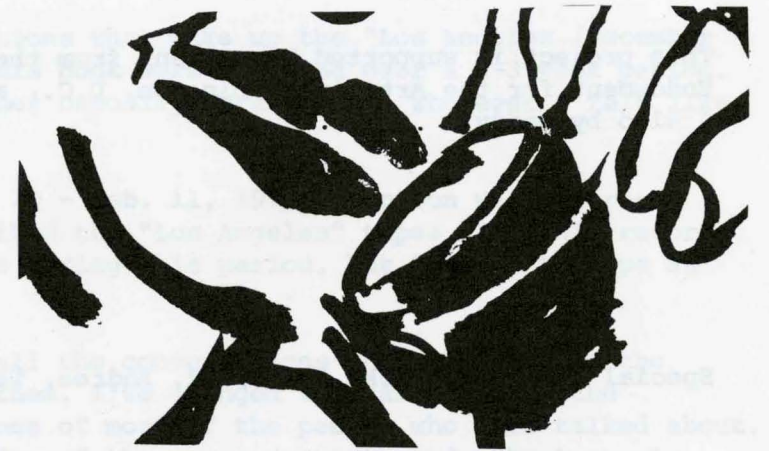


THE TELEPHONE BOOK



BY ED FRIEDMAN

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SUMMARY: Telephone conversations between Ed Friedman and various people from December, 1977 to February 11, 1978.

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INTRODUCTION

The conversations in The Telephone Book were taped without the prior knowledge of the people I was talking to. I recorded them on a cassette recorder, using a cheap rubber suction-cup microphone. I did not in any conscious way attempt to make the conversations special, interesting, humorous, or psychologically revealing.

The twelve conversations that make up the "Los Angeles (December 1977)" section of this book were recorded over a 2-3 week period. I recorded them rather casually, pretty much whenever I felt like it.

The "New York (Jan. 29 - Feb. 11, 1978)" section was recorded after I had transcribed the "Los Angeles" tapes. I didn't record all the calls I made during this period, but I tried to tape as many as I could.

This book contains all the conversations that I taped, in the order that I taped them. I've changed the names of all the speakers and the names of most of the people who were talked about. Also, I took out a few of the nasty comments made about people that were too specific to those people to disguise adequately.

At the time I made these recordings and transcriptions, I had no intention of publishing them. I was interested in creating, for myself, a kind of personal, writer's handbook on conversation. I wanted to: 1) see what conversational language looks like on the page when accurately transcribed; 2) better understand how much is being verbally communicated between people at any one time or in any single conversation; and 3) observe the speed at which events take place in someone's life (my own), become a focus of attention and/or conversation, and then fade into the past.

The notation I used in transcribing the tapes is self-explanatory, on the whole, but here are a few clarifications:

Stutters are indicated by a dash.

E. I—I've been taking this—this ah scene I wrote in December and cutting it up.

1-2 second pauses are indicated by an ellipsis.

E. And it's sort of like...it comes down to that... that odd thing that everybody says.

Longer pauses are indicated by a parenthesis, with the length of the pause.

B. I'm sort of vaguely doing that. (5 sec pause) So what are your plans today?

Overlaps in conversation are shown by breaking the line where the speaker is first interrupted, ending with a (...), followed by what the next speaker says as an interruption to the first, and then continuing with what the first speaker is saying with a (...) directly under the place on the page where he/she is first interrupted. The (...) in these cases does not indicate a pause.

E. You have the flu, I'm...

M. Yeh.

E. ...so sorry to hear that.

If, in an overlap of conversation, the interruption falls near the right margin, what is said after the interruption continues at the left margin with a (...), the first word beginning with a lower case letter.

E. You'll never guess who I saw at Marianne's party...

R. Sylvia.

E. ...last night. Oh, she told you.

Where a speaker seems to be starting a sentence in midthought, the line begins at the left margin with a (...), the first word beginning with a capital letter.

B. I hated the first act.

E. Me too.

B. ...But then um I got interested in the people.

A (...) at the end of a line is an ellipsis.

E. I could come up on Saturday.

J. Well...

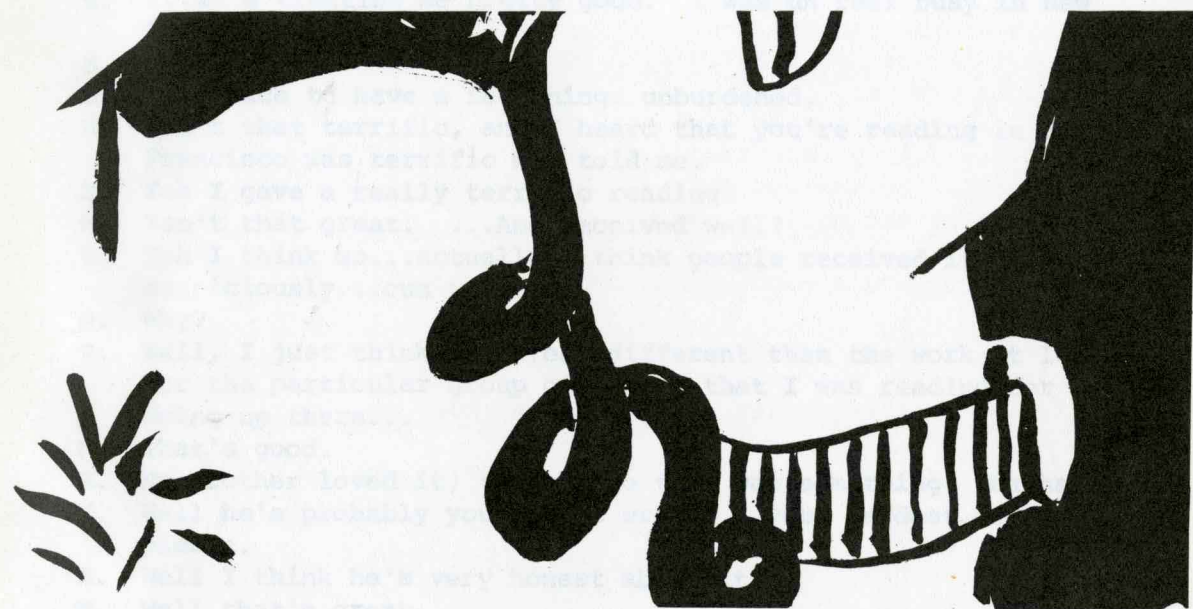
E. Um I can tell you're uh not thrilled by that plan.

A (--) is a dash.

E. So she started telling these stupid jokes--one of the things I always hated about her--and then um at a certain point uh like in an Elaine May movie, everybody just sort of drifted out of the room.

At the back of this book I have included a short glossary of terms which appear in the conversations and which refer to the counseling work I do.

Ed Friedman
February 1979



LOS ANGELES
DEC 1977

December 1977 Maureen

M. Hello.
E. Hi! Maureen! It's Ed Friedman.
M. Hello, Ed. How are you?
E. I'm fine, how are you?
M. I'm fine. How is the world treating you and everything and are you happy to be home?
E. I am very happy to be home and the world's treating me pretty good...
M. Is it?
E. ...It's treating me pretty good. I was uh real busy in New York...
M. Uh huh.
E. It's nice to have a few things unburdened.
M. Isn't that terrific, and I heard that you're reading in San Francisco was terrific Mom told me.
E. Yeh I gave a really terrific reading.
M. Isn't that great. ...And received well?
E. Yeh I think so...actually I think people received it a little suspiciously...cuz it's...
M. Why?
E. Well, I just think it's real different than the work at least for the particular group of people that I was reading for are doing up there...
M. That's good.
E. My brother loved it, though, so that was something. Ha ha.
M. Well he's probably your worst critic...your hardest one to please.
E. Well I think he's very honest about it...
M. Well that's great.
E. He doesn't usually say he likes things if he doesn't.
M. Well it's nice to give people what they're not accustomed to. It's thought-provoking. You know, in retrospect they might even like it better than they did at the time.
E. Yeh, well I think so.
M. You know...
E. They seemed real interested in talking to me afterwards...
M. Oh that's great.
E. ...For the next couple of days.

M. Oh that's great.
 E. I was excited about that.
 M. Hm. What did you think of John's show?
 E. Uh. I think he's getting to be a better and better director all the time.
 M. Good.
 E. I just wish he wouldn't direct things like that.
 M. Yeh, the show was bad but he has no choice.
 E. Yeh, I know. It's hard...
 M. You know it's not like he can pick and choose. He was glad to be able to get the work.
 E. But it was beautifully laid out.
 M. I thought so.
 E. I thought the kids were good too.
 M. I was really impressed with them. I really thought that they handled themselves well. I thought the beginning was kinda jumbled and hard to get with...
 E. Um hm...
 M. ...But then I got interested in the people. Did you find that?
 E. Yeh, I think the second act...
 M. Yeh.
 E. I got a little more interested for some reason.
 M. Yeh.
 E. Something also, the thing that was interesting for me was um...I just sorta remember those hippie houses.
 M. Yeh.
 E. Those student houses and the way John laid that out seemed so real to me.
 M. Now I thought so...but I'd only been in one and that was Johnny's.
 E. Ha ha ha.
 M. Ha ha ha. But from everything I remember and from what I heard and stuff, it seemed real...I loved the way the set worked...the kitchen and everything I thought it was great.
 E. I thought it was great...it had real gas...
 M. Yeh everything...the running water and the whole thing...that was terrific...the set designer was good...probably on a

M. limited budget...it was really good.
 E. So what are you up to these days?
 M. What am I up to? The same, more of the same, honey.
 E. Uh huh.
 M. I mean what do you say when you don't see someone for a whole year...nothing's new.
 E. Ha ha ha.
 M. You know, it's all more of the same.
 E. Yeh.
 M. So that's too bad that your grandma had that attack.
 E. Yeh.
 M. Yeh, I'm sure you've seen her.
 E. Yeh I have. She's actually looking quite good...she's been on a low salt diet which is good for everybody so she's doing good.
 M. That's good.
 E. Yeh.
 M. So, well I hope to see you while you're home.
 E. Me too.
 M. That'll be nice. We will.
 E. How's Joe doing?
 M. O.K. honey. His usual fatigue.
 E. Uh hunh.
 M. But I think he's doing O.K.
 E. That's good.
 M. So, Johnny and Joanie are a twosome now...
 E. Yeh I know, she's very nice, I met her last night at the show.
 M. She really is nice. Did you go out after?
 E. Just briefly, to the El Adobe ha ha ha.
 M. Oh.
 E. It's funny to be in Mexican restaurants.
 M. Yeh, more and more. Yeh. She is nice. She is really nice and she's honest.
 E. Uh hunh.
 M. She's a really nice woman and I like her.
 E. I saw Sue last night for the first time...
 M. Oh did you.

E. ...In a year and a half.
M. Yeah.
E. That was nice, it was nice seeing her again.
M. How was she?
E. Uh, well, she was her usual hysterical self.
M. That's what I meant. Was she? Ha ha ha.
E. Yeh except like uh she's getting more of what she wants.
M. Uh hunh.
E. The hysteria seems to be more of a style than uh...
M. Ha ha ha than real ha ha did Johnny tell you that whole story, that whole scene with her and the tv series?
E. No. Unh unh.
M. Well get him to tell you because it's just hilarious. It's just so funny what happens to people, I don't want to spoil it for you. When you see him have him tell you.
E. OK.
M. Will you?
E. Yes.
M. I'm sure it's not too personal to share with you...
E. Ha ha
M. ...About her because it's just how people change in that business.
E. Uh hunh.
M. So please have him tell you.
E. I'll do that.
M. OK honey, so what are you all up to today?
E. We're going out to my aunt's because it's my cousin's...
M. Oh that's right...
E. ...birthday.
M. ...your mother said so. Have you seen her?
E. Seen my aunt? No, I haven't.
M. I guess you're in for a shock.
E. Yeh, actually I saw pictures of her.
M. Did you?
E. My brother shot them in San Francisco.
M. Oh. I haven't seen her in so long. I didn't see her when she was her former self.
E. Uh hunh.

M. So I won't know the change but I hear it's just absolutely incredible.
E. Well, yeah. Really incredible.
M. And with a face lift and all those pounds shed...oh my god, new woman.
E. Yeh.
M. At least exterior wise. So, darling, it was so nice of you to call me.
E. I loved talking to you.
M. You're always so darling. You really are. So have a good day and...
E. OK. And if nothing else, I'll stop by and have a belt with you.
M. Oh Kay but it'll be more than that I'm sure.
E. Yeh.
M. I don't think that John is gonna go to Missouri.
E. I don't think so either.
M. No, so I'm sure that you two will be spending time together so you two will come over here. Right?
E. Yeh, I'd love to.
M. OK dear.
E. OK good talking to you, Maureen.
M. See you soon and thank you, Ed, I really appreciate your calling.
E. Oh sure.
M. OK dear.
E. Bye.
M. Bye Bye.

S. Hello?
 E. Hi Sally. It's Ed.
 S. Hi.
 E. I left San Francisco. I tried getting you before I left, but I didn't.
 S. Yeh, I figured that's what had happened. I called Ken. So... I missed seeing you but I just got antsy to get out of there on Thursday so I tried to get you to see if we could get together for a couple of hours on Thursday but it didn't happen.
 S. Yeh. Thursday is a long day for me.
 E. Yeh.
 S. Yeh, that's a shame.
 E. It's a shame because I was looking forward to spending time...
 S. Yeh.
 E. But...I will be here til the 3rd of January so if there's any way you can get down here, you can stay here probably.
 S. OK, my family is coming up here.
 E. Ah.
 S. So, I don't think there's much chance I'll get down there.
 E. Yeh.
 S. I'll be working here.
 E. Well, I'm gonna try to get out here in the Spring again. I'm gonna try to set some readings up in L.A. and San Diego, which hopefully will pay my way out here.
 S. Oh, that'd be great.
 E. Yeh.
 S. While you're in L.A., are you writing?
 E. I'm trying to. I'm trying to figure out what I want to write next. I think I want to write a novel.
 S. Ha ha ha you said that but then you laughed.
 E. Yeh I did because it's so huge. It's bigger than anything I've ever tried before. (5 sec pause) What are you up to?
 S. Well immediately, I'm having exams. I'm staying up really late and I'm sleeping at odd times. And after that I'm gonna work during the vacation. Uh ha ha.
 E. Work toward a vacation?
 S. No, work during vacation. Get another job.
 E. A nursing job or...?

S. Yeh, I'm working as a nurse's aide, which is an orderly. And I want to change hospitals and work at a different hospital. And as you can see ha ha ha my um...my ability for congenial conversation and imaginative thoughts have decreased considerably in nursing school.
 E. Ha ha ha.
 S. Um...I was asleep, I was asleep when you called.
 E. Well listen...
 S. What?
 E. Why don't you go back to sleep and...well let's stay in touch OK?
 S. OK.
 E. And um...come to New York or something.
 S. Ha ha ha I was thinking about when our term ends of going to New York.
 E. Oh yeah?
 S. Yeh.
 E. That'd be great.
 S. New York and West Virginia and fool around.
 E. Ah, that'd be terrific.
 S. Yeh. So, I might see you there.
 E. That'd be great. Let's exchange letters.
 S. OK, Ed.
 E. Bye Sally.
 S. Bye.

K. Hello.
 E. Hi Kathleen.
 K. Hi.
 E. It's Ed.
 K. Hi Ed.
 E. Did I wake you up?
 K. No, I have to get up. I watched this real old movie last night.
 E. Oh yeh, what did you see?
 K. It was awful, Joy In the Morning.
 E. Ha ha.
 K. But I figured K may as well stay up and watch it. It was so despicable.
 E. Just one of those things.
 K. Yeh, I stayed up late. Hi.
 E. Hi.
 K. How are you?
 E. I'm doin' all right.
 K. What are you up to?
 E. Well, I am up to...today is the last day that Close Encounters is going to be playing up at the Cinerama Dome.
 K. How come?
 E. Well, they're gonna move it out to all sorts of other theatres.
 K. Oh, they are.
 E. So I was thinking about trying to see it there today. Are you up for that, at all?
 K. Yeh, but I'm worried about tickets. Well the only thing...I just got a call...oh I don't know...See I have to go down to Anaheim tonight to see Cabaret.
 E. Ha ha ha.
 K. Which is awful, I know, but I have to do that ...and to see a movie and to see Cabaret in the same day, I don't know.
 E. Uh hunh.
 K. You know what I'm saying?
 E. Are you going to see the movie?
 K. No I have to see my next door neighbor who is in the play.
 E. Ah...Ah.

K. Do you know what I mean?
 E. Yeh. Right, I do know what you mean.
 K. To sit through a movie and a play at the same time, I don't know.
 E. Ha ha. Yeh the movie'll be fine but it'd be midway through the play that you'd start to regret it.
 K. Yes. Yes. Ha ha ha. Like opening act. Like opening number of the fucking play. (5 sec pause) What different times does it play there?
 E. I think it's like twelve, two-thirty, and five.
 K. Yeh.
 E. Something like that.
 K. Yeh.
 E. But, anyhow, that was one of the things that I was thinking of doing today.
 K. Well...
 E. I don't have a car so I only go on the buslines.
 K. You have what?
 E. I don't have a car so I can go anywhere the bus goes.
 K. Ah, you don't have a car.
 E. Yeh.
 K. Your parents took theirs today?
 E. Yeh. The days of having a car and being in Los Angeles are over.
 K. Why?
 E. Well, they gave my brother the car. He has it up in San Francisco.
 K. Oh. So do you just sit there?
 E. Well you know, I try to make the best of it. Ha ha ha.
 K. He he he.
 E. ...Read, walk around the block and things.
 K. No no no no no.
 E. Ha ha ha.
 K. Oh no. Pretend you're in New York, except the transportation ...why don't you just take taxis?
 E. Oh god, you know how much taxis cost?
 K. What? Who cares? That should be what you spend your money on while you're in L.A.

E. Well all I can tell you about taxis is that it just makes me too nervous when it seems like um it seems like the uh meter clicks...a dollar a mile.

K. Yeh, I know.

E. That's ridiculous.

K. I know.

E. I mean, I could buy a record.

K. Ha ha ha.

E. ...Instead of going ten blocks away.

K. You could except it just takes so long on the bus.

E. Yeh, I know. Hey, I could just pretend it's New York and just walk every place except there's nothing to see.

K. Oh, and it takes miles to get anywhere you want to go. I mean you could never walk to the...I mean you could... but pack a lunch.

E. Ha ha.

K. Yeh. Walking to the Cinerama Dome. (5 sec pause) Well one thing my mother just called and one thing I have to do...and she told me I didn't do it...is go out today...(yawn)...and buy little gifts for my little nieces and I just thought that since I'm getting up so late that I'm not going to battle Beverly Hills or Century City or anything else...I'm just gonna stay over on this side and see what I can find. You know?

E. Yeh, there's Savon.

K. Savon, Pick 'n Save....

E. Ha ha ha.

K. Geez, I don't know. Just find them something.

E. How old are they?

K. Nine and eleven.

E. Oh, so you can get them games.

K. Games. That's a good idea.

E. Like Lotto.

K. What?

E. Lotto.

K. What's that game?

E. You know, where you draw the cards and then if the picture is the one that matches up with the one on your board, you try to fill your whole board with the pictures and when you're done

E. you yell, "Lotto!"

K. Is it fun?

E. No. It's fun for about a four year-old for learning language.

K. Ooohhhh. How funny. Lotto!

E. Ha ha ha.

K. That's a good idea. Maybe I'll just go down to Hollywood Blvd. and I can find 'em games. Oh, that's an idea. And I should buy my nephew something while I'm at it, also.

E. Yeh, nine and eleven, you can almost get them anything, books, records...

K. Books, records...well what kind of a record?

E. Well they have children's records, you know...Like the Hardy Boys, things like that.

K. Really?

E. Yeh, I know they have lots of records...games...you name it...

K. You know what? I went and saw John and Joanie and I was lying here this morning and all of a sudden I realized...did you ever do this?...that, god!...she asked me if I saw the Paul Simon special...

E. Uh hunh.

K. And I said, "Yeh," I said, "I thought it was just awful." And she said, "Oh I loved it," and I said, "Oh...I hated it." And she said, "Oh!" And then, it's like...then I said...then we were talking about...then we were all sitting around talking about acting because there were other people there too. You know?

E. Uh huh.

K. And she said something about Robbie Benson. You know, that actor?

E. I don't know him. No.

K. God, he was in that terrible movie, One On One.

E. Oh yeh.

K. About the basketball...

E. Oh.

K. About Robbie Benson...I said, "Oh God, Robbie Benson, he's the worst." And she said, "What do you mean?" And I said, "It's just that his acting is so bad," I said. "He never closes his mouth,"...you know ...that bothers me. Every time I see him

- K. in a movie or on tv or in a commercial...I'm really waiting for him to start to drool. I said..."just because to have a sort,"...and then I imitated him...you know...how he get's this little bit of spittle to come out of the corner of his mouth. "And he always just has this open mouth. He never closes it..." And that was Robbie Benson...Jesus, who else did I go through
- E. So, she likes him.
- K. Yeh. Well, they're good friends.
- E. Oh, I see. So you, like, destroyed all her heroes in one afternoon.
- K. Um...I opened my mouth quite a bit.
- E. Ha ha ha ha.
- K. But I mean...these are her friends...and who else did I do? I mean there was something else she brought up or somebody brought up. I don't know. I mean I forgot that it's such... it's such a small world and people know each other. Uh, I brought up some things...Fuck it! I can't be aware of who knows who.
- E. I know. I used to sort of...see, everybody...everybody thinks I'm the most critical person in the world just because I—if somebody asks me if I like something, I'll always go, "No, that sucks."
- K. Ha ha ha. Right.
- E. Ha ha ha. And I realized that it's...that it's um not...it's somehow not socially correct to...to get so down on things.
- K. Ha ha ha ha. I get it from my mother.
- E. I know. I get it from my parents too. I mean it's like if you don't like something you make sure to just walk all over it.
- K. Yeh. Ha ha ha ha. Ha ha ha ha ha. Ha ha ha ha ha. Oh, I know. Ah, it's terrible.
- E. I mean, what are parties for?
- K. Well to sit around and jack off bad actors, I guess.
- E. Well, I do it with poets.
- K. Yeh. Right.
- E. Ha ha ha.
- K. I was almost on the verge of calling them up and saying, "Um, listen, all of a sudden I realized that half a dozen of those

- K. cronies I went through were friends of yours so...Ha ha ha...
- E. Ha ha ha.
- K. ...so I'm really sorry." But I can't do that...you know, I can't...I can't because...I don't even know if she brought up Robbie Benson and even knowing...and remembering—it's like I remember now that those are all friends of hers, but I didn't remember then.
- E. Ha ha ha.
- K. You know, laying here it all checks through that they're all her friends. You know.
- E. Yeh, I know. Well it's funny, there's this guy in New York. This poet who everybody loves and I just really hate him... And they're all personal friends with him too...and uh it's sort of like I really have to contain myself when anybody says, "He wrote this great poem"...I don't know what to do. It's sort of like I hold back.
- K. You hold back.
- E. Yeh, I'm getting older, I hold back.
- K. And he's just awful.
- E. He's really awful...yeh he's awful but not so much an awful poet...he's just really an awful person.
- K. Oh. Yeh.
- E. And so it's just one of those times when I hope people just change the subject quick before I lose my self-control.
- K. Uh hunh. Uh huh. Yeah. Yeh. Oh. Well, I mean, I wouldn't call up and apologize, would you?
- E. No no no no no.
- K. I mean it's not the sort of situation...it's not like I insulted her mother.
- E. No no...unless she looked really offended. I only say something...If somebody looks really offended I say, "You don't hate me, do you?"
- K. Yeh, like, "Please don't hate me." I feel crazy when people hate me, don't hate me. No no. No, I don't think so...she wasn't really offended. (5 sec pause) But I know like with the Paul Simon special she said, "Well, why don't you like it?" And I said, "Well, I don't like sitting there for an hour listening to him moan."

- E. Ha ha. ha.
- K. Ha ha ha...and she said, "He didn't moan." And I said, "He did too. He sat there for an hour with those singers and it was all awful and silly..." And I didn't want to see that. And John said, "What did you want to see?" And I said, "Did you see that Bette Midler special the other night? I thought that was terrific." And he said, "Oh, you just want to see flash." And I said, "No, I just want to hear some good music..."
- E. That's gettin' 'em, that's gettin' 'em.
- K. ...And I didn't hear any." And Joanie said, "What do ya mean, he played music the whole time?" And I said, "The whole time?" I say. "The whole time? That goddamned stage manager was there the whole time...being so weird." And I end up listening to Paul Simon's problems on how to deal with people. So I said, "I don't pay...I mean I don't want to listen to that." And she said, "He was showing you how vulnerable he was."
- E. Oh, no.
- K. So I said, "Who cares?" Ha ha ha. I don't give a shit if he's vulnerable. I turned it on to listen to his music. I don't give a shit...I don't want to watch that thing for an hour and pretend I'm on a couch in a psychiatrist's office. That's exactly how I felt. Oh god, Kathleen.
- E. Ha ha ha.
- K. And now two days later it's all coming back to me.
- E. Right, was there dead silence in the room when you're done. That's always great. When you realized that you've gone on this tirade and then you stop.
- K. Ha ha ha ha.
- E. ...And everybody is sitting on the edge of their chairs in dead silence.
- K. I don't know. I don't think so. I just think that everybody sort of went, "Oh, well, uh huh." You know I don't really remember. I wasn't thinking about it. I just...I mean I don't care...who gives a fuck if he's vulnerable. I mean that's terrific but who isn't vulnerable. But I don't know. It's a matter of taste. But I was just thinking,

- K. My god, Kathleen! You could have shown some more taste and not been so vocal with your opinions but I always am. If somebody brings up something and I've seen it or read it and I don't like it...but I get real angry...you see, I get insulted that anybody could find that good because I think, "Aw fuck, they must be so dumb." Ha ha ha. You know? Ha ha ha I give 'em the credit for nothin'. Ha ha ha. Ha ha ha. That poor child. Oh god, Kathleen. A little Queen Bee attitude over here.
- E. Ha ha ha.
- K. I'm terrible. But anyway...
- E. I get that way about records.
- K. Records?
- E. More than anything.
- K. Do you know one for nine and eleven?
- E. What?
- K. Maybe I should get Allison a record and Blaire a book.
- E. I think you can also get them candy.
- K. I have to send this to Japan.
- E. What?
- K. I have to send this to Japan.
- E. Oh, then you ought to get something light.
- K. I know.
- E. Scarves. Scarves and mittens. (10 sec pause) Well!
- K. God I'm sorry I just went out, didn't I.
- E. Ha ha ha.
- K. I was thinking about scarves and mittens. It took me that long to figure out, "No, I don't think so."
- E. Ha ha ha.
- K. God, Kathleen...back to earth.
- E. So, anyhow, are you enjoying having your house back to yourself?
- K. Well, I'm glad the people are all gone, yeh.
- E. Yeh.
- K. Yeh. So what are you going to do now. I don't think I can handle both of those things.
- E. Well, I don't know exactly. I sort of want to do something this afternoon.

K. Yeh. Well what I think, Ed...what I think I'm gonna do today is like...I think I'm gonna stay over here...stay over here, I sound like I'm in Tijuana or something.

E. Ha ha ha.

K. I'm gonna stay because I'm getting up so late. (Yawns) ... That dealing with buying both those presents and then dealing with the hour-long lines at the post office to mail them to Japan...you know what I mean.

E. Yeh. Right.

K. And that's gonna take forever. Have you seen...have you seen any of the lines at the post office? They're horrible.

E. Hmm.

K. So I think I'm gonna do that. OK?

E. Sure.

K. Well, what about tomorrow? Listen, do you know what I really want to do? Well, what I really have to do is that I have to get back out to Century City I think...and go back out there because I want to buy my mother and my sister things. And I have to buy for friends and I can't afford it.

E. Ah.

K. But I want to get up early tomorrow and head out there. Do you want me to give you a call when I get up?

E. Sure. Why don't you do that.

K. All right. Do you want to go shopping?

E. Yeh. I could do that with you.

K. Do you buy Christmas presents?

E. Um, it's funny, I haven't bought too many this year.

K. Yeh.

E. I bought my mother a present and uh I want to get my father a present and maybe get my brother and sister a present.

K. Uh huh.

E. I haven't really gone all out.

K. Will they be down for Christmas?

E. Well, my sister will be.

K. Well, do you guys get a tree or anything?

E. No.

K. You don't.

E. No. We used to...and then we became involved with raising

E. our Jewish consciousness and we stopped.

K. Yeh.

E. I don't know, it's funny this year because Christmas seems like totally unreal. Like to go out in the middle of a depression...

K. I know.

E. ...and buy a lot of Christmas presents seems totally ridiculous.

K. Uh huh.

E. It's like there's more ads than ever trying to con people into thinking that they have money and nobody does.

K. I know.

E. And also, it's weird, I just haven't seen anything so terrific...

K. Right.

E. ...that I just had to have.

K. Right. Right.

E. So it's been weird trying to shop for presents for people too.

K. Yeh. I know. You should get them back in New York, you can buy anything in New York.

E. Yeh, well you know...as someone...as a friend of ours said, and I think this is absolutely true, "It's never a question of what to buy somebody, you can always buy something for somebody, it's just when you don't have any money, then it becomes a consideration of what you can buy for what you have," and I hate that.

K. Yeh.

E. I just totally hate that...going out and finally seeing something I want and having it be \$75.

K. Yes. Yes. Yes.

E. Ha ha ha.

K. Yes I know. How are you? Are you working back there?

E. Well, I have my job teaching counseling classes.

K. Uh huh.

E. And I'm running, um, a poetry series.

K. Do they give you any money for that?

E. Yeh.

K. Uh hunh.
 E. But other than that, that's what I'm doing for money.
 K. Uh hunh.
 E. But it doesn't really get me a lot of money so I get by, as they say.
 K. Yeh.
 E. And I've been trying...I've been circulating my play. I sent it to the William Morris Agency and they didn't like it.
 K. Uh hunh.
 E. And I sent it to Playwrights Horizons to see if they'll like it.
 K. Uh hunh.
 E. And I'll try Public Theater when I get back. It'd be nice to get some money for my writing.
 K. Oh Ed. Do it soon. Do it soon. Cuz you're so good.
 E. We'll see.
 K. Yeh.
 E. I'm starting out to write a really violent novel so maybe that'll sell.
 K. You are?
 E. Ha ha ha. I want to write a really violent book.
 K. Ha ha ha. Do it with a lot of sex too.
 E. Yeh, it's funny, I'm not too interested in writing a sex book, but I'm real interested in writing something horribly violent.
 K. Well, that's terrific. You...I've got this friend of mine who wanted to go to Europe and didn't have a dime. And I swear, this guy, for six months...he sat down and put out the trashiest book you have ever heard and it was just...it had everybody in it doing everything. And he signed it with a different name and took it to this publisher. For that damn thing, they paid him five or six thousand dollars for it and he took off.
 E. Boy, that's great.
 K. And it's just like he'll never do it again but he wanted to do that...he wanted to go to Europe...
 E. Uh huh.
 K. ...and he knew he needed the bucks and he knew he could write a trashy novel.

E. I've never written a novel. I've never written any fiction at all.
 K. Yeh.
 E. It's real hard, too. Just because I don't really think very well about plots. So I was thinking of stealing the plot off of various tv shows.
 K. Ooh. It'd be so easy. You'd have a little Fugitive, a little...
 E. Kojak...
 K. Kojak, yeh (5 sec pause) ...a little Barney Miller, if you want a little humor in it.
 E. Yeh see, I was writing these things over the summer, um...
 K. Uh huh.
 E. ...where I was just sitting in front of the tv and writing and it was all cop shows.
 K. Uh huh.
 E. And I haven't quite figured how to do that, but it would sort of be nice to have just this...to have about four hundred pages of that. Just four hundred pages of synopsis of cop shows, with little detailed reports on violence. Things like that.
 K. Who would read 'em, though?
 E. I don't know.
 K. I think some...just real nuts.
 E. Yeh I think so. It'd take a real nut to write 'em, right?
 K. Ha ha ha ha. I wasn't gonna say that. 'Ha ha ha.
 E. But I can't figure out what I'm gonna write. I can't figure it out. So that's what I've been sitting here trying to do. Just sitting here..."Oh, my god, oh my god, what's my writing gonna look like. I can't figure it out. What's it gonna look like?"
 K. Do you get the car any day at all? Is there any chance for it on the weekends?
 E. Yeh. I can do that. I—um...I sort of like being around the house, but I also sort of like being around for half the day and getting out for the other half...
 K. Exactly. Exactly. Well what I'd really like to do this week at some point, if not tomorrow or the next day or some-

- K. time, is come over...and uh...just stop by...cuz I'd love to see your parents also.
- E. Well, that'd be great.
- K. It really would. But actually before then it'd be all right. Well, let me get up...I've got to get up now...Gotta go buy those two Christmas presents for my nieces.
- E. Uh huh.
- K. All right?
- E. All right. So, give me a call tomorrow before you leave.
- K. All right.
- E. OK.
- K. All right Ed, I'll talk to you later.
- E. Bye bye.
- K. Bye bye.

- J. Hello?
- E. Hi. Joanie?
- J. Yes.
- E. It's Ed Friedman.
- J. Hi Ed. How are you?
- E. I'm fine.
- J. When are you coming out?
- E. That's what I wanted to sort of check out...um...you're going to be leaving when?
- J. Um...It looks like I'm going to be leaving Monday.
- E. Oh Mon...oh, that's great, that's great because I didn't know if I was going to get out there before Friday, actually.
- J. Oh, you've got a busy social schedule, huh?
- E. Well, I don't know. It's sort of like I've been guarding my time a little bit because it's the first time in...god, I can't remember even when...but I just like sit around and read...
- J. Yeh.
- E. ...and think about writing.
- J. Right. Right.
- E. And it's sort of been the first week that I've been able to do that so I haven't wanted to sort of run out and do things.
- J. Yeah yeah. Ha ha ha.
- E. Ha ha ha.
- J. I know the feeling. Well um I'll put you on to John. He's outside so hang on a second, let me holler for him...okay?
- E. OK.
- J. Hold on.
- (15 sec of Jackson Browne music)
- Ed, he's using the table saw and he says he'll call you right back. OK?
- E. OK.
- J. All right, bye.
- E. Bye.

E. Hi.

J. Hello Ed, I called you, you were out.

E. I was out. Yes. Now I'm back.

J. You are.

E. Yeh, how you doing?

J. Good. I was busy away sawing before the light went.

E. Yeh? You have a table saw?

J. Yeh, yeh...Joanie's friend George uh (clears throat) left it down here. And so we've been uh getting a lot done...and I had to finish before the sun went down...how are ya?

E. I'm doing pretty good.

J. Yeh?

E. I had a real nice day today.

J. What did you do?

E. Not much of anything. I hung out here for awhile then I went over to the museum and hung out there...did some reading...wrote a couple of letters.

J. Hmm.

E. Things like that.

J. A real pleasant day, huh?

E. Yeh.

J. That's nice. Mine has been nice too. Mainly I've been building um...uh...a cabinet above the ice-box and the door for it.

E. Huh.

J. And uh, it went well.

E. It's great to do those things, isn't it.

J. Yeah, it really is, it's really fun. You have to come out here and work one day.

E. Uh huh.

J. We'll just pick a job and uh...it really is fun because it's so different than anything I've ever done.

E. Uh huh.

J. And it really is fun and the fact that it becomes a kitchen you know with tile and everything is really kind of...as opposed to finished and just kind of moving into it is kinda fun too. And Joanie has been putting down one tile at a time but pretty soon...I mean it's starting to look like a counter, you know?

E. Uh huh.

J. ...which is really kind of fun.

E. Do you have a ceramic tile?

J. Um hmm. Mexican.

E. Ah.

J. Real pretty. Real pretty. So what are your plans in the next few days?

E. Well I had a plan about um...Thursday...I'd like to go up to Whiskey.

J. Uh huh.

E. There's this band, the Talking Heads I heard over the summer, and they're really terrific.

J. Uh huh. Well, Thursday night, because the rest of the week is getting kind of crazy...Thursday night...and Joanie is leaving on Monday...so Thursday night we're planning on just being alone.

E. Uh huh.

J. So um...uh...if you were asking me to go with you to that...

E. Yeh, well.

J. ...I'm just gonna hang out with Joanie. We're gonna have a quiet evening on Thursday. And um, we'd sure like you to come out here.

E. Yeh, well, most likely coming out there will mean getting a ride from you out there.

J. Well that's not so hard.

E. Yeh, so when do you think you're gonna be in town?

J. Well, um, I don't know. I could uh really do that just about any time you wanted to come out.

E. Yeh...so I was thinking that Friday might be a good day.

J. Friday might be a good day. Friday Friday Friday Friday...Yeh, it might be. We're gonna read Old Times. Friday night.

E. Uh huh.

J. Michael Oldfield, Joanie, maybe somebody else or maybe just Fran, but it'd be lovely to have you here.

E. Well...

J. That'd be a real nice night. That'll be terrific and as a matter of fact, Joanie's friend Vicki is coming in on Friday afternoon...so there'll be a few people, but it'll be nice. So Friday afternoon might be real good.

E. Uh huh.

- J. That'd be just great...Actually, anytime that you want to would be just fine.
- E. Uh huh.
- J. And uh, there's just some plans uh now...I mean with Jamie and her friends and my friends and stuff until she goes... and then things will be a little more...but any time you want to come out...and Friday sounds great to me.
- E. OK, well, what's the easiest way for me to get out there?
- J. Well um, there's no problem, I'll just come out and get you.
- E. That'll be terrific.
- J. Yeh, I'll just come get you and uh...I mean shit, you can stay...you can stay with us the evening...um...you can take my car...there are all sorts of options.
- E. Mm hmm.
- J. So I'll just come get you. Friday, early.
- E. How early is early?
- J. Oh, any time. I can get you in the morning or I can get you in the early afternoon.
- E. Yeh, well how 'bout early afternoon?
- J. OK.
- E. Yeh...huh...that sounds great.
- J. Yeh, what else. What else has been going on?
- E. What else has been going on...well, I've been reading this book called Crash...
- J. Yeah, what's that?
- E. It's this book...where...it's about this guy who uh...whose main venture throughout the book is to uh...try to uh die in a car crash with Elizabeth Taylor.
- J. Ha ha ha. So does he try?
- E. He gets...he just has total orgasms every time he has a crash and so they...they're always pulling him out of the wreckage...
- J. So you mean he's trying to have a head-on with Liz.
- E. A head on...a head on with Liz...
- J. I see I see.
- E. He comes right at the moment he dies...that's what he's aiming for...but he doesn't make it...

- J. Does he come each time he has a crash, thinking it's her?
- E. Um...NNNooo...but apparently he's into a whole uh...auto-erotic trip.
- J. Jesus.
- E. Ha ha ha.
- J. Obviously, it's a new book.
- E. Ha ha ha. It's not too new...it's pretty new it's pretty new.
- J. It sounds very strange...
- E. It's a very strange book...it's the most fetishistic book I've ever read.
- J. Hmm.
- E. Um...it's really interesting.
- J. Fetishistic. Is that how you say it?
- E. Yeah.
- J. That's a good word.
- E. Yeh. So I've been reading that...and I read the screen play to Alphaville.
- J. Hmm. What's that?
- E. That's a Godard movie...I never saw it...
- J. Oh.
- E. It's sort of a science fiction detective movie.
- J. Mmm hmm.
- E. Seems like a great movie.
- J. Hmm.
- E. We have to see it sometime.
- J. Hmm...and what uh...
- E. Oh, I went with Lois to see The Man Who Loved Women.
- J. Was it good?
- E. I don't know. It was sort of like I can't exactly say it's worth seeing but uh...I don't think you should necessarily miss it either.
- J. Uh hmm.
- E. It was...it had so much that was politically wrong with it...
- J. Hmm.
- E. But there were just moments in it that were so...that uh...well there's this moment where he meets up with Leslie

- E. Caron and they're sort of talking over this old relationship that they had...this old vacuous relationship...and he goes back to his house and it's another scene and he's putting on a tie so he pulls the tie out of the closet and there's this photo-strip of her...photobooth strip of her behind one of the ties and it was really beautiful.
- J. Hmm.
- E. It was really nice.
- J. And it was uh um...and did Lois like the movie?
- E. I don't think so...in fact she slept through half of it.
- J. You did?
- E. She did. Ha ha ha.
- J. And did you have a nice evening...
- E. Yeh, I had a nice evening.
- J. Well that's good...that's good...(5 sec pause)...well you should see Close Encounters. That's a treat.
- E. Yeh, I'm looking forward to that.
- J. That's a feast.
- E. It goes city-wide tomorrow.
- J. Is it?
- E. Yeh.
- J. I guess they'll make more money in more theatres.
- E. Yeh, more kids out on vacation.
- J. Yeh. Well, they sure do deserve to make a lot of money on that movie.
- E. Ha ha ha.
- J. Ha ha ha. I'd wear a button.
- E. Ha ha ha.
- J. I'd take my kid...(yawns)...to see it.
- E. So, anyhow, are you recouping your strengths from the play?
- J. Yeh, actually...but I've been, you know, kind of tired...I guess that's the way it works for me you know...I get...like I can sleep til ten probably nine or ten...we used to get up real early really early around here. Joanie and I both have been sleeping late but uh...
- E. I was real excited by your work.
- J. Yeh?

- E. I want to talk to you about it more...I mean...it was just like...I hadn't seen anything of yours in awhile...so that...that might not have been such a big step but sort of since the last time I've seen things...it seems like you've taken a big step in the work.
- J. Ohhh, well, I'd love to talk to you about it. And by Friday, I will have read the stuff you gave me so uh we can share...
- E. Yeah...ok, listen, I will plan to see you around one or so...
- J. Yeah one...
- E. Call me before you come out?
- J. Yeah, one o'clock on Friday sounds great.
- E. All right, terrific.
- J. All right my friend, I look forward to it.
- E. OK, John.
- J. OK.
- E. Bye.
- J. Bye.

T. Hello?
 E. Hi Terry. It's Ed.
 T. Hi Ed, how are you?
 E. I'm doin' fine. How are you doing?
 T. Fine. Okay, fine.
 E. I know you're at work so I won't keep you long.
 T. Yeh. Yeh.
 E. When can we see each other?
 T. Why don't you give me a call at home...like when I get home tonight. Is that cool?
 E. Uh...um...maybe...how long do you stay up?
 T. I don't know. I've been tired lately but usually...you know...til midnight anyway.
 E. Oh okay, cuz I'm gonna go to my mother's class tonight so maybe I'll call you when I get back.
 T. Okay. Um how late will that be? Ten?
 E. Ten or eleven or so.
 T. Okay. Well don't call after eleven thirty...um cuz usually then I don't want to talk on the phone.
 E. Okay.
 T. So if you can...if not um...you know...I guess call...just call...me in the evening, don't call me here anymore cuz it's during Christmas and it's just real bad.
 E. OK. That or give me a call if you don't hear from me.
 T. OK. Um all right...great.
 E. OK, bye Terry.
 T. Bye.

B. Hello.
 E. Hi Beth. It's Ed Friedman.
 B. Oh, hi Ed.
 E. How ya doin'?
 B. I'm fine.
 E. Well I'm fine too.
 B. Ha ha ha. Do you have any um...um...I've been wanting to get together with you but I haven't had a car.
 E. Ah ha. I haven't had one either.
 B. I know. So I've been trying to figure out when I was gonna get a car but...
 E. Are you gonna get one tonight?
 B. Um...I'm gonna get one tonight...could you come over tonight?
 E. Well listen, this is the thing. I had an idea tonight. I'm trying to...I'm trying to get up to Whiskey to see this band the Talking Heads which are one of my all-time favorites.
 B. Oh.
 E. So I was wondering if you'd like to adventure up to the Sunset Strip.
 B. Well, when is that gonna happen?
 E. Well, there's a nine o'clock show and you have to be there at around eight to get tickets. And then there's an eleven o'clock show and I assume...I don't know when you have to get there to get tickets.
 B. Right. Right. (Coughs) Excuse me. Some people um are coming over tonight um this uh woman is making a movie about umbrellas.
 E. Uh huh.
 B. And um...we were going to meet them um in Bali and Nepal but then our communications crossed...um...so they were gonna come over at about seven and um show us some stuff from their trip.
 E. Uh huh.
 B. Um...but I was thinking that maybe...um...you know, it sounds late enough so that maybe we could go after that.
 E. Uh huh.
 B. Tell me this. If I go or not, are you still going...are you definitely going...like is it gonna change your plans?

- E. Well I really...I really...I want to go because I don't know when else I'm gonna get to see them. I never get to see them when I'm in N.Y.
- B. Right, well, what I mean is that...what I could do is that I could wait and see how they're feeling. I'd kind of hate to um make it mandatory that if they come here at seven that they be out by eight or something. Ha ha.
- E. Right. That or maybe go to the late show.
- B. Right.
- E. Then it'd only be mandatory that they leave by ten. Ha ha.
- B. Right. Well, that makes sense. Um, where is this place? Up on the Sunset Strip?
- E. Whiskey, it's on...it's on Sunset and um...
- B. Who are these people, the Talking Heads?
- E. Oh they're...they're this New York-based band.
- B. Uh huh.
- E. And they're real good. I mean they're real wild. I mean they're real good.
- B. Right.
- E. They're a new wave band.
- B. Right.
- E. I think they're about the best of the new wave bands.
- B. See, I'd really like to go to the early show because I'm driving down to San Diego tomorrow.
- E. Oh, you are.
- B. Yeah, so I have to be kind of aware/alert/alive. Um, let's see. Well, like I said, are you gonna go anyway whether I go or not?
- E. Yeah, I'm gonna go anyway.
- B. Um do you think then that I could call you when they show up and then um find out what they want to do?
- E. Sure.
- B. ...And then think about whether I have the stamina to go to the late show.
- E. OK. OK.
- B. See if I want to go. OK.
- E. That seems fine with me.
- B. Um, well let me write down your number again.

- E. OK. It's 948...9801.
- B. All right. Will you be there about seven?
- E. Yeh.
- B. Okay. I'll call you around then.
- E. Okay great.
- B. OK, bye bye.
- E. Bye Beth.

J. Uh hello.
 E. Hi. Julian.
 J. Yeh.
 E. It's Ed.
 J. Uh Ed. Hi, how are you?
 E. Fine. Fine.
 J. You're still in Los Angeles.
 E. Yes, I am...
 J. Uh. Yeh.
 E. ...L.A.-locked, as usual.
 J. Yeh, right, Beth is visiting down here.
 E. How are you doing?
 J. OK, fine...we're uh sorta getting ready to leave for the Southwest tomorrow.
 E. Right uh I really kept meaning to get down there but it seems like family disasters hit as soon as I hit town.
 J. Uh huh. Uh huh.
 E. My grandmother has been in and out of the hospital with a heart attack.
 J. Uh huh. Uh huh.
 E. So it's been a little rough to leave.
 J. Yeh. How much longer are you going to be west?
 E. Well I'll be here till like the third.
 J. Oh I see, you'll be here over the...well, we'll be getting back uh it's a little hard to say but uh around the 28th.
 E. Uh huh.
 J. Cuz I want to give myself a couple of...weeks...there's also a limit to how long we want to be away.
 E. Uh huh. Right. But if you're back on the 28th you know, there's a possibility I could come down on the 29th or 30th or something like that.
 J. Uh. Yeh. So I would say you know like um if we're back here we'll be answering the phone...
 E. Well do you want to maybe give me a buzz when you get back?
 J. OK. Uh well why don't I do that?
 E. I would like to get down to see you.
 J. Uh huh. Yeh. And it would be nice to see you down here.
 E. Yeh.

J. You haven't been...?
 E. I haven't been down in quite awhile because the last time I came in my grandfather was in the hospital.
 J. Um hmm. Um hmm.
 E. ...Last year when I was here. Ha ha ha they save these things for me.
 J. Ha ha uh huh sort of like Ed's in town Awww! Ha ha ha.
 E. Ha ha ha. ..."think I'll get sick."
 J. And then I'm still thinking of being uh in New York sometime in February.
 E. Yeh.
 J. But I still don't know how uh all of that's uh...work out... uh I don't think I'm gonna be in the city for very long.
 E. Uh huh. Just to really come in, have the book party, and go.
 J. Well, I think, come in, have a book party, uh...Mark Bronson has this sort of screwy thing going on...
 E. Ha ha ha.
 J. ...I don't know...did I like uh mention to you that Mark has decided to emerge as a poet or something.
 E. No, I hadn't heard that.
 J. Well, yes. It all uh...well he's been moving around from place to place for uh—in the city for a few years...and uh he's decided he wanted a loft in Soho. Right.
 E. Uh huh.
 J. So he's had to establish some kind of artist's status...
 E. Ha ha ha.
 J. So uh...I don't know...maybe he always wanted to do this really anyway but he decided he was gonna uh...he decided he was gonna use his loft for a series of uh...programs and classes and uh "rich-person" poetry or something.
 E. Uh huh.
 J. So apparently he's uh doing that and he's sorta schlepped Harold Campbell into it...
 E. Ha ha ha.
 J. Ha ha ha...seems like an unlikely combination but um uh I may do something uh over...over there with uh...he called up and said, would I do an evening of Ghost Chants with uh...with Ian McPherson?

E. Uh huh.

J. So...if that...if that works out I will uh come in on a uh Thursday Evening and do a publication party and then do a uh Friday Evening loft thing uh at Mark's place and probably stay over the weekend and get back here...mostly so that I can get back here.

E. Ha ha ha. Well that'd be great because I'd love to see you.

J. Um yeh.

E. Uh my schedule, by February should be somewhat manageable... I expect to be teaching Tuesday and Wednesday nights and running the readings Monday night...

J. Uh huh.

E. ...And then...periodic Friday night meetings with uh—my teachers' group.

J. Uh well I'll certainly let you know about a party if there is a party um so there was supposed to be...somebody over at the Jewish Museum is taking care of it...I don't know exactly...

E. ...Uh huh...

J. (Something mumbled)

E. What?

J. I'm really not too crazy about a publication party anyway... it feels like bullshit.

E. Ha ha ha. It's gonna be at a temple, right?

J. Uh yeh, a temple, right...no it's at the Jewish Museum. So ...uh...I will then call you...

E. Please do.

J. ...When we get back in.

E. All right have a good time.

J. Uh yeh...we won't get in before uh the twenty-eighth uh... unless somebody else breaks a leg.

E. All right...Somebody else breaks a leg?

J. So anyhow sometime between the 28th and the 30th we should be back.

E. OK great, I'll talk to you then.

J. Uh yeh. Great.

E. OK Julian I'll talk to you then.

J. Uh Yeh.

E. Bye, Julian.

L. Hello.

E. Hi Lois. It's Ed. How are you?

L. I'm OK. How are you?

E. I'm pretty good too.

L. Good.

E. I haven't seen you in ages.

L. Yeh, it's been over a week.

E. Yes. Ha ha ha.

L. How are...

E. Eons have passed.

L. ...you doing? It seems like it.

E. Ha ha. What have you been up to?

L. Well, actually today I have a hangover.

E. Oh my goodness.

L. I haven't had one of those I don't think since I was in high-school.

E. Ha ha ha.

L. Oh my god.

E. I've never had one except from MSG.

L. From MSG? Oh that's bad...that's in Chinese food.

E. Uh huh.

L. Yeh. Well, let me tell you that it's not fun.

E. Ha ha ha. Have you been inside all day?

L. No, I went out this morning and played racket ball.

E. Ha ha ha. That must have been delightful.

L. Well actually I figured it'd be good because at least it would get my blood circulating...

E. Ha ha ha.

L. ...and make me sweat.

E. Uh huh.

L. And then I took a sauna afterwards...I just kept trying to get these toxins out of my...I just made a big mistake last night...Ha ha ha.

E. Ha ha ha.

L. I mean normally I just limit myself to one glass of wine or two at the most and then after four glasses of wine I was ready for inventions, you know, so this bartender came up with this drink with hot chocolate and peppermint schnopps...

- E. Oh my god.
- L. ...And I had a couple of those and then he came up with this other thing called a King Alphonse which is cream de cocoa with cream on top and ice and god knows what else and oh... and a lot of Italian food and it just sort of...it was really a...
- E. How was it that you kept it all down?
- L. I don't know...I just...I—I just have this unbelievably strong stomach.
- E. I guess so ha ha ha.
- L. I just have this unbelievably strong stomach...I mean I'm amazed that I'm not sick and we had pizza and fettucini and salad and zabaglione...and I mean...(gasp)...it was really sort of sickening.
- E. God.
- L. But I sure had fun. It wasn't until this morning that I...
- E. Had regrets.
- L. ...I woke up with the abominable snowman inside my mouth... ha ha ha...
- E. Ha ha ha.
- L. ...Or I don't know, some furry creature of some strange extraction...I'm not sure...but anyhow, other than that I'm really fine.
- E. Oh good...you had an interview this week, right? You were going to a commercial agent?
- L. Oh, I just talked to him this afternoon. Yeh, he can't see me til the first week in January because he hasn't been franchised yet.
- E. Oh.
- L. What with the slow workings of...of the um...of the screen actors guild during Christmas...but I did do something fun last Wednesday. And that was...I was all set to go see Close Encounters with Julie...and it was early in the morning and this woman called me up from the AFI and uh asked me if I wanted to go out to the Paramount Ranch and be a cowgirl for a thirty-minute videotape that this young directing fellow was doing for her project of Even Cowgirls Get the Blues.

- E. Ah.
- L. So I went and I was out there til about 1:30 at night and it was just great and I called the next day to find how she'd gotten my name because I know that I'm not on file over there and she said that evidently um this woman, Sally Grant, who I had auditioned for a play for about a month ago, and I wasn't really quite right for the part, just thought I was wonderful and suggested that she call me immediatly...
- E. Hm. That's great.
- L. ...So that was great...and it was really fun and really nice and do you know who played Sissy, the lead?
- E. Who?
- L. Ronnie Blakely.
- E. Huh...huh.
- L. ...Which was real interesting.
- E. They're doing an AFI project of that book?
- L. Well...no...it's just her...you know when they're...when they're first year...when they're doing their first year project they can just pick anything they want to do.
- E. Oh I see.
- L. They don't have to get rights for it or anything cuz it's not ...for um...public showing.
- E. Uh huh.
- L. You know. So that was what she...she sort of...chose one section of the book and condensed it...and made it into a thirty-minute story. So that was real fun...it was a nice little... it felt real nice to have been remembered by someone.
- E. Yeh. I'll bet.
- L. I thought that was real...
- E. Remembered along with Ronnie Blakely.
- L. Ha ha ha ho ho right.
- E. Ha ha ha.
- L. So, that's mostly it and I just had a real busy weekend of seeing plays and movies and friends and things. I thought you might come to dinner Friday night with Jane and Roland.
- E. Well, I would have but I had something...what was it I had that night?...I had something that night.
- L. Well, it doesn't matter at this point ha ha ha.

- E. Yeh, I was just trying to remember.
 L. So how were uh...Hey!! Did you see Elvis Costello on Saturday Night Live?
 E. Yes I did.
 L. Well I was just shocked because I...I had it on because I wanted to see the grandmother, you know?
 E. Uh huh.
 L. And um...cuz I really just think the show stinks these days...
 E. Me too.
 L. You know it used to be so good but you know...don't you think they're all real coked out?
 E. I don't know if they're coked out, they're burned out...they're just awful.
 L. Yeah, they're just not good, they're just real bad—but anyway I turned it on because I wanted to see the grandma and and...in the thing it said the Sex Pistols were gonna be on...
 E. Yeah.
 L. ...Which I wasn't looking forward to.
 E. Well, I was really looking forward to it.
 L. Well, I figured you would...but then I saw them listed in the tv guide, but then they brought this guy on when I was downstairs getting some cookies and so when I came back up, there was this guy and I said, "My god, I wonder if Elvis Costello is in the Sex Pistols?"...
 E. Ha ha ha.
 L. ...because I recognized him from the album which, by the way, I really like.
 E. Oh good.
 L. I'm so pleased that I bought it and I don't mind that it was five dollars ha ha ha...and it's not wasted and it's something that I will actually listen to...
 E. I think it's a real good album.
 L. Yeah. I like it and I was really surprised to see him because he sounds straighter.
 E. Like he was sooo sta-range.
 L. Wasn't he bizarre?
 E. And his band was so weird.

- L. But now I've been in a couple of record stores since then cuz I wanted to get the new Joni Mitchell and the new Jackson Browne...
 E. Uh huh.
 L. ...And to exchange my Leonard Cohen and he's up in the front of all the record stores, Elvis Costello.
 E. Yeh well he was in the critics poll of Rolling Stone, his was...his was selected one of the albums of the year.
 L. Really!
 E. Yeh.
 L. Oh well see now I feel part of really part of an initial cult.
 E. Ha ha ha ha.
 L. I feel very important.
 E. Uh huh.
 L. I can discuss Elvis Costello with the best of 'em.
 E. That's right.
 L. But I thank you for turning me on to that because I really...uh I really enjoyed the album.
 E. Oh great.
 L. It's great...you've got a great drummer.
 E. Um hmm.
 L. You've got a really good drummer. Gee I like that. Yeah, I think it's just fine. And I wanted to find out if you had in fact seen him...
 E. Yes I did.
 L. ...And share my surprise. And how was the Whiskey?
 E. The Whiskey is a terrible place. And the—uh...I had a good time up there.
 L. I have not been there since October of 1968 when I went there to see Chicago who were then still called the Chicago Transit Authority.
 E. Right. It—it is—it's like a fascist place.
 L. Really.
 E. Well, listen to this...they had...the first inkling you get is when they line you up outside and this six foot four guy comes along and says, "One line against the wall."
 L. (Gasps) Ha ha ha.

- E. And then you sort of march in and they stamp your hand if you want a drink and you have to show ID...and then you get inside only to find that all the good...that all the tables on the downstairs floor have been reserved in case any of the biggies show up.
- L. Music people. Right.
- E. And then only when they don't show up will they let you sit at the tables. And the place was, you know, only half full so I got a great seat but that just really pissed me off. I thought it was awful and uh it's not like the Roxy where there are all kinds of seats, you know...
- L. Well, you know that public places have gotten very fascistic.
- E. Yeah well this place...this place was awful and I didn't like it and then there were...
- L. Who did you go with?
- E. Huh?
- L. Who did you go with?
- E. Oh, I just went by myself. No one. No one wanted to go with me.
- L. Wo ho ho ha ha ha.
- E. Nobody!
- L. Ha ha ha ha. I'm sorry.
- E. Ha ha ha. But it was funny...because cuz...anyhow I didn't like the place I mean...it wasn't fun...see, in New York when you go to CBGB's or Max's it's sort of like...
- L. I've never been to those places.
- E. ...New York
which is this loud crowded place and everything...and they have bouncers at the door in case people get rowdy, but they're not in and around with "Get your feet off of this" and "Get your feet out of the aisle."
- L. Oh, it's awful how you're treated around here. I mean Julie told me that when she went to see Close Encounters, the day that I was gonna go with her, they had moved to the you know the Paramount in Hollywood...and so she went with Susan and she said that...first of all, there wasn't a huge long line. And they had this guy standing outside...or several guys standing out there in suits with short hair standing outside saying, "Keep against the wall, keep to the line, everyone will be seated. Only buy tickets to this

- L. show, there are no tickets available for other shows." I mean, she said, like a recording over and over screaming in your ear. And then this guy walks up and down telling jokes and the ushers would say, "This young man is here to entertain you, trying to entertain our..." I mean, just hideous-awful, and then they rushed you in and then the second the movie was over, even before the lights had been on a second..."out the exits, out the exits, please, you may not stay in the theatre."
- E. Oh god.
- L. I mean Julie said it was just like being in Nazi Germany. She just was l-livid. L-livid. Furious. And you know, I mean that's why I don't go to concerts, cuz it's you know...because it's...you know...the Troubadour and those places really treat you like you're a little tiny piece of shit that they can walk on...you know.
- E. Yeah. It was incredible. I hadn't been treated like that since...since the time I crashed the Hollywood Bowl...
- L. Ha ha ha.
- E. ...and I
sort of deserved it.
- L. Well, there's no excuse for it.
- E. No. There's absolutely no excuse for it. You're paying a lot of money...
- L. Right.
- E. ...and that's the other part of it that gets...
- L. How much were they charging?
- E. Well, it's five bucks, and you don't have to drink. So it's...
- L. That's not cheap.
- E. No it's not cheap. It's about the same as \$3.50 and having to buy a drink...so anyhow, it's not cheap and it's not...you know...it's not deluxe...
- L. Certainly not.
- E. I mean it's not a real comfy place. So anyhow, the Talking Heads were a little...stiff...
- L. Ha ha ha.
- E. ...They're a really interesting band...
- L. Ha ha ha.

- E. ...They're a little stiff, they've been on the road too long...
- L. Ha ha ha.
- E. ...Done their album too many times for too many people.
- L. Ha ha ha Oh Ed I think you're so funny. I really think you're funny.
- E. Ha ha ha.
- L. Say, um, you know um I am um not getting um any Christmas presents for anyone this year. That's just something I'm not doing. But there's this...there's this book that I wonder if you have because if you don't have it I'd love to get it for you and it's...it's the uh Princeton Encyclopedia of Poetics.
- E. Uh huh.
- L. Have you seen it?
- E. Uh uh.
- L. Oh, it's really sort of wonderful. And I think that being a poet, even being an avant garde poet...
- E. Ha ha ha.
- L. A very avant garde poet...whose works sometimes I don't even understand...
- E. Ha ha ha.
- L. ...And don't pretend to—I'd like to get that for you.
- E. Oh gee, well I'd love it.
- L. Well I think it's ah...I think it's uh real—good..good to have.
- E. Hmm.
- L. I really do.
- E. Hmm.
- L. It's pretty interesting.
- E. Oh well great.
- L. So I'd like to get it for you before you go back to New York.
- E. Uh...
- L. And it's not really a Christmas present, it's an I-Like-You present.
- E. Oh well...
- L. Ha ha ha.
- E. ...Great.
- L. Okay?

- E. Ha ha ha.
- L. I'm glad you don't have it. Cuz I thought of you when I saw it, which was just recently. And I was uh...I had... I was perusing Julie's for a couple of weeks and I thought it was really interesting. (5 sec pause) So, I'll get it for you.
- E. Oh terif...
- L. So I'm gonna see you Saturday night at Jane and Roland's?
- E. Yes you are.
- L. That's good.
- E. Um, as a matter of fact, I was gonna ask you. If...if my parents drop me by there...we're gonna be down at the music center...could you give me a lift home?
- L. Oh sure.
- E. Oh great.
- L. Sure. No problem.
- E. We're also think...of having an evening here New Year's eve.
- L. Really?
- E. Just...I don't know exactly what it's gonna be like, but my mother keeps talking about it as if it's something that seems very clear to her.
- L. Well, when and if it becomes clear to you...
- E. It's perfectly clear to me except that I'm trying to pin her down to what she has in mind as far as time goes. Whether she's talking about early evening or late evening...
- L. Uh huh...
- E. ...How much food or how much drinking...or uh what kind of records...
- L. Ha ha ha right ha ha ha...will there be dancing...ha ha ha you know...that sort of thing.
- E. Right. Well, I like to find out all those things before I invite people.
- L. Right. Yeah.
- E. Costumes or...
- L. Well I only have some sort of real tentatively vague and strange invitations for New Year's Eve.
- E. Well, this one goes right along with those. Ha ha ha.
- L. Ha ha ha ha ha...tentative and vague and somewhat strange...

E. Ha ha ha.
 L. Seeing as how we don't know what records will be played.
 E. Ha ha ha—this year I think um no one's gonna let me play my records so you don't have to worry about that.
 L. Phew!
 E. Ha ha ha.
 L. No, no, I'm really open to anything.
 E. My father sez..."You're not gonna put that on, are you!!"
 L. Did you bring them with you?
 E. All of them.
 L. Wo ha ha ha ha ha.
 E. ...Didn't leave one at home except the new Eddie and the Hot Rods with the woman...I mean, the lead singer hanging on the cover.
 L. Oh no...
 E. I didn't bring that one.
 L. Ha ha. Does that offend the bounds of good taste?
 E. No, not at all, it just isn't a good record.
 L. Oh. Ha ha ha ha.
 E. Ha ha ha ha.
 L. OK, as long as we know how we stand on this.
 E. Right, I always like to know.
 L. Yeh. Soo...
 E. I saw Close Encounters, by the way.
 L. Oh, you did. Did you like it?
 E. I thought it was terrific.
 L. But just everybody...everybody everybody I've talked to thought it was terrific.
 E. It just saves the day for science fiction.
 L. What?
 E. It just saves the day for science fiction.
 L. Really?
 E. Yes.
 L. I'm so glad. Did you like Star Wars?
 E. No.
 L. Me neither.
 E. Not a minute.
 L. I mean I didn't hate it...I really didn't hate it. I just,

L. you know, it didn't really knock me out or anything...at all.
 E. Yeah, well I only liked it when they shifted into hyperspace and otherwise I thought the cheap effects were just like cartoons.
 L. So did I and I also thought the characters were just cartoons.
 E. They were awful. The dialogue was awful. I...don't get me on the subject, I get really ruthless.
 L. Okay, I won't get you on the subject. Ha ha ha.
 E. Ha ha ha. I don't know why it...that movie offended me a lot.
 L. I still have to see Close Encounters.
 E. Yeh, I think you'll really like Close Encounters.
 L. Good.
 E. I mean, I went very suspiciously after seeing Star Wars.
 L. Uh huh. Well, I wouldn't expect that it was like Star Wars.
 E. Yeah.
 L. I just wouldn't expect...I just wonder what my dog's doing.
 E. Ha ha ha.
 L. I just hear a lot of raucous barking. Usually she doesn't participate in that though. But you never know.
 E. I was gonna ask you what your morning schedule was like this week...I thought maybe you'd like to counsel and have lunch.
 L. My morning schedule this week is horrendous.
 E. OHHH.
 L. Next week is just great, but this week is um...is not good at all.
 E. OK.
 L. Not good at all. And I also have to tell you that "re:" counseling, ha'ha ha...that I haven't been doing a lot of it lately. I'm very nervous about being counselor.
 E. Um hmmm.
 L. (Mimicks E's Um hmmm.)
 E. OK.
 L. OK. I'd love to have a session with you though, cuz I had my very best session with you ever.
 E. Uh huh, oh.
 L. And I think you are just about the greatest counselor in the world.
 E. Ha ha ha.

- L. I do. Really. I really do. You're absolutely so loving and persistent that it's horrendous.
- E. Ha ha ha.
- L. Ha ha ha.
- E. Well, that's nice.
- L. It's really great. Really great. As a matter of fact, we were highly complimenting you on your counseling at the dinner table the other night when you weren't present...Jane and Roland and I...
- E. Well, that's nice.
- L. Yeah. You're just so excellent at it. Really fine.
- E. Oh, thanks.
- L. So I'd love to do that next week.
- E. OK.
- L. OK?
- E. And um well, I'd love to see you before, but if not, I'll see you on Saturday Night.
- L. Yeah...it's just—this week has gotten real um filled up...
- E. Um hmm.
- L. ...With things.
- E. Well, Lisa's gonna be in town and she'll be here and I'm gonna sorta try to spend time with her...
- L. Uh huh.
- E. It's sort of like I know that everybody I know's on real busy like schedules but you know it's always OK to call and drop by and see me for a...for an hour or so.
- L. OK, then I'll feel free to call you and ask if it's all right to do it.
- E. Sure.
- L. Good.
- E. OK. Well, listen, great talking to you.
- L. OK, you too, and I'll be...well, I'm sure I'll be talking to you before Saturday.
- E. OK.
- L. Bye.
- E. Bye Lois.

- E. Hi.
- J. Hi, Ed, could you hold on a second.
- E. Sure.
- J. (15 sec pause) Hi.
- E. Hi.
- J. How are you?
- E. I'm doin' pretty good. How you doin'?
- J. Good. Well, as I told Lisa yesterday, tomorrow's much better for me if that's OK for you.
- E. Yeah, it's not gonna be good.
- J. No?
- E. Um most likely, a friend of mine is coming up from San Diego.
- J. Yeah?
- E. Yeh, so...
- J. For how long?
- E. Well he said he's gonna be around today tomorrow and Saturday and I know that Saturday is out um and I don't think he's gonna be up here til late in the day today...so I don't know what's going on...
- J. Uh huh.
- E. So I...so I um...um I don't know...like it's weird, the time sorta like starts getting tight at this point...
- J. Uh huh.
- E. And uh I'd like to spend some time with you but I don't know...
- J. Well, I definitely want to...it's just coming into town today and I was running around all day yesterday and I was planning on coming into town for a haircut tomorrow...
- E. Uh huh.
- J. So um I wanted to stick around the house...and make some calls and do some things today because...um...it would just be much better for me and I tried to get you yesterday to find out if...but could we make it like um...well when could we make it, then? I mean because I would love to counsel with you and I would love to see you...you know, both those things.
- E. Well, Christmas Day, during the day, is a possibility.
- J. Christmas Day. Well Christmas Day during the day is a possibility for me too...I have this party in the after...in the

J. late afternoon...Charlie's party.
 E. Uh huh.
 J. But uh the day is a possibility. That's Sunday.
 E. Yeh, I think we have something late in the afternoon too.
 J. Yeh.
 E. So that's certainly a possibility...for me.
 J. Well it is for me too...um...you have no way of coming out here today, huh?
 E. Uh no. No way...unless there's a bus that runs between here and there...
 J. Huh...this is Los Angeles...unfortunately...So, what you been doing?
 E. Well, let's see, what have I been doing? Well, I don't know I feel like I've had three or four days of just real...I don't know...just real...just a lot of undertow...
 J. Hmmm.
 E. So I've just been around and doing things like I had to write a letter to um...the teachers in New York.
 J. Hm.
 E. And uh...god, I can't even remember what I did yesterday.
 J. Hm.
 E. Ha ha ha. Uh, I'm looking for a change here. A change in the weather.
 J. Yeah.
 E. What about you?
 J. Um, well yesterday I came into L.A. and ran around...and uh saw Jim Bridge's film again which I adored...
 E. Yeah? Was it good?
 J. Yeah. It was good. And uh...what else?...uh, then last night ...oh and then I saw Sandy for lunch and last night I saw Lois...and ended up seeing Lois and Sandy again for dinner... which was kind of a surprise. So...saw Sandy a lot yesterday, which was fun. Um, and that was yesterday. Got home late last night.
 E. Ah. (5 sec pause) Oh, listen, um I had something I wanted to tell you. Next Friday night?
 J. Right.
 E. I'm gonna show the videotape of Chinoiserie...

J. Oh, you are.
 E. Yeah.
 J. Great.
 E. So, jot that on your calendar.
 J. Terrific. Where are you gonna get a video thing?
 E. Well, I'm gonna rent it from up at Ametron.
 J. Oh, great.
 E. ...Just uh...
 J. Where? Over at your place?
 E. Yeah.
 J. What's the date then?
 E. That is the uh 30th.
 J. Okay. Terrific. Well, I look forward to that. So um uh... so if it's okay for you uh...it would really be better...
 E. Uh huh.
 J. ...uh
 for me not to do it today.
 E. That's fine.
 J. OK, uh...to uh...we can uh plan on Christmas Day...and talk to each other if uh...changes should arise.
 E. All right.
 J. What's the beginning of the week like for you?
 E. The beginning of the week...um...I'm not...I'm not sure...not a lot on Monday...
 J. Yeah. Nor for me.
 E. I have some stuff to do on Tuesday.
 J. Yeh.
 E. I'm gonna try next week to get down to San Diego...for a day.
 J. Well actually I was thinking of going down too.
 E. Yeah?
 J. Yeh.
 E. I was thinking about Thursday.
 J. Hmm. Well I didn't know exactly when I was gonna go. My friend's show opens Tuesday night, so I was thinking about possibly doing that. Uh, but maybe waiting a few days... I don't know.
 E. Ah...

J. And then maybe going down to Mexico actually...for a few days...these hot baths in Baja, I keep hearing about. But um...I don't know. Maybe we could go down there together.

E. Uh huh.

J. ...One way or another.

E. Well...all possibilities.

J. Yeah. Absolutely...um...so um I got a Christmas present from Sandy that um...rivals the Emmett Kelly picture.

E. Oh yeah ha ha ha.

J. Oh my God...

E. Ha ha ha...what did she get you?

J. Well it's something—it's something kind of an ash tray that you hang on the wall.

E. Uh huh.

J. Uh but when you're looking at the bottom of it, it's kinda pretty—it kinda looks like uh mosaic mandalas which is—I can take it or leave it...but when you're not looking at it it's just one of the most grotesque things...

E. Ha ha ha.

J. ...I've ever seen. It's very funny...

E. Ha ha ha.

J. ...Her taste is just beyond belief.

E. Ha ha ha.

J. It's unbelievable.

E. Ha ha ha. Well when she takes her fortunes and builds a big house, you'll make sure I get an invite...

J. Ha ha...

E. Ha ha ha.

J. ...Absolutely. (Sigh)

E. (Sigh) So I may go out to Descanso Gardens today.

J. Hm.

E. I've never been out there. Have you ever been out there?

J. No.

E. It's supposed to be very pretty.

J. Yeah. Where is it?

E. Somewhere out by Glendale...

J. Uh huh.

E. ...Somewhere out there in the foothills.

J. Yeah.

E. And uh...I also want to go to this Asian Culture Museum.

J. Huh.

E. ...Out in Pasadena. It has all these Japanese prints.

J. Yeah uh...I heard that those gardens are real pretty but I've never been.

E. Yeah they're supposed to be real nice in camelia season, but it's not camelia season yet.

J. Um hmm.

E. ...But they may have azaleas...

J. Hmm.

E. So I don't know...I really feel like getting out of the house. I've been spending too much time in the house.

J. Hmm. Have you been spending time with Lisa?

E. Yeah some.

J. Uh huh.

E. Some. God listen...I counseled with Roland yesterday...

J. You counseled with Roland?

E. Yeah...and we were making so much noise the cops came.

J. Oh come on!

E. Ha ha ha.

J. Are you serious?

E. Ha ha ha...I'm serious.

J. What were you doing? Screaming and yelling?

E. Screaming and yelling, yeah.

J. Ha ho ho ha.

E. It was great.

J. That's very funny.

E. So...so I just saw these guys out in the backyard. Then I noticed one of them had a badge on.

J. Ha ha ha.

E. So I got up in the middle of my session and ran downstairs. So I started saying, "What's going on what's going on?" and they said, "Yeah, what's going on?"

J. Oh, that's very funny.

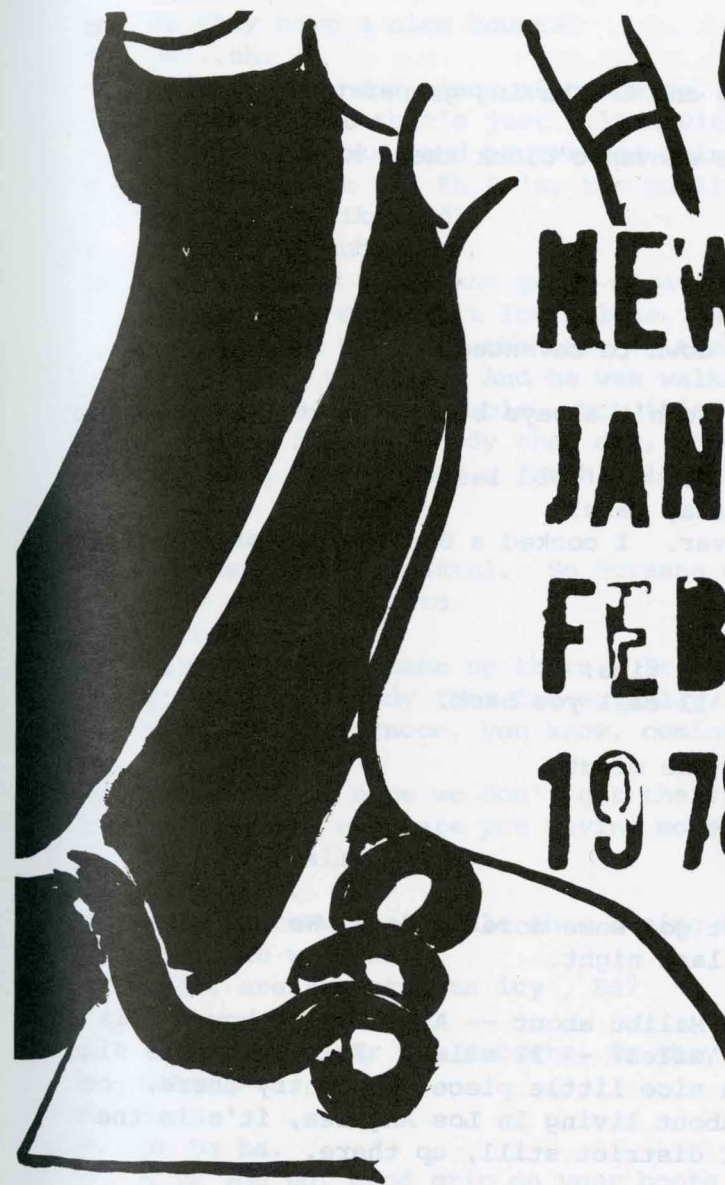
E. So I said, "Oh, well, I'm doing this therapy session upstairs." And they said, "Well who was yelling?"...and I said, "Well, I was."

J. Ha ha ha.
 E. Ha ha ha. And that was it. I was convincing. They didn't even want to check the house for bodies.
 J. Oh ha ha that's very funny. Jesus, you must have been having a good session.
 E. Yeah yeah.
 J. Terrific.
 E. You know the direction, "So loud they can hear you out on Wilshire Blvd."
 J. Yeah right. Ha ha ha, terrific. (5 sec pause) Well, I'm kinda waking up here.
 E. Is Oldfield still there?
 J. Huh?
 E. I talked to him for awhile last night....
 J. Yeah, Oldfield is still here...he's downstairs asleep.
 E. Yeah.
 J. So....
 E. He sounds pretty good.
 J. Yeah. I think he is. He's doing fine.
 E. All right, well listen...let's talk um on Saturday or something.
 J. Yeah.
 E. ...And check our plans for Sunday.
 J. OK.
 E. Oh, I'll see you Saturday too.
 J. Jane's party.
 E. Yeah.
 J. OK, well we'll talk then.
 E. All right.
 J. All right and I'll talk to you later on.
 E. Good.
 J. OK.
 E. OK bye.

L. Hello.
 E. Hi Lois.
 L. Hi Ed.
 E. I woke you up, didn't I?
 L. Mmm. That's OK.
 E. I have a brief announcement for you.
 L. Mm hmmm.
 E. I'm gonna be showing the tape...the Chinoiserie tape here next Friday.
 L. Oh yeah?
 E. Yeah.
 L. Oh great.
 E. Yeah, it should be fun.
 L. O! Excellent! That's good.
 E. So I wanted to get to you before you made all your holiday plans.
 L. Thanks, I'll write it down immediately.
 E. Also, we're not having a New Year's Eve party.
 L. Let me write down that immediately too. Ha ha ha.
 E. Ha ha ha.
 L. OK OK. Well thank you for calling.
 E. OK.
 L. ...And I guess I'll get up now. Ha ha ha.
 E. Ha ha ha.
 L. OK?
 E. OK great, I'll see you Saturday night.
 L. Ha ha ha right.
 E. OK bye.
 L. Bye.

R. Hello.
 E. Roland?
 R. Yes.
 E. It's your pal Ed Friedman.
 R. Hi Ed, how are you?
 E. I'm fine. How you doin'?'
 R. Good.
 E. I heard you were a busy boy yesterday and had another session.
 R. Yes I did, I had two sessions.
 E. Ha ha. You must be clean as a whistle today.
 R. Well, uh...yeh...I had the other one before I came to you.
 E. Oh really.
 R. Yeah. I counsel with Joyce.
 E. Is Jane around?
 R. No she went to work...for a little while.
 E. Ah, I see I see.
 R. Yeah.
 E. Well I was gonna call her about Monday.
 R. Yeah, she's hoping that she can counsel with you.
 E. I'd like that.
 R. Shall I tell her to call you when she gets home?
 E. Uh yeah, yeah. That's fine. And um, also I mean uh...I just wanted...that I just wanted to remind you again about next Friday.
 R. (5 sec pause) Oh right. OK, that's the date, then?
 E. Yeah.
 R. Great.
 E. It'll be next Friday and be here. I'm not sure what time so we'll have to check in on that.
 R. OK. What's um...what's class like?
 E. Class was nice. I um did um "check-ins" with the people who set goals and um worked with them on the basis of what happened with their goals.
 R. Ah.
 E. And then, um, Mom did some demonstrations where she tried to get people discharging and then deepen the discharge.
 R. Huh.
 E. That was really good. She did a great demonstration with

E. Denise...and uh...let me see...then we had group time. And uh, that was that...sang Happy Birthday to Suzanne.
 R. Ha ha. (5 sec pause) Jane was too tired to come.
 E. Huh?
 R. Janey was just too tired to come. (5 sec pause) So...
 E. So...how are you doing this morning with your application?
 R. Well, at the moment uh I'm cleaning the shower.
 E. Ha ha.
 R. Uh—we're—this place is just a mess. I've gotta...I'm gonna do it in awhile.
 E. Um hmm.
 R. Thanks for asking.
 E. Well, um, I will be in later on if you need a mini or anything like that.
 R. OK.
 E. I should be in all afternoon.
 R. OK OK.
 E. You can yell and scream or rant and rave, whatever you like. Ha ha. I still can't get over that we got the police out here.
 R. Yes, it was great. Ha ha.
 E. Ha ha. All right! If I don't speak to you before, I'll see you on Saturday.
 R. Yep.
 E. OK.
 R. I look forward to it. Cheers.
 E. Yeh.
 R. Bye bye.



NEW YORK
JAN 29 -
FEB 11
1978

E. Hi Mom.
M. Hi Ed, how are you?
E. Fine. How are you?
M. Good. I just got up and I'm having grapefruit...
E. Uh huh.
M. ...And coffee...it's eleven o'clock there huh?
E. Yes it is.
M. Yes it is?
E. ...And cold...
M. What?
E. And cold.
M. Oh I know...are you down to seventeen?
E. Yeh.
M. Is that for real? I can't always believe what I read in the paper.
E. You can believe it. It was cold last night.
M. What did you do to stay warm?
E. Oh, I had friends over. I cooked a Burmese dinner.
M. A what?
E. A Burmese dinner.
M. Oh, how nice.
E. And uh...we had a nice time.
M. Terrific, listen, I'll call you back.
E. OK.
M. All right, in about one minute.

E. Hi.
M. Hello there. I just got some more coffee. We um, went to see the Rhineholts last night.
E. Oh yeah?
M. They live way up in Malibu about -- Alan, about how far is it from here, about 30 miles? -- 32 miles. It's just this side of Oxnard. Quite a nice little piece of country there, you know, people talk about living in Los Angeles, it's in the Santa Monica school district still, up there.
E. Uh huh.
D. Point Doom...doom.

M. Dune.
E. Do they have a nice house?
M. Um...uh.
D. They have a nice piece of property. They have a guest house they've built that's just filled with all their uh literature, reference books, and papers and things.
M. You know what two Ph.D.'s, two publishing Ph.D.'s house would look like, Ed?
E. Uh huh, uh huh.
M. Particularly those who go on excavations and bring things back. That's what it looks like. Anyhow the wrinkle in the evening was that the baby -- the little fellow, who's two -- had the flu. And he was walking around fevered and coughing. Just adorable. But it's like um you never catch anything from somebody that age, and that you never catch it...
D. And then Cynthia had a fresh cold that was getting worse all night.
M. Oh god.
D. It was just delightful. So Suzanne drove up there in her most euphoric state.
E. Uh huh.
M. Miss Bountiful came up there...It's really uh it's nice to go visit somebody that far actually...you know, it was a beautiful afternoon, you know, coming up the coast.
E. Uh huh.
M. I ha ha just hope we don't get their diseases.
D. Is it still uh...are you having more snow?
E. No, not really.
D. Just cold.
E. Yeh, there was a little thaw during the week and it got cold over the weekend.
M. Well, are the streets icy, Ed?
E. Yeah.
D. When they clear the streets, do they clear the sidewalks too?
E. Sometimes.
D. Yeah.
E. Ha ha ha.
M. Have you got good grip on your boots to keep them from uh... to keep them from slipping?

E. When there's ice, you need steel cleats.
D. You didn't have high winds like the other places did, did ya?
E. Not particularly.
D. Some places you know had terrible winds.
E. Uh huh.
M. So, you had your Burmese dinner?
E. Yes, I had a Burmese dinner.
M. Yeah, what did you cook?
E. Well, I cooked that chicken dish I made for you. String-beans and bamboo shoots covered with sesame seeds and onions. and then I made saffron rice with almonds and
D. Oh that's nice.
E. And then salad. And that was that.
D. Speaking of saffron rice, her ladyship came home last night... Celia.
M. We haven't seen her. She was in her bed when we came home last night.
E. Uh huh.
M. I don't know, she came...you know...we told you she didn't come back last week.
E. Right.
M. So when I hang up from talking to you, I will brush my hair and put on...put on my lady-of-the-house robe and go down and talk to her.
E. Uh huh.
M. I can be less than enthusiastic about the whole episode, but I'm a little tired of keeping house if you know what I mean.
E. Uh huh. Ha ha ha.
M. Ha ha ha. This is a small conflict.
D. I have dishpan hands.
E. I can't hear you, Dad.
M. What?
E. We don't have the best connection, you'll have to speak up a bit.
M. Oh, OK. Anyway, Grandma said you called her.
E. Yeah, I did.
M. She went home from the hospital Thursday. She hasn't been feeling too good...
E. Uh huh.

M. Not from her heart thing, but she's had a stomach ache...just generally doesn't feel good. Just fatigued and I don't know ...I'm gonna go over and see her today.
E. Well, it's been quite a week around here for sickness and dying.
D. Yeah.
M. Yeah, who?
E. My friend, Mitzi Hughes, has cancer of the liver.
M. Oh.
E. So she's got about a month.
M. God Ed, she's not very old.
E. I know. She's not.
M. How old is she?
E. She's uh...uh...I don't know, she's probably around your age.
M. Really.
E. Yeh. And...
D. What was primary, the breast...?
E. What?
D. Where was the primary?
E. The primary, I think, was in the colon.
M. Oh god.
E. And they did a good surgery and apparently got it all out but it had apparently already spread.
M. When did they do the surgery?
E. I guess it was about a year and a half ago.
M. That was Charlotte's story.
D. What else?
E. What else?...that was...
D. No, I thought you said you were...I thought you said you had more than one.
E. Well, just Grandma this week.
D. Oh. Yeah.
E. Ha ha ha...and I sent Julie a get well card.
D. That was nice. To the hospital or home?
E. I sent it to the home.
D. That's nice. She goes in today.
M. She's so scared.
E. Well, I would be too.

- M. Well it's just uh I don't know...she's just got such a bad attitude and I'll tell you, I talked to Mary and she says, "Well, she's going to her doom." I mean they have the most wonderful attitude.
- E. Ha ha ha.
- M. "She's meeting her doom." "On Monday."
- E. Uh huh. Wonderful.
- D. Actually, she'll come through it and be just fine.
- M. God I hope so.
- D. It may be uh...it'll be a little harder technically, that's all, pulling layers of fat out of the way, but otherwise, she won't bat an eye. Lookit, Lyndon Johnson and all these people—they go back and run the United States after a few weeks. She's gonna go back to doing something in a few weeks and be fine.
- E. Uh huh.
- D. She should have no problem whatsoever.
- M. I hope so.
- D. Quite a lot of...it's a painful operation only because when they work up under the ribs, they tug and pull and then it's hard...and then it's just painful to breathe for the first few days.
- E. Hmm.
- M. Other than that, it's just swell.
- E. Ha ha.
- D. She'll do fine.
- M. What else is doing hon—Oh we saw Bobby and Al Gold came over here on Friday. This is our social weekend.
- E. Uh huh, it sounds pretty social for you.
- D. God. Tonight we're going out to dinner...
- M. Aww.
- D. Tomorrow we're going to the ballet. Tuesday night, we have to schlepp to the valley to see Julie. I don't know when I'm ever gonna stay home.
- E. Ha ha ha.
- M. Who says we're gonna schlepp to the valley?
- D. Well you gotta do something, Myrna.
- M. She's gonna be one day post-operative, I don't have to schlepp

- M. to the valley. It's ridiculous. One—one day post-operative she doesn't need company.
- D. Yeah. We had a nice visit with Bobby and Al.
- E. Uh huh.
- D. They uh...I guess Annie's out here visiting now. And their daughter Rickey, the one that's gonna be a doctor...it's funny to listen...it really is...it really is very thoughtful what she's doing...but she's going around interviewing all the places she wants to be a resident...but you know, one of the major things is that she won't go any place where you have to be on every other night. Every third night is as much as she's gonna work.
- E. Huh. Who...who was the person who was interviewing places for weather?
- D. She was.
- E. She was.
- M. Well it's weather and nights on...she likes to ride horses and she's a scuba diver and she does a whole bunch of other things.
- D. She very...her number one choice is the University of Kentucky in Lexington, where she can get out and ride horses. So she's uh...the other uh...what—it's a good program...and the other things she shows really good sense, she wants to know how other women have done in the program...
- M. How the women do...
- D. She really goes with a big checklist.
- E. Uh huh.
- M. That's OK.
- D. It's very good.
- M. Did you ever do that, Alan?
- D. No.
- M. Ha ha ha that's why he's saying this...
- D. I went wherever I could get in. That I went to Chicago... who cares about the weather?
- M. Who cared about the weather. You're really getting another dose there this winter it sounds like, Ed.
- E. Yeh, well, winters are winters. And the...
- M. Summers are very extreme too.

- E. Yeah, well that's the way it used to be. I just...when I moved to New York, I had three very mild years. So anyhow, we're um...I'm working on the transition of the area here.
- M. Yeah.
- E. And, out of the blue Sheila Sherman the uh Area Reference Person from Phoenix is moving here.
- M. Uh huh.
- E. So she may take over as Reference Person for this area.
- M. How wonderful.
- D. You mean for you? Or for the whole area?
- E. For uh—for my part of the area. And that would make everything quite...well...it would make everything a lot easier. Um and then what would happen is that I wouldn't even have to be alternate. I could just uh be Area Consultant
- M. In other words, the person you were thinking about as Reference Person before could be her alternate.
- E. Yeh. Yeh.
- D. Why is she moving there?
- E. She's a singer.
- D. Did you know her...
- E. Uh.
- D. From...from before?
- E. No. No.
- D. You better get out...you better get her a job.
- M. Of course, I'll tell you Ed, a cooler thing that was done in Santa Barbara is to go ahead with your plan and have her be the alternate.
- E. Wh..wh..what?
- M. Have the alternate be the person who has already taken it for the...when you're training new leadership...and step out as soon as you know...the Reference Person is solid and then get another alternate.
- E. Ah. Well the only thing is—that we don't have anyone else who wants to be Reference Person.
- M. Oh, I see. You mean, you're just drafting people.
- E. Yeah.
- M. (Cough) Just like my position.
- E. Yeah.

- M. I don't feel drafted, however. As a matter of fact, I talked to Maury this week.
- E. Uh huh.
- M. And uh I felt pretty good talking to him. I felt um...I really think my area is in good shape. I have a couple of teachers I'd like to shake up.
- E. Yeah, what happened the night you asked them, "Why should they be teaching?"
- M. What happened? Bill South...uh...I didn't ask them why, I told them what I wanted them to do. I decided not to even ask them the question. I told them to be at least six weeks in someone else's class...to share the theory and to really experience being thought about and uh Bill South told me that um he would do it when he jolly well pleased and uh he didn't like people telling him what to do from higher up.
- E. Uh huh.
- M. ...Like the hierarchical structures so um I'm composing a letter asking him why he thinks he should be in the area. Everybody else agreed. Two people moved on it immediately and signed up for classes. And Jim hummed and hawed and Sally didn't say anything.
- E. Hm hm.
- M. So I presented all that to Maury and anyway...it's...it's difficult you have...when you've only taken over...you haven't had the choices of your teachers and haven't laid it out to them how you want it to be.
- E. Yeh.
- M. But anyway...the other thing was uh that he (Maury) was in Warsaw. They had a workshop for fifteen people there.
- E. Uh huh.
- M. He had himself quite an itinerary...very exciting...they will probably have a couple of classes going in Warsaw.
- E. Um hmm.
- M. But generally, Ed, there are some very tacky things that go on in counseling. Excellent communities and excellent leadership. And then there are some people that you absolutely wonder if they even know how to co-counsel. You know, they're in leadership, and I met them. I met them in our own

- M. region. They just um...you just look at them and wonder how this could possibly flower as a region with these kinds of people...you know...in leadership.
- E. Uh hm...
- M. They're just no place. So...I called Marie Domingo and I told her that, but she didn't seem to like to hear that. But I don't see her jumping to be the Regional Reference Person either...to clean it all up. So...I don't know...um I'm sorta minding my own business at this point.
- E. Ha ha ha.
- D. Ha ha ha.
- M. We've got six young people coming to our workshop. We'll have a large focus on adultism...you know, as a major part of the liberation work.
- D. One more young person, and they may lose one old person.
- E. What?
- D. If they have one more young person, they may lose one more old person.
- E. Anybody I know?
- M. Oh Alan, Rudolf came and sat right next to you. He was so cute...
- D. Well that's good that's good, I could kitchel him a little bit and then he could go someplace else...I didn't have to live with him for three days.
- E. Ha ha ha.
- M. Very zestful little child. Really, tremendously zestful.
- D. I remember...
- M. They're teaching him three languages at one time. When they (the Rhineholts) speak to him, they speak to him in Italian, English and Spanish.
- E. That's pretty good.
- M. You know, when they have the time to.
- D. Remember we went to his store. The leather store.
- E. Oh. Right.
- M. That's his brother. They don't like him...they don't like that brother.
- E. They don't like the rich brother.

- D. Well uh they uh all split up. The one brother kept the New York store. The others, the other brothers kept the stores uh in uh Germany.
- E. Ah.
- D. So they don't like the brother in New York.
- E. Are you playing tennis, Dad?
- D. Yeah, I played yesterday for the first time in a long...oh I don't know...months...I played the full two hours. I didn't win...
- M. We're gonna play a little bit this morning...before we... unless these tasks around here with Celia get to be more than I anticipate...unless we get into negotiating meetings or something like that...
- E. Yeh.
- M. There's a film I wanted to see. Have you heard of a picture called the Children of Theater Street?
- E. No.
- M. The story of the Leningrad Kirov?
- E. Uh uh.
- M. It's supposed to be good.
- D. We're going to ballet...we're going to see the New York City Ballet tomorrow night. No...
- M. No, the American Ballet Theater.
- D. ...American Ballet Theater...with Barishnikov...Did you see. Did you ever see Turning Point?
- E. No, never did.
- M. He wouldn't go do that. You wouldn't consider that would you?
- E. No, I haven't been. Ha ha ha.
- M. So anyway, is there anything you can do for Mitzi Hughes?
- E. Well, not really. Not really...as a matter of fact I haven't even seen her very much in the last year or two. In the last year and a half or so, I haven't seen her at all. I'm going to try to make some time to see her.
- M. Has she been poeting all of this time?
- E. What?
- M. Has she been poeting?
- E. I don't know what you mean.

- M. Is she a poet?
- E. No, she's an art critic.
- M. Oh that's right. What has she been doing?
- E. Well, she was voted Critic of the Year in 1976...by the Smithsonian Institute.
- M. Terrific.
- D. By what?
- E. Smithsonian...I—she uh lectured at the Smithsonian Institute. I don't know if they were the ones that gave the uh...award. But um...I don't know. She has this very peculiar attitude. Bob is off in India and she's written him this letter that's likely to get to him in two weeks or so at a point when she's probably just going to be feeling awful and then um I don't know...There's just this whole real self-ish thing going on...and I don't know what to do about it. But I've talked to her sister about it, but her sister said that um "She wants it this way." So um I don't know... I think Bob's gonna be pissed.
- D. What's the letter...just telling Bob about her health?
- E. Maybe...maybe...but it's like she...she didn't even want me to know. I mean her sister told me, but then when Mitzi found out, she was totally furious that I knew.
- M. When is Bob coming home?
- E. He won't be home until the end of February if he comes home as scheduled...if he doesn't come home to see her.
- M. That's four weeks from now.
- E. Yeh. I mean but she only has like a month or so.
- D. Is she uh...is she bed-ridden now?
- E. She's not exactly bed-ridden...but she tires easily.
- M. It may be more than a month.
- E. What?
- M. It may be more than a month.
- E. Yeah...more than a month.
- M. Well what are you gonna do for entertainment?
- E. Well, I went to see Renaldo and Clara.
- M. How is that?
- E. Well...
- M. Four hours, Jesus.

- E. A lot of it was really terrible. I liked it OK. I mean it was an OK movie...but it was really...it was quite pretentious. And uh...I had about a three hour argument here at the table ha ha ha.
- M. What?
- E. We had a three hour argument here at the table.
- M. That's nice.
- D. Well it was provocative anyhow.
- E. Well it wasn't provocative and that's why I was so pissed that we had to talk about it for so long. Ha ha ha. It wasn't...
- M. Did you see 1900?...that's a nice good longy.
- E. ...even provocative. What?
- M. Bertalucci.
- E. Oh, I haven't seen that one yet...I actually want to see that. I wish I had gone to see that instead of going to see four hours of Renaldo and Clara.
- M. You can get a pain in your butt from either one of them.
- E. Yeh, and not only that, Renaldo and Clara didn't even have an intermission.
- M. Jon Fell saw Bertalucci and he thought it was very worthwhile.
- E. Who saw it?
- M. Jon Fell. And he liked it a lot.
- E. Uh huh.
- M. But it has had rotten reviews and I don't know if I want to go and sit for four and a half hours...or five hours.
- E. It hasn't had bad reviews.
- M. Really?
- E. No, the only thing that they said was really bad about it is that it was dubbed.
- M. Ah.
- E. And that the dubbing is not very good. But people said it's a good movie.
- M. Well, I want to see the Children of Ballet Street or Dersu Usala.
- E. Uh huh.
- D. I'm sure Arthur and Alice won't want to see those.
- M. They would. She would. Well anyhow, I'm going down to

- M. talk to her highness.
 E. Um hmm.
 M. ...To see if she deigns to work here or not. And I'm sure she does and I'm sure that this is all a figment of my imagination. She probably just wants me to tell her I love her even if she came back a week late. And so we'll just sort of get on with the day. (5 sec pause) I don't know what to tell you about Grandma. It's hard to say.
 D. Well we're gonna drive over and see her this morning. (5 sec pause) We're trying to figure some place to go in March. We're having all sorts of conflicts.
 E. Uh huh.
 M. About where we want to go, not the time...
 E. Yeah.
 M. ...but not about the time. So anyhow, we'll get it all resolved.
 D. Are you still planning to come out here in April?
 E. Well, I'll have to talk to Julian. I haven't done that yet.
 M. Well, I don't want to plan a vacation for when you're gonna be here. But I'm not gonna go anywhere in April. We'll be here because...
 E. Uh huh. Well it won't be until late April.
 M. Late April?
 E. Yeah.
 M. Well I'm planning...we're planning to be here then. OK?
 D. Well dear, have a good day.
 E. You too.
 M. Yes, warm your little tootsies up.
 E. Ha ha ha.
 D. I just don't want to get sunburned out there while I'm playing tennis.
 E. Ha ha ha.
 D. It's hot, Myrna, so don't wear a sweatsuit.
 E. Ha ha. OK, I'll talk to to you next weekend.
 D. On that note, good bye.
 M. We'll talk to you next weekend, dear. And Ed...
 E. Huh?

- M. If anything comes up I really will call you, honest.
 E. OK.
 M. If there's anything important or if there had been anything persistingly poor, I would have called you just until I got you.
 E. Uh huh.
 M. OK?
 E. OK.
 M. All right dear. Bye.
 E. Bye.

E. Hi Jill.
 J. Hi Ed.
 E. Do you have a minute to talk?
 J. Yeah.
 E. How are you?
 J. Great. Wonderful.
 E. I'm pretty good too. Um...have you talked to Leanne very much about the meeting tonight?
 J. No.
 E. Okay. Well, let me tell you what...what's going on. We... we met. Lisa...I mean Leanne, Sheila Sherman...
 J. Uh huh.
 E. ...And I met on Friday and we're going to be proposing for discussion that um Sheila be sub-area reference person for the south area...
 J. Uh huh.
 E. ...And that Leanne be her...her alternate.
 J. Uh huh.
 E. And that I be her energetic consultant.
 J. Right. Great. I'd love to be on the area committee...sub-area committee.
 E. And...the uh sub-area part of it, I think is...is uh...well just to explain it a little bit...I don't exactly see why she wants to be part of a sub-area...except that...I think she thinks she'll get some help from Jim that she needs.
 J. Yeah.
 E. And maybe he has that to give right now, I don't know. And secondly she feels that it would be a supportive thing for him...
 J. Uh huh.
 E. ...to have us as a sub-area, you know, where he really has to consult with us and think with us about things.
 J. Uh huh.
 E. So that's what...I think that those are her major reasons for wanting to be a sub-area. I'm not...
 J. ...In agreement.
 E. ...totally sure that we need to.

J. Yeh. So the discussion tonight will probably center around whether or not to be a sub-area and not really around her at all.
 E. Yeah. I think that when people meet her...
 J. You like her...
 E. Yeah.
 J. OK.
 E. People will really like her a lot.
 J. OK. Good.
 E. So...it feels like um...this may work.
 J. Oh. Great.
 E. And then what I have to do is get in touch with Maury this week and talk to him about it a little bit and he's at La Scherpa so I can't call him directly there...
 J. Right.
 ...but I can call Seattle and leave a message for him to call.
 J. So what should our angle be tonight?
 E. Okay. Well what she...well what she's gonna do—tonight—or uh what we're gonna do is that we're gonna talk about the proposal that we came up with...She wants to meet everyone. She wants us to do introductions um...to tell briefly what we do. And she wants to hear what...what it would take... or what's in the way of various people being reference persons.
 J. Uh huh.
 E. Because one of the things she did very well in Phoenix is bring people along to—to take the higher leadership positions.
 J. Uh huh.
 E. So, she wants to hear that from everyone...
 J. Uh huh.
 E. ...so that'll be part of the meeting. And then if we're all pretty much set on them um...on the proposal and we feel pretty good about it, then we'll have time to um do some group counseling time... on...
 J. Uh huh.

- E. ...primarily the things that get in the way of um thinking about taking on the area.
- J. Uh huh.
- E. So that'll pretty much be the structure of the meeting. And then probably I would like to talk a little bit about how... or if we need to think of a special way of presenting this to the community.
- J. Uh huh.
- E. ...If we see any major objections coming from people
- J. Uh huh. How do you feel about talking about what gets in the way of being Reference Person?
- E. Me personally?
- J. Yeh.
- E. Uh.
- J. You just feel clear and you'll just say your reasons.
- E. Yeh. Absolutely.
- J. Yeh. It's not gonna be some pressure thing where her long-range goal is going to be to get me to be Reference Person.
- E. Well, I think that her—her goal is to have a lot of people who want to take the job instead of our having to fish around.
- J. Well that would be better for the community.
- E. Yeah.
- J. But it doesn't have to be you and me. Ha ha.
- E. Right. Right. It doesn't have to be you and me.
- J. Yeh.
- E. But...but if it comes up as some counselable you know distress or some...some uh...you know, some point in our life where a certain number of things are taken care of that we could be reference persons or something like that...you know, if it helps work on the counseling...it seems like a great idea.
- J. OK.
- E. I don't think it's a pressure thing as much as...I think she also needs to find out exactly what people's resistances are...
- J. Yeah.
- E. ...to leadership in order to work with us.
- J. Yeah. That's true.

- E. So that seems like a good idea to me.
- J. Uh huh.
- E. OK. ...let me see if there's anything else...I was wondering if you could talk to Karl between now and the meeting, to let him know what's going on.
- J. OK. I will. I will.
- E. Cuz I've tried to get everybody else.
- J. Uh huh.
- E. And Leanne's gotten a few people too. Is June Ginsberg not going to be your assistant anymore?
- J. She's not going to be my assistant anymore.
- E. So she's not going to be there tonight?
- J. She said that she was coming but she never bothered to ask me where and when the meeting was and I forgot to tell her. So...
- E. Well, you can tell her not to bother to come...
- J. Uh huh.
- E. ...if she calls.
- J. Okay. If she calls. I'll assume she's not gonna be there.
- E. Uh huh. (3 sec pause) OK. Well that's about all the news, up to the moment.
- J. All right.
- E. Oh, one other thing.
- J. Uh huh.
- E. Was Bill Carlson in your class?
- J. Which one? There's a Bill Carlson from the Bronx and a Bill Carlson from Queens.
- E. OK. It's Bill Carlson from 179th Street in the Bronx.
- J. Yeah yeah, he used to be in my class.
- E. Uh huh. Because he's in my class now. Um...how experienced a counselor is he?
- J. He's pretty distressed. He's had some experience but I don't know how well it sunk in.
- E. Uh huh.
- J. Which class is he in?
- E. He's in my ongoing class...
- J. Uh huh.
- E. ...because Billie...

J. He's a little too sunk for a high level ongoing class.
 E. Yeah well I tend to think so too and...
 J. Tell him to switch to your Wednesday class.
 E. Yeh, well, I'm gonna talk to him...and see what's up...you see the thing that I can't tell is if he's generally sunk... Billie says that he's changing a lot of things in his life right now and moving. I tend to think he's sunk a lot.
 J. I think it's his pattern to be sunk...sort of like a personality trait.
 E. Yeah.
 J. Or a distress that needs some ongoing type of thing.
 E. But I'm just wondering if...if—if working on powerlessness...
 J. Oh that would be good.
 E. ...and goal-setting would be the thing to turn that particular aspect of his counseling around.
 J. Uh huh. Yeah.
 E. And that maybe clear of that...maybe he would open up and really move ahead fast...or maybe something like that.
 J. Uh huh.
 E. But I'm only planning to give it a couple of weeks.
 J. Sure. He hasn't been in class for a long time. So he hasn't done any work on powerlessness, liberation, sexuality, probably a little on his chronic patterns, but I would say that he would benefit a lot more from hearing the theory again and going through it all...
 E. Uh huh.
 J. ...For himself.
 E. Well that's how basically I feel too.
 J. Well you can disagree with Billie and just do it.
 E. Yeah. Yeah.
 J. Yeah.
 E. OK. So I'm looking forward to seeing you tonight. And have a wonderful rest of the day.
 J. You too. Bye.
 E. Bye.

E. Hi Ann.
 A. Hi Ed.
 E. How are you?
 A. I'm fine.
 E. I'm fine too.
 A. Good.
 E. I was wondering...I was thinking of leaving my house and I was wondering if you would like to have a bite of lunch.
 A. I really can't because I'm just starting to work and I have to go somewhere...in a couple of hours.
 E. Ahhh.
 A. And um...I just really want to...to get some work done.
 E. Okay.
 A. But um—another time. I'm going out to this thing at PS 1.
 E. Oh yeah. What's out there?
 A. Oh, it's this thing Dana Karp's doing. I don't...I don't know.
 E. Ha ha ha.
 A. Ha ha I don't particularly want to go but I really feel like it's unavoidable.
 E. Uh huh.
 A. So...
 E. So...OK, listen, I'll talk to you real soon.
 A. OK.
 E. Bye Ann.
 A. Bye.

J. Hello.
 E. Hi, this is Ed Friedman, who is this?
 J. This is Jeannie. Hi Ed.
 E. Hi Jeannie, how's life treatin' you?
 J. Oh, fine. Ha ha.
 E. Ha ha.
 J. What can I say? It's mad. Ha ha.
 E. Uh huh.
 J. How 'bout you?
 E. It's mad. Ha ha.
 J. Ha ha ha.
 E. I've been doing a lot of work.
 J. I didn't get to see you at all this time.
 E. Yeah. Are you leaving?
 J. Tomorrow.
 E. Ah hah.
 J. So probably...I didn't get to see anyone...it's very frustrating...but this was a ha ha ha business trip.
 E. Uh huh. Uh huh.
 J. ...So maybe something will come out on that end.
 E. Right, right, are you expecting to be back soon?
 J. Yeah, I have to teach Tuesday morning.
 E. I mean back here.
 J. I don't know yet.
 E. Uh huh.
 J. It depends. I don't know yet. I'm gonna have to go back and face my deaths.
 E. Face your what?
 J. Debts.
 E. Oh your debts—ha ha ha.
 J. Yes. But then income tax, if I file early I get some money back and that'll be something. All fifty dollars worth.
 E. Oh god...
 J. So I don't know.
 E. ...I have to face that one of these days too. I keep putting it off until I can borrow someone's electronic calculator.
 J. Ha ha ha oh god. That's a good idea.

E. It's the only way I can face adding up all those check stubs and expenses and things like that.
 J. I've never done a long form before but I might do one this time.
 E. Well it's nice because once you start doing them you start spending more money and deducting it. Ha ha ha.
 J. Ha ha. Yeah.
 E. It's sort of a mixed thing.
 J. Yeah, I'm sure it is. One of these days I'm going to um declare myself a business.
 E. Uh huh.
 J. But I don't want to yet because there's a lot of stuff that I don't want to report.
 E. Right. Right.
 J. So I think that I may not. Ha ha ha.
 E. Ha ha.
 J. It depends. Are you going to the Steve Reich thing tonight?
 E. No. Uh I have busy co-counseling work to do. We're um in the process of changing the leadership of the downtown/Brooklyn area. I'm the out-going leader so I have to make things...make sure that things go smoothly and that things get taken care of.
 J. I don't know if I knew you did co-counseling or not. I know that I talked to somebody about that awhile ago but I don't know if it was you.
 E. Yeh, it was me.
 J. It was.
 E. Yeah.
 J. Yeah. Mmm. Yeah, it was, I'm sorry. I'm a little spaced out. Hmm. Yeah.
 E. Anyhow, I may be out in San Diego in late April, something like that...I'm gonna try to do a reading down there.
 J. Oh really, I'd like to see you.
 E. Swell. If I'm there you will see me.
 J. Yeah. Do you have my address and phone number.
 E. 887 Atlantic Avenue.
 J. Do you have the phone?
 E. No.

J. Write it down.
 E. Okay.
 J. 985-
 E. 985-
 J. 8566.
 E. 8566.
 J. Give me a call.
 E. All right. I'll do that.
 J. Yeah. You should.
 E. OK, well listen, I may see you in late April.
 J. Yeah.
 E. Is Connie around?
 J. Connie's not here.
 E. She is not. All right.
 J. Uh uh.
 E. Well she's been a rat and hasn't called me back so...
 J. She's also been very very under stress.
 E. Oh yeah?
 J. ...And strain. Yeah. She hasn't been able to do anything so don't feel left out.
 E. Ha ha ha.
 J. Or singled out at all. Shall I tell her you want to call back?
 E. Have her call me.
 J. Uh huh.
 E. Have her just put her voice on my machine. I'd just like to know that she's still alive.
 J. OK. Ha ha ha.
 E. Ha ha ha.
 J. I'll quote you then.
 E. OK. Well, listen, have a good trip back and I will talk to you when I talk to you.
 J. OK. See you.
 E. OK.
 J. Bye.
 E. Bye Jeannie.

E. Hello.
 P. Hi Ed. It's Pattie.
 E. Hi Pattie, I've been trying to reach you today.
 P. Oh yeah? Really?
 E. Yes.
 P. Oh. Well I called to find out if you had Susan's number because I can't find the roster.
 E. Yes I do.
 P. ...And I have to call her.
 E. OK. Her number isss...
 P. Yah.
 E. Uh...825...
 P. Uh huh.
 E. 5678.
 P. 5678. 5678, oh.
 E. Yes.
 P. OK.
 E. Let me see, what I had to talk to you about...I forgot in class to mention that the area meeting was next Sunday.
 P. Uh huh.
 E. At my house.
 P. Uh huh.
 E. At seven.
 P. Oh, I don't know if I can make it because I might be going up to Amherst.
 E. Okay.
 P. Um. If I'm not, I will.
 E. Okay. Good.
 P. So...it's at your house?
 E. Yes...and...the next meeting for the coordinators' committee...
 P. Uh huh.
 E. Let me get you that date too.
 P. Oh I just mixed up the two. This is the whole area.
 E. Yeh Sunday is the whole area. The coordinators' is at twelve o'clock in the afternoon on Saturday Feb. 25th.
 P. Uh huh. Is there anything I can do before then?
 E. Anything you can do?
 P. Yeah.
 E. Um...just generally to help?

- P. Yeah, or to start my job. Or something.
- E. Um...I don't think anything before then to start your job. I think being at the area meeting is gonna be important... because you're part of the area leadership at this point.
- P. Right.
- E. So that's...so that's one thing.
- P. Uh huh.
- E. I uh...I could use some help getting those Present Times.
- P. Right.
- E. Let me see the best...are you driving into the city on um...
- P. Tuesday.
- E. Tuesday.
- P. Yeah.
- E. Hmm...yeah...and are you meeting us to counsel down at Ona's?
- P. Um. Most probably. I have to talk to Susan about that now.
- E. OK. See, I have to be there about 4:30.
- P. Uh huh.
- E. To counsel with Billie.
- P. What we could do um...do you wanta go over there after class?
- E. Oh. Real late. That would be fine.
- P. I mean cuz they're open late. Right?
- E. I assume.
- P. And where would you...would you be bringing them to your house?
- E. Right.
- P. OK. If all goes well with my car. I keep getting flat tires about once a week.
- E. Ha ha ha.
- P. It's really crazy. Oy. OK, so that'll probably work out. And you have the address and everything?
- E. I have all that.
- P. OK. So we can do that Tuesday.
- E. OK. Well that's great.
- P. OK. And this next...OK...and this next Sunday meeting.
- E. It's at seven at my house. So if you get back early from Amherst...
- P. Right. And if not is there something I can do? I mean if I miss it should I just call you and you'll tell me what happened? Or...
- E. Yes.

- P. OK.
- E. Yes.
- P. OK. ...Cuz that's pretty much definite that I'll be going up there.
- E. Uh huh.
- P. Um...OK.
- E. All right...well I will see you on Tuesday.
- P. OK.
- E. If you're coming to Ona's, maybe um...just leave a message on my machine so that I'll know to keep an ear out for the door.
- P. Right.
- E. ...While we counsel.
- P. Right. It'll probably be well...I don't know what's happening with Susan because she realized that she had another appointment so we might just have a short one (counseling session) before.
- E. Uh huh.
- P. But if it doesn't work out with her, I'm gonna try to convince Paul to do it...instead.
- E. OK.
- P. It'll probably be between 5:30 and 6:00 or something like that...
- E. Uh huh.
- P. That we'd be there.
- E. OK.
- P. OK...so I'll call you.
- E. Terrific.
- P. OK, Ed. See ya.
- E. Have a nice day.
- P. You too.
- E. Bye.
- P. Bye.

Monday, January 30, 1978 Bill D. and Sharon J.

E. Hi Bill.
B. Oh, hi Ed. How ya doin'?
E. I'm doin' just fine. How are you doin'?
B. Good. Really good.
E. I was calling to talk to the birthday girl.
B. OK. Hold on a second.

S. Who is this, for me?
E. This is Ed Friedman calling to say Happy Birthday.
S. Oh, thanks Ed. That's sweet. How's everything?
E. Things are just fine.
S. Great. Actually, I'm just on my way out. I'm late for to see the doctor.
E. Uh huh.
S. I've gotta go see the doctor. And then we're gonna be out all of...or most of the day. We'll probably see you at the reading tonight. Right?
E. Yes you will.
S. Great.
E. We can go have a birthday drink or something.
S. Oh yeah, I can have a drink of milk...for my birthday ha ha ha.
E. Ha ha ha.
S. Ha ha...or something, we'll do something.
E. A little kahlua and milk?
S. Oh yeah, that might be nice. OK...you know but...I'm glad you called me except I wish I could talk to you...I wish I could except we're really late and I have to call the place to tell 'em I'm late.
E. Well OK, I will see you later and I will give you a big birthday hug and kiss.
S. Thanks. Thanks Ed. Thanks a lot. I'll see you later then.
E. OK.
S. OK. Bye. Bye.
E. Bye.

Tuesday, January 31, 1978 Connie

E. Hi ya Connie.
C. Hello. How are you doing?
E. I'm doing pretty good. How are you doing?
C. Crazy.
E. Cr-razy.
C. Everything was OK...everyone left from the CAA then uh—uh—the last hour's been very intense all over again.
E. Ha ha. How are you? I haven't talked to you since a groggy night three weeks ago.
C. I know. I'm fine, and you?
E. I'm doing pretty good. I've been doing uh a lot of counseling work.
C. Uh huh.
E. I'm sorta coming to the point where I'm gonna cast off my job...in about four or five days and then um and then be on sort of residually as a transition stage. Um I—I'm not gonna be Reference Person for the area anymore. Thank god.
C. Yeah, you've been telling me this for months.
E. Ha ha ha yeah well fortuitously a wonderful thing happened. A fully qualified person moved from Phoenix into the city...
C. Ah.
E. ...Who's been doing the job in Phoenix. So uh everybody seems thrilled to hand the job over to her so...it's gonna happen.
C. Good. Well listen, can I talk to you later?
E. You can talk to me later.
C. Can I um—Well—um I—I'm not trying to rush you off, it's just that um I can only do one thing at once.
E. All right.
C. OK. Ha ha. Thank's for calling back.
E. OK.
C. Bye.

EF. Hi there Elliot Burns.
 EB. Hi. Ed Friedman! How ya doin'?
 EF. I'm doin' all right.
 EB. Good.
 EF. How are you doin'?
 EB. I'm doin' fine. Yeh, I'm doin' fine. Wound up not being around over the weekend at all, spent the weekend in Hartsdale.
 EF. In Hartsdale. Ah hah.
 EB. ...And surrounds.
 EF. Was that nice?
 EB. Yeah, it was good. It was good.
 EF. Uh, I must say that staying...uh staying on your parents' terrace isn't too bad.
 EB. (Clears throat) No...not too bad...a little chilly out on that particular terrace...
 EF. Ha ha ha.
 EB. ...these days. Ha ha.
 EF. See, you don't really have a problem with windows in your house, but I notice that when Bob's around and I can't write by a window, it really stunts my progress a lot.
 EB. Uh huh. I...I have for quite some time now found that I cannot work...found that I cannot write at least if it's a cloudy day.
 EF. Ha ha.
 EB. Ha ha ha ha.
 EF. That's been mostly...
 EB. Listen Ed...
 EF. ...that's been most days.
 EB. ...I can't help where I live.
 EF. Ha ha ha.
 EB. Move to Arizona and I'd become very prolific. I mean I can't say you know that a su—sunny day automatically makes me write.
 EF. Ha ha.
 EB. Ha ha ha. But a cloudy day uh really does uh damage. It's true too. So uh what did you have uh at the extravaganza last night?
 EF. Last night. Uh...do you know Dwight Peters? He was the guy

EF. who did the camera work that night...
 EB. Oh yes.
 EF. ...over at the station.
 He did a very nice piece.
 EB. Oh great.
 EF. He just...he was just reading from journals. He's a good humored and genuinely happy person so it was nice hearing his journals.
 EB. That's good.
 EF. And some of it was funny. And um, it felt like a step out for him. It was nice, knowing him...
 EB. Yeah right, right.
 EF. ...to see that kind of growth in his writing.
 EB. That's really great.
 EF. And I must say that any time I'm any place and somebody's chosen (cough) to write prose instead of poems, I find myself in just such a good mood.
 EB. So relieved. Right. Ha ha.
 EF. Ha ha.
 EB. I know just how you feel.
 EF. It was like I went um...I went um...when I went to see Tina on Friday. She was working on that performance novel and there was this section of it where I suddenly started liking the writing a lot and after I was done she says, "Yeah, I was trying to do a parody of detective writing."
 EB. Ha ha ha. I know that always works, too.
 EF. Ha ha. And the...And the thing is that um...you know, every so often I get the feeling that um...like um...that I'm just a mean and judgmental person...
 EB. Uh huh.
 EF. ...And that I only like the writing that I like because I'm defensive about it or something like that...I don't know...some just—you know, some weird stupid way of thinking or something like that...but I realize that it is the writing I like and I can't help writing...I can't help liking the writing I like.
 EB. I know. What are you gonna do?

EF. Ha ha ha. You know I feel so limited sometimes cuz there's so little of it, in a way.

EB. Uh huh. Uh huh.

EF. And well uh, you like what you like, what can I say?

EB. I know I know. I know I know.

EF. And! By the way, I saw all but the last ten minutes of the Gauntlet yesterday.

EB. Uh huh.

EF. And I thought that was a terrific movie.

EB. Yeh I thought there were some real good things—and the shooting's gorgeous.

EF. Yeah.

EB. I mean yeah, just gorg—and some of the worst script writing I've ever seen.

EF. Yeah.

EB. But I—I—that stuff in the cave...I just couldn't...

EF. The stuff in the cave or the chase scene in the helicopter...

EB. Great stuff.

EF. Yeah.

EB. Great stuff.

EF. I agree.

EB. I think he's a real good director.

EF. Uh huh.

EB. I think he's a lousy producer.

EF. Ha ha.

EB. Lousy producer...Ha ha—makes a movie anytime he wants to... I'd say that makes him a pretty good producer.

EF. Ha ha.

EB. Hm. Not much of a literary taste however.

EF. No, no, not much of a literary...

EB. My feeling is that Clint Eastwood could be in anything and it'd make money.

EF. Think so?

EB. Yeeah I do think so, yeh—I think he's uh a real star. I think he's a star just like John Wayne.

EF. Yeah and it's funny. As...as...as horrible and macho as his

EF. values are you have to like him...

EB. Oh I know.

EF. ...more than a lot of people.

EB. Absolutely. I even like him as an actor. I mean besides liking him as a sort of director.

EF. Uh huh.

EB. Sort of director? Director. I think he ages well.

EF. Uh huh. Ha ha ha.

EB. Ha ha ha.

EF. I thought it was amazing though that the spots in that movie were clearly...she just shows what a total jerk he is...

EB. Uh huh. Well, that was sort of nice. I liked that.

EF. I mean I thought that was real incredible actually...

EB. Yeah. I didn't like her so much.

EF. No, you couldn't like her too much. In a way she wasn't quite interesting enough.

EB. Yeah yeah...I think that's probably it.

EF. However she does remind me of a lot of people I know.

EB. Who?

EF. Ha ha ha.

EB. Nobody I know.

EF. She just reminds me of those weekends up at Smith a lot.

EB. Ah hah. Yeah yeh she sez she went to Smith or something...

EF. Went to Finch.

EB. Finch...something like that.

EF. She has that look.

EB. She does have that look, it's true.

EF. And that sort of smart ass style.

EB. Right, right. And a skinny little terrific young body.

EF. Ha ha ha.

EB. And all that stuff...sooooo...no news on the Rockefeller front.

EF. No news on the Rockefeller front. He's not back from his ski trip yet?

EB. Yeah fuck he is. I called yesterday and he was in a meeting, and he didn't return the call. He still hasn't written me a letter.

EF. Huh. Huh. Do you think he's feeling embarrassed about all this?

EB. Ha, maybe he's just hoping I'll go away.
 EF. Ah hah, well that's certainly a terrible thought. I mean...
 EB. It seems like...I can't imagine what else is coming. I mean, I was quite urgent a week ago when I asked him to contact me as soon as he could.
 EF. Uh huh. Uh huh.
 EB. So...ha ha...what's to say?
 EF. So what...have you been re-thinking your project?
 EB. Yeh, I've been re-thinking the project.
 EF. See I was thinking about you the other day. And I was thinking that you still ought to write that movie anyway.
 EB. Yeh. What movie?
 EF. The one you're writing. Even though...even if you can't do it, you ought to write it anyhow.
 EB. I think I'll probably stay with that movie, only I'll just make it an hour.
 EF. Yeh. Yeh.
 EB. Only it won't be the same movie. One...one of the important things about that movie was that it could...it could drift in and out of real intensity, you know, real positive intensity and negative intensities.
 EF. Yeh.
 EB. And uh...there's not enough time to do that unless you have...
 EF. See I was just thinking...just thinking generally about your problem of writing works and then not getting money to produce them, and things like that. Somehow, I still think you ought to write 'em just the way you want to write them. I mean, just because...I don't know...I mean it's like when I think of Waiting for Godot, you know. It's like...I know how—how—how much you don't want to be a writer exactly.
 EB. Yeah, I know.
 EF. But somehow, I don't know how many people have actually seen that play...
 EB. Uh huh.
 EF. But I know a lot of people who've read it.
 EB. Yeah right. That's true. That's true.
 EF. Yeah. And it's funny, the ideas do get out there somehow.
 EB. Oh I know the ideas get out there. I know that.

EF. So I just wanted to encourage you to write it.
 EB. Ha ha ha um now if you could just encourage me on what I should do for protein...
 EF. Ha ha ha what you should do for protein?...
 EB. I had a real scare over the weekend. I dropped below 160.
 EF. Is that right? Huh.
 EB. Not much. Just a touch below 160. I don't think that's very healthy.
 EF. No. No.
 EB. Ha ha.
 EF. Did you make sure to tell your father?
 EB. About what?
 EF. That you just dropped below 160.
 EB. No. No, I didn't tell him. I told him about the Rockefeller thing.
 EF. Uh huh.
 EB. We had a pretty nice time this weekend.
 EF. Uh huh.
 EB. It was quite pleasant (6 sec pause). Did you do anything besides the Gauntlet?
 EF. Yesterday?
 EB. You didn't see the last ten minutes of the Gauntlet? It was actually quite smart.
 EF. Well I had to go to work, but I had a couple of hours to kill so I went into the St. Mark's and saw the end of Death Wish.
 EB. Oh god!
 EF. What a movie that is.
 EB. Right. I can't say that I have any of the same feelings about Charles Bronson that I do for Clint Eastwood.
 EF. No, you really don't. Uh, it has something to do with the fact that uh he's just not interesting.
 EB. No, he's not interesting.
 EF. He's not particularly interesting as a tough guy and he's not interesting as a soft tough guy.
 EB. No.
 EF. ...And he's not interesting at any emotional level as an actor.
 EB. Nope. Nope. I don't think he moves in a very particularly

EB. interesting way. I don't think he looks interesting.
 EF. Ha ha you don't like him.
 EB. Ha ha I don't like him. Yeah, I don't hate him.
 EF. It's funny. People love him all over the world. I wonder why.
 EB. I know they do. They do. So...
 EF. So...I've been very...I've been very cloudy the last several days. Trying to get rid of this area job.
 EB. Uh huh.
 EF. Just something...there's just something about having to go through meetings on this stuff and something about having to take care of a lot of details. It's really...I have a tremendous resistance to doing it.
 EB. Yeah. Right.
 EF. Particularly something that's so boring...I mean details are something that are always a frustrating thing um about writing but they're details I'm interested in and in writing they're like new toys when you finally discover them.
 EB. Right. Right.
 EF. So anyhow, I told you how this woman has come in from Phoenix.
 EB. You did. Yes.
 EF. And she's—terrific so I know that if I get the job into her hands successfully...
 EB. Right.
 EF. ...It'll be done well.
 EB. Right.
 EF. Or done right.
 EB. When is she planning on starting?
 EF. Uh...well (sigh) she has to uh find herself a place to live.
 EB. Uh huh.
 EF. So I will assume that she will slooowly start over the period of a month.
 EB. Yeah. Right.
 EF. And that um...
 EB. Is she gonna do anything at all, now?
 EF. Yeah, well she's trying to meet people.
 EB. Right.
 EF. And...find out what some of the burning issues are. Find

EF. out who knows how to counsel and who doesn't.
 EB. Ha ha.
 EF. And things like that. Finding out uh what sort of material she has to work with. And I wish I knew—ha ha ha—so I could tell her.
 EB. Ha ha you should just give a little "between one and five stars."
 EF. Ha ha.
 EB. In all sorts of different aspects.
 EF. Ha ha ha.
 EB. You have the name and then you have seven categories. Ha ha.
 EF. There was this time when we were going over the roster of the community several years ago...and uh...we wanted to decide...we were trying to think of what state the community was in...who was really active...and who was really capable of taking part in things and all that. And um...there were—there were um various terms you know...uh I forget...but the one that seemed to describe people that we wanted to get rid of was "back burner."
 EB. Back burner. It's funny. I...I used that term over the weekend—or last week in talking to Alfredo, and he'd never heard that term before.
 EF. Uh huh.
 EB. Didn't know what it meant.
 EF. Well I must say, it's...it's the most insidious thing to say about anybody.
 EB. Put 'em on the back burner?
 EF. Yes.
 EB. Yeh right. I know, I know.
 EF. Get rid of them is a lot more direct. You know?
 EB. But back burner means that you're gonna let 'em simmer for awhile—some...you know some things just need simmering for awhile.
 EF. Ha ha ha ha.
 EB. It's true.
 EF. Yeh. Yeh.
 EB. Ha ha ha ha. You're right, it's totally insidious.
 (5 sec pause)

EF. So, anyhow, how are you spending your days these days?
 EB. Well, Ted is here now and Lana was supposed to come over today. She called and said she was coming over but she hasn't shown so I don't know what's happening.
 EF. Uh huh.
 EB. How are you spending your days?
 EF. Well I've been spending...well yesterday I spent the day at the movies.
 EB. Right.
 EF. Pretty much.
 EB. I also think about food a lot. Ha ha.
 EF. Ha ha ha.
 EB. It's true.
 EF. I um...have been doing a little writing.
 EB. Uh huh.
 EF. I—I've been taking this—this uh scene I wrote in December and I cut it up...and just wrote through it...
 EB. Uh huh.
 EF. ...as a cut up to see what would happen. And now I'm gonna try...I mean I decided to just take one scene and just keep looking at it and keep looking at all the ways that I can write it, see if I can figure out how to write that way.
 EB. Huh.
 EF. And it's sort of like...it comes down to that...that odd thing that everybody says about art...I mean, what details you select...you know...how many, and how specific.
 EB. What about it? What do you mean?
 EF. Well...it's sort of like...like uh...you know...it's sort of like painting a landscape. You can do everything from uh hyper-realism to...all the way to practically abstract.
 EB. Yeah. Right.
 EF. Same thing with fiction.
 EB. Yeah that's true, that's true.
 EF. There are those people who have several years occur over two pages.
 EB. That's right. Ha ha.
 EF. And tell you all the significant events.

EB. Then there are the Europeans.
 EF. And then there are the Europeans.
 EB. I could kill the Europeans. The new Europeans are just senseless.
 EF. What?
 EB. The new Europeans are just senseless. They don't know what they're talking about.
 EF. Ha ha ha.
 EB. Ha ha ha.
 EF. I've also been reading Tales of Beatnik Glory.
 EB. What's that?
 EF. That's Ed Sanders' new book.
 EB. Hm. What's it about?
 EF. Well, it seems to be vignettes um...about the Beatnik era. It opens with an open poetry reading, for example.
 EB. Huh.
 EF. With no continuity of characters at this point.
 EB. Right.
 EF. And then telling about this place, the revolution...the revolutionary cantina or something like that, the Total Assault Cantina where they everyday make huge fruit salads in ah a bathtub that they put in the window.
 EB. Ha ha.
 EF. Ha ha.
 EB. How's the book? I mean, how's the writing.
 EF. I don't know. It doesn't seem like it's gonna be a great book.
 EB. Yeah right.
 EF. And the writing seems at times, pretty good, and at other times adequate and a lot of the time like writing that seems good but not writing that I would ever want to do.
 EB. Uh huh. Uh huh.
 EF. It's like beatnikisms.
 EB. Uh huh.
 EF. That way of loading up the language that seems so stupid to me.
 EB. Who published the book?
 EF. Um...
 EB. A regular company?

EF. Yeah, a regular company. A Dutton hardback and I got it in paper!

EB. Huh.

EF. Then I got Buddy Jones' new book, Camel.

EB. Is that poems?

EF. Um, poems and prose. It looks really terrible. And I wanted to look at it more closely than I could in the bookstore...

EB. Yeah right.

EF. But it's funny, it's...it's uh...it seems to embody all that's wrong with that kind of writing...meaning that semi-mystical that "personal"-type states...

EB. Right.

EF. You know like the...one of the things that I always respected about the way Nancy did personal writing was that it was always filled with so many specifics...

EB. Uh huh. Uh huh.

EF. And this thing you read and it's sorta like vapor.

EB. Yeah I know.

EF. Things are not happening to specific people at specific times and it comes from the pool of mystic, romantic and slightly decorative imagery...

EB. Right.

EF. And it seems like when he was younger, his tone was so specific...and occasionally he would throw in those great lines like um uh "cheddar cheese um uh melting under florescent light."

EB. Ha ha ha.

EF. Ha ha ha. Things like that.

EB. That's a very good line.

EF. Ha ha...but this doesn't seem to have any of that, at least in the new pieces...but it works in his songs for some reason.

EB. Songs are a little different.

EF. Yeah. Songs are different.

EB. You only need one or two sort of specifics in songs.

EF. Yeah. (5 sec pause) So I've been looking at that and I've been looking at this Cendrars' book of poems, travel poems.

EB. Huh.

EF. Which uh...they're ok...they're ok...he's a great writer.

EB. Right. Writing writing writing, writing writing.

EF. It's nice to be a writer again.

EB. Yeah. I'd like to be a director.

EF. Ha ha ha.

EB. Ha ha ha. It's true. It's true, true. I don't have much faith in my writing.

EF. Anymore or at the moment?

EB. At the moment. I don't know. I don't know...I just...I like the words and stuff...I like some of the words...but I have so much trouble with uh ha ha ha...with specifics... I have so much trouble with uh what to put down...I don't know.

EF. Maybe you need to start writing extensive notes.

EB. Yeah. Right, right, right.

EF. Just what's supposed to happen.

EB. What's that?

EF. You know, just sort of writing down what's supposed to...

EB. Yeah right. I know. I'm sort of vaguely doing that. (5 sec pause) So, what are your plans for today?

EF. Today has been something of a business day. I have uh looked closely at my accounts.

EB. Uh huh.

EF. I have to teach tonight. And uh, I have to figure out how to make more money, hah hah.

EB. Ha ha ha ha ha ha ha ha ha ha...

EF. Ha ha.

EB. ...ha ha ha. I don't even know how to react to that.

EF. Ha ha ha.

EB. I no longer even know how to react to that.

EF. There's no way to react to that. There's no way. Except to say, "Oh I'm sorry, I'm sorry."

EB. Exactly.

EF. Ha ha. But I do. Cuz it's funny...it's...it's interesting when you...when you are not working and you don't have any money...and I know what that was like over the summer...but it's even more interesting when you are working and you're not quite making enough.

EB. Oh I know, I know.
 EF. Ha ha ha.
 EB. How 'bout when you're working and you're not making anything.
 EF. Ha ha.
 EB. Which is how I feel.
 EF. Yep.
 EB. Certainly...well, Alfredo was the last person to actually pay me.
 EF. Ha ha ha.
 EB. Ha ha ha.
 EF. Ha ha.
 EB. Ha ha ha. Yeah, I laugh that stupid little laugh. It's not funny.
 EF. Dwight Peters had this great thing in his work last night. He was talking to Tom Levin on the street and he said, "I'm between jobs...five years between jobs."
 EB. How does Tom Levin support himself?
 EF. That's been a great mystery to me. A great mystery...because I don't think that either he or Betty works.
 EB. Ha ha.
 EF. And they raise kids too.
 EB. I know. He has two families. Probably only one to support but...(5 sec pause) So are you gonna be around later this afternoon?
 EF. I may be.
 EB. Yeah will I have a terrible pain in my stomach so I have to go drink some milk or something. I'll talk to you later today.
 EF. OK, good, Elliot.
 EB. Talk to ya later.

E. Hello.
 M. Hi Ed, it's May.
 E. Oh, hi, May.
 M. How are you?
 E. I'm doing pretty good, how are you doing?
 M. Uh...I've got the flu.
 E. You have the flu...
 M. Yehhhh...
 E. ...I'm so sorry to hear that.
 M. So am I. Ha ha ha ha ha. So I'm just calling to let you know that I'm not gonna be there.
 E. OK, well listen, we will miss you.
 M. I'll miss you too.
 E. Did you get a session this week?
 M. Yes I did, with Phil.
 E. Do you want to get one set up for next week too?
 M. Yeh, I'd like to...
 E. OK.
 M. ...if somebody could call me.
 E. All right, I will pass that along. Do you have a roster?
 M. Of names? Yeh. Well, then I guess I could call them too.
 E. Uh huh.
 M. Okay. Yeah. Cuz I was supposed to have one with Don also but then I...it was supposed to be on Monday night when I um first got the flu—well I got it Monday morning...but anyway so we didn't end up having our session.
 E. Uh huh.
 M. So I don't know what he's doing.
 E. Well listen. Take good care of yourself.
 M. OK.
 E. And we'll um see you next week.
 M. OK.
 E. OK.
 M. Bye bye.
 E. Bye.

E. Hello.
 N. Hi. It's Neal.
 E. Hi, how ya doin'?
 N. I'm fine, how are you?
 E. I'm pretty good. I just had uh an exhausting class tonight.
 N. Yeh, I'm...I'm exhausted too.
 E. Yeh, what have you been up to?
 N. Well uh uh...Jose Goldstein called me up and said I have a reading...at um Monument Gallery.
 E. Ah hah. Ah huh.
 N. In March.
 E. That's nice. Yeh, Monument is on 57th Street.
 N. Yeh.
 E. Yeh.
 N. So I'm really pleased about that.
 E. That's nice. Who are you reading with?
 N. Sharon.
 E. Japp?
 N. Uh huh.
 E. That's wonderful.
 N. And he didn't realize that you had thought of that independently...a couple of years ago...you know? And, you know, he just thought of the same...you know, she hadn't read for awhile and I hadn't read for awhile...um...and he thought of putting us together. And I said, "That's interesting, because Ed did the same thing independently a couple of years ago." He didn't even know about that.
 E. Huh. That's great.
 N. So it made me feel really good.
 E. That's nice.
 N. It was nice but then I went into an immediate panic.
 E. Ha ha ha.
 N. You know the feeling.
 E. Uh huh.
 N. And uh you know like Steven Olsen came by last night and he was really bad...badmouthing the Poetry Project and all this kinda stuff.
 E. Uh huh.

N. And it really set me off. It really put me in a bad mood. I... I had a big argument with him about it.
 E. I'd punch him.
 N. Yeh. I should have.
 E. Ha ha ha.
 N. Yeh he really pissed me off. And this like is right on the heels...he walked over like five or ten minutes later after Jose called me.
 E. Fuck.
 N. What a sequence of events. I had just gotten the Poetry Project calendar of events and I was going through one of my uh...every bi-annual feeling of uh...feeling sorry for myself that I never get a Wednesday night reading. You know. And then I went back to my typewriter and I was typing up a poem...a poem, uh Jose called me...that really cheered me up. Then Steven came over and started bad-mouthing it... the whole scene down there. And I should...I shoulda rapped him in the mouth.
 E. Ha.
 N. Ha ha ha. But uh...I've been going up and down a lot...you know that article came out in Speaking and I was really happy about that...
 E. Uh huh. Uh huh.
 N. And I've been putting together uh...some kind of a book... for the past two months...I think I told you that.
 E. Yeah I know...that's great. I look forward to seeing it.
 N. But uh, really weird...feelings. Highs and lows.
 E. Highs and lows. Have you been doing anything for fun?
 N. Yeh I've been seeing this uh woman that I uh work with in public school in Brooklyn.
 E. Uh huh.
 N. A teacher. She's really nice. She lives right near by there. So I've been spending a lot of time with her.
 E. Ah that's nice.
 N. Yeah.
 E. You know, it's funny, I thought I saw you the other night... I went to see Renaldo and Clara. Or someone who looked vaguely like you.

- N. Oh. What—what—Renaldo and Clara? Is that Bob Dylan?
- E. Yeh, it's the new Dylan movie.
- N. Yeah.
- E. A lot of people liked it. I didn't think it was so hot.
- N. Yeah...I—I...the reviews are very mixed.
- E. Yeah...ha ha...there were some things I liked about it a lot...but I thought a lot of it was really dreadful.
- N. My brother said he...that um...Dylan's production company wanted him to—publicize it down south...you know, his company.
- E. Hm. Hm. That'd be fun.
- N. Yeh, he said he might get...he might be doing that. (5 sec pause) No, I wasn't at Renaldo and Clara. I'm thinking of going to this Ann Hayes reading on Sunday, though. I might go to that.
- E. Yeah. It's funny—I uh...after all these years I still feel—only very luke warm about her work. I know a lot of people really like it a lot but...
- N. Allen feels the same way. He said he would meet me there but only because I was going to it ha ha ha and not because she was reading. I...I sort of like it...especially when she reads it, it's even better.
- E. Uh huh. Yeh, I don't know what it is...I mean sometimes—I don't know like uh the book...Sister Said To Eat It...
- N. Oh yeah. Yeah.
- E. ...Brother Said To Chew It.
- N. Yeh, that's the one I like too.
- E. Yeh, I mean as good as that was, I still really wasn't excited.
- N. Hmm.
- E. It looked like good writing to me but there was something about it...there was just something...some sort of under-current of blase-ness or non-excitement...
- N. Hmm. Hmm.
- E. ...I don't know what it was.
- N. Hmm. I know what you mean.
- E. It's like somebody who studied writing poetry so hard that they burnt out a few fuses in their brain ha ha ha.

- N. Ha ha ha. Yeh, that's probably the part I can relate with. Ha ha ha.
- E. Ha ha ha.
- N. Ha ha ha ha...anyway.
- E. Yes, I've...I've been...trying to extricate myself from my job in the counseling community...and uh as of Sunday, I think that I will no longer be the Reference Person.
- N. Good move.
- E. Yeah. And I've been working uh a lot...trying to make it possible for there to be a smooth transition toward...towards somebody else doing the work.
- N. Uh huh.
- E. And I don't know. It's just...it's just something when you add a few extra phone calls a week...and a couple of meetings. It really just blitzes me out. I don't know what it is but...I haven't...I just...if I were feeling right now the way I am and if I didn't know that I was gonna be done on Sunday, I'd be close to suicide ha ha ha ha. I mean I just...I just really hate feeling taken over by something as much as I do by this.
- N. That's what happened to me last year when I was working in that Catholic home for children.
- E. Uh huh.
- N. That's exactly what happened to me. Death to my writing. It just really fucked it up. That kind of uh...that kind of mood is just soo—I don't know...noxious somehow...to getting anything done. Really keeps you from feeling good.
- E. Well, I started to get a line on some writing I wanted to do but the last couple of weeks it's been hard to stay with it.
- N. Yeah.
- E. But after that...I mean after I'm done, I'll have a lot better idea. Did I tell you I was transcribing tapes?
- N. No.
- E. Yeh, I was doing that for awhile. I made...I made telephone tapes while I was in California. Um...yeh...it seems to me that I spent about a few weeks or so transcribing them off a tape recorder...putting in all the "uh's" and "um's" and things like that...and trying to write it down just as people

- E. talked it...
- N. Hmm.
- E. ...and just the way I talked it.
- N. Hmm.
- E. And it was interesting. I liked it...I liked it a lot...I mean uh...there are just some of my friends out there that are just terrific talkers. And it's just wonderful to read their talking...like...on a page. And it feels...it feels very different than written dialogue...even different than written dialogue that I would write that would have a lot of pauses in it...things like that.
- N. Hm. Hm.
- E. Just the level of redundancy and...I don't know, it was very interesting transcribing my own voice, cuz I realized how mealy-mouthed I can be about things ha ha.
- N. Ha ha.
- E. You know, when I have something on my mind and I...I throw in a "maybe" or a "sorta".
- N. Uh huh.
- E. And I...
- N. Take the edge off.
- E. Yeh right. Take the edge off and undercut what I wanted to say.
- N. Yeah.
- E. It's very interesting watching your speech patterns like that knowing exactly what it means, you know...in terms...in terms of uh the kind of work you have to do on yourself.
- N. Yeah that's really true cuz that's...that's really used a lot in the group I'm in. People really point that out about each other. How they...how they come across in the way they use their speech. How they speak...you know...um how the sound of each other's voice affects, you know, your hearing of the person and things like that. This...that's really important...to get into. You know, every time you talk about that, I think about um...your interest in writing plays...
- E. Uh huh.
- N. It seems like almost some kind of um...conscious preparatory exercise or...some kind of way of studying that really deeply

- N. ...to uh get the feel of that...
- E. You know...well uh—uh it's funny...when I started doing it, I wasn't really thinking so much about writing a play as much as writing a novel.
- N. Yeah. Yeah.
- E. And somehow, any novel that I write, I'm sure would have a lot of people just talking a lot in it.
- N. Yeah.
- E. It's the only way I know of how to make action go slow enough so that it feels like real time passing.
- N. Yeah. Yeah.
- E. And...so anyhow that's why I just find it completely fascinating...
- N. That's the kind of thing I was trying to do in that thing I read last June. I mean I really didn't bring it off because I really didn't work it out enough. But that phone call piece that I did...
- E. Uh huh.
- N. ...With Allen. That's what I was trying to get. That feeling of extension...that it...that it...how long it takes you to get a thought out, in reality, when you talk, as opposed to what you think it is when you go to write about it.
- E. Uh huh.
- N. I mean it's the same thing when you try to get your thoughts down when you write. What you think...it's a lot more extended than sentences...than sentences seem to indicate. When people actually talk to each other—when they actually try to say something...it's much more drawn out.
- E. Hmm. Yeh, I'm interested...see, one of the things I'm interested in how...I think I want to do uh...a political work. And what interests me is how people...how people make political changes over a long period of time. And maybe if possible to...to have a long enough work so that you see every change...that you see very small changes being made uh ...through a network of conversations...rather...rather than the ideas that you take this historical viewpoint that in 1967, such and such a thing happened.
- N. Yeah.

- E. When it happened as the result of a lot of phone calls and a lot of talking and a lot of communication between people.
- N. Uh huh.
- E. So that the idea of thoughts developing slowly in the sense of a conversation is one thing, but also that...that consciousness and shifts of consciousness...and ultimately how that affects direct action people take...proceeds over even a longer period of time.
- N. I was just talking about that with somebody today that I work with. That's really interesting. Because I was...I was saying to her that uh...I've become...I've become so conscious of that in the past few years that um...that change, you know how...change is infinit—infinitesimally slow, of you think of it in that historical sense. You know, if you look at it in that historical sense. In other words, it's like...it's like uh...a multitude of little impacts that finally cause something to happen. It's like erosion on the land and things like that. It doesn't... you know, like I said to her, if you...if you um...uh imagine those kind of time movies when...when they have flowers opening...you know like over a say 24 period... a 24 hour period of time and closing again.
- E. Uh huh.
- N. That's how you have to imagine how consciousness changes... how people change inside. It's like such...such a completely slow process.
- E. Yeah.
- N. But each advance...but if you look at it microcosmically, really close up, each advance is very real and concrete. It's just not like you know, there's this tremendous uh flash and everything changes...you understand something and from thence forward you act differently, or you can do something else. It doesn't really work that way, you know. It's like...you know, you realize that when you go to therapy for a long time. Like, the same thing happens over and over and over again, with slightly different changes so you begin to see something, you begin to really understand something. But it isn't in any big flash of you know...of intuitive

- N. insight that you see it all at once.
- E. Yeh.
- N. I think it's the same thing as poetry. I like poetry that does that. That—that—that um...instead of something that really totally tries to uh zap out your mind when you read it...rather it admits that—it admits that when you read it that it's gonna have a cumulative effect. You know, Ashbery's work is kind of like that...
- E. Uh huh.
- N. ...You have to kind of gather together the impact of it after awhile...you know that one particular um verse or one particular um line isn't gonna send you up the wall, which is the way Matthew Arnold or someone like that would write.
- E. Uh huh.
- N. That a whole poem building up to this uh maximal line at the end that would totally zap you out. Then you'd see the whole thing.
- E. Uh huh.
- N. It's like a leveling out or a flattening out process, realizing that it's really happening. And that...and that...like um...someone...I was talking to Richard about this and he was comparing it to those um...curves in um Calculus...
- E. Uh huh.
- N. ...that meet the...that meet the uh...the axes...on either side, you know, closer, closer, and closer but never quite touch...
- E. Uh huh.
- N. He was comparing it to that when I was talking about this uh this piece I'm writing now which is kind of uh...it comes across as a kind of accumulation as opposed to uh...any particular...any particular line meaning that much, or having that much of an...uh impact on you when you read.
- E. It's funny though, because in terms of...of political change, it's—it's—it's like if you're really...hard-nosed about it...you can...you have to sort of understand two things at one time. One, that it's gonna take a long time, but two, you have to treat it like life and death at every moment.

- N. Uh huh.
- E. You have to treat it like that...
- N. Right.
- E. ...I mean certainly that... that seems like the Chinese Communist view of it...and I tend to agree that if you have a big task...you can say, well time will work this out but, in fact, you can't say that because...over a long period of time it hasn't worked out. And basically, there are huge juttings forward and then huge juttings back, so it becomes that thing of...of um...on a collective and mass basis focusing a very hard line of attention on the task that you want to do.
- N. Uh huh.
- E. And that's something that interests me too...and that's something that's very foreign to...my nature as a person having come from a middle-class background and that sort of thing.
- N. Uh huh.
- E. I mean, just one of the things that's taken away a lot is... um...that sense of things being crucial...and really having to take care of them and put continual long termed attention on something...and not...See, the thing is that I feel about religious processes and psychiatric processes that...there's—there's a certain idea that if...if you aspire to the higher truth or in the case of analysis, if you allow transference to occur and you continue to free associate and move through the feelings and memories that you will arrive out on the other side of them. It's sort of like, I tend to believe that's true um but somehow there doesn't seem to be that much time.
- N. Uh huh.
- E. Do you know what I'm saying? It's like there are things happening right now that are happening...so fast...that the gains that you would make in your growth process are already sliding back on you.
- N. Uh.
- E. I mean it's different at a political level than a personal level. But at a political level, I think that's true.

- E. It's sort of...marked time is lost time in a lot of ways. Cuz usually when you're talking about marked time in a political sense, ten years slip by or 25 years slip by... that sort of thing.
- N. Uh huh.
- E. So that's why I always...when I see a movie like Tout Va Bien, or Jona Who Will be 25 in the Year 2000 and they talk about Revolution going on slowly in time by a bunch of white middle-class people, I tend to doubt it. Ha ha.
- N. Uh huh.
- E. ...That it's really going on. And that's the stuff I'm thinking about as far...as far as writing. It's difficult because I've never really been involved in politics.
- N. Uh huh.
- E. But I was reading this book about Lenin. And, one of the things that amazed me was that there were these um...there were these...early Russian Marxists who started working in like the 1850's or the 1860's...when it seemed like setting up one cadre in one factory in Leningrad, you know, and maybe one cadre in one farming group, you know, somewhere in Southern Russia...And how could of they known that 60 years later that they would be blowing up the whole fucking country. I mean, that just seems incredible to me.
- N. Uh huh.
- E. That people would want something that much. That they would work so hard for so long. And I have these...there are these two older women, one in my Tuesday Night class, and one in my Wednesday class, who are these amazing people. They've been working on left wing projects...like for the last... I guess because I never really asked them...but it seems like they've been working for the last 30 or 40 years.
- N. Jesus.
- E. Isn't that incredible?
- N. Yes.
- E. Knowing that they won't see um a Communist Revolution in their lifetime. But knowing that the work has to go on anyways...or maybe we're closer to one than I'm willing to think. Just my fear or something. And there's something

- E. about it...it doesn't...sometimes I think on my more—cynical days that well it's sort of like a hobby like any other hobby, but it's not. And it's...and when I...when I see people doing that kind of work, I just find it really inspiring.
- N. Can you make a connection between doing that kind of thing and writing poetry?
- E. Yeah, I can.
- N. Yeah.
- E. I can and I do.
- N. Yeah. I mean, I think it's the same kind...in a personal way, it's the same kind of a feeling. You know, it's like you...you know...you...you are working in a certain sense towards an ideal that's in your mind...that you know you might not even be able to achieve in your own terms. But like it draws you on anyway. You know...you...you...because there isn't anything else, for one thing. You know after awhile there doesn't seem to be any...any kind of val—valid alternative. Something that would grab your attention in the same way. That's...that's as meaningful to you...as that particular thing. Therapy is like that too. I feel the same way about therapy...because I've gone for such a long time...since I was 21. But that's uh what uh I was talking about to this social worker about today that I share, I share my office with. She was really upset about her group uh last week...or no, this week. She was very uh...had gone I think Tuesday night...and uh had felt this tremendous despair last night.
- E. Uh huh.
- N. And I was saying that the thing I realized after a long time is that, you know, the gains of therapy are very very real and it's just that you, you know, that...that doesn't...that doesn't really console you for the pain you have right now. And I think what you're wondering about is how can...how can this work that these people do really console them for the...outrages they must feel, having that particular point of view on reality...and really concentrating on it all the time.

- E. Well the thing is that I do know is that it must...it somehow like—it's funny, like with counseling there are lots of painful awful times and really frustrating times...but I know that politically there must be those times when you know that you've turned something over...
- N. Uh huh.
- E. ...in historical terms...
- N. Uh huh.
- E. ...or that...
- N. Yeah.
- E. ...you're fighting valiantly.
- N. Yeah. I felt that way when I went through...when I went through...you know...with the draft in the sixties. You know.
- E. Uh huh.
- N. In a very very strong way. In a very meaningful way. And um, it's been hard to attach myself to anything political ever since...that had the same kind...that same kind of compelling feeling about it. I felt like I had to do it.
- E. Yeah.
- N. (5 sec pause) But I guess you get...but you get more connected to it because—because of the counseling community—that you're involved with than I do.
- E. Yeah. Yeah I do.
- N. You get...you get to encounter people who have...that...I really like that feeling when I get to relate to people like that. Because there's a seriousness about it that's very appealing. It's not this uh kind of um...um...provides a kind of you know meaningful alternative to um thinking about the subways and New York Magazine.
- E. Uh huh.
- N. Ha ha. (3 sec pause) Beth gets copies of New York Magazine and every now and then I read them.
- E. Turns your stomach, doesn't it.
- N. It's just unbelievable. It's like really powerful stuff.
- E. I know, I find it incredible...it's amazing um—it's like I...it—it's...you know, I get really interested in style. I mean, just generally. Fashion, and things like that. But whenever I read New York Magazine, it always makes me feel

- E. like I'm involved in something really vulgar. I mean, there's something about...about the way New York Magazine attempts to be...sort of style-generating...with the pure purpose of diverting people by making them stylistically competitive...
- N. Yeah. Yeah.
- E. ...And I can almost understand that with Italian Vogues. Fuck! But not with that shit in there...
- N. Yeah. It's really uh money-pornography with that magazine...
- E. You bet.
- N. ...yeah it's like some kind of capitalistic voyeurism. I mean like the centerfold, instead of being a crotch, it's a mansion.
- E. Ha ha.
- N. Ha ha ha.
- E. True enough. But still not good enough to really want to make you a voyeur of it or something. (5 sec pause) There have been a couple of good Monday night readings. Suzanne Sills gave a great reading.
- N. Hmm.
- E. I thought her work really sounded better than ever. And then Dwight Peters read Monday night...and he read this long rambling journal work that was nice.
- N. Hmm.
- E. And it had some real funny stuff in it. And was just like... it wasn't a particularly self-conscious prose style...I mean it was a very talky prose style...very naturalistic. There was something about it that was totally charming. I mean—I—I always breathe such a great sigh of relief, you know, when I hear people writing prose. Ha ha.
- N. Ha ha ha ha.
- E. But it's true. And it...it didn't seem any less like poetry than anything else in his work, except it was longer with more details in it. Yeh—and um if that's what it does to people's writing to write prose, I'm all in favor of it.
- N. (3 sec pause) Yeah. He's uh...I think...I think I looked at some...I can't remember...I think it was him...I think

- N. I looked at some of his poems one time after a reading at... at some bar everybody went out to. They seemed pretty interesting.
- E. Oh that—was that Dwight's reading or after Larry's reading ...I think that time he read with Eleanor...
- N. Yeah but I think it was Larry's reading but I think Dwight had his poems with him that day.
- E. Ah hah.
- N. Do you remember that?
- E. I remember the day...
- N. Yeah.
- E. ...but I don't remember the poems.
- N. Yeah, he had some. Yeah—and—and I have read some of them. I...I wanted to get over to see...Eleanor Mills had a reading nearby here.
- E. Uh huh.
- N. And I think I was in Brooklyn that weekend. Yeh. At Beth's house.
- E. Uh huh.
- N. So I didn't get a chance to go.
- E. Eleanor's a pisser. Ha ha. She's becoming one of the all time great comic artists.
- N. Steven Olsen said she had a poem in Partisan Review.
- E. Is that right?
- N. Yeah.
- E. (5 sec pause) Well listen, I'm fading out here a little bit. I'm tired.
- N. Yeah, well I've been trying to reach you for um...I guess about a week. And uh...I've been doing so much running around...I thought of it now. Thought maybe it'd be a good time to say hello.
- E. It was. I'm glad you did. It was nice.
- N. OK.
- E. My life should be much much more manageable after Sunday, so we should have time to get together.
- N. Yeah. Things...things have been so hectic for me since I've been trying to put this book together. I get...I get home from work and I really try to uh...to work on it,

N. you know. So—it's coming along pretty good.
 E. That's great.
 N. So hopefully by the summer it should be in shape. So uh,
 I'll be seeing you around.
 E. OK. Well let's be in touch in the next week or so...
 N. OK.
 E. ...and maybe
 we'll have dinner one night.
 N. Great.
 E. OK.
 N. Talk to you later.
 E. Talk to you later Neal.
 N. Bye.
 E. Bye.

E. Hi Karla.
 K. Hi Ed.
 E. How are you?
 K. I'm okay. I'm running around trying to get out of the
 house, but I wanted to talk to you—this morning...to
 find out what's going on.
 E. Yes. Well why don't you guys come over here like about
 6:30 or 7:00.
 K. Okay. I can come over—around 7:00, between 7:00 and
 7:30. I'm not going to be able to be there between 6:30
 and 7:00. Is 7:00 and 7:30 okay?
 E. That's fine.
 K. OK. So maybe William will be there before I will, but I
 have a meeting with Debbie...which might be over right
 around seven and it's right around here so then I'd be
 over there pretty soon, right after it.
 E. Oh, well that's good.
 K. OK.
 E. Well I'll see you guys around then.
 K. Great.
 E. OK, bye.
 K. OK, bye.

E. Hi.
 J. Hi.
 E. Who's morning is it to go first?
 J. Yours.
 E. That's right, let me see. I had a uh...good but energy-demanding class last night.
 J. Uh huh.
 E. And I did good counseling work with everybody in the class. And uh ha ha ha ha I'll tell you my favorite moment. I was having a mini-session with someone and I was having people telling about times when they've been powerful and ha ha ha ha...telling me one of the times she had been most powerful was, as an adult, banishing a ghost from her house ha ha ha ha.
 J. Uh huh.
 E. Ha ha ha ha. I didn't know what to say. Ha ha. It was incredible.
 J. Uh huh.
 E. I liked that.
 J. yeah.
 E. (Yawns) Let me see...other new and good things...um yesterday, I had a nice meeting with Gerald. He isn't interested in making me a commercial rock star but...what he was really interested in was the way...it wasn't so much that my songs were commercial rock 'n roll songs, and it wasn't so much that I'm a commercial person, which I'm really not, but the thing that was interesting was that I do all the things that I do.
 J. Uh huh.
 E. And that he'd be interested in producing an album...
 J. Uh huh.
 E. ...That represented the things that I do.
 J. Uh huh.
 E. ...Combinations of reading...
 J. Wow.
 E. ...and—and singing—and um... somehow he said it would be great if I could incorporate some of my counseling work into it too.

J. Fantastic.
 E. Yeah. Isn't that great?
 J. Yeah.
 E. It was odd because I didn't think that...he had that over-view of me.
 J. Uh huh.
 E. So I want to think about that a lot. I mean it seems to be surfacing in my work anyhow.
 J. Uh huh.
 E. That I'm choosing to do that. (Yawns) But that was exciting. And I told him that it would probably be a few months until I could really get a handle on what that would be.
 J. Uh huh.
 E. (Yawns) We had a nice talk. So that's good. Um—ha ha ha ha ha—I had a ha ha full night's sleep again last night.
 J. Uh huh.
 E. Ha ha. I had this very long dream where I was in some kind of... like, gangland battle...only it felt political.
 J. Uh huh.
 E. And I was fighting with (yawns) this group of men and we stormed (yawn) this house. (Yawns) And uh...the bad guys were all around...and so we ran down these stairs into the basement...into this basement area...and we ran through this beaded curtain...but when we ran through the curtain, this curtain dissolved into this poisonous gas. And so the room... had windows all around it, but the windows had this very thick...like it seemed like purposely thick unbreakable glass.
 J. Uh huh.
 E. And people really had to slam their guns into it (yawns) to even get little cracks in it to breathe. But finally after a lot of struggling...we were—we were able—we were able to breathe through the windows and then...all the bad guys surrounded and started ha ha shooting at us ha ha ha ha while we were trying to breathe through the windows and they kept shooting at the windows ha ha ha ha ha.
 J. Ha ha ha.
 E. Ha ha ha ha but it seemed that at a certain point, all the

- E. um gas fumes ha ha spread out of the house and ha ha ha suddenly I took a very active role in standing up and shooting all the people ha ha ha who were attacking.
- J. Ha ha.
- E. And at first I was sort of like um...cautiously popping my head up and shooting ha ha ha and then eventually I was standing there in plain view of the window shooting anybody ha ha who charged out of behind a tree or something like that. Then I don't know, at a certain point I realized that I was...basically all alone and doing all the fighting myself.
- J. Uh huh.
- E. Unh (shivers and chattering of teeth) (yawns) And I had uh (yawns) ha ha ha ha I had managed to really fight off all the opposition. But then the leader and a couple of thugs came down the stairs behind me...and so rapidly I um took on uh my um ha ha ha my "scared and powerless" act...
- J. Uh huh.
- E. Ha ha...and how I was just caught up in the middle of all this...
- J. Uh huh.
- E. ...And I just remember the sensation of this guy just leaning into me...
- J. Ah.
- E. ...and questioning me with a gun and I—I just like felt like the metal pressing into my chest and...and making these huge bruises...but like this whole time I just kept pretending that I was weak and didn't know what I was doing.
- J. Uh huh.
- E. Until they said, "Well come with us." And so I said, "Well, I'm scared because um—if I—if I follow you, I'm afraid those other men will shoot me from behind." So he said, "Don't worry about that, come with us and we'll...we'll all stay in front of you." So they did, they all stayed in front of me and went up—stairs and I kept following, knowing they were gonna kill me.
- J. Uh huh.
- E. And so when they got to the top of the stairs, they were

- E. out...there was this door at the top of the stairway... I let them go out and then I pulled the door shut...behind them...and um I didn't run yet because I assumed that they would just open the door and shoot me ha ha ha—if I ran downstairs uhh! (shivers). But then there was just this amazing thing where I decided...I just came up with this instant plan where they would try...they were trying to uh...to fake me out by sort of ramming the door softly a couple of times and then they would do it very hard, only I caught wind of this and when they did this very hard ha ha ha...I opened the door on them. Ha ha ha.
- J. Ha ha.
- E. So the leader fell through and I grabbed him and held him in front of me and had this gun so if the other guys tried to shoot me, they would shoot him.
- J. Uh huh.
- E. And then suddenly with the gun, I shot both of them and I shot the other guy and...I remember running...and then um running um down through the basement and out through the windows. Uhh! (shivers) And being scared and then running and then suddenly I was out in my neighborhood in California ...and I was just lost and everything was very vividly... very vivid light and lots of green lawns...
- J. Hmmm.
- E. Like one of those warm and damp days like in May in New York. It was just like swimming in all that and...only I didn't know where to go.
- J. Uh huh.
- E. And ha ha ha at that point...oh and one of the other interesting things...at a certain point in the dream, I decided not to wake up.
- J. Uh huh.
- E. I mean where it got scary I decided not to wake up...
- J. Um hmm.
- E. ...and continued.
- J. Uh huh.
- E. Wo! (shivers) It feels like something big is happening.

- E. Ha ha ha.
- J. It certainly does.
- E. Ha ha ha. (10 seconds of shivering). Yeah, it feels like something big is happening.
- J. Uh huh.
- E. (More shivering and teeth chattering) (yawns) (More shivering and teeth chattering) Um, one thing is I've been re-counting in my sessions, times when I've been powerful.
- J. Uh huh.
- E. Particularly my mini-sessions in class.
- J. Uh huh..
- E. (More shakes)
- J. Something big is happening.
- E. Something big is happening, yes. Ha ha ha.
- J. That's wonderful.
- E. Ha ha (more shivers) (yawns) Something big is happening. (More yawns) (Shaking and trembling) (yawns) Something big is happening.
- J. Uh huh.
- E. (Yawns) Not small, it's big. (Yawns, shaking, teeth chattering) Something big is happening (yawning and shaking) It just seemed that that entire dream was very long continuous struggle.
- J. Uh huh.
- E. Without...any time to fall back and be weak.
- J. Uh huh.
- E. (Yawns, teeth chattering, shaking) And at the class last night...You know how sometimes I don't know if you do this, but I do this...when someone has a "working" pattern, I just sort of have them drape themselves on me—throw all their weight on me.
- J. Uh huh.
- E. Ha ha ha...so last night someone completely hung from my neck...
- J. Ha ha.
- E. I mean their entire body weight totally uh—ha ha ha—hanging on my body—ha ha ha...and at a certain point I mean I had to put him down.

- J. Right.
- E. Ha ha ha. But I kept thinking boy this is harder than anybody has ever hung on me. I always wondered how in westerns like John Wayne or somebody could carry a cowboy across the desert, but anyhow now I know I could play that part if I had to—although they usually carry women and children. Anyhow, that must be about time.
- J. Yeah.
- E. Well let me see (yawns)—what am I looking forward to? Oh, I'm looking forward to having Bill and Karla over for dinner and I'm looking forward to not being Reference Person after Sunday ha ha.
- J. Great.
- E. Thank you. OK, your turn.

(Jill was then client while I was her counselor, but I didn't record this because her session is confidential.)

E. Hello.
 L. Hi Ed. It's Louis.
 E. Oh...hi, Louis. How ya doing?
 L. OK. I'm uh...I'm sitting at work here going through my address book...
 E. Uh huh.
 L. ...for uh people to call up and invite for a party that I'm having Friday night. I didn't remember if I had mentioned it to you.
 E. No you didn't, but I'd love to come to the party.
 L. Oh. Terrific. Well, it's Friday night.
 E. Uh huh.
 L. Over on 17th Street. You know, 225.
 E. Right.
 L. It's apartment 5.
 E. Apartment 5.
 L. Yes. And um bring and invite whoever you like.
 E. OK.
 L. So bring and invite whoever you see.
 E. OK. And what time are you starting?
 L. Well, nine—you know, ten—eleven—twelve.
 E. Ha ha.
 L. Thirteen or fourteen.
 E. Ah that sounds great, I'd love to come.
 L. Oh. Terrific.
 E. 5 is what? On the 3rd floor?
 L. No, it's on the second floor.
 E. The second floor. It's...
 L. It's...it's just like one flight up.
 E. All right.
 L. Right next to the landlord.
 E. Ha ha.
 L. Ha ha ha ha.
 E. Do I have to shout up or anything or should I call you?
 L. Well, I can't be called because I don't have a phone. I'll make some kind of arrangement so the door can be open.
 E. A long string from the door to your house.
 L. Right ha ha ha. Right.

E. OK, well that sounds great.
 L. OK.
 E. Um, there was one other thing I was going to ask you. I'm ...I'm scheduling up the rest of the year on Monday nights and I didn't know if you were holding out for a Wednesday night or you wanted to read.
 L. Uh, well...you're scheduling the whole year.
 E. Yeah, I'm scheduling...I'm scheduling May and June now.
 L. Huh, well...I really...I'm not exactly holding out for uh a Wednesday night but I hadn't even thought of reading so ...I—I think maybe count me out.
 E. OK.
 L. Well thanks for asking anyway.
 E. All right, well I'll see you on Friday night then.
 L. OK.
 E. OK.
 L. OK. Take care.

E. Hi Leanne.
 L. Hi.
 E. Hi.
 L. Hi, I'm sorry I didn't get back to you. I've had a mild setback on my physical state.
 E. On your what? Your physical state?
 L. Yes.
 E. Yeh uh...I heard that you had to go get a um scraping.
 L. Yeh and then I uh seemed to be fine and then I went to work yesterday and ran around town and got sick last night so...
 E. I'm sorry.
 L. ...I'm staying home today.
 E. Oh well it's good you're taking care of yourself.
 L. Yeh, I am, very well, thank you, ha ha. How are you?
 E. I am uh...well I've been better, but I'm OK. I um...I don't know, I've been doing a lot of thinking and reshuffling of things...things like that.
 L. Yeh.
 E. So I—I um...it's also coming...it's coming at a time where I am making a change in my tact toward counseling...I'm having very long extraordinary dream segments...
 L. Ah.
 E. ...at night, so when I wake up in the morning, I feel like I've done a day's work already.
 L. You have. I'll bet you have.
 E. Ha ha ha.
 L. I'm sure you have.
 E. Ha ha.
 L. Oh boy. So I think of you as the great founder...of um Manhattan South.
 E. Ha ha ha.
 L. Of New York South. Ha ha ha. We're gonna have a big picture framed—framed picture of you. Ha ha ha.
 E. Ha ha ha. That's very funny. I like that. Do I get a corner stone in—in the counseling center when we finally open it?
 L. Absolutely.
 E. Ha ha.

L. And the date...and the date of the great founder...
 E. That's very funny. Ha ha.
 L. ...Ed. It's true too. So how is the founding business going?
 E. How is the founding business? Well, I was wondering if um fairly soon you could take over the accounts.
 L. Sure.
 E. For the area. OK. And what I...what I will do is uh—uh close the account as soon as I can...
 L. Huh.
 E. ...the one that I have now. And you should probably open an account that says, "Leanne Jones PC," something like that because you can't open a "Private Counseling" account without um getting a ...without registering it as a trademark.
 L. Oh, I see.
 E. And stuff like that.
 L. OK, so I'll just go to some...a local bank around here or something.
 E. And you don't want to have it go through your personal account, which I was doing for awhile, so if they audit me this year, I'm screwed. Ha ha.
 L. Yeah.
 E. But um...anyhow.
 L. OK. You open an account. And you'll get me information about outreach money and...
 E. OK, the outreach stuff...
 L. ...rest of the points...
 E. ...the outreach stuff will go through the Reference Person. Um, basically the thing about outreach is that um unless you take out a grant, to have around, if... if you want to spend the money when you need it...
 L. Uh huh.
 E. ...then it will have to go through an account. But otherwise, for example, Lucy says to me, "Here are some scholarships I need." I fill out a form and I say make a check out to Lucy Mason and they send it to me and I give her the check and I write back then and say that I gave it to her, essentially...so it

- E. doesn't take any accounting on this end at all.
- L. Uh huh. What...the thing I was thinking about would be to get some kind of overview. That's what I've been missing.
- E. Of where outreach money goes...
- L. Right. Well, that, so that we can explain it very carefully to people in classes, but how much money we should have, how much money we do have, and why the gap. That... that kind of thing.
- E. Oh.
- L. In other words, does it—does it renew every year? Do we have to spend our share every year? Does it just keep accumulating? What percentage of class fees is it?
- E. Ah hah.
- L. And all that kind of stuff.
- E. Right. That's something uh...I don't know...exactly. And I think the only way that you find out...is that you closely monitor every teacher's class and find out what each student is paying.
- L. Uh huh.
- E. You know how much they're paying and how much each teacher is putting in. Generally, we've had some problems um as far as people turning in money.
- L. Oh, you mean some people have not turned in their outreach.
- E. Right.
- L. Their uh...
- E. Some people—you know...have spent it already and...some people haven't sent it in yet. That was for the fall quarter and I talked to people about it. So um...
- L. Yeah...for me it's...
- E. I'm not clear...
- L. ...complicated because of my students, only one has paid her fee yet.
- E. Yeah.
- L. So I just have one little slip.
- E. Uh huh.
- L. And that was a half...
- E. Right. Right. Well...um...
- L. OK. So I can see myself just making up some general forms...

- L. for teachers to fill out every quarter.
- E. Uh huh. That'd be interesting.
- L. You know?
- E. Yeah.
- L. That would like tabulate...that for the area.
- E. Uh huh. Uh huh.
- L. And then we could figure out, well, how much fundraising do we need in addition.
- E. Uh huh. That's a terrific idea.
- L. Yeah.
- E. Yeah. And then we have some money up in the North...that you know when we split off as an area, we did not get—um—any money from them. We got \$200 for the maintenance...
- L. Uh huh.
- E. ...fund. And that's basically what I'm going to be giving you. The maintenance fund and the money we've taken in on the library.
- L. Now we ought to make money on the library, right?
- E. Yes. We should make money on the library. And...uh...starting January, that's this month, uh we're only making 40% on the books, not 50%.
- L. Uh huh. Just because of a change in policy?
- E. Right. Because the publishing company has been losing a little money.
- L. Uh huh.
- E. And uh well...they've done some stupid things. They sent this last batch of Present Times, the Octobers, two batches they sent on uh...Greyhound and there's a package sitting up there at Greyhound right now because I don't have a car and I haven't been able to get...but that's up there and so I have to get it in the next couple of days. I'll have to figure it out...the other night we went over there and the place was closed.
- L. Oh dear.
- E. Ha ha ha. So, anyhow, if when...they do that, they're charging us the postage so it costs us \$21 for 75 of the—Present Times, which cuts right into our profits on selling them.

- L. Oh, I see what you mean, yeah. What about the uh January ones? They got there?
- E. January ones aren't here yet. The—I assume that they will mail those.
- L. Oh I see. It was the October ones we were expecting.
- E. Yeah. And I want to uh have the October ones here for the Community Meeting because I want to have everyone have one because they have the Guidelines in them.
- L. Great.
- E. So maybe we'll make some sales. OK, now, but anyhow um...
- L. Yeah, I'll bring money for that too. Um, do you think we um could...we could get our sexuality policy in the Upward Trend by uh...the Community Meeting?
- E. Hmm.
- L. We need to...what are the steps?—we need to get permission?
- E. I need to get permission from Maury. Maury was supposed to call me today—or I left a message that I would be around all day today so I don't know if he's going to call me or not.
- L. Uh huh. Have we cleared with Maury our plan yet?
- E. No, because I called him on Tuesday and he's doing a workshop in La Scherpa and I told him to call me today because I would be around.
- L. OK.
- E. So, I'm hoping he's going to call me. So I'm sitting here ha ha not doing very much else besides waiting ha ha.
- L. Right.
- E. For him to call. Ha ha.
- L. I bet. I bet.
- E. So anyhow, I'm waiting for that. Um, and I assume we won't have any problem.
- L. Right. Right.
- E. And...I'm planning the Area Meeting to be primarily the self-estimations and the chance for Sheila to introduce herself, some discussion from people, and a report on what we've been doing.
- L. Uh huh. That sounds good to me.
- E. And if we can have time to have people find regular co-

- E. counselors, things like that, that'll be fine, but I somehow doubt it.
- L. (5 sec pause) We could figure out maybe one thing...um—people—people who now do not have a regular co-counselor and then...raise their hands and then mini.
- E. Ah hah. Ah hah. That's a good idea. That's a swell idea.
- L. We could have three...three minis actually. Like, take ten minutes. Do three minutes, three minutes, three minutes.
- E. Um. I don't know.
- L. A little much.
- E. Well, only because I think I want people as distress-free as possible...when we start doing our self-estimations.
- L. Uh huh. Right.
- E. Ha ha.
- L. Right. Well maybe we can have just one mini on that then.
- E. Uh huh.
- L. OK and I see—I see the walls -- you have such wonderful walls there -- being used for things.
- E. OK. Someone's doing a calendar, right?
- L. Yeah.
- E. There's not much to put on it.
- L. But there are some things. There's the Brooklyn gather-in.
- E. There's the racism workshop.
- L. The racism workshop. The um...international workshops—Maury coming to town in March.
- E. Uh huh. Uh huh.
- L. Yeh. I think there's a bunch of stuff. Um...I'm just trying to think if there's anything we can add.
- E. Oh there's something I was going to talk to you about. Have you heard about the World Changers Workshop?
- L. Yes! And I sent off a note to Suzanne Jay cuz I don't know what fee it is or anything, but I want to go.
- E. Oh good, because I wanted you to go. I think that'd be good. You belong there. OK, I think...I have forms for them. I think it's something like \$70 for the weekend.
- L. Uh huh.
- E. Something like that. And it's really only for very experi-

- E. enced counselors who have done concrete things in the area of world change.
- L. Oh is that the way it's being introduced?
- E. Oh yes. And, have you read the World Changers Newsletter?
- L. When does it come out?
- E. Well I don't know. Well, see, Suzanne sent me this not um and it said it...you know, that people should apply and that they should be real World Changers...hang on, let me get the form. I'll tell you all about it, hold on a second.
- L. (5 sec pause) Oh! I'm excited about the World Changers Newsletter, but I didn't think it had come out yet.
- E. Yeah. Well. This is what she says. She says, "PC leaders uh, it'll be March 3rd through 5th, 90 miles from Boston. Uh in Concord, New Hampshire. Uh, PC leaders, PC wide-world changers, co-counselors actively involved in wide-world change and wide-world changers who have been trained on a one-to-one basis are encouraged to apply. The thrust of the workshop will be the development and discussion of a PC policy towards wide-world change, rather than a debate of alternate theories. Thus, all participants should have a solid basis in PC theory. We would also like to encourage all participants to read the recent Wide World Changing Newsletter before the workshop. All appllees should have their ARP's permission and should include in their application their PC experience and their wide-world changing experience. If someone cannot come unless there is child-care, have them notify you then contact me." That's—that's what she says.
- L. Good. Good. OK.
- E. I haven't seen the Wide World Changing Newsletter either.
- L. Yeh, I guess it hasn't come.
- E. And it's \$75. Send application and \$25 deposit by February 20th to Suzanne Jay. And that's the story.
- L. Huh. Very good. That's exciting. All—those—all those kinds of announcements for workshops and newsletters, I'm excited about. Maybe I'll take that part on too.
- E. Uh huh. Uh huh.
- L. ...Until we get somebody. I'm anxious to have a file of the

- L. people.
- E. In our area.
- L. Yeah.
- E. Uh huh.
- L. And so we can have a clear idea about who really needs to know about what.
- E. Right.
- L. And getting the word out. Like, I was thinking, I don't know...those people who aren't in classes, I don't think they've been called for the February 5th meeting.
- E. Uh huh.
- L. Do you think they have?
- E. What I...basically what I did was I told—I told teachers to...get in touch with people who they knew that were not in classes...um um—and tell them to come to the meeting, but I did not organize a big phone-calling campaign.
- L. Yeah well I was wondering if I should do a little calling... from the roster.
- E. Yeah. Well, people who you know that really ought to be there.
- L. (5 sec pause) We've got to get an accurate roster—is what we need.
- E. Yeah.
- L. A newsletter that people can start to count on.
- E. Mm hmmm.
- L. At the very minimum, a little sheet of xeroxed announcements. But we'll have that probably by March.
- E. Yeah, I think we will.
- L. OK. Do we need to do self-estimations?
- E. Who's we?
- L. Sheila and me.
- E. Yeah, I think you do. I know that she does.
- L. At this meeting? Does she know that?
- E. Oh yeah. Well. I'll see—I'm counseling with her today. So I will tell her.
- L. OK. Um. I'm wondering if this is the meeting in which we put out a program. It seems like an awful lot to cover.
- E. OK yeah, it's gonna be a lot to cover. Ha ha. I promise

- E. you it will be. Um—I—I will be putting out, you know, what we've been doing.
- L. What we've accomplished.
- E. Yeah.
- L. (3 sec pause) I just—I just don't know. It feels like too much to have Sheila and me present a real program. Oh, I know. We'll be going around in classes. I think that's how we'll do it.
- E. You're not going to be presenting a program. You're going to be doing a self-estimation...talking about the things that will make you good in the job...
- L. Uh huh.
- E. And areas where you need help.
- L. Uh huh.
- E. And then people will offer appreciations or estimations, you know, and not everybody will...estimate you.
- L. Uh huh.
- E. I'll talk to Sheila about it today...
- L. OK. OK.
- E. ...We may not do all four of us. It may just be...see, I know that Jill has to, and from what she says, it's not gonna take her very long. So...
- L. Uh huh. OK. Well, I'll look forward to it and I feel things are moving along—smoothly. I would feel better if I—if I knew we had Maury's—OK on it. I don't want to have to switch the whole thing around.
- E. I know, me too...it is one of the things sorta in the back of my mind. It has me a little on edge. Because I don't know for sure, but it just feels like that kind of thing... what if we've thrown ourselves into this and he just says, "No no no" or something like that and then we have to call another community meeting to tell everybody.
- L. Yeah.
- E. That'd be weird.
- L. Uh huh. But I know that Sheila said that she talked to Jim...
- E. Uh huh.
- L. ...in California and he said that he felt very happy about it.

- E. Uh huh. Oh that's good.
- L. ...About the idea. He certainly could go with it. (3 sec pause) OK, well I'll talk to you later.
- E. OK.
- L. Let's prepare...you can switch the money over to me...Sunday if you want.
- E. OK, but I probably won't Sunday, but probably next week sometime. I will.
- L. OK. And library, I need to...think about, I mean, you know, what to...I mean are they going to have a separate fund or what?
- E. Well actually, no—the money should come through you. I mean, you might want to set up a separate fund, I mean, if that makes bookkeeping easier, but it's the major part of our intake of money.
- L. Uh huh.
- E. It's the major way we change—we exchange money.
- L. Uh huh.
- E. You know, in the area. As far as our maintenance funds go.
- L. Right. OK, so, I'll make up the forms for that too.
- E. Uh huh.
- L. Good. And I have access to xerox, so...we can get these things made up.
- E. Great.
- L. OK.
- E. OOO. KKK.
- L. Take care.
- E. All right and if I don't talk to you before, I'll see you on Sunday.
- L. OK good.
- E. OK, bye Leanne.
- L. Bye. Oh Ed.
- E. Yeah.
- L. Should I uh...should I uh make up a sheet that has...that has uh leaders, task people, and their numbers?
- E. What do you mean?
- L. Are we ready for that yet? See, I could do it today and then xerox it tomorrow. In other words, proposed, we could

- L. put it "proposed" um leadership and task structure.
 E. Uh huh. Sure.
 L. For the spring. You know, winter/spring 1978.
 E. Um hmm. That'd be great.
 L. It'd be a nice kind of summary of the meeting, kind of.
 E. Terrific.
 L. OK. Um good, I'll call you then if I need any more numbers. I'm not sure yet about all the phone numbers of everybody.
 E. Do you know everybody on the coordinators' committee?
 L. That's the kind of thing I need to check. I hope Lucy will have it.
 E. OK, well she won't have all of them because there have been a couple of people added.
 L. Uh huh.
 E. ...Since the meeting. But—so why don't you call me um maybe uh—Saturday.
 L. Uh huh.
 E. Or during the day on Sunday or something like that. It'd have to be the day before.
 L. No, it'd have to be today.
 E. Oh, it'd have to be today.
 L. Right, because I would write it up today, see, then get em...
 E. OK, do you want me to do it right now?
 L. Yeh.
 E. OK, hold on one second. (7 sec pause) OK. Um, on the coordinators' committee. The teacher/reference person, I mean the teacher who's running it is Lucy. Uh, the business manager is Marilyn Sobel.
 L. Phone number. You got it right there?
 E. Um, let's see where's my roster?
 L. S-o-e-b-e-l?
 E. S-o-b-e-l. Uh...everything here is in various states... of—piles. Ha ha.
 L. Me too.
 E. Um, let me see, her number is 855...2792.
 L. Mm hmm.
 E. Then, mailing list is handled by Lisa Jackson. And her

- E. number...is...uh...422...5603.
 L. Um hmmm.
 E. Um...now the telephone information person is Susan...Hammond ...H-a-m-m-o-n-d...and her number is 825...5678.
 L. UM huh.
 E. The calendar information collector. The calendar information person is May Reese. (3 sec pause) Her number is 984... 7214.
 L. Mm hmm.
 E. Uh...the...calendar/newsletter editor is Pattie...Rosenthal. R-o-s-e-n...t-h-a-l. And her first name is with an "i-e." And her number is—223...3398.
 L. OK.
 E. The person who's overseeing the printing of the roster is Mary Jameson.
 L. Oh, you switched that.
 E. Who did I say was going to do it before?
 L. Lisa Jackson.
 E. No no no. She's...she's keeping the mailing list. But Mary Jameson is going to oversee the printing of the calendar and will handle the mail-out of the calendar. Mail requests. So it's a different job.
 L. And Mary Jameson on the roster.
 E. Yeah, I mean the roster not the newsletter. J-a-m-e-s-o-n.
 L. And that's Mary Jameson of Brooklyn?
 E. No, Manhattan. And her number is 444...
 L. Uh huh.
 E. ...9591.
 L. Is she...there are two Mary Jamesons around?
 E. Right.
 L. And this is the Mary Jameson who used to be married to Jon Hart?
 E. That I don't know. I don't know that much about her.
 L. You know her though?
 E. Well, she's going to be in my class. Why...what are you thinking?
 L. Well, I know there's one who's big into the anti-leadership stuff or, you know, was into—trying out collective leadership.

- E. I don't...
- L. And lived with Gene. Not Gene, um George...for awhile...
- E. George Stanley?
- L. Yes.
- E. I don't think this is her.
- L. And I know that there are two Marys and I get 'em mixed up. I've never met the other Mary.
- E. Yeh, I don't think it's Mary Jameson.
- L. Uh huh. Cuz this person was real distressed around that. Feeling really rejected by Maury and all kinds of stuff. So, I wondered.
- E. I don't know her. I don't think so. I don't think so. I could be wrong but I don't think so. Um. OK. Present Time—is being handled by Al Harris. (3 sec pause) Co-counseling referral for visiting counselors...out of town counselors...I think, is going to be handled by Lillian Cahn.
- L. K-a-h-n?
- E. No, C-a-h-n.
- L. Uh huh. Number?
- E. Uh, I don't have her number actually. I'm also not sure that she's staying in the area. So...she wasn't sure either, but she'll know in the next few weeks.
- L. OK, we won't put that down then.
- E. OK. Fundraising is open. Workshop and development is open. And um the library is being run by Jill and Lucy...for the time being.
- L. (5 sec pause) OK. (5 sec pause) Oh, this is so organized. The great founder. Ha ha ha. Maybe you could put a picture of yourself next to that Guru or whatever. Ha ha.
- E. Ha ha ha. Me and Mukky.
- L. Ha ha. Mukky ha ha ha. Ed, the great founder.
- E. Ha ha.
- L. Ha ha. This is really gorgeous. OK, I'll make up a very pretty um little sheet on this.
- E. Great.
- L. That'll be good. OK, I'll see you at six.
- E. OK.
- L. On Sunday.

- E. And take very good care of yourself.
- L. Yes, I will.
- E. Great.
- L. I will continue to do so.
- E. Oh good.
- L. Bye bye.
- E. OK. Bye.

L. Good morning.
 E. Hi. Larry.
 L. Hey Ed. How are you doing?
 E. I'm doing good. How are you doing?
 L. OK. I saw the movie was uh...downtown.
 E. Mr. Klein?
 L. Yeh.
 E. Oh yeah? Where's it playing?
 L. It's on uh...the Gramercy and uh—the Quad.
 E. Wha—where's the Gramercy?
 L. On 23rd St. near Lexington.
 E. 23rd and Lexington. Have I been there? Maybe I have. Did they show Valentino there?
 L. Uh, I don't know.
 E. Yeh.
 L. I haven't been there...in a long time.
 E. Is it a decent theater?
 L. No...but is it still being shown uptown?
 E. I don't know. I don't...I don't have a paper. I doubt it.
 L. Well when I saw it there...it's like uh...uh...often the price there is a dollar or two dollars.
 E. Ah hah.
 L. So...you know...it's—it's not always the best uh...edition of the film.
 E. Right. I don't know. Well what should we do? The Quad isn't the greatest place to see movies either ha ha.
 L. No.
 E. Ha ha. Do you have a paper?
 L. Um, no I don't.
 E. I don't either. Um...so...maybe...what I'm thinking of is that I have a meeting here between one and two.
 L. Uh huh.
 E. So I was thinking of maybe catching a three or four o'clock show.
 L. That'd be perfect.
 E. Yeh. Um...so...maybe what uh we should do is that...you should call the Gramercy and I'll call the Quad.
 L. OK.

E. And then I'll call you back.
 L. Yeh.
 E. OK.

Quad Cinema Announcement: Hello, this is a recorded announcement from the Quad Cinema, located at 34 West 13th Street between 5th and 6th Avenues. Our program for Friday and Saturday is the following: Quad I--Ann Bancroft, Shirley Maclaine and Tom Scarett, The Turning Point, directed by Herbert Roth, showtimes are 2:40, 4:40, 6:45, 8:50 and 10:55. Quad II--Alain Delon as Mr. Klein, co-starring Jeanne Moreau, directed by Joseph Losey, showtimes are 2 o'clock, 4:10, 6:20, 8:30 and 10:45; Quad III...

E. Well I found out that it goes on at the Quad at 2, 4:10, and 6:20.
 L. OK. At the Gramercy it's 1:30, 3:55 and then 6-something.
 E. Well, it seems like a toss-up then. Um, do you have any preference on theater?
 L. Um, not really. The Gramercy...I'm trying to think of what it—it's a lot uh...like the Waverly or maybe the uh...the Elgin, you know?
 E. Uh huh.
 L. Those are the best comparisons. I mean the Waverly isn't exactly like the Elgin, but it's headed for it.
 E. Ha ha ha. Well, let's—let's go to the Gramercy. It's cheaper.
 L. Well it may not be, but it could be.
 E. OK.
 L. OK, that's 3:55.
 E. OK, and um...it's at 23rd and Lexington?
 L. Yeh um right across from Baruch. Corner of Lexington and 23rd.
 E. OK, well um...I'll meet you there at um quarter of...so it's not...it's not far from the tv station.
 L. No, no, it's right across the street from the tv station.
 E. OK. So I'll meet you up there at quarter of.
 L. Fine.

- E. All right. Well I'll see you then.
- L. OK, I'll see you Ed.
- E. OK.
- L. Goodbye.

- B. Hello?
- E. Hi. Bonnie.
- B. Hi.
- E. Hi.
- B. Hi. Ed.
- E. Hi.
- B. Ha ha my phone's been disconnected ha ha because I forgot to pay the bill ha ha.
- E. Ha ha.
- B. I mean in all the chaos...I mean...on February 1st.
- E. Uh huh.
- B. Ha ha lost in the chaos. All of it...everything.
- E. Uh huh.
- B. Yeh I wanted to get you um...I got a hold of Sheila, that was one reason...I wanted to get her phone number from you...
- E. Uh huh.
- B. Um I'm doing this thing I told you about. It's being changed til four o'clock—on Sunday.
- E. Uh huh.
- B. From—which...uh—I...I didn't know about the teacher's meeting then. Um, anyhow, Arlene couldn't do it at noon. Um and the other thing is I have a huge conflict uh...what I'll think I'll do is come to the meeting for an hour or something if I can...
- E. OK.
- B. ...because—there's a black program that I organized—Sunday night...well it got switched to Sunday night—and a...and a lot of stuff is going down...ha ha around racism and classism and everything...
- E. In your block community...
- B. On around the lesbians' show.
- E. Oh, I see.
- B. It's very awful. And um—I think that when it comes down to it that I should be there.
- E. At the teachers—area meeting.
- B. No at the uh—to hear the black artists.
- E. Oh I see, black meeting...
- B. Yeah.
- E. ...I thought you said block meeting.

- B. No, black.
- E. Ah hah.
- B. And that starts at 8:15 or something.
- E. Uh huh.
- B. So...anyway I wanted to talk to you about it all.
- E. OK. Well uh...how much did you talk to Sheila?
- B. Oh, we talked quite awhile.
- E. Uh huh.
- B. It was a nice conversation.
- E. Did you like her?
- B. Yeah, I mean she...I can't imagine coming to a city like New York not having a place to live and—everything—and anyone saying that they could do a job like that.
- E. Uh huh.
- B. I think that ha ha that was really brave.
- E. I think so too.
- B. I really do. And uh I also—think she's probably unprepared in a certain way. I mean, Phoenix is just a lovely city. Pressures are about one tenth—ha ha.
- E. Uh huh.
- B. I visited it—so—I just hope she can stay optimistic ha ha and that we can give her a support she needs.
- E. Yeah, well the thing is at this point um...she seems very good at handling administrative things in a very efficient way.
- B. Uh huh.
- E. And she will get a lot of support from the teachers' group for sure, but also, particularly from Leanne and me.
- B. Yeh. Yeh. I'm delighted that she—you know—seems to want to do it.
- E. Yeah...
- B. She seems like she could be a very supportive person.
- E. Yeah she is—and not just supportive in a nice way but, I mean, supportive in really being able to go in and do the counseling work that needs to be done.
- B. Mm hmm.
- E. And I think that's—that's important.
- B. Mm hmm. Wait, one second. (5 sec pause) I'm trying to get

- B. something for someone who's leaving. (To someone else) Here's the number to give to Helaine. (To E.) I've just been...well I ended up explaining it to her because I just felt like oh goody there's a counselor, but...for the first time in my life I felt I was really able to interrupt a lot of numbers.
- E. A lot of what?
- B. A lot of um people's patterns around racism and class. But it—it was—it's been very painful and very hard.
- E. Yeah.
- B. And I certainly can't—I certainly can't...can't—cannot... and I guess—is not a place to interrupt powerlessness from blacks, but—oh—from blacks...but I'm trying...to be real supportive.
- E. Uh huh. Great.
- B. You know—where I can. It's been horrible.
- E. Yeah, have there...what, are there—have there been problems with...
- B. Glenda.
- E. ...people's work?...in the show.
- B. Well um the people in the show are—are—many of them are very young and um a lot of the work...it's the first time they ever showed and...a group of people—who—um—are and aren't in the show—one woman's in the show—have organized like um a protest thing.
- E. Uh huh.
- B. Um—and—they said the show is racist, classist, and all this stuff. It's—you know, it's all about their visibility ...it's not about classism or racism.
- E. Uh huh. Uh huh.
- B. And—um—it's really amazing to me that um...Helaine, the woman who organized the show, would have been totally open to every idea they had, and they've done this very confrontive very destructive thing.
- E. Uh huh.
- B. Very hurtful—and—I just—I just told them—rather—rather than be run wild by all the guilt numbers they were trying to do. Um...I just ha ha really talked to them—and

- B. then I freaked out and had to call and talk to Lucy...
counsel on the phone for about an hour.
- E. Well that's good.
- B. Yeh. Ha ha.
- E. That's terrific.
- B. Yeh that was really good. Ha ha ha. Yeh.
- E. It's amazing how much the artistic community needs us.
- B. Uh huh. Yeh, but I suggest a hot—yeh, it's like really
in focus if you're dealing with an oppressed group. Lesbians
or blacks, right—the incredible degree of powerlessness
and guilt that combines...it's just horrible.
- E. Yeh.
- B. Ha ha.
- E. Yeh. And then...as much as you want not to be...you know,
racist and classist, it's hard in the face of a lot of
hostility, not to slip.
- B. Yeah, well I did racist things...I did them...in not reaching
across the racism that was already there and...and out to
blacks. And once I was aware of it, I—I—I, you know,
reached out.
- E. Uh huh.
- B. So, there was a lot of intrinsic racism around...
- E. Yeh.
- B. Cultural racism...I mean.
- E. Yeah.
- B. I mean ha ha I don't know any blacks.
- E. Yeah, well I think...I think that's really a good thing to
come up in the arts' community because the arts' community,
you know, fails to recognize that—that there really aren't
very many blacks around.
- B. Yeah.
- E. ...And there aren't very many people from working class back-
grounds around...
- B. Oh yeah.
- E. ...we all don't have any money so um we forget
or just like you think everything must be equal since nobody
has any money. And I notice that. I don't know exactly what
to do about it. Clearly, I need to step beyond my racism and

- E. classism and do something about it but...
- B. It's very hard.
- E. Yeh.
- B. And, but...you know, we rely on a buddy system...you know,
you tell a friend and a friend tells a friend.
- E. Yeh.
- B. And...the buddy system is insufficient to contact blacks.
I don't know...then I realized I had this whole re-evaluation
about how to do it...but it was late.
- E. Uh huh.
- B. Yeh, but I know this...no one else was thinking about it...
you know, awarely. Then...
- E. That's one of the hardest things too. You have to be the
only one.
- B. Uh huh. Yeh. How to do it?
- E. Yeh, how to do it...and knowing that in the effort it's going
to feel wrong.
- B. Mm hmm.
- E. A very interesting experience ha ha ha.
- B. And...knowing that no matter how much you do, there's going
to be a whole lot of people yelling at you that you didn't
do it...
- E. Yeh.
- B. ...you didn't do enough. So it's been ha ha...meanwhile
I'm putting together this whole new piece to do on Sunday.
Ha ha ha.
- E. Uh huh.
- B. So...
- E. Well anyhow, I'll miss you at the meeting...um cuz I'm going
to be doing a self-estimation...
- B. I know.
- E. ...so I wanted all the people to
estimate me.
- B. Mm hmm. I wanted to be there. What...I'm going to come from
seven to eight.
- E. All right. Good.
- B. Um...unless some other crisis enters my life. I'm going to
try to be there from seven to eight. And I wanted to be

- B. there...I wanted you to know that. I also feel that I not there, you know, when a lot of new things are shifting and moving and it...it would be important, so I ha ha... so I...anyway...
- E. Is Beth back?
- B. She'll be back on Sunday...I don't know when.
- E. OK, so she may or may not be there.
- B. She may or may not be there. She...um...
- E. Have you been in touch with her? Does she know what's going on?
- B. Yeah...and she...and she's in super good shape. She's just... moved through a lot of her own stuff and she's just done... and it's almost done.
- E. Her book?
- B. Yeh and she feels really good about it.
- E. Oh, that's great. That's great.
- B. Yeah. So the latest she'll be back is late Sunday. Um she has to turn it in on Monday.
- E. Uh huh. OK.
- B. Yeh.
- E. I think I'm going to get off the phone here.
- B. OK.
- E. Something's burning on the stove.
- B. OK, Ed.
- E. So I will see you sometime on Sunday.
- B. OK.
- E. OK.
- B. Great.
- E. Bye bye.
- B. Bye bye.

- E. Hello?
- L. Hi Ed.
- E. Hi Lisa.
- L. I'm running around here trying to get my machines done and I'd like to get it all done before I leave, so I won't have to come back. So that might push us up til near two. How is that?
- E. That's fine. My only thing is that I have to leave here like around 3:15 or so.
- L. 3:15. OK. Let me see how I'm doing here, then I'll give you a call right before I'm going to leave.
- E. OK. Fine.
- L. Okey doke. Bye bye.
- E. Bye.

Friday, February 3, 1978 Billie

B. Hello. Baskin Robbins.
E. Hi Billie. It's Ed.
B. Hi Maurice.
E. Ha ha ha. No, it's Ed.
B. Oh hi Ed. You sound something like Maurice on the phone.
E. Oh, I do?
B. Yeh. Yeh.
E. How ya doin'?
B. I'm OK.
E. Yeh. Have a lot of customers tonight?
B. Mmm. Yeah. In and out.
E. Well, I would love to set up a session with you too.
B. Uh huh. Well...how's tomorrow?
E. How's tomorrow. Well...I could maybe do a session like before the teachers' meeting, before the area meeting.
B. Mm hmm.
E. Meaning like...like say from four to six or something like that or four to five-thirty.
B. Mm hmm. Oh—uh—I can do that.
E. OK, good.
B. Let me write it down. Just a sec, OK. (15 sec pause) Ah—oh boy—OK...what time is the area meeting?
E. The area meeting is at seven, but we're going to meet before the area meeting at six.
B. Teachers.
E. Right.
B. OK. Then...is this at your house?
E. Yes.
B. OK, um, so you want to do it from 4 to 6?
E. Yeh. Four til like quarter to six or something, so I can get a bite to eat...
B. Right. (5 sec pause) OK.
E. So I will see you tomorrow.
B. Great.
E. OK.
B. Thanks for calling.
E. Sure.
B. Bye.
E. Bye Billie.

Saturday, February 4, 1978 Mitzi

M. Hello.
E. Hi, Mitzi!...it's Ed Friedman.
M. Hi, Ed.
E. Hi. I was calling up to find out what time the party is.
M. It uh starts officially starts at 8:30.
E. OK.
M. It probably won't be safe until nine. Ha ha.
E. Ha ha.
M. You got the number?
E. It's one ninety-six Bowery.
M. Right.
E. And that's around Prince Street?
M. No, it's a little further down. It's between Broome and Grand.
E. OK. OK, that's easy. And, can I bring anything?
M. I don't think so.
E. OK.
M. I think we're set.
E. I'll—I'll look up a few jokes.
M. Ha ha OK. I'll see you later.
E. OK.
M. Bye.
E. Bye.

- E. Hello.
 G. Yes, hello. Is this the residence of Mr. Ed Friedman?
 E. Yes it is.
 G. This is Greyhound package express, we have a parcel for you from Seattle, Washington.
 E. Yes.
 G. OK, we're located at 41st St. and 12th Ave. and we're open from nine until seven and your package is in rack number 281 B.
 E. Hang on one second. When did you get this one?
 G. This one came in maybe...did you pick something up already?
 E. No but I have something else to pick up up there.
 G. This came on the 24th. That's when they got it.
 E. Ah, OK, that's—that's...yeah I just got the notice of that in the mail. Rack 281 B?
 G. Right.
 E. OK.
 G. OK, then thank you.
 E. Thank you. Bye.
 G. Bye.

- E. Hi Jill.
 J. Hi Ed.
 E. How are you?
 J. Fine. Wonderful.
 E. Well I'm calling to tell you about what I've planned for the meeting tonight...sort of check it out with you.
 J. Great.
 E. Hold on a second, someone's at the door. (15 sec pause) I'm back. Let's see...(5 sec pause)...OK. Um...what I think that we ought to do—is—um—just open the meeting... it depends how many people are there. If there are...say 20, 24 people...
 J. Uh huh.
 E. ...maybe just have people give their names and one thing that's going well...
 J. Uh huh. (5 sec pause) That sounds good.
 E. OK. (5 sec pause) Then...um...I think—that maybe after that...I ought to do...um...like uh—this is the thing I can't decide whether or not I should do...if I should do the area report, that is, what's been happening since the last meeting. Um...and then...talk about what we're proposing ...you know, Sheila...being reference person...
 J. Uh huh.
 E. Or if we ought to do a mini and then come back. I—I think it'd be more straightforward to do the report and say what we're proposing, give people a chance to mini on it and then come back.
 J. Yeah, I definitely think you ought to give the report first. Definitely. And then people can include that in their counseling.
 E. OK.
 J. Yeah, I think the session will be more powerful.
 E. OK.
 J. And much more useful. Otherwise people will just do the restimulations in their life.
 E. OK.
 J. Which would be fine, except we don't have time to do both.
 E. Yeah and I think I should—I should explain very well the

- E. self-estimation process.
- J. Definitely, so it is not misused.
- E. Yeh—I mean—actually the way it's—it's misused most often is that people feel because they know you, that they have to stand up and say something, and I really only want people standing up who have made some real assessment of the work we've been doing.
- J. Right.
- E. Um...or the—you know, being in a working relationship with us.
- J. Yeah.
- E. So I mean those are really the—only things to be estimated. Not our goodness as human beings.
- J. Right! Exactly. So you should put that down. It's supposed to be real...just uh...yeah, really explain that. You're not suppose...and when you tell what patterns people are supposed to work on...like Sue Gordon said at one meeting, "Gee, it's terrific, you're smiling much less...than you used to." Ha ha.
- E. Uh huh.
- J. I don't know. That seemed irrelevant.
- E. Yeah. Yeah, well...
- J. That wasn't at the meeting. She just came up to me spontaneously and said that.
- E. Yeh. Uh huh.
- J. And Al Harris always says, "Gee, you're like a phoenix rising from the ashes."
- E. Right. I know.
- J. Ha ha. So, the point is not to give a personal assessment of the person's character development for the last ten years.
- E. Yeh.
- J. But just talk specifically about...how 'bout since the last six months?
- E. Yeh.
- J. Yeh. How 'bout since the...since last spring.
- E. Mm hmm.
- J. And it should be related to the job at hand.
- E. Right.

- J. Not to tell you what patterns you're working on in your whole life.
- E. Yeah. But the other thing is that...is that—I was running down my self-estimation, and thinking about it, it's like no one heard when the last time I said where I was going to be in pattern. It was like I did it and when I told people where I was going to be in pattern...you know...no one checked back or called me on...
- J. Right.
- E. ...it or any of that sort of stuff.
- So I'm going to ask people to take notes.
- J. Good. Very good. Mm hmm.
- E. OK...
- J. So your self-estimation will be about what people should think about you just being a teacher?
- E. No. My self-estimation will be of how I did the job of being reference person.
- J. Yeah.
- E. Yeah, to get appreciations and—and—you know, any directions people have for me.
- J. Right. But I mean when are people supposed to call you up on the notes they take?—because you won't be in the job anymore.
- E. Well, actually I wasn't thinking of so much for me as of—as of taking notes for Sheila and Leanne.
- J. Oh. OK. I see. That's where the confusion was. Yeah, that's very good. Yeah.
- E. Um
- J. Certainly all the teachers should take notes.
- E. Yeh. Yeh, absolutely. OK, and...um, the way I figure we should do it is...see the way Jim always does it is he has you do your whole self-estimation, then he goes around and has everyone appreciate you, and then everybody come back around again and say, you know, directions that they're offering you and things like that. But actually, I like it better when the person appreciates you first and then tells you whatever's on their mind, so we simply just go around—once...instead of going around twice.

- J. Yeah. OK.
- E. How's that sound? What would be your preference?
- J. Well, in doing estimations of the class...um...George's experience from a lot of meetings was that once people started on the negative...there's a strong pull...
- E. Uh huh.
- J. So we did all positive feedback from everybody. Just brainstorming. And then we did negative...with...insofar as was possible, with an idea of how it should be done.
- E. Uh huh.
- J. But we clearly separated positive from negative. Now what I thought you were going to say is the person would appreciate themselves and then get appreciated...then, then other...like really make two halves.
- E. I don't know. That would take too long.
- J. That would take too long.
- E. And not everybody would want to do it.
- J. OK, um, I think what we really have to do is make sure that each person prefaces their thoughts with something that they liked. Because I remembered when I did an evaluation one time in the Lesbian class, everyone was supposed to say one thing they liked and one thing to change, and everybody just got up and said all things they wanted to change.
- E. Uh huh.
- J. That's all and you know...I even forgot. Ha.
- E. Yeah, right. Well, listen, this is the thing. I will be directing the meeting...
- J. Right...
- E. ...while you are doing your estimation...
- J. Yeah.
- E. ...and you will be directing the meeting while I do it—so...let's remember that for each other.
- J. OK.
- E. Soo...you think...you think what we ought to do is go around and get everybody to...to say the positive things first and then go back around again.
- J. I don't know if we need to go around. How 'bout if anybody who wants to speaks once.

- E. Yes. Let's—let's do it that way. Cuz—cuz I don't want to make everybody talk.
- J. No.
- E. Because last time...last time it was clear that people didn't know me well enough to estimate me in any way...
- J. Right.
- E. ...and it just seemed dumb.
- J. Right.
- E. All right, so then you and I will do our self-estimations...
- J. Yeah.
- E. ...and then, um...then Sheila will, I assume, do hers...
- J. Mm hmm.
- E. OK. Then we may need a...we may want a break there.
- J. Um hmm.
- E. (3 sec pause) And...um...actually, one thing we might want to do is have Sheila...talk...and then have a mini...mini/think and listen...
- J. Um hmm.
- E. So that if people have concrete questions, they can think of them.
- J. Right.
- E. Things like that.
- J. Yeah, I think it's a good idea. Just have her do her talk, and then a mini before giving any feedback to her...or questions they have for her.
- E. Uh huh.
- J. (5 sec pause) I mean the question that people are going to ask is, "What's your policy on gay stuff?"
- E. Uh huh.
- J. "And what's your position?" Karl handled it very well...I thought.
- E. Yeh. Actually, after talking to Lisa, I feel like...like Karl has been overly nice with us.
- J. Has been overly nice?
- E. Yes.
- J. Yeh. You mean too nice.
- E. Yeh. But I mean, we can't tell an oppressed person that

- E. they're being too oppressed. Ha ha ha.
 J. Ha ha ha.
 E. But it...
 J. Yeh.
 E. ...all I'm saying is that he's been really very tolerant in most respects.
 J. Yeah. He's been bending over backwards.
 E. And Bonnie and Jane too.
 J. Yeah. He was discharging heavy fear the whole time. He was...his hands were freezing cold and sweaty...
 E. Yeah. Yeh. OK...see, I'm planning to include, as part of my estimation...
 J. You're planning to include?
 E. Yeh, as part of my estimation that I really...have not done what I thought was right about the homosexuality policy.
 J. Yeh.
 E. So, anyhow. OK, so then Sheila does her estimation.
 J. Uh huh.
 E. And then people ask her questions and talk. And then—do—shall we take a vote for approval? You know, or um...are we...
 J. A vote is a sham...because most everybody agrees.
 E. Yeh.
 J. Yeh well I just think we're going to try to reach consensus.
 E. OK. Well...
 J. I'm not clear about all this. You should think about this cuz...cuz it's not the majority vote or anything like a...popularity vote. It's um...
 E. We can ask people if they have real...
 J. Is there anybody who's got something in the way of uh...you know, just assuming that Sheila's confirmed.
 E. Yeah.
 J. I mean that's a good way to phrase it.
 E. Also, somewhat, that we have to present um...present the...alternatives.
 J. Right. I think in your report on the area that it would be very very good to say...you know...how we arrived at this...ha ha.

- E. OK.
 J. You know, some of the different things like I thought of doing it, really...and that Leanne thought of doing it...you know, that people have been really discharging about it and thinking hard...
 E. Uh huh.
 J. I mean like I put in like...two or three days of thinking I was going to do it.
 E. Yeh.
 J. Discharging. Thinking about nothing else ha ha. And uh Leanne. She did a lot...much more than that. And you've been trying...dealing with it all the time.
 E. Yeh.
 J. So I think people need to know that. You know.
 E. You mean just...
 J. Yeah cuz—cuz it's like...even...people—just don't understand or have much information about the kind of work that goes into this job.
 E. Uh huh, uh huh.
 J. And...And into thinking about the area. They just...they don't have any way of knowing because they haven't been doing it.
 E. Right.
 J. So it's good to let them know. And that we've been having two teachers' meetings a month to try to figure out what to do. You know. And uh...people really feel like they do want to be a strong area. Stuff about how we're in transition. And it seems like the, not only the best, but a good solution.
 E. Uh huh.
 J. I think...she'll do OK...and that's fine.
 E. OK. And that we're approving her for six months.
 J. Now that wasn't clear at the teachers' meeting.
 E. Well I think it's always clear as reference person...that you're really only approved for six months at a time...because you're supposed to do a self-estimation.
 J. Yeah, well OK, you could put...you could mention that the next area meeting will be at the end of June or something.

- E. Well, I mean, an area meeting to...for the purpose of—of uh approving leadership will be at the end of June.
- J. Right.
- E. But um...we may have other area meetings because I would like to get to dealing with some of the things that people have raised. (5 sec pause) OK. Um...(5 sec pause)...Well, that presumably is going to take the rest of the meeting.
- J. Yeah.
- E. And...um...here's another thing that I've been thinking about...too...and that is that...that maybe—and this is somewhat off the subject...Leanne wanted to distribute Upward Trends at the meeting—and—basically I've never asked...the gay leaders or the gay community what we should do about it.
- J. Yeah.
- E. I mean...having those articles in there.
- J. Yeh I wouldn't pass it out until we decide as a teacher's group.
- E. Yeh, OK, so...
- J. I think we should get together more...
- E. ...we'll—we'll talk about that.
- J. At six.
- E. Yeah.
- J. Yeh, I would object...
- E. (3 sec pause) Uh huh.
- J. (3 sec pause) Because I think we should have the consensus of the teachers' group and good feelings from the gay community before just doing something like that.
- E. Yeh.
- J. It's really a tricky move, he made.
- E. That he made.
- J. Yeah!
- E. Yeh. Yeh.
- J. I was astounded.
- E. Yeh...uh.
- J. He knew what he was doing.
- E. Uh huh. Uh huh.
- J. (5 sec pause) As Donna says, he's just so convinced that

- J. he's right...that he's just going to keep putting it out there anyway.
- E. Well, is it true that that stuff was into the printer before the World Conference?
- J. But—given the state of the controversy...he should have held it up.
- E. Right. Right.
- J. Or he never should have in the first place included it.
- E. Right.
- J. Just because he wrote them in Present Times a long time ago doesn't mean that he has to put them in a book.
- E. (3 sec pause) OK.
- J. You know...so I don't think...it's true, he wasn't bound by any policy to not say it. And he's still not bound by any policy to not say it. (3 sec pause) I mean...the policy doesn't—doesn't say what he can and cannot say.
- E. Uh huh.
- J. So, I just think it was a bad move. You know...separate from the world conference. But...
- E. Uh huh. Uh huh.
- J. What do...what do you think?
- E. Well, it's just...that...I agree. I mean it's just so tempting because there are so many other good articles in it.
- J. Yeah.
- E. So that's a problem and also I've...assigned...articles to be read from it in one of my classes. So...but I—can easily undo that.
- J. Well, maybe at the six o'clock meeting we could say...we could agree.
- E. Well, we'll talk about it. We'll talk about it, but I, you know, I realized that I totally left—people out of that decision.
- J. Oh...when you passed it out to your class.
- E. Yeah.
- J. Yeah. Oh...well that's all right...it seems a little different than an area meeting.
- E. (5 sec pause) Right. Right. But anyhow...um...
- J. I just think it will help the community if...if we make

- J. an announcement that...you know, that if it's known...that we're acknowledging that this is a little problematic...
- E. Uh huh.
- J. ...rather than just suddenly this flood...hitting people like it hit me, you know, just getting it in the mail.
- E. Uh huh.
- J. I think it's better if people hear about it first and then say, "Shall I look at the book or not?"
- E. Right.
- J. "I'll look at the book because there are other good articles," and that's different.
- E. Right.
- J. And then they won't be off the wall, calling each other up ha ha ha and re-stimulating each other.
- E. Uh huh.
- J. But that's my...maybe I'm wrong about this...
- E. I think you're right about it. I—I agree with you.
- J. The thing people need to feel, like...they're acknowledged... that they're taken into account.
- E. Uh huh.
- J. And then other things aren't so bad.
- E. OK. I agree with that too. (5 sec pause). Well, we'll talk about that at six o'clock.
- J. Yeah, all right. I mean—all I was planning to do is when I give the book out to make a statement. To explain the history of what had happened in the community.
- E. Uh huh.
- J. And the context in which these articles appeared...
- E. Right.
- J. ...and stand. Rather than just pass the book out.
- E. Right.
- J. You know, and for people to uh explain that to anyone else they give the book to.
- E. Uh huh. OK. I think that too. But let's...let's talk... because I mean, the people in the gay community may not even want it distributed at all. They may say, you know,

- E. "We don't want anybody to see that."
- J. Yeh, and then, how would you feel about that?
- E. Well!...I mean I would feel like...that would put us in a very uh weird position...you know, I mean in a certain way, we never sold very many copies of Quotes. It just worked out that way and it just might work out that we don't sell very many of the Upward Trend. (5 sec pause) So, I don't know.
- J. Well, you sort of...
- E. I feel like uh there'd be big trouble if we just sent all of them back.
- J. Oh yeah. I wasn't...I wasn't thinking of that. I was thinking of not...oh I see what you mean...like a big dramatic move...because Karl said he wasn't interested in uh...fighting with Maury, particularly...anyhow, because it was a waste of energy because Maury wasn't going to change.
- E. Uh huh.
- J. So he's not in favor of confronting Maury even when he comes to New York.
- E. Uh huh. Right right.
- J. And I think, I don't know, I mean Karl may feel...pushed by Lisa ha ha. Lisa has a way of making everyone feel real guilty if they're not militant. I mean, other oppressed people.
- E. Absolutely.
- J. So the positive side is that she gets people to be aware of the oppression, but the other side of it is she leaves them no room to find out whether they want to invest their energy in it or not...but makes people feel real guilty and bad if they're not...you know...taking her "enemy" approach.
- E. Right right.
- J. So I don't want...I don't want all gay people to feel...to somehow get intimidated and locked into that...
- E. Listening to Lisa...
- J. Yeh. I mean, like, it could be left to each teacher, that each teacher will have to make a decision, rather than make an area decision...the teachers could decide.

- E. Uh huh.
- J. After having...you know, some teachers may just not want to push it that much.
- E. Uh huh.
- J. Well, we can talk about it.
- E. So still the big thing to...the thing that still feels vague about the meeting is...is how we'll close discussion on Sheila, you know...what will end the discussion...what will constitute her approval.
- J. Right. OK. Um...(6 sec pause) What are the worst things that could happen? Ha ha ha.
- E. The worst thing that could happen is that everybody could say, "We're not going for this, good bye."
- J. Yeah.
- E. And that would be the worst that could happen. And then I would just point out..."Well, I'm not going to be reference person, and we don't have one, so we're probably going to be disbanding as an area."
- J. Yeah.
- E. You know, or we're rejoining the North.
- J. (5 sec pause) Do you think it would be good to talk about that when you talk about the alternatives?
- E. Mm hmm.
- J. You could spell it out...ahead of time...and then remind people of that fact.
- E. Yeah.
- J. Yeah...and—and also say that thing about that it's for six months. And then say...I'm really...I'm hoping that we can uh get this taken care of quickly—I mean, I think a little toughness ha ha.
- E. Yeah.
- J. You know, just so that we...we need to uh know that uh... give some support and trust here to a—competent person who's willing to take on this job and uh...I don't know, let's see...yeh, I think we need to be a little bit tough if there's too much uh protest.
- E. Uh huh. I mean, I can't imagine it.
- J. Right. I mean I...a lot of people in my classes aren't

- J. coming. Gloria might be the only person. And Karl. I've announced it again and again but people just aren't that involved but...or something...maybe it's something that I'm not doing. Maybe it's New Yorkers. But the people who are very involved in the community already will be...maybe it's because I'm teaching two fundamentals classes. Uh so many...I don't know. Anyway, so there's a lot of people in the community...
- E. ...who won't even be here.
- J. Who won't even be here who will probably be just as happy that she's the reference person.
- E. Yeh.
- J. But I guess we will have to go by what the people who show up say, I guess.
- E. Right. Well, see...I don't see how people can...you know, unless—unless Sheila says something totally outrageous...
- J. Yeh.
- E. ...which she won't. Um...
- J. How could anyone really object?
- E. Yeh...you know—and, we may have to say that...hopefully, you know, in six months time, we'll have...Sheila to consider for the job and hopefully a couple of other people too.
- J. Right.
- E. Instead of just "she's the one."
- J. Yeh, that's a good thing to say. OK, so...(clears throat)... Well, if there's no other way, at a certain point, we can just say, "Can we consider Sheila confirmed?"
- E. Uh huh. OK.
- J. Sort of like assuming that she is. And just acknowledging it with something.
- E. Yeah.
- J. I think that's the best way...rather than saying, "Well, let's take a vote now to see whether or not ha ha..."
- E. Yeah. Well, I would prefer not to have to muscle people...
- J. I see.
- E. ...on

- E. ...on this. I mean...
- J. Yeah.
- E. I don't particularly...I mean I feel like I haven't had to muscle people on things generally...
- J. Yeah.
- E. So...so there doesn't seem to be any reason why...I should start now.
- J. Uh huh. That's good. I appreciate that in you.
- E. Ha ha.
- J. Ha ha ha. So in your perfect kind of way of saying things that you have, I'm sure you'll find the right way to phrase it...you'll just bring up...the point at hand. Well, you'll find a good way to say it.
- E. Yeah, I will.
- J. Right, I think that's what it is. It'll just be in your wording, bringing up the fact that she does...that we do need to...use the concept that she's officially confirmed.
- E. Also, if it really goes on a long time, at 10:30, people will start leaving.
- J. That's true.
- E. And at a certain point it would be us teachers against a couple of objectors ha ha.
- J. Right. That's something I'd like...that's something I think you should say at the beginning of the meeting, by the way, is that you don't want people leaving at the break, like they did at the last meeting, because it's really important that Sheila...the part after the break is the most important part of the meeting.
- E. Uh huh.
- J. Cuz last time people left after the break and it was really sort of not too good.
- E. Yeh, well I wasn't exactly sure why. I mean...so...was it just because...they didn't like the meeting, or was it because they just wanted to come to put in a casual appearance?
- J. I don't know.
- E. Hmm. (7 sec pause) All right.
- J. Anything else?
- E. I think that's all.

- J. And you mentioned the other day that you might want to check in.
- E. Yeah...actually uh...
- J. Do you still feel that way? Would you still like to?
- E. Yeah, I would still like to.
- J. OK.
- E. Um...we could check in—like um at two?
- J. Fine. Let's check in at two.
- E. OK, I'll talk to you at two.
- J. OK Ed.
- E. Bye Jill.
- J. Bye.

B. Hello.
E. Hi. Bill.
B. Yeah.
E. It's Ed Friedman.
B. Hi Ed, how are you?
E. I'm doin' fine. How you doin'?
B. Good thanks. What's happening?
E. I um have not been able to get up to um...the Greyhound package people to get the Present Times.
B. Uh huh.
E. And I was wondering if—if you or Leanne would have time before you came down to the teacher's meeting to pick those up.
B. Well...well what time are they open til?
E. They're open til seven.
B. OK, but don't we need a ticket or something?
E. OK, well I...I have a ticket...but what I may—what I can try and do is—is call them...
B. Uh huh.
E. And see if they...cuz I can give you like the baggage rack number and everything that it's being stored in.
B. Uh huh.
E. And um...maybe on that basis they'll give it to you. Something like that. But would you—would you have time to do that?
B. Sure.
E. OK, cuz like the place is up on 42nd St. and 12th Ave.
B. 12th Ave., right.
E. Yeh ha ha ha. I didn't even know there was a 12th Ave. So maybe what I should do is call them and...
B. Uh huh.
E. ...um if they can
...if they can do that, and then I'll get back to you.
B. OK, well you should—you should try getting back to us later like around 3 o'clock or something cuz we're about to run out the door.
E. You are.
B. Yeh.
E. OK. Fine, I'll do that then.

B. OK.
E. OK.
B. See ya.
E. OK, bye Bill.

- S. Hello.
 E. Hi Sheila.
 S. Mm hmm.
 E. It's Ed Friedman.
 S. Oh, hi.
 E. Hi.
 S. Ha ha ha I wasn't expecting you for some reason.
 E. Ha ha.
 S. How are you?
 E. I'm doin' pretty good.
 S. Good.
 E. I was calling you to—just to check a couple of things about tonight.
 S. Uh huh.
 E. You're planning to do a full self-estimation and...talk about...some of your thoughts about the area.
 S. I wasn't thinking about doing a full self-estimation. I was thinking that it just made more sense for me to say some things about my strong points and weak points...
 E. Uh huh.
 S. Um...cuz a full self-estimation really requires for people to know you.
 E. Uh huh. Uh huh.
 S. And so I was thinking more by way of introduction than self-estimation.
 E. OK, that's fine.
 S. Is that all right? And um...I guess...hmm...about my ideas. I...I—I've been talking mostly to Leanne and um and to you and my ideas right now are mostly to absorb what's going on and to try to bring in some—some of what my experiences...I don't have...a real clear...plan that's laid out that's different from yours...
 E. Right, that's fine.
 S. And those are the things I want to say. You know, that I want input from everybody on plans, and um what I bring is my understanding of theory and what I've done um in the past, but I don't plan to lay any of that, except theory and policy on—this community. Is that...enough—do you think? I mean—I mean I can say a little more than that

- S. of course, but I didn't want to have—I didn't want to have to lay out a full-fledged...plan of action until I...
 E. Right.
 S. ...knew a little more.
 E. Uh huh. Uh huh. Well that seems fine to me.
 S. Good.
 E. And Leanne should do a self-estimation too?
 S. Um...well theoretic...um...well I don't know if it's theoretically or by the g...the only two people who are supposed to do a self-estimation are the um...outgoing...reference person and alternate. So that's you and Jill. And then Leanne and I...um...you know, don't have to do ...I mean...by—by guidelines, we don't have to do anything more than introduce ourselves and get approved. Um, I think maybe...I'm trying to think if we need...if we should do more than that or not...if people would need...see, the thing is, you only get self-estimated in a role and neither of us have been in the role.
 E. Uh huh.
 S. So all we can do is say um what we think we bring to the role and how we think, you know, what kinds of things we bring and what kinds of things there are to watch out for. But a self-estimation is supposed to be estimating how you've been in the role.
 E. Uh huh. OK.
 S. And I can do that about my...being reference person in Arizona, but I think people would rather...start from scratch.
 E. OK, well I guess I was calling that self-estimation.
 S. Ah.
 E. Um but I guess it isn't exactly that. I mean, I had to say basically what my strengths were and what my weaknesses were and what I had in mind for the area...
 S. Mm hmm.
 E. ...so I was...I just called that a self-estimation.
 S. Oh I see, OK...OK, fine.
 E. Yeh. But Leanne should do that too so that...I mean, I

- E. think people should...
- S. Oh, yeah.
- E. Yeah.
- S. Yeah.
- E. Mm hmm. Now, for my self-estimation...I—couldn't decide whether I should...um...I mean I don't think it's an estimation of my goodness as a person...I mean it's really only what I've done in the job...and...
- S. Right.
- E. ...how I've done.
- S. The way...what—what—what um you as a person, how that enters into it, is what you bring to the job.
- E. Right.
- S. You know, what are some of the strengths you bring to the job, how have you done them well, you know, what have you done well, what are some of the patterns that you bring to the job that have gotten in your way, how can you use um help from other people. Self-estimation isn't focused... is focused on...what kind of support and what kind of help you can use from other people and from yourself...to move through those patterns...and when people give positive... when they tell you your strengths, that's straightforward. When they tell you a direction to work on...one place where it's written down, it doesn't even say "criticisms," it says um...people should offer how they're going to help the person get through the patterns. They don't even point... not even pointing out the patterns, if you see one, you're supposed to have some kind of solution for how to get through it too.
- E. Uh huh.
- S. Which is kind of a nice...twist to add to it to just, you know, at least mention that self-estimation is a time when you think well about each other. It's not a time when you pick at each other.
- E. Absolutely. Well, see one of the things, as I'm doing my estimation um...is that I realize that I said what were the things that were going to give me problems.
- S. Um hmm.

- S. Um hmm.
- E. And...it like...no one really...remembering that during the time I was in the job.
- S. Right.
- E. So I'm going to ask people to take notes...
- S. Hm.
- E. ...while you're doing your introduction.
- S. Great.
- E. ...and estimation.
- S. Great. Maybe I should bring the notes that people took at the last one that I did too. Share them with people. I don't know. I should bring them and decide whether to share them or not. Yeah, well that's good. Um...it's often helpful to have a mini before.
- E. Yes.
- S. And ask people to focus on...getting rid of anything that gets in the way of thinking clearly about you.
- E. Uh huh.
- S. A directed mini. You know, I mean just in the sense that when you're through with this you're going to be able to think as clearly as you possibly can...about Ed.
- E. Uh huh. Uh huh. OK. Cuz I'm also going to be presenting the area report. And I thought...this is what I thought I would do. I thought we would go around and have people just give their names and one thing that's going really well for them.
- S. Um hmm.
- E. Then I would do the area report and explain what we were doing, what's happened, and how we came up with the proposed leadership...
- S. Sounds good.
- E. Then...then um...do a mini.
- S. Mm hmm.
- E. And then a self-estimation.
- S. Well I say that the mini should be introduced with, "Get anything off that you need to get off to think well about Ed."
- E. Uh huh.

- S. Or about the people here...in leadership.
- E. Cuz Jill is going to be doing a self-estimation.
- S. Right.
- E. Then I will do one.
- S. Hmm. OK. It—um...then a possible thing would be to do several small minis. One before each self-estimation.
- E. Uh huh. That might be a good idea.
- S. Yeah. I think so.
- E. (5 sec pause) And I—and I also want to have people... not speak...
- S. Hold on. (5 sec pause) OK, go ahead.
- E. Have people not speak unless they've been in a working relationship with me in the last six months or...or they've had—they've had some clear view of how I've been doing the job...
- S. Right. Just say they can speak...I mean, I think saying that you don't have to speak...but um...(to someone else) Come in!...(to E) I'm in the middle of a couple of things here. Um saying that people can speak if they think they can think well about you...and that there be a time limit, say, so much time for good things and then so much time for directions, and that someone besides you be up front moderating. And um...choose, you know, people...say, indicate that they...want to speak, you know, um or speak whenever they want to but not in a particular order. You know, just nobody speaks twice.
- E. Uh huh. Uh huh.
- S. In the same category anyway.
- E. Right, well I was planning to have people take a turn.
- S. Uh huh.
- E. And if they take a turn, they should...list the positive things first and then the directions.
- S. OK. That's OK too. What I did is that I said I preferred to hear all the good things first and then all the directions together.
- E. Well we can do it that way too.
- S. I mean it depends on however you want it.
- E. Uh huh.
- S. That's how I chose to have it. And what we did is we—

- S. we divided...say you have half an hour for the self-estimation.
- E. (5 sec pause) Uh huh.
- S. Um...say you had an hour, just so it divides up. Then I would say a maximum of 15 minutes for you to speak about your good things, fifteen minutes to speak about your directions, and I assume you wouldn't take anywhere near that long.
- E. Right.
- S. Fifteen minutes for everybody else to speak about your strengths and fifteen minutes for everybody else to speak about your directions. That's how I...divide it up... and then you...and obviously that can be adjusted for twenty minutes or...you know, five minutes for each instead or even ten minutes ha ha with three minutes for each one.
- E. Uh huh, uh huh.
- S. Um, and...you just, um...you let people speak as...who have something to say.
- E. Uh huh.
- S. And you don't...establish an order. I guess I saw that work um...saw at a Buck Creek Reference Person's workshop... um...Maury's and Helen's self-estimations were done like—like that, only instead of a time limit, they just said -- there were a hundred and sixty people there -- they just said, "We have time for ten people to speak to strengths and ten people to speak to directions." That's it. And the moderator chose. And it worked. I don't know if it was ten...you know.
- E. Yeh.
- S. It was a specific number.
- E. OK, well that sounds...
- S. Does that help?
- E. That's fine.
- S. Yeh and obviously you can do it any way you want. These are just ways I've seen work.
- E. Uh huh. All right. It depends on how large a group of people we have too.
- S. Sure.
- E. I will expect all the teachers and assistant teachers to

E. estimate me.
 S. Bonnie called me.
 E. Uh huh.
 S. Um, to welcome me. And I had a nice talk with her. It felt real good about what she was sharing with me. She may not be able to be there, did she tell you that?
 E. Right, I talked to her.
 S. OK. OK.
 E. All right, well listen, I will see you at six o'clock then.
 S. Great.
 E. OK. Have a nice day.
 S. OK, thank you. Bye.
 E. Bye Sheila.

EB. Hello.
 EF. Hey there big boy.
 EB. Hello stranger.
 EF. Ha ha ha.
 EB. How you doin'?
 EF. I'm doing OK.
 EB. Good.
 EF. I've got a big meeting coming up tonight.
 EB. Uh huh.
 EF. Yeh. The send-off meeting.
 EB. Ha ha ha. Are you sending someone off?
 EF. Yes. Me. And this job.
 EB. Oh, gee, that's really terrific, Ed.
 EF. I feel like it's my birthday.
 EB. Yeh, right.
 EF. Ha ha. How have you been doing?
 EB. All right.
 EF. Yeh, you been around home or have you been up in Hartsdale.
 EB. No, I've been—I've been mostly here, I guess.
 EF. Uh huh.
 EB. I can't remember when I spoke to you last.
 EF. Hold on a second, let me turn off this record. (15 sec pause) Well, here I am!
 EB. Ha ha. Well, there you are.
 EF. Yeh.
 EB. And here I am. The whole ball of wax, this big.
 EF. Ha ha.
 EB. Ha ha. That's how it's referred to. So...I've been around. I can't remember whether I've talked to you this week or not.
 EF. I think I talked to you on Tuesday or something like that.
 EB. Yeh. Right.
 EF. (5 sec pause) I've been having incredible days.
 EB. Uh huh.
 EF. Uh...I...here are some of the ver...some of the very basic highlights. I ran into someone who I've known since I was three years old...
 EB. Yeh.
 EF. ...yesterday, in a random place.

EB. Amazing. Amazing.
 EF. Ha ha. And uh I talked to her for a long time. Then she flew back to Los Angeles.
 EB. Ha ha ha.
 EF. Ha ha.
 EB. How appropriate.
 EF. Ha ha. I—I um saw Mr. Klein.
 EB. Uh huh.
 EF. I liked Mr. Klein.
 EB. Yeah, I like Mr. Klein too.
 EF. And it's nice to know that Joseph still has his eye. And I forgive him for the Romantic English Woman.
 EB. Oh, he had his eye for the Romantic English Woman. It wasn't as...
 EF. Not if he chose to look at Michael Caine and Glenda Jackson, he didn't.
 EB. Now that...that might be true ha ha. That might be true.
 EF. I um...boy!...I didn't think it was the greatest extended plot in the world in that movie, but what a movie!
 EB. Uh huh. Uh huh.
 EF. Boy, I thought the first...half hour of that was just absolutely chilling.
 EB. Uh huh. So did I.
 EF. Just real terrifying in some very basic way. I mean obviously being Jewish helps...
 EB. Yeh right.
 EF. ...but even still, just completely terrifying.
 EB. Yeh right. I don't...think I've seen any movies myself. Did I see any movies that were good on television? I don't know.
 EF. Did you see A Night to Remember?
 EB. What was that?
 EF. The sinking of the Titanic.
 EB. No, I didn't see that.
 EF. Ha ha ha.
 EB. I saw a Joanne Woodward movie about uh...a middle-age woman who decides to become a runner.
 EF. Uh huh. Was that good?

EB. Was that good? Uh it was the most emotional thing I've ever seen on television.
 EF. Really.
 EB. I cried the entire movie.
 EF. Huh. Huh.
 EB. It wasn't very good ha ha.
 EF. Needed a good cry though, huh?
 EB. I really didn't mind.
 EF. Ha ha.
 EB. So...uh...I guess I really have my ears cleaned.
 EF. You—you have had your ears cleaned out?
 EB. Yeh I have had my ears cleaned.
 EF. Uh huh. Oh, good. Ha ha ha.
 EB. Ha ha ha. Been warding off uh...a total emotional collapse.
 EF. Really?
 EB. Which I seem to have found ha ha.
 EF. Huh. As a result of the money stuff and things?
 EB. Ah yeh, I—I don't know what it has to do with. It's not just the money stuff, it's the work too. The work sucks.
 EF. Uh. Uh. Well, can I be of any help?
 EB. I don't really know. I can't...I can't think exactly. I guess I'm looking for encouragement.
 EF. Well, you know Ed...
 EB. I know.
 EF. ...I think you ought to finish this movie and uh I don't think you should worry if it takes you awhile.
 EB. Uh right. So...actually I just had breakfast with Ann. It was the most depressing thing I've ever done. She wanted to read the stuff so I had her read the stuff. I could tell she really hated it. Ha ha.
 EF. Ha ha. Uh huh. Well that is depressing isn't it. Ha ha ha.
 EB. It's really, really depressing.
 EF. Ha ha ha. God.
 EB. I don't know. I really don't know.
 EF. Well, um, are you at all money solvent?
 EB. Yeh, I've got about three dollars. That's the way I always am.

EF. Huh. Huh.
 EB. I mean, yeah, I'm money solvent insofar as I've borrowed some money on the Channel 13 money which they keep saying is gonna be there. Any day now. So I payed my rent.
 EF. Uh huh.
 EB. So my rent is payed. But my telephone could be interrupted at any moment. Ha ha ha.
 EF. Ha ha ha.
 EB. That seems to be the way I spend about 50% of my time, on the telephone. So...yeah...I don't know what the fuck. I don't know. That's discouraging too. If I had some faith in my work maybe it wouldn't be so discouraging.
 EF. Uh huh. (5 sec pause) I had this huge blow-out meeting with this woman from the counseling community on Friday. Where I was uh rightly accused of being passive in the face of terrible things.
 EB. Uh huh.
 EF. And uh...I've been sorta shaking from that for a couple of days.
 EB. Yeh right, I feel very much that way too. I don't know if it's a personality trait or what it is.
 EF. What?
 EB. Just feeling passive in the face of uh...of something, I don't know.
 EF. So...well let's see...There has to be something redeeming in all this.
 EB. Yeh ha ha ha.
 EF. Ha ha ha.
 EB. I've stopped...it's stopped my uh...I generally uh...I generally uh when I'm feeling bad think of suicide, but I don't do that now. It's too terrifying.
 EF. Uh ha ha ha.
 EB. It's true. I've pushed those thoughts out of my mind.
 EF. Well, it seems, there has to be an upward trend to this, Elliot, that you could locate and grab onto.
 EB. Yeh, I guess so.
 EF. I mean, what about this money thing. It seems like uh...creativity is as depressing as anything but it seems like to be fighting money on top of all of it just seems like

EF. the double whammy.
 EB. Yeh, I know, but what the fuck are we gonna do about that? Drive a cab?

(Tape ran out)

Sunday, February 5, 1978 Anna

E. Hello.
A. Ed?
E. Hi. Celia?
A. No. Anna.
E. Oh hi Anna. It's Ed.
A. Oh, hello Ed, how are you?
E. I'm doing pretty good. How are you doing?
A. Fine, thank you.
E. Um...are my parents around?
A. No. Nobody home. Shall I take a message?
E. Um...well, I'll just...I'll call them later.
A. Oh. I don't know when they be home.
E. Uh, what...are they just gone for the day?
A. Yeh. Maybe they...be here in the afternoon.
E. Yeh, well I'll probably give them a call later.
A. Well, I write on the paper that you call, OK?
E. OK, that's fine.
A. OK, mister.
E. Yeh.
A. OK.
E. Yeh, thanks a lot Anna.
A. OK, bye.
E. Bye.

Monday, February 6, 1978 Mom and Dad

D. Hello.
E. Hi Dad.
D. Oh hi Ed. How are you?
E. I'm fine, how are you?
D. Good. Wet. Pouring rain here.
E. That's good. They're only expecting...
D. Huh?
E. They're only expecting a horrible blizzard here.
D. Oh, really?
E. Yeh, we're supposed to get 12 inches of snow and then tomorrow night it's supposed to drop down to zero.
D. OK. Are you going to be around your place for a couple of minutes?
E. Sure.
D. Can we call you back in a few minutes?
E. All right, fine.
D. We're just gonna...I've just got the coffee...we'll get a cup of coffee and we'll call you.
E. OK, great.
D. All right dear.
E. Talk to you in a few minutes.

M. Hi.
E. Hi mom.
M. Hi...first of all, your package arrived. We have not opened it.
E. That's very good.
M. That's very good for us.
E. Uh huh.
M. That was nice honey. That was very sweet. No, it got here...it actually got here Friday. I'm just sitting here looking at it.
E. Uh huh.
M. Ha ha.
D. I heard you had a breakfast companion the other day.
E. Yeah.
M. Her mother called up here Saturday.
E. It was very funny.

- M. Yeah?
- E. Yeah.
- D. What—what were you seeing?
- E. I was just over at the Holly Solomon Gallery, my friend Kerry had a show there.
- D. Yeah.
- E. And so, it had been a very odd morning already um...Holly, the gallery owner, decided that we were going to have an hour and a half talk...and so I was done talking to her and so suddenly this voice says, "Ed Friedman!" ha ha ha—I turned around and it was Diane.
- D. Diane Howard?
- E. Diane Howard.
- D. Yehh.
- M. Diane Howard?
- E. Yeah.
- M. Your past revisiting you?
- E. Yeah. It was...it was nice. We had a really nice talk.
- M. What was she doing in New York?
- E. Well...she came...what she does for Architectural Digest is now...she's a feature editor.
- M. Mn hmm.
- E. And, so one of the things that she does is that, you know, she has to feature furniture or feature paintings or things like that, so she re—really needs to know what's in New York. So they sent her here to—to meet people and to look at the various galleries and—and antique shops and see what they have.
- D. You can be her New York contact.
- E. Be her New York contact, yes.
- D. That's nice.
- E. Yeah, it was nice.
- D. Where—uh—so—how long had she been there?
- E. Oh, she'd been there, I guess, uh the week.
- D. Yeah.
- E. Or something like that.
- M. That was nice.
- E. Yeah.

- M. That's funny. That's really funny. I'm sure that knowing Diane and Marion and the whole thing, that she would never have called you on the telephone.
- E. Right. Ha ha.
- M. Because her mother would have said, "Why don't call Ed?" And she would have said, "Mind your own business." Ha ha.
- E. Ha ha.
- D. Ha ha.
- M. That was—that was terrific.
- E. Uh huh.
- M. Anyhow, well it's 7:30 in the morning here and we had a storm again.
- E. Uh huh.
- M. God, what time was it Alan?...at 7 o'clock I thought that every tile on the roof was going to wash off. You know, one of those driving ones that you don't experience too often?
- E. Maybe—maybe you're becoming uh...a post-tropical climate or something.
- D. All our drought is over now.
- E. Yeh.
- D. I mean, all the reservoirs and everything...
- E. You have to start worrying about flood.
- D. Ha ha that's true. That's true. We uh...I...we went to see Saturday Night Fever...Saturday.
- E. Uh huh.
- D. I liked it.
- E. Yeh. I liked it too.
- D. You did? Well how come Mother interp...told me you didn't like it? We were going to go see it um um and you...and Mother kept saying, "Ed didn't like it."
- M. No, Ed said I wouldn't like the sexism, Al.
- D. Oh, well, it's realistic.
- M. I didn't like it, but that's the way it is.
- E. Yeah.
- M. Sickening.
- E. Yeah. But um, um, but um I liked it.
- M. I thought the choreography was great.
- E. Me too. Um I thought some of it was great, but I thought

E. the story was sort of awful.
M. The story was ridiculous.
D. Well...
M. He's very good. Travolta is good.
E. Uh huh.
M. I enjoyed watching the Cuban couple dance. I thought they were fantastic.
E. Yeh.
D. It really drove me crazy when they were up on that bridge.
E. Uh huh. Ha ha ha.
D. That's not for me.
E. Ha ha ha.
M. Ed do you know what an acrophobic is? One is an acrophobic when one can sit in a movie and get into a panic.
E. Ha ha.
D. Well I'm not acrophobic about uh...about being on those things. I would certainly be scared to death to be out walking around on them...but I was scared to death waiting for somebody to fall.
E. Uh huh. How d'ya like when they jumped down behind...
D. Oh yeah, that was really...really uh...I thought they'd... somebody had fallen then.
E. Ha ha.
M. Anyway...
D. So did you have a nice weekend otherwise?
E. Yes I had uh...I had a very intense weekend full of things. Last night was our area meeting and I'm no longer reference person.
M. Congratulations.
E. Yes. Thank you.
D. Did that uh new person come in and take it over?
E. Yeah.
D. Well that worked out well.
E. Yeah. I'll—probably be reference person for the next month, in transition.
D. Yeh.
E. And uh...it was nice and um one of the directions I got was to go to the World Wide Changers Workshop...outside of Boston so I'm gonna try and go. I'll get some area money.

M. I think that's the least they should do for you.
E. I think so too. Especially since I haven't been to a workshop in two years.
D. When is that?
E. That's uhhhhh...March 3rd through 5th.
D. Yeh—uh—Maury?
E. Yeah.
M. I—I got the notice of that. I put it up on the board.
E. It's just where I belong.
D. That's right.
M. I think you do belong there Ed.
E. I think I do too.
M. If it weren't so damned far away, I'd go too.
E. Mm hmm.
D. Well, Myrna, it's really only four hours.
E. Ha ha ha.
M. It is?
D. It's only...it's only five hours.
M. Go for the weekend?
D. What day...what are the dates?
M. March 3rd through 5th.
D. Good, you can go there, then you can take off. We're gonna take off for a week in March 10th.
E. Uh huh.
D. Probably just go down to Palm Springs.
E. Well, that should be nice.
D. We gave up on the idea of going to Hawaii because we couldn't get the uh arrangements that we wanted.
E. Yeh, I didn't realize that you were considering that.
D. We're considering it.
M. It was bothering me. Do you know what was bothering me? The truth? It's beautiful scenery, I'm sure. But when I think of paying the same fare...the same plane fare to go to Hawaii as to go to New York, it begins to grate—grind me.
E. Uh huh.
M. Hawaii. You know? It's also, the trip approaches, you know, going to a European—city for a week, too.
E. Uh huh. Yeah well, I mean, I can't imagine it being anything but expensive. I mean, I...

- M. Oh I understand that Hawaii itself is expensive.
 E. Yeh?
 M. After you get there, one of the—one of the arrangements we had was to go to a condominium...which wasn't so exorbitant and it wasn't cheap.
 D. But it wasn't what we wanted.
 E. Ha ha ha.
 M. I talked to people, they told me that the food that...has to be flown in every...is a fortune, and there's no such thing as a good meal.
 E. Huh.
 M. So when I got all that news...you know...I didn't go.
 D. We went out Friday night to the Resnick's. We went out... we had our own built in floor show with uh...Don Rickles was there. So he came over...uh Susan Hill was at our table. So he came over to the table and was carrying on his schtick. He's on all the time.
 E. Did you get insulted?
 D. No, he didn't know me well enough to...
 E. Ha ha ha.
 D. ...in fact, I got in late in the act...all of a sudden the whole thing turned very serious...some member at his...some member at his table...I'm not sure if it was a relative or not. They just moved here from New York after...18 years of Multiple Sclerosis and they didn't have a doctor. And all of a sudden I got into the act. So I told them to call their doctor in New York and he'd give 'em a good referral.
 E. Uh huh.
 D. I wasn't out drumming up business in the restaurant from Don Rickles.
 E. Ha ha ha. Just what you need Dad, another quiet sane patient.
 D. Yeah.
 M. I wish Dad had been a real hustler.
 D. Well these people were the kind of people, you can imagine how sophisticated they were, if you could believe it, they wanted to meet Susan Hill.
 E. Ha ha ha.
 D. Ha ha ha that immediately knocked them down in my estimation.

- M. She's very unimpressive, let me tell you.
 D. Boy I'll tell you, familiarity breeds contempt.
 M. Ha ha. Alan.
 D. Yeah.
 M. She barely says "hello" to me.
 D. Susan?
 M. Mm hmm. I mean, she knows me, but it's like...Ed, they sit down...and they have...blindens on...and they open the blinders for whomever and whatever they are at any given moment.
 E. Yeah.
 M. They have attention for nothin'. Her husband sat down next to me ha ha...I had a whole session on him. He said to me, "This is really going to upset you," —he says—"You know, I really hate blacks."
 D. He had just come back from Tennessee where he had been working.
 M. That's what was on his mind.
 E. So what did you say?
 M. Well, I uh—we—I said, "I don't hate you," I said... and I said, "I'm sure they wouldn't hate you any more than any other whitey, but at least they'll know where they stand with you."
 E. Mm hmm.
 M. And I went into this thing um uh and tried to actually talk to him, Ed. That was mistake number one. And I realized that at the end of the session I had on him that I really needed to tell him, "I do hate you. And shut up."
 E. Ha ha ha ha.
 M. I just...fat mouth and all. Oh god.
 E. Yeah, well I got really raked over the coals on Friday. I um...I had a meeting...with one of the...more militant members of the gay community.
 M. Yeah.
 E. And uh...I really didn't have a leg to stand on...about the homosexuality policy...and, you know...knowing that I disagreed with it and...not doing anything to change it...I felt that...

- M. What policy is that, Ed?
- E. The one that says homosexuality will not be advocated as rational.
- M. Oh, yeah.
- E. It's totally prejudicial and...and uh oppressive. And um basically I said...I said, "I support you." And she said, "What do you mean, you support us?" She said, "You haven't done anything." Ha ha ha. So I had to agree with her. So...
- M. So you mean you told them, "In your heart of hearts you support them."
- E. Yeah. So she says, "Well that's great. It's uh like uh sitting in your house in Nazi Germany and saying, 'that isn't right.'"
- D. What—what steps have people taken who are...really support them, what do you do besides write a letter?
- E. Nobody's supported them. I mean, nobody's really done anything. That's—that's—that's the thing. We've sort of...
- D. Why don't you guys write letters or something?
- E. Well, it's not just writing letters. If there's a real way of changing the policy, we haven't found a way to do it. And basically we've just said, "Well, bite the bullet a little bit longer until things get taken care of."
- M. Well, Ed, the point is, that the—the way it came down was so much better than they had anticipated...
- E. Right.
- M. ...that's the reason it was left alone. Which is an interesting kind of uh strategy anyway. You know, threaten to kill somebody and then give them 20 years in prison, which was really probably more than you intended in the first place.
- E. Uh huh.
- M. So um that's...that's the way, having been there and seen what happened uh that's what I think happened.
- E. Yeah.
- M. In part. In part, and the other thing is that I think people are basically homophobic.
- E. Absolutely.

- M. So um...I think that...and the internalized oppression, I'm gonna throw the ball back at them. The internalized oppression has kept them in a place of no power also.
- E. Mm hmm. True. True.
- M. I've spoken!
- E. But you can't—you can't yell at people for being "too oppressed."
- D. Ha.
- E. Ha ha ha.
- M. No, I would toss it at them -- how they've handled their internalized oppression. I would take total responsibility, if I really thought the thing needed changing at this point, but the point is that prefer...that to all intents and purpose...they're in a much better position than they were in terms of Counseling...
- D. Well you can say that for the blacks too, but things aren't good...
- M. ...They can gain more power. But, Ed, they can get to be teachers and leaders, where they couldn't get to be before.
- E. Yeah, but the point is it's still horrible and—and hurtful ...and, even though it's better, I mean...I should have done something, as reference person...
- M. Well I think the only thing that I'd like to say is that no sexuality is rational.
- D. Ed, I'm going to have to go to work.
- E. You have to go to work?
- D. Yeh.
- E. Ha ha.
- D. I've gotta go to work. I'm uh—I'm on this week at Cedars-Sinai and first patients are usually called for 8 o'clock.
- E. Uh huh.
- M. Why don't you call them and see, Alan, and then you won't have to rush.
- E. All right, well I will talk to you on Thursday.
- D. OK.
- M. Honey, drop some coffee by here when you come through.
- D. Oh sure.

- M. Drop it by ha ha. The coffee vender. I don't know if I ever gave up coffee what life would be like.
- E. Uh huh.
- M. I'm sure it would probably be OK.
- E. I had the most divine coffee.
- M. Did you? Speaking of addictions.
- E. Yes. Speaking of addictions.
- M. Yeah.
- E. The...uh—the—have you had the Kenyan AA coffee?
- M. No. Is it in a can?
- E. No. No no no you have to get the beans.
- M. Kenya?
- E. Kenya grade AA.
- M. No.
- E. It is...the best coffee I've ever had. I mean it's the most expensive ha ha, but it's the best.
- M. How much is it?
- E. Here, it's five dollars a pound.
- M. Well, let me tell you, that's what all of them are, Ed.
- E. Yeah.
- M. Kenya double-A, huh?
- E. Yeah.
- M. Yeah.
- E. It is terrific. It is—it is the smoothest coffee I've ever—I've ever drank...drunk.
- M. Drunk. Well that's not such a terrible...do you have a grinder?
- E. No.
- M. The um regular coffees have come down now to around three dollars a pound.
- E. Yeah.
- M. So I would so now that that's...you know...that's a good forty percent more. Forty percent? It's almost total.
- E. Ha ha. But uh then that's New York prices. Maybe you can get it at Trader Joe's for less.
- M. Trader Joe's doesn't have beans. Anyhow, so are you happy to get your area settled?
- E. Yeah. Yeah, it's sorta like it hasn't really totally sunk

- E. into me yet that uh I don't have to do this...and um...I—I'm feeling a little, I think...I did some counseling on it but I was still quite shut down. In my self-estimation, um...someone gave me the direction..."you should push yourself harder." And it just like totally shut me down ha ha and sunk me.
- M. Ha ha.
- E. Now that I'm not reference person I should push myself harder. And uh...clearly it's a direction that someone needs to say and I need to punch him. Ha ha ha.
- M. Well, punch him and then consider it.
- E. Yeah. But anyhow, it was just uh...
- M. I took all mine and I—they were all very clear.
- E. Uh huh.
- M. I mean, ones, particularly the ones I didn't like.
- E. Right.
- M. Ha ha ha. It's funny. Probably uh...they pick up on things that we are just totally blind to.
- E. Uh huh. (3 sec pause)
- M. I uh haven't written a thing yet for my workshop which is coming up a week from Friday. We finally got things organized. Now Charles and I do not show each other each other's papers until they're done. He's gonna talk about relationships...and about sag.
- E. What is that?
- M. Sag is when uh you let all the negative things sorta pull you down...and don't really hold positive directions...it's uh one of the chapters in the Upward Trend. I said, "Do it, but don't talk about it in those terms." Oy.
- E. Sag. Sounds like some kind of aerodynamic failure being grafted onto psychology. Human growth stuff. Yech.
- M. Yesterday he did his first support group.
- E. Which?
- M. He uhhh...the Jewish Support Group.
- E. Uh huh. That's good.
- M. Mmmmm...mmmm...when he gets real scared and he formula—formular—formularizes the...his counseling.
- E. Uh huh.
- M. And I think it kills it for people...and I have to tell him.

- M. (3 sec pause) You know, people are in the middle of discharging and he'll say, "Stay on it." Ha ha ha.
- E. Ha.
- M. Ha ha ha.
- E. I'll have to remember that one.
- M. What?
- E. I'll have to remember that one. "Stay on it."
- M. Ha ha ha.
- E. Ha ha.
- M. I'll have to tell him that one soon. Ha ha ha.
- E. Ha ha.
- M. Oy, it drives me crazy.
- E. Have you seen the movie Mr. Klein?
- M. No.
- E. Well...
- M. Is that what's his name's?
- E. Joseph Losey's film.
- M. No no no.
- E. With Alain Delon?
- M. No.
- E. It's—it's uh...a chilling movie. It's not totally great but it's—it's uh—what a movie about anti-semitism!
- M. Oh god.
- E. It's about this guy, Mr. Klein, who's not Jewish and...
- M. What happens?
- E. ...it's in occupied Paris in 1942, and basically, someone tries to frame him as being another Mr. Klein who is Jewish. And he goes to all these...ends to try to prove he's not Jewish. It's really chilling.
- M. It'd be nice to see that.
- E. It's really...it's really a good film.
- M. I want to see the Wertmu...the new Wertmuller film too.
- E. That got terrible reviews here.
- M. Did it?
- E. Yeh, awful reviews.
- M. Think she's had it?
- E. I don't know. I mean she's an interesting enough person so that...she'll keep making films...I—I haven't really

- E. been one of her die-hard fans to tell you the truth.
- M. I liked Seven Beauties...I know a lot of people didn't like it.
- E. I liked it OK. I liked it OK. I find her sort of...in a way um...you know, for being a left-wing director being old guard aesthetically...and, you know, in a certain way, almost like being a Hollywood version of the Left...with a lot of sexism and classism built in.
- M. Oh, a tremendous amount. A tremendous amount which she defends furiously.
- E. Mm hmm.
- M. If men see it...then it must really be so.
- E. Uh huh.
- M. Incidentally, the big piece of sexism that came with this guy telling me what a racist he was was un...he says, "Why don't you"...he turns to me and says, "why don't you grow up and come off your Pollyanna stuff?" I love it when a man says to a woman, "Why don't you grow up."
- E. Well that was the thing...as soon as you said racism...
- M. I don't buy that very much. I mean, I don't...I just—I just said to him uh, "You know, some time when you have a couple of hours..." We're at a booth in La Scala with the...with the people wanting to be seen...you know, drifting by. It was one of the most hideous scenes. (5 sec pause) And his wife sits there with her blouse unbuttoned, you know, down to the cleavage, as she usually does...and keeps threatening him that if he doesn't behave himself, she won't give him any of her favors in the evening.
- E. Hmm.
- M. Listen. People are still in very strange old places still. The vast majority. That's why it's—it's hard to come on with any—with any of these things out of the blue. If you really want to make any changes in people's thinking, you have to sneak up on them very carefully.
- E. Uh huh.
- M. I find, anyway.
- E. Certainly in social situations.
- M. Yes.

- E. Yeh.
- M. Yes. And in a counseling situation I'm gonna get Shirley Lacross this week and I'm gonna kill her...altogether. She jumped up out of her seat and coached the person who was giving...who was standing up with me while I was taking time and completely blew my five minutes.
- E. Hmm.
- M. You know, I never knew that taking time meant that you had to have a gang of people on your head.
- E. Ha ha. Are they giving you help with uh...your studio work?
- M. I haven't been in the studio. I haven't had any help with the studio work. John Bailey was in the hospital this week for...what turned out to be really OK.
- E. John Bailey Sr.?
- M. Yeh. The implications were a little frightening in the beginning. He was bleeding and they didn't know from where but—he apparently had the flu and vomited a lot and had a benign—a little benign tumor in his esophagus...or in the duodenum and um it started to bleed, so it scared everybody to death. He was well out of it by Wednesday night. (5 sec pause) I'm going to be doing the section at the workshop on adultism, so if you have any thinking, I'd appreciate it. We're having six or seven young people come. Which Dad is looking forward to...(to D.) Yes you are, you'll be terrific, Alan. (to E.) His second chance, he says.
- E. Ha ha ha.
- M. So um I'm not coming on like gangbusters about the adultism, but I do plan to focus on that as the—as the large liberation issue. You know, rather than having all the groups talking about the liberation things in general. (3 sec pause) Yeh, we're going to buy a print. A very inexpensive print from a very major, I think, very major up and coming artist in Los Angeles. We saw—a marvelous show yesterday. If she has a show in New York, go see it...Joyce Tryman...
- E. Joyce Tryman.
- M. She uh...I've known her. She's the one who did the portrait of Charlotte. And did one of Michele Hunt. And she paints out of her garage in the Palisades. I want to tell you, Ed, she did a 30-year retrospective at the Barnsdale Municipal

- M. Gallery. She's some painter.
- E. Yeah?
- M. Yeah. She did a commission...It's a very insignificant little...hand-colored etching for the—graphic art's council. It's not very big. It's not very imposing. It's just pleasant—it's just pleasant (coughs). But her paintings are uh just dynamite...and uh they're very traditional paintings...but, you know...well painted. And you know some—ha ha—I had to laugh because William Wilson reviews...he reviewseverything...he says, you know, talking about how she paints with—in different styles...not in different styles, but, you know, with great deal of emphasis on, you know, Rembrandt-like portraits. He says most people you know, think...don't know the value of being able to do that, in the meantime, while they don't know the value, they also can't do it.
- E. Ha ha ha.
- M. Ha ha which I think is kind of funny. So that was nice, and Grandma's been very depressed.
- E. Yeah.
- M. Yeah.
- E. So what is...has she been feeling bad?
- M. I don't think she's physically feeling bad. I think she's actually depressed and she acts on the feeling of staying in. And the more she stays in the more depressed she gets.
- E. Uh huh. Uh huh. So...
- M. And Mary tell...I say get out of the house and Mary says to her, "Stay there really feel how you're feeling." Ha ha. "And analyze it and take a look at it."
- E. Ha ha. Must be a little confusing for Grandma.
- M. Yeah ha ha ha. And Julie is home from the hospital.
- E. Yeah.
- M. She did very well. (To D.) Wherever it says. On the second page. (To E.) Well, I guess I better go and do this thing, cuz Dad...I have to make out this check. It has to be postmarked today. He's gonna leave and I'm going to go put my uh...(To D.) Can you see it, Alan? (To E.) I'm going to have a session with uh—a black co-counselor who's been after me to have a session.

- E. Uh huh.
- M. And I got...I'm really looking forward to that because I really like her. I uh...she's the one I wanted you to meet. Marianne.
- E. Uh huh. Right.
- M. So anyway...I was wondering if that was racist. Somebody said to me, you know, "Who is she?" And I was identifying her as being a black woman. And they said, "Oh yeah." Is that racist, rather than saying she's a dark-haired woman with dark skin?
- E. I don't know. I mean—I—if they wanted to know if they'd ever seen her, you'd say she's a black woman.
- M. Right.
- E. Ha ha. You can say if you're describing her as a person...
- M. But then when blacks talk about how whites see them, they say, "They see us as blacks...first...before they see the person."
- E. Uh huh.
- M. Which is true. So anyway...
- E. Our pre-occupation with it though is just guilt...
- M. ...she's an artist and she wanted to have a session with me about her art because she felt that I would understand where she was coming from.
- E. Uh huh. That's an important part of artist's oppression.
- M. Yeah well...
- E. That your counselor understands.
- M. Yeah. I do. But the funny thing was, I was going to ask Corrine to come and counsel with me and I thought, "Well gee, maybe I better go look at her work and see if it's ...if it's...before she sees mine. Because she may not like my work." That was my first thought.
- E. Uh huh.
- M. Uh huh. Ha ha ha. That's the very first thought when I have another artist come around. So, there it is.
- E. Yep.
- M. So listen, honey, I'll talk to you Thursday, I'm looking at your package.
- E. Yeh. Ha ha ha. OK, Mom.
- M. All right, listen Ed, don't feel like you have to take on

- M. the whole gay thing. It's OK.
- E. Well, I need to take on as much of it as I can...
- M. ...As you can.
- E. ...As I can, and they need help with.
- M. Yeah! You know what...you might really write to Alan Swift. They're going to be having a workshop out here. You might really ask him what he thinks about it. He's their reference person.
- E. Uh huh. Uh huh.
- M. That's a move. I think New York's in a different place.
- E. Than the rest of the country?
- M. Uh huh.
- E. Maybe. I just can't believe it.
- M. Well, write to him and see.
- E. I will.
- M. All right? That's my suggestion. As an action direction, write to him and tell him what's going on there.
- E. Yeah. I will.
- M. And ask him if he can offer you any uh thoughts on the matter.
- E. That's a good idea...or call him.
- M. All righty. I will talk with you soon.
- E. OK.
- M. Have a good day, honey.
- E. You too, Mom.
- M. Bye.
- E. Bye.

- C. ...Lafayette, I mean. Hello.
 E. Hi ya Carlson.
 C. Hi.
 E. It's Ed.
 C. Uh—right. Uh we're about to leave.
 E. You're about to leave.
 C. Yes.
 E. Well, do give my best regards to everyone.
 C. Right, I will call uh...we will call as soon as we get back. What are you doing? Is there uh...let's see...is there a piece of information we should have?
 E. Well, I'm looking to do uh a terrific celebration today.
 C. Uh huh. Of what?
 E. Ha ha the fact that I am no longer reference person for the counseling community.
 C. Oh my god!
 E. Ha ha ha.
 C. Oh look uh we will be back by uh...1:30 for sure. Come by then, OK?
 E. OK, great.
 C. We'll see you.
 E. OK.
 C. OK, bye.
 E. Bye.

- E. Hello.
 G. Hi Ed.
 E. Who's this?
 G. It's Gloria.
 E. Oh hi Gloria. How ya doin'?
 G. Fine. I can't believe my landlord. He's actually doing the driveway already.
 E. Ha ha.
 G. I mean I can't believe...it's gonna snow more. What is he doing? Ha ha. Anyway, that's good.
 E. Well, ya gotta keep up. So, what's up?
 G. Well, I gotta talk to you about that job.
 E. That's right, we were gonna talk about that today.
 G. Yeah, I was—I've been trying to get you since basically 10:30 ha ha this morning.
 E. I know, and I have been a busy boy. Ha ha.
 G. Ha ha ha busy boy ha ha ha. Yeh.
 E. Yeah. Well, this is the idea that I had.
 G. Mm hmm.
 E. Uh...what I would like is...to make it somewhat of an easy thing...
 G. Mm hmm.
 E. ...for...one, for people in the community to attend workshops, but, two, make it an easier thing for teachers to teach them.
 G. Uh huh.
 E. And...one of the—one of the big things that gets in the way of teachers doing more workshops is just the pure...organizing work of...getting places...
 G. Right.
 E. Um, in the—in the New York community, basically, we don't have a counseling center, so that we usually try...
 G. Right.
 E. ...to set up a thing where you can trade someone the use of their house...
 G. Right.
 E. ...for the...you know, for coming to the workshop. And, basically, if we want to have more than...one workshop every three

- E. months, um...we may need to look into places that we have to rent...
- G. Right.
- E. ...but find out which ones are cheap enough, you know, or if there are ones that are more expensive, that we just plan to have bigger registration for the workshop and really...have all that kind of information available.
- G. Mm hmm.
- E. And then, the other part of the job I think will be...at one point, I thought the person would do all the organizing for all the workshops, but that seemed like a lot of work and basically unfair. But, what you might do is...like say the teacher will find someone to organize the workshop, or you will find someone to organize the workshop...
- G. Mm hmm.
- E. ...and teach them how to organize...the workshop...you know, and basically what that will mean is...you know, how to handle registration, what to do with the money...
- G. Mm hmm.
- E. ...to be available to people who are going to call and want to register.
- G. Right.
- E. You know, things like that. And then the other part of it will be being on the coordinator's committee...and meeting once a month...and then meeting once every couple of months with the teacher's group.
- G. OK, well I just—I just keep seeing problems...
- E. Uh huh.
- G. Ha ha as you talk. And again, I don't know whether...well um I'll just say them.
- E. Sure.
- G. One is: I'm not in New York. So the first thing you covered is -- I don't know New York that well.
- E. Uh huh.
- G. Now, I could get to know it. I could get to know...that—all that...what's available...and it seems like I just felt like I'm not in New York. I—I didn't know if there were other people who would know New York better...and know

- G. who to call and where to go for places...
- E. Uh huh. Uh huh.
- G. ...As far as um finding places...besides asking people...you know, if we talk about exchanging it with a person...a person's house for uh...for the free workshop...would be something that I could...it would be easier...but anyhow I am...I'm just mentioning the obstacles that were coming up...
- E. Uh huh.
- G. ...As I...as you were talking. The second thing is, I've never actually organized a workshop.
- E. Right.
- G. So for me to teach people how to organize workshops doesn't seem very...um realistic.
- E. OK, well one of the things is that nobody in the New York community really knows how.
- G. Oh, ha ha ha. I mean...
- E. I mean except maybe Jim and Donna oh yeah and Jill and Doris, but Jim and Donna organized those workshops down in Morrisville. There you were talking about a large scale workshop where you'd have a lot of help. You wouldn't have to, you know, cook all the food and things like that...but as far as organizing...really when they talk about people getting an organizer's fee...
- G. Right.
- E. ...for organizing a workshop, they're really taking registration fees.
- G. I know—I know I have a pretty clear idea about what the tasks are...
- E. Uh huh.
- G. ...and I've seen enough people do them—I'm sure they can even teach me. Now I know people now who organize workshops regularly. I'm sure that I could learn it, it's just that um...and I'm sure...and I'm sure it wouldn't be that hard, I just want to say that I haven't done it.
- E. Uh huh. How do you...how do you feel about doing something that you've never done?
- G. Uh ha ha ha. I don't...I don't mind that really ha ha at all. Um...I'm always...I always feel like I'm doing things I've never done.

- E. Uh huh.
- G. I—I don't mind that. What I like about...I—I think that in general I...I'm a good or—organizer, period. Like my job now involves a lot of um that kind of stuff. Very practical things like calling people and getting this together with that together. That kind of thing.
- E. Uh huh.
- G. I feel comfortable with that. And the other thing is that um...I—I like the idea of—of getting workshops going... in this community.
- E. Yeah.
- G. Um...I guess the biggest thing is that I wish I was in New York. First of all, the phone calls. They're expensive.
- E. Right.
- G. Um—and um...that's one of the main things...is feeling like it's always long distance.
- E. Uh huh.
- G. Um...
- E. What do—what do phone calls like run from there into town.
- G. Um it's funny, last night while you were talking I was thinking well maybe I could get some kind of maintenance fund ha ha for the phone bill ha ha. And I was thinking what would be a fair amount for a lot of phone calls to New York which I do a lot for counseling, or I used to do more
- E. Mm hmm.
- G. And I would say that it adds a goo—a good...like it adds a good twenty to thirty dollars a month if I do a lot of phoning...into New York.
- E. Uh huh.
- G. That's high. I mean, that's a high figure and uh I could somehow work out so that maybe...um...maybe I could go into New York and use someone's place and make calls from their place or something.
- E. Do you...do you work out in New Jersey too?
- G. Mm yeah. My whole life is out in...my...the only thing I do in New York is counsel.
- E. Uh huh.
- G. But I'm very mobile. I mean I go into New York very easily.

- G. Like, I don't have that thing of: "Oh it's raining, I don't want to go in today." Y'know ha ha.
- E. Ha ha ha.
- G. Y'know what I mean? I'll go in hell or high water kinda and I'll go long distances. So I'm—I...I don't have distress around that.
- E. Well, this is the thing. I don't think that it would um... initially be um a lot of...of...I mean...
- G. Yeh.
- E. ...I don't think it would be a lot of phone calls. I think that...one of the things is that when we meet as a coordinators' committee...
- G. Uh huh.
- E. ...you can say, "Who knows places where we can call...?"
- G. Uh huh.
- E. And then...you know, we can...say...say we're gonna allot you know, ten dollars for phone calls to these places. Then, you know, you make ten dollars worth of phone calls and see what kind of...
- G. Oh I see.
- E. ...information you have. Something like that...
- G. Uh huh.
- E. ...I mean we can work something out so that it isn't this bottomless pit of phone calls...
- G. Right. Ha ha ha.
- E. ...that you have to pay for yourself.
- G. Right.
- E. But if you really want to do the job and you think you can do it well, I uh...uh it seems worth the money, you know, because there will be organize...there's always organizer's fees for workshops, anyhow.
- G. Right. Um...I also sort of had a response to when you said um...uh...all right, so I wouldn't be actually organizing the workshop. I would just be getting it set up and then getting someone to organize it.
- E. Yeah, right, right. The thing...the major thing that I

- E. see...
- G. Yeah.
- E. ...as being a teacher that's been hard...
- G. Right.
- E. ...is when...uh...
say, let's do a workshop and then I have to go around and ask everybody where's this place and where's that place and how much can we do it for and things like that.
- G. Right.
- E. And it really takes the enthusiasm about teaching a workshop.
- G. Right.
- E. And also, the other thing is—is to assume that the people who have houses in the community will always want to have workshops in their houses. Frankly, I think people get really sick of it and feel guilty if they—if they don't.
- G. Uh huh.
- E. You know like Jim and Donna.
- G. Right.
- E. Having stuff at their house all the time.
- G. Right.
- E. So the thing is, if we—if we just have the information available, you know, and you say...
- G. Uh huh.
- E. ..."Well listen, if you have thirty people to do the workshop, you can use this Friend's meeting house for so much money and it will work out to so much a person...
- G. Right.
- E. ...you know and you just...and that won't seem too expensive. Or if you're doing a small workshop, you can get this place over here for free, only it only has a couple of rooms."
- G. Right. And as far as like initially deciding, "Well, let's do a 'this' workshop or a 'that' workshop." Do—do I wait for teachers to do this kind of workshop or do I say, "Why don't you do a racism workshop?"
- E. Yeah well that would be great if you said that. If you wanted...say, "We really need a workshop—a racism workshop

- E. and I have a place for you, you know, and I have...you know, it won't be a lot of time of setting up..." You could... that'd be great. I think that if we had it fairly easy and if we got interested...if we got people interested in coming, that...teachers would want to do them and that Sheila would urge people to do them.
- G. Oh I see. Uh huh.
- E. You know. So that...we...basically my idea of the job would be to make having a workshop be as easy a thing as possible.
- G. Right.
- E. So that we can have them.
- G. OK. Ahh. OK, now...what should I do now? Ha ha ha.
- E. Well, if you need to take a couple of days to think about it, that's fine too. If you know that you want to do it... um... you should come to the coordinators' meeting on the 25th of February.
- G. See, that is...that is the other problem. Um—that—I want to come to the coordinators' meetings anyway as um...
- E. Uh huh.
- G. ...as being in that class and representing the class and whatev...um—is there...there's no possible way to make it a...an evening...a Sunday evening?
- E. Maybe. Maybe we can make it a Sunday evening.
- G. Because most...I work three weekends out of four. Um... in the afternoons.
- E. Uh huh. Uh huh.
- G. And I—so I get one weekend off a month. So my weekend in February is used up already. Ha ha.
- E. Ha ha ha.
- G. I used up my Saturday this past weekend. I'm using up for the racism workshop this weekend my Sunday.
- E. Uh huh.
- G. Um. So...I just was thinking. And if not well...like... the guy I work with is going to be out...is going to be away...so maybe I could get away with going—leaving, you know, not going to work on the 27th.
- E. Yeah. If you could come for the 25th and we can get everybody there, we may be able to find a more convenient day.
- G. OK.

- E. That date happened to be convenient for everyone who was at the meeting...
- G. Right.
- E. ...at the time. So, we'll work it out.
- G. All right, so I'll just come. I would come anyway.
- E. Uh huh.
- G. Is that all right? And then I—I'll tell you.
- E. Well let me know sooner than that...
- G. Yeh.
- E. ...because I'll find someone else to do that particular job.
- G. Right.
- E. And you can always...you know, help the person who's doing that job too...as one of the coordinators.
- G. Is it—is it...so is it all right with you if I said I did want to do it?
- E. Absolutely if you say you want to do...I'd love to have you do it.
- G. OK. Um, so I'll call you back within um the...you know, tomorrow or something.
- E. OK.
- G. OK.
- E. Great. You can just leave your reply on my machine if I'm not here.
- G. Right.
- E. "This is Gloria. Yes."
- G. Ha ha ha right.
- E. Ha ha.
- G. Or I'll just say, "Gloria. Yes." Ha ha.
- E. Ha ha ha. OK.
- G. OK, thank you, Ed.
- E. Good talking to you.
- G. Yeh. Bye.
- E. Bye Gloria.

- R. Hello.
- E. Hi. Rae. (3 sec pause) It's Ed Friedman.
- R. Oh hi, I didn't recognize your voice. Hi. Uhhhhh how are you?
- E. I'm doin' pretty good.
- R. I never got to your—the—to work Sunday because I was full of needles. I simply couldn't stand my own company.
- E. You were full of needles?
- R. Well, you know, restlessness and...
- E. Uh huh.
- R. ...trying to avoid being depressed. I made myself stay around people instead of working alone. I'm sorry now because I'm so—I'll be so far behind before I get to it again.
- E. Uh huh.
- R. But uh—uh—Bob called from Bombay.
- E. Yeah.
- R. He called Mitzi apparently Saturday and then he called here Sunday night.
- E. Mm hmm.
- R. Uh...he didn't say anything...you know uh...much. He wanted to know if there was anything he could do if he came and he was told, "No there wasn't," and he will be back March 10th.
- E. Ah hah.
- R. That—that's the part I thought you'd like to know.
- E. OK.
- R. It's really not clear to me whether it's March 9th or March 10th but that's cuz it wasn't clear to him. I don't know whether he leaves the 9th and arrives the 10th or leaves the 10th and arrives the 9th or what.
- E. Uh huh, uh huh.
- R. But anyway, that's when he intends on coming back. And he sounded absolutely fine.
- E. That's great.
- R. It was a little difficult. It was not a chat. You have to shout and talk slowly.
- E. Ha ha ha.

- R. No, uh—it—it was not smooth conversation or anything.
 E. Uh huh.
 R. But it worked OK. And I thought you'd like to know.
 E. Well, good, thank you.
 R. All right?
 E. Yeah.
 R. I'm gonna try to come down to the studio tomorrow. I'm not gonna go...I'm not gonna try to today because I'll be in Brooklyn.
 E. Let's see, do I have anything tomorrow? Probably not til late in the afternoon anyway. Um...I have nothing tomorrow til uh...until like five.
 R. Oh, I would be leaving three-ish anyway.
 E. And I have really nothing on Thursday. I have an appointment at 2:30 on Friday and one o'clock...and on Saturday I had to schedule something here between one and three.
 R. Ah, that's good to know. OK. You did?
 E. Yeah.
 R. OK, you're busy Saturday between one and three, so if I can... Better I should plan on a whole day Sunday and—and maybe skip Saturday.
 E. Yeah, I won't be here at all on Sunday.
 R. OK, fine, good, thank you.
 E. How are you doing today?
 R. Fine. I'm uh...rather enjoying the snow. I'm one of the people who's liking it. I went for a walk in Central Park last night...sank up to my hips in snow...
 E. Ha ha ha.
 R. ...and loved it.
 E. Ah that sounds nice.
 R. And I have to go out to Brooklyn. And Kerry is still here you know. He couldn't get out.
 E. Ah he is. Gee, maybe I should give him a call.
 R. Ha ha ha I don't know what he's doing, but I—I'll be out in Brooklyn...for the afternoon and night. And then I'll be back again. I may give you a call tomorrow because I'm not certain what's going to happen. My student um...is not gonna come today and because I don't want to lose—lose the hour, um...I may try to see him tomorrow and then go to

- R. to the theater or something like that. Anyway, I will give you a call if you're not...and if you're not there, I won't talk to you. Ha ha ha.
 E. Ha ha ha.
 R. OK. I have to run to the oven. I'm toasting something and I smell burning.
 E. OK, well I may see you tomorrow then.
 R. OK Ed, bye.
 E. Bye Rae.

B. Hello?
 E. Hi Billie.
 B. Oh. Hi Ed.
 E. You were sleeping. I can tell.
 B. Yeah. How are you?
 E. Oh, I'm just a regular leetle snow bunny here.
 B. Ha ha ha.
 E. Ha ha. Uh.
 B. Are you cancelling class?
 E. That's wha—that's...I was thinking that I would since so many people have to drive to class but I...I don't know. What do you think?
 B. Well.
 E. I wanted to get a second opinion.
 B. Well, it's still snowing ha ha ha.
 E. Yeah.
 B. That's one thing ha ha ha.
 E. Uh huh.
 B. Which is really amazing.
 E. Ha ha.
 B. I would like to co-counsel.
 E. Uh huh.
 B. Um.....Um...I don't know.
 E. See, I know that the people driving will have to park over there and I'm sure those streets aren't gonna be cleared...
 B. Right.
 E. all. ...at
 B. Uh huh. I know that. Um yeah, I was thinking about the people in Manhattan who want to come.
 E. Uh huh.
 B. All the people who are in Manhattan.
 E. Yeah...it—also, it doesn't seem exactly fair because we had that last...
 B. Right.
 E. ...class. Why don't...I think maybe we ought to cancel it.
 B. OK.
 E. And um I was wondering if you'd call maybe half the people

E. and I'd call half the people?
 B. OK, well just let me get a pencil or something, OK?
 (5 sec pause) OK.
 E. Um, what if you called um Abul...Bill...Pattie...Al...Susan and Dave.
 B. (3 sec pause) OK.
 E. And I'll call the rest of the gang.
 B. Susan Owens or Susan Hammond?
 E. Hammond, Susan Hammond.
 B. Hammond.
 E. That's a good idea I should call Susan Owens too.
 B. She's probably used to this stuff...about it being cancelled.
 E. All right um...
 B. Did we...we didn't set up a session, did we?
 E. We didn't set up a session because I was gonna work with Diane. Rosenthal.
 B. Right.
 E. Um I'm trying to think what else...if I can counsel today. Um...we set up the relationship session.
 B. Saturday, yeah. Is that all you have time for? I just sound like this because I'm asleep, you know.
 E. I know ha ha. Um, let's see...I can counsel next week.
 B. OK, just let me get my address book. (5 sec pause) OK.
 E. OK. Do you want to counsel next Thursday?
 B. That's a bad day. I have a class in the morning. Then I have a rehearsal. Then I have to go to work.
 E. How 'bout next Friday?
 B. Friday's OK.
 E. OK.
 B. That's the seventeenth.
 E. We can counsel there. I think it's my turn to come to your house.
 B. OK.
 E. Early afternoon?
 B. One o'clock.
 E. Yeah.
 B. OK.
 E. Terrific. Now um, as far as next week, I'm gonna try probably again to meet with Diane before class.

B. Right.
 E. But if—if not I'll let you know.
 B. OK.
 E. Okey doke, well have a wonderful day in the snow.
 B. Yeah, you too.
 E. And um, I will see you on Saturday.
 B. OK.
 E. OK. Bye Billie.
 B. Ha ha ha.

K. Hello.
 E. Hi. Is this Kirk?
 K. Yeah.
 E. Hi. It's Ed Friedman.
 K. Hi.
 E. Hi.
 K. How are you?
 E. I'm doin' pretty good. How are you doing?
 K. All right.
 E. You wanted to know some stuff about the Church and change names and stuff like that.
 K. Yeah. Could you hold on for 10 seconds.
 E. Sure.
 K. OK I'll be right back. Hold on. (5 sec pause) Is Aaron still staying with you?
 E. No he's not. He's over at Louis Stein's.
 K. He's in New York?
 E. Yes. As far as I know he is.
 K. If you uh see him uh...mention...ask him to give Mark a call.
 E. OK. Sure.
 K. Cuz Mark is supposed to meet him...this weekend in D.C. and Mark doesn't really know where...where or when or how or anything.
 E. Uh huh, uh huh.
 K. He's sorta waiting to hear from Aaron and hasn't heard yet. Um...OK. I'll give you the names first...of the people who are gonna be...
 E. OK.
 K. ...performing. I don't know what names I gave...
 E. You gave me Mark, uh your name, Carl Miller, Manual Ray, with Robert Hoffman.
 K. OK, I don't think Robert Hoffman is gonna play with us.
 E. OK.
 K. So scratch him out and add three names.
 E. OK.
 K. Um...Mike—Michael Stanley. You could do it with, like, those four and then list it as with these musicians.
 E. Uh huh.

- K. With Michael Stanley, M-i-c-h-a-e-l...S-t-a-n-l-e-y.
 E. Uh huh.
 K. On double bass. Um...and Jon...Gilbertson. G-i-l-b-e-r-t-s-o-n.
 E. Uh huh.
 K. Playing guitars. And Marty Ward. M-a-r-t-y. W-a-r-d.
 E. Mm hmm.
 K. Playing uh clarinets and saxophone.
 E. Uh huh. That sounds great.
 K. And uh...Mark is playing tapes and percussion. Um...the other stuff I wanted to ask you about...I think that's who we're going to be playing with...there's—there's a slight chance the guitarist won't be able to make it, but—but in case he can, I would like him...this can go in the next St. Mark's newsletter.
 E. Right. This will go in probably in the next couple of days, actually.
 K. OK. Great. Um that's stuff I wanted to get to you before you did anything else.
 E. Right.
 K. Um.
 E. OK, now the room...um...now I assume we're gonna be in the Parish Hall. OK?
 K. Uh huh.
 E. The parish hall's a room that's probably like fifty by fifty.
 K. Uh huh. That'll be great.
 E. The biggest problem there is...electric power.
 K. Mm hmm.
 E. And...well basically it just means having a lot of extension cords.
 K. OK, are there any there?
 E. We—we have...we may have a couple...at the Church...we don't have a lot. So...
 K. OK, but any of the stuff that the—the uh—um that I ask you about and we don't know about now, you can make a note of and um drop me a note about.
 E. Uh huh.
 K. Just so by—by like about March 13th, we'll know how many

- K. extension cords we'll need.
 E. Oh—oh bring about five or six extension cords.
 K. OK.
 E. You know, and...you know, multiple outlets...you know, adapters.
 K. Ookay.
 E. Cuz you may come out of just...your—your whole band may run on one plug.
 K. Ha ha ha.
 E. In that room. I mean you never know what's gonna work because they—they're re-doing the room.
 K. Well we could—we could probably...run...I mean they—there are other rooms adjoining it, aren't there?
 E. Yeah. I mean there's no real problem...I wha...I mean I haven't, you know, blown any circuits or anything like...we had rock and roll bands playing a couple of months ago so it should be no problem.
 K. You did, in the room.
 E. Yeah, you just need the—the extension cords.
 K. OK. We'll have at least...um of—of our own, we'll have at least um...an amplifier and a tape recorder...at least that much.
 E. Uh huh.
 K. And uh probably a few more things.
 E. Uh huh.
 K. Now is there a piano?
 E. There is. But it's not a good one.
 K. Um I mean it's not worth like thinking about using it?
 E. Well...I don't know...depends...
 K. Is it in tune?
 E. Well, sometimes it is and sometimes it isn't.
 K. Uh huh.
 E. Um...mostly it isn't. You know, it's a room that gets rather cold so...
 K. Oh right.
 E. ...the piano will go in and out of tune.
 K. I can dig it, OK. So...um...if we—if we were going to put a piano in something, it probably wouldn't sound as good as the rest of the stuff.

- E. Yeah, it probably wouldn't.
- K. Yeah so we should keep...we should probably...think about it. Um...and you have one speaker? Is that right? There?
- E. We have...we have uh...P.A. system that doesn't really sound great. You know, it's a couple of very small speakers, 5 inch speakers.
- K. Uh huh. Um...but it...what do you mean by P.A. system, I mean...
- E. Uh well we use it when we do readings in the big church.
- K. Uh huh.
- E. We set it up and it doesn't really carry much sound ha ha.
- K. But it—it's good enough for that?
- E. Yeah—yeh it's OK for that. It's OK for that room, actually.
- K. OK, uh so does that have uh...and that has two speakers? Are they like in one box?
- E. No, they're two little boxes.
- K. And they—and uh...how do they get hooked into?
- E. Well you have to run them out of our amplifier. We have just a P.A. amplifier. You can go put a microphone into the amplifier and the stuff will come out the speakers.
- K. And how many jacks will that P.A. amplifier take?
- E. Well, it won't...it really will only take one.
- K. Just one microphone.
- E. Yeah.
- K. OK...um...do you think like it would be possible to put a Y-plug on it and put two microphones through it?
- E. Mmmaybe it will do that.
- K. Yeah.
- E. It'll do that.
- K. It doesn't like need a lot of power...if we need one place for two voices to come out of and another place for tapes to come out of which we have...
- E. I'll tell you, if you could get a small guitar amplifier, it'd be better sound than comes out of those two little speakers...you know, but you're welcome to use them.
- K. Um, well we're gonna...is that phone jacks? Do you know?
- E. Yeah...it's—it's uh regular size phone jacks.
- K. OK.

- E. They're not mini-plugs.
- K. OK...we always want to make sure about any adapters whatever we're gonna need. Um...well we're gonna have at least one guitar amplifier and probably two...so we just want to know what you have to help us know what to bring.
- E. Uh huh.
- K. Uh...let's see...so it has one input...uh um and is there a microphone there?
- E. Uh...yeah we have a microphone.
- K. OK and you don't really have any kind of mixer.
- E. No.
- K. OK. And we should just bring lots of plugs and extension cords.
- E. Right.
- K. Is there a tape recorder there?
- E. Yeah, I could probably get you a tape recorder...but uh I don't think you can run it through the rest of the system.
- K. What...um...would it just be like a portable that runs from its own speakers?
- E. No, it's a big clunker that runs from its own speaker...pretty good sound...it's a Tandberg.
- K. Do you think it could be um would it uh wha...what kind of tape is it?
- E. It plays reel to reel. And it's uh quarter track.
- K. And we definitely could use that that night.
- E. Uh sure.
- K. Fantastic. Um OK so...reel to reel. What kind is it? Tandberg?
- E. It's a Tandberg.
- K. ...and it's a quarter track. And we can count on that being there.
- E. Sure. Sure.
- K. So, well we were gonna make cassettes but it—that—then there's no reason to switch them. We can really—um we can keep the tapes on reel to reel, and bring them.
- E. Uh huh.
- K. And then we have a couple of tape loops we use...and then we can put those on cassettes and put them through our own amps.

- E. Good.
- K. And uh...so basically the sound you know the clarinet and saxophone won't need any amplification. The guitar player will have an amp. And the acoustic base um...he have—he'll bring...he'll bring like his amp and pick up but he probably won't use any amplification. And then we'll have three voices through amplification.
- E. Mm hmm.
- K. And um...brake drums without any...and then the tape. I think that's everything that we use.
- E. Uh huh.
- K. So if we could use that tape recorder...that'll be fantastic. And if worse comes to worse...like if something happens to that tape recorder, if you could let me know so we could just make—put all this onto cassettes before we come.
- E. Well, if you put it all on cassette, that'll just be a good safety thing.
- K. That's true. That's what we'll probably do so we can rehearse with that and then we'll just bring both.
- E. Yeah.
- K. And uh it'll sound a little better if we don't use cassettes.
- E. Yeah, I know, and the Tandberg is much better...it's a good machine.
- K. Great. That sounds great. Yeah...well that's like the little list that I um have right here. Um we won't count on the piano. And we'll try to bring lots of extension cords. And you have one tape recorder and a P.A. with two speakers. Sounds great. Um...hmm...what else do I need to talk to you about? But uh do you know if Ashley is living in New York now?
- E. Uh he was here for that concert. I don't know if he's still here or went out to Mills college...whatever.
- K. Do you ever see Lucier? Do you see him in New York?
- E. I don't know him at all.
- K. Um I just wonder if they're in New York cuz I'll send them postcards.
- E. Uh huh.
- K. We talked to Ashley you know that night and he mentioned that he'd try to come if he were in New York.

- E. Uh huh.
- K. I think Barry Altman has his address so I'll ask him the next time I talk to him.
- E. Uh huh.
- K. ...For the address. Um...we're also gonna do like a little flyer which will uh include this performance and uh one we're doing in D.C. and this one that Simon McAllester is doing in Baltimore. And uh...and we're gonna be sending that out to a few people.
- E. Uh huh.
- K. And you'll be taking care of...do you do any kind of posters or anything?
- E. Yeah there's uh—there's a Poetry Project Poster and newsletter that goes out.
- K. Right. Uh...
- E. And it'll go in the "What's On" section of the Voice.
- K. OK. I think—well would it be possible for us to um...look at the room on Sunday?
- E. Yeah, no problem.
- K. Is—is there any room in the Church where we could put stuff and lock it up?
- E. I wouldn't do that.
- K. OK, we then just could uh...
- E. Security there is a real problem.
- K. OK, is that the—I guess being in the Bowery and everything. Um so we'll just find someone with a loft that we could take everything to. And then we'll come and look at everything on Sunday and leave everything in another place. And sometime Monday bring it over.
- E. Uh huh, good.
- K. Uh...now um I guess does it start at 8 o'clock...is that right?
- E. No it'll start at 8:30.
- K. OK, um well we'll just bring everything there between five and six and set up. Then we could go eat or bring something in to eat. Um there's not anything happening immediately before...us is there?
- E. No no no you can set up probably even around five if you wanted to.

- K. Great. OK. Um are you going to go to um the reading at the West End Bar? On Sunday, do you know?
- E. This coming Sunday?
- K. No—no it will be the Sunday before that...it'll be the Marshall Wells and Allan Metzner.
- E. I'll—I'm gonna try to make it up there for that.
- K. Cuz I mean that'll probably be the first thing...I'll...if we get in town...Saturday I'll call you but...if we don't we'll probably come up Sunday morning, and then go to that reading and then if I don't see you there, I'll call you after that reading.
- E. OK.
- K. And uh arrange to go—to see you Sunday night or meet you there on Monday.
- E. Oh great.
- K. Um...anything else that...that you need to talk about.
- E. I think that's all.
- K. OK uh...you got all the names there...
- E. Got all the names...
- K. All right.
- E. Got all the plugs covered...
- K. M-i-c-h-a-e-l S-t-a-n-l-e-y.
- E. Yeh.
- K. G-i-l-b-e-r-t-s-o-n.
- E. Yeh.
- K. M-a-r-t-y W-a-r-d and Metzner and Manual Ray.
- E. Yeh I think I got it.
- K. OK um...how are things in New York?
- E. Things are uh drifting snow here.
- K. Yeh.
- E. Are they that way there too?
- K. Yeh.
- E. Yeh it's real nice.
- K. Pretty amazing.
- E. Yeh it's beautiful on everything.
- K. Everything's so slow and people are going to work late and coming home early and stuff...
- E. Yeah, it's nice.
- K. ...I love it.

- E. The way life should be lived.
- K. It'll probably still be there when we come.
- E. Still be here.
- K. Ha ha ha.
- E. Ha ha ha.
- K. Til the end of March. Well Ed, I'm glad you could call me back. Uh if—you know if we have any other questions or anything, I'll just call you some night. Is after eleven OK if I call you like 11:30?
- E. Sure. Sure. That's fine.
- K. And uh...you know, I'll—I'll get in touch with you anyway like around the beginning of March...just like to confirm everything.
- E. OK, that's great.
- K. All right?
- E. All right, good talking to you, Kirk.
- K. OK, thanks for calling me.
- E. OK, bye.
- K. Bye. Take care of yourself.
- E. OK bye.
- K. Bye.

R. Poetry Project.
 E. Hi, Richard.
 R. Yes.
 E. It's Ed Friedman.
 R. Oh, hi Ed.
 E. Uh how would you like the readers and things for March?
 R. Oh uh anyway you'd like to give them to me. Ha ha ha.
 E. Ha ha. I'll give them to you now.
 R. OK, good, hold on a second.
 E. OK.
 R. (10 sec pause) OK. Looks like March 6th.
 E. Right, March 6th is an open reading.
 R. (5 sec pause) We did get some calls about that you know.
 E. People were pissed?
 R. No no they were just bitterly disappointed. Ha ha.
 E. Ha ha ha.
 R. Ha ha.
 E. Bill—Bill Rothenberg called me.
 R. Bill had some plan apparently for the thing...
 E. Yes.
 R. No, the...
 E. He yelled and screamed on my phone machine twice.
 R. Oh, twice, well...ha ha ha...that's quite a few message units. OK, March 13th.
 E. Uh...Ad—Version. That's capital 'A', small 'd', capital V-e-r-s-i-o-n.
 R. Is there a dash there or a space or what?
 E. I think...I think um that probably there's a colon there.
 R. Colon? Between those two words?
 E. No between...after Ad Version and the names of the people in it.
 R. Oh I see...
 E. Or a dash. There's no—there's no dash between Ad and Version.
 R. It's just one big word?
 E. Right. But they—but they...
 R. Hold on just a second.
 E. Sure.
 R. Something's come up. (5 sec pause) AdVersion.

E. Yeah, but the big thing that they want is no dash and a capital.
 R. OK.
 E. A capital A and a capital V.
 R. OK, got it.
 E. And uh—okay so the people in that group are Mark, M-a-r-k... Metzner.
 R. Uh huh.
 E. Uh, Kirk, K-i-r-k...
 R. Uh huh.
 E. Barone, B-a-r-o-n-e.
 R. Mm hmm.
 E. Carl, C-a-r-l. Miller, M-i-l-l-e-r.
 R. Mm hmm.
 E. Manual, M-a-n-u-a-l.
 R. Mm hmm.
 E. Ray, R-a-y.
 R. Yeh. Ha ha ha.
 E. With...ha ha.
 R. Ha ha ha. Just a second, the pen it—I uh...has literally run out of ink. Ha ha ha. I can't believe it. With!
 E. With Michael, M-i-c-h-a-e-l. Stanley, S-t-a-n-l-e-y.
 R. Mm hmm.
 E. Jon, J-o-n.
 R. Mm hmm.
 E. Gilbertson, G-i-l-b-e-r-t-s-o-n.
 R. Mm hmm.
 E. And Marty, M-a-r-t-y. (3 sec pause) W-a-r-d.
 R. Mm hmm.
 E. Ha.
 R. Is that all?
 E. That's all.
 R. Ha ha oh excellent.
 E. And—and when you list it in the Voice um...put it as um ...they want it as Poetry/Music/Performance.
 R. That'd be Poetry "slash" Music Performance.
 E. Music "slash" Performance.
 R. Poetry "slash" Music Performance.

E. Music "slash" Performance.
 R. Oh wait a minute. How many uh...oh two slashes.
 E. Yeah.
 R. OK.
 E. OK.
 R. Got that.
 E. March 20th.
 R. Mm hmm.
 E. Uh Bill Hoffman.
 R. Mm hmm.
 E. And Risa Learner.
 R. Mm hmm.
 E. Do you know how to spell her name?
 R. Mm hmm.
 E. March 27th. Uh I think they're doing a reading. Although I'm not sure. Maybe put Reading/Performance. Reading "slash" Performance. (3 sec pause) March 27th uh is a performance.
 R. Mm hmm.
 E. Uh with Tina, T-i-n-a.
 R. Mm hmm.
 E. Maris, M-a-r-i-s.
 R. Mm hmm.
 E. And Stewart, S-t-e-w-a-r-t.
 R. Yeah.
 E. Kirby. K-i-r-b-y.
 R. Uh huh. That's it, right?
 E. Yeah.
 R. OK, let me read it all back to you.
 E. OK.
 R. March 6th. Open Reading.
 E. Mm hmm.
 R. Thirteenth. AdVersion. One word. Capital A, small d, capital V, V-e-r-s-i-o-n. Colon. Mark Metzner, Kirk Barone, Carl Miller, Manual Ray, with Michael Stanley, Jon Gilbertson, and Marty Ward. Poetry "slash" Music "slash" Performance. March 20th, Bill Hoffman and Risa Learner. Reading "slash" Performance. March 27th, Tina Maris and

R. Stewart Kirby. Performance.
 E. Mm hmm.
 R. Whew! Ha ha. Uh I was thinking about, while you were reading them off to me...let's see...the—the March 13th, the long listing...
 E. Uh huh.
 R. Uh...you know uh...Greg Sanderson is going to do one more of these posters, you know?
 E. Uh huh.
 R. In this—in this s—series of three or whatever here.
 E. Uh huh.
 R. And...he's gonna go crazy if he has to list all those names. Ha ha ha you know?
 E. Well he can put AdVersion really big and just sort of type in very small letters the rest of them.
 R. Uh huh, ha ha ha ha. Maybe I'll let you talk to him about that. Ha ha. Yeah, I'll suggest he does that, actually and uh because he's been using that sorta typewriter lettering for the names anyway.
 E. Uh huh.
 R. So I'll suggest that he simply type it and go over it uh... uh you know—but it—but it you know I just want you to understand that Greg always feels totally pressed when he gets too many words to put on. You know?
 E. Uh huh.
 R. And so these names—if—will be quite small.
 E. So tell him these guys are coming from Boston for no money and the least we can do is put their names on the poster.
 R. Ha ha you ha ha you expect me to say that to Greg?
 E. Uh huh.
 R. Ha ha ha. You don't know Greg too well do you. Ha ha ha.
 E. No.
 R. Ha ha. Greg says—will say, "How 'bout if I go to Boston and they design the poster?" Ha ha ha.
 E. Ha ha ha.
 R. Ha ha ha. Or, "It's not my fault that they're coming from Boston." Ha ha ha. I'll see what I can do. Ha ha.
 E. Ha ha.

- R. Uh he's a tough guy, you know, no I'll make him put them on.
 E. Or have him print everyone else a lot bigger. You know?
 R. Right ha ha ha. He doesn't like that either. Ha ha ha.
 He doesn't want any words on them, as a matter of fact. Ha ha. Just nice drawings by him.
 E. Uh huh.
 R. OK good. Well I'll—I'll post this for uh...and I'll get the info to him pretty soon. We—you know—I don't...I still need a confirmation myself for one of the dates in March so...I'll give him this about Friday. OK?
 E. Yeah. I want to have uh...the Sanderson brothers and uh—uh...
 R. And Gilbert Myers?
 E. Yeah, and Myers...read.
 R. I think that'd be great. I do. Uh, I think you could probably call...either...Ralph Sanderson...
 E. Mm hmm.
 R. Or uh Gilbert Myers.
 E. Uh...
 R. Either one or both.
 E. OK.
 R. Uh...
 E. So what's Ralph's number?
 R. Uh 459-7682.
 E. 459...
 R. 459-7682. And Gilly...
 E. Does he live with Greg and Mary?
 R. Yeah, right. And uh his—his one year younger brother Norm is probably the other one you're thinking of.
 E. Uh huh.
 R. And uh, he uh—they both live there. Uh Gil—do you know Gilbert Myer's number?
 E. Uh.
 R. Or Herb Myer's number.
 E. No.
 R. Uh well let me see if I have it in the file here. Actually I think it may just be in the phone book, come to think of it. I have it at home if you don't—if we don't find it here.

- E. Well I'll give Ralph a call since—since he was the one who talked to me.
 R. Oh yeah, OK...OK—you know he and Gilly are you know, tight—and uh...um you know they gave their first reading a couple of months ago.
 E. Uh huh.
 R. Did you hear anything about that? Ha ha.
 E. No.
 R. Oh my God! Uh they read at their school. You know, at Fordham.
 E. Uh huh.
 R. ...And they were part of the school assembly and they read their work like in front of 700 kids.
 E. Uh huh.
 R. It was their first poetry reading—public reading.
 E. That's incredible.
 R. And they had to get up in front of their own classmates, 700 of them, and read their poems. On like Friday morning.
 Ha ha ha.
 E. Ha ha. Was it—was it an encouraging experience?
 R. They loved it. They said the kids totally loved it. They went nuts.
 E. That's great.
 R. Couldn't believe it, you know.
 E. Boy it gives you hope, doesn't it?
 R. Yeah. Gives you something. I'll tell you. Listen, Gillie Myer's number, in case you wanted to call him, is uh 451...
 E. Uh huh.
 R. ...7817.
 E. OK.
 R. And he's actually known as Gilbert Myers.
 E. OK. But you call him Gillie.
 R. Well...
 E. You've known him since he was a babe.
 R. That's true, actually, except he was about four. So ha ha ha I feel like I have the right to call him Baby Gillie.
 Ha ha ha.
 E. Ha ha.

- R. It sounds great. It sounds like a mafioso, anyway. Mild mannered kid. Yeah I think that'd be a swell reading. I would...there's been talk about it and I think it'd be great, you know.
- E. OK, good, I'll have that in April then.
- R. OK, good. Well, thanks for the info here...and if there are any changes, you know, I'll, let's see uh...I'll be giving the stuff to Greg probably either Friday or Monday. Friday or over the weekend or something like that. So...
- E. I'm not going to answer my phone if Kirk Barone calls me to change the names again. Ha ha ha.
- R. Name of what, the group?
- E. No, ha ha, the name of all the people in them.
- R. Oh that'd be a great idea. A complete change. Has he done that already?
- E. Yeah he called me already to add three more names.
- R. Oh no. Do you know uh there's a punk rock group called the Inversions. (Pause) Have you heard about them?
- E. (Takes deep breath)
- R. They—they end their—their act and—and throughout their act by falling all over their instruments—just—just completely wrecking everything...as if they were completely blinded and dumb and everything.
- E. Hmm.
- R. The drummer as he drums falls all over the floor and flails wildly at the floor and stuff ha ha ha...everything they do is wrong ha ha ha...they're called the Inversions...I think they're terrific. Ha ha ha.
- E. Ha ha.
- R. Anyhow if these guys are anything like that, they'll be wonderful.
- E. I don't think so. I think these guys are real serious actually.
- R. Oh ha ha ha these guys looked pretty serious on the TV last night. Ha ha rolling around on the floor you'd have to be serious ha ha ha. Get your clothes dirty and everything ha ha ha. Oh goodness. Well I'm gonna have to get back to the serious work here. Ha ha.

- E. Ha ha ha.
- R. I'll see you later.
- E. OK, bye Richard.
- R. Bye.

E. Hello.
 K. It's me again.
 E. Hi.
 K. What I was wondering is...I'm flying out tomorrow—evening...
 E. You are.
 K. Tomorrow afternoon actually. Um whether you felt like getting together tomorrow morning.
 E. Hmm well let me see. I could get together tomorrow morning. Um...let me see the best way to do that. I could um... See I have to be at -- listen to this -- I have to be at the BMT platform...
 K. Ha ha.
 E. ...at one...
 K. To pick up a package.
 E. ...to pick up some books. Yes.
 K. Ha ha ha.
 E. Yes.
 K. Ha ha ha. Another routine. Ha ha ha.
 E. Ha ha ha. I have to get my books for my counseling class. And so this person is speeding through town at 1:15 and she's gonna throw the books off the train...
 K. Ha ha ha. Wait a second.
 E. ...and I have to catch them before they hit the slush.
 K. Can you hang on a second?
 E. Sure.
 K. (10 sec pause) And you grabbed them before they hit the slush.
 E. Yes.
 K. OK.
 E. But other than that I don't really have to do...
 K. That's when?
 E. ...anything.
 K. That's 1:15?
 E. Yeh, but I don't have to do anything til about five o'clock otherwise.
 K. Ah hah. Uh I don't know when I'll get out of here. I was hoping to get out of here sorta early in the morning.
 E. Um—well, do you wanna—do you wanna come in, do you wanna

E. come over?
 K. Yeh. Maybe I'll come by your place.
 E. What time do you think you'll be up here?
 K. Oh...let's...let's say...10, 10:30. Is that OK?
 E. That's fine.
 K. OK.
 E. OK. (5 sec pause) That'll be great.
 K. Yeah.
 E. Um how um...has the show been going...
 K. Can you...
 E. ...have you been going over there?
 K. Oh—oh now—I went...they were closed today, sorta.
 E. Yeh.
 K. I just walked around the city today.
 E. Yeh it was real incredible wasn't it?
 K. Oh, it was wonderful.
 E. It was amazingly quiet. You would come up from a subway or something like that, it would be like being on a different planet.
 K. Oh yeah. A tremendous high. Last night Mitzi and I went up to a...Chinese New Year dinner sort of thing.
 E. Uh huh.
 K. That was...awful ha ha ha. Um...
 E. Was it Chinese? Chinese people.
 K. Uh no. It—it was...gringos.
 E. Ha ha ha.
 K. Ha ha ha ha. It was pretty bad. It was really a lot of fun. And when we went into the subway I thought I was back on planet of the apes, you know...there was snow...you know, little snow tunnels into...you know, going into the subway over here.
 E. Oh yeah?
 K. Ah, incredible. So bizarre. The doors would open on the subway and there would be just snow...you know, in the station. It was very strange.
 E. I'd really like it, you know, like if it just continued for a couple of weeks.
 K. For a couple of weeks ha ha ha I know ha ha ha just kept

K. egging it on.
 E. Ha ha ha.
 K. Ha ha. Totally insane.
 E. I've really never seen six feet of snow on the ground, but I've always been curious.
 K. Ha ha ha. I know. Ha ha ha oh...
 E. And I'd really like it to be...that they just couldn't even plow it.
 K. Yeah, just gave up entirely. Ha ha. I felt the same way.
 E. But I—you're gonna—you're gonna see some scene at the airport tomorrow.
 K. Oh, I know. It's gonna be—Bozo-land.
 E. Ha ha.
 K. Ha ha. I felt really great today really...I talked to a couple people who were flying out a couple of days ago and stuff, and they were just totally panicked. And I didn't give a shit whether it just kept snowing or not. It didn't seem to make any difference.
 E. Well you don't have to be home for anything in particular, right?
 K. No.
 E. Well that's always nice ha ha ha.
 K. Yeah ha ha ha. Yeah, right.
 E. It'd be another thing if you had a big stock deal waiting out on the West Coast.
 K. I would be nervous, I know. Slim chance of that though (5 sec pause) OK.
 E. OK, well listen, that'll be great. I'll see you around 10:30 or so.
 K. Uh yeah. I...I'm going to try and make it a little bit earlier if I can.
 E. OK. That'll be fine.
 K. I don't know if I'll get out of here...early.
 E. By the way, when I got home the other night, I started looking at the Read-Art thing...
 K. Uh huh.
 E. And—and I fell in love with a couple of favorites...
 K. Ha ha.

E. The girl swimming in front of the ocean liner...
 K. Yes. Ha ha ha. She very narrowly es...avoided a disaster... ha ha ha.
 E. Ha ha ha. And I was also rather fond of the little guy throwing up into the spittoon.
 K. Ha ha ha. Great. You're the only one who likes it. Everybody else goes "Eeeyu!" Ha ha.
 E. It's funny. I don't know who you're talking to...uh...
 K. Everybody in general.
 E. Everybody in general. Well fuck 'em, you know.
 K. Ha ha ha.
 E. Ha ha.
 K. One of my favorites is...is a page in there where a woman has on a sort of mink stole that's uh...black and white. And right next to her is a cricket ha ha that's on its hind legs. Ha ha ha.
 E. Ha ha ha.
 K. I think that's my favorite.
 E. Ah hah, uh huh.
 K. Ha ha ha. I think I'm gonna bring some Read-Arts into Chinatown tomorrow and leave them around.
 E. In the Pell St. bookstore.
 K. Yes. They're closed today unfortunately.
 E. Uh huh. Uh huh. That's great.
 K. The dragon was coming down the street, and I ran across the street to duck into the bookstore like I did a couple of years ago and...I realized there was a big grate across the store and I panicked. Ha ha ha.
 E. Ha ha ha.
 K. Ha ha. Firecrackers and dragon coming. (5 sec pause) OK, I'll see you tomorrow morning.
 E. OK, great, Kerry.
 K. Bye.

K. Hello.
 E. Hi, Karl.
 K. Hi Ed.
 E. How are you?
 K. OK, how are you?
 E. I'm doin' pretty good too.
 K. Gooooood!
 E. Yeh, I just had a real good class.
 K. Oh wonderful. Which class is that?
 E. That's a Wednesday night fundamentals class.
 K. Ah hah.
 E. Where everyone loves each other...
 K. Ha ha ha.
 E. ...and discharges divinely.
 K. Ha ha wonderful.
 E. Not quite...unfortunately ha ha ha.
 K. Ha ha ha.
 E. Anyhow, I got your message about the meeting on Sunday night...
 K. Yeh, at Jane Rice's.
 E. Um, all I can say ha ha is that I may be exhausted by the time I get there. It's at seven?
 K. Yeh.
 E. OK.
 K. Are you going to the racism workshop?
 E. Yeh, are you?
 K. No. I don't think so.
 E. Wha...what are you planning for the meeting?
 K. Excuse me.
 E. Wha...what are you planning for the meeting?
 K. Oh gee, do you think we ought to have an agenda?
 E. Ha ha.
 K. Ha ha ha. Um OK, Sheila and Leanne apparently called today...Um their thinking was running pretty much...what um...Jane and Mary and I and a lot of people had been thinking about. It seems like there could be two different sorts of things, maybe both. One...uh that Leanne and Sheila were talking about would be questions which...each—

K. person there, each of the gay counselors, would answer for him or herself uh...basically giving their information about where...we were at, um...seeing things in the past, and what our relationship is to counseling now, things we want her to know about...um...about what it's like being a—gay counselor, I guess. Um, now I think there's a danger in just ...doing that...because it...uh...I think there could be a sort of hidden assumption which would be...we spend time telling her...where we're coming from and sort of turn to her and say...uh, "What are you gonna do about it?" Uh... not in so many words, of course, but just in the expectation that...of wanting to know where she is and what she's gonna do...and what action she's gonna take in the future and so on.
 E. Mm hmm.
 K. And...uh I guess my fear is that if it just ends there... surely she's not gonna be suddenly persuaded and see the light and say "Yes, you're right, I'm gonna call Maury tomorrow and..." you know. So, I could imagine it putting her in a hard place and—and ending up feeling very frustrating...
 E. Uh huh.
 K. And that would be to be avoided uh...
 E. (Takes deep breath) Well, I um...just casually was talking with my mother a little bit um who's Reference Person in Los Angeles and she suggested one thing...that...you might do or we might do is call John Brown...and see what his sense of the—the international community is. You know, if... you know, what I think um what gay counselors want as a minimum right now is—is getting the policy statement changed...
 K. Mm hmm.
 E. ...to...you know, "No—no form of sexuality will be advocated as rational right now."
 K. Mm hmm.
 E. So...you know, in a certain sense we might—might draft that...
 K. Mm hmm.
 E. And then find out...what to do with it.

- K. Do you think Sheila is...at a place...where she would want to work towards that?
- E. Well the thing is, I—that—that is something that I can't tell. All I can say is that I—I'm willing to work—work on that.
- K. Oh.
- E. And I don't know. I mean I've never tried to change a guideline.
- K. Mm hmm.
- E. You know, and...um we wouldn't be...rabble-rousing, you know, we would, you know, let people know that this is what we were interested in doing. You know, see one of the things is that I read over the "Oakland Paper"...it seemed like one of the big things...that—that must have gotten Maury was...you know, either correctly or not was the fact that these people were teachers and that they seemed to take their personal positions into the community and not accou—and not somehow...um...make a clear distinction between their opinions as teachers and their opinions as just regular old counselors...
- K. Mm hmm.
- E. ...So that you're in that odd position of: "Well, I'm just proposing this, except that I'm a teacher and reference person in this area." You know. So that...we might have to clear or just find out what proper procedure is for...getting support for a change in the guideline or change in policy...
- K. Mm hmm.
- E. ...at which point, you know, somebody could just go completely crazy and say, "If you do that, you'll be out of counseling." But...we won't be doing anything except trying to find the right way of doing it. And then there would be supposedly be the right way of...you know, if they didn't want to do it there would be a right way of them refusing...but I don't think that anybody knows this right now.
- K. OK. That would be very—valuable to find out. The...the immediate frustration that comes up is a thing that I've talked to you before about of...the way in which information

- K. gets exchanged, because...I mean I think Sheila's...mmmm—s—seeming naivete about this—all this was—was striking to me although I...I shouldn't have been surprised. If she was Area Reference Person in a fairly major metropolitan area, and yet—er—what she seemed to be saying to us was she knew this was an issue but she hadn't...er...taken a position on it before...which must mean that there...outside of a few areas like New York and Oakland and San Francisco, I suppose, and others...it hadn't become a big issue.
- E. Mm hmm.
- K. Now the only way that could have happened was if...either the level of consciousness of the gays in counseling in these different communities was so low, or there just was not a critical mass of gays who were out enough to...to raise it as they should.
- E. Could you hold on a second, someone is knocking at my door. (60 sec pause) Yeah, that is a very curious question.
- K. And the...what it—the way it links up with the other things that we're thinking about to me is...that...ar—Maury controls information and that means that his thinking has gotten out to the communities, and people...c—t—90% presumably of whom it's not a personal issue say, "That makes sense to me -- if Maury says so, right,"...and there's been no...rational challenge to that because the people who've been thinking or writing about it rationally, haven't had the chance to communicate...with people outside their own community except one-to-one if they happen to meet at a workshop or...in what comes to be seen as subversive ways by circulating um—papers—in—unapproved...formats. But yet, there's no approved way of circulating thinking. And that means that the huge mass of counselors throughout the country outside of areas that have—that have a— an active...organized gay caucus...they—their thinking never gets stimulated—challenged.
- E. Uh huh.
- K. Um...
- E. Well, I see that at this point. I mean I wasn't...always exactly—clear on how you were formulating the problem, but

- E. it seems pretty clear to me...
- K. Yeah.
- E. ...at the moment. I would suggest that—you know, that you call John Brown and see what's up and sort of lay that out for him and find out if he's... you know...
- K. Well, OK, who's John Brown?
- E. He's—isn't he the...Reference Person for gays?
- K. Is that his name?
- E. That's what it—it says in Present Time. It says, "Gay: John Brown, P.O. Box 8924, Tacoma, Washington."
- K. Oh, OK, I should get Mary to do that because she's met him. Although I didn't think that was his name.
- E. I didn't think that was his name either, but that's who's listed.
- K. I'm sure that's not the name that I've heard. And he might... I wonder what happened. What—what—do you have a phone number for him?
- E. No. No phone number.
- K. John Brown, wha—what's uh...
- E. It says P.O. Box 8924...
- K. 8924, yeah.
- E. Yeah. Tacoma, Washington.
- K. So there isn't even a real address to find out his telephone number.
- E. Um well...you could—you could call uh Private Counselors and get his phone number, I'll bet.
- K. Yeah. Uh, OK, I'll get...
- E. Cuz I, you know, the—the thing is that...it's um... I don't know—I don't know who he is, I've never met him. You know, if he—if he's someone who is, you know, likely to just, you know...just to say, you know, this isn't important or something like that, you'll find out immediately. And then at least...we'll know that, you know...and we'll have to find some other way of getting international support or... some other person to work through.
- K. Yeah. Well, you're suggesting that we ask him what the way would be in which to try and change the policy?
- E. Well, let him know what's on our mind, you know, and...

- E. just say you're interested in changing that guideline, you know, the policy and one...you know, just get his thinking on it...like one thing might be...to do a re-draft and send it to Regional Reference People, you know...or it might be that we would simply have to draft it and then get in touch with Maury and then plan to—to get people...um...you know, as delegates to go to the next world conference. You know, most likely it will have to wait until the next world conference anyhow.
- K. Right.
- E. But at least, between now and then we can have gotten it off the ground and, if nothing else, gotten agreements from people around the country...to support it.
- K. OK, um...let's—let's back up a minute and think about this—upcoming meeting with Sheila...
- E. OK.
- K. See—uh—unless she's willing to...commit herself in some way um...I'm still...um—feeling very cautious about...how to go ahead with the meeting. Because, if it's just telling her where we're at and getting to meet her and her saying, "Well I'm...as Area Reference Person, I'll have to... support the policy as currently formulated, but I would be supportive of you in terms of information and what not if you want to work towards changing it, and I certainly want to keep you all within the community and you know, blah blah blah blah," you know, that sort of minimal kind of thing...might be OK...but also might be very frustrating to some people.
- E. Uh huh. Uh huh.
- K. And I—I can imagine people re-really...pushing and saying, "Look it's clearly...it's oppressive, you know...it's—it's uh...making us feel powerless...we've tried to do all these things...we've been—we uh...we've taken all the right steps. If you are a new leader, what are you gonna do about a policy that is clearly oppressive? Is it...are you telling us it's not oppressive? Or are you saying, 'Yes it looks like it is oppressive but you don't want to risk working on it?' Or, you know, what are you saying?" I can imagine that type of...real push.

- E. Yeah well I think that you maybe ought to talk to her before the meeting...and sort of lay that out...because... Hold on a second, somebody's at my door again. (2 min pause) I'm back. The people next door borrowed the tv and they're from Europe so...
- K. Ha ha.
- E. ...they're trying to figure out how it works.
- K. Ha ha.
- K. OK. I mean...the—the other...I mean, something that might de-fuse it a little bit is if...if—if in a sense there are two meetings. If she were there for the first...and then... the gay counselors caucused afterwards...to talk about other things. For instance, Maury's coming in a month and... there are a whole range of...opinions about what to do with him here. Ranging from...people—who...want to really... confront him in some way...to others who are feeling like, "Look, he's not gonna change and we've put in a lot of time and pain and restimulation and energy, and let's not waste any more of it on him. Uh, let's ignore him, let's go about, you know, taking care of ourselves." So...we—uh—something that might be done in the same evening, rather than try to get a sec—second meeting together...would be t—to talk about strategies for when he's here or...movement towards a gay-straight workshop...or other future-oriented types of things which...would uh...you know, take the focus off of him and...onto ourselves.
- E. Uh huh. Uh huh. Well...you know one—one thing is...is that...uh...I mean the thing...I'm not sure that she can really do more at this meeting than simply get information. You know, simply because she hasn't really been here long enough.
- K. Uh huh.
- E. You know, in a certain sense, if you gave her a list of people to call and talk to on the phone, she'd get a pretty good random sampling of what, you know, the various gay leaders and counselors are thinking.
- K. Mm hmm.
- E. If um...I don't know...and I...basically as I listened to her responding to you...you know, I was sort of watching

- E. myself in a certain way. You know, like the way I've been responding to the situation. And...it—it—it smarts of a couple of things. One...of being in a position that you don't want to be in...you know...first of all...you know, having to support a policy that's oppressive.
- K. If she thinks it is.
- E. Yeah, well I can't imagine that she doesn't. I mean that's...
- K. Well...
- E. Ha ha I mean that's, I guess...
- K. It was unanimously voted and so...
- E. Well, it's funny because I did ask my mother about that. You know, I pushed the issue with her. And she said to me that what she felt happened was that...what had come in from Maury as a proposal was so terrible...
- K. Uh huh.
- E. ...that it seemed great at the time.
- K. Yeah, well that is...was the way of course that Mary explains it.
- E. Yeah and that, you know, like my mother said...cuz I, you know I just...pushed her a little bit on it...and uh... and you know just to see what her thinking was...and the part of it that seems true that—that...the level that—that homophobia plays in this is that it doesn't keep people exactly—it doesn't keep me from recognizing that it was wrong, but it did keep me from, one, you know, standing up in outrage that it was happening at all...
- K. Uh huh.
- E. ...And, two, it kept me from seeing how hurtful it was.
- K. Yeah.
- E. You know, and that...that is where it sort of creeps in... not at the level of um...she couldn't be...a good counselor...
- K. Uh huh.
- E. ...for a gay person working on liberation...
- K. Mm hmm.
- E. ...where she couldn't be...or that she doesn't know that it's oppressive.
- K. Mm hmm.

- E. But it's that...the extent that gets in there a little bit.
 K. Mm hmm.
 E. So, I don't know. I would lay this all out to Sheila, you know, in the next day or so, because if she's...
 K. Her phone's been disconnected which doesn't make it...
 E. Yeah, well she told me that it was being connected again. That was the last I heard from her. Cuz, it happened... I had to get in touch with her. She came to my class last night and there was no class.
 K. Ha ha.
 E. Ha ha ha. So...um...so I mean I would lay this out to her. You know because—cuz she'll—she's smart and she'll see what's what and if she's not ready for a meeting then there's no point in her being there. You know, she may need another month to really get settled and think and talk to people individually so that she has...some way of coming into that meeting with some kind of...you know, some way of thinking about it herself. You know. Because I think you're right. That if people just get the im—impression that she's collecting information that they won't...they won't like it.
 K. (5 sec pause) You know...it doesn't take a whole lot of cynicism...on my part to...believe that Maury came to the world conference with that terrible position in a very manipulative way.
 E. Yeah. My mother said that too.
 K. Yeah.
 E. Yeah and my mother is not particularly a cynical person. But she said it really made her...you know, think that that was the case. You know, that he did, in fact, do that.
 K. Yeah. I—I mean he does believe in being "powerful." And...um...you know, it's a pretty classic move and...uh... Anyway, I sent Sheila, you know, that paper I had written for Good News last year.
 E. Uh huh.
 K. And uh...I was in Manhattan today and I mailed it from Manhattan. So hopefully she'll...um...she'll get it before Sunday.
 E. I never saw it either. So I'd love to see it.
 K. Hmm. OK, then I'll ask her to...give you a copy. It's the

- K. only...copy besides the original that I have left.
 E. Uh huh. OK. Fine. You never saw a paper from a group in Philadelphia called...Men Against Patriarchy?...or something like that. I read it while I was out in California. My mother had a copy. But it was terrific.
 K. Hmm.
 E. It was terrific. It was...um...it really—was from a caucus of men who were meeting, I think, in the Philadelphia area. I think um...I think it was like 6 or 8 men. I think they were s—some...split, gay and heteroxexual.
 K. Mm hmm.
 E. And...they talked...you know, a lot about the...you know, the—the macho role models and talked about the whole issue of counseling on gay sex.
 K. Mm hmm.
 E. And it seemed like a good—I—I read it quite quickly but I'll see—I'll see if I can find a copy for you.
 K. Yeah, I'd love to see it.
 E. Because I think it'll give you a little more hope.
 K. Hmm.
 E. Ha ha. Than I presently hear you expressing.
 K. Yeah. Yeah. Ahhhh...OK.
 E. See, I thought one of the things we were gonna talk about too was the whole Upward Trend issue.
 K. Yes, I uh...well...I—I'm...I don't know. I'm reluctant to ...open it up. I'm just—there's so much...feeling on the part of...I mean the...this uh...you know, there are...n—n—uh—it's uh a minority and probably a pretty small one but...a minority of the gay women, who are...angry angry people and they're angry in—in, you know—in terms of being women, in terms of being gay, most of them are working-class or poor, and...I...uh...it could just...explode... and that might not be bad. I think maybe...Sheila needs to see...that and maybe...people need to work on it or something. I don't know.
 E. Hmm.
 K. But um...uh...um...I don't know.
 E. Well maybe not at this meeting. (5 sec pause) Well I would suggest talking to her.

K. Yeah.
 E. And sort of laying this out. If she's not ready for a meeting, then let's not have one.
 K. Well—it's—it's in the works now. I mean, people are all...
 E. Well...
 K. ...being contacted.
 E. Well, is it—is it...it's not a regular meeting of the gay support group.
 K. No.
 E. Ah ha. Uh huh. Well...I would prefer calling everyone back and say, "We're gonna hold it in another month when she's a little more settled here" you know, and have a chance to talk to people individually. You know, I—I uh...I'm not worried about a few phone calls, you know, to have it right. Because as long as we're gonna have it, it may as well be a good meeting.
 K. Mm hmm.
 E. You know, with the possibility of getting some work done.
 K. Yeah. Well, I really appreciate your...movement on all this.
 E. Well, if you see me stopping, it's OK to prod me.
 K. Ha ha ha.
 E. Ha ha.
 K. OK, ha ha. OK.
 E. All right.
 K. Jim and Donna back yet?
 E. Jim called me today. He's back.
 K. Good.
 E. And he sounds chipper. That was just on my phone machine.
 K. Ha ha.
 E. Ha ha ha.
 K. Good.
 E. OK, well listen, if I don't talk to you before, I will see you on Sunday.
 K. Right, at seven at Jane's.
 E. Right, and I may be a little tired. So...ha ha.
 K. Ha ha. OK.
 E. Ha ha OK. I'll talk to you later, Karl.
 K. Right. Bye.
 E. Bye.

S. Hello.
 E. Hi. Sunny.
 S. Yeh...Ed! How are you?
 E. Why fine. How are you doin'?
 S. Fine.
 E. I thought you had...gone to Mars. Ha ha.
 S. No, I just watched Ruby and Oswald on tv.
 E. How was that?
 S. Real good.
 E. Was it as good as the original?
 S. Ha ha ha. Well there...well there were a lot of old film clips...of uh the funeral.
 E. Uh huh. Did you cry?
 S. Of Jackie crying. There were only a few parts that I felt like crying, very odd parts—no maybe not maybe it was only in the previews ha ha I don't know...ha ha I can't remember what I cry at in an evening of tv. Um...but...what was good? Oswald was good. And uh...Ruby...was just really...gonzo...
 E. Ha ha.
 S. Glutinous parasite...of the media. And it was awful...really it was sad. It was...I mean I hate the pity...maybe I don't. Really Ruby was a pathetic character.
 E. Did it show him die?
 S. Hmm?
 E. Did it show him dying?
 S. Um Oswald, yeh.
 E. It didn't show Ruby dying?
 S. No. Is—is he dead?
 E. I thought he was. Did he get it in prison...somehow I thought he died in prison. I thought he got cancer or something like that.
 S. Oh, I don't know because it's...well, maybe. He would have had to have died between—between the end of the film and—and now. At the end of the titles maybe...that it said that it was put together from the testimony of, among others, Ruby.
 E. Oh well, he may be still alive. God, I can't remember.
 S. Well, he might be dead too.

E. Ha ha ha. Wow, we're really up on our current events.
 S. Ha ha ha. If we were in sixth grade we would probably know.
 E. Yes, that's true. Good point.
 S. But then we wouldn't have experienced the other...so...so what have you been doing?
 E. Well, I have been a busy boy.
 S. Ha ha ha.
 E. I have um...
 S. I had brocolli for dinner tonight. What are you eating?
 E. I'm eating chili.
 S. Mm hmm.
 E. I just got done teaching.
 S. Oh how was it?
 E. I had a great class. I had a great class and did really good work with people.
 S. Good. It's February now, Ed.
 E. It's February?
 S. Mm hmm.
 E. Wha—why do you mention that?
 S. Well you're still teaching. Or were you going to continue to teach?
 E. Oh I always was going to continue...
 S. Or were you just not gonna administrate?
 E. ...to teach. I was always going to continue to teach, but—but Sunday I was officially no longer Reference Person.
 S. Oh Ed. Oh Ed, is that a relief. Did you get the woman to do it?
 E. Yes. Yes.
 S. Oh thank god.
 E. Yeh so I went out all Monday and celebrated.
 S. Great!
 E. I just—I just got totally stoned and walked out in the snow...
 S. Oh ha ha.
 E. ...went to a play, things like that.
 S. That's nice. I went cross-country skiing yesterday.
 E. You did? Where?
 S. In Central Park. Rented skis.

E. Hm ha ha that must have been very funny.
 S. I have—I have some of my own but they're sitting over there with no pine tar on them and I can't find a place yet that will do it...
 E. Uh huh.
 S. ...for me.
 E. That sounds like uh terrific fun.
 S. It was nice. It was really nice. There were...
 E. Were there a lot of people out?
 S. There were some English guys who were built—building a penis out of large snow balls and...ponds there.
 E. That sounds like a lot of fun.
 S. Mm hmm.
 E. Wish I'd been there.
 E. There were some good um...there were some good hills... went down really fast. Fell over a few times. Got a lot of almost charlie horses. God my muscles are really tight.
 E. Mm hmm.
 S. Surprised me. Well not really, but...maybe confirmed the same...
 E. Yeh. Did you go to work today?
 S. Yep. Yes, I went to work today. It was boring at first, then it picked up a little bit. Oh, I had some color xeroxing done. Great.
 E. Ah hah. Personal?
 S. Yep.
 E. What did you get xeroxed?
 S. Um some slides of me. And some slides of other people. Some slide goofs...few of Rhode Island and family. I love them. They're...
 E. Did you get them done in tetracolor?
 S. ...so nice. I guess. Yeh I guess it's natural. Why, what else would you have done? Like all blues?
 E. Yeh, you can have it done in, like, magenta.
 S. Hmm.
 E. There's this place downtown where you can have it done in yellow and green, or magenta and purple.
 S. Oh, where is that?
 E. It's down on uh Warren Street. Between Church and Broadway.

- S. Hmm.
- E. I get all my copying done there.
- S. Do they do regular color xeroxing too?
- E. Yeh. Yeh...but just sorta like um...they're—there're three ...three color ranges...
- S. Mm hmm.
- E. ...that they use for making the color xerox so if they just take one...you get one of those...
- S. Right.
- E. ...combinations.
- S. I got some really great ones of...with water in it that just have these incredible colors in it. Greens that are wonderful.
- E. (4 sec pause) So what else have you been doing for fun?
- S. Well...I'm trying to think, it's...I played a basketball game last week. We won. It was a bad game.
- E. Mm hmm.
- S. Um...went to Princeton for the week to see my friend Paula who has mono.
- E. That must have been real fun.
- S. Ha ha. Well, it was wonderful seeing her, but her grandmother who lives with them...she's a bitch.
- E. Uh huh.
- S. And her father is slightly neurotic, he's gotten less so since the summer, but he still looks like a Charles Addams cartoon. Ears sticking way out, a tooth missing, and he has dark circles under his eyes and he's going bald and he has a pot belly stomach. Alf. Alf...and grandma is Alf's mother. But uh doesn't—but Alf is really nasty to his mother.
- E. Neurotic Alf and his mother...the bitch.
- S. Yes. Grandma sets the table and says...she points her finger at you, and she—she—the arm goes out at the elbow and the wrist sort of flaps over as she points her finger in the general direction of the cooking area where Judy, Paula's mother, always is...because grandma is always eating at some time. Grandma sits in the kitchen in this one chair. She says, "Judy knows how I like my English muffins."
- E. Ha ha ha.

- S. I mean just...uhn! She just sits there and points, and tyrades. Sometimes she can be pleasant but what I would say 95% of the time, she's nasty.
- E. Ha ha.
- S. It's just a real strain. I would not like to be sick there with mono for six weeks with Grandma running around.
- E. Sounds pretty grim. Ha ha ha.
- S. Ha ha ha. So I like going to visit her to make her feel better. Besides I like to see her anyway.
- E. I had my long lost cousin call me yesterday.
- S. Oh.
- E. This cousin of mine who was here in New York...
- S. Recently found cousin.
- E. Well actually it was very interesting. He...I guess it was like 1968. He and his um...I forget whether it was his grandmother or great aunt...
- S. Mm hmm.
- E. ...Showed up at the front door of our house in Hollywood...
- S. Mm hmm.
- E. And said um...(3 sec pause) His last name is Fortlouis (Fort Lewis) and my grandmother...
- S. His last name is Fortlouis?
- E. Yeh, Fortlouis.
- S. Why?
- E. It's not a joke Sunny, ha ha it was really Fortlouis.
- S. His last name? The whole name?
- E. Yeh. Fortlouis.
- S. Why?
- E. I don't know why.
- S. Ha ha was he born in Fort Lewis? What?
- E. Well I mean it's—it's a family name...
- S. Ha.
- E. ...of ours...that goes back probably to France. You know there's probably a town named Fort Louis.
- S. OK, Ed.
- E. So, anyhow he showed up to say that...
- S. "The war is over." Ha ha.
- E. ...his name was Fortlouis.

S. Ha ha ha.
 E. Ha ha. No, he showed up...
 S. To say, "We've Americanized a town in France now."
 E. C'mon Sunny, you gotta let me tell this.
 S. OK, what is it?
 E. Ha ha ha.
 S. Ha ha.
 E. He shows up...
 S. He shows up...
 E. He just shows up...
 S. ...and says his name is Fortlouis.
 E. Right, he says his name is Fortlouis...
 S. And he eats a lot of Port Salut.
 E. Uh no, he didn't say that. But he said his name was Fortlouis. And he heard from his aunt, who lived in Boston, who's a friend of my mother's friend Eleanor...
 S. Uh huh.
 E. ...that...um...
 no, who's the sister of my mother's friend Eleanor.
 S. Mm hmm.
 E. That...we have someone named Fortlouis in our family too. Only in our family it's Fortlouis (Fort Lewy). And it was my fath...
 S. Mmmmmmm hmmm.
 E. Ha ha ha.
 S. Ha ha ha. Did you invite them in or did they have to stay out on the doorstep...
 E. I made them...
 S. ...and make them explain all this first.
 E. I made them stand out on the doorstep because my mother told me to never let anybody in the house.
 S. Um this was in '68.
 E. This was in 1968. Yes.
 S. So how old were you?
 E. I was eighteen.
 S. OK.
 E. Ha ha ha.
 S. Ha ha ha.
 E. But I wasn't supposed to let anybody in.

S. Did you respond to them or just stare? Just sort of wink.
 Ha ha ha.
 E. I just sort of stared.
 S. Ha ha ha.
 E. Cuz they were...well...cuz they were an odd sight.
 S. Mm hmm.
 E. Cuz I wasn't expecting them.
 S. No.
 E. So anyway, they came...eventually my mother said, "Oh, yeah, come in." And they came in and—and uh...they turned out to be very nice.
 S. Mm hmm.
 E. And so...anyhow, Arthur and I hit it off.
 S. Mm hmm.
 E. And so...
 S. As the expression goes, you teed off.
 E. What—what about teed off?
 S. You tee off.
 E. I didn't tee off.
 S. Ha ha.
 E. Sunny, are you stoned?
 S. Ha ha. No I'm not. I just have my shower cap on my head.
 E. Ha ha ha.
 S. Ha ha.
 E. OK, it isn't very...
 S. It entitles me.
 E. Actually, I could go on with this story for another half hour...
 S. That's all right. No, continue.
 E. It isn't very interesting. It's just that...
 S. It's interesting.
 E. ...he called me yesterday and I haven't really like seen him in like four or five years.
 S. So—so what happened when you all sat down there?
 E. In my house?
 S. Mm hmm.
 E. Well we just started talking. And talking about our various relatives and how Fortlouis, in fact, was the name of Albert

E. Fortlouis who was my great grandfather who...killed Indians in Arizona.

S. Ah, another one.

E. That—who had come from Germany...and um...his brother...

S. Paula's great great grandfather killed Indians too.

E. Ah hah.

S. Ha ha.

E. Well I really didn't know that Albert killed Indians...

S. Mm hmm.

E. ...exactly.

But his brother was a friend of Fatty Arbuckle's.

S. Ha ha ha. Do you know that...that was a name that we just used when we were little...to call somebody. You used...I mean you'd think that you could just call somebody a "fat jerk."

E. Uh huh.

S. But we used to call people a Fatty Arbuckle and no one knew where it ever came from.

E. Well you all...you know all about Fatty Arbuckle, don't you?

S. I don't.

E. Oh, well Fatty Arbuckle was this um...sort of Hollywood type...I don't know anything about him either but I thought I'd act like a real authority here for a minute...

S. Ha ha.

E. And...and basically women-hating...movie star...a minor one...maybe never in a movie...

S. Mm hmm.

E. As much as I could tell about him.

S. Was he very ugly?

E. I don't know exactly. I mean I never saw any pictures of him...

S. Was he sweaty?

E. ...Except that he was fat. But the reason that they finally ...either killed him or put him in jail...was because they were having this...some kind of stag party...and um...he made this woman, who was part of the event, stand up on a table and...and put a coke bottle up her vagina...

S. Eeeoouh!

E. And then he yanked it out really fast...

S. Eeuhhh.

E. And everything came out after it.

S. What do you mean everything?

E. Well all the suction, I guess, pulled a lot of...you know...tubes and things like...

S. Oh my god!

E. And she died.

S. Eeeuu.

E. So anyhow, my great grandfather's brother knew him.

S. Mm hmm.

E. Ha ha ha.

S. Did you say at first they were a friend of his.

E. I don't know if they were friends exactly, but they hung out together...that's right, his name was Ira Fortlouis.

S. OK.

E. (5 sec pause) So Arthur called me yesterday...to say that he had been down in...Florida...

S. Mm hmm.

E. Where...he met this woman and proceeded to move in with her and her husband...and sort of force her husband out.

S. What?

E. And that now, he moved to New York and is expecting this woman to come back...and...live with him in four months when her divorce is over...from this other guy.

S. Mm hmm. He just moved in? And her husband moved...

E. He didn't give me the details, but it didn't sound...he told me that he really—he really helped this woman out of a terrible relationship. She was married to a jerk.

S. Ha ha ha.

E. Ha ha. So...her family doesn't like him...much. And his family...doesn't like her very much...because they don't know her, but...she isn't Jewish and she has children.

S. Mm hmm.

E. (Cough) So...he called me yesterday to tell me all this.

S. Wow. Where is he?

E. Where is he? He now...he has this very...ritzy Upper East-side apartment.

S. Oh, he's in New York?

E. He's back in New York. See, he was in New York for awhile

- E. when I was first in New York and he lived up in New Rochelle with this—with this wife who I always thought was terrific but apparently divorced him at a certain point without warning.
- S. Mm hmm (5 sec pause) Well, Ed, I am now in the bathroom examining the lines on my neck.
- E. Do you have lines on your neck?
- S. Yep.
- E. On purpose?
- S. No.
- E. Does that mean you're getting older?
- S. I'm wondering about that. I don't know what they are.
- E. Well are they...
- S. I don't like them though, they're gross.
- E. ...bloody? Oh my goodness. Maybe you've been, you know, clenching your teeth real hard. Stretching your neck.
- S. No...circles round the back...striated. Well, I think I'll leave the bathroom. Ha ha ha.
- E. That's a good idea. I'm sure you will find it more depressing...the longer you stay there
- S. Yes.
- E. How are things over at your house?
- S. They're good. Um...
- E. I saw Connie the other night. We attended the same party.
- S. Oh, what party was that?
- E. A party for my friend Kerry McKay, a painter.
- S. Hmm.
- E. And uh somehow—somehow...well I know why I was invited but I don't know why she was invited...except that she's from California too. And Kerry's a California artist.
- S. Are they friends?
- E. Well...I don't think so. I think they may know each other vaguely, but I don't think they're exactly friends.
- S. Mm hmm. You know I wanted to go see Bob Dylan's movie tonight but when I got home I was too tired.
- E. Yeh, you shouldn't go unless you have a lot of energy.
- S. Hmm...
- E. I saw it...

- S. ...maybe on a Saturday. Did you like it?
- E. I was one of the few people I know who didn't think it was so great.
- S. Hmm.
- E. Yeh, I didn't exactly hate it, but...I didn't exactly like it.
- E. I mean it wasn't bad...but it wasn't really good either.
- S. Yeah?
- E. And I was expecting more.
- S. (5 sec pause) I don't know, I would like to see it.
- E. I saw um...Mr. Klein.
- S. Who is Mr. ...what d'ya mean Mr. Klein?
- E. The movie, Mr. Klein.
- S. I...I don't know what it is.
- E. It's this movie by Joseph Losey.
- S. Mm-mm.
- E. It's about this guy named Robert Klein, who isn't Jewish. And in 1942, he's in Paris and they try to frame him for being a Jew and he tries to get out of it.
- S. And what happens?
- E. He doesn't. He gets sent to the concentration camp.
- S. Hmm. When was the movie made?
- E. This year. It's a new movie. It's a new movie, it was made in France.
- S. Was it good?
- E. I liked it. I liked it. Joseph Losey has a great eye. Um...really pretty stuff.
- S. Hmm.
- E. Decadent. So I liked it. (5 sec pause) How are things at work, Sunny?
- S. Oh well...mostly it's not so great. But you already knew that.
- E. But I mean I—I didn't know whether you were in a—a bored state or an "up" state.
- S. Oh no I was in a bored state. I was in a bored state, starting today. And I got...out of it...by around 12:30 in the morning.
- E. Uh huh.
- S. Which wasn't too bad...actually.

E. Do you have friends up there?
 S. Yeah.
 E. That shouldn't be too...
 S. I have some. (5 sec pause) We were going to play basketball tonight, but the other team called and cancelled.
 (5 sec pause) Which was too bad because I like to play sometimes.
 E. Uh huh. (5 sec pause) Did you um...take that Greek class?
 S. Oh, Ed! I did not.
 E. Sunny, we haven't talked to each other in a long time.
 S. No ha ha ha.
 E. If I seem a little far behind on the news, it isn't because I wasn't concerned.
 S. God, I know. Yesterday I went into this restaurant and this person sitting to the left of me, talking about the St. Mark's Newsletter, he...could give it to his friend -- it's only \$2 a year.
 E. Ha ha ha.
 S. He could get him a subscription.
 E. Ha ha ha.
 S. He said, "I'll put your name on the list." I don't know who it was.
 E. It...
 S. Someone who had access to the list.
 E. That's very funny. Big deal! Ha ha.
 S. Ha ha ha.
 E. Guy knows how to give big presents.
 S. Ha ha ha.
 E. (5 sec pause) I've had two offers to write plays in the last two days.
 S. Oh Ed! Your kid...that's great?
 E. They weren't so great.
 S. Why not?
 E. One was this guy who—who's a jingle composer, trying to put together a play...about Moliere.
 S. Yeah.
 E. And sort of...um...wants someone to basically write the story of Moliere's life.

S. Uh huh. Ha ha ha. Well I don't know enough about Moliere but I know that I read something in French by him in high school.
 E. Right, that's about...
 S. Racine?...
 E. ...as much as I know about him.
 S. ...maybe another one, I don't know.
 E. Yeah, he's not Racine. He—he's really Moliere.
 S. No, ha ha I know he's Moliere. Ha ha ha. I was just trying to think of all those...those French author-playwright-names that are on all those little plastic orange and white books. Well do you know the life of Moliere, Ed?
 E. Not at all except this guy was explaining it to me that—that he formed an actor's troupe...
 S. Mm hmm.
 E. ...and then landed in the court of the...Louis...the...the fourteenth.
 S. Mm hmm.
 E. Yeh, either Louis the fourteenth or sixteenth. I don't know which. But he landed in the court, and then his little acting company would put on little tings for the court...
 S. Mm hmm.
 E. ...and he was supported by the court...and married—and when he was forty, married an 18 year-old woman...
 S. Mm hmm.
 E. ...and was very unhappy most of his life and kept writing comedies.
 S. Oh.
 E. And that's all I know about him. And he ended—he ended his life...by being in this play called the um...Imaginary Invalid.
 S. Mm hmm.
 E. Ha ha and got sick in the middle of it and died. Ha ha ha.
 S. That's sick. Ha ha.
 E. Ha ha ha.
 S. It is. At the Costume Institute, they have a dress there...worn by...oh I don't know, somebody's wife...some queen in...some French queen in the 19th century during the Empire

- S. period...
- E. Uh huh.
- S. ...in clothing. And it was—it was during the time when they used to water themselves down...water their dresses down so they would cling and then they would go out...um like to a dance or to dinner or whatever. These long dresses would cling to them. They were pretty plain...um they had a tuck right under the breasts and then they just hung down.
- E. Hmm.
- S. Thin material, gauzy, and then they'd wet it down and it'd really cling. And some queen died because of that. She caught pneumonia after wetting her dress down and going outside. Ha ha. (5 sec pause) Josephine, maybe. I don't know. Ha ha.
- E. Ha ha.
- S. Ha ha ha. Whoever lived and died during the Empire...the dress period. But—the dress is at the Met. The one that she died in. It's great. (3 sec pause) It's dry now. Ha ha.
- E. I was gonna ask. (5 sec pause) So...Sunny, when can I see you? When are you around?
- S. Um...well...how 'bout...sometime next week?
- E. Sometime next week. I have time next week.
- S. Do you have some time?
- E. I have some time, yes.
- S. Ha ha ha. Um...let's see...I think probably any night at this point.
- E. Well, how 'bout Friday night?
- S. Friday night next week?
- E. Yeah.
- S. I'm going to Dartmouth.
- E. You are. Sunny, you Ivy League person, you.
- S. That's because I have Monday off, a long weekend, so I'm going to visit my friend Andi Glaser who's...first year in a...five year math Ph.D. program.
- E. Oh, that should be fun.
- S. That's why I have to get my skis done pretty fast.
- E. Well, I'm not sure then if I will see you next week. I work Monday, Tuesday and Wednesday and I have a workshop

- E. on Thursday night.
- S. You work Monday, Tuesday and Wednesday?
- E. Yeah. And I have a workshop on Thursday.
- S. Ed. Well...when you mean by work...when you say work you mean...poetry things?
- E. Right, on Monday night. Yes.
- S. Ed, I would like to go to that.
- E. Would you like to go to that?
- S. Of course I would like to go to that.
- E. Oh, well that'd be great.
- S. Ed, I have a great time every time I go, I love it.
- E. Oh, well that's great, Sunny. Let me just check and see who's reading...if you'll have a good time.
- S. OK.
- E. (5 sec pause) If you have a good time, you're one of the few people in New York who does. Ha ha.
- S. Why?
- E. Most of my friends are really down on poetry readings. God knows why.
- S. Well, the ones that I have been to...
- E. You've been to...
- S. ...I thought were great.
- E. You've been to good ones basically. (5 sec pause) Uh, it should be a good reading.
- S. Who's reading?
- E. Larry Allen...
- S. Any face I know?
- E. I don't think so. Larry Allen and David Harnick. They put out a magazine called Poem City.
- S. Uh huh.
- E. They're friends of mine. Should be fun. Want to have dinner before?
- S. Sure. This is Monday?
- E. Yeh.
- S. Yes. That would be a good idea. (5 sec pause) OK, why don't we do the same thing?
- E. Talk in the morning?
- S. Yes ha ha ha. Yes, yes. That would be the best.
- E. Okey doke. By the way I am also having lunch with my

- E. cousin on that day.
 S. Oh.
 E. And do you know who he works for?
 S. No.
 E. He works for Nedicks.
 S. Nedicks orange juice?
 E. No uh Nedicks...
 S. Hot dogs?
 E. Yes.
 S. Oh yes?
 E. Those little food stands.
 S. I um I thought you said he lives in um an um ritzy Upper—
 Upper Eastside apartment.
 E. He does. Those little things make a lot of money. He
 doesn't work for them. He doesn't work for...um...uh...
 he doesn't make hot dogs.
 S. Ha ha ha.
 E. He does the public relations for them.
 S. OK Ed.
 E. What do you think this guy is?
 S. I don't know. Ha ha ha. That's why I was asking.
 E. You think there's a lot of money in hot dogs these days?
 S. Maybe in Port Authority.
 E. Ha ha.
 S. Ha ha. Sometimes I wonder. I have seen a few people stop
 at some of those...some of those um...stands...that are
 between the subway exits in the Port Authority bus station.
 E. Uh huh.
 S. Uh and usually everybody is just rushing. Either from one
 to the other or the other to the one. And uh I always thought,
 "Now, why would you ever wanna stop half way...down there
 underground...after you've gotten off of one tube of stale
 air and you're gonna get on another one...to have a hot dog
 right in the middle of there while everybody is rushing by?"
 E. I never would have thought of that.
 S. Somehow I'd rather go up to the bar right at the front and
 have a Campari and soda or something, if I had to hang around
 for a long time. But...it's like trying to hold on to a
 rock...in rushing waves. I don't know. It just never appealed

- S. to me. Ha ha ha I guess. (3 sec pause) So how was
 teaching?
 E. How was teaching? I have a wonderful Tuesday night class
 and a pretty good Wednesday night class.
 S. Uh huh.
 E. And uh...I was pretty good tonight. I—I had one very
 odd thing happen. You know, like I do counseling reports.
 S. Hmm.
 E. Reports on people's co-counseling sessions—and then this
 guy was telling me how this woman he was counseling with
 wasn't, you know, discharging or doing any crying...
 S. Mm hmm.
 E. ...or shaking
 or anything like that. So I said, "How did your session
 go?" And she said, "It really didn't go very good." And
 so I started—I said uh..."Well, is there anything that Steve
 needed to do?"—and things like that...you know, she started
 talking...and then I said, "Well why don't you just come up
 and let me give you a few minutes in front of the class."
 I didn't have to do anything. She'd taken two steps forward
 and she was already breaking into tears and heavy trembling.
 S. Oh wow.
 E. So I just wondered what was going on in their session that...
 that...I mean clearly she's the kind of person who if he paid
 even the slightest bit of attention to, you know, gets into
 anything that she needs to get into. You know, so it
 turned out that she wanted to work on her feelings about
 her boyfriend and this guy was totally uh...in counseling,
 we have a word -- "restimulated" ...totally um upset by the
 fact that...that she even had a boyfriend.
 S. Oh no.
 E. So that he was just not a good counselor for her.
 S. Ha ha ha. Did he switch?
 E. Well, there was um nothing I could do. I mean she'll
 probably switch counselors if she can cuz if she can't
 work on that stuff with him and that's the most important
 stuff happening in her life...
 S. Yeah.
 E. That happens sometimes. Sometimes in therapy and sometimes

E. in counseling.
 S. Mm hmm.
 E. (5 sec pause) But anyhow, I think I'm gonna go to sleep here, Sunny. But...
 S. I'm gonna go to sleep too.
 E. ...it's been tres plaisant talking to you.
 S. Good good. Are you all through with your chili now?
 E. I am. I've been through for minutes.
 S. Ha ha.
 E. It's very good chili..
 S. Good. I never made it.
 E. Los Angeles style.
 S. What's that?
 E. I—I don't know. Just the way I've learned to do it over the years. Onions. Garlic. Beans, meat. Tomatoes, tomato paste. Chili. Tobasco. Salt and pepper.
 S. Mm hmm.
 E. A little sherry.
 S. I think that would probably be a good thing for me to learn to make.
 E. Very easy.
 S. Good.
 E. It's very easy.
 S. I had spaghetti with white clam sauce tonight.
 E. Mmm.
 S. And it was pretty good.
 E. That sounds great.
 S. OK. I'm gonna get into bed with Susan Sontag.
 E. Now Sunny.
 S. The Benefactor. Have you read that?
 E. No, I've never read any Susan Sontag.
 S. I just read one essay by her. I really liked it. I thought I'd see what else Connie had. I couldn't find On Photography, so I'm reading The Benefactor. I think it will be pretty interesting.
 E. Well, that's good. I'm reading Fanshen.
 S. Which is...
 E. The story of...this Russ—this Chinese Village during the Communist revolution.

S. And who's it by?
 E. By a guy named Hinton.
 S. Oh. Ha ha. Not Mao's wife or anything.
 E. No no no.
 S. Ha ha ha. OK Ed, well I'll talk to you on Monday.
 E. OK, good, and have a real great weekend.
 S. You too.
 E. OK.
 S. Good night.
 E. Bye Sunny.

K. Hello.
 E. Hi Karla.
 K. Hi Ed.
 E. How are you?
 K. I'm—um...I'm hungry...and I feel good other than that.
 E. Oh good.
 K. Ha ha how are you?
 E. I'm doin' pretty good.
 K. Good. What are you doing?
 E. What am I doing?
 K. Yes.
 E. At the moment?
 K. Yes.
 E. I'm awaiting the arrival of Elliot Burns.
 K. Oooooohhh. Are you ready?
 E. I don't know. I've been working up for it all day.
 K. Ahh. Ha ha.
 E. Ha ha.
 K. Oh. I hope you're ready. Ha ha. Ha ha ha. What are you going to do with him?
 E. We're gonna go over to the Kitchen. Gregor Lalo is uh... doing a concert tonight.
 K. Oh he is! I've been saying how I'd love to hear some music tonight. Is he—is Gregor Lalo playing by himself? Or with a band?
 B. (From the background) I don't want to hear Gregor Lalo!
 K. (To Bill) Oh, shut up!
 B. Whomp whomp whomp...
 K. Is he playing with a band?
 B. ...whomp whomp whomp.
 E. He's doing a concert of orchestral music.
 K. What does that mean?
 E. Well that means he will have...he—he...I don't know if it means a band...as much as...
 K. An orchestra.
 E. Well, as much as people who...they...they are all people who are in the Passionate Music Band...
 K. Mm hmm.
 E. With some other people.

E. And they're gonna be doing his music.
 B. (In background) Saturday Night Fever.
 K. Oh.
 E. I don't think...it's not gonna be music by Korovac or music by Greta and stuff like that.
 K. Right...oh yeah...too much of his music sometimes—sometimes gets to be too much. I want to hear something a little more melodic.
 E. Well, his music, the compositions are always great.
 K. Mm hmm.
 E. It's their improvisations that usually make me a little nuts.
 K. Oh yeah maybe that's what it is I'm thinking of. I heard him play in a gallery once and it just went on too long.
 E. Uh huh.
 K. The improvisation part.
 E. Yeah...
 K. Uh huh.
 E. ...well hopefully that won't happen tonight...
 K. Yeah.
 E. ...cuz he has a lot of pieces to do.
 K. Ha ha ha. Well, you'll just be there all night.
 E. Ha ha.
 K. Ha ha ha. Well, I hope you have a nice time.
 E. I will have a nice time.
 K. Oh good.
 E. You don't think you're gonna go.
 K. Well I don't know, I want to hear music tonight, but I'd like to hear some good jazz.
 E. Good jazz. Well forget it. Ha ha ha.
 K. Right. Ha ha ha.
 E. No one can play good jazz.
 K. Yeah. Well, I've got the Voice here in my hands and I'm gonna take a look through it...see what I can find.
 E. And uh...is that Billy yelling in the background?
 K. Yes. Yeah, he's in the tub here. Would you like me to— to put him on?
 E. Put him on!
 K. All right. Don't electricute him. All right?

- E. OK.
- K. (To Bill) Here's Ed.
- B. (To Karla) It's over by the bed. Hi there Ed.
- E. Hi there Bill.
- B. How ya doin'?
- E. I'm doin' just fine.
- B. Good. Did you...
- E. How you doin'?
- B. ...have a good day? Well, I was just getting ready to call you. Uh which meant...first, draw the bath... then, put the uh—uh...the uhhhhh...Alofair lotion in it...
- E. Uh huh.
- B. ...and then bring the—get the beer out...
- E. Yeah.
- B. ...and bring the phone over to the bathtub. Then, call Ed. That's when the phone rang.
- E. Ah hah. I have very fond memories of talking to you in the bathtub.
- B. Oh good.
- E. It seems to me that you spent the whole summer of 1976 calling people from your bathtub...
- B. Oh that was a bad time. I had a rough time, then. Oh boy. Yeah, not the summer of seventy...well at some point say seventy-six I made a lot of bathtub calls.
- E. Ha ha.
- B. That was when I had my thing in my ass. I had my ass operation.
- E. Ah hah.
- B. I had to spend a lot of time in there.
- E. Soo—anyhow, how do you feel the day after your first workshop?
- B. I feel real good.
- E. Yeh I thought it was a good workshop.
- B. I...you know, basically that it's over and that it wasn't un...you know, that it shows um that...that it's gonna go on. Things seem to be falling into place a little bit...not the way I wanted them to but you know, in a way of their own that I sort of like and...I liked the people there, and

- B. I had a real nice time in the bar afterwards. This guy Barry Stein, who was one of the three uh...um what were those guys called?...the plan—the pan pan—the con con—pam con...the Palcontents...Palcontents...turns out to be ...the guy who said, "Oh, a friend of mine wrote this book," ...that guy...turns out to be...he's really—he's really interested in this kind of theater. And he's written some plays but he's interested in it in sort of a theoretical...analytic standpoint...and we had a real nice on-and-on conversation.
- E. Does he know as much about it as Claude?
- B. Oh! No one does! Now Claude is the thing I have to—I have to...Suzanne Sills, I already had a talk about it with, and she said—she thought what I should probably do is like talk to him privately.
- E. Yeah.
- B. And just say to him, "You know, Claude, I—a lot of times I really dig what you're saying but um...I—you know—I have—I want—I've done a lot of work for the workshop and that uh...I want...uh I want to lead it in a certain direction and sometimes it really...you know, it uh..." Jesus, now that I'm even...uh rehearsing, I can't think of what exactly to say. "But, you know, that you go to uh...you know...shut up sometimes."
- E. Yeah.
- B. I don't know, I'll have to figure out exactly how to say it. But I think it can be said, and I think he wants to do the thing.
- E. Uh huh.
- B. Because if he doesn't, that's fine...with me...
- E. Ha ha ha.
- B. ...you know, because I don't really care—if he doesn't. But if he—if he if he does want to do it, it can't be done the way it was done last time. You know, because this guy—this guy Barry Stein told me I just...he told me he thought the audience was basically hostile...to Claude. You know, that that is...then...that the people there didn't want to hear...him, they wanted to hear me. And that was a nice thing for him

- B. to say. And I—so...why not? Ha ha. It's my workshop. You know?
- E. Well I...see I felt like uh...you know...I could tell him a couple times and then it had to come from somebody else.
- B. Yep. You did real good, man. I really thank you for that. You were so...you were such a support for me last night. It—it really, you know...it was...I really needed it too. It came at the right time. It was super.
- E. But the other—the other thing with Claude, and this is something that maybe you don't have to broach with him, but I think if I—if I get a chance, I'm gonna broach with him. The whole stuff about dumping on women that way. You know, it's like...basically every man in the workshop should have been up in arms saying, "Say that kind of stuff about women and we'll throw you out of here."
- B. Uh huh.
- E. Because, you know, like for...you know, for women to have to be—be the only ones defending themselves, and sort of outraged at that, you know, is incorrect. And it's like... I'm always just so shocked when anybody among my friends or people who I know through the writing scene launches into one of those things, that it actually makes me somewhat speechless.
- B. Yehhhh, welllll...I guess so. You know, it doesn't do it to me. I just don't know what to say. You know it doesn't make me speechless. I am just really hurt and get—and draw into myself and say, "Let them go to it." Which is not...which is not what should happen. You're absolutely right. "Where is the great works from women?" is one of the most bullshit...things...to say...you know, it just—I mean—that's just—the basis—that the basic attitude, man—that you're fi—that we're—that you're fighting... that people are—should be fighting now, you know..."Where's the—where's the great works by women?" You know? And uh... that somebody could actually vocalize that at—in, you know—as—as—in—in this—at—at this time...as—as a rationale... for the—for, you know...for women's place just uh, you know...I, you know...It's not that I don't know what to say, it's just that it's—it's so gross, that to answer it in kind

- B. requires something that's, you know, that's just as gross, and somehow, I don't have...you know, I should have it, but I don't have it. Women do have it, you know, especially the radical women. You know? It's wild to see the... it was, you know—it was—the political—stuff was coming from the gays last night, you know, and uh...and...they are, you know...their life styles are the most radical and the most uh...um...they're the most, you know...they're the most caught up in it. That's—not...that's the same kind of—of defensive...that you were talking about with you... with your uh...um with your position in the counseling community.
- E. Yeah.
- B. You know. Um...
- E. But anyhow, I mean it's sorta like...it's...the way you have to lay it out to him is—is...I mean, I think about the—the sexist stuff is to say, "Listen, you know, if there were—if we were reading plays in class about—about uh—you know, glorifying macho marines beating up 'queers' and running them out of town, you'd expect us to be outraged"—both at the language and the plot. I mean—he'd—he'd expect us to say uh..."Let's not read this stuff."
- B. Mm hmm.
- E. You know, or he might just be so hurt as to leave.
- B. Uh huh. But...
- E. But he doesn't sorta understand that—that whole thing about people oppressing each other. The great learned one. Ha ha.
- B. Yeah. Yeah. I want you...have you read the Breast of Tiresius? You read it that night. You that—you were at that other workshop. Didn't you?
- E. I don't—I don't remember if we read that.
- B. Yeah. I think we did. But I want you to read it. I want to get you a copy so you can read it before the workshop next week because it is about...women. And uh...and oppression of the sexes. But I—but I don't know if it's clear enough in the play. You know, I don't know if it would do more harm than good...is what I'm concerned about. And I'd really like your opinion so...
- E. Well, see I think there's uh...there's that one thing you can

- E. always do...like say with Pound's Cantos. You can say...
"Look, there's clear anti-semitism here." Or "Look, there's
clear sexism here but there's some things that I want you to
pay attention to." Simply, take charge of that rather than
simply letting it go unsaid...
- B. Mm hmm.
- E. ...and that...
- B. Mm hmm.
- E. ...for women to have
to say, "Yeah, but this is sexist."
- B. Uh huh. Yeah, I didn't do it with the Jarry, which I should
have. Because it is sexist. You know um...but I didn't do
it obviously uh—sh—uh anti-human—ist. You know uh...the
way he treats Achris in the play. He just comes in and bullies
the guy out of his house. From the moment he steps in the
door, he decides this is where he's gonna live, you know.
And uh...you know, he ain't got no uh...feeling for any...
living creature...you know, so uh...he's gonna be sexist...
he, you know. But he's also anti...man—you know, he's
just anti-human. The guy—so I see—so I really saw it in
that Punch 'n Judy context. But you can't.
- E. Yeh.
- B. You can't. You know, you've got to take the issues of today
and see how that it...face...how the play faces them. And
it doesn't, you know—it doesn't...take this into account...
into account. And it—and I think it—it uh...and uh
Apollinaire sort of did, which is interesting. But I'm
still not clear how—what exactly it—it means. I'm gonna
have to do s—some studying on the play too...make a decision
to see if we should read that next week. Maybe we should
even leave...One thing I didn't make clear that I should have,
you know, is there's a great variety of—of—of extents of
knowledge about Dadas and Surrealists in the group—within
the group...and I'm afraid that Claude led me into...little
esoteric...academic...uh points...that are just not interesting
for the group, one; and two, can scare people...that they
don't know enough, you know.
- E. Uh huh.
- B. I don't want to have that feeling be there. You know.

- B. It's not those—the little data that's important. And I
did—you know...I never s—speak about that. I should have.
You know. But I felt real good. I just gave myself a re—
a day off today. Complete day off. First time I've done
that in weeks and weeks. And I went to see Saturday Night
Fever.
- E. Yes.
- B. Which uh.. sort of interested me, but the end was so over-
poweringly bad and anti-human that I just can't believe it,
man. Guy jumps off a bridge—the guy falls off the bridge
...of course you knew it was gonna be him, right?
- E. Right.
- B. What a dopey part they wrote...but I can't—I still—when
a guy jumps off a bridge you don't ride the subways all night
and then discover you can be a friend with a woman maybe. You
know?
- E. Who then isn't so sure even that she wants to be friends...
- B. Right.
- E. ...But maybe wants something else. ...but
- B. Now that he's my friend, now we can fuck, right. Oh god,
that's just sick. That is sick sick sick. Oh man! I
also was disappointed in the dancing.
- E. You were disappointed in the dancing.
- B. Yeh. Yeah I thought the dancing could be—could have been
um ah, you know, I've just seen better dancing.
- E. Yeah, I guess I liked it OK. I liked him a lot.
- B. Yep.
- E. I thought he carried the style really well.
- B. I do think he did that. I think he's a real interesting
uh...presence you know...really—really very—very te-
terrific, man. Though—though I love the dance uh...where
he's doing his toilet. You know, where he's fixing his
cufflinks...brushing his hair in the dance. I thought that
was terrific! And funny and wonderful. And uh...
- E. See I—did you love like the first five minutes of it?
- B. Oh yes I did, Ed. The family dinner scene at the beginning,
it—it was all...the double slice of pizza, the paint can,
and the whole family dinner scene I thought were terrific and
...whew! whew! I—I—uh...wonderful.
- E. Yeh. And I really—see, I just really like the beginning

- E. where he's walking down the street and they start playing that song...
- B. Yeh (hums the song) da da da da dadadada dadadada.
- E. ...and the cuts start, you know, going with the music. And they put him on the slant...
- B. Yes yes.
- E. ...I just thought the whole movie was gonna be like that. I was comin' in my pants.
- B. Oh man! Oh man! Yeah, it was nice. Great shoes too. That—that was the first shot—one of the first shots—the shoes—one of the shoes contrasted with the shoes in the window at the store. You know, I thought that too.
- E. Uh huh.
- B. Really nice. There was some, you know...there was some stuff in it that I uh...you know, that—that I dug...but too much...message. Too much! Oy yo!
- E. But you know it was—it was a very funny thing about like—that I sort of flashed on while I was watching it...that all those songs have those sort of real heavy messages to them, but you totally ignore them.
- B. Mm hmm. Oh, I can't make out the lyrics of disco songs. Can you?
- E. Not—usually too much, you know, except—except for those black ones that are—that are various um sorts of um...
- B. (Singing) "Play that funky music white boy." Ha ha.
- E. Well, like that, but...
- B. Ha ha.
- E. ...also—also the ones like—about being screwed over by the man.
- B. Oh yeah, yeah.
- E. Those ones. You can sort of hear enough...
- B. Ha ha ha ha. Mm ha ha ha. I saw it on 42nd Street—too, for two bucks.
- E. Uh huh.
- B. You know...great...the audience was so great. They're still shouting out, "Suck his prick! Suck his prick!" And so that's what they're shouting out.
- E. Ha ha ha.
- B. (To Karla) Look, it's not me. I'm acting, I'm acting. It's

- B. not me. (To Ed) So what are you up to tonight, Ed? You gonna go see Gregor Lalo, huh?
- E. Yeh, I'm gonna go see Gregor Lalo.
- B. Is he gonna—is he gonna be playing uh with an orchestra?
- E. Well, he's gonna be playing with mostly the band, but I guess a couple extra people. And he's gonna be doing compositions from 1972 to '78. And some of the early ones are real pretty.
- B. Isn't that all that whup whup thup thup stuff? You know?
- E. Ha ha ha.
- B. Ha ha.
- E. Well, you never know.
- B. Yeh yeah! Is he gonna do any of your songs?
- E. No, he's not doing any of mine.
- B. Well, see I like it when he does your songs and what's-her-name sings 'em.
- E. Greta Shore.
- B. Greta Shore. Right.
- E. Yeah.
- B. I haven't seen her in a long time.
- E. I know. The two of them have been very invisible seeing as Gregor has been working up in Woodshole this year.
- B. Oh!
- E. The Creative Sound Foundation. So, other than that, I had this long meeting today with this guy named Jonah Dietrich, who's a script reader from Actor's Vistas.
- B. Oh!
- E. And a director. It was very...I don't know...it was like one of those things where we're sitting and talking about Chinoiserie and it came down to the fact that the only thing he liked about it is—is one, that I'm clearly a good consistent writer, and two, that um...he liked the Wild One scene.
- B. Uh huh.
- E. And that was it, because that, for him, dramatically was the only...was the thing I had been shying away from the whole time. And you know, it's just hard, you know, like...he—he...to...to explain what you're doing...and then...you lay it out as clearly...and then the person goes, "uh

- E. huh, uh huh"...and they finally get it, and they just don't see that that's a...you know, something that's worth doing.
- B. Yep. Well...that's the theater, man. You see, the theater doesn't believe in language like that. Just because, they ain't been educated to it. you know, they can't hear it. They can only—you know, they can't—they can't work with an abstraction like the words...like language. And uh... they work...it's only with event and action and—and gesture in there some place. You know, that's—that's the closest they can come...is gesture. And uh...well uh—I, you know, so...I mean...that's too bad because I—I do—I do believe that somewhere out there, there are directors who...will—who will see the incredible potential of that play.
- E. Yeah.
- B. You know. It's—it's too bad that it's not that guy. I'm—I'm glad that he could see—see enough that he could tell you where, you know, that the Wild Ones worked for him. That—that takes—I mean not everybody would have been able to say that. And...
- E. Well, he said...he, you know, he said he just...the thing is, he...it's just like that weird thing with theater people... it's like they want...a kind of character resolution, you know...that they want...something carried...like you know like...basically, they won't say this, but they want messages carried by the characters. You know, and they just won't say that, you know, because it's too embarrassing. But they do want that, you know. And they want...the...you know, then he laid out this project that he thought we might work on together which, basically among the various things he wants to happen is he wants—he wants an eighteen year-old boy to go from basically being pre-pubescent to being a full adult within two hours, you know, of basically real time action in a play.
- B. Real time action? Oh come on, he surely means thirty scenes. Ha ha ha, you know.
- E. No, actually there's just one set.
- B. Wo ho.
- E. One set and it—and it's real time. And it's like...
- B. Oh dear.

- E. ...people who believe in that stuff are not gonna understand...
- B. Yep. Yep.
- E. ...what Chinoiserie is about.
- B. Yep yep yep yep.
- E. You know, and I—I don't think they understand what life is about.
- B. Nope nope they don't. They don't they don't they don't. That's uh he...you know...well, are you gonna work on this project?
- E. No. I told him I'd do it for money.
- B. Um oh. He's looking for money.
- E. No, he has no money. It's funny though, I am looking for a situation where I can be just a pure hack, you know, just write a novel or a play or something and only have to worry about writing and not so much about concepts. But anyhow ...so I think it's finished.
- B. You know...
- E. By the way, there's some guy who—who's gonna call you probably.
- B. He already called. He called me this morning. The Moliere guy?
- E. Yes.
- B. Yeah. I really couldn't do it—anything for him. You know, but I will keep my ears open if I can find some...I think that the person who has to do it has to be someone who's interested in Moliere. You know?
- E. See, I didn't remember if you were interested in Moliere... or not.
- B. No. I'm not really. And uh you know, if I weren't doing anything, I think it'd be a gas. I'd get together with the guy, but I'm really busy right now.
- E. Yeah.
- B. But I'm—I'll listen...he seemed like a nice, sincere guy.
- E. Yeh, he was a nice sincere guy. But I um...it's funny... it was funny talking to him. I talked to him for a long time.
- B. Uh huh.
- E. And I don't know...I don't know about doing a play about

- E. Moliere's life unless you have something...See the only thing I'm really interested in these days...I'm interested in class values and I'm interested in people...making social changes, and I'm interested in propaganda, and I'm interested in...in things changing over a prolonged period of time and things just changing just a little bit over shorter periods of time...things like that. And...trying to tell somebody's life in two hours just seems like really... something that I'm not too interested in.
- B. Well you do it...you can, I mean...you can infuse those author's messages into anything, man. You know.
- E. Oh, absolutely, I do know that. That's the thing though. I'm interested in seeing it not making messages about it.
- B. You can do that with Moliere. Why not? All the more wonderful. It just—you know—just do it with Moliere, then all the critics can say, "Oh, how wonderful the play between fact and fantasy..." You know, that's very in these days.
- E. Ha ha ha.
- B. Ha ha ha.
- E. Ha ha ha.
- B. As a matter of fact, it might be getting passé ha ha. If you're gonna do it ha ha you better do it quick ha ha. Ha ha ha...ah...
- E. Also, had he called up and said, "I'm trying to do this punk musical," I woulda grabbed at it.
- B. Awhhh...say Ed, maybe we should do a punk musical.
- E. A punk musical.
- B. That's great. I'm still trying to get someone to pick up on my great new punk song, "Drop an A-Bomb on Your Mom, Mom."
- E. Ha ha.
- B. I think it's a great tune, man. I just have to put it in the right context. (Singing) "Drop an A-Bomb on yer Mom, Mom pow pow pow pow. Da da da da dadadadadadada da da da dadadadadadadada.
- E. A real Ramones song.
- B. Ah yeah. Maybe I should just send it to them.
- E. Send it to Joey and say, "Best regards."
- B. Ha ha ha. Best regards and neo...punk as neo-dada.

- E. (5 sec pause) It—it is interesting how close they are. They're—it's—it's real interes...
- B. One thing I didn't mention about Dada...see I'm very soft with Dada. That's what Phil Crane told me. Yeah, you know, he's hard dada and I'm soft dada.
- E. Uh huh.
- B. Um, what I didn't mention...I mentioned "antagonism with the spectators" plenty of times but I didn't mention anti-art...enough, you know...anti-literature, I don't even know if I mentioned it at all. That's a real...and that's something that the punks are too. That to me is their real relationship...cuz their audiences are not outraged, man. Those audiences are not outraged.
- E. Yeah yeah.
- B. They want to be as outrageous...see, they're part of the performance.
- E. Uh huh. Uh huh.
- B. They really are. Seen waiting to be discovered. I—think—uh—did you read Jack Lockwood's column in the Post? About uh the—the—breakup of—of the—the Sex Pistols?
- E. No, uh uh.
- B. I hate Jack Lockwood. I hate all those guys that write for the Post. That's why I read them every Sunday.
- E. Uh huh.
- B. Um...but this artic—this article was really—good. I thought it was really good. And he said—you know...and somebody read it, you know, last night, the quote that I had...from it...the...
- E. I remember that quote.
- B. You know.
- E. But—but Maxwell said that, too.
- B. Yeah.
- E. They all say the same thing.
- B. Yeah yeah.
- E. They're a bunch of jerks.
- B. Yeah but Maxwell, they fly him around to see it. I can't believe that. Can you imagine flying your critic to go see the Sex Pistols?
- E. Well the New York Post did that with Lockwood. I mean

- E. like they flew him up to Toronto when the Stones were up there I think.
- B. Well the Stones are different ha ha ha the Stones are not the ha ha the Pistols.
- E. Listen, culture needs the Punks right now. There's just nothing else exciting. Everything else is just the drabest thing in the world.
- B. Yer damn straight.
- E. You know, except that people are dying worse deaths than ever.
- B. Oh...did you read uh...the Allen Ginsberg Interview in the Soho News?
- E. No.
- B. The Soho News this week is pretty good. I was really stunned and surprised. I bought it because of the Ginsberg interview which was good...and it's got Huff's review of Mind Breaths in it, which is great.
- E. Uh huh.
- B. Even got some things through the—through the uh...through the—through the editing such as uh...he says, "Master Master" is one of the greatest sexual turn-on poems of all time. As a matter of fact, I have personally uh—have—have—what is it?—have cum to that poem eight times," he says. Ha ha ha.
- E. That's great.
- B. It was hilarious, yeah. Yeah, you've gotta read it...to get that, you know, wipe that cum off the page.
- E. Ha ha. (5 sec pause) So what are you doing tonight?
- B. Well, we're trying to figure...Karla is sitting here throwing names of things to go and see. Yeh, I don't know if our—if I—since I'm doing a treat to myself tonight, I might not want to go see Gregor Lalo, you know. Have you heard... have you heard the lo—the uh Fist Grease Album?
- E. No I haven't.
- B. Evidently it's out. I saw David yesterday.
- E. Yes, I've seen that it's out. But since uh...he says, "thank you" to me on the back of it...uh...he can give me a copy ha ha ha.
- B. He didn't mention anything about—about free copies to me.

- B. So I'll have to go buy it. I would love to have it. He's putting together a new—a new band.
- E. And he hasn't called me.
- B. Maybe—maybe it's time for you to give him a call ha ha ha.
- E. Ha ha.
- B. "Hey there how ya doin?" It's gonna be called the New the Sesame Street Symphony.
- E. The New Sesame Street...
- B. No no, that's what I said too. It's The New the Sesame Street Symphony.
- E. Uh huh. Uh huh. That's OK.
- N. Yeah I like it. I like that. He should have one other "the". The New The Bold The Sesame Street Symphony. (5 sec pause) So I don't know—so Karla has mentioned uh...who all have you mentioned...Toots...Charles Tyler...I don't think I want to go see...
- K. (From the background) McCoy Tyner.
- B. McCoy Tyner...I don't think I want to go to see.
- E. McCoy Tyner's great.
- K. Toots and the Maytals.
- B. Toots and the Maytals.
- E. Toots and the Maytals are fun too.
- B. That sort of interests me. Yeah that sounds...I don't know if I have the concentration for McCoy Tyner, though I'm sure if I were there, I would—I would have it. It's just getting there.
- E. Getting there is half the fun.
- B. Oh ooo. I hope so. And then later on I'm gonna try to talk some people into going out disco dancing. Do you wanna go disco dancing tonight?
- E. Not me. Not me, no disco.
- B. You ever been there?
- E. I haven't been to one.
- B. Well then fuck you, Friedman.
- E. You know...I—I...
- B. You...he hasn't never been to any yet, Karla...hasn't been to a one.
- E. I'm not—I'm not prejudiced against disco. I just don't want to go tonight.

B. Oh.
 E. You shouldn't take it that I'm against disco...cuz...
 B. (To Karla) It's not that he's against disco Karla, he just doesn't want to go tonight. Ha ha ha.
 K. (From background) I don't want to go to a disco either. I want to go jazz dancing.
 B. Jazz dancing...yer gonna go dance to McCoy Tyner? Good luck. Good luck to you.
 E. Well listen, I hear Elliot Burns coming up the stairs.
 B. Oh! OK. Say hello to that youth for me.
 E. I will
 B. Ask him how he liked the fencers.
 E. OK.
 B. And uh...I see you uh soon. Maybe over...sometime in the next day or two.
 E. Good.
 B. OK.
 E. Have a nice bath.
 B. Yes I am. You too.
 E. Bye Bill.
 B. Bye.

S. Hello.
 E. Hi. Sheila.
 S. Hi Ed.
 E. How are you?
 S. OK. I was thinking that I'd rather talk to you after my class since I need to get going.
 E. Uh huh.
 S. ...And get warmed up and stuff. Can I call you later today?
 E. OK. I'm not sure if I'm gonna be around. If I'm around, I'll be thrilled to talk to you.
 S. OK, well let's run through the things we need to talk about, anyway.
 E. OK, basically I was just gonna talk to you about...the meeting on Sunday -- that's tomorrow.
 S. Right.
 E. And...the other thing I was just gonna um...talk to you about that there are a couple of outreach things um right now that I didn't just want to make the decision on it without talking to you.
 S. Great. OK, I was planning to come back here and do a lot of talking on the phone about the meeting tomorrow. I wanted to call Leanne and you and Jim also. Karl said...and I need to call Karl.
 E. Uh huh.
 S. He hasn't been able to get hold of me, but he sent me, in the mail, when it was, and a copy of the--of the um...article he wrote that was turned down.
 E. Uh huh.
 S. Which I thought was real nice of him. So, I read it. I'd love to talk about the whole meeting and everything with you...and him and Leanne I guess, mostly.
 E. Right. Good.
 S. OK.
 E. OK, so I will--if I'm not around late in the afternoon, I'll give you a call whenever I get in.
 S. OK, um, are you going to the racism workshop tomorrow?
 E. Yes. I'm planning to. (3 sec pause) Are you?
 S. Yeah.

E. OK, well—well we'll have a long day together tomorrow.
 E. Ha ha.
 S. Yeah. OK.
 E. Talk to you later.
 S. Right.
 E. Bye Sheila.
 S. Good bye.

S. Hello.
 E. Hi. Fred.
 S. Nope. Steve.
 E. Steve.
 S. Fred is out at class and he has eight hours of class...today.
 E. He does.
 S. Yep.
 E. Uh this is Ed Friedman. Uh, would you tell him that I called him.
 S. Yes I will.
 E. OK, fine.
 S. Mm hmm.
 E. Thanks a lot.
 S. OK.
 E. Bye bye.
 S. Bye.

R. Hello.
 E. Suzanne.
 R. Risa.
 E. Risa. It's Ed Friedman.
 R. I know!
 E. You know.
 R. The distinctive voice. What's happening?
 E. Well I was just calling to say hello.
 R. Hello. What are you doing today?
 E. Well, let's see. For about two hours this afternoon, I'm gonna help two people straighten out a relationship.
 R. Ha ha. Great. It's always needed. Ha ha.
 E. Hope I can. I've never been able to straighten out...
 R. Sounds like...
 E. my own. ...any of
 R. Ha ha ha. All you need to do is just um...direct them and —into realizing that breaking a cup against the wall isn't as big as uh...um—isn't as big a deal as it really is.
 E. Well, I'm planning to hand them knives and let them finish it once and for all.
 R. Ha ha ha. Yeh I know, I do that here a lot. Ha ha.
 E. Ha ha ha.
 R. Did you hear we found a new loft?
 E. No I didn't.
 R. Yes we are now at 741 Broadway. But not yet. Not yet.
 E. When are you moving?
 R. In about a month. It's beautiful. Beautiful.
 E. That's terrific.
 R. It's old. And it's 500...let's see, it's 500 ft. smaller.
 E. Uh huh.
 R. Ummm...
 E. You won't miss it.
 R. ...It has a bar. It has two rooms. Uh—well the bar, I consider a table. It has a little kitchen. It has a b—g—big sunny front glass um...uh window. The little tiny balconies.
 E. Ooh.
 R. It's so nice.

E. Great.
 R. Yeah, especially the privacy. I need it so bad.
 E. What is it? Broadway and what?
 R. Um between Spring and Prince.
 E. Well that's terrific.
 R. It's south of um...Spring.
 E. Uh huh. That sounds great.
 R. Yeh and it's only...the thing is we have to come up with um uh a pretty high fixture fee...um but we'd only have to pay three-fifty um...maintenance which is real nice.
 E. Uh huh. Uh huh. Would you own the loft?
 R. No. No. We have to pay uh 3500 for the fixture fee.
 E. Well that—that's cheap for fixture fees.
 R. Right. Well, he did a lot of work, too...
 E. Yeah.
 R. ...I mean um...and there was a lot of...really a lot of work done. I mean, the whole heating system was put in, a new one. We have the—the same heating uh as you do. What do you call that?
 E. Uh...space heaters.
 R. Space heaters.
 E. Yeah.
 R. Right. And um...all we really have to do is—is um clean it and I'd like to paint it. I'd like to paint it another color like—yellow or something.
 E. Uh huh.
 R. Ha ha. Dirty white -- I'm sick of dirty white. And throw rugs, we need to buy some rugs, and that's it.
 E. That sounds great. That sounds just so terrific.
 R. And uh...it's just what we need too, cuz like this big open space is so weird because a lot of times we get up and one of us is—is really in an entertainment mood and the other two are just totally depressed or...
 E. Ha ha ha.
 R. ...you know. It's like we all have to work with each other's—you know, rhythms, and it's getting impossible because Carlson and I have the same rhythms and Suzanne doesn't.
 E. Uh huh.

- R. So it's either like when Carlson and I are real high, Suzanne's low and then we have to adjust to that or when—when the—when Carlson and I are low, Suzanne has no choice ha ha ha...
- E. Ha ha ha.
- R. ...ha ha ha you know, so—so it's like a big mess-up of, you know, emotional energy. And this way if we have our little rooms, we can just hide out and, like, I could get my work done much better. Much better. And so could they. So... we're very happy.
- E. I'm glad to hear that.
- R. I'm ready to kill my cat, Frito.
- E. Uh um I know...I don't understand why you haven't done it sooner.
- R. Ha ha ha.
- E. I mean, I just kept figuring that that cat was just in some kind of like extended adolescence that it would eventually grow out of, but I'm losing hope, frankly.
- R. Well, Venus is now on a diet. And Frito has to be put on the diet too. So she's getting really skinny and erratic. And Venus is, you know...um getting more wilder cuz she doesn't—she doesn't have all that weight to carry and she's feeling much lighter.
- E. Uh huh.
- R. So, Frito um...I've tried everything. There's...you know...uh a jade plant that I cut up and put on top of the refrigerator ...and this cat um...every fucking morning...and she's out—all the dirt from the jade plant, it's killing the plant and I just got really upset this morning...killed the cat almost and...decided that I had to s—uh—the—you know, hang the plant up or something...you know, cuz this cat'll never—work. But there's a lot of high places for her, you know, in the—in the other loft. We had an offer twice to get rid of this cat! The woman who does the cat catalogue came here and looked at the cat and said, "Oh my god! This is the cat I've been wanting! This is the exact personality I want! Can't I have this kitten?" Then Suzanne said, "No." Ha ha. Then after—then there—ew—er—uh—Israeli woman, who came next door once when we were at a party, said that she'd like the kitten too. Suzanne said, "NO!" again. I'd like to get a

- R. trade in.
- E. Ha ha ha.
- R. Ha ha. Get a new nodel. Ha ha one of these 70's kitties. No, this is a 70's kitty. What am I talking about. Maybe I'll get an 80 kitty.
- E. Uh huh.
- R. Wait til the 80's and get another one. I'll wait til Frito grows up. Maybe she'll grow out of it, cuz there's no hope of us getting rid of it unless we get rid of Suzanne. Ha ha ha.
- E. Well, I didn't know that Frito was Suzanne's cat.
- R. Ha ha. Well...we decided to take it all together but because I love Venus so much, Suzanne feels um guilty that um Frito's neglected so much, so she gives him—she gives her a lot of attention.
- E. Oh, I see.
- R. So that's the story. (3 sec pause) Are you going to the reading? You're not going to the Free Association tonight are you?
- E. Boy, I don't think so.
- R. Yeh.
- E. I have to go all day tomorrow to a workshop on racism.
- R. Ooh. Where at?
- E. Down in Brooklyn.
- R. Is it for you—is it counseling?
- E. Yeh it's a counseling workshop. And then in the evening I have to meet with the uh—community of gay counselors...
- R. Oh great!
- E. ...They're upset and outraged. So I have to meet with them.
- R. What are they outraged about?
- E. Well a lot of stuff that's been going on in the counseling community that's just weird.
- R. Uh huh.
- E. And it's sort of like I haven't really...moved to do anything about it. So now I am.
- R. Good.
- E. Yeah.
- R. Good.

- E. So anyhow, it'll get worked out but it...we have to have some meetings and send some letters to the International Reference Person, stuff like that.
- R. Uh huh. Gwen and Tina are at an abortion committee over at the Marxist School. I don't know where Carlson is. Suzanne is.
- E. Uh huh.
- R. And...I guess they're gonna come back later and we're gonna go see—hear Tom and Louis and them.
- E. Oh, so you're gonna go to the reading tonight.
- R. Yeah, I'm gonna go hear—I'm gonna go to a two-tirty—two tirty—two thirty video opening um...Sarah Mason. She's—I met her at—she's a CETA person...
- E. Uh huh.
- R. ...She has an opening. I'm gonna go see that too.
- E. Where is that?
- R. Anthology Film Archives.
- E. Did you by any chance go and see the Lesbian Art Show over at...
- R. Yeah.
- E. Is it still on?
- R. I don't know. They're not doing any more workshops. So I'm not really too sure.
- E. Was it a good show?
- R. Um...no. No, it was very um...it was very kind of politically naive in a certain way. There's one good...kind of um...oh...conceptual...oh god, I don't even know what it would be called...when you use the floor to use your design, what do you call those? I mean it's made out of straw and...I guess it would be a sculpture. The...
- E. A floor show.
- R. Is that what they call it?
- E. No.
- R. Ha ha ha. Ha ha. That's sick. Well anyway, it was laid out. There was this whole um...very very interesting piece done out of um hay...sandbags...sand...plaster of paris...
- E. Plaster of paris sculpture?
- R. Uh yeah. But it—but it was a lot of people and it used the

- R. whole floor. And it was beautiful.
- E. Are you talking about the plaster casts of people?
- R. Yeah. They were in Judy's Hoity Toity photographs, I think.
- E. Was it?
- R. No no no no. It was in the Amenities issue. The art and politics...Amenities art and politics—issue.
- E. Uh huh. Uh huh. Actually that was done by uh—a woman named Bonnie Fremont who's a counseling teacher.
- R. Ooh really?
- E. Yeah.
- R. Well, if you see her, tell her I thought it was terrific and it saved the show. Ha ha ha.
- E. Ha ha.
- R. Yeah, but they had a lot of um—discussions and readings and um—um...um lectures. Um, and it was...I went to a couple of them and it was real nice. Yeah—yeah it's very nice. You know I'm teaching?
- E. No, I didn't
- R. Yeah. I finally got into uh...the Lower Eastside. God, those kids are wild.
- E. Where—where are you teaching?
- R. Wild. At PS 60 on 12th St. Across from the um...where George and Louis and Ginsberg live.
- E. Where—wha—what are you teaching?
- R. English. I'm doing per diem work.
- E. Uh huh. Uh huh.
- R. So I get, you know, a couple—a couple classes a couple days in a row. The...
- E. The last thing I heard—I heard you were going to...
- R. Do modeling.
- E. ...to be a model.
- R. Well...I already—I do—I do that for free lance. I just do it for extra money. I—I—I would never be—a model. I would nev—never dedicate myself...to doing something stupid like that. It's...being...I would have to be too healthy and I can't...
- E. Ha ha ha.
- R. ...you know...No, you can't eat...certain

- R. foods if you have, you know, um...your face has to be uh clean all the time and...
- E. Ha ha.
- R. ...you know. It—you know—I—I could pass it on a couple things. If I try out for certain things, I'll do it.
- E. No pimples at the car show, you mean?
- R. Ha ha ha.
- E. Ha ha ha.
- R. At the trade shows.
- E. At the trade show.
- R. Yeah, you can have pimples at um...any other time if you're—if you're doing photo...if you're doing work for photographers. But if you're doing modeling in the trade shows, no.
- E. Ha ha ha.
- R. Ha ha ha. It's so sick. Ha ha it's so sick. That's all I have to say today. It's so sick! I went to this great French party yesterday. All these feminists from France came in. Ha ha. Couldn't understand a fucking word of what was going on ha ha but I was having a lot of fun. And, met a lot of um...interesting women. One woman's doing this uh whole thing sponsored by the government on Uganda. This videotape...she's gonna come over today and see Sarah's tape but met some...I feel real good. I'm finally meeting some—divergent uh...people who—take on—who you really have to listen to and concentrate...concentrate on to fully understand. I like that.
- E. Oh, that's nice.
- R. Yeah.
- E. That's nice.
- R. Yeah. It was so great to have all these, you know, um...foreigners in a room.
- E. Uh huh. Uh huh. I went to see Gregor Lalo's concert last night.
- R. How was it?
- E. It was...well the first half of it was sort of academic...but the second half was so terrific.
- R. Uh huh.

- E. It was...like the—like the first piece, it was opened with this long saxophone solo by Bernard Lucas...
- R. Uh huh.
- E. ...who I'd never heard before, but he's just a beautiful saxophone player.
- R. Uh huh.
- E. And then, the first piece was this sort of um...there's these two women sort of speaking and singing uh—this section—this section of Working um about being a housewife...
- R. Uh huh.
- E. ...set in a really extraordinary orchestral uh...setting. More—more jazz than orchestral. It was really powerful.
- R. Where was this at?
- E. At the Kitchen. And then that—that was followed by...uh...just this s—this real upbeat scat song...that's sort of about revolution. Not great lyrics...
- R. Uh huh.
- E. ...but just wonderful music.
- R. Mm hmm.
- E. And then Gregor did this song about his...well sort of a song about his father for—for voice and trombone.
- R. Mm hmm.
- E. And then just followed by this long really gorgeous instrumental section.
- R. Mm hmm.
- E. High class stuff. I was really surprised.
- R. Mm hmm.
- E. You know, last year he was playing in this band, the Passionate Music Band and they were good...they were good except for like...he's just really a great composer but nowhere near as original a jazz improviser...
- R. Uh huh.
- E. Although it would kill him to hear that.
- R. Ha ha ha.
- E. But I mean he's really like one of the best composers around. So that hearing a lot of his composed work is always wonderful and I had sort of forgotten that.
- R. Uh huh. Well...

- E. So I liked it. And as far as, you know...he's been working for years on how to do good political music and last night it really worked.
- R. Hmm. Well...it sounds like things are getting a bit more interesting...
- E. Yeah. It made me think I want to work with him again. We used to do songs and stuff together.
- R. Sure. Why not?
- E. Well...it got difficult at a point.
- R. Uh huh.
- E. Cuz he kept claiming that I was...a decadent.
- R. He kept saying what?
- E. He kept claiming that I was a decadent.
- R. Ha ha ha. That's all right. Well...
- E. And I was always flattered. Ha ha.
- R. Ha ha. Yeah right. Right. Let's see uh...do you know that I'm reading next Sunday with uh...ick ick Sally Coogan—um per—Sally Cooper? At the West End?
- E. I thought you were reading with Claude.
- R. No. Um...what happened was that no one could get in touch with Claude so...they had to change it. And then they finally got in touch with Claude. But that's OK, because Claude had no new poems and he's—he was freaked out about it.
- E. So that's the 19th?
- R. Yeah this Sunday. And then the following one is the loft, you know. We're having a party here...after the Anthology... Film Archive reading. That's my birthday.
- E. When's that one?
- R. The 26th. So it's both the last two Sundays. I got enough material to read for like uh six readings without overlapping anyways so that'll be good. I've been writing...
- E. Who you—who are you reading at the archives with?
- R. Um...Margaret...and Mitchel Stein.
- E. Ah, that should be a nice reading.
- R. Uh huh. It's real different. It's divergent.
- E. Right.
- R. I thought I was just reading with Margaret...we two, on that one. But it turned out Mitchel's on that. What'd you think of the um...Bill's workshop.

- E. Well, except for Claude, I liked the workshop a lot.
- R. Yeah, I know.
- E. Ha ha.
- R. Well, that was really stupid of Bill to let him sit in back of him like that. As soon as uh that—as soon as he—he uh—um Claude started throwing that, I think he should have um moved his position and stood up um in the back. It's really dangerous to have somebody behind you who's malicious.
- E. Yeah. Yeah. Well, it's hard um you know when you get in those situations. It's like um you don't want to be authoritarian and yet someone like Claude sort of like makes you have to be.
- R. Right. Well I...Bill was handling it really well.
- E. Yeah.
- R. Yeah.
- E. At certain points when he stood up. Ha ha.
- R. Yeah. Ha ha ha. Yeah I felt sorry—felt sorry for him in a way. I guess that's really gonna be a dynamite class, though.
- E. Yeah, I think so too.
- R. There's so many different people in it.
- E. Yes, I started writing my play. On Thursday. No, yesterday. On Friday.
- R. Oh, yeah.
- E. Yeah.
- R. Oh, far out. I'm more interested in doing performance than I am in—in writing plays.
- E. Mine's gonna be a propaganda work.
- R. Huh?
- E. I'm—mine is gonna be a propaganda work.
- R. On what?
- E. Oh uh—China.
- R. Ooh.
- E. No it's not. It's just gonna be about Communism and making it seem like a normal thing to have in your life.
- R. Oh ha ha ha. Far out. That sounds great.
- E. Well, I hope so. I hope it will be amusing. I have—so far I've written this scene where these two kids are out on

- E. the playground and they're testing each other on their homework and they have to memorize this whole passage of Mao's essay On Practice...
- R. Ha ha ha.
- E. ...And so one of them runs through it with lots of mistakes and then you have to listen to it again while the other one ha ha runs through it...and tries to memorize it.
- R. Oh no! Oh!
- E. Ha ha ha.
- R. Oh no! The—that might...that'll be really good.
- E. Theater of brutality.
- R. Ha ha. Is that the only piece you're working on?
- E. Um that's one of the various pieces I'm working on.
- R. Listen are you—are you gonna be around later?
- E. Yeah maybe.
- R. Cuz I've been running my bath...
- E. Yes I noticed.
- R. ...and it's ready. It's hot and I don't want it to get cold.
- E. I can understand that.
- R. So I'm gonna get in it.
- E. OK. What are you singing today?
- R. What?
- E. The last time I was over you did all of Dr. Buzzard.
- R. Oh ha ha ha. That's right.
- E. Ha ha ha.
- R. I haven't decided yet. Ha ha.
- E. OK, well, listen, you have a nice bath and I'll talk to you later.
- R. OK.
- E. Yes, I love talking to you.
- R. Yes, it has been nice.
- E. And I may see you tomorrow and if I don't then on Monday.
- R. Oh. OK.
- E. Have a nice bath.
- R. OK. Bye.
- E. Bye Risa.

A Glossary of Counseling Terms

co-counseling - 1. A human liberation process whereby people in a peer relationship exchange help by functioning as counselors and clients with/for each other. 2. The organization where this is carried on.

co-counseling session - Usually two hours in length, wherein two people divide the time and take a turn as both counselor and client. Sessions take place in a co-counseling class, one of the participant's home, or any other reasonably quiet, private place.

direction - A phrase or action which when said/performed by the client in a counseling session allows the client to emotionally discharge (see below). A direction, outside of a session, may be used by a person to keep her/him thinking clearly and flexibly rather than in rigid irrational ways based on painful emotion.

discharge - Short for "emotional discharge," see below.

distress pattern - A rigid, reactive form of behavior motivated by painful experiences from a person's past rather than her/his innate ability to use information from the past and present to respond creatively/intelligently to a present time situation.

emotional discharge - A natural human healing process which, externally, appears in the forms of crying, trembling, raging, laughing, yawning, and certain kinds of "flushing," "clamminess," or perspiration. Internally, an emotional discharge proceeds as a complex re-organization of information which allows a person to evaluate more clearly the real informational elements of an experience and distinguish this data from any painful emotion that accompanied the experience.

homosexuality policy - At the time these tapes were recorded there was a heated controversy taking place over the counseling community's policy on homosexuality. Disagreement stemmed from a confusion between the real need for gays and lesbians to proudly appreciate their "gayness," and a more general policy

calling into question the rationality of all sexual practices and currently-held beliefs regarding human sexuality (gay or heterosexual). Homophobia, on the part of heterosexual counselors, and internalized gay oppression, on the part of gay and lesbian counselors, made this controversy a difficult one to resolve.

material - A casual, non-specific way of referring to the undischarged painful emotion, distress patterns, and restimulations (see below) a person has experienced and informationally stored. (For example: "John really likes you a lot, it's just his material that makes him seem aloof.")

mini, mini-session - A short co-counseling session, sometimes conducted over the telephone.

pattern - Short for "distress pattern," (see above).

reference person - The administrative head of a local, regional, international, or liberation (Third World, Jewish, Women, etc.) constituency of the co-counseling community. The primary function of this position at any level of the organization is to make sure that good thinking is being done at that level (not to do all the thinking) and then make decisions on the basis of this thinking.

restimulation - The nearly instantaneous emotional process in humans where some element of a present-time situation is associated with a painful experience from the past. The person, in the present moment, re-experiences some or all of the past hurt, thus making it difficult to think and respond accurately to the present time situation which, in itself, may be free of hurtful or distressing elements.

self-estimation - The process whereby a leader of a co-counseling group or division presents to members of that group a report on what he/she has done well in the leadership role and where he/she needs help in doing the job better. Members of the group then offer specific appreciation on what the leader has done, and then offer help, usually in the form of directions (see above, "directions").

support group - A group of co-counselors meeting to discharge and think about the feelings related to a common issue. Usually these groups are formed to work on feelings related to liberation issues (sexism, racism, classism, etc.), but they may also deal with more general topics (parenthood, money, education, etc.).

workshop - A gathering of 10 - 200 counselors for a prolonged period (1 to 8 days) for the purpose of doing intensive teaching, thinking, and discharge work.

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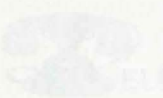
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