

Interview: John Chamberlin

Interviewer: Melissa Acosta

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Melissa Acosta: Could you just start off with saying your name?

John Chamberlin: John Chamberlin.

This interview was reviewed and edited by Donna Odom, Southwest Michigan Black Heritage Society.

MA: Thank you. I'm Melissa Acosta, and I'm here at Kalamazoo College interviewing John Chamberlin. If you feel comfortable talking about it, what events were, that lead up to you growing up with your great aunt?

JC: I at first lived with my grandparents and, in Chicago, and then things weren't going well there, and my great aunt--back in those days, family took care of family. You didn't have social services, you know. There may have been some but, you know, there was more extended family involvement, and my great aunt had raised, well, by the end of her life she had raised 13 kids, none of them her own. She'd never been married. She raised her sister's kids when her sister got sick and then died, and if, if someone in the family was sick or there were discipline problems--that wasn't my (laughs), my issue--they'd go to live with Aunt B for a while. And in this case, my mother wasn't able to take care of me at that time, and so my grandparents on my father's side took care of me, and then I went to live with my great aunt in, in West Virginia. So that's how I got there (smiles).

MA: Did you know your parents growing up?

JC: Yes, I did. They made sure that even though I was adopted by my, by my great aunt--it's kind of unusual to be adopted within your own family--so that they made sure that, that I knew, knew my parents.

MA: Hmm. Did you ever wish that you had been raised differently by your aunt?

JC: Well I can ans-answer that in a couple of ways. I have wished, even with all the good stuff, majority of good stuff, that she hadn't been quite so strict, so that I wouldn't have been so sheltered. And then when I got out in the world on my own, I think I would have been better prepared to deal with, with a lot of things. And the other thing that my mother and I, who were very close--'fact I'm going to visit her next month, surprise her for her birthday in New York City--part of me wonders what it would have been like to grow up with her, you know. The road not traveled (smiles).

MA: And, where did your grandparents work, that you lived with?

JC: My grandmother didn't have to work. You know, she, she didn't have to work outside of the home (laughs). And my grandfather worked for the police force in Chicago, Illinois. He was the first African American police lieutenant in Chicago. And then he left the force and opened his own detective and patrol agency. So they'd do detective work, but they would also go around and make sure that stores or, or businesses, that the doors were locked, that nobody had tried to break in, those sorts of things. So he, he ran that business (nods).

MA: I don't know if you could elaborate, but I know you talked about in your last interview how your great aunt, she often didn't let you hang out with certain people and--

JC: Mhhmm.

MA: --she had this great desire almost to be white--

JC: Mhmm.

MA: Is, is that how you viewed it as well, and if so could you elaborate more on that?

JC: Yeah. I don't think that she would have said that she wanted to be white. That would be a step too far. But she thought that the way to s-s-succeed in the world was to emulate the people who were successful around her, most of whom were white, okay. She worked for a doctor, Dr. Keister, and she was, she was a housekeeper and cook for him, but she was also kind of part of the family. And I would spend time over there sometimes when, during, especially during the summer when I wasn't in school, I would go over there and play, or sometimes, you know, help her do some of the, some of the work, you know. So she always wanted to have nice things in the house, and she had, she had lace and she had linen and she had china, and, you know, all, all of these things. Sometimes, because of the support of, of my grandfather, grandfather--her brother--she--did I--I don't know if I said she was my great aunt, you know. So, I was raised in a very, very nice environment, but an environment that emulated what she saw of value around her. And that was mostly in, in the Caucasian white world.

MA: Okay, so, who were some of your friends growing up, and did your aunt like them?

JC: Who were some of my friends growing up (sighs)? Well, I didn't go to live with her until I was in the fourth grade. And as things progressed, I would say, you know, there were only a few friends that were approved of (laughs) and, and so that made things difficult. I remember, I think it's easier to answer when I talk about high school, because I was kind of in between--I wasn't white, but I didn't know how to really relate to, to most of the blacks who attended our school because I'd been so sheltered and I hadn't gotten to learn how to dance or taught the slang, or you know, what have you. So I wound up hanging out with kind of other people who were kind of in between for various reasons. I remember one, one fellow, a white fellow, Eugene Heeter. He and

I used to play chess at lunchtime, you know. Now this is kind of weird for high school, you know.

And I joined a lot of clubs at school, just to have something to do, so I didn't just have to go home at night and be home all evening. So I was in the chess club and the French club and the Bible club and the thespians and the band and the chorus, you know, just to give me, sometimes get me out of the house in the evenings for rehearsals or performances, those sorts of things. And those were most of my friends. But, you know, recently they had a 50th anniversary for our graduating class, and I was going to go, and I started looking--well, there were a couple reasons--my wife wasn't going to be able to go, and it was a long way to drive, I was having some problems with my back, but I think that was kind of an excuse--as I looked at the names I thought, you know there're not the, there, that many people in there that I felt, felt close to, you know. I, in many cases they're people who were friendly to me at school, but not people that I'd ever be invited to their houses, you know, because of the racial issue.

Now, in our town, Fairmont, which I mentioned was 28,000, there wasn't, there weren't overt racial tensions. In fact, I remember we had two movie theaters in town - the Fairmont Theater and the Lee Theater, for Robert E. Lee from the confederacy. And the Fairmont Theater, I, usually we would go to the theater on, on Saturday. My aunt would give me a quarter (laughs). That's what it cost. And for a long time I could only--because I was African American, I could only sit upstairs in the balcony in that theater, you know. And that changed, and then I remember when the Lee Theater was, was desegregated, and my aunt gave me money and she says, "Now today I want you to go to the Lee Theater." And it was scary for me 'cause I'd never been there, and I couldn't go there before. And it was really uneventful, you know. So that was a good thing, we never had any, I don't remember any sit-ins or any marches or anything like that.

MA: Could you talk more about other places that were segregated in your community and what that was like?

JC: Well, as I said, the schools were integrated. I mentioned before playing a lot of the private clubs. The reason there were so many private clubs is that we were a, a semi-dry county, that you couldn't have liquor by the drink. You could go to the state-run liquor store and buy a bottle and then you would take it to the Elks or the Moose or the Eagles. The-they would put your name on it and put it behind the bar, and then they would make their money by providing you the service and the glass and the mix and the ice and any food, and that sort of, that sort of thing. So it had to be a private club. You couldn't just walk into - like you can in Kalamazoo - a club and buy a drink. And those, of course, were all segregated.

Churches were mostly segregated, but I th-don't think it was like, "We're not going to let you in." It was more the blacks went to black churches and the whites went to white churches. And I remember, I was attending Episcopal church when the two--there was a black Episcopalian church conference and a white--and I remember when they joined together, and I started attending the, the fellowship, the youth fellowship at the white church, 'cause we didn't have one at, at our small black church. And you know, that went relatively well, u-until--I, I just remembered this--there was a janitor there who alleged that he saw me go in the bathroom with one of the girls. And I don't know whether he lied or whether he saw something that he mis- misunderstood, saw us coming around the corner or something and thought, you know. But I was called in and I said, "No, it didn't happen." She said it didn't, it didn't happen. And I think they believed us mu-but, my great aunt, as I said who is very protective, thought, "I'd better get him out of there. Because if they went, if somebody went this far, maybe they'll go further." And, and that was, that was a shame because they--I had missed a

couple of meetings, but before they knew I wasn't coming back, they had voted me to be president of the, of the fe--,you know, of the youth fellowship, and then of course, yeah, I didn't come back anymore, so it didn't happen. But there were, there were little things like that, you know. And then of course, when you're in, in the midst of it and don't know any different, it, it's difficult to really have a sense of what's really going on, you know.

MA: Being that you s--like you were surrounded by mostly--you were brought up white, almost, and then having these segregated places you were thrown in, into an environment with all black people, were you able to adjust pretty easily in these situations that were segregated?

JC: How do I answer that? Well, our, our church was African American, and I didn't have any problem with that. But I found that when I got to college I tended to be, I tended to be more comfortable in integrated or, or white settings. I noticed in the, in the lunchroom, say, the cafeteria, there was a section where all the blacks sat, sat t-together. And I tried going over there a few times, and I just had trouble relating, you know, unfortunately, you know. Wish I could have a do-over on that, maybe I would, would have worked harder (laughs).

MA: So, although you didn't feel com--super connected to your black community, would you consider yourself part of the Black Arts Movement?

JC: Now?

MA: Mhmm.

JC: Not by any overt association, like, you know, I haven't been involved in the, in the Black Arts Festival, or those sorts of things, but I am African American and I am an artist, so, you know, how could I not be?

MA: Could you explain the impact of the Black Arts Movement, if it had any, on you?

JC: Hmm. (pauses) You know, I, I'd have to--as I start thinking about that I, I come up with,

with things that were going on around me, as I was growing up. And I remember the, the riots in Chicago and in Gary, Indiana--'fact I remember one night, I was playing in a band and I was the only black fellow in the band, and it was a, it was in Gary, and it was a battle of the bands, you know. And so we finished, and then we heard that there was a riot going on, and we couldn't get out of there soon enough, I mean 'cause no matter what color you are, you don't want to be in the, in the middle of a riot. And I remember seeing on the news about the Freedom Riders and the cross burnings and, and those sorts of things. And, you know, it affected me emotionally, but I was never really involved in, in trying, overtly trying to make things better, you know. Picketing or doing sit-ins or freedom rides or any things like that. And when it comes to music or being an artist, I've just, I guess, kind of gone where my interest lead me, and I, I'm not sure that, I guess I'm not aware of how I might have been affected.

MA: Did you play for both white and black audiences?

JC: Integrated audiences, yeah. I don't know that I had much opportunity to play for only black audiences. The groups that I was in were integrated or mostly white, and I didn't really play soul music, you know. And when I was younger I didn't play a lot of jazz. Now, it, it's interesting, in the last 10, 15 years, playing more jazz in Kalamazoo, I would play at different clubs, which, of course Kalamazoo's totally integrated as far as that scene, but there were always more whites in the audience, you know, out of proportion to the mixture of, of, of blacks in, in Kalamazoo I would guess would be 15% or between 15 and 18%, but the audience is, didn't reflect that.

MA: Were you ever, did you ever feel threatened by the audience, were you ever not accepted by the audience that you were performing for?

JC: Certainly not for racial reasons. You know, there are some times when your band doesn't go over with the people (laughs) who you're playing for. I remember one time this bar owner saw

us, and, and, and he wanted to change his crowd over from the hardcore rock crowd that he had to a more middle-of-the-road-type audience, and he brought us in, but we were the first band to come in, and with little preparation. It didn't go over too well, you know. So that was an experiment on his part that didn't go too well, but it had nothing to do with race.

MA: So what is it that you enjoy so much about playing music?

JC: There is a chemistry that occurs when you work with musicians, usually after you've worked together for a while and gotten, have gotten to know each other. Although occasionally it can just kind of be there. It's almost magical, to the point that it's as enjoyable to rehearse at is, as it is to perform. And you, you kind of sense where the other person is going, and it's like a conversation. So that, that's a wonderful part, and then when it comes off the way you had hoped, or sometimes it comes off differently but better than you had hoped, you know, you don't know where music is going to lead--it's not like classical music where you know what notes you're going to play and, you know, sometimes it's a great performance, sometimes it's not, you know, but you played the notes, you know. Well, with improvisation, you don't, you have a structure that you're playing over, but you don't know exactly what notes you're gonna, you're going to play, and there's a flow that can take place, and sometimes you finish a song and you look at each, you look at each other and you go, "Wow, where did that come from?" And it's a good "where did that come from," you know. So, I think that's the joy of it.

Then the other part of it is when you're playing well and the audience is really in to what you're doing, you know. I mean, I've played my butt off and, and listened to the recordings afterward and said, "Yeah that was good," but the people were not that interested, you know. I've been down to - it's a wonderful place and a wonderful stage - the Union - and there are some nights that the people are just there to eat and talk with each other

and, you know, they're not really into what the musicians are doing. And just as a side bar, I think music is so available nowadays everywhere, on your phone, you know, on your MP3, in the elevator, in the store, on TV, whatever--I think it kind of devalues the currency. I don't think music is as appreciated as it used to be when it was a little less scarce. When you, if you wanted to hear something, you know, you needed to go out and hear it live because you, you know, you couldn't just immediately download it from the Cloud, you know. But, coming back from my, my sidebar, when you go out and you feel like you're playing well, and the audience is digging what you're doing, it's almost like making love--you do something and they respond, and you move to a higher level and they respond, and it's, it's just a wonderful feeling, just a wonderful feeling.

MA: And is it, is it the same when you do it, like, when you're just playing by yourself, not working off someone else?

JC: I prefer working with other people--you, you mean whether I'm playing for an audience as a solo, as a well as, as opposed to playing in a group?

MA: Right.

JC: Yeah. I prefer playing in a group, but I have sa--I have some neat nights just working by myself.

MA: Mhmm. And you mentioned that you do mostly improv work, so does that, is that ever hard because you'll never hear that, what you just did, again? Do you ever feel like that?

JC: Well, I'm playing a particular song, and I say that because there's some people that will just go out and say, "Hmm," and just start playing and see where it goes, and it's not a particular song. Or they said it was a particular song, but you're listening and you ca--saying, "I'm not sure where that song is in there," because they're so, they're so out there with their improvisation. But

I'm more structure-oriented, so there are some similarities night to night, but there are nights where I know it didn't get recorded and I wish it had, you know. There's a friend of mine who just, another sidebar, a friend of mine who just made a, a beautiful table to auction off to raise money at our church for a mission trip. And I envy that because when he's through with his craft, there's something there that you can see and touch, and that's gonna be there--not to devalue what a musician does, but the notes go off into the air and they're gone, you know. Maybe recorded it, and even if you recorded it, it's still not quite the same as live, you know. But, yeah (laughs).

MA: Okay, so we're gonna kind of shift gears. But you briefly mentioned that your religion--as a child you said that you were in the youth service and so--

JC: Mhmm.

MA: --did, was that something you always did as a, like growing up - go to church?

JC: Well, I, I always went to church until I got off and got into college and was on my own, and there were periods of time that I, that I didn't. I was never an atheist or an agnostic. I always believed in God, but I wasn't always actively pursuing a deepening of my faith. But there was, I know when I was in high school, and I talked about attending that small Episcopalian church, there was one Sunday a month when the priest would go to another church because they could only have communion when a priest was there. You could have a service without the priest, but you couldn't have communion. So he would go off to another church, and I think they kind of did that in rotation. And so at our church we would have a lay reader lead the service, or a lay minister, I guess. And I stepped into that role, and I would receive these sermons in the mail, you know, suggested, and then I would usually take them and change them around a little bit, kind of make them mine, and I would be the lay, lay leader that, that Sunday.

And then there was one Sunday, where I went to be the lay leader, and the organist was

sick, so I got--oh and there weren't any other, the people who light the candles and put them out are called the acolytes- there weren't any acolytes there that Sunday. So here we've got about 15 people. I come in, there's no organist, there's no acolytes, so I come in and I put on my robe and I go up and I light the candles and I play the opening hymn and I go through the first part of the service and I do the sermon. Now it's time to take up the collection. Well, they had a, I don't know if rule was the right word, but at any rate, at our church only men took up the collection. I was the only man in church that Sunday. So (laughs) I had to go take up the collection, play the closing hymn, put out the candles. So you know, that's, that's a, a story that I, I look back on fondly.

And at one point I thought I'd want to become a, an Episcopalian priest. Then I got more involved in music and I thought I'd maybe, I knew in some of the bigger churches they had music ministers, so you worked for the church but you handled the music. Then I got off into rock and jazz and I kind of drifted away from that. So I almost kind of feel like I've come full circle, where now, you know, my biggest focus is on the music at our church.

MA: Could you still become a music minister?

JC: Oh I, I suppose I could, but I, you know, I'm mostly retired now so to do that, you know, to put that kind of work in it would imply that I'm going to go and be hired some place to do that, and then I wouldn't be retired anymore. So I kind of like life as it is. But (sighs) even though I don't have the title, music is my ministry.

MA: So what is it that you would do on the daily basis now, as your retired life?

JC: Well, I spend some time practicing, and I always flog myself 'cause it's not enough (laughs). I try to keep in shape physically. I work out, play tennis, play a little golf, take care of things around the house. My wife still works part time, so sometimes I cook and, you know, or clean, or

do the wash, those sorts of things. I just am finishing up with a 34-week Bible study, which is the first time I've read ever, cohesively read all the way from the front to the back of the Bible, and I've learned so much, and it's going to be a challenge, okay, how to put this to use. And then, I find that occasionally I, well on a fairly regular basis for a couple of people, they kind of seek me out for, to talk about what's going on with them, and get advice, or, or just vent, or that sort of thing, and I try to do that from a, a Chr--a Christian standpoint, you know. Doesn't sound like much, but sometimes I'm so busy--well, when I'm done here today, I'm going to spend three hours accompanying jazz vocal students here at K College, so there's that, there's a, there's a gospel quartet at church that I accompany. I play in our praise band. I sing in our choir, and those all recar--recr--require rehearsal time, as well as sometimes working on things on my own. I write arrangements, so I stay pretty busy.

MA: Okay, so you went to the University of West Virginia?

JC: West Virginia University for two years, and then I transferred to Indiana University.

MA: Were there any people or clubs or classes that were extremely important to you there that really influenced your life?

JC: Hmm. People, clubs, classes. Well, jazz improvisation class certainly got me started being able to play music without having the notes right in front of me. And, hmm, I guess I'm drawing a blank about any particular people. Not any clubs, I don't think.

MA: Okay, so you've been married for 28 years--

JC: Mhmm.

MA: --have you had any other friends that long, or people in your life that have helped you along the way?

JC: Yeah, as matter of fact I saw several of them last week. When I previously mentioned about

my group "Sweet Maya," we've stayed friends, and of course one of the members of that group was my former wife, and other members of the group, you know, that I've known since the early, early 70s. And we're all very supportive of each other. Unfortunately, as, as I mentioned, choosing not to go to my high school reunion, I don't, you know, I live in another part of the country, and I wasn't that close with people in high school, so I don't have any, any friends from, from there.

I guess my biggest influence, and the person I've know the longest, is my mother, and we're really close. The interesting thing is, although she didn't, I didn't grow up with her - I knew her when I was growing up, but I didn't grow up with her and I didn't get to spend a lot of time with her - we'll find that we enjoy the same things, or are doing the same things. Sometimes I'll waste too much time, say, playing hearts on the computer, and she'll do the same thing, you know. And, you know, we didn't influence each other in any way. We'll just discover the little things like that, you know. And, I don't know - the way she's lived her life, I really look up to her.

MA: Do you want to elaborate more on her?

JC: She's just a, a real straightforward, honest, no, no airs, you know, what you see is what you get type person. Good sense of humor, quite intelligent, has, you know she got pregnant with me when she was 16 and managed to keep going, went through college, became Dean of a, a s--of a school, as part of a college in New York City--I'm blank, blanking on the (laughs) which school it was. But just really, you know, made her way in the world, and, and did it in a, a successful, honest, not cutting any corners kind of way, and just always showed a lot of love towards me, and always--I remember us, us having a conversation where she--whether--where she wondered whether I would, had any ill feelings toward her that she wasn't able to raise me and allowed my

grandparents to raise me. And I really didn't. I, I totally understand--stood. You know, she was 16, still in high--you know, hadn't gotten out of high school yet, didn't have any money, and a lot of pressure was put, was put on her: "Here let us raise him. We can do right by him. You don't have the wherewithal." And I probably would have done the same thing at the time, you know. But we're very close.

MA: Do you know your father?

JC: Yeah, he'd, he's dead now, but he was very successful also - followed my grandfather into the police department in Chicago and became a commander, which is a very high rank. I'm, I'm not sure what there is higher, but a very high rank and, and was very well thought of. He and I were not close, unfortunately, and that was his choice. I suspect part of it was because--and we never discussed this--but I may, maybe represented to him his mistake, and then his parents are raising me and, you know, I was told that my, that maybe he felt like some of the things that I was given, his kids should have had, you know. So I don't know if there's jealousy, or what there was. Later in life, he and I were on speaking terms, but it was never more than a surface relationship, unfortunately. I would have loved for it to be more, you know.

MA: And so I know you have a son with bi-polar disorder.

JC: Mhmm.

MC: What have you found your, as your goal as a parent, dealing with that?

JC: Well you know it's ironic, when we went, when my wife and I went to adopt, we said - because I was working in mental health at the time - said, you know, we can deal with a child who, who maybe has a physical disorder, but definitely don't want a child with a mental disorder. And, you know, it didn't, doesn't show up in a child that young. So it was really ironic, and my wife and I later said, "I guess God knew what he was doing because he gave Mark two parents" -

my wife's a nurse and I work in mental health, and even with those qualifications, it was a challenge. But I'd like to think he turned out better because we had, you know, those tools to work with. And it, it really put stress on our, on our marriage. I remember there was a period of time when I had a lot of stress at work, there was a lot of pressure, and, and we were struggling with Mark at home, you know. And around that time I took up golf, and then after a while I quit because I wasn't getting any better—I wasn't taking lessons or anything--and I said, "This is too frustrating. Work is frustrating, home is frustrating. I don't need a ha-hobby that's frustrating" (laughs). So, you know, two, three years later I was able to go back with a different attitude, you enjoy it, but it's, it's, it's really a challenge to raise a child who has mental illness, you know. And, we're semi-close with him now, and we help him when we can, but it's always a balancing act. You - how much do you help, but you don't want to enable. If he's blowing his money, you want him, you want to help him learn to become more responsible, not just give him more money, you know, so. It's, sometimes you feel like you're damned if you do and you're damned if you don't (laughs).

MA: So is your son, what race is he, since he's adopted?

JC: He's biracial. His father was black and his mother was white.

MA: Oh, okay. Have you ever talked to him about his race, and how that is for him, being biracial?

JC: Yeah. He, I think he's resolved now about being adopted--we told him very early, but then it became a real big deal for him and kind of uncomfortable and, and, and the racial issue, I think he still struggles with it. He was married briefly, and his wife was African American, but recently he's been dating more white girls, and doesn't matter to me, but it just kind of goes to maybe some of what his identity is, you know.

MA: Does he look more African American or does he look more white?

JC: No, he couldn't pass for white. You know, there are light-skinned blacks, and I guess that's where he would fall.

MA: So, talking on a more political stance, what do you consider to be the most significant political event to occur during your lifetime?

JC: Oh, the election of Obama.

MA: Really.

JC: Yeah.

MA: Wow.

JC: I mean that's more current. It was very significant to me when Martin Luther King was killed, and I wish I had been more politically aware when the march on Washington took place and some of the other events that I'm, I kind of watched on TV or I knew people who participated, and now I really realize and appreciate the time, the risk, the, the effort that they put into trying to change things for all of us. But I certainly think it was a milestone when Obama was elected, and a very sad day when Martin Luther King was killed.

MA: Do you think that at the time, during Martin Luther King and all, everything that was going on, did you see what people were doing as making a change, or was, or did you kind of not understand completely what people were protesting about?

JC: I totally--no I can't say I totally--I somewhat understood what people were protesting about. But if you didn't live in a segregated area, if you weren't persecuted, if you weren't whipped or beaten or lynched or had families around you, if you didn't live in fear, I don't think you could really understand what people were going through, how bad things were, you know. I mean, certainly I believe that anybody should be able to walk into any store, but not being able to walk

into a particular store or, or sit down at a certain lunch c-counter, while that's wrong, it's not the same as fearing for your life and having a cross burned on your, on your lawn, or being lynched because somebody said that you looked at a white woman on the beach. I mean there were awful things that took place, and that needed changing, and I regret that I wasn't more active in trying to make things change.

MA: Do you feel that things have changed?

JC: Oh, incredibly. I, I, I, incredibly. I don't think we're there, you know, I don't think it, it's perfect yet. I think there needs to be a lot of dialogue and, and, and people are still looking for the right answers, you know, but so much has changed, you know. I can walk down the street in Kalamazoo with my wife and I'm not looking around to make sure that we're safe, you know. On the other hand, there might be parts of the country, only from hearsay, 'cause I'm not there, that I might be uncomfortable going there, because I would worry that maybe I might not be safe. There might be certain bars that I wouldn't go into

MA: So how do you feel that politics has affected your life, since you weren't comp--totally active, how do you feel that it has affected you?

JC: Well, I know now I always vote, and I kind of look down on people who don't, you know, who say it, it doesn't make a difference or what have you. I think that, I think that politics is a way to change some things, but I think grass roots movements and the churches and person to person isn't, is also an important way to change things. If you never had ever talked to somebody who's black before, and we sat down and talk, you say, "Well gee, I heard that they weren't very intelligent," or, you know, this or that or the other thing, then I'm changing your mind by just being in your presence.

MA: Mhmm.

JC: So I think politics is one piece of the puzzle, and I think it's important to vote and, and support your candidates, but I don't think that's the only way to get things done.

MA: Mhmm. So we're coming to an end, but do you feel--what, what do you feel is the most important lesson that you've learned throughout your life, in any aspect?

JC: Mm. Boy, that's a big question. I guess that God is love, and I need to try to reflect that love to everyone I come in contact with.

MA: That's great. Is there any last comments you'd like to make?

JC: Nothing I can think of.

MA: Well then, thank you very much for meeting up with us again.

JC: Well you're welcome.