



FATHER TED KENNEDY AND MUM SHIRL MEMORIAL PROJECT

Interviewee: Tom Bass

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Interviewer: Margo Beasley

Recorder: Marantz PMD 671

TRANSCRIPT

0.00 MB: This is an interview with Tom Bass. It's taking place in his home in Annandale. The date is the 21st of April, 2008. Interviewer is Margo Beasley and the project is the Father Ted Kennedy and Mum Shirl Memorial Sculpture Project and this is the Oral History Programme, part of the City of Sydney's History Programme.

O.K, Tom, so we're here today to talk ostensibly about Ted Kennedy - - -

TB: Yes.

MB: - - - but I think also about all the issues around that because what's been proposed is that there be a memorial sculpture to both Father Ted Kennedy and Mum Shirl and that it be on the street in Redfern, outside St Vincent's church, which was Ted Kennedy's church and Mum Shirl was also a very large figure in

that place. And what is being proposed is that there be a sculptural memorial which will be conducted through your school but there will be five sculptors involved, you and four others.

TB: Yes.

MB: So, we were just saying a moment ago, before I started recording – or you were just saying – it's a complicated project but it's also an extremely interesting one.

TB: Yes.

MB: So, can you tell me a bit more about that – what interests you about it?

1.26 TB: Well, basically, it's my friendship with Ted Kennedy, which goes right back to the time when he'd just left the seminary.

MB: So, that would have been decades ago?

TB: Long time ago; it'd be about forty years ago, if not more, but I'm not sure. And he - - - I met him at my house in – we lived in a place called Minto, near Campbelltown and I was in the process of falling in love with the Catholic Church - at the early stages of it - so that was when I met Ted. And our friendship just went on from there and he – I mean, he being a priest and I being in the process of falling in love with the Catholic Church, that brought us very close together - but his qualities, he had really remarkable qualities, that attracted me very much.

3.01 **MB: It's probably a rather big question but what were they?**

TB: It was – I think it was basically his openness. I mean, in the Catholic Church there's a lot of sort of no-go areas and things like that but there were no no-go areas with Ted; you felt you could talk to him about anything.

MB: So, I guess you're talking about things like the kind of church's reluctance to – I don't know, in contemporary terms there might have been issues like AIDS or homosexuality or - - -

TB: The big issue at that time was Communism. The church had an almost pathological problem with Communism and I had been very close to being a Communist at one stage. I was – I never actually took a card or a ticket but I came close to it and so I was a sort of a pale pink. But nevertheless a lot of the Communist ideas appealed to me very much and I realise now, of course, that those ideas were the ideas that Christ himself gave out.

5.01 **MB: And did you realise that then, when you said you were falling in love with the Catholic Church?**

TB: Yes, I think I did.

MB: So, that was what attracted you, those kinds of ideals?

TB: Well, no, there were other things that – it was through art that I was specially attracted. I really love the Romanesque period and I completely gave myself to that idea. Anyhow, that's – mm.

MB: Well, that's extremely interesting, that you had actually come to the Catholic Church because of your own art and its art or art of a particular period.

TB: Yes.

MB: But you had problems with it, issues with it, like that it was pathologically anti-Communist, even though you saw some similar ideals between Christ and Communist ideals. I think what you're saying about Ted Kennedy is that in a sense he embodied those kinds of ideals and was quite happy to talk about them and talk about their similarity with other ideological paths.

6.31 TB: Absolutely, yes.

MB: Was he living out at Minto – or how did you come to meet him?

TB: No, no. He came with a man named Father Roger Prike, who had been nominated to instruct me for reception into the Catholic Church. He didn't actually ever do anything about it. We had a great friendship but he didn't do anything about instructing me. That was taken over by somebody else who was just incapable of instructing me but I ended up by instructing myself. I want to tell you about this Communist thing. I remember one occasion Ted was there at the house at Minto and there was a bishop present and he went on and on and on about Communism. And at the end of his diatribe I said to him, "How does this fit with what Christ said?", which was "resist not evil". He just brushed it aside.

8.15 **MB: But Father Ted, I assume, would not have brushed it aside?**

TB: No, he wouldn't - - -

MB: He would have dealt with the question?

TB: Yes.

MB: Can I ask if you're still in love with the Catholic Church?

TB: No. There's a part of me that – I'm still very fond of it but I'm no longer involved in any way with the Catholic Church.

MB: But were you for quite a long time?

TB: Yes. I went on doing things quite sincerely and knowingly for the Catholic Church and my reputation then such was that people kept coming and coming for various things.

MB: Things to do with the Church?

TB: Yes.

MB: I'm sorry; I don't quite understand what you mean there.

TB: Well, they had themes that called for a sculpture.

MB: And so they would look to you - - -

TB: Yes, that's right.

MB: - - - for the person who could actually make that a reality?

9.37 TB: Yes, yes.

MB: So, back to Father Ted. He, you said – well, you've had a friendship going back many, many decades and I think what you're saying is that even though you fell out of love with the Catholic Church you didn't ever lose your enthusiasm for the kinds of things that Ted Kennedy stood for. Is that correct?

TB: No, no. Absolutely, I felt very strongly that those things were real. I'm losing my track. Just a minute.

MB: That's O.K.

TB: I had something in my mind that I wanted to say to you but we'll get it in a minute.

MB: Was it something about Ted Kennedy's qualities - you said he could talk about anything?

10.45 TB: Yes. No, I can't think of it.

MB: That's O.K. I'm sure it will come back. So, about his qualities, you said he could talk about anything, which I think means that he was an extremely broad and open - - -

TB: Oh, I've got it.

MB: O.K.

TB: So, at the point where I was very close to leaving the Church Ted came to our house one day and I told him that I could no longer say the affirmation that we made in the mass, that we believed in certain things because I didn't believe in them. And he said, "Well, don't worry about it. You just go on being a Catholic on your own terms. Don't bother about that" – which was exactly what Ted did. He stayed in the Church while he disagreed with it terrifically. Have you read his book?

MB: No, I haven't.

12.11 TB: Oh, well you must.

MB: Yes. It's about his views of - - -

TB: It's all about his views and the way he deplored things that they did in Yes.

MB: So, he let you be the kind of Catholic that you needed to be - - -

TB: Yes.

MB: - - - the only kind of Catholic you could be, I suppose?

TB: He really believed it was worth holding onto being a Catholic. So, he was really saying to me, you know, "Disregard all that other stuff about what you believe and so on and hold onto being a Catholic".

MB: Why was it worth holding onto being a Catholic?

TB: Well, because there are a lot of really great things about the Catholic Church.

MB: Do you still feel that way?

13.22 TB: Yes, I recognise those things but the things that drove me out of the church are just as real today, if not more real than they were then.

MB: What kinds of things were those that drove you out of the church?

TB: The authoritarian thing and the idea that there was a hierarchy of what was good and unless you subscribed to them you couldn't call yourself a Catholic.

MB: So, would you actually call yourself a Catholic today?

TB: No.

MB: No, not at all?

TB: With this exception: that when we talked about it recently, about my dying - which is fairly imminent - how did I want that to be done and I felt a real desire for that to be in the Catholic Church because there's a sort of dignity. I disagree with a lot that they say in the burial rites and, you know, I'll stick to that, but there are other things that I found really just beautiful and dignified and I wanted to stick to them.

15.43 **MB: There's great beauty in the service, isn't there, in a Catholic funeral?**

TB: Yes. There is a splendid, dignified thing about it, yes.

MB: So, when you effectively became a non Catholic, how was Ted Kennedy about that?

TB: Our friendship easily overcame that no problem at all. By the way, did you realise that the altar in the church is made by me?

MB: Yes. This is at St Vincent's?

TB: Yes.

MB: Yes, I did know that.

TB: And the story of that is that my daughter was getting married and we wanted Ted to be the priest, to marry her, and he was – at that time he was a curate at Neutral Bay. And he said, "Well" – this was just at the time where they were bringing in the idea of the freestanding altar, not the altar that's stuck right up at the back of the church but right down in the transept.

17.22 **MB: In amongst the people, so to speak?**

TB: And so he said, "I really need an altar to do that properly" and so I offered to make one. I'd already made one for Hobart Cathedral and so the one I made for Ted was a sort of another version of the one I did for Hobart and that was wonderful. And he did the sort of thing that he did later; I saw him say mass with Mum Shirl [prominent Australian Aboriginal activist]. And Mum Shirl was saying the mass, except that every now and again he'd have to come in to say something that only a priest could say, but she was in charge and he was quite easy about that. And that's how it was in my daughter's marriage; so they virtually married themselves.

MB: Did they?

18.52 TB: Yes. And he just came in and did the bits that were strictly according to [?] and so it really was a beautiful ceremony. Shortly after that, Ted was being moved from Neutral Bay to St Vincent's at Redfern and the priest didn't particularly like my altar, so Ted said to me, "Would you mind if I take the altar with me?"

MB: So, the altar was originally at Neutral Bay?

TB: Yes, that's right - that was where it was done. And I said, "Certainly, Ted", and after that I reckon he was the only priest that I knew who not only carried his own chalice with him - which is what all priests do - but he was the only priest who carried his own altar with him.

TB: What was it about the altar that the new priest at Neutral Bay didn't like?

20.28 TB: I think it must have been too modern for him.

MB: Can you describe it to me?

TB: The theme of the altar was that it expressed the idea - they say in the Catholic Church that the altar is Christ, it symbolises Christ and so I wanted the altar to be that. And in Hobart I did an altar - on the front of it, sculpted in the front of it, was a recumbent cross; instead of it being upright it was lying like that and at the four points - in fact the five points - where he was wounded by the nails and so on, I created symbols there of the blood and of the actual fact of the nailing and so on.

22.06 And so I had these five things that represented the points at which - and at the fifth one - which was when the Roman soldier put the spear into his side - water and blood gushed out and I expressed that. And the idea that the water is used in baptism and it is a continuity of the idea of water gushing out of the side of Christ going on and on and on forever. And so I had that water coming out and the blood and then at a certain point it became water and it circulated right 'round the cross and it was endless. So, it was really that sort of idea.

MB: But the new priest didn't like it?

23.37 TB: No.

MB: He just wanted a conventional altar?

TB: Yes, yes.

MB: Was it sculpted in wood?

TB: It was. Ted's was.

MB: Well, it's actually a lovely story, isn't it, that he wanted to take it with him - - -

TB: Yes.

MB: - - - and keep it with him and it's still there, I think, at St Vincent's.

TB: Yes. Yes, oh, yes.

MB: So, the new people who are in there now haven't taken it away?

TB: No. I might tell you that towards the end I went to mass one day at St Vincent's and he had gay flags at each corner.

MB: Rainbow flags, were they?

TB: Yes, yes.

MB: On the altar?

TB: Yes. That was what the man was; he was absolutely beautiful.

MB: So, I think what you're saying when you spoke about the way that really your friendship survived and was barely altered, really, by your rejection of the Catholic Church - - -

TB: No, no.

MB: - - - it means in fact that what you admire about him, I think, is his capacity for acceptance?

25.03 TB: Absolutely. The thing was that I know that the things that he believed in about the Catholic Church were the great things that I admired.

MB: Which were – or are?

TB: I almost feel that the St Vincent de Paul Society expresses those ideas wonderfully, which is another reason why I have a really strong connection with the Catholic Church through the St Vincent de Paul Society. I reckon that is the most wonderful thing that the Catholic Church ever did after the beginning.

MB: Well, the St Vincent de Paul Society, of course, is a very well known charity but it takes care of - - -

TB: The poor.

MB: - - - the people who are most in need.

TB: The people in need and regardless of who or what they are; they don't have to be Catholic – and they may be all sorts of villains and so on but they still, if they have need, they have, it's a wonderful thing.

26.34 MB: **I think Ted Kennedy not only was extremely accepting of everything and everyone but he must have also had an extremely high capacity for giving. People have said that although many priests may have been sympathetic to the work that Ted Kennedy did, there are few others who actually had the psychological makeup to be able to do it.**

TB: Either that or they felt that it was invading their comfort zone – and to do what Ted did meant that they were really moving right out of their comfort zone and be going to be very uncomfortable.

MB: **Here, I think you're referring to things like much larger things I guess in generosity terms than just rainbow flags but the way he opened up his church to everyone, including the so-called “goomies”, the indigenous spirits drinkers - - -**

TB: Yes.

MB: **- - - found shelter and sustenance in the church, didn't they?**

28.01 TB: Yes, right.

MB: **They were actually allowed to sleep in there, I think.**

TB: Yes. He had up to a hundred people sleeping in the presbyteries at one time.

MB: **So they'd actually go into the presbytery – they weren't actually in the church itself?**

TB: No. They would come to the church where that was appropriate but where they needed shelter they went to the presbytery. He actually – he had a lock on the door – he had that taken off.

MB: **So anybody could let themselves in?**

TB: Anybody, yes.

MB: **And that says, to me anyway, it's not just a matter of extreme generosity but also that he was unafraid.**

TB: Yes, I'm sure that's true: he'd have to be unafraid to do the things he did. What he did; he did what he believed was needed, which was to give people help where they needed help, regardless of everything. I mean, the fact that a lot of those blokes who were sleeping in the

presbytery were metho drinkers. He wouldn't ever question that. He would just accept that as part of who they were.

29.57 **MB: And taking care of them was part of his task as a priest?**

TB: Oh, yes. He tells a story how one night an Aboriginal man came to him and he said, "I have a friend who badly needs to have the things about the Church explained to him that are good". And actually when he came to Ted he was actually in bed, and so it was a question of would he go and forego the comfort of his bed or not. And he says that he made the decision to go and that was the greatest thing that he ever did in his life. Now, that was the man.

MB: What is the meaning of that story? He means that that was a decision he always had to make, when he describes that as the "greatest decision"?

31.29 TB: So, that man needed to be told and it was his response to the need that drove him to go there.

MB: And he was also, I guess, spreading the word of Catholicism in that instance?

TB: Oh, yes, yes.

MB: Because he was known for a man who forewent his own personal comfort. He could never have been particularly comfortable in the circumstances in which he chose to live.

TB: Yes. He definitely – he gave up all ideas of personal comfort.

MB: Was this an Indigenous person that he went to instruct?

TB: Yes, yes.

MB: Was that in his early days as a priest at St Vincent's?

TB: Quite early, yes.

MB: So, for him it was perhaps - - -

32.42 TB: And it was that sort of thing that shaped him to be the sort of man he was.

MB: So, that was a very instructive experience for him - - -

TB: Yes, yes.

MB: - - - on how he had to - - -

TB: And that's why he said it was one of the greatest things that he'd ever done.

MB: Because it taught him how he had to be in that community?

TB: Yes, yes, right.

MB: Ted Kennedy is thought of very much in association with Indigenous issues and causes and Redfern and Redfern's Indigenous identity - - -

TB: Yes.

MB: - - - but, of course, he had many other parishioners, didn't he? He didn't just have indigenous parishioners?

TB: Oh, no. There were people who just admired Ted and everything that he stood for and they – a lot of them were people who were – it was either Ted, or leaving the church.

MB: So, he actually kept them in the church?

TB: Yes, yes.

MB: So, how did the other parishioners there – you may not know, I'm not sure – but how did they deal with the kind of person that Ted was? Did he take them with him?

34.00 TB: Oh, of course he did.

MB: His sister, Marnie Kennedy, is still alive.

TB: Yes.

MB: She's a nun.

TB: Yes.

MB: And I don't know if other members of his family also went into the church but I'm wondering if you know what it was – was it something in their background that made them into the people that they are? Was there something more to them – I mean, as we've just been talking about, there are plenty of Catholics and there are plenty of priests and nuns around but they don't do what Ted Kennedy did and also Marnie is not as well known but Marnie's attitudes are very much the same, I think.

34.52 TB: Absolutely.

MB: I just wondered what their family background might have been like.

TB: Well, his father was a doctor in Marrickville and I've never heard it said but I'm pretty certain that they must have got that thing from their father, the compassionate, helping thing; anybody who was sick had to be helped. That's what I think.

MB: Did you ever hear anything about their mother?

TB: No.

MB: So, your friendship with Ted went on for many decades. Can you tell me a bit about how your friendship worked – I mean, when and in what circumstances might you see each other?

TB: Well, I was going the way I was going in my career and Ted was definitely going in his way, so we naturally separated to some extent but there was always between us the thing that held us together - and I used to go occasionally to Redfern.

36.31 **MB: To St Vincent's?**

TB: Yes.

MB: And call in on him?

TB: Yes, yes – basically to go to mass there and then afterwards I'd see him and so on.

MB: So, this was when you were still a practising Catholic?

TB: No, no.

MB: But you went to mass anyway?

TB: Long after.

MB: But you still went to mass there?

TB: Yes.

MB: To see him and - - -

TB: It was basically to see him. It was an acknowledgement of what he was.

MB: And what about in his last years? He was quite ill, wasn't he, for the last couple of years before he died?

TB: Oh, yes. Yes, yes.

MB: I don't know much about the circumstances of that but he had to withdraw from the church.

TB: And he virtually retired from the priesthood.

MB: What about the period preceding that? While he was still functioning in the church, did you have kind of artistic connections in the way that we're thinking about now, about the project that you're going to be working on? Did you do any other artistic work for the church or for him or - - -

37.54 TB: Yes, well – I didn't, actually, no. But – I'm losing it again.

MB: That's all right. I think you're probably getting a little bit tired.

TB: No, no, no, no. Will you ask that question again?

MB: I was wondering about whether there were artistic connections between you and Ted?

TB: Oh. Oh, yes, we had a common love of poetry.

MB: Did you?

TB: Yes. And we used to - that was a great bond between us.

MB: Any poets in particular?

TB: Well, he – there were certain poets who were not necessarily Catholic that he admired, and we used to listen to those and that was the sort of conversation we had, discussing these poets and what their poetry really meant.

MB: Were some of them Australian poets?

39.40 TB: Yes. And some of them were actually Indigenous poets. They were the poets who expressed what the Aborigines were really suffering.

MB: Would one of them have been, as she was formerly known, Kath Walker, but became - - -

TB: Oh, yes.

MB: - - - Oodgeroo Noonuccal?

TB: Yes. She would have been in it but there was a poet in South Australia whose name I can't remember now – he was a terrific one.

MB: So, I think what you're saying there is that there was always the connection between you which was about the role of art and artistic expression in, I guess, elevating human consciousness? Is that the right way to put it?

TB: Absolutely. And that was the real substance of our communication – was entirely at that level of values and expressing what the Aboriginal people were suffering and so on and that was terrific thing to Ted.

MB: And to you as well, obviously.

41.30 **TB:** And to me as well.

MB: Perhaps we should talk now about the project itself, which is in its very early stages and is about – I think initially was just about Ted Kennedy alone - - -

TB: Yes.

MB: - - - but I think an idea developed amongst the people who we loosely call, “The Friends of Ted Kennedy” that Mum Shirl should also be a part of this project because she was a similarly very important figure representing - - -

TB: Yes.

MB: - - - the best values of the Catholic Church and so on - - -

TB: Right.

MB: - - - and humanitarianism.

TB: And she really expressed all those things in herself; the way she went to the gaols and worked with the people in the gaols. So, she was really expressing exactly the same things that Ted expressed in a different way and they very quickly came to realise that and so they worked together.

MB: I understand you didn't know Mum Shirl - - -

TB: No.

MB: - - - nearly so well.

43.01 **TB:** I've seen – I think I told you I saw her saying mass one day.

MB: So, the plan is that there will be a sculptural memorial to the two of them - - -

TB: Yes.

MB: - - - in Redfern, outside St Vincent's Church.

TB: Yes.

MB: And that it will actually be a collaborative effort. From within your school there will be five sculptors involved; yourself and four others.

TB: Mm.

MB: And I have been to one meeting with you and the other sculptors where there was some very basic discussions about what kind of form the sculpture might take and whether it might be figurative or not. Can you tell me a bit about that, what that is about?

TB: Well, I can only tell you what I feel; and I feel that to be figurative – in other words, to do a representation of Ted and Mum Shirl is in a way missing the point because after a few, very few years they will have completely gone out of the consciousness of the people around there.

MB: So, people won't even remember what they looked like?

44.27 TB: No. And so my feeling is that what they were and what they did was the important thing, not how they looked. And so I have a crude idea of three hands; the receiving hand, the giving hand and the hand of Christ blessing the transaction - that's my rough idea. Now, I know that's totally inadequate and I'll toss it into the ring and let it develop from there, if it survives at all.

MB: Why would you say, "I know that's totally inadequate"? It sounds beautiful.

TB: Well, I feel it's inadequate in the sense that it's only an idea, it's not a reality. We've got to make that real in sculpture and I'm – I haven't done that.

MB: Not yet.

46.00 TB: I'd much rather throw it in the ring and see what happens with it.

MB: One of the discussions that took place the other day was that there was some sense and perhaps a little bit of confusion or uncertainty about whether Indigenous people might or might not be happy with a figurative representation of either Ted or Mum Shirl?

TB: We've given that away. Now, it must have been since that discussion that we've been told that it's not a problem with – only in that period

of mourning after they die that the name mustn't be spoken and so on but after that period is over then you're perfectly free to be what – and say and do whatever is appropriate.

MB: So that's one problem out of the way but your preference anyway is for a non literal representation?

TB: Yes, that's right; that's really in a nutshell what I want.

MB: Have you worked on other collaborative projects where there's been a number of sculptors who might have different ideas about how to go forward?

47.27 TB: I have, yes. And it's one – we did a thing for the local public school at Erskineville. We made them a rainbow serpent which we sculpted and we honestly don't know who designed it. The design grew out of the three – out of the five people involved. So, I keep holding that idea in mind; I want this to be something that we don't know who designed it.

MB: Well, that's a very appealing idea, isn't it?

TB: Yes, yes.

MB: And a very – I don't know if the word's "democratic" but it's an idea that actually works well with Indigenous artistic practice, I think, where - - -

TB: With the idea, yes.

MB: - - - you don't – you cannot say one single person owns this story or this representation of a story.

TB: Right, right, right.

MB: But there are not many very famous and high profile artists in Australia, I think, who would be happy with that process. It's an unusual process amongst European artists.

48.56 TB: Well, it's quite consistent with my practice.

MB: With your practice.

TB: Mm. I think in public art the client is the master. If the client is not satisfied or involved it's a failure.

MB: And in this case I think it's "client" in inverted commas because it's a rather loose - - -

TB: That's right.

MB: - - - community of people.

TB: But the client is the Aboriginal community or just “the community”.

MB: “The community”?

TB: Yes.

**MB: Because also I think you’ve had pretty close connection with the people that we are loosely calling the “Friends of Ted Kennedy”
- - -**

TB: Absolutely, yes.

MB: - - - who are not necessarily part of the Aboriginal community.

TB: No.

MB: There may be Aboriginal people amongst them but they’re more like, probably best characterised as parishioners?

TB: Yes, and old friends of Ted’s, like roughly in the way that I am. I consider them – all those people – to be the client.

50.25 **MB: So, the sculpture’s got to work for the client or in this case many clients. I guess sometimes when you’re doing commissioned work, public art, there’s a clearer path about what’s wanted or required and perhaps some fairly uncomplicated negotiation. I’m not sure about that.**

TB: Well, my experience is this – that if you talk to any one of the people that make up the client and ask them for an idea they will very quickly come forward with an idea and it’s a totally inadequate idea. I remember when I did ‘Ethos’ in Canberra. I talked to the old bloke who was the founder of the Canberra Times and he said, “Oh, I know exactly what you want. We want a bricklayer, laying bricks, that’s what”. So, do you see how inadequate that would be?

MB: Yes. But you’re saying that nevertheless you have to – the client has also to be happy or it hasn’t worked.

51.59 TB: That’s right, yes.

MB: But your job is to teach the client. Is that right?

TB: Absolutely, but my job is to be the creative part of the thing. The client, in other words, has to leave me alone to solve a problem and when they solve the problem they’re only telling you what they want and we have to give them what they need.

MB: So, it may be that in some cases, even though the client has to be happy with the end result, the client – it may take a little time for the client to realise that what they've got was the best solution?

TB: Well, my experience is that when the artist comes up with a solution all their ideas evaporate.

MB: Because it really works?

TB: Yes. And if it doesn't work it's not a success.

MB: So, in the case of this collaborative effort, will there be, for instance, things like maquettes made for people to look at?

53.27 TB: Oh, yes. We five people will sit down together and throw up all sorts of ideas and so on until finally there is one idea thrown up that we can all hang onto and start to develop.

MB: So, there's a lot of talking before you even get into the clay?

TB: Absolutely, yes – a lot of talking and all sorts of things; maquettes, there's ways of expressing the thing, which may or may not be adequate but in the process of getting that stuff stirring in us something happens that makes us really come to the actual solution of the need.

MB: Is that the hand of God or the hand of humanity that gets you to that point?

55.05 TB: I think that that's us being what God requires of us.

MB: That's a lovely thing to say.

TB: Mm.

MB: Now, I'm wondering if there are other things that you wanted to say about Ted Kennedy today or whether you think we've covered it enough?

TB: I think we have, really, because I think we've talked about most of the things that I feel really strongly about.

MB: And there'll be other opportunities anyway - - -

TB: Yes.

MB: - - - because I'm going to track this project with my recorder and - - -

TB: And especially when we get to the point of really coming up with an idea.

MB: I'm looking forward to that very much.

TB: Yes.

MB: Thanks very much for that, Tom.

TB: No, it was great.

55.50 **MB: That was great.**

Interview ends