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McLoughlin, James G. "Jim," Jr. oral history interview

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Interview with James G. “Jim” McLoughlin, Jr. by Andrea L’Hommedieu
Summary Sheet and Transcript

Interviewee

McLoughlin, James G. “Jim,” Jr.

Interviewer

L’Hommedieu, Andrea

Date

April 8, 2002

Place

Lewiston, Maine

ID Number

MOH 336

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Biographical Note

James G. “Jim” McLoughlin, Jr. was born October 17, 1919 and grew up in Roselle, New Jersey. He attended Abraham Clark High School, one of the country’s first six-year schools, then college for two years before entering World War II for three and a half years. He spent two years at the American Theater and a year travelling through Maine to write for McGraw Hill’s magazine, *Textile World*. He worked for Gannett Broadcasting Company selling radio advertisements, started the Foreign Press Program and managed communications of Maine’s Regional Medical Program. He moved to Maine permanently in 1970.

Scope and Content Note

Interview includes discussions of: environmental protection; foreign relations; media and journalism; music and theater in Maine; the Foreign Press Program; the Regional Medical Program; Haven Whitesides; Edmund S. Muskie; and Jim McLoughlin’s aunts.

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Transcript

Andrea L'Hommedieu: This is an interview with James G. McLoughlin on April 8, the year 2002, at the Muskie Archives at Bates College, and this is Andrea L'Hommedieu. Could you start by saying your full name and then spelling it for me?

James McLoughlin: James G. McLoughlin, M-c-L-o-u-g-h-l-i-n, Jr.

AL: Junior, okay, and where and when were you born?

JM: I was born in Jersey City, New Jersey, October 17th, 1919.

AL: And is that where you grew up?

JM: And I grew up in Roselle, New Jersey where I moved when I, I guess in 1925, went to Abraham Clark High School in Roselle, which was one of the country's first six-year high schools, grades seven to twelve, (*unintelligible word*). And, it was about that time that I made my connection with Maine. My wife's, my mother's sister married a Maine Yankee farmer from Limerick, and that was 1929 and my first summer in Limerick was 1930. And I spent all of my summers there growing up until World War Two when I left for three and a half years, and then returned to the farm summers until I finally, I lived in Maine from 1954 to '57, took my new bride back to New York where I had a public relations business, and we returned to Maine, I returned January 2nd, 1970. Norma and the kids joined me when school closed the following June, and we've been here ever since.

I married Norma Janelle of Portland in 1958. We have two kids. I have a son, my goodness, he turned fifty-six last week. Yeah, enough already.

But my connections with Maine, as I said, began on the farm. Uncle Earl was, had fourteen hundred apple trees and did some general farming. We came into the Portland farmer's market every Wednesday and Saturday. At the time it was on Federal Street right next to the Maine Fire office and next to the old *Portland Press Herald* office. And it was then when I was a little kid that I started meeting people like Judge Louise Bernstein and his brother Israel, who had a law firm which is now Bernstein, Shur, Sawyer and Nelson, I think the second largest firm in the state. But that was an interesting education in the summer, learning about farm life, learning about Maine history, Maine culture, and it was just delightful. I was the only kid in the neighborhood at the time in New Jersey who came to Maine, and the tall tales got taller as the year got older. But it was very pleasant and it was a nice way to make the Maine connection.

I came back from WWII instead-, I had two years of college in New Jersey and instead of finishing college, I spent two years at the American Theater (*unintelligible word*) in New York, deeply immersed in theater production, radio documentary, and the earliest stages of television, news features and documentation. My faculty included Lillian Hellman, the playwright; Jose

Ferrar, an actor; Ed Murrow of CBS News; and Alistair Cooke, who is still doing his Monday Letter from America for BBC and he's about ninety-seven now.

AL: What a group.

JM: But what an interesting experience, it was much more interesting than finishing college. But I had been a musician since birth almost, and I spent several years in music in New York beginning in 1939. And the combination of theater and music and broadcasting and recordings was very interesting, and it was a good way to learn about the interactions of the news media, the entertainment media, and the public.

Meanwhile, summers in Maine always added a certain enrichment. Summer theater, which was just our local regional theater transplanted to Maine. The local regional theater was in Millburn, New Jersey, and it was the old Paper Mill Playhouse. When I was still in school, I guess a freshman in high school, I went there for the first time when it was under construction and the artistic director had educational programs for kids who were interested in theater, so it was a very, very nice experience growing up there, being thirteen miles from Manhattan and having all of these resources. And Newark was a thriving, was and is the largest city in New Jersey, but culturally it was really singing then. It was there that I saw Pavlova on her farewell dance tour, and, and it was there where I first saw Paul Whiteman and his orchestra featuring Tommy and Jimmy Dorsey. And they introduced Gershwin's "Rhapsody In Blue" that year. Wow.

AL: Wow.

JM: All that, plus the political enrichment of my, the Irish side of my family were all Socialists and interested in women's rights. Aunt Katherine was arrested once for trying to horsewhip a newspaper editor for his anti-feminist views. She didn't do any time, but they got her off the street. She was about five feet tall, ninety pounds. Aunt Mamie was the same, she lived actively until she was 102. So it was an interesting, unusual family, it was not Ozzie and Harriet by any means.

AL: It sounds like you had some women in your family who really had strong opinions and stood up for them.

JM: Very strong, very secure. My father had a thriving commercial contracting business, and my mother was the office manager; she ran the money, he ran the construction. And that, that is how I grew up, and Aunt Mamie and Aunt Ella and Aunt Sally and Aunt Katherine were strong women. Aunt Sally, they were all nurses, Aunt Sally went west and became one of those so-called nurses on horseback in the mountains of western Kentucky in the early 1920s, when I was a tiny kid.

AL: Did you ever hear about any of the stories?

JM: Oh yes, and I have a photo album of her snapshots of those years. And they were much of interest, they believed in connecting with contemporary history, and it was a good habit to get into. So among the people I met, as I said, when I was a kid, Sumner Bernstein's father and

uncle and Sumner and I became very good friends when we grew up. He's a little younger than me. But, when I came back to Maine I was, all of the music and production for television variety shows had left New York and gone to California, and that didn't interest me so I got into marketing and publicity, public relations, which I started doing on a theatrical basis for some of the singers and other entertainers I worked for. And then that took me into regular newspapers and eventually to Maine.

We came up one summer in, oh, in 1954, and my aunt said, "Why don't you relocate?" My father had just died and then it sounded good. I rented a house in Portland and got a job working for the Gannett Broadcasting Company where I met many other people. Meanwhile I, but first I spent a year with McGraw Hill traveling the entire state of Maine for their technical publications, we had lots of textile mills then and *Textile Worlds* was one of the McGraw Hill magazines. And I called on every textile mill in the state, every shoe manufacturer, every paper mill, and it was a very interesting way to learn something about the state and get a feel for the difference between Cumberland and York and Androscoggin and the rest of the counties. And they are different.

AL: What were some of the biggest differences that you encountered?

JM: Mostly cultural backgrounds. In Limerick and Parsonsfield and Hiram and Newfield, there were, it seemed to be mostly English and northern European. In Aroostook, of course, French. And I don't know if you Severin Beliveau or not, who, he was, he practices in Augusta, I think he's the best lobbyist, the most effective lobbyist in the state, and he's also a talented amateur historian and he understands the history of that flow of population from France to Acadia in Maine losing to the English in coming to Louisiana, then coming back to Maine, as his family did. His family first arrived in 1637. Mine arrived from Ireland in the 1890s, or 1880s.

AL: Was it your grandfather who emigrated, or your father?

JM: Grandfather. My mother was born in Germany, (*unintelligible phrase*), on the Baltic Sea in, (*unintelligible word*) was the province, which is now part of Poland, as part of the World War Two settlement. She came to Hoboken, New Jersey when she was about eight years old with three siblings and her mother. Her father had come over a year earlier and earned some money, rented an apartment, a flat in a three-story building, and bought the furniture, and in a true German methodical style had everything ready. And I never knew him; he died when my mother was quite young. But my grandmother I remember vividly, even though I was only four when she died.

AL: What was she like?

JM: Oh, she was quiet and gentle and short, and loved her family, and took good care of me when she lived with my parents. And she would talk to me in German, and everybody else was speaking English of course, and it was very pleasant. Unfortunately I'm not bilingual because we didn't speak it during the years when I was growing up. But it's this, I think the culture of the Irish and the German and living in the greater New York area in suburban New Jersey, and having the cultural and educational opportunities everywhere. And it was marvelous. There was

no television, of course, and there was very little radio. In fact, one fine day my father showed up with a radio that required a six-volt automobile battery. My mother cautioned him against putting the battery on the rug because the acid would eat a hole in it, and he said don't worry, and of course she was right, the acid ate a hole in the rug, which I think she displayed, saw to it that it wasn't covered with furniture for years and years.

AL: As a reminder.

JM: No, she didn't have to remind anybody of anything. That hole spoke to us every time we walked by. But my mother's eldest sister, Aunt Louise, is the one who married the Maine farmer.

AL: Earl?

JM: Earl C. Boothby, Earl Channing Boothby. Wow. And that was my first experience with a downeast character. And he was a live version of the John Gould column, only funnier. But he didn't think he was funny, he was serious, but he was like a John Gould character. Do you know John? John is ninety-six and still at it once a week. And now I'm connected with a magazine called *Maine Boats and Harbors* published in Camden, and John Gould started writing for us last month.

AL: Wow. Neat.

JM: So, it is. During my, during the three years that I worked for the Guy Gannett Broadcasting Company, I came to meet a good part of the business community, and, because of my interest in public affairs, the political community, which leads to eventually Maine electing a Democratic governor named Ed Muskie. Which is why we're here, I guess. And Ed Muskie was, he was formidable. Very interesting person. And-

AL: When did you first meet him?

JM: In the fifties.

AL: You had just come to Maine to live year-round in '54?

JM: Yes.

AL: So, -

JM: And I was, yeah, I was here from '54 to '58, not '57 because Norma and I were married in '58. And three months later I quit my job and off we went, only to return in 1970. But it was good getting back to New York. I still miss it, but I wouldn't want to live there again.

AL: When you, when you were here in the summers and you were interested in theater, did you ever attend any of the theaters in Maine? I'm thinking of Lakewood Theater.

JM: No, Ogunquit, Ogunquit Playhouse, and that was the only one I really went to. And that was really interest-, it was really good, and when I came back in radio in the fifties, we used to interview visiting actors for the radio shows and that included people like Don Amici who, do you know Don Amici?

AL: No.

JM: Oh, good grief. Don't make me feel this old, please.

AL: No, no-no, no, it's just that I don't know all these people.

JM: Yes, Don Amici has been gone for forty years anyway, thirty-five years, yeah. Anyway it was, I was selling radio advertising for GAM radio, but because of my musical background I asked for and received some airtime. And I started the first regular classical music radio show in Portland every Saturday night, and that in turn brought me into contact with the local and regional cultural community, like the Portland Museum of Art and the Portland School of Art, now called the Maine College of Art. And the Portland Symphony at the time, how to describe it, it was mostly part-time musicians who seldom rehearsed, and it was difficult going to concerts. Since then, of course, the Portland Symphony has become one of the great orchestras in the country, and the Merrill auditorium has been transformed into a real auditorium. In fact, the *Boston Globe* music critic, a year or two ago, proclaimed that it was the finest in New England.

AL: Really, that's wonderful.

JM: Yes, and I happened to be there, a client of mine was the contractor that did all the renovation of the Merrill, and I happened to be there at the first orchestra rehearsal in the new hall, and I wish I had a video of the expressions on the faces of the musicians because they could hear each other. The sound was just magnificent, and there was a whole, two platoons of smiling violinists because they could hear themselves and everybody else, and the sound was just stunning, I guess.

AL: Yeah, that's great.

JM: But Ed Muskie, he was governor and we turned up all sorts of mutual friends who were interested in Democratic politics. One of them was John Donovan from the faculty of, dare I say "Bowdoin" in these halls?

AL: Oh yes.

JM: And John, John was a political science professor who was one of the true geniuses of political analysis, in addition to being such an incredibly interesting and warm person. And his best friend was another Mainer named Frank Coffin, and they were very close friends. And I had lunch about a year ago with Frank Coffin, and we were just shmoozing about people like John Donovan, and he almost teared up at the mention of his name. But John and I used to solve all sorts of political problems every Friday late afternoon in Hannaford grocery store. While our

wives did the actual work, we would meet at the end of an aisle somewhere and solve the problems of the nation, the state, but very few listened to us.

But Ed Muskie, like Ken Curtis, surrounded himself with some of the brightest, most interesting public people I have ever met. And I think that's, that's one of the major distinctions. And Muskie was filled with really homespun Yankee proverbs and, which he would use appropriately, and he was very colorful and awfully bright.

On our wedding night, Norma and I, well first we had fifteen inches of snow on March 15th, on our wedding day. We honeymooned at Sugarloaf. As it happened, that day the Muskie's went to Sugarloaf, he was governor, and he was there to dedicate the new tandem T-bar, ski lift. Nothing could move. It snowed and snowed, and the Muskies and McLoughlins spent a couple of hours after dinner just playing ping-pong.

Fast forward to about two years ago, we were at a party at Sandra Featherman's house, she's president of University of New England and it had something to do with a fundraiser, who knows what, and I arrived and I saw Ed Muskie holding forth with, standing with a group of political figures like Neil Rolde and two or three others, and I just joined the circle, he greeted me, and I said, "gee, you know what I was thinking of? That time when Norma and I were on our honeymoon and the Muskies and McLoughlins played ping-pong." He looked at me and said, "I never played ping-pong on my honeymoon," you know, just breaking up the crowd. Just then, Jane Muskie appeared, greeted me and said, "Do you remember the night we all played ping-pong in the blizzard?" So I was, I got my credibility back immediately.

But that's, Ed Muskie had one principle that I used, applied so often. He said, "If you have a new idea to sell, you got to get a horse to carry it." Get somebody else to introduce it for you or help you with it, and that worked, it worked well. And I watched him, when I was in New York he was in the Senate, and he was holding a committee meeting on the Clean Water Act in the New York City Hall conference room. And here was that man from Maine, the press liked to call him Lincolnesque because he was tall, but here was this guy holding forth, surrounded by all sorts of people for and against, not against the dirty water but against somebody having to tell them to clean it up, which is not the American way. But Ed was in charge and I just watched the whole theater of this thing, this man from Maine just holding forth and conducting one of the most dramatic committee meetings you can imagine.

What I didn't know at the time was his, he had on his staff on a committee that he was chairing, a subcommittee on this Clean Water business, a man named Haven Whitesides. Now, Haven has a Ph.D. in physics from Harvard, and he was the one who actually drafted the Clean Water Act, and you might take a note, you should interview him next summer when he comes up on vacation. Just by chance, he called me from Tampa last night, just to chat, and I told him what I was going to be doing today and he was really interested in that.

AL: Oh good. And he'll be here this summer?

JM: Yes, he'll be staying with us. But this whole business of clean water and clean air was a time in our history when it really called for a strong political person like Ed Muskie to take

charge. And it called for someone like Rachel Carson to write a book. And one of my most vivid memories of that *Silent Spring* era was the CEO of a major chemical company could not refute what she had to say as a matter of science, but he put her down as, what can you, you can't expect good science, or words to that effect, from an old maid woman, an old maid biologist, and that was so offensive I couldn't believe it. And his company and others published brochures proclaiming the goodness of chemicals in our environment. In today's way of thinking, it was just bizarre. And we had no, we were ignorant about these kinds of chemicals and what they do.

AL: And it's interesting also to note when her book came out, like you said, people started attacking her, it was really a big thing because her, what she wrote was sort of groundbreaking in the field, to sort of, you know, put it out there for the public, and it was very well-written, saying, you know, these are the hazards we have facing us.

JM: You know, it first appeared in the *New Yorker* magazine, a special issue of the *New Yorker*, and when I read that cycle of destruction of the robins eating the earthworms that had ingested the chemicals, so it went from the trees to the earth to the watershed, to the earthworms, into the robin, and the robin died. And she documented all of this chapter and verse. And Ed Muskie was doing his political work with the same flair and drama that she did as a quiet little biologist taking notes and observing what happened in nature when you mess with it. So all's well that ends well, but meanwhile we've poisoned the globe, and still, certain people among us think it's just fine. "Look at all the jobs it creates." I haven't heard that in two or three hours.

But Ed Muskie had a way of making us aware of the possibilities, and that's exactly what the function is of a public servant. I feel, I have a friend who is a historian, he lives in the Boston suburbs, his name is Howard Zinn, Z-i-n-n, and he's considered by some as a radical but he wrote a best selling book, it must be nine hundred pages thick, *A People's History of the United States*. And it's our history, not from the perspective of the people who ran it, but the people who made it, the farmers, the mechanics, the sailors. Not the captains, but the sailor.

And one of the most dramatic of the events was Shays' Rebellion where a farmer in Massachusetts named Shays, like many of the others, had finished fighting a war for independence and were trying to farm, but owed the people in Boston a lot of money, mortgaging their farms, then losing their farms, and they got tired of that and they exploded, and Shays' Rebellion began. And I sense Shays' Rebellion repeating itself here and there all over the country, because there are a lot of people who are frustrated by this complex society we live in and desperate for progressive change. Instead of leadership, we've got adjectives. Some of our leaders are using up all the good adjectives. But, no, sorry. And this is where, this is why we need Ed Muskie again, and we, I think we should re-read the things that he wrote when he was governor and senator. And he was a very serious man, and very smart and very funny.

AL: Have you seen any others come along since him that seem to be of the same caliber?

JM: No, you can't really compare. Things are different.

AL: Yeah.

JM: I'm running through the U.S. Senate, there are only a hundred of them, Feingold, Minnesota maybe, Russ Feingold. And, too many of our people today wrap themselves in the American flag, and if you disagree with a political opinion you're called a traitor to America, and then in the background you hear strains of America the Beautiful, sung by the Mormon Tabernacle Choir. You know, it's, we're living in revolutionary times where most people on the globe are hungry, most people are hungry, so we're selling or giving them guns and tanks and missiles, and then we're highly offended if they use them against us or our allies, if we have any.

This, just an aside, when I was in New York I, when I started the Foreign Press program for Governor Reed, who I think, here is the scene, this lefty from New York working with a straight arrow Republican from Fort Fairfield, Maine. I talked about the foreign media to Nort Payson who was the chairman of Simonds, Payson & Company, then the state's largest ad agency. They had the state of Maine as a client, Department of Economic Development. I said, "Nort, I think we should plug in to the foreign press corps in New York and Washington, invite them to come to Maine, and do stories about our state for newspapers in London and Brussels and Paris and Tokyo and wherever." He thought it was cool.

We went and talked to the commissioner, Lloyd Allen, who did what most commissioners are afraid to do, Lloyd Allen was a secure person so he said, I think you should talk to the governor, it's too big for me, it requires the governor's decision. So I met John Reed for the first time, gave him a summary of the program that couldn't have been over fifteen minutes, and he said, "Sounds good to me, Jim, let's do it. What do you need from me?" What, what a thing for a governor to say.

And John Reed was, I was in New York going back and forth every couple of weeks. Every other Thursday I would bring two foreign journalists to Maine, put them up in private homes of volunteers. I have boxes of stories that they wrote. And it was just a stunning experience. Whenever John, whenever I needed John Reed to help me with a promotion, he would come to New York, and he was a brilliant salesman for this state. And people loved him. You know, Perry Como, I had, the Perry Como show did a half hour salute to the state of Maine and it was wonderful. John Reed was down there, and I took a bunch of pictures, I have pictures of John Reed chatting with Perry Como and with Diane Carroll and Gary Moore, among others, and he was great in selling the state of Maine. And nobody's done it since.

But I went to see, this is what, I think why Don Nicoll asked me if I'd come to meet you sometime, before the first program I went to Washington to brief the entire congressional delegation. At the time we had three congressmen, and of course two senators, and they all loved it. And one senator, though, did not want me to invite any Communists. President Kennedy wanted, he asked particularly if we could invite some journalists from the Communist countries to give them a dose of what America really looks like outside of New York. But this other senator was not amused, and I had a really distinguished economist from the *Economic Gazette* of Moscow and his wife, who was an engineer, just eating up all these wonderful things, shoe manufacturing in Maine, you know, this is subversive stuff. And they did wonderfully positive stories about us.

But Ed Muskie thought everything was right on. He wrote a two-page, two- or three-page article

about Maine produce, Maine potatoes, and it was under the general theme of food becoming a weapon. Against hunger of course, but he, when he got involved with something he did it all the way, everything. And I asked, I had another feature that was there for the asking, it's so simple, so obvious I thought, and that was recipes for the old UPI, United Press International syndicate, which doesn't exist any more as it was. UPI was acquired by the Moon church a couple of years ago, so it's, but at the time there was a well-known food columnist and I said, "Why don't I give you a couple of recipes from our two U.S. senators." You know, Ed Muskie gave me a recipe of some kind of Polish (*unintelligible word*), and Senator Smith gave me one, which included Senator Smith's blueberry muffins and all of that.

So I had a, really had a great time with very little heavy lifting, and we did a lot of interesting things from Maine and Ed Muskie latched on to that immed-, he understood things, he understood how things really work, out there. And Frank Coffin was like that when he was a congressman, and Frank Coffin is still like that, now he's a semi retired judge and he's, I miss people like that. And there seemed to be more of them then, but there are just as many now but they're overshadowed by these big piles of money that influence all sorts of people, and it's a disgrace.

AL: Let me stop and flip the tape.

JM: Okay.

End of Side A
Side B

AL: We are now on Side B of the interview with Mr. McLoughlin.

JM: Okay, let me, a little old sidebar into the Foreign Press program. In the summer I think 1962, if I'm not mistaken, Telstar went into orbit, remember that? Telstar was the first communication satellite, and I was bringing foreign journalists up. Meanwhile, the Rotary Club of Portland asked Nort Payson who was a Rotarian, if his man in New York couldn't assemble a large group of journalists and bring them up for a week in the summer. And a small item, there was no budget for transportation. For our two journalists and their spouses every other Thursday, we used the governor's airplane. But I called Trailways, and they donated one of their new luxury busses, complete, at the time this was really leading edge, it had a restroom, it had a stewardess, and a telephone on the bus. And they wanted to promote it, so they donated the services of a driver, the bus and a stewardess for about five or six days, we came to Maine with eighteen or twenty journalists and their spouses, and there were a couple of teenagers there, too, and, as the guests, the formal guests of the Rotary Clubs of southern Maine.

The Portland Rotarians recruited other Rotarians in Lewiston and Bangor and Waterville and other places and we just spread out. I have, I recently assembled all of that into a booklet form with a little covering narrative, and the, as much of the news coverage that we got, and gave it to the Rotary Club of Portland for their archives. And, in reflecting on what happened there, that famous week, Telstar as I said had just gone into orbit and I asked AT&T if I could have an orbit assigned to us from Portland and they thought it was wonderful. So, for the first time our

journalists filed stories live via Telstar to their newspapers in Europe from the ballroom of the Eastland Hotel. And it was stunning. That had never happened before. John Reed was at the head table making a phone call first to a friend and colleague in Geneva, and a second call to someone in London, and we could all hear both sides of the conversation. Meanwhile, the journalists, five at a time, were in phone booths at the end of the ballroom filing stories live via Telstar, and we had several full-page stories in Europe on that one event. And it was just, just stunning. Yeah, this was 1962.

AL: That's amazing.

JM: We didn't have the kind of satellites that would just hang up here; this one orbited every couple of hours and we had to catch the orbit and we had about twenty minutes of time that we could use this bird to transmit the stories. Now it's so old fashioned, now we take our, there's a guy in a black overcoat in the TV commercials who whips out a little digital telephone, and we have Internet, we have, the Internet connects us with everyone else, and it's a marvelously exciting life today. But in 1962 this was something. And Senator Muskie was pleased as could be, so was Governor Reed, and Muskie understood the implications of everything that he did as a public figure. It was almost poetic in its action. He was a great person, and I enjoyed my few contacts with him.

AL: Now, you've had some interest in the development of medical care.

JM: I came back to Maine in 1970 to manage the communications of Maine's Regional Medical Program. The summer of '69 we came up to visit Norma's family in Portland, and I took a day to drive up to Augusta to see our friend Ken Curtis, who used to be a clerk in my wife's law office when he was a law student. And I came up to see young Ken, and on the way I stopped at *Maine Times* to see John Cole and Peter Cox, who I had known for a number of years, and John said, "I think you should talk to Dr. Chatterjee at the regional medical program." And I had never heard of that so I, they introduced us on the phone, I drove to Augusta, and a few hours later I was hired to start working the following January.

There were fifty-six regional medical programs in America, a program started by Lyndon Johnson, and organized and designed by Dr. Jabecki, the heart surgeon in Houston. And the purpose of it was to design new concepts in the delivery of primary health care in the fields of cancer, stroke and heart disease. And Dr. Chatterjee, whose father was from India and mother, his mother was Scottish, grew up on the campus of Antioch College. Manu now lives on Great Highlands in Harpswell. Manu Chatterjee was a cardiologist and he was also chairman of physicians for Johnson, so Lyndon Johnson appointed him manager of Maine's regional medical program. And for several years our programs were ranked as among the top four or five programs in the United States and, which is a very interesting peer evaluation.

One of the most dramatic that we got a lot of coverage on, this was 1972, there was a shortage of physicians in rural areas, just as there is today, so the reasoning, the program concept developed about starting a clinic, a little health center in Stonington, having it staffed and directed by a nurse with special training as a nurse practitioner. We designed the program, funded it, and she was in the first graduating class, and we connected her and her clinic with the Blue Hill Hospital

twenty-six miles away with two-way television. That had never been done before; this is 1972. And do you know it worked? The nurse was treated by the physicians in Blue Hill as a colleague. About, I think, ninety percent of the patients she saw did not have to go to Blue Hill; they could be treated via television, they could transmit the heart sounds and lung sounds, and the physicians could see the patient in black and white, and the nurse practitioner could actually deliver what the doctors prescribed. Imagine that. Now, it's being reinvented all over again.

AL: What happened in between?

JM: What happened in between was somebody invented the microchip, which made it possible to develop desktop computers, and somebody else developed broad band transmission, so we can now stream the same information in color from a little desktop here to another desktop there. But, plus *ca change*. But that's the sort of thing we did, we had, we started a medical clinic. One of the most dramatic ones, I think, and very emotional, was a cancer-screening program for women in northern Aroostook County. And about I think there were a hundred and thirty some women standing in line in a snowstorm to have their first examination in their lives, for cervical cancer screening. And this is the kind of really dramatic health care programs that were started all over the state.

AL: For them, I mean for you, that must have been, wow, these women really want this and just haven't been able to get it.

JM: At the same, I did, one story, we started the first family practice residency program in the country, and it was based in Augusta, where the young physicians would take their residency up there in rural family practice. Local smaller hospitals, and get out there in the boonies where the medical services are not the same as Chestnut Hill, Massachusetts near Cambridge, and delivering high quality care to poor rural areas.

The problems still exist. Our budget was killed by the secretary of then Health, Education and Welfare, who was a part-time resident of Somesville, Maine, in Hancock County; his initials are Caspar Weinberger, and President Nixon. They impounded our funding that year, and Dr. Chatterjee went to federal court, I've got the complaint at home, went to federal court in Washington and sued the president and secretary, and we got our year's funding but that was it. We need this program more than ever. Why am I preaching to you?

The problems still exist but in different form; we have a higher immigration rate, we have kids living in urban areas with single mothers because the fathers have taken off or gotten killed or went to jail or whatever. But these are our fellow American human beings who need our help. That sound familiar? And if Ed Muskie was in the Senate and we gave him a one page memo on that subject, he would be working on it before dinner time.

And that's, and the regional medical program had an interesting structure: the board of trustees, the board of directors was solely responsible for the financing matters, financial matters; the regional advisory group, another board, was solely responsible for the programming. And on that board were the presidents of Bowdoin, Bates and Colby Colleges, which is where I met Hedley Reynolds when he was at Bates. Dr. Chatterjee had a concept that was killed politically,

to train family practice physicians in rural areas in a medical school without new walls, to use existing hospitals and three colleges and one university campus for teaching. The hospitals for hospital work, and the residency program out in the country, and everything made such sense and everybody professionally loved it because it made sense. But we couldn't override the governor's veto, and that good idea died. And there are a few physicians in Maine, now mostly retired or dead, who just lived lives of complete frustration after those acts. They opened up their imaginations and their hearts and their profession applied their profession and great things happened. And they helped people. So.

AL: Are there, are there other people that you know that could speak on this issue, who are, that go way back?

JM: If you could get Dr. Chatterjee. I could ask him. And his wife, his first wife died and he's now married to the former Janet Jones, now Catherine Chatterjee, who was the grants administrator of the regional medical program. Catherine remembers every nickel that was ever spent in the program. She has a phenomenal brain for storage.

AL: How do you spell their last name?

JM: C-H-A-T-T-E-R, Chatterjee, J-E-E. Manu, M-A-N-U, Manu Chatterjee, M.D., cardiologist.

AL: Did you ever work on any committees with Rosalyne Bernstein?

JM: I, we're, I'm smiling, I talked to her a couple of days ago. We always seem to talk at Passover. In fact our, when our two children were very young Norma and I spent Passover at the Bernstein's, and Harold Osher, the former chief of cardiology at Maine Medical Center, and now retired, and his wife and one of the Bernstein kids, one of the Osher kids, and my two and Norma and I were at the Passover Seder. And John, our youngest, was then about ten, and on the way down, ten or eleven, and I had briefed them on the Passover liturgy and history in which the youngest boy present asks the head of the table the four questions, the first of which is, "Why is this night different from all other nights?" And through that the head of the table tells the Passover story. And John, little blonde Lutheran, said, "Gee Dad, Mr. Bernstein isn't going to ask me to ask the four questions, is he?" He did, and he did well. So one fine day, one fine night in Portland about twenty-six, twenty-seven years ago, a little, a little Christian boy asked the four questions at the Bernstein's Pésach Seder.

And Roz Bernstein, Mrs. Energy, you don't mess with Roz on any issue. She was always well prepared, and I think she's just the ideal match for Sumner. Why did you ask?

AL: I asked because we interviewed her last year, and she was very articulate on some of her concerns regarding the pharmaceutical industry, and the ethics there, you know, and the medical committees that she worked on.

JM: Well, Sumner was our counsel; he was our lawyer at the regional medical program. And she was, she was deeply, she's never slightly immersed in, no, that's, that's an oxymoron, she

never dealt with the surface of any issue, she always went to the depths.

AL: To the heart of it, yeah.

JM: But Manu Chatterjee, and I haven't talked with him in years but Phil Goode, of Augusta, Philip Goode, M.D. who used to be chairman of pediatrics at Maine Medical Center, he was on our staff and he was, he was head of the pediatric nurse training program that we created in Maine Medical Center. It was the second in the nation; the first was in Denver. And, but Phil, Phil is also our last surviving member of the 1936 Olympic team. He was a track star in college, and he's, I haven't talked with Phil in two or three years. Harold Osher in Portland, he is somebody, he was, as I mentioned, a cardiologist at Maine Med and he was head of our coronary care program at the regional medical program. And he's also a compulsive old book collector, and he gave that major collection, the Osher collection, to USM, and funded it.

AL: Let me switch gears. Going to Brunswick community and politics, did you get, were you active politically in the county politics?

JM: Not really. I participated in local politics, and before Norma and the kids came up, maybe two months before, I bought a house on Main Street and I camped out, I had been staying in a motel and then driving back and forth every weekend to the Nyack, New York area. And, so I bought the house, empty house, and I had a cot and some cooking utensils that I bought at True Value, and I was camping out in this empty house. Somebody knocks at the door, it's Dick Morrell, president of Brunswick Coal & Lumber soliciting my oil business, and he was running for the senate and soliciting my vote, and that's how I met Dick and we've been friends ever since.

AL: And he's still living.

JM: And his brother-in-law, Campbell Niven.

AL: Oh, yes.

JM: Cam Niven, *Brunswick Times Record*, and we have both, I'm on the board of the Bigelow Laboratory for Ocean Sciences, and Neil and I, Neil Rolde and I, I recruited Neil to the board and then he and I recruited Cam Niven and Dick Morrow to the board. And we have a new capital campaign going for a new laboratory on some land we acquired last month in east Boothbay. But I would, Dick Morrow is a grandson of James Finney Baxter. Dick's mother was a Baxter, and Neil Rolde wrote a nice biography of the Baxters, James Finney and Percy. And, I would really try to get Dick and Cam, Cam Niven, his father owned the Bath, the *Brunswick Record*.

AL: Yes, we talked to him last summer.

JM: You did?

AL: Yeah, but we haven't spoken with Dick, so that's -

JM: Dick is great. And the two of them in one room, Cam is a Democrat, Dick is a Republican, and they stick it to each other at every opportunity, and we're just falling on the floor laughing. And they're so productive. Dick was in the state senate when I was at the regional medical program, and our funding disappeared and we didn't know we were going to win in court so I went to the legislature to get a half million dollars, two fifty a year, five hundred for the biennium, and Dick Morrell is the one who introduced the appropriations bill. And he carried it through. Joe Sewall was president of the senate then, and it was almost like working with a couple of co-conspirators. Joe kept saying, don't worry, so I worried. And I made the rounds, talked to all the people I could in the house and senate, and including young John Martin, the kid from Fort, from Eagle Lake. He is somebody you should talk with.

AL: Yeah, we've spoken to him.

JM: You have. But it worked, we got the money. And then in the biggest mistake that Manu Chatterjee admits making, when we got the money reinstated from Washington he said, why don't you return this to the state. Can you imagine somebody getting an appropriation from the state and then not using it and returning it? That was the lead editorial in the *Bangor Daily News* when that happened. I think he should have kept the money and invested it in some other programs but, you know, Manu is, he does things by the book and he's a good physician, good scientist, good politician and he understands things. And, well, that was then and this is now.

But Haven Whiteside is the other one, and I will, he's in Tampa but he'll be up this summer sometime, and Haven moved to Maine, I finally met him face to face when we lived at Simpson's Point, it's either Thanksgiving or Thanksgiving eve in a rainstorm. We were isolated down at Simpson's Point, and knock on the door in the rainstorm, this pathetic man introduced himself, "Hi, I'm Haven Whiteside, we've just moved in across the little cove, and do you happen to have any potatoes?" And it was pathetic. And we invited them in, and that's how we met Haven.

He had moved to Maine to do for the state legislature what he used to do for Muskie, and Haven wrote so many bills and researched them, he was the science investigator for all the bills that came through the committees that concerned environmental affairs. And that's what Haven did when he retired from that job. Meanwhile, his wife got her R.N. at Maine Medical Center, and she retired from her job and they joined the Peace Corps, they did a three year tour there, and then they went to Haiti for a church group for a couple of years, and then to Jamaica and Ecuador doing things like showing people how to build houses, or showing people, in the case of Haiti, how to start a rural medical clinic, and while Haven was starting a mathematics and science division of a new university in Jacmel in Haiti. So they're old achievers. Haven is younger than I; he's going to be seventy-six, and I think they just got back from Cuba, they did a project for a Methodist church down there, you know, no politics, just agriculture, building, health, that sort of thing. So it's a very busy retirement for them.

AL: I guess so.

JM: But Haven would be wonderful because he remembers all of this stuff.

AL: Tell me the story about Severin Beliveau and the fundraising with the Winslow Homer painting?

JM: Oh, right. I have, one of my PR clients in New York was Abercrombie and Fitch, when it was the old store, the beautiful old store on Madison Avenue where Teddy Roosevelt used to go to get provisioned for a safari in Africa and that sort of thing. Well, I got them as a client and one of the, I did two things there to start with, one, we started the Abercrombie and Fitch library of reprints of rare books on the subject of hunting and fishing and exploration. The oldest one was originally published in 1496 in England called *The Book of St. Albans*, written in that old English, about fly fishing, and written by an abbess in a, in St. Albans, England. And not only was it about fly fishing, but written by a woman! A woman of the cloth! And we did a facsimile reproduction of *The Compleat Angler* and, by Izaak Walton, and that sort of thing. There are about forty volumes.

And the second part of that was to publish reproductions of well-known paintings having to do with the outdoors or animals or whatever. As a result, one of the things, one of the projects was two portfolios of four water colors each, total of eight Winslow Homer water colors. Four came from the Metropolitan Museum and four from the (*unintelligible word*) Museum, the (*unintelligible word*). And they sold mostly mail order through the Abercrombie catalogue.

And then at that, shortly after that time, national marketing of sporting goods and everything began to change, and Abercrombie became an old-fashioned store and it went down the tube. The president, the owner of it was hired the president, not because he was a good merchant but because he understood hunting and fishing, all of that. But the times called for a merchant, and the new merchandising programs just overtook it and they went down the tube leaving an excess of unsold water colors. So up came the wise guy from New York. I called on Severin, who was then chairman of the Democratic state committee.

AL: What year was this?

JM: Oh, seventy, seventy-one. Early seventies. And I bought, I was able to buy them for distressed prices. Even so, we sold them for only fifty dollars for the portfolio of four. I saw one in a Portland gallery a couple of years ago, one painting, one reproduction, they were asking five hundred for the one watercolor. But, I got them for distressed prices. Severin sold them, as chairman of the Democratic committee; he sold the rest of them for whatever he could get, and, which is why if you visit many law firms and other professional firms in any city, in Portland, you'll see some Winslow Homer water colors. The chances are I published them. And that's how I really got acquainted with Severin. His marketing skills are awesome.

AL: Is there anything I haven't talked to you about or asked you that you feel is important to add?

JM: No, I'll think of several things in about twenty minutes down the road. But if you don't mind, let me think about this and send you a memo or an email or something as names occur to me.

AL: Sure, that would be wonderful.

JM: Have you talked to Frank Coffin?

AL: We have, we have.

JM: Isn't he something?

End of Interview