

**VOICES OF THE CAPE FEAR  
INTERVIEW WITH DIANE COBB CASHMAN**

**AUGUST 24, 1995**

**INTRODUCTION**

**This is Sam Bissette on the afternoon of August 24<sup>th</sup>, 1995. I'm here at home at 1939 South Live Oak Parkway in Wilmington and Diane Cobb Cashman is with me this afternoon and I am going to talk to Diane about some of her experiences in recording the history of Wilmington. She is the author of a number of works and I want to find out something about her life, how she happened to come to Wilmington, and happened to make a contribution to the Wilmington culture that she has.**

INTERVIEWER: Diane, I'm going to start out with the basics if you would, and please tell me where and when you were born.

CASHMAN: I was born on December 29th in Louisville, Kentucky. Both of my parents were native Kentuckians and our roots go back to the beginnings of Kentucky. I was a product of World War II and my father was a ninety-day wonder at the United States Coast Guard Academy. We moved to New London and we lived in California, but he was overseas most of the war. Then I came back to Louisville and finished school and went to the University of Chicago on scholarship. On the first day of college, I met my husband and we married later. He was learning to be a doctor and we crisscrossed around the United States. During the Vietnam war and after he finished his residency, the U.S. Navy sent him to Charleston, South Carolina and from Charleston we came north to Wilmington. We've been here since June 29, 1972.

INTERVIEWER: How did you happen to come north from Charleston?

CASHMAN: Because the Urology Practice here in town, was then run by Dr. Hare. They called him Bunny.

INTERVIEWER: Bunny Hare.

CASHMAN: Branson Bryant Hare, Joseph Ward Hooper, Jr., and Thad Shearin needed a new person because they anticipated Dr. Hare's retirement.

INTERVIEWER: I see.

CASHMAN: So, that's how we got here.

INTERVIEWER: Well, they were three old-timers. Bunny has gone on and Joe Hooper is still very active with a letter to the editor a day or two ago in the paper.

CASHMAN: My husband says when he came, he was the lowest on the totem pole of a four-man group and now he is the highest in a six-man group. Nowadays, that doesn't make any difference. There is not much deference to age any more.

INTERVIEWER: I appreciate that background and a concise reason to come to Wilmington. Let's go back just a little to Louisville and school. What was your major?

CASHMAN: In college, I was an English major and actually I had some famous teachers. My English Composition teacher was Philip Roth the novelist, and *A River Runs Through It* was by a man named Norman MacLean and he nominated me...

INTERVIEWER: Is that the one that the movie was named for?

CASHMAN: Yes, that was the movie and he was my teacher. He was one of my fans and nominated me for the Woodrow Wilson Award. I had some very fine teachers, but I minored in history and as a middle-aged person, history has become my thing. When we came to Wilmington, I was determined I was going to learn a little something about where I lived. So, the first thing I did was go down to Belk-Beery which then was where the Public Library is now. I went to the book department, which was managed by Joe Holman and said, "What should I read to learn about where I am now living?" So, the first thing he recommended was Lawrence Lee's paperback *A History of New Hanover County* which was published by Archives and History and the second thing he suggested was James Sprunt's *The Chronicles of the Cape Fear River* of which I bought a reprint for thirty-two dollars and fifty cents. My husband asked, "You paid thirty-two dollars and fifty cents for a book?!" And I never would have believed that day when I bought it in July of 1972 that in 1994 they would reissue the Chronicles and I wrote the preface as a biography of James Sprunt. So, in twenty years, that's sort of remarkable.

INTERVIEWER: That is quite remarkable.

CASHMAN: I was determined to learn about this community and when I came here, I was so fortunate because some of the real old-timers were still around. Now, Louis Moore had passed away, but Miss Elizabeth McKoy was still living on 3rd Street and I got to know her very well. Ms. Ida Brooks Kellam was still living as well as Billie McEachern, her real name is Leora Hiatt McEachern, but everyone called her Billie; Ruth Savage Walker, and Henry Jay McMillan. Well, there were just many people that were the ones who had made their mark in history here and I got to know them. They were very helpful and encouraging to me.

INTERVIEWER: You're fortunate because most of those have gone on, but Louis Moore was a good friend of mine and he was an eminent historian.

CASHMAN: Right. The Historical Society is getting ready to put up a marker for him that will be right outside the Latimer House. That is going to be put up in September.

INTERVIEWER: Well he was the one putting markers up for everybody else all over this period of time.

CASHMAN: Right. He's going to get his own marker, so we're very pleased about that.

INTERVIEWER: Louis Moore was a very fine person. He could say more in fifteen minutes to a Civic Club than most people could say in an hour because he had a machine gun delivery.

CASHMAN: Oh, that's interesting.

INTERVIEWER: His mind was so clear and rapid. He would just rattle it right off and the first thing you knew, you had just absorbed more than you could imagine possible in twenty minutes.

CASHMAN: That's interesting you know, because you wouldn't pick that up from just reading his books or his letters.

INTERVIEWER: Yes.

CASHMAN: We have a lot of his papers in the Historical Society. I'm amused because I don't know exactly if his typewriter ribbon was purple, but a lot of the things he wrote were in purple ink.

INTERVIEWER: Right. I have some of those too, of times past. Diane, before you came here, what did you

do in the interval between?

CASHMAN: I taught school.

INTERVIEWER: You taught school. Well that's what I was getting to. What did you teach?

CASHMAN: I taught senior English. One year, I taught at the University of Cincinnati developing a course for students who were mostly minority or disadvantaged and who could not make it when they got to college. They just couldn't get through English, so this was sort of a remedial course in English between the senior year of high school and the freshman year of college. I taught English mostly in inner city schools in Philadelphia and Cincinnati, but one of my highest accolades was when a student said once, "Well, I can't read too good, but I sure do like the way she teaches that Shakespeare." So, I've never forgotten that. When we got here, I had little children, but I was lucky enough to have some help. I didn't want to work full-time, but I did want to volunteer and I got involved with a program at the museum. Gary Eister was running the museum then and they didn't have an educational director. It was just not anything the way it is now and they now call it the Cape Fear Museum. I think then it was called the New Hanover County Museum.

INTERVIEWER: Yes, it was.

CASHMAN: And they were going to develop a program on colonial Wilmington for 5th graders and try to get every 5th grade class in this area to come and learn about it. So, I said that I would work with that and it ended up I became chairman and went to Williamsburg, took a course on 18th Century life, and sort of developed the curriculum. As I say, they didn't have an educational director. In the course of that, we decided for the bicentennial to put out a heritage 1976 calendar, which would be aimed toward children to tell them the history of Wilmington especially the revolutionary years with pictures and a calendar. I can't believe I'm telling you this because you're an artist. I said, "Oh, I'll do the pictures. I can do that." I ended up doing that and through that program became much better grounded in local history. Then, the Medical Auxiliary decided to do a book on medical history. Billie McEachern and Debbie Williams had done a book on the attorneys of New Hanover County, but we decided we wanted to do one on the physicians.

INTERVIEWER: What was the name of it?

CASHMAN: It was called *The Lonely Road, a History of the Physics and Physicians of the Lower Cape Fear (1735 to ....*

INTERVIEWER: Physics?

CASHMAN: Yes. Gene Cool was head of that committee and we worked and sent out sheets to every physician. I think now we have over 350 but then, there were about 100. I tried to find every physician who had ever been here, I wrote the text, and then we did the biographical sheets. There were some funny stories along the way.

INTERVIEWER: This goes back to when you used a typewriter, wasn't it?

CASHMAN: I used a typewriter and I specifically remember one doctor's daughter raising Cain about the information that was about her father, but we had had the good sense to keep records of anything we wrote. I looked it up and said, "You're the one who told me that information." Well what had happened, she hadn't done her homework and had given some incorrect information. Then, when her siblings had read the book, they said, "You didn't say that father did this or that." They were mad at her. The Woods, also, were particularly mad at me because John Wood, who since died in Atlanta, Georgia, was a descendent of Thomas Fanning Wood and Edward Jenner Wood. He reamed me over the coals and then we became the greatest of

friends. Mrs. Edward Jenner Wood, Sissy Laughlin's mother, withdrew what was first stated. As they were raking me over the coals, we found out we both loved the opera and after she died, Sissy gave me a lot of her recordings from the opera. So, that was a funny ending of what happened.

INTERVIEWER: Life is funny, the way those tales twist around and turn.

CASHMAN: Right.

INTERVIEWER: Go back once again before you came here. To what extent had you been writing before you came to Wilmington? You said you taught school, but I'm wondering...

CASHMAN: Well, I'd always enjoyed writing and the first thing I ever edited was in 8th grade. My parents went to do graduate work at the University of Chicago and I was in a city school in Chicago. I was the editor of the Ray School Chronicle and that was 1952. Then after that, I had edited lots of newsletters and did some writing on the side so that it was becoming more comfortable. You know, writing is something the more you do it, the easier it is to do. You have to do it steadily. People say, "I'm going to write a book." I've talked to more people that are going to, but you have to get from A to B. When I look back at some of the early things I did, I just want to destroy all of them, but I think that I have improved.

INTERVIEWER: That sounds like an artist's life.

CASHMAN: That's right. When we were offered to write *Cape Fear Adventure* when the Historical Society was going to do it, I said, "I am willing to try to do it, if I can get people to help me." So what I did, for each chapter I had an expert read it, like Milton McLauren worked on the Civil War. I also had Billie McEachern, Jimmy Kerr, Rosalie Kerr, and Peggy Hall. I had old Wilmingtonians like Peggy Hall who said, "Don't say they took the bodies during the yellow fever and don't say they took them up Market Street to Oakdale, say they took them out Market Street. That is what they say in Wilmington, took'em out Market Street."

INTERVIEWER: Well, that was Peggy.

CASHMAN: That was Peggy.

INTERVIEWER: That's the way she was, and bless her heart, that was her way of doing it.

CASHMAN: Every time we finished a chapter, I took it to the readers, they would read it, but I still made some awful mistakes. For the most part, we caught most of them. One thing I have been unhappy about and you probably know something about this, I spent so much time with Peggy Hall and knew a lot about St. John's through her eyes. Then later, I would eat lunch at Hall's Drug Store rather regularly with Hester Donnelly. I had been really sorry about some of the things that had happened when I heard them on WHQR and other things about the history of St. John's. Somehow, Peggy Hall and Hester don't get mentioned very much and they were there at the very beginning. That has saddened me a little bit. They had a lot to do with its success.

INTERVIEWER: Well, the real beginning of it was over on Post Office Avenue and I think that Peggy came on the scene a little later. Hester Donnelly was there right from the very start.

CASHMAN: As I understand it, Hester was the one who had so many of Ms. Chant's paintings.

INTERVIEWER: Yes, Hester and Henry Reader had a number of them. Henry Reader was a student of Ms. Chant's and therefore he's had a lifetime interest in her work. I have another tape that I've recorded with Henry and we do go into some of the same things that we are talking about.

CASHMAN: Well good, I'm glad.

INTERVIEWER: These tapes have oddly developed an interconnecting link between the people involved and the interconnecting experiences.

CASHMAN: Where I work at the Historical Society, once was the bedroom of Ms. Chant when she lived at the Manor House and I have two of her sketches over my desk of how she sketched her room.

INTERVIEWER: Having come on the scene and done this research, it would be interesting if you could recount very briefly how the Lower Cape Fear Historical Society came into existence. Did you not pick this up along the way?

CASHMAN: Well, I have been on that board continuously since 1975, so that's twenty years. When I came on, Emma Bellamy Williamson Hendren, Henry J. McMillan, and Lennox Gore Cooper were on the board and it was very much the old crowd. At that time, the Latimer House, which had been purchased for the Historical Society, was still not open to the public. The archives were literally under Ms. Ida Brooks Kellam's bed and in her dining room on 3rd Street. They were not open to the public and it was just completely different. We had a terrible fire and I believe it was 1980 or 1981, around St. Patrick's Day and at the same time, Ms. Ida Brooks Kellam died. I stepped in to try to take over, not that I could take over, but just to say, "Well, I'll do the best I can." Henry J. McMillan had had a falling out with the Historical Society and I went over to his house and said, "Henry, you've just got to help me. You come over and tell me about the house and tell me about these things." Of course he was so delighted but he was as gruff as possible about it. Anyway, he helped me and eventually we moved the archives upstairs to the bedrooms they used to rent. The organist at First Presbyterian had lived in them, Charles Woodward. We now have archives, a volunteer staff, and we are open to the public three days a week and by appointment. I would like to go on record to say that I think Wilmington has had so many wonderful retirees to come here and the move has really added so much.

We have one and her name is Merle Chamberlain. She was the archivist for the Philadelphia Museum of Art and when she came here, she just lent her expertise to many institutions including the Lower Cape Fear Historical Society. She works as a volunteer twice a week and Rush Beeler, the past president, works as well as Susan Lockland.

INTERVIEWER: You are a representative of an event that has happened in that Wilmington after its World War II preservation transformation was still more of a preservation of the past and has brought in people of all types and talents. These people now have taken over in the community the positions of the responsibility and are using their talents and their contributions to further the efforts that were done by the people who started some of these things. It is interesting to note the contribution that you've made in the authorship of books that you have worked on and your work directly in connection with the community and the others that you have just mentioned who have come in and shared their talents. I think that is a wonderful happening for Wilmington that isn't recognized as much as needed and could be. Let me ask you a little bit about The Historic Wilmington Foundation and when it came on the scene.

CASHMAN: That was an outgrowth of the Historical Society. A lot of people forget that. In fact, we gave the seed money to start it, but their mission is totally different than the Historical Society, and old Wilmingtonians and new Wilmingtonians alike, can't get the two separate. The Society, which has headquarters in Latimer House, our job is to disseminate historical information about this area. We do it through programs, publications, bulletins, and the museum house. The Foundation's mission, and I've been on that board too and know a little of what I speak, is to preserve significant historical buildings and of course, they have started what we call the Historic District. As you see, now we are branching into Audubon and to the north side. I mean the whole movement is not just downtown anymore. Their headquarters presently, is the Derosset House. When I was on the board, it was the Governor Dudley Mansion, which the Wright's

owned and let the Foundation use.

INTERVIEWER: Well, how does St. Thomas work into preservation?

CASHMAN: Well I was an incorporator in the preservation of St. Thomas and the people who were really involved with that. Dee Dee Bullock, Dr. Bullock's daughter, was in charge but she has passed away.

INTERVIEWER: Maude?

CASHMAN: That big red brick house.

INTERVIEWER: The name is familiar. Her name may have been Maude Bullock.

CASHMAN: It may be, I just knew her as Dee Dee.

INTERVIEWER: I think so, yes.

CASHMAN: Dee Dee Bullock and Dodie Dunn were the two that really worked so hard and she's also gone. Rose Allen Pico was at St. Mary's Catholic Church and St. Thomas is the second oldest Catholic Church in the state.

INTERVIEWER: What is the mission of the group? The preservation of the building?

CASHMAN: They've done it and they had no social clout whatsoever, but they have preserved the building. It is no longer consecrated and is no longer a church.

INTERVIEWER: Yes.

CASHMAN: But, they've used it..

INTERVIEWER: That has probably widened the possibilities of its use for other purposes. It allows the building a source of funds for keeping it going.

CASHMAN: Right. They've done very well with it, its safe for all intents and purposes, and it's self-sufficient now.

INTERVIEWER: Let's get to your works. Since you have been in Wilmington, I would imagine they categorize your works in two categories; those that have been finished and published and those you may be working on. I have it on good authority that you are working on something. Tell me about the books that you have published. You mentioned the one about the physicians. What else have you published in the way of books and also we mentioned *Cape Fear Adventure*, which you might want to mention more. I have a copy of it here.

CASHMAN: With your painting on the cover.

INTERVIEWER: I have a copy of that.

CASHMAN: Well, *Cape Fear Adventure* is out of print although it is in paper now. I'm not saying this to brag, but it really got outstanding reviews from the North Carolina Historical Review, which I was so pleased about and Beverly Tetterton recommends it. She is down at the public library. It's what she thinks is a very solid, readable history. Regrettably, it's already dated in that it ends in the 1970's, but it is used again and

again as a reference and I think that Lynn Graham did the photo research and got the pictures. Freda Wilkins did the color photography and Bob Warren did the *Partners in Progress*, which financed the first edition. I do think it gives people a good history. I'm very proud of that, but I think that the book that means the most to me personally was the biography of Amy Morris Bradley because I was absolutely determined to find out about that woman's life and what she did.

INTERVIEWER: An educator from Boston?

CASHMAN: She was an educator from Boston, but originally from Maine. I went everywhere that she ever worked except Costa Rica. That meant a lot to myself and my daughter, and she was at Wellesley College during part of that and did a lot of research for me in Boston. Then we went to Maine together and I was pleased. We were not too long ago at Manassas and that book was being sold there. I thought, "By golly Amy, you were at Manassas and maybe somebody will pick up that book and read about that little 105 pound fireball."

INTERVIEWER: The first person that told me about her was Henry Reader. Henry has a copy of it and he told me about it the first time I had heard of it.

CASHMAN: Well it's not a big...

INTERVIEWER: The first time I heard the name Amy Bradley was when I was a high school senior and they were going award the Amy Bradley medal to a girl who had been nominated. I understand that has been an annual affair as far as I know at New Hanover High School. I think it was for scholastic proficiency.

CASHMAN: Right. It was the top scholastic and I tried really hard to get the names of the Amy Morris Bradley winners and I found a few people such as Mary Morshine, won it. I think her maiden name was Miller and then a man that you may know that lives right at the triangle of Colonial and Forest Hills in the sort of Tudor house. I think his name is Charles Harrington?

INTERVIEWER: Charlie Harrington.

CASHMAN: He's almost a hundred years old, I think. He told me his daughter won it and sometimes people say, "I had a relative that won the medal."

INTERVIEWER: I have one connection with Amy Bradley and it was only for about thirty minutes. I was out at the cemetery one day cleaning the tombstone of the minister of our church, Reverend John L. Pritchard. He was a martyr during the Civil War. I rode by and saw Amy Bradley's monument and it looked terrible. I had enough Clorox and other cleaning supplies and it took thirty minutes but I left it clean.

CASHMAN: Well, I thank you and Amy thanks you. I'll tell you an old funny story about Amy's outfit. She's buried on a twelve-plot lot. All her life, she scrimped and saved and tried to educate her nieces and nephews because she was never married. By the time she got older, she had amassed a pretty comfortable little estate. Some very important people in Boston had helped her invest it. Anyway, when she died, they notified her nephew. Now I found this out that her letters and papers are at Duke. So, he was notified of her death and came to Wilmington. He told the people of Wilmington, this was in the newspaper, "There was a cemetery where her parents were buried that is no longer in existence and there is no place to bury her." The citizens of Wilmington, she had such a fan club, came up with the money and bought this twelve grave lot out at Oakdale. She has a very impressive stone, flagstone walkway, mast, and she had a land estate at Tileston. When I went to Maine, the graveyard was right there and there was her father, her mother, sisters, and brothers. The nephew just didn't want to pay the freight to send her body to Maine. It cost twenty-seven dollars to send her there, so he told the story to the local paper that she was from Massachusetts. But knowing

that no one in Wilmington would ever find out, but by golly, I found out that he was a cheap skate.

INTERVIEWER: That's remarkable. She came here with a mission and was so successful with what she did about education in Wilmington.

CASHMAN: Right.

INTERVIEWER: How about some other books. That's your favorite, but how about something else.

CASHMAN: Well, this is a book that is not published, but I wrote the *History of the Bellamy Mansion* and that was very interesting. I think I made some of the descendants a little mad. A lot of the people that you would know in Wilmington are descendants such as Hugh MacRae, Emma Hendren, and Lillian Bellamy Boney.

INTERVIEWER: Lillian Bellamy Boney, you had it right.

CASHMAN: Right. They were descendants. There was a doctor and then he had children. They were the descendents of John D. Jr., but the oldest child of that family was a gal named Mary Elizabeth who was known as Belle. She was perfectly beautiful and a great artistic talent. I found some of her oil paintings and they're going to hang at the Bellamy Mansion. She drew the little sketch for the Bellamy Mansion. When she had been to school up in Columbia, South Carolina before the Civil War, she was impressed with some her classmates houses and wanted her daddy to fix one like that for her. We found her pictures and they were just so beautiful. I kept saying, "Oh, I just love Belle." They would say, "Who cares about Belle, we care about us." I liked Belle and I liked meeting Belle's descendants. I've met two older ladies.

INTERVIEWER: What are the future plans of the book on the history of the Bellamy Mansion?

CASHMAN: Well, the latest I've heard is Catherine Fisher, who is an authority on architecture in North Carolina, will do the part of the book that is on the architectural significance. That is not my field of expertise at all and then I will take the history, which is formidable, because they needed this for archives and history. I was required to do everything including finding out how much they paid for taxes. Did you know you used to pay tax if you owned a piano or gold watch? Anyway, they came into your house and looked for valuable items to pay tax on it. I also had to do a genealogy of the family, but so we're hoping to merge those two and then have a small book that tourists might like. So, I don't know what might happen, but they have a copy at the public library, at the Bellamy Mansion, at the Historical Society, and I think there's one at the University.

INTERVIEWER: It is available for scholars: That's good. All right, what else could you talk about?

CASHMAN: Well, you know that I did a history of the Cape Fear Country Club, which was wonderful to talk to some of the people.

INTERVIEWER: That was interesting, especially two or three places in it.

CASHMAN: And with any book like that that you write, there's a lot you can't put into it. I'm going over there this afternoon to see Hugh MacRae because he called me the other night and said that they wanted to bring it up to date for the 100<sup>th</sup> anniversary. So I don't know what is going to happen with that.

INTERVIEWER: Yes.

CASHMAN: Another book I wrote and got interested in, but all the truth certainly wasn't told, was the

history of the Davis Nursing Home. It was also the biography of Champ Davis, who surely must have been one of the most colorful figures that ever lived in Wilmington.

INTERVIEWER: From personal experience, I can tell you that he was.

CASHMAN: He must have just been hell on wheels.

INTERVIEWER: He was.

CASHMAN: I didn't know that he ran the Atlantic Coastline and I guess he ran Wilmington. When I first started reading about him, one of the people that I got to know so well and I miss that is now gone was Royce Rhodes. He worked as a Pullman Porter and then I guess he referred to himself as Mr. Davis's man.

INTERVIEWER: Royce was Champ Davis's right hand man for the time the Atlantic Coastline was in Wilmington.

CASHMAN: Well, he was wonderful and he was so proud. I said, "I only care what one person thinks about this book, and that's Royce." He was so pleased with what I had to say about him because he was so discreet and delicate. Anyway, when I was doing the research, Mr. Davis didn't take vacations except every year he went out to Battle Creek, Michigan to the sanitarium. Well, I didn't really know much about that and then they made this movie here in Wilmington about Mr. Kellogg of Kellogg's Cornflakes and the Battle Creek. Anthony Hopkins played the role and a lot of people got to meet him and they were so thrilled to have met him. That was all about that crazy cure that Champ Davis went out every year to take for two weeks. It must have been horrible. I'm glad I didn't have to take it.

INTERVIEWER: He was to some people a range, from a saint and to others, he was a very autocratic dictatorial individual. So, no matter who you talk to, you got a different slant or opinion of him. I think that he ruled the Coastline with such an iron hand that the autocratic business came from the people at the Coastline, principally, and that he was a saint came from the people who knew him much more closely and perhaps saw a side to him that he didn't allow other people to see.

CASHMAN: I found out one thing and maybe I shouldn't say this, but I won't say who it was that said it but I thought was interesting. He used straight pins to do his letters and correspondence to save money and to keep from using paper clips. A dinner was given for him at the Blockade Runner and three or four hundred prominent citizens were invited right at the time when they were going to do open the Cornelia Nixon Davis Nursing Home. He invited Royce and his wife and another black couple who I've now forgotten. It was an Episcopal minister here in town, the one who was at St. Mark's. He invited them to the dinner and this would be about 1965 or 1967. Well, one of the most prominent socialites in Wilmington wrote him a letter. They had walked in, seen these people were guests, absolutely could not believe it, and left. He wrote back and said these people were his friends and that's why they had been invited. This was before there had been a lot of integration at all socially. I was surprised that he did that, but he did. He didn't care what this woman thought. He was going to invite them to this banquet and that was that.

INTERVIEWER: Well, I've heard it said of him that, both by people that admired him and people that didn't admire him, that he had his own rules or his own code. He didn't do what other people told him he ought to do. He did what he wanted to do and he did what he thought he ought to do. The establishment of the Cornelia Nixon Davis Nursing Home, in honor of his mother, is quite a monument to something that is of lasting value to our area. Let's see if our conversation so far has generated some things that we perhaps have overlooked and things that you would like to comment on. I didn't pick up at the beginning about your children.

CASHMAN: Well, I have two children. They are thirteen months apart, are grown up, and have children of their own. My son lives in Wilmington and his children are going to Forest Hills School, which is where he went. My daughter is married and lives in McLean, Virginia and has a husband who is very big in high tech things like the internet and travels all over the world giving speeches and is in the process of launching a new multimedia, the first in the country, through radio stations to the internet.

INTERVIEWER: How about grandchildren?

CASHMAN: I have three grandsons and in the first day of 1995 started with my first grandson and got another one in April and my son has married a girl that had a son so, I've got three grandsons.

INTERVIEWER: I think they sort of call this a banner year.

CASHMAN: A banner year.

INTERVIEWER: How does John Cashman take all this extracurricular activity and can you separate some of this from the household?

CASHMAN: When we were courting, we both enjoyed talking to older people or listening to older people. We both had that in common and that's good for him since he is a urologist. In fact, today I said, "I have a present for you: I have a wonderful picture of you and Dr. Fales." He absolutely adored Dr. Fales and so he likes sharing stories with me sometimes that his patients will tell him about Wilmington. He is fascinated with all the patients who tell him about Landfall and the Pembroke Jones Lodge. People were going there and stealing things out of the places, taking them home as souvenirs.

INTERVIEWER: That was under the statuary.

CASHMAN: Right. So, we share stories like that.

INTERVIEWER: You know, you are living in a home that was built by one of the finest people that I can ever remember being a Christian gentleman if there ever was one, and that was J.K. Bannerman and his wife, Beth. Beth died two or three years back at age 93, I believe it was, and I visited with her two days before she died. The Bannerman family and that home where you're in, has meant a lot to me personally, because I have been at the dining room table and I have been with them in the garden. His love was that garden that he had surrounding that house.

CASHMAN: It is so beautiful and in fact the other day, I never got to meet Mr. Bannerman, but someone wrote from California about the Bannerman family. I told him that I live in the Bannerman house and I can send you what Kyle Bannerman put together about the family. I remember Beth Bannerman so well, I never called her Beth, but she had the most beautiful blue eyes. I have to tell a funny story on myself, when we were first were looking at the house. I said something about, "your yard," and she, in her lady like way said, "Garden, this house has a garden." Well, we lived there about two years with these rough and tumble children with baseball and basketball games. She came to visit and I said something about the garden and she said, "Yard." I don't think she thought I had done a very good job.

INTERVIEWER: I remember Mr. Bannerman's declining days were spent in a hospital bed out on the sun porch. I think we have about accomplished our allotted time and I want to thank you for coming out this afternoon to share some of these thoughts on Wilmington history. You've put to shame those of us who have been here a long time with little bits and pieces of what is here. I wonder if you had any final thoughts you want to leave us with?

CASHMAN: Well, I have been fortunate to feel at home in this community and I'm glad and I hope people

think I am a Wilmingtonian. I'm just so pleased with the people I've gotten to know. I also wanted to say something about Beverly Tetterton down at the public library and how wonderful she is and these younger historians coming up, like Chris Fonville. I hope that there are people coming along who will want to care about history as I did.

INTERVIEWER: I wish his namesake, his father, could know what he has done. He would be proud indeed. Thank you so much, Diane. I appreciate your coming out.