

# WILLIAM BANKS '29

July 16, 1999

—  
Mame Warren,  
interviewer

**Warren:** This is Mame Warren. Today is the sixteenth of July, 1999. I guess I'm in Baltimore County, aren't I?

**Banks:** That's right.

**Warren:** What part of Baltimore County am I in? What's this called here?

**Banks:** Well, the post office goes by the name of Hunt Valley. Actually, we're really living in Cockeysville.

**Warren:** All right. I'm in Cockeysville, Maryland, and I'm with Williams Banks. I spent some time yesterday looking at your yearbook, and what I found out is that in 1929 you were the BMOC. You were the big man on campus. But one other thing I learned is, am I correct in assuming that you grew up in Baltimore?

**Banks:** That's right.

**Warren:** Well, tell me what you knew about Johns Hopkins before you got there and why you chose to go there.

**Banks:** Well, to begin with, because of economic constraints, I couldn't even consider going away to college. I had to attend a local institution. I suppose one reason I headed for Hopkins

was that in my senior year at Baltimore City College, I won the alumni scholarship, which was only good at Hopkins. Amusing to think nowadays, where tuition is in excess of \$22,000 a year, in those days it was approximately \$350 a year. Give you some idea of the span of time.

Our class at Hopkins was very heavily local in character. Approximately half of the—I'm talking about the graduates, the ones that appear in the yearbook as having graduated in 1929. Approximately half of those graduates came either from Baltimore City College or Baltimore Polytechnic Institute, so that in the very beginning as freshmen, we tended to know each other in one way or another, which enabled us to have a great deal of cohesion right from the beginning, that certainly couldn't be true now that a typical class coming into Hopkins is from all over the world. In addition to the fact that half the class were really local boys from Baltimore, another twenty-five percent were from nearby county high schools. To some extent we knew them because we may have played them in lacrosse or football or swimming or whatever, and only about twenty-five percent of the graduates came from out of the state of Maryland, and even then they tended to come from nearby states like Pennsylvania, New Jersey, Virginia, rather than coming all the way from California, for example.

So you had a situation where the great majority of the freshmen lived at home, and the ones from out of the city either lived in the dormitory—there was only one dormitory in those days—or in fraternity houses. So the point I'm trying to make is that the class was unique in the sense that it was very cohesive right from the beginning, and I think that part of what we accomplished as a class later on can be attributed to that factor.

**Warren:** So you lived at home.

**Banks:** Yes.

**Warren:** All four years?

**Banks:** That's right. And my classmate was my older brother. Somehow or other I skipped a grade before I got to Hopkins, and we wound up in the same graduating class at Hopkins.

**Warren:** I wondered if he was your brother. I saw there was another Banks there.

**Banks:** He was my older brother.

**Warren:** So how did you get to school? How did you get to Homewood?

**Banks:** On the streetcar.

**Warren:** Tell me about that.

**Banks:** Well, old United Railway and Electric Company. We lived on Park Avenue. Take the North Avenue car over and then transferred to the one that ran out of University Parkway, got off and walked to class.

**Warren:** See, you take that for granted. I've never ridden on a streetcar in Baltimore. I think that's pretty interesting. So you arrived as a freshman. Tell me what your impressions were.

**Banks:** Well, to begin with, the campus was so different in those days from what it is now. There were only three academic buildings when we arrived in 1925. One was Gilman Hall, which, of course, was the first building built on this property, and the two engineering buildings, which have since been vastly enlarged. In addition to those three buildings, the Carroll mansion was, of course, here, and the barn, which was really the stable that belonged to the Carroll mansion, was here, and a powerplant to supply the electric power that they needed to run the operation. And in

the distance, just one dormitory, and way far out was Homewood Field. Well, today the same piece of property looks like the lower end of Manhattan Island.

So it was a very rural atmosphere, and the campus was very lovely, really, a lot of trees and shade and intriguing paths. I guess that's about all I can say about what it was like when we arrived. What else would you like to know?

**Warren:** You mentioned that you came on a scholarship. What did that mean for you? What did having a scholarship mean?

**Banks:** Well, in those days, scholarships at Hopkins were, strangely enough, very available. To begin with, in the engineering department, the state of Maryland was so interested in obtaining young men who understood engineering, civil engineering and mechanical engineering, to work for the state and help build bridges and roads and all that sort of thing, that they subsidized many scholarships at Hopkins. This is the state of Maryland. I think it was also true that the big utilities, gas and electric company and the telephone company, probably did the same thing because they needed electrical engineers. Unless they had well-trained graduates in the type of work that they needed, it was a great disadvantage to them. So a very large percentage of the students at Hopkins were on scholarships. They were not privately funded, as is the case today; they were funded because the agencies or the institutions funding them had a peculiar interest in getting high-quality men to come to work for them, who were knowledgeable in the subjects they needed.

**Warren:** That makes a lot of sense.

**Banks:** Yes.

**Warren:** Before we set up the tape recorder, you were mentioning how important engineering was at that time. Can you tell me about that again?

**Banks:** Well, of course, not being an engineer myself, my majors were history and geology, simply because they were subjects I enjoyed. I think my friend Bill Rosser could tell you more about that. But I don't recall at that time that there was any equivalent place where you could study advanced engineering other than Hopkins in the city of Baltimore, and maybe not in the state of Maryland. I don't know whether University of Maryland had any engineering courses available that early in the game or not.

**Warren:** But just proportionately you said that there was one academic building for arts and sciences and two for engineering?

**Banks:** While we were there, I think in our freshman year, they started to excavate for Remsen Hall, which was the chemistry building. That was the first building other than Gilman Hall to be built on the upper quadrangle, but I don't think it was ready for usage until sometime during our sophomore year. When we graduated, I don't recall any other—I think possibly they had built maybe the original Levering Hall, which was a gesture in the direction of making life a little happier for the undergraduates. [Laughter]

**Warren:** Tell me what you mean by that.

**Banks:** Well, a place for undergraduates to hang out. In the beginning, we didn't have any place to hang out except at the barn, which was kind of a cozy place, but full of noise and confusion and bad food at the lunch counter.

**Warren:** There was food in the barn?

**Banks:** Yes, there was a lunch counter. You could get a hot dog and a Coca-Cola for lunch.

**Warren:** I didn't know that.

**Banks:** It was run by a dignified gentleman named Doc Adams. The upstairs of the barn was all cut up for offices for the different activities. The *News-Letter* had its office up there, the *Black and Blue Jay* had its office up there. And the loft, the old Barnstormers Club used the loft to build the scenery for the shows down at the Lyric Theater.

**Warren:** That's where they were put on?

**Banks:** They built the scenery there and then it was transported down to the Lyric.

**Warren:** Oh, my. You're going to many different directions I want to pursue. First of all, let's talk a little bit about—you're saying that originally there was a lunch counter in the barn.

**Banks:** Yes.

**Warren:** And then they built Levering Hall? And what was in Levering Hall? Why was it built?

**Banks:** Well, Levering Hall was built under the auspices of the YMCA, who I assume were impelled to do it, to give the students a more modern atmosphere to eat in and have meetings and probably I think they even had dances there. This all happened just about the time we were leaving the campus, so I can't tell you from personal experience how much Levering Hall meant to the undergraduates, because I was so used to the barn at that point. I don't think I could give you a very good evaluation of Levering Hall, but it was the nucleus of what now is a very big

operation, added on to it the glass pavilion. I believe there's a cafeteria downstairs, but in the beginning it was just a small, cozy building.

**Warren:** All right. You've mentioned that all these different activities went on in the barn, and I know you were involved in a lot of those activities. You mentioned Barnstormers. Let's talk about that. Tell me about the Barnstormers.

**Banks:** Well, the Barnstormers was--well, to begin with, as you probably realize, Hopkins was not coed in those days, and I think that one of the great improvements that occurred at Hopkins was when it finally went coed, considering the fact that the medical school was coed right from the very beginning. I think in the first class of Hopkins medical school, when it opened, there were sixteen students and three of them were women. That was a hundred years before Homewood got around to turning the Homewood operation into coed. So it was very much a masculine kind of a place in my day. Fortunately, Goucher [College] was just down the street a few blocks. They hadn't moved out to the country yet. It sort of made up for the fact that we didn't have classes out there with women.

But to get back to the Barnstormers, all the parts of the Barnstormers' play were taken by men, including the female parts, and plays were rehearsed on the second floor of the barn, and then when they were ready to produce the annual show, it moved down to the Lyric Theater.

What else would you like to know about it?

**Warren:** Well, you were real involved.

**Banks:** I was involved in building and painting the scenery.

**Warren:** And did that take a lot of your time?

**Banks:** Well, it was highly seasonal. We had one show a year.

**Warren:** Oh, really?

**Banks:** Yes. And after that was over, why, there was no scenery to be made till the following year.

**Warren:** All right. Now that makes a little more sense. I wondered, how could he be involved in all these different things. Okay. So that's one part of your year.

**Banks:** That's right.

**Warren:** Now, you were also working with the *News-Letter*?

**Banks:** No, I didn't have anything to do with that. My brother, in his senior year, was the editor of the *News-Letter*, but he worked on the *News-Letter* all four years, first as a reporter and so on.

**Warren:** I got the impression from your yearbook that you did some art for the *News-Letter*.

**Banks:** There was another publication called the *Black and Blue Jay*.

**Warren:** Tell me about that.

**Banks:** In those days, any self-respecting college had a so-called college humor magazine that came out once a month. So Hopkins had one called the *Black and Blue Jay*, which was full of cartoons and jokes, some of which were second-rate, articles. But I worked on the artwork for *Black and Blue Jay*, mostly cartooning. Same thing is true of the *Hullabaloo*; I worked on *Hullabaloo*, drawing. As I explained, our yearbook has decorations in it relating to Sidney Lanier, and I did about two-thirds of those pictures. The rest of them were done by another guy who had the time to do them.



**Warren:** It seems like in those days a lot more thought went into organizing the yearbook and finding a theme for it and making it all come together. Tell me about that.

**Banks:** I think that's true because the classes were small. As I recall, I think the actual number of graduates that we had, now looking at a copy of the program when we graduated from the Lyric Theater on June 11, 1929, there were seventy-four bachelor of arts degrees given out, forty-one bachelors of engineering, twelve bachelors of science and chemistry, and nine bachelors of science and economics. That's a total of only 136 people. Nowadays, I guess you probably have eight or nine hundred, and the yearbook has to be more like a telephone book in size than the kind that we had. This was all made possible by the fact that the classes were small.

[Turning pages] There's my friend Bill Rosser, the engineer. As I said, you might profit by talking to him about the engineering end of the school. So it was possible to do this sort of thing. Even the front cover here, that's a tiger lily design reminiscent of Sidney Lanier. It was practical to do that sort of thing and now the book's so vast, I guess it just isn't practical anymore.

**Warren:** One of the things that I had not heard about, and I don't know whether they still exist or not, but you had varsity seals?

**Banks:** Well, varsity seals, yes. First let me say this, that I wasn't able to participate in athletics to the extent I had hoped I'd be able to, because in my senior year at Baltimore City College at a Poly-City lacrosse game I fractured my right shoulder and spent the summer in a plastic cast from the waist up to my neck, with no air-conditioning. When I escaped that, the doctors warned me, "Don't break that shoulder again or you'll be a cripple the rest of your life." So I had to give up

any hopes I had of playing lacrosse at Hopkins for that reason. Most of what I did there had to do with non-athletic activities.

But varsity seals were awarded by the Hopkins' Student Athletic Board for what they considered significant work in student activity, whether it was a sport or whether it was a non-sport type of thing, like publications or Barnstormers Club or whatnot. You could win a varsity seal for each activity that they felt you had maybe surpassed in. So if you were one of these super athletes, they'd give you the varsity seal for football, another one for lacrosse, another one for swimming.

**Warren:** Well, you had several of them, so that was what impressed me.

**Banks:** Well, that simply reflects the fact that I was involved in several activities.

**Warren:** So you did have some interest in sports. I was curious about that. You just were not able to play.

**Banks:** That's right.

**Warren:** So one of the things that I picked up from looking at the yearbook is that in your time period and perhaps even now, but certainly then, there was an annual competition between the freshmen and sophomores. What was that?

**Banks:** Well, there was what was called in those days hazing of the incoming freshmen by the sophomores who'd been there for a year. Hazing consisted of requiring freshmen to stand at attention and do this, that, or the other, and the sophomores carried paddles, and if the freshmen

didn't perform up to the standards that the sophomores enforced on them, they'd whack them with a paddle.

If you want to hear about freshmen battles, battles between freshmen and sophomores, and there were several of those that went on during the period of the year when the class banquets were being held, get "Hammy" Allen to tell you about the battle of Annapolis. This was in our sophomore year when an expedition of sophomores from our class went down to Annapolis and disrupted the banquet that they were having, the freshman banquet in the Annapolis Armory, and this turned into a fight, and several of the participants landed in the Annapolis jail for the night. [Laughter] Got their names in the front page of the paper the next day. "Hammy" can tell you more about that. He was down there in the thick of it.

**Warren:** Oh, my gosh. So I take it you were not involved?

**Banks:** Well, I had a reprieve because I was frantically trying to finish scenery in time for the Barnstormers show, so I was given a reprieve from being kidnaped, which would have meant that the scenery wouldn't have been ready. So I didn't go to Annapolis for that reason. If I'd been kidnaped, the scenery would never have been finished in time for the show, which was coming up just a few days later.

**Warren:** What time of year would that have been? I'm going to check this out in the Annapolis newspaper. When were the Barnstormers shows?

**Banks:** It would have been in the springtime.

**Warren:** That sounds like a great story. We'll have to track that down in the Annapolis newspaper. So, speaking of Annapolis, back in those days the big competition was with St. John's College, am I right?

**Banks:** You mean in athletics?

**Warren:** Yes.

**Banks:** Yes, particularly in lacrosse. That was particularly in lacrosse, but, of course, the great rival at Hopkins in all the sports was University of Maryland.

**Warren:** Oh, do tell.

**Banks:** Well, a Maryland football game, a Maryland lacrosse game, they were always big events on the calendar. I don't know what else there is to say about them. A great rivalry.

**Warren:** And that continues on to this day, I think. The St. John's rivalry ended long ago.

**Banks:** That's right.

**Warren:** You're probably the only one who can tell me about that. Were there any pranks that happened between the two schools?

**Banks:** I'm trying to remember. You know, some of the things I'd really like to talk about is what has happened in the last twenty-five years, not seventy years ago. [Laughter]

**Warren:** We're going to get to that. We're going to get to that. But there are certain things only you can tell me about from back in that time period. We'll move on from then. Shall we do something really important here? Shall we talk about academics? Shall we talk about the whole

reason you really went to Hopkins? Were there any faculty members that made a real difference to you?

**Banks:** Well, there was a very close relationship in those days between the students and the faculty members, because the classes were so small and therefore you saw a lot more of the faculty, had certain professors who seemed to be particularly helpful or interested in you or, in some cases, who were eccentric and you enjoyed their eccentric characteristics. I could go on for a long time telling you yarns about that.

**Warren:** Oh, please do.

**Banks:** But I'm already getting talked out. Well, for example, Dr. Ethan Allen Andrews, who was a professor of biology, and Biology 1 was a required course for freshmen, not only for pre-med students, but for all arts and science students. Biology 1 was a prerequisite. Andrews was—I can remember his first lecture. He appeared at the door of the room in Gilman Hall, the lecture room. We'd never seen him before. He came in the door, stared at the class with his thick eyeglasses, picked up a piece of chalk about the size of a bar of soap, and started drawing a line on the blackboard all around the walls of the room, skipping the windows and continuing the line on the next blackboard, until he got back to the head of the room. Put a ball on the end of the line, stood up and said, "Tapeworm!" And began his lecture on the tapeworm, which stuck me as a hilarious way to introduce his subject. He was a very enthusiastic lecturer.

When he lectured on the chick embryo, for example, he would draw diagrams on his vest and coat, of the arteries and veins of a chicken, to illustrate the circulations problems. And then walk around the campus for the next two weeks without dusting the chalk off of his clothes. So

we had some very interesting characters, but it didn't undermine the fact that they were very smart on their subjects.

**Warren:** You mentioned that you were a history and geology major. Who in those departments stood out for you?

**Banks:** Well, in geology, one that really stood out was much loved by all his students, was Dr. [Charles] Swartz. He was one of the old school. And in history, I think the one that impressed me most, I had an opportunity to take a graduate course in history, English history, Raymond Turner was the professor. He used to deliver the most amazing lectures without any notes at all. That made a deep impression on me.

**Warren:** Take me into his classroom. What was he like? Describe him to me.

**Banks:** Are you talking about Turner?

**Warren:** Yes.

**Banks:** Well, he was a small man, very neatly dressed, coat and vest and necktie. Very precise in his manner. I remember him on one occasion he was lecturing on, I think, some of the laws of King Henry I of England, and one of the students spoke up and voiced a different point of view, and Turner said, "You have your opinion and I have mine. You may be right, but I doubt it."  
[Laughter]

**Warren:** And what made Dr. Swartz special?

**Banks:** Well, I think he was just so enthusiastic about his subject, such a loveable guy, that you couldn't help but like him and be interested in his subject. He used to take us on geology trips up

in the mountains of western Maryland and dig up fossils and all this sort of thing. We had a good time with him and managed to learn quite a bit. I enjoyed his courses very much.

**Warren:** Anybody else that really comes to mind?

**Banks:** Well, another famous member of the faculty was Dr. Broadus Mitchell, who was professor of economics. He was celebrated for his lectures. Once a year he would lecture on what was then called the Bachelors' Cotillion. Does that ring any bells?

**Warren:** No.

**Banks:** That was an event held at the old Lyric Theater, which they turned into a ballroom, and the debutantes of the year would be escorted to this ball with their mothers, etc., etc. Broadus Mitchell's title of his lecture was "A Bachelors' Cotillion: A Conspicuous Example of Economic Waste." In order to demonstrate his theory to the class, he would invite several of the season's debutantes to come up and model some of their clothes while he lectured. Of course, this delighted the students. Then the night of the cotillion, you had to go down and stand on the pavement of the Lyric Theater, take notes on what the dowagers were wearing and what kind of jewelry and furs and everything, and come back and write a term paper on the subject. I doubt if they do that kind of thing now. [Laughter]

**Warren:** I doubt that they do, too. That's a great story. Oh, I love that. Thank you. I love that. Who was president when you were there?

**Banks:** Well, for one year, Frank Goodnow was president, and then he retired. Joseph Ames, Joe Ames, succeeded him. He had been dean under Goodnow, and Joe Ames succeeded him as

president. So Goodnow was our president only one year, and the other three years we had Joe Ames, who was a chemistry professor.

Goodnow introduced at that time, or tried to introduce, a plan which was known as the Goodnow Plan, to phase out undergraduate degrees completely. You would come in to Hopkins, you'd go straight through to a master's degree, without any bachelor's degree to worry about. The trustees approved it, but about nine years later they decided it wasn't a practical plan, and they abolished it.

**Warren:** So there was a period where they did not give out undergraduate degrees?

**Banks:** Well, this fellow Motley [phonetic] that we referred to, who was the grandfather of the modern computers, apparently came into Hopkins under the Goodnow Plan and went straight to a master's degree in five years, instead of the convention way would be four years, take your bachelor's examinations, then go another two years for the master's degree. If you came in under the Goodnow Plan, if you were qualified mentally and had the endurance to do it, you could skip the bachelor's degree and go right straight on through in five years to a master's degree.

So that's why, in a sense, Motley came into Hopkins as a freshman with us, and to that extent was a member of the class of 1929, but he never took his exam and didn't graduate with us. The only picture of him in that book is a picture of him as one of the six students who were elected to Phi Beta Kappa in 1929. But you won't find any other picture of him in that book, because he really wasn't a member by that time; he was already into graduate work.

**Warren:** Interesting. Interesting. May I flip the tape over?

[Begin Tape 1, Side 2]



**Banks:** I've already talked about the fact that I thought that one of the most significant events in Homewood undergraduate school—I'm now talking about the last twenty-five years—was first the conversion to a coed operation.

**Warren:** Tell me what you thought of that at the time.

**Banks:** Well, I wasn't even aware of it. This only happened in the college year of 1970.

**Warren:** That's when the women arrived.

**Banks:** And that meant that the probability is that the most significant number of female graduates took place until 1975, because it would be four years before they'd get their degrees.

**Warren:** Did the alumni get involved at all?

**Banks:** I don't know. I don't know. All I know is that it was very late in the game, and I thought it was a shame that Hopkins didn't take the lead on that, instead of letting all the other universities take the lead, especially when they had made the medical school coed right from the beginning. So I've already talked about that.

I also think that one of the great things that they've done in the last twenty-five years is the assimilation of the Peabody Conservatory of Music.

**Warren:** Oh, please talk about that.

**Banks:** I think that was a big step forward in broadening the cultural curriculum for the Homewood school. Homewood was sitting on the sidelines and looked to me like it was getting to be a super vocational training school for all kinds of experts on narrow subjects, and there's a whole lot more in life than just your job, and music is one of them and the visual arts is another. I

think it would be a good idea if Hopkins would take over the Maryland Institute and incorporate that into the curriculum.

They are building this student center now at the main entrance, which is, as I understand it, to encourage and give a place for student arts and crafts and that sort of thing, to broaden the life. There's more to life than just a job and your knowledge on a specific subject. So I think that bringing music onto the curriculum by way of the Peabody, and if they ever do it, bringing visual arts on, painting and sculpture and that sort of thing, would enrich the life of the students. So that's another thing that I think has been a good step forward in the last—talking about twenty-five years, because it's twenty-five years since the last history came out.

Then I think the other thing is that the recognition of—there's been a very important thing, the recognition of the great importance of financial aid for students in the form of scholarships. Of course, when Dr. Brody arrived, he started preaching that gospel from the time he walked in the front door, but he's only been there, what, about two years? And now Michael Bloomberg has earmarked thirty million bucks of his latest gift to jumpstart scholarship funds. This was an idea the class of 1929 thought of twenty years ago. When you read this little booklet I gave you, you'll get the whole history of how it started.

The important thing is that we built the fund from seven in the beginning, in order to create an endowed fund, the trustees required you to come in with at least \$5,000. Today the minimum, the last time I checked on it, is \$50,000. But you had to have at least \$5,000 for the trustees to accept the endowed fund. Well, we scrambled around and got \$7,000 together to get

the fund started, and over the period of time we brought it up to a million dollars, where the income now gives six scholarships every year, Class of '29 S August 16, 1999 Scholarships.

Now, the significant thing is we proved that you could do it with small gifts. You didn't have to have a multimillionaire in the class. We didn't have any. But it could be done. I think at least a thousand gifts made to the fund to get it up to where it is now, which is within a whisker of a million dollars. But having done this, at least twenty-three other classes have started similar endowment funds. All this was going on before Bloomberg came up with this thirty-million-dollar injection, which is wonderful, but it's not a new idea. [Laughter]

**Warren:** Well, that's great. I'm so glad you're talking about that.

**Banks:** I think of all the things that our class can be proud of, the fact that we started the very first fund and it was our idea to start it, and it didn't have to be jumpstarted by some millionaire, it proved that you can do it just by patience and year after year building it up.

**Warren:** That's a great story.

**Banks:** So all that has happened within the last twenty-five years.

**Warren:** That's very, very impressive. There are two things that I think are truly unique to your class that I want to ask you about. One is that you were there when the lacrosse team went to the Olympics.

**Banks:** That's right.

**Warren:** Can you tell me what that was like on campus? Was that a big deal?

**Banks:** Well, the Olympics that year were in Amsterdam, and this was senior year. Bill Kegan, who was the president of our class, who died six or seven years ago, was All American that year, and I think he was the captain of that team. They all went to Amsterdam, had to go by ship. There were no transatlantic flights. And they had a great time.

Lacrosse was what they called an exhibition. If they were considering adding a sport to the Olympic program, they would have to have it go through a certain number of sessions of exhibitions before the Olympic committee would decide whether to make it a permanent thing or not. They did not make lacrosse a permanent feature of the Olympics, but I think there were two or three appearances by American teams, the one took place in our senior year, but the one in Amsterdam.

**Warren:** Were people on campus excited about it when it happened, do you remember?

**Banks:** They were all pretty envious of the ones that were getting the free trip to Europe, because they all had a great time when they got there. [Laughter] This would have taken place, I guess, after graduation; it would have been in the summer.

**Warren:** It was 1928, so I guess it would have been the summer between your junior and senior year.

**Banks:** That's right.

**Warren:** The other thing that you have the distinction of, and I'm not sure that it's something you're very happy about, but you graduated into the Depression.

**Banks:** That was a tough one.

**Warren:** How did that affect your class?

**Banks:** Well, first place, nobody thought it was going to last very long. It involved two-thirds of the class, I guess, were unable to get jobs. They figure that if some of them signed up for freighters to go around the world, by the time they got back everything would be straightened out, which, of course, didn't turn out to be the case. I think it resulted, first of all, in a large number of members of the class had hoped and planned to get married had to defer it. If they had any job, they were still only working maybe part time or something of that kind. So as one of our members at the reunion, Paul [unclear], said, after we graduated, the economy was so bad, there was only one direction we could do, and that was up. [Laughter] There wasn't any more room to go down.

**Warren:** It must have been tough times.

**Banks:** Yes. I think for that reason also it kind of delayed maybe what some reunions that we would have had earlier. In the twenty-fifth, I showed you that picture, but by the time the Depression was over, classmates had gotten married, they were busy raising little kids, etc., etc., so there wasn't much market for reunion until we got a little bit further along in life. But I don't know that the twenty-fifth was the first. It's the first one that I have any record of.

**Warren:** Okay. Well, like you say, I've probably talked you out. Is there anything more that you'd like to say before we stop?

**Banks:** No. I'd like to thank you for coming, and if I can help you in some way by telephone or otherwise—

**Warren:** I will call you, if I may.

**Banks:** Yes.

**Warren:** If things come up from your time period, you will be the top of my list. You will be my top consultant for the '20s. You certainly talked about some people nobody else has, so I want to thank you, and it's been a pleasure for me.

**Banks:** Thank you, Mame. I'm looking forward to the book.

[End of interview]