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## Lulu Lola

Lulu Lola

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### Citation

Lola, Lulu, "Lulu Lola" (2021). *Oral Histories – Student Projects*. 2.  
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Oral History Project Transcript

Interviewee: Ms. LuLu LoLo

Interviewers: Amelia Nau, Lauren Coursey, Kaitlyn Tighe, Paramvir Singh, Jose Valenzuela.

Professor Minnie Chiu: Hello LuLu how are you? Hi!

LuLu LoLo: Hi, everybody! Thank you so much for inviting me. It's so nice to see you all.

Professor Minnie Chiu: Thank you so much for taking the time to join us today, these are the wonderful students that I have been telling you about.

Lulu LoLo: Happy to meet you all.

Professor Minnie Chiu: You guys want to quickly introduce yourselves before the interview.

Amelia Nau: I'm Amelia Nau, and I am going to be the one that's going to be asking the questions throughout the interview.

Lauren: Hi, I'm Lauren Coursey.

Jose Valenzuela: Hello I'm Jose. Nice to meet you.

Paramvir Singh: Hello, I'm Paramvir.

Lulu Lolo: Hello, Paramvir. Nice to meet you.

Kaitlyn Tighe: I'm Kaitlyn Tighe nice to meet you.

Lulu LoLo: Oh, hi Kaitlyn.

Lulu LoLo: And thanks for all your emails, Amelia.

Amelia Nau: Thanks again for meeting with us. We're very excited to get the answers to these questions.

Lulu LoLo: I'm excited too!

Amelia Nau: I guess we should just jump into it, right?

Lulu LoLo: Yeah.

Amelia Nau: So, I know your full name is Lois Evans, so what made you choose the stage name Lulu LoLo?

Lulu LoLo: That's funny. First of all, I'm an Italian American, and I grew up in East Harlem and I come from an immigrant background. My grandmother didn't speak English and my mother named me "Lois," which was a very odd name for a little Italian girl. My grandmother couldn't say it, so she used to call me "Lulu," and I called her grandma Lulu. My other grandmother called me another name too. My early work—it was very flamboyant; it was kind of inspired by someone named Carmen Miranda who wore big headpieces. And I was gonna perform. My family's last name is Pascale, and by my marriage I took Lois Evans. I felt that wasn't the right name for my persona and so I took Lulu and the Lolo from Lois. So, a lot of people do not know my other name, so it's funny I have like two identities. So, if you call me you get like a crazy voice message that Lois Evans is my business partner. But I also think that for a long time I wanted to change, to have my own identity, so there was a lot to it. I took my husband's name. I think part of it was, I grew up with parents that were very well known; it was always Rose's daughter Pete's daughter. I wanted my own identity. And I read somewhere that sometimes changing your name gives you a certain control of your life and your creativity, so anyway, I'm a multiple personality person.

Amelia Nau: I prefer the name LuLu LoLo

Lulu Lolo: Well, thank you, sometimes in France, it helps me

Amelia Nau: What did your parents focus on in their activism? In your childhood, what was their main focus?

Lulu LoLo: Well, they were great humanitarians. Again, my grandmother--I really saw an immigrant childhood with my grandparents and one thing I have to say is that I didn't learn Italian, because in that time period they didn't; I had to speak English. It was like you couldn't speak your other language. I really couldn't communicate with my grandmother. Anyway, my parents became involved. There was something in those days called settlement houses and they were centers where people could come and get help for citizenship, but also they had after school programs where you could have music and dance and theater. And my parents were interested in helping the community, and they were really sincere. My whole, life that's what they did. As neighborhoods changed, people would leave their neighborhoods. My parents stayed in the neighborhood and with any new incoming immigrants, they helped them (at Haarlem House/LaGuardia Memorial House). I'm gonna get choked up because the street is named for my

father on 116th St, East Harlem. It wasn't something we requested, and my father would have said, “Oh, don't do that, you know? What's the fuss? People aren't gonna know who I am.” It was the community. My parents did not go to college, but my father took classes later and my mother had to leave high school because she was told she had to work in a factory. So for my parents what they did--and my mother worked for three Manhattan Borough Presidents—is really amazing.

Amelia Nau: That's amazing that he has a street named after him!

Lulu Lolo: Yeah. 1st and 2nd Avenue at 116<sup>th</sup> Street, Pete Pascale Place, yeah.

Amelia Nau: It's amazing. Because your parents were activists, did that make you want to become one?

Lulu LoLo: No, they were always going to meetings. They were like always busy. My father sent I forget how many thousands of children away to Fresh Air Fund Camp; you know? No, and ironically, I realized that I grew up with my parents being very concerned about people's rights, you know brotherhood. My father's closest mentor was someone named “Vito Marcantonio”, which if you ever look him up, he's not well known but he was a really close friend to my father and he was an amazing Congressman that helped people. And later on, with my plays people said to me, “You know you're carrying on your parent’s work by your plays and your performances,” and I hadn't even realized that. So, I think it was always in my mind. I grew up with my father talking about the Triangle Fire, you know complaining about that the doors were locked. I grew up with my father talking against the blacklist of writers who were in Hollywood who were accused of being Communists, so I grew up with the very liberal politics of my parents.

Amelia Nau: Yeah, OK, I could see that has implanted itself inside your mind and you just continued on unknowingly. Were your parents also in the field of performing arts with their activism?

Lulu Lolo: No, not really but they were creative. My mother was really creative. I think at one point, she wanted to go to high school and study art, so she ended up doing a lot of arts and crafts at the settlement house and my father had a theater group at the settlement house, so I acted in plays with my father. But I always wanted to be an actress and I went to the High School of

Performing Arts which is the original high school before LaGuardia High School. When you see the movie *Fame*, and they're dancing in the lunchroom—that was my high school on 46th St.

Amelia Nau: I remember in my high school, we had Jennifer Lawrence do a video so we were all really interested in doing it, I could imagine how you felt.

Lulu LoLo: Yeah, it was wonderful. I went there from my Junior High School 45 in East Harlem and did my monologue at Performing Arts for the audition.

Amelia Nau: As a child when your parents were activists, did it bother you or was it something that you just didn't care?

Lulu LoLo: It didn't bother me. What I wish is that I heard the conversations around me. Because there's a very funny story that people know about Vito Marcantonio who was a very charismatic person. I am working on something about him. I can remember my father going down the street and I would see Marcantonio coming, and in fact, when I saw an old video of him I started crying, 'cause I kind of remembered that moment and as a little girl I'd say, "Oh no, now they're gonna stand on the corner. They're gonna talk forever, and I can't interrupt them! I gotta be quiet!" It's really funny. So now people ask me, "What did they say?" I was around a lot of people like Mayor LaGuardia's wife and different people, especially leaders in the Italian American community, early leaders who were quite liberal leaders in East Harlem. One started the high school. I heard names. I saw Luigi Antonini of the garment workers and I remember him when I was a child a lot but I don't know recall anything. On the other hand, my parents would send me to the relatives houses during the summer 'cause they had sent other kids away to the country. They were busy and I didn't like that so much because I hated to go out. I wanted to stay home, so I stayed home a lot and read books.

Amelia Nau: Maybe the books helped you with your creativity?

Lulu LoLo: Right.

Amelia Nau: Was there a specific moment in your life when you knew that you wanted to be an activist for women's labor rights? Or was it something that you had always done?

Lulu LoLo: First of all, I love the history of New York, and I know a lot of history. I saw a lot of changes in the city, so you can always ask me, always email me anything anytime. I've seen New York change a lot and I love history and one of my early performance projects was as a newsboy

on the street. I researched and wrote a newspaper about the history of 14th St and gave that out to people on the street. It became like a big collector's item with four issues. I loved that. I saw a one person play and I had been acting. I've been doing this crazy performance thing where I wear this headpiece and I always saw myself as like a sculptor and I was making things that had themes about art. I have an interest in art and art history. I saw a one-person play and I said, "I could do that!" So, I wrote three one act plays based on women in history. This was like 2001. It was before 9/11. I was trying to remember all these dates (I'm not good with dates). You have to look at the titles. I wrote two long titles.

Lulu LoLo: I was a flamboyant comic character, so I wrote, *LuLu LoLo Takes Her Hat Off to the Fair Sex, Unfair Victims*. It was about three women. One was the murder of Helen Jewett, who was a prostitute murdered in 1836. There's a very good book called, *The Murder of Helen Jewett*, if you're interested in that by Patricia Cohen. It was a wealthy guy killed her and he got off. It was a big trial downtown. And one scene was the Triangle Factory fire (1911). They were all called *Soliloquy for a Seamstress*, *Soliloquy for a Siren*—that was Helen Jewett, *Soliloquy for a Soldier*. In one of them I was a woman who disguised herself as a man during the Civil War in the Union army. There were over 400 women—that's a whole other story if you ever want to find out who fought in the Civil War and disguised themselves as men. And one of the reasons was because they were paid better. Her story—she was never found out. A lot of them were never found out. Some of them were spies. So, I did a lot of research. One thing someone told me that really touched me was that I make history come alive. My plays—even though they are tragic such as the triangle fire, I always have humor or something humorous in it. I try to give the history back and not be boring. I do one person plays and I play men a lot. I like to do that. For the Triangle Fire, the first one is a factory scene (portraying the Saracino sisters), and I played the mother and then I played William Gun Shepard, the eyewitness reporter describing what happened.

Amelia Nau: The pandemic and Covid-19—how did this effect your work, you, and your activism?

Lulu Lolo: Well, first of all, I went in another creative direction. One of the things that I am currently involved with is an organization called Remember the Triangle Fire Coalition. The website is [www.rememberthetrianglefire.org](http://www.rememberthetrianglefire.org). They have a pretty good resource page, with things, artifacts that people have given them. I have been involved with the Coalition, Remember

the Triangle Fire, in building the Triangle Fire Memorial. Now that dedication is March 2023. So, we are very close to raising the money—from the Governor and all that.

I have done some Zoom. I live in an apartment—I used to live in East Harlem, but I’m living in a building with an elevator in a building called the Actor’s Fund building. It’s affordable housing. I look like I’m really wealthy. I’m up high and I have a fantastic view. It’s really a fabulous view, so I was taking pictures out from my window since the start of the Pandemic. Everyone went to their rooftops, so It’s life on the rooftops. So, it’s on my Instagram. So I called it *Views from the Twenty-eighth Floor*. Earlier you saw pictures with people boxing, eating, having picnics. There is a couple—they’ve had a baby. They don’t know I’ve been photographing them.

Amelia Nau: Are there other things that you are involved with?

LuLu LoLo: I’m always working on a lot of things. I had to hide all the piles from you all. Things come to me. All of a sudden, I’ll get invited to this or that. I’m trying to put the photographs in a book, I’m trying to archive, I have a big project on Vito Marcantonio, and I have a lot of ideas about things that I can write about. I also owe some people a catalogue and I have a show for art. I’m involved with *Art in Odd Places* which does really great shows on 14<sup>th</sup> Street. I curated a show called INVISIBLE and it was highlighting artists over the age of 60, but there could be younger people that had to work together so I have a hundred and something artists. So, I still have to do that catalogue.

Amelia Nau: I know that you said you grew up at the time of the triangle fire, but when you first heard about it, and when you figured out what it was that actually happened, what were your thoughts?

LuLu LoLo: Well, it really touched me. First, I grew up with my father always saying, “They locked the doors.” My father was a big part of the union and always said, “They locked the doors.” My mother had to go and work in a factory. And I had an aunt—people used to do basically homework, where you do work at home. Then I had another aunt--she worked in a factory. So, I always heard of that, so when I was going to do this play, of the three stories, the first story I wanted to do was of sisters--and this is real, I get emotional. I randomly picked two sisters. There were eight sets of sisters listed in the book who died in the fire in 1911. You know there are a hundred and forty-six workers who died in the fire, mostly young, Jewish, and Italian women. There were seventeen men. That’s another thing that I am involved with: I know the

names and a lot of stories about the triangle victims in terms of remembering the triangle fire. I randomly picked the Saracino sisters no knowing where they lived. In 2004, another book came out about the Triangle Fire and it listed all the addresses of where the victims lived. So, I looked up the Saracino sisters. They lived on East 119th Street. I could have picked other sisters, but this was in my neighborhood. I knew where they lived, and I knew they must taken the Third Avenue EL train that was on my corner. And that really meant a lot to me. Ten women lived in East Harlem who died in the triangle fire. When I grew up, nobody came uptown above 96<sup>th</sup> Street. Most of the workers lived in the Village, on the lower east side, some in Brooklyn, some in the Bronx, and one person from New Jersey. So that really connected me. Then when I heard that my friend Ruth Sergel was doing CHALK, writing the names in chalk on the sidewalk where people lived on the day of the anniversary (March 25) of the Triangle Fire, which is a wonderful way to connect with the community. I knew nobody was coming up to East Harlem to do this, so I would chalk all ten people. I have been trying to get a plaque on the building where they lived, which is now the 25<sup>th</sup> Police Precinct. Not an easy task. They used to know me, but I couldn't chalk in front of Precinct last year. On the Commemoration of the 100<sup>th</sup> anniversary of the fire, I did my play out on the street, and the opening scene I did in front of the Precinct as the mother saying goodbye to the girls. And then I did the reporter down by the courthouse.

Amelia Nau: I think it's crazy that you picked the sisters that lived right around your neighborhood. That must have been fate.

Lulu LoLo: It was fate—fate and destiny. I just couldn't believe it. I'm a big believer in that.

Amelia Nau: Do you specifically advocate for women who work in the performing arts?

Lulu LoLo: No, no not really. Well, you know there's ageism. I am involved in immigration which is really important. I even performed as Mother Cabrini, Saint of the Immigrants! I did a performance of one of her rituals in Italy years ago. Mother Cabrini came to America to help the Italian immigrants. Not many people know about this, but eleven Italian men were lynched in New Orleans, and they were innocent. Then a mob came in. Italian immigrant men. She went to New Orleans to help because they were getting sick (yellow fever) unloading the fruit.

Let me show you a picture of me as Mother Cabrini. I did a performance and went to Charlottesville, Virginia, to the university. That was an experience. I did Mother Cabrini embracing people. I don't know if you can see it, but Mother Cabrini showing compassion and love. I spoke to people in Charlottesville about being open to immigrants. It was a time when



people said, “Too many people coming into this country”—that kind of hostility. I also did that on 14<sup>th</sup> Street. And I have another picture because of ageism. That’s me with a chair on my back *Offering a Seat to the Elderly*, because no one acknowledges older people. It’s like you are invisible.

I alternate between street performance and one-person play. I did a play about the murder of Kitty Genovese, which maybe you heard of, maybe in a Psych class, you heard about it. She was the woman that they said nobody called to help her as she was getting murdered. What wasn’t known at the time was that she was gay. That was kept kind of quiet because of the climate of the time. The police didn't release it and her partner didn't come forward because she was kind of afraid. And on the 40th anniversary of Kitty’s death, there was an interview with her partner, Mary Ann Zielonko and I reached out to her, and I interviewed her. I did a play about her circumstances and what it was like to be gay at that time and how she was treated. So, one thing I do is I work with interviews. I'll interview somebody and I'll create a play based on that interview.

Amelia Nau: Ok, I find that’s really interesting. It sucks that they withheld that information that she was gay. Now, knowing that kind of information, it opens so many doors and the possibility of it being a hate crime. It's terrible.

Lulu LoLo: Her partner didn't think so. He (Winton Moseley) was randomly driving around. It was a hate crime against a woman. He hated women. He recently died in prison. He kept trying to come out. Mary Ann is still alive. I'm in touch with her. Now there's been different theories that some people did call the police. But he followed her three times. I have a video. I have a monologue and there's a video of the performance on my YouTube.

Amelia Nau: Maybe email it to me? I'll watch it.

Lulu LoLo: Yeah, sure.

Amelia Nau: When you're working in your activism, what is something that you notice that is common when you're advocating for women in labor rights?

Lulu LoLo: Well, sometimes there's hostility towards women wanting things. If I'm on the street, I could sort of deal with that. I have a knack on the street with people, but you know there's hostility. I got a little hostility when I was Mother Cabrini in Charlottesville. It was a little upsetting but it was more, do you I think I should be a nun? and all that kind of thing.

Amelia Nau: I'll skip the next question because it's like asking about why you chose performing arts to doing your activism, but you said you've always wanted to be an actress.

Lulu LoLo: It all connects. I feel that I can communicate things to people, make people think about things that they didn't. They'll see me on the street and ask, "what are you doing?"

Amelia Nau: I listened to that French Reggae song that you sent in the email. Oh! I found that that was so crazy. What was it like hearing your voice in something like that?

LuLu LoLo: Well, of course I just loved it. What happened is I did the Rose Schneiderman speech. I did it years ago on the Centennial of the Triangle fire on the stage of Cooper Union, where Abraham Lincoln stood--oh my goodness! I was so excited. But one thing I do, let me I gotta give you all this stuff--one thing I do for the Triangle is we have shirtwaists and name sashes for all the people who died in the fire. We made them and we carried them. It was the 100th anniversary and I was in charge of the 146 people, the whole procession, and how it was going to go. And these names, all these things--in fact, I have two bins with them right here! I meant to pull one out for you guys. Anyway, so I'm doing all that and then I got to read this poem that night. I'm going, how come I didn't memorize this? Because I had to read it. Anyway, somebody wanted a video. They were going to use it somewhere and I send them what I thought was a clip from somebody else and it wasn't the whole clip. I said, well, maybe I better put this video up so I put it up and YouTube tells me there's a copyright problem. For what? For music? There's no music. Were they thinking my voice sounds like something or what? And they send me a link is from—I haven't heard from this French group and how they got it. Some people are upset they said I should get money and all that, but I don't want them to get in trouble and take it down because it's so fabulous.

Amelia Nau: It's kind of an honor--

LuLu LoLo: I don't know if they know Rose Schneiderman or if they googled Rose Schneiderman and got me thought it's an old recording, I've no idea. If you google William Gunn Shepherd, you get a picture of me. Which is wrong, ha ha.

Amelia Nau: I heard you are trying to nominate women and create more monuments for women who have changed history. Has any progress been made with that project?

LuLu LoLo: Yes, a lot has been made. OK, where is the--? Oh, I gotta get it. It's over here. OK, this is me, Joan of Arc. I went around like this as Joan of Arc. This was in 2015. I got to look; I'm bad with years. At that time there were only five monuments to women in New York

City. Let me think. There's a wonderful Harriet Tubman one up on 123rd St by Alison Saar .I love that one. Eleanor Roosevelt, Joan of Arc, Gertrude Stein, Golda Meir-- I forget. I think I got them all. And all of them except for Gertrude Stein (sculpted by a man). They were all sculpted by women. I do a lot for *Art In Odd Places* which has a theme. There was this statue of Joan of Arc on a building on 14<sup>th</sup> street, so I went out as to be Joan of Arc and asked people to nominate women. There's lots of pictures of—I haven't updated—my website but on Facebook, I have the women on the site. They nominated—they held up a plaque of who they wanted to nominate. Shirley Chisholm was a popular person that people wanted, and Bella Abzug, Jane Jacobs, the city planner. So, a lot has happened. At the same time, Pam Elam was working on the project for a monument in Central Park. We were both kind of doing it at the same time, you know, her the Suffragette Monument in Central Park. Some of my fans think I should have gotten more support, that I started this. But right now, there's Shirley Chisholm. New York City has done about five. They're in progress. They just did Mother Cabrini and named a boat after Dorothy Day. There's Emily Roebling who really helped build the Brooklyn Bridge cause her husband was sick. They made a park. There's going to be five. I got to remember the other names. Well, there is Billie Holiday--how could I forget one of my favorites? Elisabeth Jennings Graham, who I didn't know about was an African American woman teaching civil rights, supported civil rights in her activism. She refused to get off a streetcar in 1854, so there's a statue to her. There's a doctor--I have to look for her name. I don't know, Helen Rodriguez Trias from the Bronx. She was a pediatrician and worked with HIV and AIDS and the poor. And Catherine Walker. These are the ones that the city has put out there as definitely going to have monuments. Catherine Walker was a lighthouse keeper on Staten Island. Marsha P Johnson and Sylvia Rivera were there at Stonewall and really worked with trans youth.

Amelia Nau: I have to keep my eye out for when those come out. Maybe I'd go see a ceremony. What made you want to create monuments for women, like what piqued your interest in that topic?

LuLu LoLo: You know, now people say should we have monuments? And then you're like really? As so now we've got that story going on. One of the things that I always love seeing are plaques on buildings, you know, when you're passing: so and so lived here. I love those moments and the thing that I didn't mention earlier about the women. All the monuments—they are mainly

men. I used to have that figure in my head of how many were women. In terms of how many there were, there were only 5 women compared to how many men (150). Most of the monuments that had women in them the women were allegorical figures like “beauty” somebody look up Audrey Munson—Audrey Munson was a model for most of them. And her life is really interesting. Now that’s somebody I thought of doing a play about.

What’s interesting to see—there’s also, you might have heard of this, the doctor Marion Sims monument that was up in East Harlem on 103<sup>rd</sup> street. That was removed. Dr Sims was known as the “Father of Gynecology”, but he practiced all his research on enslaved women without anesthesia, so they got that taken down and there’s going to be some other monument there to the women that he operated on. So, you know, there’s that kind of situation.

Amelia Nau: There’s so much history that it’s hard to know everything.

LuLu LoLo: I know. I guess I felt that I wanted these women to get recognition. What was interesting when I asked people, and I never made, I never said who I wanted, I just said who would you like to nominate? And I didn’t even care if they were dead or alive. A few people nominated singers but quite a few people nominated their mothers. That’s very sweet. I have a long list. People still send me names.

Amelia Nau: When you wrote the *Soliloquy for a Seamstress* in the Triangle Shirtwaist Factory fire, that play is one of your most known, what message were you trying to spread? Were you just trying to get people to know the situation?

LuLu LoLo: I wanted to tell that story because some people didn’t know it. I wanted to highlight the working conditions of the factory, which is still you know going on, and you know in India and Pakistan, people are still dying in factories. And also, it’s the story of immigration. Of people who worked really hard but didn’t get paid a lot. You know the doors were locked. There were two reasons the doors were locked: it was to keep the unions out so they couldn’t organize, but it was also that they felt that the women were going to steal fabric, or steal something. So, the doors were locked and they could not get out and that’s how they died. They were mainly the ones on the 9<sup>th</sup> floor.

Amelia Nau: Looking into the research you sent us, women were jumping out of windows trying to save--it was really heartbreaking to read about.

LuLu LoLo: Right. An elevator operator made a lot of heroic trips taking them down and up and on top of the elevators. The building still exists and it's at NYU and is fireproof and that's where this monument that we've designed is going to be attached. It is going to be this ribbon going up. What we did was we asked people. Embedded into this metal are going to be depictions of fabric collages, some of them are family members with photographs, memories and it is going to have this texture. What is really important is their names, all of their names and ages are going to be on there. This is going to be a monument that will have working women and men's ages and names on them, on the monument which you don't usually see. It is a recognition of the people that worked and then died in this fire.

Amelia Nau: I would love to go see something like that, maybe Ms. Chiu can use it as one of her field trips.

LuLu LoLo: I will send you a diagram of what it is going to look like. We're progressing. We're getting there. It is really close. A lot of other building factors came in. One of the things when some of them jumped--in those days there used to be glass; there's some in Soho, like those disks that provide light in the cellars--and they went into those. Now there's a family member, Suzanne Pred Bass her great aunts. She had two aunts in the fire. One aunt died in the fire and one aunt didn't. I think Katie was looking for Rosie, and Katie survived she was the last person to get out on top of the elevator.

Amelia Nau: This was heartbreaking to hear about. When I was doing research, I found your YouTube channel and I watched one of your videos, "Kaleidoscope LuLu Hats" which I really enjoyed. What was your thought process for making that video? Was it just for fun? Did you want to show off your hats?

Lulu LoLo: It was a collaboration with Alexandre Damiano. He's Brazilian. It was in New York, at the School for Visual Arts, because that is where I was working at the time in the art department. He wanted to film that and he edited it. I always made these thematic hats and he put that together.

Amelia Nau: My second question is do you still have those hats? Do you keep them for memories?

Lulu LoLo: Yes, I do have them. I have them all. One of them is a murder mystery hat. It has all of these clues. One of them is about the artist Florine Stettheimer. I really liked her work. I have done a lot of art history on women's art. So that's always been another focal point for me. I am glad you said that. There are some funny ones I did about Italian superstitions.

Amelia Nau: Maybe another hat if you ever want to get back into it is the triangle fire. It would be like big, red fire flames everywhere. Just a lot of symbolism. Do you wish there was something different you would have done in your past? Like do you think you would change anything?

Lulu LoLo: No, I don't think so, no. I regret nothing. Like the song by Edie Piaf, "Non, Je ne regrette rien" I regret nothing.

Amelia Nau: That's good. A lot of people do have regrets of their past and I think its amazing that you don't. You feel so happy with what you've done and you've accomplished so much.

LuLu LoLo: Yeah. Maybe being more organized? Well, I am considered organized but-

Amelia Nau: Well from what I can see you are.

LuLu LoLo: Time management maybe.

Amelia Nau: Those are all the questions I have prepared for you in our interview. Thank you so much again for answering all of them.

LuLu LoLo: Okay!

Amelia Nau: Does anybody else in the group have anything to add to this interview with Ms. LuLu?

Kaitlyn Tighe: Yes, I have a question. I was just wondering: is there a certain piece of work that just really resonates with you, or just anything that you're most proud of? With anything you've achieved so far, is there anything that means the most to you.

LuLu LoLo: Well, I am trying to think. Sometimes an artist always likes the last thing they do which is funny because I know that. I've seen that with my husband. I'll be like let's send out this play, oh no I want this one. I guess I am really proud of "Where Are the Women". There's a lot. I don't know if I have a favorite. I have to say that I am asked often to perform the Triangle play but I am always asked for 5 minutes, 15 minutes. It's really hard. Aren't they getting tired

of me? Every year, they want me to do 5 minutes. I say, everybody here is going to know this by now. What I love is I really love interacting with people on the street. I love that and I love the theatre and feeling the audience and the difference. You know I am alone on stage and sometimes I make a mistake, but nobody else knows it. Sometimes I can remember a play where I did this, there was another interview with a woman that worked as a construction worker, it was an interview and all of a sudden, I realized I skipped, like I went ahead. It was a crazy moment because I knew the audience had to know this so one part of my brain was saying the words the other part of my brain was- it was the weirdest feeling in my head. Where can I bring that back? I have to think about that. I know I didn't answer it. What am I -I don't know. Oh, I know something I am supposed to be doing. I am supposed to be writing my memoirs about the history of East Harlem, my life because it was so unusual because of my parents. Maybe.

Amelia Nau: Maybe that will be your favorite.

LuLu LoLo: I did write a short thing about—I am looking out the window and all these people. Growing up—I grew up with all these old ladies that sat at the window with pillows looking at you and they knew you. New York was more of a neighborhood community then. People knew everybody so they would watch you out on the street. They knew your comings and goings. I connected that with my upbringing, because it used to drive me crazy.

Amelia Nau: My grandmother actually does that! She likes to sit by the window and knit and then look out and say hi to everybody that she knows.

LuLu LoLo: That's why you felt safe. My father found out that once my son went out into the street to get a ball and almost got hit by a car, because people saw that, and they told my father.

Amelia Nau: Thanks again. That's all the questions that we had today. I don't know if anybody else has anything to say.

Minnie Chiu: LuLu let me ask you one question. So in thinking about your fathers work, and working in the union and its importance to him, and of course, subsequently unions have gotten much weaker-- how can your performance be used to strengthen the union and reinvigorate it.

LuLu LoLo: What is really wonderful is that we have a Commemoration at the site every year around March 25<sup>th</sup>, and we think we are going to unveil the monument March 25<sup>th</sup>, 2023. There is a lot of union people, and the union choruses there sings "Solidarity Forever". I just love that

moment I did celebrate Labor Day with some union workers, and I was dressed up as a mayor. It was another piece I did. You know my father was involved with the electrical workers union. It's so important. I know that at Amazon they are trying to unionize now and there is such resistance. I don't know why more people don't want to have a union because they really stand up for workers and we do get a lot of support from them, in terms of remembering the workers that died in the fire.

Amelia Nau: Thank you.

LuLu LoLo: Well, I'll send you a note of something I forgot. A date or something.

Amelia Nau: I would like to see the Triangle Fire ribbon with the textures you were talking about.

LuLu LoLo: I will email and send you a picture of it. It's just drawings. I am trying to think. Oh, when they have the Commemoration, a bell rings for each name and we put a flower down on the ground in memory of each worker, and they're going to— part of this monument is a place where we can put 146 flowers.

Amelia Nau: Wow.

Lulu Lolo: It is going to be beautiful to see their names. I'll send it to you.

Amelia Nau: Well the meeting is going to be over soon and that is all I have prepared.

LuLu LoLo: Thank you so much, I will send an email if I think of something.

Amelia Nau: Thank you so much for answering our questions.

LuLu LoLo: Thank you.