine, book, is I'm reading.

WILLIAMS: It looks like something "pictures." "Transport pictures?" Were you interested in airplanes?

D. WALLACE: I have the original book I had then, which was about DC-3's. I found it the other day. But that's not it. This looks like soft stuff, looks like magazines.

WILLIAMS: You all certainly saved things.

D. WALLACE: I started throwing away . . .

C. WALLACE: I wish we had saved all those . . .

D. WALLACE: Mother, don't jump ahead.

C. WALLACE: What?

D. WALLACE: Don't jump ahead. You're getting to the end of the book before you get

to the. . . . You're getting all the good stuff.

C. WALLACE: No, I'm trying to see if . . . that is Marian. It's in the back yard [82-136-3].

WILLIAMS: What's this fence?

C. WALLACE: Well, that's that back porch, how it used to be. And that used to be like, when you went down under to the basement.

D. WALLACE: Where you go down to the basement. It had that open panel thing, like one-by-sixes.

WILLIAMS: Where did this fence run?

D. WALLACE: It wasn't a fence. It was across the bottom of the porch.

WILLIAMS: This thing right here?

D. & C. WALLACE: Yes.

D. WALLACE: That's under the back porch, across the bottom of the back porch.

C. WALLACE: And you went into the basement there.

D. WALLACE: This is the back porch.

C. WALLACE: Well, now it has a great big back porch, but those days it just had the little narrow one.

WILLIAMS: But this looks like it runs down to the driveway.

C. WALLACE: No, it's going this way. It's the angle of it.

D. WALLACE: This is the house. Whoa, whoa, whoa. Wrong. This is that little picket fence that was there. This is the side of the porch.

WILLIAMS: Okay. That's right.

D. WALLACE: So the kitchen door is right there, and the stairways are right there. That little area around where all those bushes are was fenced at one time.

God knows why, but for a very short time.

C. WALLACE: There was a little fence here that we put out for him to go out and play in.

D. WALLACE: So they could lock me up.

WILLIAMS: Like a big playpen.

C. WALLACE: We locked him in, and he comes and unlocks it and brings the key up to us. [chuckling]

[End of #4385; Begin #4396]

WILLIAMS: So it had to go up to the sides of the house to keep him in . . .

D. WALLACE: No, it was around those bushes right there.

C. WALLACE: There were four things.

D. WALLACE: You come down the kitchen stairs here and you come down that other stairway there, and here's a sidewalk, here's a sidewalk. It was right here.

C. WALLACE: You go down the sidewalk here, then you make a turn, and right there was a little gate, and it went into this little fenced place and we had . . .

D. WALLACE: A kennel.

C. WALLACE: A kennel. [chuckling] And we had a sandbox in there for him to play in.

WILLIAMS: These are 82-136.

D. WALLACE: God, you wonder what went wrong. It's all in these pictures.

C. WALLACE: This is Marian [82-136-4].

WILLIAMS: This is Marian?

D. WALLACE: Locked me in the kennel.

C. WALLACE: See, here he is. [chuckling] See, here he is all locked in. [chuckling]

WILLIAMS: Here's a little chair or something. Oh, okay.

D. WALLACE: This is Marian. Now, see, look. This is the screen porch off the Trumans' bedroom upstairs.

WILLIAMS: The sleeping porch.

D. WALLACE: The sleeping porch.

C. WALLACE: Yes, here's another picture.

D. WALLACE: I forget these words for things. That's what they were called, a sleeping porch. You're calling them . . . Mr. Truman's nap room. Now you know where you are here. Everything's very clear in that picture, right? You didn't see where the little fenced cage is.

WILLIAMS: So the fence, did it run down all the way to the driveway?

C. WALLACE: No.

D. WALLACE: I don't think it ran that far, no. Look at that miniature Adirondack chair I'm sitting in [82-136-1]. Isn't that neat? Isn't that simply a ghastly outfit with the beret and the matching blue flannel coat?

WILLIAMS: And you had a scarf.

C. WALLACE: [chuckling] It was brown.

D. WALLACE: Brown.

WILLIAMS: Did you make any clothes?

C. WALLACE: No! [laughter]

D. WALLACE: Are you kidding? Oh, those shoes are real special, too [82-136-2].

C. WALLACE: [laughter] I was waiting for you to see those.

WILLIAMS: Did they pinch your feet?

C. WALLACE: Here's Marian.

WILLIAMS: 82-137-3.

C. WALLACE: And we had this big . . . I was telling somebody we had a great big tree back there. They cut it down or something . . .

D. WALLACE: Where those bushes are now, there was a tree in the middle of them all.

C. WALLACE: Well, it was where they put the Secret Service.

D. WALLACE: Oh, this is down there?

C. WALLACE: Yes.

D. WALLACE: Mother, there's still the damn fence. It was like you fenced the whole back yard. [chuckling] That couldn't be.

C. WALLACE: Yes, but it looks that way.

WILLIAMS: So you had a rope swing, it looks like.

C. WALLACE: Yes, and eventually it turned into a trapeze, and Margaret had that as. . .

WILLIAMS: It went up higher, you mean?

C. WALLACE: Well, yes, you know . . . [chuckling]

WILLIAMS: Did anybody seem to mind when you were turning the yard into . . .

C. WALLACE: No.

D. WALLACE: Why? It's their yard. I mean, Grandmother didn't complain, and the Trumans were never there. They were off in Washington all the time. Who's going to say anything?

WILLIAMS: I just didn't know if she had flowers out there.

C. WALLACE: Here's Marian. Maybe some of that . . . Look, David, you're getting that . . .

D. WALLACE: Only one is indoors and the other is outdoors.

WILLIAMS: Is this the dog or is it stuffed [82-138]?

C. WALLACE: That's the dog.

WILLIAMS: Spot, was it?

D. WALLACE: That's Spot. That's the pergola.

WILLIAMS: Is that full-grown Spot?

D. WALLACE: Oh, no. No, this is . . .

WILLIAMS: This is 82-138.

D. WALLACE: No, this isn't. This is the Christmas after Spot. Nineteen forty sounds about right. No, he must not be Spot because he would have been grown up more. Just a minute! Something's wrong, because there's that little baby dog in a Christmas picture, but I got Spot for my birthday. This is birthday.

C. WALLACE: You never had two dogs; you only had one.

D. WALLACE: Well, I'm just saying something's wrong here.

WILLIAMS: It wasn't Mike, was it?

D. WALLACE: No, that's that awful dog of Margaret's. I still have the scar from him when he bit my leg. It was a really awful dog.

C. WALLACE: I don't remember that dog.

D. WALLACE: The Irish setter?

C. WALLACE: Well, that was ours.

D. WALLACE: Red Irish setter?

C. WALLACE: Yes.

D. WALLACE: No, you're not. It was Mike.

C. WALLACE: Well, we had one, too, but you weren't even around then, so there was

nobody . . . He wouldn't bite you.

D. WALLACE: Now, this I don't think is October. I think this is probably January or February, because that's the only way Spot could be that size. But I swear to God he was a birthday present, not a Christmas present.

C. WALLACE: Well, your birthday is in October.

D. WALLACE: So it wouldn't work. Do you remember that in Aunt May's house? The scarf?

C. WALLACE: No.

WILLIAMS: On the swing, 82-137-1. This says 5/12/40.

D. WALLACE: It could be. I mean if that's the date, that's the date.

WILLIAMS: You would have been six.

D. WALLACE: No, five.

WILLIAMS: Almost, and going on six. The same thing [82-137-2]. So that was hanging by a tree near the barn?

D. WALLACE: Yes.

C. WALLACE: I think whoever typed this on the back certainly saw people that aren't in this . . . Well, that's David in the snowstorm, but they say Marian is there, too.

D. WALLACE: What does it say on the back?

WILLIAMS: Some of these cards don't match the photographs.

D. WALLACE: Playing together in the swing. That's fine, okay.

WILLIAMS: Is this David?

C. WALLACE: [chuckling] Yes.

WILLIAMS: And who's that?

C. WALLACE: David.

WILLIAMS: 82-139-1 & 2.

D. WALLACE: We've seen that hat before. That's the hat.

WILLIAMS: Big gloves, too.

D. WALLACE: This was taken on the south side of the house right off of Grandmother's bedroom, on that little porch on the south side off the living room. That's actually turning around and shooting the other way from the same place.

WILLIAMS: Toward the alleyway.

D. WALLACE: Yes.

WILLIAMS: Is this one Marian [82-139-3]?

C. WALLACE: Let me see, yes.

D. WALLACE: Where are the snows of yesteryear? Right? Isn't that what I'm supposed to say right now in my best Proustian French.

WILLIAMS: Would you crawl through the bushes or anything?

C. WALLACE: What are you saying in French?

D. WALLACE: *Ou sont les neiges d'autrefois?*

C. WALLACE: What?

D. WALLACE: Where are the snows of yesteryear?

C. WALLACE: *Ou est la neige de l'autres annees?*

D. WALLACE: *Ou sont les neiges d'autrefois?*

C. WALLACE: *Ou est la neige.*

D. WALLACE: *Ou sont.* No, Mother.

ODOM-SOPER: *Ou est la neige.*

WILLIAMS: The transcriber is going to love this.

D. WALLACE: Plural, plural, plural! *Ou sont.*

C. WALLACE: Where are? *Ou sont les neiges . . .*

ODOM-SOPER: The snows, he's right.

D. WALLACE: *Les neiges d'autrefois.*

C. WALLACE: Of another time.

D. WALLACE: Yes, right.

WILLIAMS: I'm impressed.

D. WALLACE: And I can even quote Marcel Proust, too.

C. WALLACE: *Et je peux parler Francais aussi.*

D. WALLACE: This is the same place, looking the other way [82-139-4].

WILLIAMS: Is that a Western Flyer type thing? Did you have one of those?

D. WALLACE: Not Western Flyer. It's American Flyer. Both of those are wrong. It's something Flyer.

C. WALLACE: [reading the card for 82-140-1 to 3] "Dressed in Sunday clothes." I didn't know they had Sunday clothes.

D. WALLACE: We're back in our little sailor outfits.

WILLIAMS: Yes, this says "September 21, 1941."

D. WALLACE: I presume someone who has nothing better to do over there looked it up and saw this was a Sunday, so they put "Dressed in Sunday clothes," right? Right. Boy, is that an ugly outfit.

C. WALLACE: Here you are in your Sunday clothes again, and he's standing on the edge of a teeter-totter.

WILLIAMS: You had a teeter-totter?

D. WALLACE: Yes, it was in the back yard, right down toward the driveway.

WILLIAMS: And there's somebody's car. Whose car is that? This is 82-140-3.

D. WALLACE: What's the year?

WILLIAMS: 9/21/41.

D. WALLACE: It doesn't look like the Ford. Oh, yes, it is, that's the side. It's my father's 1939 Ford two-door.

WILLIAMS: Is this the same car?

D. WALLACE: Yes, that's the Ford. No, but it looks like a four-door and we only had a two-door Ford, so that doesn't make any . . . Did anybody else have a four-door, Mother?

C. WALLACE: I wouldn't remember.

D. WALLACE: Frank had that '39 Chevy that he drove until it fell apart.

C. WALLACE: Well, maybe it's a Chevy.

D. WALLACE: No, it's definitely a Ford. We always had Fords.

WILLIAMS: You always had Fords?

D. WALLACE: We did.

WILLIAMS: How come?

C. WALLACE: Because they got sort of . . . I don't know, hooked.

D. WALLACE: Who knows how that was.

WILLIAMS: Well, the Trumans always had Chryslers and Dodges.

D. WALLACE: And George had a Hudson, the only imagination in the whole family, and May had the Hudson then, and we had a '39 Ford until we got a '49 Ford.

C. WALLACE: [chuckling] Going up in the world.

WILLIAMS: Ten years?

D. WALLACE: But that is definitely a four-door '39 Ford, and it is not our car then. But if I see the real picture I'll know what it is.

WILLIAMS: Now you're on the north side of the house.

C. WALLACE: Here's Marian, and that's May's house in the background [82-140-1].

D. WALLACE: Actually, maybe we were all along. Those bushes look like the same thing. Maybe all those pictures were on the north side.

WILLIAMS: It looks like you've worn out a spot in the grass under the swing.

D. WALLACE: Yes.

WILLIAMS: There's a lawn chair sitting out. Was that typical?

D. WALLACE: Do you see where the swing is? This is from the alley, here's the pergola, there's the house across the street.

WILLIAMS: The Hunt house.

D. WALLACE: Yes, and the driveway is right there.

C. WALLACE: This is Fred and Margo . . .

D. WALLACE: So Mother was right. It was right where the Secret Service hut was.

C. WALLACE: There's Fred and Margo [83-16].

D. WALLACE: In Denver.

WILLIAMS: Well, that's a little . . . actually, a photo inside of a greeting card type thing.

D. WALLACE: Yes.

WILLIAMS: I've seen the original.

D. WALLACE: Yes, that's at the house in Cherry Hill, isn't it?

C. WALLACE: This is Margo on the sofa that they had in the room where the piano is

[83-7-1 & 2]. The piano was here, this is the front, and then as you come along the side in front of those windows there they had this sofa.

WILLIAMS: It would have been on the north side then.

C. WALLACE: That's right.

D. WALLACE: Yes, but that was their sofa, not ours, right?

C. WALLACE: That was their sofa.

D. WALLACE: But it was in the parlor.

C. WALLACE: Yes. And here she is again.

WILLIAMS: And this says it was December '48. Is that right?

C. WALLACE: Yes, she was born in August of . . .

D. WALLACE: Well, this isn't in Independence, is it?

C. WALLACE: Yes.

WILLIAMS: Were you back for Christmas?

D. WALLACE: Well, then this is at the White House. No, this is Christmas in Independence.

C. WALLACE: Independence.

D. WALLACE: Margo was born in August, so this is Christmas, so we came back on the Eagle or something.

C. WALLACE: Yes, I had a picture of Margo with all of the family. I mean, here she is with Grandmother.

WILLIAMS: Is this the same sofa that's in the living room now with the blue slipcover on it?

C. WALLACE: No. It might be the same sofa but it's . . .

WILLIAMS: It looks kind of lumpy, the way that one is.

C. WALLACE: Don't they have one in the parlor?

WILLIAMS: It's a Victorian settee.

D. WALLACE: Oh, yes, the sort of icky Victorian thing. This has those sort of pointy little corners in the back. I think this is the one in the living room.

C. WALLACE: Well, it had something different on it. [interview interrupted—extraneous conversation regarding refreshments not transcribed]

D. WALLACE: That's a wonderful picture of Grandmother.

WILLIAMS: Is that typical? I hear she always wore the neck . . .

D. WALLACE: The thing with a cameo, which was just her style. I don't know. I brought her that from Italy. These are nice pictures of Margo.

C. WALLACE: I don't see things that they see in these pictures.

D. WALLACE: Well, look around.

WILLIAMS: It may not be the right card.

C. WALLACE: Is that Margaret with the Hunt kid?

WILLIAMS: It says it is, Marian and Margaret. 86-206-8 and 9.

C. WALLACE: It was Hunt, the Baptist minister's . . . Hunt's kid.

D. WALLACE: That's the girl from across the street.

WILLIAMS: You said her name was Mary Ann or . . . ?

C. WALLACE: Here it is again.

D. WALLACE: Was it Mary Ann Hunt, Mother?

C. WALLACE: I don't know.

WILLIAMS: Is that Margaret? She looks awfully thin.

C. WALLACE: I thought so, too.

WILLIAMS: Oh, no, it's Marian.

D. WALLACE: Well, are we going to date this thing here?

WILLIAMS: It says it's Marian Wallace.

C. WALLACE: Where's Marian? Where do they say? Let's see.

D. WALLACE: Here's Marian.

WILLIAMS: Marian on the left and the . . .

C. WALLACE: Marian. Yes, it's Marian. Margo and . . .

D. WALLACE: You said Margaret.

C. WALLACE: Oh, no, Marian. I meant Marian. Marian is the one that played with the Hunt kid.

D. WALLACE: All right, so this is about 1944. But how does that work? We were already in Denver then. She's got to be ten or twelve years old here.

C. WALLACE: We went back for a visit in the summer, too.

D. WALLACE: Oh, so that's how it was.

C. WALLACE: Yes.

WILLIAMS: So how did they become friends?

C. WALLACE: Well, they were young people and they saw each other and thought, Well, let's play.

WILLIAMS: The same age, roughly?

C. WALLACE: Yes.

WILLIAMS: And what about this one, 83-6?

C. WALLACE: The same thing. What is it?

WILLIAMS: It's Fred.

C. WALLACE: It's Fred, yes.

WILLIAMS: Where is that?

C. WALLACE: He's sitting on a sofa in some room.

WILLIAMS: Is it the White House?

D. WALLACE: No, it's 3751 [South Gilpin, Cherry Hills, Colorado].

WILLIAMS: What's that mean?

D. WALLACE: No, it's not. No, this is in . . .

C. WALLACE: 219 North Delaware.

D. WALLACE: Not that fireplace. That's the White House or Blair House. I think it's Blair House.

WILLIAMS: They say "circa 1948."

D. WALLACE: Well, then it would be Blair . . . No, because they knocked down the White House in '49.

WILLIAMS: I think there may be some more in this series. Let's put it aside.

C. WALLACE: All right, Harry, Bess, Margaret, Fred, Grandmother Wallace, and Mary Jane Truman [64-35-2].

WILLIAMS: Where were you?

D. WALLACE: Probably taking the picture.

C. WALLACE: I was not asked to be in the picture.

WILLIAMS: Were you there, though?

C. WALLACE: Yes, I must have been.

WILLIAMS: Do you remember the occasion? It's 5/11/45.

C. WALLACE: 5/11/45?

WILLIAMS: That would have been just after he became president.

C. WALLACE: Well, it would be after the . . .

D. WALLACE: Oh, no, that has to be the wrong date.

WILLIAMS: 64-35-2.

D. WALLACE: Well, it's a month after Roosevelt died.

C. WALLACE: Yes, or was that when Margaret . . . We went back for Margaret's graduation.

D. WALLACE: Well, if it says the date, this has got to be a . . .

WILLIAMS: It's a wire service photo.

D. WALLACE: It's a wire service photograph, so the date is not . . . Did you all go back to the White House? We were living at the Ayres Hotel. That means you went back the following month?

C. WALLACE: No.

D. WALLACE: Well, it says so. Here's an AP picture that has you there May 11 of '45.

C. WALLACE: I don't know. When was this picture taken?

WILLIAMS: It doesn't say. It's from Mr. Truman's scrapbook.

C. WALLACE: Well, that is . . .

WILLIAMS: That's 65-1285 . . .

C. WALLACE: Bess, Margaret, Marian, David, and Bill Metzger.

WILLIAMS: Bill Metzger?

C. WALLACE: M-E-T-Z-G-E-R, Metzger.

WILLIAMS: Who was that?

C. WALLACE: He was an attorney friend of ours, lives in Denver—did.

WILLIAMS: What house is this?

D. WALLACE: That is on the steps of the State Capitol of Wyoming. So there.

C. WALLACE: What were you doing up there?

D. WALLACE: It's when Uncle Harry was on the 1948 non-political tour of the country,

the whistle stop campaign, and we were in Cheyenne with him.

C. WALLACE: And you went along?

D. WALLACE: We met him up there.

WILLIAMS: So you didn't ride along for part of it?

D. WALLACE: No. Now, we may have.

C. WALLACE: I don't remember that.

D. WALLACE: Bess, Margaret, you, me, Betty Metzger, and Bill Metzger.

C. WALLACE: I don't remember those things. Betty Metzger?

D. WALLACE: Yes, right there next to Bill.

C. WALLACE: Way in the background, kind of dark?

D. WALLACE: Yes.

WILLIAMS: And they were family friends of yours?

C. WALLACE: Yes.

D. WALLACE: Yes, and one of these people here . . . this man is the governor of Wyoming, I think, here.

WILLIAMS: The one you can't hardly see?

D. WALLACE: I'm 99 percent sure this is. I know it's that trip. It's the '48 . . . the trip before the . . . It's the summertime trip.

WILLIAMS: Before the campaign.

D. WALLACE: July '48.

WILLIAMS: Well, they don't have anything on the card.

C. WALLACE: I don't know who in the hell that is.

D. WALLACE: I have a real problem with the date on this. I just don't think everybody could have gotten back, but maybe so, you know? That would be

exactly what the family would do.

WILLIAMS: It would have been around his birthday. Did they celebrate?

D. WALLACE: Truman's birthday in the White House, yes.

WILLIAMS: V-E Day?

HAGENSEN: Wasn't there a special service or ceremony for that, end of the war in Europe or something, when they all went . . .

C. WALLACE: What date are we talking about?

D. WALLACE: May 11, '45, three days after V-E Day, three days after his birthday.

C. WALLACE: When did Margaret graduate from college? We went back for that.

WILLIAMS: Would she have been twenty-one? That was in '45.

C. WALLACE: Yes.

D. WALLACE: That's college. That's it. That's why.

WILLIAMS: And that's why she's in the center like this.

C. WALLACE: Yes.

D. WALLACE: Yes, that's when she graduated from where, though?

C. WALLACE: George Washington.

D. WALLACE: She didn't go to George Washington, did she?

C. WALLACE: She sure did.

D. WALLACE: Oh. Oh, that's right, she did. Well, that's her graduation.

WILLIAMS: And you went back for that?

C. WALLACE: Yes.

D. WALLACE: Well, it was probably the first time the whole family went back to the White House. I mean, they gave poor Eleanor three weeks to get everything out of there and then we moved in like a bunch of magpies.

WILLIAMS: Madge's legs were swollen up a little bit.

D. WALLACE: They always are.

C. WALLACE: Now, here is a date for inauguration for 1949 [83-100-1 to 8 series].

D. WALLACE: Yes, January 20.

WILLIAMS: Can you even tell from these pictures?

C. WALLACE: Yes.

WILLIAMS: Is this in the White House? Blair House?

C. WALLACE: I can start down here. Okay, where will I start? I'll start here. That's May. That's May. I'm not sure about that, ask David about there. I think that's Aunt B. That's Fred, that's Frank. This looks like Natalie.

WILLIAMS: That one's real dark.

C. WALLACE: And this looks like a chair.

WILLIAMS: Were you getting ready?

D. WALLACE: Mother, you have a wonderful sense of humor. Where has this been all my life?

WILLIAMS: Were you getting ready for the inaugural?

C. WALLACE: Well, we were all dressed in formals with corsages.

D. WALLACE: Well, that's Frank there.

WILLIAMS: This is the one she . . .

D. WALLACE: May, Frank . . . Who? She doesn't know who that is?

C. WALLACE: Not at the top left.

WILLIAMS: Who do they say?

D. WALLACE: Well, it's the same one. It's the same dress in all three of them. Look at the lace covering the arms.

C. WALLACE: I thought so, too.

WILLIAMS: It's May.

C. WALLACE: In fact, it looks like May has a veil over her head.

D. WALLACE: No, this is May right here. That's the same time. Yes, see over her head? Well, then she put it around her back like that. She's got a lace stole.

C. WALLACE: And she was trying to figure out which way looked better.

D. WALLACE: And she was trying to figure it out. But that's definitely May. There are those shoulders, you know?

WILLIAMS: So who do you think took these pictures? George?

D. WALLACE: It could be, yes. See here, hello, here we are. Same pose, same place, Blair House. Blair House.

WILLIAMS: It's 83-6.

C. WALLACE: Blair House, yes.

D. WALLACE: The White House doesn't have any round fireplaces, that I remember. We were all staying in Blair House, and Blair House does have round fireplaces.

WILLIAMS: So 83-6 is the same as 83-100-5.

C. WALLACE: You know, we'd get ready to go to a party and we'd go down and get ready to go out the door, and here laid out on the floor were boxes of corsages. Take your choice, whichever one you want. People would send them in, and they'd just . . . ten of them or more. Never so many flowers to wear in my life.

D. WALLACE: Yes, I'm sure this is not family quarters in the White House. I'm sure

this is Blair House.

C. WALLACE: That's at Blair House.

WILLIAMS: Look at this. Is that the way they put the . . .

D. WALLACE: It says "family quarters in the White House," but it doesn't look like the rooms on the third floor. I mean, the ceilings are too high, you see? The ceilings are very low on the third floor of the White House, and there's not that much up there anyway. Blair House.

WILLIAMS: This one, it's 83-111, and it says "Marian and Natalie Wallace on a couch at Blair House."

D. WALLACE: That's right, Marian and Aunt Nat.

WILLIAMS: It looks like the same room as this other.

D. WALLACE: See, we're all in Blair House. It's got to be Blair House. But the giveaway is . . . look at the height of the ceilings. See, it's not that high on the third floor of the White House, which were the family quarters, but they are in Blair.

WILLIAMS: So Blair House is, in a way, more elegant or formal?

D. WALLACE: Well, than the top floor of the White House. You can't see it above the parapet. The White House has only two floors, then you've got the fence, but between that there's a whole other floor.

WILLIAMS: Again, I apologize. These aren't very good copies, but . . .

C. WALLACE: Well, you'll have to ask David about those.

WILLIAMS: 83-101[-1 to 8].

C. WALLACE: I know who I think they are, but I want to hear what he thinks.

D. WALLACE: Well, that's Frank in one of them. I can see from here.

C. WALLACE: Yes.

WILLIAMS: Is this the same occasion, or different?

C. WALLACE: No.

D. WALLACE: There's Natalie and Mother and Frank. Look, we're all in the same damned room in Blair House. I mean, I can't see, they're such awful pictures. This is the family dining room at the White House. It's Dad and Alonzo Fields.

WILLIAMS: That's number 4 in that series.

D. WALLACE: Yes. And Frank leaning on his chin like that. If I could see the picture I could go right around the table. That was Christmas of 1945. I'm sure it was Christmas.

WILLIAMS: This says January of '49.

D. WALLACE: I mean '49. Okay, well, that wasn't Christmas. It was just dinner. Why does it look like Christmas dinner, though?

WILLIAMS: Well, was it the inauguration?

D. WALLACE: Yes. I think that's the family dining room, but I don't think it's the State Dining Room. These are really good pictures, if I could see what they are. Here's Bess.

WILLIAMS: Again, I think these are just negatives that they've made contact prints.

C. WALLACE: I'd say this is Bess, Harry, little Margo . . . I guess it was Marian, I don't know, with Margaret, and I don't know who the guy is that preached [68-1667].

WILLIAMS: What are they doing at a Baptist church?

C. WALLACE: Oh, they went there to church.

WILLIAMS: 11/22/45?

C. WALLACE: Sure, they used to take turns.

WILLIAMS: In Washington, I assume.

C. WALLACE: Yes.

D. WALLACE: Well, it's definitely Marian and Margaret.

WILLIAMS: Where were the rest of you?

D. WALLACE: There's Dad right there.

WILLIAMS: Behind the minister.

D. WALLACE: Date's wrong.

C. WALLACE: That's Marian, David, and Bess [90-35].

D. WALLACE: Well, that's about right because . . . This would have been Thanksgiving in '45. We went back for Thanksgiving after having been there in May? It could have been.

WILLIAMS: This is the 68-1667.

D. WALLACE: Well, they're sure of the date, I guess, from other reasons, I think.

C. WALLACE: A terrible picture.

WILLIAMS: Well, this looks like a wire photo, see?

D. WALLACE: Okay, but the only thing I have to add is there's Dad.

WILLIAMS: The second one from the right in back?

C. WALLACE: Oh, that's our Christmas. That I can tell you.

D. WALLACE: Well, I don't know if it's third. I don't know what that is.

C. WALLACE: Here's Frank, me . . .

WILLIAMS: Presumably the whole family was there.

C. WALLACE: That's the back of Fred's head.

HAGENESEN: When was this taken, again?

C. WALLACE: In the family dining room at the White House.

WILLIAMS: This is 90-35.

D. WALLACE: Oh, there's the family dining room.

WILLIAMS: Could you talk about 90-35?

D. WALLACE: Yes. There are better ones of this with my eyes open. Those were in *People* magazine, and I had complained that, you know, everybody gets their picture taken with him but us, and so she said, "Come on, boys, let's take some pictures." And we walked out in the yard and took some pictures.

WILLIAMS: You and Marian?

D. WALLACE: Yes.

WILLIAMS: Aunt B.

D. WALLACE: Yes.

C. WALLACE: You have that.

WILLIAMS: And this is 68-1236.

D. WALLACE: Well, that's me, Marian, Aunt B. That's a Truman. Which Truman?

C. WALLACE: Mary Jane?

D. WALLACE: Fred . . . That's not Mary Jane. It's Fred's wife. What's her name?

HAGENSEN: Margaret, too?

C. WALLACE: Luella? No, I don't know.

D. WALLACE: Is that Fred?

C. WALLACE: I don't know.

D. WALLACE: Well, that's one of the Truman guys.

WILLIAMS: Yes, that's Fred. It looks like Fred.

D. WALLACE: And that would be his wife.

WILLIAMS: What was her name?

C. WALLACE: It wasn't Luella, was it? No.

WILLIAMS: That's Vivian wife.

D. WALLACE: This is well into . . . What is this? Where are we here, in '51?

WILLIAMS: It's 1/3/53.

D. WALLACE: Oh, this was the last Christmas in the White House.

C. WALLACE: That was our last Christmas.

D. WALLACE: Yes, that was the last one. Grandmother had died in '52, so this was when we all got together for that last Christmas holiday in the White House.

C. WALLACE: And she had it in the State Dining Room with all the trimmings. It was kind of nice.

WILLIAMS: Do you recognize people in the background?

C. WALLACE: Well, isn't there a Fields in that picture?

D. WALLACE: No, this is Nicholson and [unintelligible], Secret Service men.

C. WALLACE: Fields is in one of these.

D. WALLACE: What?

ODOM-SOPER: I'm trying to remember Fred's wife's name.

D. WALLACE: Yes, well, it's right there.

ODOM-SOPER: That doesn't help us with her name.

D. WALLACE: Silly. Yes, she was all right. Where are we going? That's the thing. Where are we going and . . . Well, no, look where we are! We're not in

the White House.

C. WALLACE: Where are you?

D. WALLACE: In the Capitol. See over the door, the writing?

C. WALLACE: Was that the inauguration?

D. WALLACE: It wouldn't be the inauguration in '53, Mother, on January 3.

WILLIAMS: Were you just taking a tour?

D. WALLACE: No, it was a farewell speech or State of the Nation speech or something.

WILLIAMS: Does it say that on the back?

D. WALLACE: No, I don't know what it says on the back. [reading] ". . . leaving the house gallery after attending the opening of 83rd Congress." Pretty good guess, David. "Mrs. Fred Truman."

C. WALLACE: Who's Mrs. Fred Truman?

D. WALLACE: Mrs. Fred Truman.

WILLIAMS: We're trying to think of it.

D. WALLACE: That's what we're trying to think of.

WILLIAMS: I have a picture of her grave.

D. WALLACE: Is she dead? [chuckling] Oh, I didn't know, maybe it was one of these bought in advance things, you know? What do you call that?

WILLIAMS: Planning ahead?

D. WALLACE: No, there's another term for it. Pre-planned.

C. WALLACE: Pre-planned burial.

WILLIAMS: Pre-planned burials, yes. Okay, this is 83-103-2. Do you recognize these people?

D. WALLACE: Yes, I recognize them all.

C. WALLACE: That's the White House, and that's the White House.

D. WALLACE: There's Dad, Grandmother. Why don't you have a picture we can see?

C. WALLACE: Wait till you see this one! They even give us backs of heads.
[chuckling]

D. WALLACE: [unintelligible], Marian, blank, me, Mother, Frank, George,
[unintelligible], Alonzo Fields. I don't know the other ones.

WILLIAMS: Alonzo Fields is the one at the far right?

D. WALLACE: Yes, and taking the picture would be my father. No, he's here.

C. WALLACE: No, he's there with the back of his head.

D. WALLACE: There's Frank and there's George. So who's taking the picture? May.

C. WALLACE: May Wallace isn't there, is she?

WILLIAMS: That's not her.

D. WALLACE: That's Natalie, maybe.

C. WALLACE: Well, Natalie wouldn't take a picture. Is Margaret in that?

D. WALLACE: Yes, Mother, but you can't see them. They're just white blobs. We
have this picture. You've seen it for twenty years, thirty years.

WILLIAMS: Was it just the Wallaces that would go up for Christmas?

C. WALLACE: And Mary Jane. How about Mary Jane?

D. WALLACE: Mary Jane. Yes, she's there, standing right next to him.

WILLIAMS: Vivian wouldn't?

C. WALLACE: No.

WILLIAMS: So it was basically you guys.

D. WALLACE: Yes, and that's in the family dining room. Well, let's see, now they'll
tell me who my family is here. Margaret, that probably is. Yes, so that's

. . . No, no, no. Margaret, Madge. They're calling that Margaret? No, this they're calling Margaret. They're going left to right, right? Margaret, Madge . . .

C. WALLACE: Who's Madge?

D. WALLACE: You know who she is. Mother!

C. WALLACE: Well, who is Madge?

D. WALLACE: Gates Wallace.

C. WALLACE: Well, yes, but she was dead. [chuckling]

D. WALLACE: Not in 1947 she wasn't, at Christmas dinner.

C. WALLACE: Oh, I thought that was the 50-something one.

WILLIAMS: Fifty-three.

D. WALLACE: Their identification is all off on this, but there's nothing I can do about it. See, this is bad. Here it says "second row, left to right." I don't know what they're . . . Second row? There's not a first row and second row in this thing.

WILLIAMS: And you think they would have gone clockwise.

D. WALLACE: That's Dad. Well, I mean, are we going to just let it be wrong?

WILLIAMS: Well, eventually it will probably be corrected.

D. WALLACE: Well, just a minute, here it is. Around the table from the left then, Fred, Madge Gates Wallace, Natalie Wallace,"—could be, yes. Marian, Bess opposite him, yes, then me, then Christine, right, then Frank, George, Mary Jane, Harry, and Margaret. Margaret took the picture.

WILLIAMS: She's not in it.

D. WALLACE: No. She took the picture.

WILLIAMS: Well, here's who some of these people are. This is 83-103.

D. WALLACE: Oh, doesn't that look like fun? No wonder they threw us out. This is the East Room. This is the family picture. There's Dad. There's Mother. There's Grandmother. I'm right in there somewhere, and Marian's there. And I can't see a thing. That's Christmas in the White House.

WILLIAMS: With Margaret and Marian?

D. WALLACE: Yes. Same dinner. See, Margaret's back in the chair now. Dad's out of the chair. He took that picture. Now they're both out of the chair. Now this is just everybody sitting around upstairs.

C. WALLACE: [laughing] I think we're getting slap-happy, don't you?

D. WALLACE: Oh, no, this is Margaret's crowd. All her friends from school. But this is the one in the East Room. I can't it's too small for me to see, other than Marian sitting on the floor.

C. WALLACE: Margo was there, too, that last Christmas, but she was upstairs. She was such a brat.

WILLIAMS: Margo was how old?

C. WALLACE: Four.

WILLIAMS: She was being a brat?

C. WALLACE: Oh, God, she was terrible. So we had to take her upstairs.

D. WALLACE: Oh, yes, there I am right next to Uncle Harry. My ears sticking out.

C. WALLACE: Look at this one of David.

WILLIAMS: Is this you [83-107-6]?

D. WALLACE: What?

WILLIAMS: Is that you?

D. WALLACE: No!

WILLIAMS: It says it's "possibly David Wallace."

D. WALLACE: No, it's not. Well, we know who that is. That's Thundercloud.
[Margaret, 83-107-8]. This is in the east wing in the White House.

WILLIAMS: Now this is in the study in the home now [John J. Audubon print in 82-107-4 & 5]. Do you know anything about the "Columbia jays"? These Audubon?

D. WALLACE: No, but that's in the east wing of the White House there. There they all are. You've got the IDs on all those.

WILLIAMS: So this is in the White House, back to the White House?

D. WALLACE: This is Madge Strickler.

C. WALLACE: Oh, yes.

D. WALLACE: Now, they're the brothers.

C. WALLACE: Margaret.

D. WALLACE: Margaret Strickler.

C. WALLACE: Margaret Strickler. She's the one that . . .

WILLIAMS: The voice, or piano, music. . .

D. WALLACE: Yes. I'm sure that's who that is right there, sitting in the sofa right there on the bottom.

WILLIAMS: Does it say that?

C. WALLACE: Yes, that's who that is—that "unidentified couple."

WILLIAMS: Is that what you were laughing about?

D. WALLACE: This on the back of the *Williamsburg*. I can't see who the people are, but that's the back of the *Williamsburg*. The fantail.

[End #4386; Begin #4387]

WILLIAMS: And who's this? Who's the one that they think is you?

D. WALLACE: I don't know. I don't know. I can't see. I'm going blind here with these awful pictures.

C. WALLACE: What did I want to ask David if he's seen a picture of? Clark. . . ?

WILLIAMS: "Unidentified older couple," so that's the Stricklers [83-107-5]?

D. WALLACE: I think so. The Stricklers, yes. Well, that's sure not me [83-107-6].
And that's when they did the family picture.

C. WALLACE: Of the family, yes.

WILLIAMS: You went out on the yacht?

C. WALLACE: No, that was taken in the White House, and here . . .

D. WALLACE: Mother, you're not even talking about the same picture.

C. WALLACE: Of Frank, George, Bess, and Fred?

D. WALLACE: No, we're not talking about that anymore.

WILLIAMS: There's one that's . . . Would you have gone out in December on the yacht?

D. WALLACE: Yes.

WILLIAMS: Why? Wouldn't it have been cold?

D. WALLACE: Last time together.

C. WALLACE: Well, they had inside rooms. [chuckling]

WILLIAMS: I thought the fun part of it was to stand out by the railing.

C. WALLACE: Yes, it was nice, though.

D. WALLACE: I mean, they got '47 of us, fourteen, thirteen years old. Do I look thirteen years old to you there? He looks about twenty-five, yes.

WILLIAMS: He looks about twenty-five.

C. WALLACE: Wait till he sees this next one. [chuckling]

D. WALLACE: Oh, I know. That's the same one that's on here. That's Christmas upstairs in the White House. Here it is right here. There it is. [laughter]

Oh, that's wonderful of Margaret. Honey, we love you. [chuckling]

Boy, are we coy.

WILLIAMS: 82-158.

D. WALLACE: No, it's the same one. Look, it's the same stupid picture. Look, it's the same one.

WILLIAMS: The big eight-by-ten.

D. WALLACE: It's exactly the same picture.

WILLIAMS: Yes, with that one you really get the detail in it.

D. WALLACE: Oh, wonderful. [chuckling]

WILLIAMS: You said you wanted them all blown up like that.

C. WALLACE: Can you see it?

WILLIAMS: What are you holding, presents?

D. WALLACE: This great Missouri beauty. Don't you just love her?

C. WALLACE: [chuckling] Oh, dear, we're getting slaphappy.

D. WALLACE: Well, we're just about done. If you move along a little quicker we'll get done.

C. WALLACE: Well, I'm doing it as fast . . .

WILLIAMS: This must have been that same dinner that we saw earlier. 83-77 and 79.

D. WALLACE: Yes, but this is not the Christmas dinner. This is back to . . .

WILLIAMS: It says January.

D. WALLACE: January.

WILLIAMS: This says '49, so you would have been there for the inauguration, doing something. More of the same, and they're small. It really does help you for to see them.

D. WALLACE: There's a blowup of that one in the East Room with Margo sitting on the floor. Marian sitting on the floor [81-104-4].

WILLIAMS: Well, somebody's in a high chair here. Is that Margo?

D. WALLACE: That's Margo in the high chair. Well, this is the last one. That's in the State Dining Room. That's that last weekend [81-103].

WILLIAMS: So you had a big farewell?

D. WALLACE: That's the big farewell hoo-haw, yes. See, there's Marian and me, and Uncle Harry and Mary Jane and Frank and Natalie and Frank again—no, it couldn't be—and somebody and somebody and Bess and Fred and Mother's back and Margo in the high chair.

WILLIAMS: This is 81-103. That's the wrong card, I think.

D. WALLACE: Playing cards? Sure.

WILLIAMS: [chuckling] It's the wrong card.

D. WALLACE: No, there's in front of the Christmas tree, I believe. Well, anyway, everyone has to figure out who this is. Well, there's Margo. They got her off the floor this time. Oh, no, this is the last Christmas in the White House. See, that was Marian on the floor before. Now, this is Margo. Marian's standing up now.

WILLIAMS: Well, 81-104.

D. WALLACE: Natalie, Margaret. This is great. I wish I had a copy of this. I think I

do. Natalie, Margo, Marian, George, May, Fred, Mother, Bess, Frank with his ears sticking out, Harry, me with mine sticking out, Mary Jane. They're all here.

WILLIAMS: I've heard that George was dark. Is that just . . .

D. WALLACE: Well, he was dark-skinned, yes, dark-complected.

C. WALLACE: I wonder what that is?

WILLIAMS: Did Frank always have the circles under his eyes?

D. WALLACE: And his ears sticking out like that, yes. Always.

WILLIAMS: Any reason that you know of?

D. WALLACE: I think Natalie just was a bad cook, and he ate bad food all his life, and so he had these big dark things under his eyes.

WILLIAMS: [reading] "Snapshot of Marian and David posing outdoors with an unidentified girl." 83-109.

C. WALLACE: What?

WILLIAMS: Is that you?

D. WALLACE: I can't even see it. What am I doing with about a 1926 car in the background? Marian is bigger than me? No, that's Margaret, that's . . . You don't have a magnifying glass, do you? No, this is certainly not that, but this is something. Actually, the car is a much different car than I thought. It's about a '35, '36. That's Frank's car. That's a '39 Chevy. So it's Margaret, me, and Marian.

WILLIAMS: So it is right.

D. WALLACE: Margaret must be the unidentified girl. I mean, that's what it looks like to me. I can't really see it very well.

WILLIAMS: This one don't even bother with. These are bad.

D. WALLACE: Well, we just did this. It's the same one, just a different pose of the same crowd. You know how you can tell? Because the bench is off to the side like that.

WILLIAMS: These are deteriorating Polaroids.

C. WALLACE: These are really bad. You can't even tell . . .

D. WALLACE: Well, this is you, Mother, right there.

WILLIAMS: 85-97-4.

D. WALLACE: Yes, a deteriorating photograph.

WILLIAMS: They say it's a "small Polaroid snapshot, not in good condition, of a Christmas dinner . . . at the Truman house?"

C. WALLACE: Well, I suppose that looks like Bess, doesn't it?

D. WALLACE: Well, no, I don't think so.

WILLIAMS: I guess it is, isn't it?

C. WALLACE: Yes.

D. WALLACE: Well, that's where it is.

WILLIAMS: That's the chandelier. It doesn't have the . . .

D. WALLACE: Well, there's Frank and da-da-da-da. There's me and George, and there's Marian, and she's got to be fifteen or sixteen years old here. It's about '53. Here's Dad. Now, let's see what they say it is.

WILLIAMS: I don't think they're dated at all. Was there a servant?

D. WALLACE: Well, this is Fred [85-97-3]. They've got it all wrong here. It's Fred, Frank . . . See, they have it as George, Frank . . . No, it's Fred, Frank, then Bess, then David—no, not Fred—then that's George, and Marian.

They just have George . . . This is Fred, that's George. So this is . . . I don't know, this is very definitely Independence.

WILLIAMS: The first Christmas back from the White House?

D. WALLACE: No, we didn't go anymore then, did we?

C. WALLACE: The last Christmas we had with the family was in '52.

D. WALLACE: In '52. No, but there's something definitely going on here, and Marian is older than fourteen. Look. I mean, she's wearing lipstick and everything. Come on, Mother. This looks like about '54 or '55, and I don't know where . . . It's in the parlor, like we all came back for something. That's Dad on the left.

C. WALLACE: Right here, there's the . . .

D. WALLACE: Yes, I know.

C. WALLACE: Yes, and then this looks like Frank Wallace way down here.

D. WALLACE: Yes, Mother, I already identified it. We're just trying to figure out what it is.

WILLIAMS: Were there any other holidays or graduations?

D. WALLACE: There was nothing after that. Boom, gone.

C. WALLACE: What date did you call this?

D. WALLACE: Well, look at how old Marian looks.

WILLIAMS: It's not dated.

D. WALLACE: On the right.

C. WALLACE: That's not Marian.

D. WALLACE: Sure is.

C. WALLACE: It's Margaret.

D. WALLACE: No, it's not. It's very definitely Marian.

C. WALLACE: It is not Marian.

D. WALLACE: It is, because we have a copy of it.

C. WALLACE: I'd say it's Margaret.

D. WALLACE: You'd be wrong. Margaret looks that young and I look that old?

C. WALLACE: You don't look old. You're right there next to George.

D. WALLACE: Yes, I'm at least twenty.

C. WALLACE: Here's George, and then there's you. You look about fourteen.

D. WALLACE: No, wrong.

WILLIAMS: Is that the same girl?

D. WALLACE: Here it is, the same thing. Oh, now just a minute.

WILLIAMS: It says, "Frank is carving the turkey."

D. WALLACE: Yes, there it is. Did we have Christmas in '51 at the house, not at the White House?

C. WALLACE: Yes, we've always . . . Yes.

D. WALLACE: Don't say "Yeah, we've always . . ." We had it at the White House. This is Christmas '51. I think that's what it has to be.

WILLIAMS: So Margo would have been thirteen or so?

D. WALLACE: Wearing lipstick.

WILLIAMS: You let her wear lipstick when she was thirteen?

D. WALLACE: Well, it's certainly not Margaret. Yes, this is '51, Christmas of '51 here. That's what it is.

WILLIAMS: It definitely wasn't after '52?

D. WALLACE: No, it's definitely . . . Well, now, just when did Natalie die?

WILLIAMS: In the sixties.

D. WALLACE: Yes, the only thing, the only cropper here, if it's '51, where is Grandmother? Now, the problem is she always sat at this end of the table, so . . .

WILLIAMS: Okay, that's the same thing we were going to ask tomorrow.

D. WALLACE: So she would be right here. There's Dad.

WILLIAMS: She sat near the kitchen end?

D. WALLACE: She sat at the kitchen end all the time.

WILLIAMS: Was that considered the head?

D. WALLACE: That was her seat. No, the head was over there. That's where Uncle Harry sat all the time. But here he's just sitting sort of around on the side. I mean, it's a very strange set-up, this table. There's Mother. Or who is that?

WILLIAMS: Who is sitting on the side?

D. WALLACE: See, if that's Marian, she is talking to whoever this is, which is identified as . . . Bess? Forget it. No, Christine.

WILLIAMS: This is number 1.

D. WALLACE: I know. Number 1. "On the right side of the photo, bottom to top: Christine, Marian, Fred, David, Bess." Well, we know that's wrong because we know this is George next to Marian. So that's Christine. So Marian is talking to Mother right here. Dad is across the table. Marian is talking to you, you're sitting right here, Dad is there, so Grandmother is right here.

WILLIAMS: And then you have George.

D. WALLACE: Who took the picture?

WILLIAMS: Margaret?

D. WALLACE: Margaret took the picture.

WILLIAMS: These are from her papers.

D. WALLACE: Margaret had the Polaroid. Those are her pictures.

WILLIAMS: And do you think it's '51?

D. WALLACE: Fifty-one.

WILLIAMS: And so that's why Grandma is not in it, because . . .

D. WALLACE: She's here. She's in it. Margaret's shooting it over her head.

WILLIAMS: But she was there, she's just not in the pictures.

D. WALLACE: Right. Yes, I would not stake my life on it, but I think we can see it right here, the whole thing.

WILLIAMS: Anything in these?

D. WALLACE: Edwin Land, eat your heart out. He just died, you see, and his pictures are still fading.

WILLIAMS: A dark snapshot of Christine and Fred on a couch. Is that you?

C. WALLACE: Well, I'm way up here in the dark. [83-99-1]

D. WALLACE: God, this is more fun than we've had in a long time, looking at all these bad old pictures.

WILLIAMS: Do you know these three? This is 83-99-3.

D. WALLACE: I can't even see them, so how can I know them?

WILLIAMS: It says it's Margaret with two girls.

D. WALLACE: This is at the White House, right?

C. WALLACE: Do you want to try my glasses? They're just magnifying glasses.

D. WALLACE: All these bookcases. Is this at the White House? Where is this supposed to be? One.

WILLIAMS: At the White House during the time of the 1949 inauguration.

D. WALLACE: Who are those funny-looking people?

WILLIAMS: Number 2 is Christine Wallace.

D. WALLACE: That's not Fred and Christine, absolutely not. That's not them, not at all.

C. WALLACE: I couldn't tell.

D. WALLACE: Absolutely not.

WILLIAMS: Who is it?

D. WALLACE: I don't know.

WILLIAMS: Margaret or . . .?

D. WALLACE: Well, there's the driveway. It says, "Margaret . . ."

C. WALLACE: I don't know which way this goes. Oh, thank you. What's all this stuff here?

HAGENSEN: I'm not sure.

C. WALLACE: I can't make heads or tails out of anything here.

HAGENSEN: This looks like it may be inside a train or an airplane, because there's little windows.

C. WALLACE: Yes.

D. WALLACE: Yes, and a young Margaret Truman, that's right.

C. WALLACE: I can't tell anything on that one.

D. WALLACE: So that is not Christine and Fred Wallace, and that is not Christine Wallace on a couch.

WILLIAMS: They're saying one of these is you.

D. WALLACE: Oh, God, I love this. Don't you love that picture of Margaret?

C. WALLACE: I didn't read it because I couldn't make head nor tail out of it.

D. WALLACE: Don't you see Margaret there? And Bess [83-99-?]?

WILLIAMS: Where are they? At a baseball game?

D. WALLACE: Yes.

C. WALLACE: David used to have a table like this. It's a lot of work but they're pretty.

WILLIAMS: Does that look like Natalie to you?

C. WALLACE: I can't see. I gave him my glasses.

D. WALLACE: No, it's at, whatever this is.

WILLIAMS: Some kind of military . . . ?

D. WALLACE: Yes, that's what they're at.

C. WALLACE: Maybe they're at a parade.

WILLIAMS: They say this is Natalie, and then the rest are unidentified women, 83-102.

D. WALLACE: No, that's not Natalie.

WILLIAMS: It's not Natalie?

D. WALLACE: No. It's a bunch of people on a bus. Oh, forget it. I mean, nobody's ever seen any of these people.

C. WALLACE: I don't see how you could tell head nor tail . . .

D. WALLACE: Why don't you just tell them to throw these away?

C. WALLACE: They won't let them.

D. WALLACE: Maybe they'll fade.

WILLIAMS: Marian. It says one of these is Marian.

D. WALLACE: It's not. Believe me, it's not.

WILLIAMS: Possibly Marian Wallace, number 4.

C. WALLACE: Possibly.

D. WALLACE: These pictures, you know, are before the . . . Remember Miss Lantern Jaw, about 300 pictures back? That's her. No, these pictures are nowhere I've ever seen. This brick building with the striped awning in front of it? I've never seen this building.

WILLIAMS: It looks like a tavern.

D. WALLACE: It looks like a tavern. And look, everybody is riding on a bus here. The bus window is dated from about 1949, 1948. This is definitely not Natalie. I mean, this is in California. Look at the tile roof and everything.

WILLIAMS: We have those down on the Plaza.

D. WALLACE: And who is this supposed to be? Aunt B. floating in a . . .

WILLIAMS: In an inner tube?

D. WALLACE: In an inner tube. I think you could give those pictures up for . . .

WILLIAMS: Well, somebody went on a trip and had these.

D. WALLACE: That's right. So find out who went on a trip and then you know who it is.

C. WALLACE: And what kind of a trip.

WILLIAMS: A bunch of women, where they went swimming and were on a bus.

D. WALLACE: So it's the bridge club, is what it is.

WILLIAMS: Kind of a Hawaiian . . . They had a big straw hat.

D. WALLACE: It could be down in Key West.

C. WALLACE: Have you seen these new floaters that you can wear when you go

fishing?

D. WALLACE: Your feet stick out at the bottom.

C. WALLACE: Well, you put flippers on your feet, and then this thing you put over and it comes around. I saw one on TV the other day, and it had a motor in it.

D. WALLACE: It had a motor on it.

C. WALLACE: And you walk right out into the lake and . . .

D. WALLACE: Kick.

C. WALLACE: And kick.

D. WALLACE: To fish. The whole idea is fishing.

C. WALLACE: And then you fish, and all you see . . .

WILLIAMS: While you're floating?

C. WALLACE: Yes.

WILLIAMS: What keeps them from coming up and biting you?

C. WALLACE: Well, fish won't bite you.

D. WALLACE: Nothing. That's the sporting . . .

C. WALLACE: But here you are, you look out in the middle of the lake and here all you see is these people, and you think, "Oh gee, that's a shallow lake to be able to walk out like that." [chuckling] Try it.

WILLIAMS: It's kind of like waders only you go . . .

D. WALLACE: Is this more?

WILLIAMS: No, that's all.

D. WALLACE: Thank God.

WILLIAMS: You can go to bed.

D. WALLACE: It's obviously something I can't see. It's notes.

WILLIAMS: Oh, no, it's just my file on you all.

D. WALLACE: I really put you through hell getting us over here.

D. WALLACE: Oh, this is what I have to sign.

WILLIAMS: A gift form.

C. WALLACE: What?

WILLIAMS: In order for us to use these interviews that we're doing, you need to sign this release form, each one of you.

D. WALLACE: You can fill it all out, right?

WILLIAMS: Right.

C. WALLACE: What if I don't sign it?

D. WALLACE: Well, burn the tape.

WILLIAMS: You don't get your \$20 tomorrow. [chuckling]

C. WALLACE: Are you writing my name?

D. WALLACE: Not your signature. Right there.

WILLIAMS: Could you fill in your address and all that stuff?

C. WALLACE: Where does he want me to sign? Here?

WILLIAMS: This part right here: signature, address, telephone, and date. And I'll type in the rest.

C. WALLACE: What's today, the twenty-fourth?

WILLIAMS: Twenty-fifth. It's our birthday.

C. WALLACE: What happened to the twenty-fourth?

ODOM-SOPER: It went yesterday.

C. WALLACE: Oh, thank you, dear. Well, I haven't had today as Sunday at all. I don't know whether I can write tonight or not.

HAGENSEN: Isn't your birthday October 30?

D. WALLACE: Oh, I hate that you know that.

HAGENSEN: That's my birthday, too, so . . .

D. WALLACE: Oh, really? Well, you're about the seventh person I know with the same birthday.

HAGENSEN: Well, good, it's kind of a nice birthday, yes.

D. WALLACE: But I'm the quintuple Scorpio, not you.

HAGENSEN: Quintuple? What is that?

D. WALLACE: [chuckling] Mars, Venus, Jupiter, Saturn, and Uranus.

HAGENSEN: All in Scorpio?

D. WALLACE: All in Scorpio.

WILLIAMS: I think your signature looks like Mrs. Truman's?

D. WALLACE: You do?

WILLIAMS: With the D and the . . . At least your signature on the stationery that I have of yours somewhere. Have you not noticed the . . .

D. WALLACE: Yes, a little bit.

WILLIAMS: I think the W, when she does Bess W. Truman.

D. WALLACE: Well, that's my nasty letter. God, you keep everything.

C. WALLACE: What do you mean, your nasty letter?

WILLIAMS: He wrote us a nasty letter [October 13, 1986]. He said we should talk to you.

C. WALLACE: What? What is my telephone number? 3-0 . . . What are we?

D. WALLACE: 303. What are you? 303.

WILLIAMS: I have it.

D. WALLACE: 322-6518. Well, I think that's wonderful. I wrote that letter three or four years ago and it's finally getting to the surface. That long ago, five years, and it's finally surfacing. What happened? You mean, someone finally woke up or you grew up? [chuckling]

WILLIAMS: Well, they made me a historian this summer.

D. WALLACE: What was that doing, just sitting in a file somewhere?

WILLIAMS: Yes.

D. WALLACE: Why?

WILLIAMS: They figured we'd have to go out to L.A. or whatever to get you, and they didn't have the money to do that.

C. WALLACE: What's the date today, eight . . . ?

WILLIAMS: Twenty-five.

C. WALLACE: Twenty-five. Did you do all this, too?

D. WALLACE: Yes.

WILLIAMS: Yes, he filled in your name up there. I'll type in Independence and the dates. Thank you. Oh, that's her pen.

D. WALLACE: Why is your hand not shaking? It doesn't shake when you want it to. I told you that all along. You're in just great shape.

C. WALLACE: Because I took a pill before dinner.

D. WALLACE: Are we done? Is this tape still going?

WILLIAMS: What will happen is we'll get these transcribed eventually and send you copies, and you can edit them and scratch things out.

D. WALLACE: Whatever. Who sits and transcribes these? What a boring job.

C. WALLACE: You mean we see all these pictures again?

WILLIAMS: We pay someone. What?

C. WALLACE: We'll see all those pictures again?

D. WALLACE: No, Mother, the transcription.

WILLIAMS: I don't know just how much of this will be transcribed.

D. WALLACE: God, I hope not all of it.

WILLIAMS: Maybe the comments about . . .

C. WALLACE: This is pretty. It looks nice in here.

D. WALLACE: Well, what about all of the stuff when we start, you know, giving you the dirt tomorrow? Are they going to transcribe that?

WILLIAMS: Yes, tomorrow will be more of a formal interview, just sitting and visiting. I thought this might be a way to refresh memories or . . .

D. WALLACE: No, I think it's terrific.

WILLIAMS: And also help the library, even though they gave us crummy copies of these photographs.

D. WALLACE: Well, they're good people over there. They're just strange.

END OF INTERVIEW