

SFA Founders Oral History Project

MARIE RUDISILL

Date: November 2005

Location: Ms. Rudisill's Florida home

Interviewer: John T. Edge, SFA Founding Director

Length: Approx. 2 hours, thirty-seven minutes

Interview is in 4 parts:

- 1 - Indians = 33 minutes
- 2 - Tall Tales = 1 hour, 10 minutes
- 3 - Jay Leno = 30 minutes
- 4 - Truman = 14 minutes

[Begin Rudisill-1-Indians]

0:00:00.0

Marie Rudisill: [Audio begins with Ms. Rudisill in mid-sentence]--really so--I mean I don't know. It's so many cookbooks now written and so many articles written about Southern food--Southern food. And as far as I'm concerned, a lot of our food--it goes way back. We adapted a lot of our foods from the Indians, if you really want to know the truth. We learned a lot from the Indians. What did we learn? We learned all the--the wonderful wild things that grew and things. We never did all that stuff. We got all that from the Indians. I mean all that stuff--I mean when Sook Faulk, you know--a *Christmas Memory*--she used to go to Claiborne, Alabama, and that's right on the Alabama River and it's--she would go there to get her wild strawberries and the wild huckleberries and things like that even during her lifetime. And the Indians were the ones that really discovered all that stuff. I mean we never did know all that and she got fresh mint--all kinds of things out of the--you know on the banks of the Alabama River there. But I don't know--it seems so funny now that they go back and they keep talking about Southern food--Southern food--Southern food and I don't know exactly what Southern food is frankly. I mean grits, yes; we had grits, but the Indians are the ones that discovered all about--cooking on the holes and all that. We didn't do that. They got all the maple syrup out of the trees; we didn't do that. I mean it's a funny thing. I mean about Southern food I got disgusted with people keeping talking about Southern food--Southern food and I don't see that there is all this old-time recipes, I'm not denying that--and old-time cooks, I know that but I don't know that they ever really came up with all the know-how that we have today. They don't know all that.

Now they did--the Alabama River there, they used to bring the spices up on the--up on the--up from Mobile and used to have that--the spices and all that. We used that even in the early days. We had all that--all that but I mean I don't know where they get all this from that--the real Southern food. Now you tell me; I think the Indians cooked a lot of the food on the holes and all that [*Laughs*] and that's why we got a lot of our foods from, a lot of our ideas from. We got our maple syrup from them and things like that but real Southern--now you tell me. John T. where did real Southern food come from?

0:03:43.5

JTE: Well could it have come from the Indians but also it came from in some cases white folks learning from black folks, didn't they?

0:03:52.3

MR: They what?

0:03:53.3

JTE: Did it come also from--from white people learning stuff from black people?

0:03:57.9

MR: Oh, yes. Uh-hmm.

0:03:59.7

JTE: When you think about okra and you think about--

0:04:01.3

MR: Yeah.

0:04:02.3

JTE: --dishes like that--that are African ingredients.

0:04:06.7

MR: Right.

0:04:07.0

JTE: And when we got poor after the war, did we end up learning some of it from black folks?

0:04:11.8

MR: I remember that. Oh, yeah. Oh I think definitely we learned a lot from the black people. Oh yeah, because they are basically--they love food, and they are good cooks. There's no doubt about that. And they have their own methods of cooking. I mean--and their own ways of cooking; we had an old cook in our house, Kara [?], that cooked for us years, and she would not cook on anything except the wood stove. She wouldn't do it.

0:04:46.5

JTE: Why?

0:04:47.3

MR: And when--she used to bake cakes. She used to make us the--the children--the children--even when Truman was a kid--take a turkey feather and go--if she was going to make a cake and go--she'd turn off the stove for maybe the day before so--the big old wood stove would be, you know cold. She would open all the doors and we would have to take the turkey feathers and clean out that stove, I mean clean out that stove [*Emphasis Added*] with the turkey feathers. Because even--she said even the slightest thing would ruin her cakes. And we used to have to do that, clean it out with the turkey feathers. And of course they don't have anything like that today. Children don't even know anything about anything like that.

When I was a young girl growing up, we had so many wonderful things in the Deep South to do. I--I really miss that and it's a--a bad thing that children today, they don't even know

anything. I'm honest with you; they--they don't--they don't participate in anything. They don't--they just--they don't know what I mean. I mean it's a funny thing. I mean we used to cook; we used to have a little tiny skillet and we used to cook and she would always give us a little bit of cake dough to put in our little skillet and we'd cook that. They don't do that today. They--they don't do anything today.

0:06:30.4

JTE: Why not?

0:06:31.7

MR: They don't know--the children today don't do anything like that.

0:06:35.3

JTE: Why don't they?

0:06:36.6

MR: Because their parents don't teach them. The parents do not take the time. The parents are too busy doing something else--absolutely. Parents today--I've seen it in my granddaughters. I mean their--their children; I mean the children are sent to private schools. She's off busy going

somewhere or doing her job, got a big-time bank job and makes some big money--both of them, both of the twin daughters. The children are brought home and put in private schools. The husband picks them up from school and brings them home, puts them in a chair, gives them their stuff all alone--all by themselves, puts them in the bath-tub, bathes them, and puts them to bed. The wife is all--I know my granddaughter is doing it. She's all--she's making \$45,000 a year; she's off somewhere doing something.

0:07:42.5

JTE: What do you think of--what do your grandchildren think Southern food is then?

0:07:46.5

MR: Huh?

0:07:47.5

JTE: Your grandchildren, what do they think Southern food is? Do they think of--?

0:07:51.9

MR: Well they don't--they don't--good Lord; they don't cook anything today. What are you talking about?

0:07:59.2

JTE: They don't cook anything?

0:07:59.7

MR: You think she cooks? I mean she--they--they cook--the husband does all the cooking and he's a lousy cook. He's not a Southerner anyway.

0:08:10.2

JTE: What's he cook?

0:08:12.1

MR: Huh?

0:08:12.6

JTE: What does he cook?

0:08:15.5

MR: I don't know what he cooks--God; I can't eat it. He sends it over here sometimes. He likes to make stew--beef stew and I can't eat them.

0:08:26.6

JTE: What do you like to eat now?

0:08:27.8

MR: Huh?

0:08:29.2

JTE: What do you like to eat now?

0:08:30.9

MR: Do I like to cook?

0:08:31.8

John T: No. Yes, ma'am. Do you still like to cook?

0:08:33.8

MR: Yeah, uh-hmm.

0:08:34.9

JTE: What do you like to cook now?

0:08:36.6

MR: Yeah, well I don't cook now at all. Jimmy--Jimmy is a real good cook. He likes to cook. In fact, he's going to fix supper--cook out there tonight. No, I cook inside; I mean I don't cook outside. I like to you know--raw fish and things like that and I make beef stew. I make a wonderful beef stew. It's a recipe that I really made myself and it's really delicious and they all like that. And but of course, I don't do any cooking much anymore. I can't--I can't do it. I can't--I can't see to begin with and I can't get about you know to--I can't walk hardly you know. So I can't do that; I can't do that anymore.

0:09:29.0

JTE: We started making a beef stew--my wife started making a beef stew that--from one of Eugene Walter's books, one--one of Eugene's recipes that's got cinnamon in it. It's good.

0:09:40.9

MR: It's got cinnamon in it?

0:09:42.0

JTE: Yes, ma'am; it's from one of Eugene's--

0:09:43.0

MR: Is it good?

0:09:43.8

JTE: It's really good. It was from one of Eugene's books. Y'all were friends weren't you?

0:09:49.2

MR: Huh?

0:09:49.6

JTE: You and Eugene Walter?

0:09:52.0

MR: Oh, Good Lord, yeah. [*Laughs*] Oh God, did I know him or what. [*Laughs*] Ah, he was a holy mess. We went [*Laughs*]--we went on the thing for the White Lily Flower Company. We went on a thing and stayed about two weeks and--oh, I loved him. He was just--he was a doll; I mean, no question about that. Now, we always had a real good time together, yeah. He was a wonderful cook. Yeah--wonderful; but my sister used to--the one that lives in Alabama, Mary Anna [?], she's dead now, but she was a marvelous cook--absolutely marvelous cook, but she was the kind of cook that would lie to you. She would not give you her recipes. She would not do it. She made the most fabulous pound cake I have ever eaten in my life. And you are going to fall over dead when you hear this: she put Tabasco sauce--Tabasco in it.

0:10:59.3

JTE: Have you got that recipe? Did you get that recipe?

0:11:02.3

MR: No, God she wouldn't--she died with it. No, no. She died with it.

0:11:09.0

JTE: Did you taste the heat in it? Was it hot?

0:11:11.9

MR: Not necessarily, but it had a very extremely high flavor. I guess that's what--she--she never would tell how much Tabasco she would--[*Laughs*] oh God. She was--she would never give you the truth about a recipe--never. She made the best pound cake though that I've ever eaten in my life. And there was never a time that you went to her house that--that pound cake wasn't sitting on the kitchen table. She just made one right after another and everybody that went in there cut off a piece of pound cake. She was a wonderful cook, but she would not tell you the truth about anything. I don't know why.

0:12:09.1

JTE: Marie, why did you start writing about food?

0:12:11.3

MR: Huh?

0:12:12.3

JTE: Why did you start writing about food because you were writing about antiques and--

0:12:16.3

MR: No, well I'll tell you what happened.

0:12:16.6

JTE: --why did you start?

0:12:17.6

MR: I--what happened--the reason I got into food, when I was graduated--when I went to Huntington College in Montgomery, Alabama I went one year and I told Ginny--that's the woman we lived with after my mother and father died. And I said I'm not going to get stuck in some little old Southern town. I'm not going to do it; I'm going to New York and I'm going to New York University. So I went to New York and we had the money because my father left each one of us plenty of money and I went to New York, and I went to New York University, and I got interested in food because I got a job with this big baking company there, the night manager, and then when I got that job I really got interested in food and I--then I went to the New York School of Culinary Arts for a year to really learn about food. And I went there for one solid year and I got--I really knew the basics of food preparation. And from there then I went to work for Sterling Bakers, which was a very exclusive baking company. They only baked for the very

expensive restaurants like Astor Hotel and all that and they'd make pies and cakes. And I learned a great deal from that. And then I went from there to the New York School of Culinary Arts and I studied there.

0:14:15.9

JTE: What did you study there?

0:14:17.5

MR: Food.

0:14:19.7

JTE: So you learned--?

0:14:20.6

MR: Preparation; uh-huh, and I stayed there for a year and I got the job then as the night manager for this big baking company--that's Sterling Bakers and they made pies and cakes and they sold to the real exclusive places in New York like the Astor Hotel and all the real expensive places you know.

0:14:48.5

JTE: So you supervised the people that made them or you made the--?

0:14:51.4

MR: Oh, yes. Oh, I supervised them, uh-huh.

0:14:55.1

JTE: What kind of cakes and pies did you make?

0:14:56.6

MR: They made--she was famous for her apple pies, because she used a greening apple and a greening apple--you make your apple pie and you put your apples in there and the greening will hold its shape and keep the crust up, you know and it looks like a real big piece of pie and it's not really. But they don't mush down like ordinary apples and they--you know they keep their shape. So therefore the crust is up above and the greening is down here and it's got the shape; it won't let the crust fall. So it really makes a beautiful apple pie. And she used--she had the best, most expensive accounts in New York, I mean the real--you know high-class places. And I worked for her for a long--well a good while and I learned a lot from her. I mean I really did; I learned a great deal from her about baking pies and cakes and making pies and cakes. I don't know; then I

went from there--I started really writing. I didn't want to--I didn't want to actually want to be in the preparation of you know--that's hard work, let me tell you--you know.

0:16:28.3

JTE: It's hard.

0:16:30.2

MR: I didn't want that; I wanted the writing.

0:16:33.1

JTE: So when was--so when you were in New York and you went--started working for Sterling Bakery what year was that? When was--?

0:16:40.0

MR: Oh good Lord; I can't tell you--'30s wasn't it?

0:16:43.6

JTE: Back in 1930s?

0:16:45.4

MR: Yeah, it was a long, long time ago.

0:16:57.6

JTE: But you went--but you took that job because you wanted to work in--in food? You wanted to work with food?

0:17:03.5

MR: Uh-hmm. I've always liked--

0:17:04.8

JTE: But why--?

0:17:05.4

MR: --food; I love it. I mean I like to fool with it; I like to do it--write recipes and today I like to do it. In fact, there are so many lousy cookbooks though you hate to write a cookbook. They are lousy. [*Emphasis Added*] I'm not kidding; look at all the cookbooks I've got over there. The

people that are actually--that's all cookbooks that people have sent me you know--doctors and lawyers and what the hell do they know about cooking?

0:17:40.3

JTE: [*Laughs*]

0:17:40.3

MR: I mean let's face it; you know the trouble with people that are writing all these cookbooks? They don't know the first thing about really cooking because they have never studied cooking. Now I went to school to study cooking. How many people do that? They don't do it.

0:18:05.3

JTE: Not a lot of them.

0:18:06.0

MR: Oh, I grant you there are a lot of really wonderful cooks that have never been to school, and I'm sure that what's his name from Mobile-- [*Laughs*]?

0:18:17.8

JTE: Eugene? *[Laughs]*

0:18:19.8

MR: Eugene *[Laughs]*; I'm sure Eugene never went to school. *[Laughs]* God; you know I just recently gave the last book I had--did you have his cookbook?

0:18:38.4

JTE: Which one--the *Termite Hall*?

0:18:39.1

MR: Huh?

0:18:40.1

JTE: I have *Delectable Dishes from Termite Hall*; I've got that one and then that *Time Life* one he did.

0:18:48.0

MR: Yeah, I just recently gave one of--one of his cookbooks away to somebody. They were crazy for it and I gave it to them and said oh you know. But he could really cook though; I mean no doubt about that but he did have--the way he presented his cookbook was oh Lord. I don't know. **[Laughs]** He was one crazy person anyway. **[Laughs]**

0:19:14.1

JTE: Marie, I remember seeing--

0:19:14.8

MR: I loved him though.

0:19:16.9

JTE: I--I did too; I remember seeing the videotape of you and Eugene and Edna Lewis and John Egerton all down at Seaside at some conference.

0:19:32.0

MR: Yeah, we were at Seaside, uh-hmm. You know White Lily sent us there, uh-huh, yeah.

0:19:39.7

JTE: And it was a conference on Southern food? It was--?

0:19:43.5

MR: Yeah.

0:19:43.8

JTE: What were y'all--what did you do when you were there?

0:19:47.0

MR: Got drunk mostly. [*Laughs*]

0:19:50.2

JTE: [*Laughs*]

0:19:50.2

MR: That's the truth; I mean that is the gospel truth. I mean I was supposed to make the strawberry shortcake one night and we all got--we got drunk, I'm telling you. We got--oh God

we got drunk. And I put my biscuit down. I had a great big old biscuit. *[Laughs]* Oh God; we-- we put it on biscuit instead of cake and I put the biscuit down and then I piled all the strawberries on there and then I put a top on there and I put more strawberries on top and by the time I got through the thing it was about like that. Of course it was absolutely disgusting really.

0:20:36.7

JTE: *[Laughs]*

0:20:38.1

MR: The whole place was--*[Laughs]*--and we had--we were supposed to--we carried a gorgeous linen tablecloth to put on the table. We were having guests that night, you know to show--you know what we were doing. And we forgot to put the tablecloth on. We didn't put the tablecloth on it at all. *[Laughs]* And oh my--John Egerton, oh he was there, yeah and--.

0:21:04.7

JTE: I talked to him yesterday. He said to tell you hello.

0:21:07.5

MR: Oh, you did?

0:21:08.4

JTE: Yes, ma'am.

0:21:09.1

MR: Oh, yeah. We had oh Lord God--what a mess I'm telling you. But we made a mess out of the whole thing, and then we invited the man from White Lily Flower--he was over at another table and we were over at this drunk table with no tablecloth and we called--*come over; we want you to come over and join us on our table. Come over here.* So they could tell he very reluctantly got up and came over to our table. **[Laughs]** Oh, my God. We had--**[Laughs]**--but we had--we really--**[Laughs]**. Oh we really had a good time though; I mean what the heck.

0:21:57.3

JTE: Well that was--because your book--the--this book came out about the same time as John's book came out didn't it--John Egerton's book [*Southern Food*]?

0:22:05.8

MR: I don't know whether it did or not.

0:22:06.7

JTE: I think they did come out about the same time.

0:22:08.9

MR: What--did you bring that with you?

0:22:09.9

JTE: Yes, ma'am; I did.

0:22:12.1

MR: Oh, yeah.

0:22:12.2

JTE: I've got--I've got this one and I've got--what else have I--I didn't bring it with me. I've got the *Southern Haunting of Truman Capote*; I've got that book that you did.

0:22:21.6

MR: Yeah.

0:22:21.9

JTE: The--and--

0:22:22.6

MR: I've got that. Have you got a copy?

0:22:25.1

JTE: I haven't seen--yes, ma'am; I do. The one I haven't seen is the--the *Critters in Teacakes* or what was that?

0:22:32.3

MR: Oh, *Critters in--*

0:22:33.3

JTE: What was it called?

0:22:35.6

MR: I think I've got a copy of that here somewhere. Let's see. Let me think. I got a copy. When Jimmy comes back--I got a copy of that, yeah.

0:22:48.6

JTE: I'd love to see it because I've never seen it.

0:22:50.3

MR: That's a cute--well I'll give it to you; it's a cute little book. I'll have to ask him where it is. It's--it's over there somewhere; I don't know where it would be. It's over--I'll get Jimmy to get it.

0:23:09.0

JTE: Don't worry about it--don't worry about it.

0:23:09.9

MR: And you've got that, *Sook's Cookbook*?

0:23:12.4

JTE: I did and I've had this a long time.

0:23:15.7

MR: Yeah.

0:23:15.9

JTE: I like this book a lot.

0:23:17.1

MR: You can't buy it today.

0:23:18.5

JTE: I know.

0:23:19.4

MR: Uh-uh--no.

0:23:22.7

JTE: Has anybody ever tried to bring it back into print, like a--an academic press or somebody like that?

0:23:26.7

MR: I don't know; I think somebody did but I wasn't--I didn't--I didn't like the way that it was-- somebody did but I've forgotten now but I didn't like it. I wasn't going to have it.

0:23:42.4

JTE: Didn't like what they wanted?

0:23:42.8

MR: No, I wasn't going to have it.

0:23:43.7

JTE: Well they had to act better than Tom Peyton, though, Marie.

0:23:47.0

MR: Huh?

0:23:47.6

JTE: They had to act better than Tom Peyton at Hill Street.

0:23:51.9

MR: I can't stand him.

0:23:53.5

JTE: I said the person that wanted to bring this back had to be better than Tom Peyton at Hill Street Press.

0:23:58.9

MR: Do you know him?

0:24:01.2

JTE: Uh-hmm.

0:24:02.1

MR: He's the biggest crook on earth.

0:24:03.8

JTE: He is.

0:24:06.5

MR: Well have you ever had any dealings with him?

0:24:09.1

JTE: I--I hate to say this Marie, but I think way back that I was the one that suggested that they talk to you about the fruitcake book. I think it's my fault. They--they--they took advantage of me, too.

0:24:24.7

MR: Oh he's--he's a crook.

0:24:24.8

JTE: Yeah.

0:24:26.7

MR: He's a real crook, uh-hmm.

0:24:27.5

JTE: I agree.

0:24:28.6

MR: Yeah.

0:24:29.2

JTE: I think Judy is really sweet and nice.

0:24:30.5

MR: Who?

0:24:31.5

JTE: Judy Long.

0:24:32.1

MR: Oh I know that.

0:24:32.0

JTE: I think she's--

0:24:32.1

MR: I like Judy; I like her.

0:24:34.2

JTE: I do, too.

0:24:34.9

MR: But she has no control--I mean--

0:24:37.0

JTE: Tom is a crook; I agree.

0:24:38.5

MR: He is absolutely a crook. Uh-huh, yeah. You have to watch out for those people. I mean you know now I don't deal with anybody except known people, you know like Random House. I'm not fooling with anybody on my--on my thing about Truman. It's with Random House or I'm not--I'm--because Random House is honest. I mean you cannot go with some of these publishers. You cannot do it because they will rip you up one side and down the other.

0:25:16.3

JTE: So you're doing another book? Are you doing another book with Random House?

0:25:20.6

MR: Uh-hmm.

0:25:21.6

JTE: What's this one? What are you doing?

0:25:23.6

MR: Truman; I'm doing--I was going to talk to you about that. I wanted to know if you wanted to help me on it. I was going to do one on his mother. That's what they really want. But I hate to do it in a way, because Truman said *my mother was the worst thing that ever happened to me*. He said that.

0:25:59.1

JTE: And that's your sister?

0:25:59.4

MR: Uh-hmm, he said that. She was--she was the most destructive thing on earth. You know she used to go out at 1050 Park Avenue--she would go out to the elevator and say to the elevator man *well you know my son is a sissy*. She did. You know in a way she really--she never wanted Truman. She said that in the hospital. She said *throw him out the window*. She never wanted him.

0:26:48.2

JTE: So Monroeville kind of--

0:26:47.6

MR: She never loved him.

0:26:50.1

JTE: --Monroeville kind of saved Truman?

0:26:51.4

MR: Huh?

0:26:51.8

JTE: Monroeville saved Truman?

0:26:53.4

MR: What?

0:26:54.3

JTE: Life in Monroeville saved Truman then, kind of?

0:26:58.3

MR: That--yeah; well he loved to go to Monroev—Sook—Sook was the one thing that--that she loved him better than anything in the world and she gave her life to him. But the one thing that I'll blame Truman for 'til the day I die--I'll always blame him--he never went when Sook wanted him, when she died. He was all hooked up with that old guy in New York, you know, and he didn't even go. He didn't even go. He didn't even go. Uh-uh.

0:27:41.2

JTE: That's sad.

0:27:42.0

MR: You know, you get so bitter sometimes, you know, about things, you know. People do-- Truman didn't do right about that. Uh-uh, not about Sook. She gave him her life. I mean she really did. He wrote *Christmas Memory* about her, yes; I know that. He did that. But then he forgot about her. He forgot about her.

0:28:18.5

JTE: Was that the--*Christmas Memory* was that the kind of catalyst for fruitcakes and--and how kind of you became associated with fruitcakes, too?

0:28:29.9

MR: Hmm?

0:28:30.8

JTE: Was--was *Christmas Memory* part of the reason you became associated with fruitcakes--that people started thinking about you and fruitcakes?

0:28:38.5

MR: I don't remember.

0:28:40.9

JTE: No?

0:28:41.4

MR: I don't know--I don't know; well I was brought up that you know that we used to always-- fruitcakes were a great thing in our family because Sook used to make them and put them in the little buggy with Truman and go all around and give them around Christmas time to people that needed them you know--that wanted them. And she used to always do that, yeah. That was really true; and she used to make fruitcakes--oh Lord--oh God. And he--that's when he wrote *Christmas Memory*, uh-huh. That was true--I mean true in a way you know--what he wrote about that, but it was just [inaudible]. You put them in the old--little old--had a little old doll buggy; they used to put it in the doll buggy and go all around. They gave them to people that needed them; they didn't give them to you know--you know people that had--they gave--had them. She used to bake about 30--something like that.

0:29:57.1

JTE: Those are expensive things to make, too.

0:29:59.8

MR: Huh?

0:30:00.3

JTE: They're expensive to make--fruitcakes.

0:30:02.7

MR: Oh yeah, well they used to get--used to go down to the pond and get the pecans. They fell out of the trees in the--in the pond and they'd go down there and get the pecans there. She got-- and then they'd sit up in the middle of the big old featherbed and you know shuck the pecans and all that. She had this great big old featherbed that you'd sit on and you'd sink down about like that. You know they used to have--they don't have them anymore today--nothing like that. That's what he wrote about--that was what he--what he wrote about, you know. But you know there's so many--John T., there's so many myths and so many tales that come out of the Deep South. Did you know I've often thought about really writing them? But they are so--I don't know; they are so unbelievable. Do you know that?

0:31:12.0

JTE: Like what Marie--like what--what kind of tales?

0:31:14.4

MR: Huh?

0:31:14.8

JTE: Like what kind of tales?

0:31:16.3

MR: Oh you and I should get together and write these things--call them *Tales from the Deep South*. I've got them and they are really true--I mean they are told as truth. But I know that some of these things are really true. And some of them are not true; they're like tales, you know. But there was one tale there that Truman used to tell me and I have often thought about it many times. He had a dog--what did he call that dog? Oh God; anyway it was a male dog and he named it a female.

0:32:14.5

JTE: Queenie--was that it?

0:32:15.9

MR: Queenie--right.

0:32:17.3

JTE: I remember reading that--yeah.

0:32:18.0

MR: Wait; I'm going to take off this--wait a minute.

0:32:22.5

JTE: Okay.

0:32:22.2

MR: I'm coming back. I want to take this thing off my finger--this ring off my finger; I can't stand it. It's driving me crazy. I want to take--I got it but I don't wear it. I'm going to take it off because I don't like to wear it. Queenie--yeah; he told this story about Queenie and he swears it's--he swore it was the truth.

[END Rudisill 1-Indians]

[BEGIN Rudisill-2-Tall Tales]

0:00:00.0

MR: [*Audio begins with Ms. Rudisill in mid-sentence*] --two hundred acreage of land and we used to go there all the time and--on his property and he had this pond there called--it was a pond there on his property, just--just this great big old pond, and above it would be the Mayhall trees. You know what a Mayhall tree is?

0:00:21.5

JTE: Yes, ma'am.

0:00:22.0

MR: And the Mayhall trees were in the pond. They grew actually in the pond and in this pond the trees had fallen in the pond and had fallen over and they were cypress trees. And on the cypress trees the snakes used to come out and lie on the cypress trees, you know and that--that part is true. That I'll go along with, okay; but Queenie used to come there--that was his dog--and it--Queenie would come and sit on the bank of the thing and just sit there and they--the snakes would come and lie on the--the cypress trees just had fallen down you know and they would just lie on the cypress trees. And he said that Queenie would come there and lie there on the bank and the snakes would lie on the cypress trees. Okay, they said that Queenie would come there every day and lie on the bank. When Queenie died they buried her on the bank there, and he swears and people swore that nobody could come near Queenie's grave--that the snakes--if anybody came to Queenie's grave, the snakes would come right up to where Queenie was buried in the

water and they never--the snakes never allowed anybody to come near Queenie's grave. Now they all told that is the gospel truth. Do you believe that?

0:02:27.8

JTE: I do. Why wouldn't I? You told it to me. *[Laughs]*

0:02:35.2

MR: I don't know; and then too they told the story about they found the--where a snake had shed in Bud's top drawer of his chest of drawers okay. The snake had shed there--left that there and they claim that when Bud died that snake followed him to his grave. And he would go to his grave--they swore any time you would see a rattlesnake coiled on his grave. I tell you; in the Deep South, man oh God you have got some tales haven't you? Do you believe all that junk?

[Laughs]

0:03:26.2

JTE: I want to.

0:03:27.0

MR: Huh?

0:03:28.1

JTE: I want to. I want to believe them.

0:03:31.2

MR: Do you want to believe it?

0:03:32.5

JTE: Sure.

0:03:41.3

MR: I don't know. It's scary sometimes. [*Laughs*] But you--you [*Laughs*]--you could write a book on tales from the Deep South.

0:03:58.9

JTE: I want to go back to something you said earlier that I thought was interesting about all these people trying to be Southern and trying to write Southern cookbooks or trying to write Southern books. It seems like that's kind of in-vogue now--that people want to be Southern.

0:04:14.1

MR: Uh-hmm.

0:04:14.2

JTE: And they want to write all these Southern food books, all these cookbooks--why? Why do you think that is?

0:04:20.6

MR: Well I tell you why; the South to Northerners is a place of romance. It really is; uh-huh and they look at it that way and it's a place of mystery. They never understood the real Southern, you know--Southerners--old Deep South people are hard to understand and they're very clannish, you know that? And a Northerner--a person moves into the Deep South, they're not accepted. I mean hell they've got a hard row to weed. You take somebody from up North that moves to Mississippi, they're not going to be accepted. Well there's your answer--right there. The South to them is a place of great mystery and romance. That's what they all look at. I mean I know people that even in--in--that live in California that worked in DC, I mean they think it--Alabama is just a God-given place that they would just love to go to. They would love to go there but they go there then and they--it's all the Southern people--they don't--they don't pay any attention to them. They

think they're going there and they're going to be grabbed up and loved and--well hell that ain't so.

And you know that's not so--uh-uh. Uh-um, Southern people are very clannish.

0:06:15.0

JTE: Well, we don't trust Northerners.

0:06:15.8

MR: Very clannish.

0:06:19.0

JTE: I don't think we trust Northerners.

0:06:22.0

MR: I don't know [*Laughs*]; I don't know what it is but--uh-uh; they're--uh-uh. They have a--a-- I know that one girl that works for the *Tonight Show*, she's such a sweet wonderful, wonderful person and she's been a wonderful friend to me but she and her husband, when she got married-- she got married recently--they went to--where did they go? They went to Birmingham for one place and they was absolutely--they were so shocked really by the way that they were received in the South because they were both strictly Northerners--both of them. And they didn't understand

that. And I told her--I said *well you shouldn't have gone down South with the expectation of being accepted with open arms because you're not going to be*. I said *that's just all there is to it*. I mean they're not going to do it. They went to Biloxi, Mississippi and where else did they go? And they--they said that they just had a rough time; they didn't enjoy themselves at all. I said *well you had--you had no business going to Mississippi*. I said *you should have gone up North somewhere*. **[Laughs]**

0:08:19.2

JTE: Do a lot of those same people seem to think that Southern food is odd? They think about you know--they think Southerners eat weird things. They think we eat you know pork products that other parts of the country don't eat. Now do you think that's true? Do you think that our food is that much different from other places?

0:08:37.0

MR: Uh-hmm.

0:08:38.9

JTE: You do?

0:08:39.3

MR: Uh-hmm, because I was born and raised in Alabama, and I went to New York and I know they like Southerners up there; they think they're fascinating. They--they laugh at them and they laugh at your accent and they think it's a riot and all that, but yet they--they're kind towards you because they--they do like you. I mean they'll like you and all. They like you, but then the Northerner goes down South and the hell with that. They don't--we don't like them down South. Now see you explain that to me. Northerners love Southerners; they love the accent, they love their funny ways and--.

0:09:38.1

JTE: But they're kind of patronizing to us too though.

0:09:40.8

MR: Yeah.

0:09:44.3

JTE: And they're kind of patronizing when they talk about our food, too.

0:09:47.6

MR: Right.

0:09:48.2

JTE: You know they say, "Oh, y'all eat all that mess?"

0:09:50.4

MR: And they talk about grits--y'all eat grits all the time. [*Laughs*] Grits--but it--it's a double standard and it really is. They don't--they're--they like Southerners in New York. I mean I--when I worked up there I mean they make fun of you and all that but it's not in a--you know mean way. It's just you know--but a Northerner goes down South and I don't think that they're that friendly to them.

0:10:30.4

JTE: Hmm.

0:10:35.2

MR: They're not, uh-uh. It's--it's strange; I mean all of them have a sort of--I don't know--to Northerners the South is a mystery. That's the only way I can describe it.

0:11:00.0

JTE: So is that why so many Southerners are writing cookbooks to explain Southern foods to Northerners?

0:11:05.6

MR: I don't know. [*Laughs*] God knows--oh my God; look at all the cookbooks I've got there. Oh my Lord, and they are detra--repi--I mean, it is so repetitious[.]

[Edited for content: approx. 2 min. of interview]

JTE: What do you like that you've read?

0:12:50.3

MR: Huh?

0:12:51.2

JTE: What do you like that you've read? What do you like?

0:12:54.3

MR: In cookbooks lately?

0:12:55.5

JTE: Yeah.

0:12:56.3

MR: There was one there that was pretty good written by--let me see. Well yeah, I think I've got it right here. I think it--I think it's pretty good. Let's see; oh God let's see. There was one here I know--oh I think this is it. Oh, John, hand it to me.

0:13:25.7

JTE: Yeah.

0:13:26.5

MR: That's not a bad book.

0:13:29.1

JTE: No; that's a good book.

0:13:29.6

MR: Yeah. Uh-huh, yeah.

0:13:32.8

JTE: He's a good man, too.

0:13:35.0

MR: Uh-hmm.

0:13:35.4

JTE: I like that one, too.

0:13:36.3

MR: I know him, uh-huh. Yeah.

0:13:39.5

JTE: But it's been a long time since that book came out Marie. [*Laughs*]

0:13:41.3

MR: I know that; I've had it a long time. But it--but I've got a lot of cookbooks here that--I got a lot of them over there in that--underneath there were the cookbooks. I don't know whose they are--for instance if you want to know the truth.

0:14:09.8

JTE: See if there's any good ones in here.

0:14:15.1

MR: Oh the *Old Salt* is there.

0:14:22.3

JTE: It's just a whole bunch of books.

0:14:23.8

MR: Huh?

0:14:24.8

JTE: It's a whole bunch of books.

0:14:27.2

MR: Yeah, this is something that Jim Deger[?] in Northern Alabama made that up for me; isn't that the funniest thing you ever saw? They made that up for me.

0:14:41.3

JTE: Oh, that's great.

0:14:41.5

MR: Yeah, and--yeah and--

0:14:44.9

JTE: Because they saw you on--when they saw you on the--on the *Jay Leno Show*?

0:14:48.7

MR: Yeah.

0:14:52.1

JTE: Huh. *[Laughs]* Oh, that's great.

0:15:00.1

MR: Yeah, isn't that something? *[Laughs]*

0:15:07.0

JTE: *[Laughs]*

0:15:08.1

MR: That's Northern--they pride themselves on coming from Northern Alabama they said.

[Laughs]

0:15:14.7

JTE: I'm like--I'm going to write about them. I might call them to ask them.

0:15:18.9

MR: Huh?

0:15:19.7

JTE: I said I think I might call these ladies. Binja--

0:15:24.9

MR: Oh, Benji! Oh, she is the sweetest thing you ever saw. She calls me all the time. In fact, she called me the other day. She calls me all the time. She is a love--they are really wonderful people.

[Edited for content: approx. 2 minutes of interview]

JTE: I really like this Marie. This is pretty amazing they did this.

0:17:53.7

MR: Huh?

0:17:55.8

JTE: This is pretty amazing they did this.

0:17:56.9

MR: What's that?

0:17:59.4

JTE: This book that they did.

0:17:59.2

MR: Oh yeah; isn't that something. They have such wonderful things; they call me all the time on the telephone.

0:18:22.4

JTE: And what--what birthday was this? When--when did they--what birthday was this?

0:18:28.8

MR: Oh, I don't know; I think it was just 90--it must have been the 93rd birthday or something.

I don't remember. What does it say?

0:18:43.2

JTE: It doesn't say which birthday. Well it was--well it doesn't say what year either.

0:18:53.4

MR: I've had it--it's about a year old, I think.

0:18:57.8

JTE: That's pretty great; I like that. Did--Marie one thing, part of the reason I wanted to record this is that--is to get your idea about kind of what the future of Southern food is. If--if now everybody is writing these books about it will it exist in 10 years--20 years--30 years?

0:19:19.7

MR: Well you want me to tell you the truth?

0:19:22.0

JTE: Yeah.

0:19:23.1

MR: I think that Southern food has been just utterly destroyed--utterly destroyed.

0:19:30.8

JTE: By whom?

0:19:32.5

MR: By these god-damn writers who are writing all these things about it because they're taking a real old Southern recipe and twisting it all around and adding things to it that shouldn't be in there at all. I read--in fact, in some of [this] crap here I read recipes that God almighty that things have been added that [people have] added that I know they don't belong there. Why don't they leave the old-time recipes alone? [*Emphasis Added*] That's what I'm saying. The old-time--go back to some of these old people that are 90 years old, talk to them, get their old--listen; I had in an old basket, old Charleston crab basket, I had Sook's recipes and I would have given my life if I could have saved them. But they had been in this old crab basket out in the smokehouse. Do you know what a smokehouse is? And they had been folded and when they were folded they--they cracked all the way across. But those were the real old-time recipes; no idiot had gotten hold

of them and added Tabasco or this, that, and the other to it. *[Emphasis Added]* They hadn't harmed them. But the old-time recipes are gone. These god-damn fools have just added to them and taken away from them and added to them; they're gone, I'm telling you; they're gone. Where are the old-time recipes? Where are they?

0:21:26.6

JTE: What did you do with all those plantation books you worked with when you were doing this? Didn't--you used a bunch of old plantation day books and such.

0:21:34.6

MR: Right.

0:21:34.8

JTE: What did you do with those?

0:21:37.6

MR: I've got--got some of them but the only thing is where they were folded they just disintegrated, you know. I've got some of them that--that they were done on--Jenny--Virginia Faulk, she owned a big store there and she had these big old ledger sheets and a lot of the recipes

are written on these big old ledger sheets, and I think I've still got some of the old ledger sheets that you can have a ledger sheet. But it's all been--you know once they're folded, you know they crack.

0:22:14.2

JTE: You ought--you ought to give some of those to a museum or something Marie because--.

0:22:17.4

MR: Huh?

0:22:18.0

JTE: You ought to give some of those to a museum. I bet people would--to preserve them for later--see if somebody can preserve them.

0:22:24.6

MR: What do you mean--the leaves?

0:22:26.6

JTE: The--the--yeah, the ledger sheets and such to preserve them.

0:22:29.2

MR: You want some of the ledger sheets?

0:22:30.8

JTE: No, I don't but I mean I'm saying--

0:22:32.1

MR: I'd give you some.

0:22:31.7

JTE: I know but I'm saying we should give them to--we should give them to a museum.

0:22:35.5

MR: Well I'll give you some; you want some?

0:22:39.0

JTE: I'll give them to a museum, if you give them to me.

0:22:42.5

MR: I'll get them tomorrow for you when I can see. They're over there in that cabinet.

0:22:48.2

JTE: I think--yeah; I think it's important that those be preserved.

0:22:51.7

MR: Uh-hmm.

0:22:52.4

JTE: Because you're right, all these old-time recipes are vanishing. They've vanishing. Is it because people don't take the time to cook or is it because we've lost the knowledge? The recipe is gone, the people are gone--?

0:23:08.9

MR: Well you know the whole thing is John T.T.T, people today are just not that interested; they're not interested in coming home and really cooking something really good. They're going to go out and get some TV dinners if they're pressed for time or--or cook a hamburger outside on the grill. I mean really the--the art of cooking seems to be going.

0:23:55.2

JTE: But at the same time it's going there's more television shows about it.

0:23:59.9

MR: I know it.

0:24:00.3

JTE: More cookbooks about it.

0:24:01.4

MR: Yeah; but they're lousy. Every time Jay has somebody on there to cook it's like I told him-- it's disgusting. What the hell are they cooking? They don't even know what they're cooking.

0:24:18.2

JTE: There's got to be somebody out there--

0:24:18.7

MR: No, I know--I know.

0:24:20.5

JTE: Is there somebody out there that's doing--what about--what did you think about Scott Peacock, the guy that was working with Miss Lewis? Did you think his food was pretty good?

0:24:28.4

MR: Who?

0:24:28.9

JTE: Scott Peacock--remember him?

0:24:31.0

MR: Oh, I know him--yeah.

0:24:33.4

JTE: His food is pretty good.

0:24:33.6

MR: Who is he working with?

0:24:35.7

JTE: He's got a restaurant in--in Atlanta now.

0:24:39.2

MR: Oh he has?

0:24:38.2

JTE: It's--it's good.

0:24:41.3

MR: Well that's good. I'm glad.

0:24:46.2

JTE: He and Miss Lewis are still living together.

0:24:49.0

MR: Huh?

0:24:49.3

JTE: He and Miss Lewis are living together now.

0:24:53.2

MR: Oh you mean Edna? Is she still living? You know I have tried and tried and tried--he will not let anybody talk to her. I wanted to talk to her so bad because I love Edna, but he won't let anybody.

0:25:06.9

JTE: You tried to call and he wouldn't--?

0:25:08.9

MR: Yeah, I don't know--he seems like he doesn't want anybody to get in touch with her.

0:25:20.3

JTE: I don't know; have you tried writing to her?

0:25:22.7

MR: Huh?

0:25:22.8

JTE: Have you tried writing to her?

0:25:24.3

MR: No, because I don't know the address.

0:25:26.0

JTE: I've got it.

0:25:27.1

MR: Well give it to me because I'm going to write her because I love Edna. She's a wonderful person. She's a--we roomed together at Seaside and she's--she's a great person. But I--I--I don't know though; the only thing is this. Why don't you write a cookbook that really is a Southern cookbook without all the additives to all these things? Every recipe I run across there's so many things have been added to it or taken away. I don't know; I mean I don't--I don't know of a single damn good cookbook today. I'm not kidding--I kid you not. I have--I don't know one. Now I'm telling you; I don't know--I don't know one.

0:26:54.3

JTE: Were you happy with this one when it came out?

0:26:56.3

MR: Huh?

0:26:56.7

JTE: Were you happy with this one when it came out?

0:26:59.4

MR: Yeah, uh-hmm.

0:27:03.5

JTE: It hasn't been that long.

0:27:04.6

MR: Uh-hmm.

0:27:06.0

JTE: It's been--

0:27:12.2

MR: Those were recipes that Sook had. Those are all old--good recipes.

0:27:16.3

JTE: So these are the ones that were in the smokehouse?

0:27:17.8

MR: Yeah, some of them are no good. I mean I have to admit that. I mean you know [*Laughs*]-- you have to be truthful about things. Some of them are not, but a lot of the old-time recipes, if you will notice these stews and the things like that they used okra--okra--okra, but we got that from the Negroes. And the old-time recipes I mean I think of it, they use okra in so many things, so many things; well today we don't use--you don't hardly use okra in anything do we?

0:28:08.9

JTE: What--what are some of the old recipes?

0:28:10.1

MR: Okra is hard to deal with anyway.

0:28:11.4

JTE: What are some old recipes that used okra that don't show up anymore now? What are some--?

0:28:18.1

MR: Huh?

0:28:18.2

JTE: What are some of those recipes that used okra back then that we don't use okra now? You mentioned beef stew. Were there others?

0:28:25.7

MR: Well see beef stew, but I put--I put okra in mine. But the rest of the books don't call for it, uh-uh. But okra is a wonderful additive to anything; it really is. But you go back and you're going to see the recipes--they--they--okra--I don't know. You don't see no okra recipes. What uses okra?

0:28:56.5

JTE: I see it in a lot of Indian food--not Native American but in India.

0:29:00.6

MR: Right.

0:29:01.7

JTE: I went to--I went to a great restaurant in New York about a month ago and it's one of the best okra dishes I've ever had in my life.

0:29:09.1

MR: Yeah; well--the Indian--yeah; well I can see that yeah. But not--not in the South or the cookbooks today are not doing it.

0:29:21.1

JTE: I remember you wrote in here about a guy--what was his name? King Farr [Canning Company], the okra--

0:29:32.5

MR: Yeah.

0:29:33.1

JTE: The okra king.

0:29:33.9

MR: Yeah.

0:29:35.1

JTE: Tell me about him. What do you remember about him?

0:29:39.6

MR: I don't remember anything about him. I just knew that he was the okra king, but I don't know--I never knew him, uh-uh.

0:29:51.5

JTE: I'm curious though because okra seems almost like a--a totem of the South--that it's--it's vanishing, that okra--people don't love okra like they used to.

0:30:01.4

MR: Uh-um. Well, they don't want--want to fool with it because it's slimy and I think the average person doesn't want to fool with it. But it's--a lot of people I guess think it ruins a dish

you know. It's not--people want things today that are easy to fix and have no--I don't know. I don't--Jimmy uses okra; he cooks it some. Yeah, he cooks it. But he just really like steams it you know. But he doesn't really use it in dishes because--I don't know. I don't guess people do anymore, so--. It's something you don't know or I don't know. I don't know whether--but there's been so damn many cookbooks written that--. What is true and what is not true about Southern food, I don't really know.

0:31:26.6

JTE: What do you--if you look at a recipe or a cookbook and you see an ingredient and you know it's not right what's that ingredient? If you look--if you open up a cookbook and you're looking through it and you say *ah that's not supposed to be there; what's that--what's that ingredient?*

0:31:43.4

MR: Well I think that anybody who is a good cook or that knows anything about cooking can look at a recipe and read it and--and know immediately whether that's going to be good or right or whether it's just something that they have written down and you can make it up and it's--it's really nothing outstanding. I mean it can be--it can be something to eat but it's not outstanding. You know I can look at a recipe and tell whether it's going to be good or not. I mean I think anybody that's a good cook can--absolutely. And I've looked at recipes--oh my God--oh Lord; some of them are padded that's all, just--and [they are]--oh God; I don't know.

0:32:43.8

JTE: And Marie when you did this book, this initially you started this with Truman way back right--what became this book? How do you think it would have been different? How do you think that book would have turned out different if you and Truman had worked on it?

0:32:59.6

MR: I don't--I don't think it would have been any different because those are things that I really got more from Sook than anything else, and I don't think it would have been any different.

0:33:19.6

JTE: Well it--it struck me in re-reading it that these are--it's recipes but it's as much portraits of those people, of the cooks, of everyone else in that household, you know. It's--it's writing about those people that makes this a great book. The recipes are great but it's the people.

0:33:40.5

MR: Well that's the truth; that's what the--that's what the people loved about that book was the people. I mean I had--oh my Lord, I mean some--I mean everybody, they loved the--that part of it, yeah. Well you see--it's the people that I wanted--I don't know. I just--I think people should

be--if you've got an old recipe, authentic, I think the person that you got it from or that created it should be associated with that recipe in the cookbook. See that would make the most wonderful cookbook if somebody would really take the time, get these old people to give you their recipes but name them as the person that gave you the recipes. Get something about their lives; rake them in on it because that is what makes it interesting to know something about that person. You know because what is a recipe? It's a cold fact; but yet when you get that person involved in it--it becomes very warm. It's human. It's something that you can really latch onto. But today it's just a damn thing--they just write all this crap and crap and crap and I am so fed up with it I don't know what to do. I mean--I mean [some of these] book[s] just kill[] me. I--I--Lord.

0:35:43.5

JTE: I think you're right Marie that--that--because the kind of writing I like to do and what I'm interested in are people.

0:35:49.3

MR: People.

0:35:50.5

JTE: And the food is just the way I get there.

0:35:52.8

MR: People.

0:35:52.9

JTE: The recipes are--yeah.

0:35:53.9

MR: Absolutely people because some of these people are so quaint and they have a story to tell you. I mean listen to them.

0:36:05.8

JTE: And it's easier I think for people sometimes to tell you that story at a table while you're eating food.

0:36:14.6

MR: Absolutely--absolutely, there's no question about it.

0:36:15.9

JTE: Why--why do you think that is?

0:36:17.8

MR: Because you're more relaxed; when you're eating you really [*Laughs*]-I mean I know I'm more relaxed when I'm at--you know a table with a good cup of coffee or something. I mean you--you--you are more willing to talk maybe let's put it that way. People love to eat. I think some of the best things in the world have come out of recipes that have come out of people over the kitchen table. I know when--when I used to go to Mary Anna's house, my sister's house, we used to--we never ate in the dining room. We used to always eat in the kitchen. She had a huge kitchen, my God; her kitchen was over--that was her pride and joy was her kitchen. And we used to always eat in the kitchen and over the kitchen we would you know talk and that's when more recipes I think are created in the Deep South than anyplace in the world is over a cup of coffee over a kitchen table--the old-time recipes. It's a feeling of warmth and friendship. We don't do that today.

0:38:04.3

JTE: That's a shame.

0:38:05.8

MR: Huh?

0:38:06.4

JTE: It's a shame we don't do it today.

0:38:07.9

MR: We don't though, uh-um.

0:38:12.2

JTE: I don't know Marie; I'm more hopeful. I think there is--I think there's younger people out there now that--that understand the value of this that didn't--I'm 42, and my generation didn't understand, but there--there are kids now in their 20s that are starting to appreciate this stuff again. I'm hopeful.

0:38:31.2

MR: Well I don't know; my granddaughters I mean they are 40 and they're in their 40s. They don't appreciate it. I mean they're both bankers; they have real high-paying jobs and all that but they're not interested in that. She goes to Sam's and buys a whole dinner and brings it home or something. I mean it's appalling. It really is appalling. I think you're going to see that though; I

mean I really do. I mean I hate to say it but I've--I don't believe that the young married couples today are going to go all out for cooking food or anything. You'll find an isolated number, yes--yes; but they're going to be persecuted. I still say so because today everybody is interested in a high-paying job, sending their children to private schools; it's not like it was when I was coming along, uh-um.

0:39:58.9

JTE: When you were coming along--?

0:40:00.1

MR: Do you think that my granddaughters, Candy and Sandy--they're both in their 40s--now they're 40; do you think they're interested in coming home and making a pound cake? Hell, no. No, of course not. They'll buy one but they ain't going to make it.

0:40:23.7

JTE: Does that make you sad?

0:40:24.3

MR: Yes.

0:40:27.4

JTE: Why?

0:40:28.0

MR: Because it's a lost art. It's something that should be kept. It's something that--there's nothing like a kid coming home from school and going in the house, go in the kitchen and find a great big old pound cake on the kitchen table or a piece of pie--a pie, all sliced--all cut in wedges and ready for them. Or on the back of the stove a pot of hot chocolate. See, I've got here the hot chocolate pot. I'll show you. See that pot right there?

0:41:12.9

JTE: Yes, ma'am.

0:41:14.2

MR: That was on the back of our stove as long as I can remember with hot chocolate. That's a pot.

0:41:23.1

JTE: It's beautiful.

0:41:25.2

MR: Uh-hmm. You can tell because the bottom is--is burned and--but they never put it on the hot part--just way on the back of the stove, you know what I mean and it was filled with hot chocolate and when I came home from school I knew that hot chocolate was on the back of that stove. You think anything like that happens today? Maybe they may rush to the Frigidaire and take out a Coca Cola, right.

0:41:59.8

JTE: So that pot was always sitting there?

0:42:01.4

MR: John T., these things have, you know--I know, I go way back to--I know. Maybe--maybe it's not right; I don't know. I don't know. I think so many things have been lost that should be--should not be lost.

0:42:27.7

JTE: Has anything been gained?

0:42:31.4

MR: Huh?

0:42:31.7

JTE: Has anything been gained? If we lost some things have we gained anything?

0:42:37.2

MR: Well I guess they have gained; I don't know. Maybe they've gained in knowledge about other things. Maybe more important I don't know; I don't really know but I know there's so many things now that have been lost that--you know one thing though that I'll tell you right now. Children today it alarms my great--great grandchildren and me; they have no table manners at all. I mean no table manners. If I had come to the table in my home like that I would have had my head slapped off my shoulders. I would have. My Bud--Uncle Bud used to sit at the end of the table and he had this long walking cane and whenever we would come to the table and probably do anything like take a--a pod of okra--have you ever done that and let it slide down your throat okay? Then the next thing he'd take that cane and he'd reach over and crack us on the head with it. **[Laughs]** It would bust your brains out. **[Laughs]** But they don't do those things

today; they--they let them slide down their throat and it's just--it's overlooked. But I used to get my head cracked wide open for doing that. **[Laughs]** I don't know.

0:44:36.0

JTE: Marie what--what do you think--you know the--the group I run in Ole Miss, the Southern Foodways Alliance.

0:44:42.1

MR: What?

0:44:43.3

JTE: The--the organization that I run at the University of Mississippi, the Southern Foodways Alliance, what--what do you think we should be doing to--to help save Southern food, to--to help it--help it--?

0:44:59.0

MR: To help save it?

0:44:59.9

JTE: Yes, ma'am. What do you think we should be doing?

0:45:03.1

MR: Well I think probably that you could have some sort of seminar or--or something and maybe show people how to prepare Southern food. You see I mean they may take a recipe but I think you have to show people sometimes something and then the end result--let them actually taste Southern food the way it should be prepared, you know what I mean.

0:45:45.7

JTE: But who is going to cook it?

0:45:47.4

MR: Huh?

0:45:47.9

JTE: Who is going to show them?

0:45:49.9

MR: A Southerner.

0:45:52.7

JTE: But like who? Who is good enough to do that?

0:45:59.8

MR: Well you mean to tell me there's nobody that's--there's not that many Southerners around?

0:46:05.0

JTE: No, I'm just saying you know you don't like [some of the cookbooks out there]. There's a lot of books out there that aren't so good. Who's--so we get John Egerton to show them. Is that who we get?

0:46:15.6

MR: Get who?

0:46:16.4

JTE: Get John Egerton to show them--get John?

0:46:22.9

MR: Well you could, but I think that the food has to be prepared by someone that knows exactly how to prepare it. And let them taste the food after it is prepared properly. Now I don't know whether you know--even grits, if grits are prepared properly and served like they were way back in a bowl with a glob of butter in the middle of it, I mean it's most enjoyable. It's good. How many people do that? Cook the grits, put it in a bowl, and then put the butter on top of it and let them taste that. It's delicious. It is good--just plain old grits.

0:47:37.0

JTE: I agree.

0:47:37.8

MR: Or they can--after they cook the grits, it's good and hot, they can take an egg and drop it in the middle of it and stir it very quickly--very quickly into the grits so that it cooks--the egg cooks in the grits. That's another way that grits are delicious. But it has to be done--the person has to know how to do it. You drop the egg in there and as quick as lightening you stir that egg in the hot grits until it cooks, you know what I mean. Now I mean there's so many things that--I don't know. People have lost the art of cooking. They want everything frozen or something--how

many people really cook fresh vegetables now? I mean go to the market and buy really fresh vegetables and bring them home and cook them? No, they've got frozen stuff in the freezer. They've got frozen broccoli; they've got frozen everything. And don't tell me that--that food is as good as fresh broccoli that you buy that's just been cut up and come out of a garden. Don't tell me that it's good or nutritious because it's not so. It's not so. I say most of the nutrition is lost in all this freezing and all this stuff--cutting it and freezing it and cutting it all so it looks good and all that; uh-um.

0:49:51.3

JTE: And Marie do you think--you know your fruitcakes and the--the way you popularized fruitcake first with the book and then with the *Jay Leno Show*, do you think you've had an effect on people and more people are making more fruitcakes now?

0:50:06.6

MR: Yeah; I have people calling me that--that know me from Charlotte and different places and asking me about you know they don't know how to cook--how to bake it or they don't know how to--once it's baked they don't know what to do with it and I have to tell them exactly what to do with it you know--to take it--take it out of the tin, put it in the refrigerator immediately, soak it down with brandy about once every month--just on the top to--but keep it in an airtight container and it must be refrigerated all the time; don't ever take it out and leave it out because it will actually get you know bugs in it. [**Laughs**] It must be refrigerated at all times; that's very

important and pour your brandy on there once a--about once a month and put a wet you know damp cloth over it--cover it. Keep it covered all the time, too and it will last months, but you must keep it refrigerated because it cannot be kept out. You can't do it.

0:51:35.3

JTE: And do you still make fruitcakes once in a while?

0:51:38.8

MR: I make--I may make them this year; I don't know. If I do I'll send you one. I may.

0:51:45.6

JTE: I'd love one Marie.

0:51:46.4

MR: I love them; I love--I love good fruitcake, but now this bulk stuff you buy that--that's not a fruitcake. It's like I told Jay over there *that's not a--my dog wouldn't eat those*. They won't, uh-uh.

0:52:04.0

JTE: Have you ever had one that somebody sent you that was good?

0:52:05.7

MR: Huh?

0:52:06.9

JTE: Has somebody ever sent you a good one?

0:52:10.0

MR: No, the best one I've ever had was [made by] monks.

0:52:15.8

JTE: The Gethsemani Monks?

0:52:16.8

MR: Uh-hmm.

0:52:17.5

JTE: Those are pretty good.

0:52:19.1

MR: They sent me one. Well then in fact they sent me--I don't know how many [*Laughs*] and I usually--usually give them to people you know because to me it's not really--it's good but it's mediocre.

0:52:38.4

JTE: My wife, Blair, has tried making them using some of your recipes.

0:52:41.1

MR: Who?

0:52:41.5

JTE: My wife, Blair, she's made some and she--she made them smaller and it seemed like the--the brandy took to them better but she made the--I guess two years ago she made about 12 of them, 12 small ones about that big.

0:52:59.0

MR: Did they turn out all right?

0:52:59.3

JTE: They were good. They turned out great.

0:53:00.9

MR: Good.

0:53:01.1

JTE: We gave them as Christmas presents to Yankees.

0:53:04.4

MR: So what did she soak them in--brandy or--I mean not soak them, but did she put a little brandy on top?

0:53:10.8

JTE: She put--she put--

0:53:14.3

MR: [Inaudible]

0:53:14.0

JTE: Yeah, she put half brandy and half bourbon.

0:53:17.1

MR: That's good.

0:53:17.7

JTE: She put some bourbon on it, too.

0:53:19.3

MR: That's good, uh-hmm. Now I'll tell you, I think frankly, between me and you, I think bourbon is your best bet. I think it makes it taste better; I really do. I've used Courvoisier on

some, and then I used a pure bourbon and the ones with the pure bourbon on it seem to have a better flavor and aroma. They're more Southern.

0:53:49.3

JTE: Now--

0:53:49.3

MR: And so there I go giving my recipe [*Laughs*]. Yeah, an old Southerner, you--an old Southerner is like a worm that's going to always come back down South. I mean not the old stuff--with the South I can't help it. I was born and bred in Alabama and I mean it's something I'll never get over. I don't want to get over it.

0:54:18.3

JTE: Do you ever want to get back to Alabama?

0:54:21.6

MR: Oh, I go back all the time. I'm going back Christmas, I think. Um-hmm.

0:54:25.6

JTE: Good.

0:54:27.0

MR: Oh, yeah. I've got--my nephew lives there—Jimmy Faulk's cottage. Of one of my sister's sons. She, Mary Anna, is dead but he lives there and he's a wonderful--wonderful guy and got a beautiful home there in Monroeville, and I go and stay with him. I don't stay with any of the children. I stay with him because he's Jimmy Faulk, he's wonderful. I stay with him. But--

0:54:59.8

JTE: Yeah, have you gone to see the *Capote* movie yet?

0:55:04.0

MR: I haven't seen it yet. It's not here yet.

0:55:07.9

JTE: It is--it is; actually I found--I was going to try and talk you into going.

0:55:11.3

MR: Huh?

0:55:12.3

JTE: I was going to try and talk you into going. It's playing.

0:55:15.7

MR: Oh, is it?

0:55:18.1

JTE: Yes, ma'am.

0:55:19.2

MR: Well, we'll see it yeah. I haven't seen it. The kids are going I know. I'll see it; I'm not--I don't know. I'm not too concerned about that. I don't really know that I want to see it, you know.

0:55:42.6

JTE: Yeah.

0:55:42.9

MR: I've thought--I mean I like to remember Truman like he was. I don't--I don't know whether--whether I'll see it. I don't want to get upset over it, you know what I mean?

0:55:58.7

JTE: I don't want to upset you Marie.

0:56:00.2

MR: And that's why--that's why I don't know whether I will go or not to see that. I don't want to get you know shook up over that. I just don't want to do it because it's not--I mean I have had so many comments and so many telephone calls about Truman since this movie came out that I'm--I'm just--. It's like I told Steve of *NBC* I just have had enough of Truman right now. I mean I just don't--I don't--.

0:57:02.0

JTE: Yeah.

0:57:04.6

MR: I loved Truman so much though; I really did. I loved him; he was--Truman was--he was-- he was sweet, you know. He was a funny guy. You'd see Truman and the way he always greeted everybody was like this with his arms wide open, you know. And I don't care who it was. He had his arms up like that. Well I think that--I don't know; you know his parents--see he had no love from his parents at all--nothing. And I guess that's why you know he was always so--so--people hurt him so much because he--he came to them with open arms. He always did but it didn't always pay. People really took advantage of him I think. So well what are you going to do? He certainly had no mother; that's for damn sure; uh-um. No, he never had a mother. She never loved him. Sook loved him and she really did, and I loved Truman too; I loved him. But you know he had a remarkable life, but still you know it was kind of I don't know. His--where he lived you know being gay and all that, he lived a horrible life. He had a bad life, I mean in a way. And he lived with Jack Duncan for something like 30 years and the same guy--which I was glad, but--because Jack did look after him to a certain extent, you know. He did. But it was a sad thing and his mother was always trying to you know change him and that--you're not going to change a person like that. She put him in the car one time and would take him--he said *where are we going?* She said *I'm going to see Dr. Jack Murphy.* She said *I'm going to see what he can do about changing you, you know from being queer you know.* And he said *well you turn around this car and if you don't I'll break your nose.* He said *turn it around and go back home and I'm not going to any doctor about you know changing.* Which of course he couldn't--he wasn't going to change. She couldn't have changed him from being gay. There's no way. You can't change anybody like that. There was no way on earth. But she didn't--she didn't love him anyway so

what difference did it make? She didn't even really love Truman, uh-uh. She never loved him. It was a bad thing.

I'm getting my teeth; I'm getting new teeth. I've got to--we're going to have our Christmas show so I'm getting the teeth and all that and getting made over again. I'm getting made over.

1:01:20.4

JTE: When are y'all do in the Christmas show?

1:01:23.2

MR: Uh-hmm, because we're sending one overseas. We'll do two.

1:01:29.8

JTE: Now do you go up there or do you do it--do you do it here?

1:01:32.7

MR: Well I think maybe--I don't know; I may go to Burbank for this. I might not. We're debating it; I'm waiting on my teeth. I've got to get my teeth. We're having those made now and they wanted to--one of the crazy old girls up there wanted to cut my hair and I said *I'm not going to cut my hair. I don't give a damn whether you want to cut it or not, I'm not cutting it. That's all.*

So put that in your pipe and smoke it. Here they got all sorts of women up there you know to tell you what to do about this and do about that and I get along with most of them all right, you know. They're all right; but this one thing, she wanted to cut my hair real short she said, you know. I said *you're not cutting my hair anywhere. I don't give a damn what you're doing, you're not cutting my hair.*

1:02:37.0

JTE: Marie I forget to ask you--you used to live in--I remember I was reading through something that you used to live in Branchville, South Carolina?

1:02:43.1

MR: Yeah.

1:02:43.7

JTE: That's where my momma was born--my momma was born in Bowman and then her father--

1:02:50.4

MR: In where?

1:02:50.2

JTE: --in Bowman.

1:02:51.5

MR: Oh, yeah, I know where that is.

1:02:52.7

JTE: And then her father had a railroad that went from Bowman to Branchville; it was a narrow gauge railroad called the B&B.

1:03:00.0

MR: Really, I lived in Branchville. Yeah, we lived there. We had a home there. We had a home in Charlotte also, but we had a home there in--I loved Branchville. I really did. **[Laughs]** I like the small town. And we had a house that was built out of cypress--complete cypress--everything. Beautiful; I loved that little old--it was a small house but it was absolutely adorable. It had a great big lawn--good lawn and when we went to--we came to Florida, my husband and myself debated whether to sell that house or not and he didn't really want to sell it and I said well Jimmy you can't leave a house down here and go to Florida because it will go to wreck and ruin. I said

you know nobody to take care of it--nobody there; I said I don't want to do that so we sold it. I'm glad I sold it because you can't leave a house like that--empty. It was a darling little--I loved Branchville. Though I mean I liked--I liked the people and I liked the town. I liked it.

1:04:19.6

JTE: How many children did y'all have?

1:04:21.1

MR: One--Jimmy; that's all.

1:04:22.6

JTE: That's it?

1:04:23.1

MR: Yeah, God knows that's enough.

1:04:27.0

JTE: We're going to have one and that it's too.

1:04:29.1

MR: Huh?

1:04:29.4

JTE: I said we've got one boy and that's it for us too.

1:04:32.2

MR: It was it for me.

1:04:35.6

JTE: [*Laughs*]

1:04:35.

MR: Oh God almighty; they cost you an arm and a leg. I'll tell you; they really do. Oh you know my brother--that picture up there is my brother; he went to school in Gulfport Military Academy, uh-huh in Gulfport, Mississippi. Is that still over there?

1:04:56.9

JTE: I guess; I don't know.

1:04:58.7

MR: It's in Gulfport. He went to school. Didn't you send him--when my mother and father died, we lived with--we went to live with Jenny--Jenny Faulk and she sent him that because she was-- oh God, he was so bad you know so she sent him to Gulfport Military Academy there in Gulfport. I don't know whether it's still there or not.

1:05:28.2

JTE: I don't either.

1:05:29.7

MR: It was a wonderful school back in those days. Of course I don't know; he went there--he went there four years; uh-hmm. Oh listen at that crazy dog. Are you afraid of dogs?

1:05:47.0

JTE: No, ma'am.

1:05:48.3

MR: Well I could let her out.

1:05:51.6

JTE: Oh, yeah. I'll let her out if you want me to.

1:05:51.8

MR: She's a pit bull; now--but listen she's--

1:05:53.8

JTE: She's not going to scare me.

1:05:56.0

MR: --not going to bother you.

1:05:56.9

JTE: She's in here?

1:05:57.7

MR: I'm telling you.

1:05:58.4

JTE: Is she in here?

1:05:59.1

MR: Yeah; but she's not going to bother you. Come on Chrissy. Come on. Come on sweet girl. Come here sweet girl, awe--that sweet girl. That's a sweet girl. Well you're the first person I've ever seen her take to. She doesn't take to people.

1:06:21.4

JTE: Really?

1:06:22.4

MR: No; God. Come here sweetie. She is the most wonderful watch dog.

1:06:31.1

JTE: She's sweet.

1:06:34.8

MR: Isn't that funny she took to you? God; I'm surprised. She doesn't take to people. Lord, I wonder why.

1:06:50.2

JTE: I don't know.

1:06:50.1

MR: I don't know.

1:06:52.8

JTE: Okay Marie I want you to open that because I want you to smell it.

1:06:54.0

MR: Huh?

1:06:55.2

JTE: I want you to open that because I want you to smell it--this.

1:06:59.5

MR: Oh.

1:06:59.6

JTE: Open it; I want you to smell it.

1:07:03.2

MR: I'll smell it.

1:07:02.9

JTE: I think you're going to get a kick out of it.

1:07:07.0

MR: No, I can't open it.

1:07:07.7

JTE: Here, I'll do it for you.

1:07:09.2

MR: Yeah, I can't do it. My hands aren't--well Chrissy you don't have to make a slob out of yourself. Come on now Chrissy; come on and be a good girl.

1:07:21.8

JTE: All right.

1:07:22.3

MR: You don't have to make a pig out of yourself. She is the most wonderful dog there is.

1:07:26.8

JTE: She's sweet.

1:07:29.6

MR: You're the first person I've ever seen her take to.

1:07:32.6

JTE: This is--I'll let you smell it. Let me take this off.

1:07:38.4

MR: Behave Chrissy.

1:07:42.6

JTE: It's hand lotion--smell it?

1:07:44.7

MR: Oh.

1:07:45.3

JTE: It smells like cake batter. *[Laughs]*

1:07:46.7

MR: Yeah, oh.

1:07:51.8

JTE: It smells really good.

1:07:52.3

MR: I like that.

1:07:53.5

JTE: I thought you might.

1:07:54.6

MR: Oh, I love that, yeah; that really is--Chrissy behave.

1:07:59.6

JTE: Chrissy?

1:08:00.5

MR: I have to put you back now if you're going to misbehave. Be a good girl. Be a good girl.

1:08:08.2

JTE: Hey come here--come here. Sit--sit.

1:08:12.2

MR: You know most people are afraid of her when they hear she's a pit bull you know.

1:08:17.3

JTE: Oh she's sweet.

1:08:17.9

MR: Huh?

1:08:18.2

JTE: She's sweet.

1:08:19.9

MR: Oh she's sweet, but she is to you but to most people she's not. She barks at them and--ah--
most of them do that.

1:08:32.4

JTE: Doesn't that stuff--it smells just like cake batter.

1:08:34.5

MR: Yeah, that's wonderful. That really is. That's great.

1:08:41.9

JTE: Well, Marie, I'll--I'll let you--but I might--I might call you in the morning and see if I can
come back and visit again. I'll let you be for a while.

1:08:49.8

MR: Now, they've got supper out there for you!

1:08:51.4

JTE: Oh, really? For me?

1:08:53.6

MR: Yes; oh Lord they've got everything out there for supper in the yard.

1:08:58.7

JTE: Really?

1:09:01.4

MR: Don't--don't say--disappoint her, God.

1:09:05.3

JTE: No, no I wouldn't--no; I didn't--oh wow.

1:09:07.5

MR: Jimmy has fixed everything. They don't want you--

1:09:11.1

JTE: Oh, wow. That's nice.

1:09:13.6

MR: Well no, they didn't. But, you know, I was thinking what--what could we--?

[END Rudisill 2 – Tall Tales]

[BEGIN Rudisill-3-Jay Leno]

0:00:00.0

MR: I'm on TV; I'm damn sick of that too. **[Laughs]**

0:00:08.2

JTE: Why?

0:00:08.5

MR: I get so tired of that *NBC*. I mean--I mean they've been wonderful to me; don't misunderstand me, but my Lord. Oh every--I have to check with them; no matter what I do I've got to check with them to be sure--

0:00:23.0

JTE: Why?

0:00:25.1

MR: --it doesn't interfere with what they want from me, you know--that they're not coming down here Friday or Saturday or when they're coming and I have--I govern my life by what they want and it's--I told Steve the other day, I said *I swear to God I'm going to quit. I'm just going to quit and that's going to be it.* And he said oh *no, let's--don't do that; don't quit.* I said--well I mean they get so--it gets to where you just live you know for NBC and everything they want. If they want to come Friday you've got to be sure that you don't go to Alabama. I call them--you're not going to Alabama are you; you're not going to this and you're not going to that. You're going to be there and all that. So I mean I have to do that, but they--Steve--he's--he's the producer. He's wonderful as far as that's concerned. You know he doesn't press me if I don't want to do something. I tell him *I don't want to do it* and he won't press me for it, you know. He won't do it.

He's--they're considerate. I mean they consider everything you know. If I want to go somewhere or be out of town or something and they're coming, well they don't--they excuse that you know but they're all right. But it's like I told them the other day, I would like to quit, you know really and just relax a little--you know relax, not be you know up where I have to do you know what I mean.

0:02:25.7

JTE: How often do you do one of those?

0:02:27.1

MR: Huh?

0:02:27.8

JTE: How often do you do one?

0:02:29.9

MR: Well I don't know; we--about once a month; uh-hmm. They try to keep it because the people send in their requests and they want to know where the fruitcake lady is and oh where's the fruitcake lady and we get all that email. My God I get it like that you know and well Lord.

When is the fruitcake lady going to be on? They all--we've done this show so long you know that I don't know. It's like I told him, there's not enough questions in there. But that's one of those things we--we'll do one probably next--not this--well we'll do one before Christmas. We'll do a Christmas show, I promise you that. Oh Lord, yeah. That will be a big show. I mean--uh-hmm, yeah; it will be a big show.

0:03:33.6

JTE: I remember I saw the first one--I told Jimmy I hadn't seen one but I did.

0:03:37.8

MR: Huh?

0:03:38.4

JTE: I saw the first--I saw the very first one, the very first time you were on is the only one I've seen.

0:03:43.5

MR: Oh really? You saw it?

0:03:44.7

JTE: Yeah, the very first one.

0:03:46.6

MR: How did you see that? Did you have a tape?

0:03:47.8

JTE: Judy Long taped it and sent me a copy.

0:03:50.8

MR: Oh Judy Long; oh did she really?

0:03:53.7

JTE: Yeah.

0:03:54.1

MR: Well bless her heart. Oh that was something; I didn't know that.

0:03:58.7

JTE: You were a hit--that first one.

0:04:02.1

MR: Uh-hmm.

0:04:03.4

JTE: You were something?

0:04:04.8

MR: Yeah, well I was on there with who--Jay and who--?

0:04:10.6

JTE: Was that Mel Gibson that you--?

0:04:12.9

MR: Oh yeah, Mel Gibson, yeah. Uh-hmm. But I'll never do another one with him.

0:04:18.2

JTE: Well why not?

0:04:19.4

MR: He's hateful.

0:04:21.4

JTE: Really?

0:04:22.4

MR: Really.

0:04:23.6

JTE: He's mean?

0:04:24.4

MR: Mel--uh-um, he's not easy to work with. You know I did so many shows with so many people and he was the hardest person to work with I've ever worked with in my life. He's abstinent; he's--I would never do another show with him; uh-uh.

0:04:46.8

JTE: Hmm.

0:04:47.5

MR: I did a lot of shows though with let's see--what's the one from--oh the--it's so popular now you know? Oh, oh God; I can't remember that name.

0:05:05.5

JTE: Hugh Grant.

0:05:07.0

MR: Huh?

0:05:07.4

JTE: You did one with Hugh Grant didn't you?

0:05:09.5

MR: Yeah.

0:05:12.0

JTE: Tom Cruise?

0:05:13.5

MR: Who?

0:05:15.8

JTE: Tom Cruise?

0:05:16.2

MR: Who?

0:05:17.0

JTE: Tom Cruise; did you do one with him?

0:05:18.0

MR: Uh-um.

0:05:18.8

JTE: No.

0:05:23.0

MR: I can't remember that guy's name. Oh he's on TV all the time; I did a lot of shows with him. He was a love though; he was the nicest--he was the nicest one to do the shows with. Why can't I--he's real good-looking. He's on TV all the time. He's real--real nice to do shows with. I--I--some of them are real hard to do the shows. See they're so jealous you know. They don't want you to outshine them, and some of them though you know they're determined that they're going to outshine you and they're very hard to work with.

0:06:26.3

JTE: Is Jay nice to you though?

0:06:27.9

MR: Huh?

0:06:28.7

JTE: Jay is nice to you though isn't he?

0:06:30.6

MR: Oh Jay is--Jay is a wonderful person. He really is. Man, he takes care of his own, uh-hmm.

0:06:39.9

JTE: Good.

0:06:42.0

MR: Oh he's always--he's always pushed me forward--always--always. He's--Jay Leno is--he doesn't drink or smoke or do wild parties--anything. He's a very good person--just good. He's one of the best people I think I've ever known. And he really takes care of his own, let me tell you;

and he told one woman, we--they wanted us to--they wanted me to do something, I've forgotten what, and he told the woman--I had--I gave--oh she was having a party and she wanted me to get on the phone and answer some questions for her guests. So Jay said *okay*; said *she'll do that but you're going to pay through the nose because she works for me*. So he charged her \$20,000. She paid it. They--they were millionaires from someplace, but he takes care of his own. I kid you not; he really does. He's very guarded about his personnel and they are--they don't give out any information. You can call there and ask and you ain't going to find nothing about me because they're not going to do it. They are very guarded about anybody that works for *NBC*. They don't give out any information or anything--you know what I mean. They--they protect everybody that works for him. He's very--he's very protective of anybody that works for him. He's a wonderful--he's a good guy. I think the world of him; I really do. He comes to your dressing room always when I used to go to Burbank. He always comes to the dressing room to see you before you go on the air and he's a wonderful guy. I mean no wonder he's been so successful, you know. He's really good.

0:09:07.7

JTE: So you think you're going to make fruitcakes this year?

0:09:10.3

MR: Huh?

0:09:11.7

JTE: So you think you're going to make fruitcakes this year?

0:09:13.2

MR: Make what?

0:09:14.2

JTE: Are you going to make fruitcakes this year?

0:09:18.1

MR: Oh, I don't know. I think I will. I think I'll try because I've--I've got a lot of people that I would like to give fruitcakes to because I've got a lot of friends. I've got one writer that lives in California. He's a very well-known writer, Jim Simmons. He's the--writes articles on travel.

0:09:42.5

JTE: He did those--that book with you right?

0:09:44.5

MR: Uh-huh.

0:09:46.2

JTE: Didn't he do a book with you?

0:09:48.5

MR: He did a book with me, uh-hmm. He's one of my best friends. We've been friends for many, many years and I like to always--he loves fruitcake. Oh, God. Uh-hmm, he loves it--really does. But he's been a real friend. And there's several people I'd like to send a fruitcake to. I--I will--I got them--you know time to make them.

0:10:24.5

JTE: You need some help too don't you?

0:10:24.7

MR: Huh?

0:10:26.5

JTE: You'd need some help too wouldn't you--some more folks to help you?

0:10:31.5

MR: Hmm, yeah they--Karen doesn't help anybody do anything. Jimmy will help me because he likes to cook.

0:10:43.2

JTE: I could tell being out there with him; I could tell he liked to cook.

0:10:44.9

MR: Yeah, he likes that, uh-hmm. But Karen doesn't cook; she doesn't--she's a lousy cook anyway--can't cook. [*Laughs*] She's no cook; uh-um.

0:11:02.1

JTE: That's one thing I feel lucky; my wife is a better cook than I am and--

0:11:05.6

MR: Who?

0:11:06.2

JTE: My wife is a better cook than I am and it makes me happy.

0:11:08.8

MR: Oh she is?

0:11:10.3

JTE: Oh yeah.

0:11:10.4

MR: I wouldn't think that.

0:11:11.5

JTE: No, it's good--it's good that she's a better cook than I am.

0:11:15.4

MR: She is good?

0:11:16.6

JTE: She is.

0:11:18.4

MR: Well--

0:11:18.5

JTE: She is. Marie you might not remember this but you sent--you were so sweet. Right after our son was born you sent my wife, Blaire, you sent her some perfume.

0:11:27.6

MR: Yeah.

0:11:28.1

JTE: It was so nice of you.

0:11:30.6

MR: Well did she like it?

0:11:32.3

JTE: She did very much.

0:11:32.6

MR: [*Laughs*] You know I said you know the funny thing; she had the baby and I didn't send the baby anything. I sent it to her because I think she deserved it more than the baby. [*Laughs*]

0:11:45.9

JTE: You're right.

0:11:47.6

MR: That's true; I really believe that. [*Laughs*] Yeah, I don't know. Well it's--I don't know. I like people. I mean I really do. But I don't--I like certain people but--and I like them to keep them you know as friends--you know friends. I like--if I like somebody I like to keep them as a

friend. But if I don't really care too much about them I let them go. I do; I don't--because I've got letters and all sorts of things from people but I--I don't think that they are sincere and I think they just want to know that they're just--I'm not egotistical but they just want to know somebody that's somebody and that's all they want to know. They don't--they don't--they don't really care about anything--or anybody but I've got some friends I've had for many, many years and I've kept--I've kept my friends, you know. I like--I like to keep friends. I like it. It's a nice feeling to know that you have friends. But I don't know. What do you think I should write? Oh God.

0:13:27.0

JTE: I don't know Marie. I like the idea of your story about Bud and Truman. I like that. I think you also could do another--another food book that would do really well.

0:13:42.5

MR: What--y'all think I ought to do a food book?

0:13:44.8

JTE: I think you could do a good one--yeah.

0:13:47.5

MR: Yeah, I can do a good one. I've got some recipes now that I've got of Sook's that--I've got to get them out though and see if I can paste them together. Some of them have--the paper has--well you know when you fold paper it splits you know. I've got a lot of hers though and I've got some stuff that--some recipes of hers that have very, very odd names.

0:14:34.1

JTE: Like what?

0:14:35.2

MR: I don't know whether she did it or whether--I don't know.

0:14:39.8

JTE: Odd how?

0:14:40.3

MR: Huh?

0:14:41.4

JTE: They're odd how? How are they odd?

0:14:45.2

MR: Well they just are. I've never heard anything like it--like Mutt, M-u-t-t. She's got some sort of steak there--a steak recipe and it's called Steak Mutt--Steak M-u-t-t. Now what--what does--what the hell does that mean?

0:15:08.1

JTE: I don't know what it means. What--what does the recipe call for though? What is--?

0:15:11.9

MR: Huh?

0:15:12.9

JTE: What is the recipe called for? What are you supposed to do with a Steak Mutt?

0:15:16.3

MR: Well it's really just fixed with--first she peppers it and flours it and fries it. She actually fries it and then when she fries it she takes dried flour and sprinkles over it and raises a gravy with it and makes a brown gravy out of it. Now that she doesn't--she calls that--I don't know. See it's--I don't know--

0:15:51.8

JTE: So it's like country-fried steak; so it's kind of like country-fried steak with gravy?

0:15:56.6

MR: That's what it sounds like.

0:15:59.1

JTE: I like Steak Mutt better.

0:16:00.7

MR: But she doesn't call it country-fried steak.

0:16:03.4

JTE: Steak Mutt, I like that better; it sounds better.

0:16:05.1

MR: What?

0:16:05.6

JTE: Steak Mutt.

0:16:08.6

MR: Steak Mutt?

0:16:08.8

JTE: Steak Mutt sounds better.

0:16:10.6

MR: Well good, I've got a lot of those--Steak Mutt. You'd call that Steak Mutt?

0:16:17.2

JTE: That's what I thought you said we would call it.

0:16:18.1

MR: I like that--that's phonetically good. [*Laughs*] Isn't it--Steak Mutt?

0:16:21.9

JTE: It is.

0:16:24.4

MR: Uh-huh, well do you think I should write a cookbook?

0:16:28.2

JTE: I think it would do well Marie. I think you could take you know--because *Sook's Cookbook* is out of print right? Your *Sook's Cookbook* is out of print right?

0:16:37.2

MR: Right.

0:16:39.1

JTE: So you could take some things from there, add some new things, repackage it; I bet it would do really well.

0:16:49.7

MR: Um-hmm. Yeah, I could. Uh-hmm. I've got a lot of old yellow sheets here that--but they're--I don't know whether they're legible or not and they're--some of them are glued together, you know what I mean--over the years. They--they were folded up but then they--some of them I tried to pull apart but then they all fell--you know you can't get them apart always. Some of them I got apart, but I didn't get all of them apart. But when you leave something like that in a, you know, a smokehouse or something like that it gets ruined, you know. It's--it's damp and it's--she has them in an old crab basket, anyway. That was out in the open, you know, you might say. But she has some wonderful things. I'm not kidding you. I'm going through them. The names are very odd on some of them. I think what Sook did--I think that she probably--she used to go--she went all the time to Claiborne, Alabama, and that's where the Indians, you know, settled was in Claiborne and she loved the Indians. She loved their roots and their--she used to go there to get--she would--all of her--she used to make what they called Dropsy medicine. I don't--you know don't know what that is I'm sure.

0:18:36.2

JTE: I remember it from reading in *Sook's Cookbook*.

0:18:38.6

MR: Well and she made that and she went to--to the Indians in Claiborne, Alabama and she got all these rare roots and all these things. And the Indians helped her find all these roots that were valuable for her making her medicine for Dropsy, and then so she used to go and get the wild strawberries. I remember that. And they had wild huckleberries--they called them huckleberries back--they were like--well they were like huckleberries, and then she used to get the wild--the little tiny wild--you--you would never see that today, the wild strawberries and they were real small and they were so different from the strawberries, but you know a lot of times I get these real--*Food Magazine* sometimes and I have actually seen wild strawberry preserves advertised. Now whether they're real wild strawberries or not; I don't know--but wild strawberries are very small. They're not like the cultivated strawberries at all. So I just wonder that; I was going to buy a jar just to see if they were full of it you know.

0:20:05.0

JTE: Do they taste different, too?

0:20:06.6

MR: Huh?

0:20:07.8

JTE: Do they taste different, too?

0:20:09.5

MR: Oh yeah, they're altogether different. They're delicious--absolutely delicious, uh-hmm. And she used to look--she used to hunt wild strawberries and bring those home. We used to have wild strawberries, yeah. They have a--well they're a little acid but they're still sweet; they're real sweet, uh-hmm, and they're real small. They're not big like the strawberries we have today. Wild strawberries--but she used to go to Claiborne and get all that stuff and the Indians used to help her get all of her rare roots and all of that stuff to make up medicine and she was a great lover of things like that and she--God I don't know; she--she used to go there all--to Claiborne all the time to get all those. She's the only person I've ever known that hunted down those roots and all that stuff. She--I don't know; I don't know. She just seemed to like that I guess; I don't know. But she cured a lot of people; that was one good thing. She--the Indians helped her get those roots and all that. So she was--Sook was a very remarkable person. Truman loved her so much. He really did. She was--she was a remarkable woman. She was afraid of nothing; I'm not kidding you. She used to tie a pig to rope and take it with her out in the woods because see the--the pig would squeal and that would keep the snakes away. **[Laughs]** That's true. **[Laughs]** Oh, I tell you. Southern folklore--yeah.

0:22:32.5

JTE: Did Sook--

0:22:33.6

MR: [To dog] Hush, Chrissy.

0:22:33.5

JTE: You described her as being kind of almost child-like too?

0:22:39.0

MR: Huh?

0:22:39.6

JTE: You described her as being almost child-like, too?

0:22:42.2

MR: She was, uh-hmm.

0:22:44.1

JTE: What--what did you mean by that?

0:22:45.0

MR: Well Sook was--she was not crazy or anything but she was not quite normal. She had never been out of the house or been to a movie or anything like that or even been downtown to the general store or anything. She always stayed right in that house and cooked and tended to--to Truman when he was there. That was her whole life. She never went anywhere; she never went anywhere. She was child-like; she was--she was--she was not quite all there. But she was there enough that she could--you know, she was a good cook and all that and she used to like to play a game called *Rook*. I don't know whether you ever heard of it or not. It's like Bridge or something. And the doctor there in the town, Doctor Bayer [?], used to come and play Rook with--with her and she loved to play that game and she could beat all of them with--at that game. But she was child-like. She wasn't completely there, you know and I guess that's why that Truman loved her so much because she just fell right in with him when he came there before--when he was about nine years old and she just fell right into everything that he liked to do as a child you know. And she got great pleasure out of that. So--but she could bake fruitcakes now; I'm telling you. She really could.

0:24:43.5

JTE: What made her so good at it?

0:24:44.4

MR: Uh-huh.

0:24:46.3

JTE: What made Sook so good at baking fruitcakes?

0:24:48.6

MR: I don't know, I--I--that's--that's a mystery to me. I don't know. But she used to go to--down to Simpson's Pond and get all the--they had--the pecan trees were growing in the water there and the pecans were falling in the water and they'd go down and get the pecans you know out of the water and bring them home and--and shell them for her fruitcakes. And I don't know; I don't know. Sook was sort of a mystery in a way. She was--but she was a good person. She was really a very good person but she was not all there. But she was all there when it came to cooking and things like--she cooked for that whole family. I mean, we had a Negro woman Kara [?], but she still--Sook still was over that kitchen. It's--she was--she just wasn't quite all there; she wasn't. I

mean there's no question about that. She was--she was childlike. [*Dog Barking*] She really made fruitcakes though; there's no explaining that--I don't know.

0:26:23.9

JTE: Where did she get the Citron and things like that?

0:26:27.0

MR: Huh?

0:26:27.4

JTE: Where did she get the Citron, the fruit, the cherries--where did she get those?

0:26:33.1

MR: Oh there was a man in--oh Alabama, oh Lord, up near Birmingham that was in the--that business he used to have all the fruitcake makings and he sold them in 30-pound cans and she bought all the stuff from him--from Prattville--from Prattville, Alabama.

0:27:03.2

JTE: Prattville?

0:27:03.6

MR: Yes; you know where Prattville is? Uh-huh.

0:27:05.9

JTE: Just outside of Birmingham?

0:27:08.3

MR: Uh-huh.

0:27:08.3

JTE: Right.

0:27:09.0

MR: And she bought all of her fruitcake supplies from this man; that's all he--that's what he had.

0:27:15.2

JTE: That's what--is that what he did for a living? He--he made--?

0:27:17.5

MR: Huh?

0:27:18.5

JTE: Is that what he did for a living? He sold fruitcake supplies?

0:27:21.1

MR: Yeah, uh-hmm.

0:27:20.2

JTE: Really?

0:27:21.3

MR: He was known for that yeah. He used to sell all the stuff in 30-pound cans, uh-huh--
Prattville, Alabama.

0:27:28.5

JTE: Do you remember his name?

0:27:30.4

MR: No, I don't--I sure don't.

0:27:33.4

JTE: Huh.

0:27:33.9

MR: But I bet you somebody would remember. Well they may not because [*Laughs*] that's been
so long ago, but it was Prattville, Alabama.

0:27:44.2

JTE: That's a curious thing to specialize in you know.

0:27:45.8

MR: No, well I don't know. That's what he did, uh-huh. He had 30-pound cans of whole carrots, the great big old red cherries, and she used to love to buy those because when you cut a fruitcake you know and the--that big old red cherry you know was beautiful you know. So--and the--had the green cherries, yeah--Pratt--ask somebody--Prattville, Alabama, uh-huh. She bought all her stuff from there, uh-hmm, yeah. I remember that, uh-hmm. I don't know; Prattville is up near Birmingham isn't it, yeah. That's where it came from--Prattville, Alabama. I bet you somebody will remember that company. It was a company and they still may be there. Who knows; I don't know. They handle fruit.

0:28:40.4

Bill: Hi, John T..

0:28:40.4

JTE: Hey, how are you?

0:28:42.0

Bill: Pretty good.

0:28:44.9

MR: Hey, Bill.

0:28:44.7

JTE: Hi, I'm John T.

0:28:45.5

MR: Hi. Oh, Bill, yeah. You didn't meet John T?

0:28:49.6

JTE: Nope.

0:28:51.8

MR: John T. T; he's from Mississippi. Now if you want to know anything about Mississippi that's your guy.

0:28:59.8

JTE: [*Laughs*] I don't know how much, I know.

0:29:01.5

MR: Huh?

0:29:02.4

Bill: That's nice.

0:29:02.7

JTE: I said--

0:29:03.7

Bill: Well I didn't--I didn't mean to interrupt or anything.

0:29:06.0

JTE: No, no, we're just--we're just talking.

0:29:08.1

MR: Oh, Chrissy has fallen in love with him.

0:29:12.9

Bill: She's a sweet dog.

0:29:14.6

JTE: She is a sweet dog.

0:29:17.1

MR: Huh?

0:29:17.5

JTE: We're just saying she's a sweet dog.

0:29:21.5

MR: Who--Chrissy?

0:29:21.4

Bill: Yeah, she is.

0:29:22.4

JTE: Yeah.

0:29:22.9

MR: [*Laughs*] Well she's all right. Who is that--Sandy?

0:29:27.3

Sandy: Yeah.

0:29:28.8

MR: Oh, that ugly one, yeah--Sandy.

0:29:31.5

Sandy: Hi.

0:29:32.5

JTE: Hi, it's good to see you.

0:29:34.3

Sandy: Down Chris--get down--down Chris. No, no.

[END Rudisill 3-Jay Leno]

[BEGIN Rudisill 4-Truman]

0:00:00.0

MR: I think that--that should be written because I want to leave something really good about Truman and there's been so many trashy things written about him that you know I just want to write the true story about Truman, about his mother. I blame his mother for--I blame his mother for most of his actions; I really do. I honestly do.

0:00:42.3

JTE: Did he?

0:00:42.9

MR: She was so destructive to him. I mean I don't know why, but--she just didn't want him that's all, uh-um. She didn't--but the only thing about her is--the only thing about writing that is that her life was ended in such a tragedy you know that I don't know. I've been thinking about it; what do you think?

0:01:07.9

JTE: I don't know; did she--did she commit--?

0:01:12.8

MR: Well she didn't commit suicide. Her--I think Joe Capote--she was almost committing suicide but I think he really killed her. It couldn't never be proved or anything, but I think he did. I tell you what happened was that when they found her she was--the window was open. It was December. Next to her bed and the cold air was coming in and it was freezing cold and her arm was hanging off the side of the bed but her night table had been pushed away from her where she couldn't reach it and she evidently had tried to reach her night table where the phone was to get help. But it had been--the foot print was there. It had been kicked away but she couldn't get it, see. So she died naturally of pneumonia. She died in just a short while; they took her to the hospital but she died. And I think that--I'm sure that he did because it's a funny thing. Isn't that

strange; people can start out loving each other so much--so happy, so--and then it turns into hate because she was unfaithful to him. He was unfaithful to her and it was just a--the way it just went--from bad to worse and they grew to hate each other. And I think he killed her; I really do. I will always think that. I was in South Carolina and I came to New York but it was too late. She was dead. I think he killed her.

0:03:14.0

JTE: It seems like there's so many things in the life of y'all's family that are kind of unresolved that--. I meant to ask you too; I remember one time talking on the phone you told me that--that--about the relationship between Truman and--and--and Harper Lee that--that--you told me that--I think you told me that you thought she--that Truman really wrote *To Kill a Mockingbird*. Do you still think that?

0:03:45.8

MR: Well [*short pause*] I think that he--they used to sit up under that tree out in the yard. It was a big old rosebush, Lady Bachelor Rose, and talk and write and this, that, and the other, and I think what happened--I think that--I think he helped her a lot. I'm not going to say that he wrote it entirely because I'm not going to say that because that wouldn't be fair. But I think that they talked about it and they exchanged ideas and that she took notes. I know she took notes, that I do know and as he talked she took notes. Now who ultimately, you know, really--I think it sounds so much like Truman, you know. But I have never said openly that he wrote *To Kill a*

Mockingbird because the way that I look at it--if Nell Harper [Lee] feels right about that--that she feels that she really wrote it and her name is on the book I'm not going to step up there and say that Truman wrote it. I'm not going to do that because it's--it's just not right. I mean if she wrote it and she--her name is on the book, Truman didn't care. It's like I told him; *Truman you shouldn't do that. You shouldn't write--write that Nell Harper [Lee]. You shouldn't do that* I said. He said *oh hell I don't care; I can write better than that anyway*. That was his answer to me. So that was that. But I mean I'm not going to say that Truman wrote it because it wouldn't be fair. I think that they--back and forth--back and forth--I mean a lot of it sounds like Truman, you know. But I'm not going to cut in here now at this age and say that Truman wrote it. I'm not going to hurt Nell Harper [Lee]. What would I gain? I don't gain anything like that.

0:06:13.0

JTE: And she helped him a lot, too right?

0:06:15.0

MR: I'm not out to hurt people.

0:06:15.7

JTE: She helped him a lot, too with *In Cold Blood* right?

0:06:18.5

MR: Huh?

0:06:18.9

JTE: She helped him, too with *In Cold Blood* right?

0:06:23.6

MR: Hmm, I don't know about that, but--I don't think so. Oh, she went with him you know; they sat--but the writing I know she didn't--. Truman would never let anybody help him write--no. That I know for a fact. But I mean as far as that *To Kill a Mockingbird* I mean, I think she should have the credit for it, and I mean I think that's right, you know. I mean--you know.

0:06:55.2

JTE: Marie you write pretty well yourself.

0:06:57.1

MR: Huh?

0:06:57.3

JTE: I said you write pretty well yourself.

0:06:59.9

MR: Well I don't know; I thought about it but oh I don't know. I wrote a story about Bud and you know I don't know where it is. **[Laughs]** It's here somewhere, but it's really good. I think I should really get it published. I loved him so much; he was--you know--like an uncle you know. He was--Bud Faulk, he was an odd character. He was an old man. He loved Truman. He was--he was a character out of a book you know. He never married or anything. He lived alone and all that. **[Dog Barking]** **[No, don't come in here--no, no, no, go away; get out of here. No; god-damn them I swear; I'm so sick of those. I swear they are a problem.]** I tell you kids get on my nerves. **[Laughs]** I mean they really do. **[Laughs]** But I don't know; I've written some things I think that should be published but I've never really thought--never really tried to get it published. I don't know why. I thought about writing a book because--about Truman and his mother but yet I don't know. The more I think about it, I don't know whether I would or--whether I--whether I want to or not you know. It's one of those things; I don't--I don't want to do anything that is going to really hurt other people because I don't think you gain anything by that, you know. I don't think so. The story I wrote about Bud is a very beautiful story; it's not anything--you know it's just--.

0:09:18.7

JTE: What's it about?

0:09:19.9

MR: Uh-huh; about him and his--how he would--would--it's about Truman and Bud and it's a very wonderful story because it tells all about how Bud took Truman to the field with him and he would tell Truman about this hook snake. Have you ever heard of a hook snake? Of course not--nobody has; and told him about this hook snake that was round and it would run down the cotton rows, you know wheel down the cotton rows and I wrote that story. I like that story. I think I may get that published. It's--it's--it's really good and it's about Bud and Truman and he's telling Truman all these lies you know about this hook snake running down the cotton rows you know and there's not a word of truth in any of it. And then he tells Truman all about--gets him up in his room at night and tells Truman that--about this oh--was it a bear or--I think--I've got it written down whatever it was. I think it was a bear that came down his chimney and that he told Truman--said that the chimney was exactly like the one I've got and said I just lived in fear that--that bear is coming down that chimney any time. And he told Truman--used to just petrify us with stories at night. He'd get us in his room and tell us all these awful stories. And why--I don't know why he used to do us that way. I mean really it was--I've got it all written down.

0:11:06.3

JTE: You ought to send it to the Oxford American.

0:11:08.2

MR: Huh?

0:11:08.8

JTE: You ought to send it to the Oxford American, to the--the *Oxford American Magazine*.

0:11:14.6

MR: What magazine?

0:11:14.6

JTE: *Oxford American*, you know that magazine. You got one over there--this magazine.

0:11:26.8

MR: What magazine is that? I--I got so many magazines I don't know. Which one? Oh, *Oxford*.

Are they still--I thought they went out of business.

0:11:38.2

JTE: Well they're back.

0:11:39.7

MR: Oh they're back--oh.

0:11:42.4

JTE: Uh-hmm, they're back.

0:11:42.5

MR: Aren't you an Editor there?

0:11:44.3

JTE: Yes, ma'am.

0:11:44.1

MR: Well, should I send that in?

0:11:46.8

JTE: You should.

0:11:50.8

MR: Well all right; leave that magazine out.

0:11:54.1

JTE: All right, I'll leave it out. I'll--you know what you can do for me is you can just--

0:12:00.2

MR: Huh?

0:12:01.7

JTE: You can--you can--if you want, you can just send it--send it to me and I'll send it--.

0:12:10.8

MR: Yeah, okay.

0:12:12.0

JTE: Because I'm not an Editor; I'm a contributing writer, but I--I don't--I'm not an Editor.

0:12:20.3

MR: Well, I'll send it to you. You mean send the story about Bud?

0:12:24.4

JTE: Yeah.

0:12:24.8

MR: Yeah, all right, okay.

0:12:27.8

JTE: Hey sit. Good puppy.

0:12:30.2

MR: Oh, Chrissy behave. Oh God you've gone crazy; I'm telling you. You want to go to Oxford with him? *[Laughs]*

0:12:44.4

JTE: I think I've got one of my cards with my address on it.

0:12:45.0

MR: Yeah; now that dog is a problem. She really--God.

0:12:52.8

JTE: This has got my address on it--it just makes it--because it's just really small. That's my *Gourmet* card.

0:13:00.8

[Dog Barking]

0:13:04.6

MR: What are they doing? The crazy things; they come up there and annoy the dog. That's all they're doing. I'm going to put that right there so I'll have it. Get away Chrissy.

0:13:17.8

JTE: Sit; come here.

0:13:19.7

MR: Chrissy, you're bad. Oh Lord, Chrissy please; leave people alone.

0:13:25.3

JTE: She's all right. She's all right.

0:13:28.2

MR: She's gone nuts.

0:13:29.6

Female: Why don't you behave?

0:13:33.0

MR: She's crazy about him. *[Laughs]* She's gone crazy. She's going to Oxford.

0:13:38.6

Female: She likes you?

0:13:38.5

JTE: For some reason, I don't know quite why. I'm not giving her much of a reason to like me anyway.

[Recording is paused momentarily]

[Recording resumes]

0:13:47.3

Female: Mississippi?

0:13:48.3

JTE: No.

Interview of: Marie Rudisill
Interviewer: John T. Edge
Interview Date: November 2005

December 6, 2005

0:13:48.4

[End Rudisill-4-Truman]

[END]