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Andy Tapes

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Tape 1/Side 1

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DB Did Brigid call?

AW Yeah, she played the tape for two hours. She ruined(?) the whole thing for me. She kept telling them how much I wanted to see them. She didn't mention you.

DB Well, she didn't know I was going to see them tomorrow.

AW You know where it was? ^{They were} ~~it was~~ in Max's.

DB (groan) Oh, how tacky.

AW I know. Isn't that tacky?

DB Oh, how tacky. Oh. And who was Brigid's surprise host?

AW Mickey. They were with Frosty Myers and Howard Smith.

It was actually Howard who brought them.

DB Oh it was Howard.

AW But Mickey called Brigid and told ~~her~~ ^{her} to come over.DB ^{oh} So Brigid didn't have any special in then.

AW No, but she taped them for two hours and took pictures.

And kept saying that I was...

DB Dying to meet them

AW Dying to meet them. And I thought he was so tacky because he ~~was~~ thought they were

DB She told them that? Oh, well they won't believe ~~that~~ her.

AW They invited her to come along tomorrow.

DB (long groan) Oh, how awful.

AW No, I mean if .. you know to come for ... I don't know.

But I think it was so noisy there. I don't think she can get a feature. But she kept telling them about me and he kept talking about me. It's just really funny. She kept playing every tape about my mother's bird. She's nutty. She's like a dropout! ² She's like my daughter!

DB So, she's gotten more interested in you than ever.

AW I know ~~no~~. That's why I shouldn't go at all. She kept giving them hundreds of ideas. Brigid ~~was~~ ^{has} got a lot of ideas. She's the windup toy. She was going to be our windup toy tomorrow, which would have been better. She should have stayed 'til tomorrow. It would've been ^{more} ~~chicer~~. But she wanted to impress everybody at Max's. And she said all these people came over to her and said, "Hi, Amanda Pork."

Hi,

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DB Well, I don't want to have lunch with Brigid.

AW No, no she's not going to go. I told her I wasn't going to go.

DB But they invited her?

AW No, I don't know, She just said that. ^{she's not going to go.} She doesn't know where to go and what time.

DB Well, I haven't thought of any ^{good} way to ... I think that if we go tomorrow that it should be just like a really very quiet ^{little} thing in there room or something. Or ~~in~~ some funny little restaurant.

AW I don't want to go.

DB Oh, you don't want to go?

AW No, not ^{now} after Brigid ~~made~~ ^{me} it sound like I was dying to meet them. I can't go now. She kept saying, "Do you believe he called up and said, "I'm having ^{with} lunch with ... John Lennon and Yoko Ono." And you're my mom ^{and} dad. And I kept saying don't you? mom and dad. Because the only way I could break through her conversation was to tell the operator I was me ... her father. And so ^{while} the operator was listening in so I had to say, "This is dad. And I have a big thing for you to do tomorrow for lunch tomorrow. To meet John Lennon and Yoko Ono with your mom.

DB Well, but Andy if you don't go ~~tomorrow~~ what will I do?

AW I don't know. I just think if they go to Max's ...

DB Oh, I know. Then they're really finished.

AW They only stayed 'til twelve. They got out really quick.

DB Well, I mean, who could last even that long in Max's? I would have left ~~by~~ nine.

AW Well dinner started at 9:30.

DB ^{Well} I would have left at 8:30.

AW She taped for two hours. And pictures. And they didn't mind at all.

DB Oh, how awful.

AW She liked him so much.

DB Well he's probably very nice.

AW Yeah. And Yoko Ono is supposed to be so smart. But he brings up all these things that he's ~~done~~. What they did on their wedding night.. they made a record called "John and Yoko" ^(singing song)

*DB (laughter)

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DB Oh, their love sounds?

AW Yeah.

DB Gee, but he has such naive ~~sound~~ ~~the~~ ideas about art.

AW I know.

DB I saw his show in London in 1968. ~~It was awful.~~

AW You did!!

DB Yes.

AW No.

DB At the Robert Fraser Gallery.

AW You flew over for it?

DB I saw it.

AW You flew over for it?

DB Yes.

AW That's why you went to London?

DB I can ask him about his art background?

AW You flew over for it? David, you kept it a secret.

DB No, I flew ~~over~~ to Europe really for Christo.

Well, I think I can ask ~~him~~ ^{them} good questions and make them say interesting things. But I don't want to go any place like Max's.

~~Oh~~, how awful. I mean, I wouldn't even go to Max's with Brigid.

AW Well, do you ~~still~~ ^{still} want to go with Brigid?

DB Well, not ^{well} if you're not going, yes... I mean, I want company.

AW ~~No~~, ^{I mean} if I went you would still ^{want to} go with Brigid?

DB ~~No~~, no because I think ~~that~~ Brigid really belongs to the Max's scene. And I just wanted something ...

AW ~~Oh~~ But I can't go. You can't imagine what she kept saying.

I mean, I heard the tape ... she played it all. ^{for me}

DB Well, but I'll defend you ...

AW No, but it's not just defending ...

DB I'll say just the opposite. Tell me what she said

AW No, it's not just defending. I ~~if~~ had to tell her that I'm not even going to lunch. I just made it all up.

DB Oh, she didn't believe you. Well it was too late, The damage was ~~done~~ ^{done}. But I can defend you. I can ^{just} say that you were with me all

~~last~~ last night and ^{that} you didn't call Brigid and ^{that} she all made it up.

~~AW~~ They played a tape for her.

DB (gasp)

~~AW~~ You mean she played a tape for them?

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AW Yes. She played a tape for them. *That's what I mean*

DB Oh, oh, how tacky

AW Tacky. Yes, I know. It wouldn't be at all bad if she ~~had~~ ^{just} said these things. But she played ~~a~~ ^{the} tape of me saying all these things. And then when Mickey came over she ~~said~~, "Guess what! Andy just called me..."

DB I could blame it all on Brigid. I could go ~~there~~ ^{over} by myself and say that Andy was so embarrassed because Brigid had behaved so badly and that he was now embarrassed to meet them. ~~But~~ ^{miss} that I knew that Andy was shopping today and I thought he might be at Lillian Nassau's and perhaps if we went there to look at art deco we might find him.

AW Mmm. I can't stay there all day with Grady in the cellar. I might attack him.

DB But he's got a big dick.

AW How do you know?

DB I mean you could be feeling it up. ~~in the basement~~

AW How do you know?

DB in the basement.

AW Does he, David?

DB (laughter)

AW No he doesn't. He only likes you. He doesn't touch me at all.

DB Isn't that funny. ~~I've never seen him touch anyone that I'm with.~~ ^{He doesn't touch anyone that...}

~~I'm~~ I'm just really so sore about the way he was touching me right in front of Les Levine.

AW Well, he must really like you. because you kept saying he ~~touches~~ touches you. Well, he never makes any advances ...

DB Oh, well he's the only one who's ^{ever} touched my fanny in the last ten years.

AW I guess he's really attracted by you.

DB Well it's because he knows that I'm ^{just} nobody and that I'm ^{just} accessible.

AW What? I mean he could have had anybody.

DB Well, no, ^{I mean} like he wouldn't do it to Paul because Paul comes in and Paul doesn't know what _____ is or anything.

AW Well, I know what _____ is.

DB But I'm ^{ever} just so annoyed. How could Les just stand there and not say anything? I mean like Les was just letting it all happen.

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AW Well, what did he do? I was there ^{with you} and I never ~~see~~ him pat you.
~~I~~ I think you're just imagining it.

DB Oh.

AW Are you?

DB ^{you have seen him!} What do you mean I'm just imagining it.

AW He's always grabbing you by the arm and stuff like that but I mean he's never .. has he really ^{said}

DB I don't know. I mean he doesn't ~~touch~~ ^{clutch} my fanny ^{right} out in the open.

AW But what does he do?

DB Well he kind of .. ^{you know} like if I'm standing with someone looking in a case, he comes up behind us. ^{But} He comes up behind me and kind of ^{like} clutches my fanny and says, " Oh, let me open the case for you." And then he zips out his key and ^{he unlocks} ~~opens~~ the case. and all that while he's kind of twitching my elbow. I don't know what goes on. I don't pay attention. But ~~if~~ ^{he} I was just so annoyed that it happened in front of Les and that Les just didn't seem to care

AW Did you talk to him tonight? Well maybe you should take Les to meet Yoko and ...

DB No, no he's in Toronto.

AW You would have.

DB No I wouldn't. No, no, I just thought you deserved each other. ~~Excuse me that~~ I think you and John and Yoko ...

AW Paul said .. he said they don't give any money away ...

DB Oh, you won't get a cent. All they want from you are your ideas

AW He said there's nothing. He said they're just desperate for ideas.

DB And they haven't had an idea since they've been together.

AW I know. Isn't that funny.

DB I mean, isn't that ^{funny} interesting? That they want something? I guess it's a waste of time.

AW Why does everything .. isn't it funny? It always backfires. I mean, here I thought it would be so funny to invite Brigid ...

DB Well, I always wanted to meet John Lennon. I was so crazy about him years ago. ~~and~~

AW He has a good accent.

DB And he was my favorite Beatle.

AW Brigid ~~says~~ ^{says} that Yoko is really smart.

DB Oh, she is. She's brilliant. She really is. I mean she's

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really much cleverer than he is. I'd much rather see her alone than with him. ~~I've always liked her.~~

AW Maybe you should say that.

DB because I've always liked her. I've always been ^{very} impressed by her.

AW I'm waiting for whatshername to marry one of the Stones or something.

DB Who? Chryssama?

AW ~~Chryssama~~ or Chris Johnson. ^{or} Chryssama.

DB ^{Good} Maybe that's what I should do. ^{I should} Just talk about Chryssama

AW Ask them whether they've seen Chryssama...

DB Have they seen her and what is she doing. And ~~oh~~ isn't it a shame ^{that} she isn't getting more attention. And then I've tried so long to get Chryssama on the cover of Life.

AW Chryssama is funny. She called up ^{in London} and said, "I'm Chryssama, you know the one who did happenings you know take everybody clothes off and put dots on them. You know Chryssama, happening girl

DB (laughter)

AW You know it's so sad.

DB I'll ask Yoko about Chryssama.

AW Well, you're stuck with them. Well, you can have a good dinner or lunch because you'll eat in the room or they ~~will~~ want you to entertain them. Howard Smith entertained them. I guess there'll be a little piece in the Village Voice next week.

DB Well, can't we sell them something?

AW What? Art deco?

DB The roto reliefs?

AW You can have them down to your place without air conditioning?

DB I can't.

AW They won't go down there. They're probably still guarded. They probably don't trust anybody.

DB What do you mean guarded?

AW Don't you think they're guarded?

DB They have a bodyguard?

AW You mean they've come down from the Regency to the Plaza? That's ~~is~~ funny.

DB They have bodyguards?

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AW Well don't they? Shouldn't they? ^{or} They used to. They did.

DB Well, ~~but~~ that was with the four of them.

AW It makes a difference now?

DB Oh, I think so. I think they could walk on Madison Avenue without being recognized. Well, is it a young ...

AW ... bodyguard. I don't know. You should take that guy ... ~~the~~ boy that used to do Screw magazine. Al ...

DB ^{Al} Goldstein?

AW No, the other one.

DB Jim Buckley?

AW No.

DB Gregory?

AW No. You didn't want to see him the last time he was in town. It starts with an H. You know, Ivan's friend. Al ... Hal... Hansen.

DB Al Hansen? Oh!

AW And here I thought I was going to have a marvelous day tomorrow. I just can't go. I'd be too embarrassed.

DB ~~No~~. Oh, ^{no} it'll be... why don't you go? ~~We~~ It'll just be a little quiet lunch and you won't have to say anything ...

AW But I blew my cool already by ^{having} Brigid play ~~the~~ the tape ...

DB I'll do all the talking

AW It sounded like I really wanted to see them. I did. I did. I know what I sounded like. ^{or the phone.} "Oh, Brigid it's so exciting. I can't wait. You have to go." And he kept saying, "I wish Andy was here."

DB Oh, see, he wants to make it with you.

AW Oh, do you think I could take him away from ...

DB Well, yes. I could interview her in one room and you could go in the other room with him. Should we do that?

AW I could be the new Duchamp.

DB Oh, well, I'll do that.

AW But you see I'm not fascinating. If I was ^{really} fascinating...

DB He's not interested in talking ^{to} with you. He wants to do it with you.

AW No. He wants to know about ... like apples you can sell for a dollar. She didn't do anything to _____ 'til she came back from Japan and they were selling real apples for \$1.59. One apple. Isn't that unbelievable. Grapes were \$2.00 a grape.

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DB Well, should I call up Ray Johnson? and have him drive in and kidnap them? or something?

AW No, it would be in the papers.

DB Oh, I think you should go and we should have lunch in their hotel room and then when they ask ^{when they want to} ~~we can go out~~ and do some ^{get} thing I'll say, "Oh, but ^{I don't think} we can't. Andy ^{can't go out in the street. He'll be mobbed} will be mobbed. There will be so many autograph seekers. We can't go out. We can't go anywhere.

AW Well, I'll call you at ten tomorrow. You call me at ten, ten thirty. I'll have to sleep on it.

DB ~~Oh~~, OK, alright

AW You can take your tape recorder.

DB Oh, I am. I have to buy new ...

AW But it is so tacky. Brigid had her ... ^{I mean} it is. I can't bring anything.

DB You can bring your camera. I'll bring my tape recorder.

AW ^{No} No I can't.

DB Well, they'll probably photograph it, ^{won't they.} Somebody will photograph it. I'll bring my tape recorder. And I have to get new batteries.

AW Oh, you have a camera.

DB Oh, but I can't ... I mean, I can't even do one of them right.

AW ^{you} I can't do anything either.

DB I can't do a camera and a tape recorder.

AW You've got to help me with my career. I've got to find a whole new set of people to do a ~~musical~~ play. Or maybe I should tape them and put it in the (unclear)

(calls right back)

AW I forgot to tell you the most important thing. You don't even have to go to lunch ^{with them} tomorrow. Olga Kluver is giving a dinner party in Jersey that we can take them to.

DB Oh, wouldn't that be diabolical. ^{Bill} Kluver is ^{having} ~~giving~~ a ^{party} ~~dinner~~ tomorrow

AW A party to meet these Indian people ...

DB (gasp) Oh, no. ^{No} I can't go. ^{No} Not if they're Indians. No.

AW Why? You know them?

DB Oh I hate Indians. You know that. I can't stand them.

AW No, this couple ...

DB Oh, no that's ... it's too tacky.

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AW But he's having every person in town there.

DB No, he's not. No, I assure you that nobody will go. ^{No it sounds like...} If a lot of people ^{really} were going it would be really kind of exquisitely tacky

AW Oh, well they always get tacky people. ^{Klaus and} Everybody's going there.

DB No, I think it's going to be tootacky. ^{||}

~~AW Klaus (?) Claus (?) will be Klaus and everybody's going~~

~~DB Klaus won't be there. ~~For Indians?~~~~

AW Yes he is.

DB For Indian~~s~~. Indians? From India.

AW Just two. Two Indians.

DB Just two. Oh, well that's ...

AW It's a garden party.

DB Garden party! You've seen their back yard. It's ^{nothing but} just weeds and mosquitos.

AW I was going to go with Kiki Coogan but I didn't call her back.

DB (dismayed) Oh. Oh.

AW Maybe we could ask them in the morning if they want to go.

DB No, ^{just} there must be worse things to do.

AW No, ^{just} that is a good thing to do. It's going to be an afternoon garden party.

DB And you have to go out on a bus? Oh, I couldn't bear it ^{because} Billy Kluver ... Oh, no, he's already crazy. If John and Yoko turned up at his mosquito infested garden party he would just really think that he was the emperor of India. Well, we can go if you like.

AW No, no. I didn't call Kiki ~~yet~~. ^{Kent telling me} I ~~told~~ Olga I would call her back and I never did.

DB But I bet Kiki will be the number one celebrity there.

AW No.

DB They won't have anybody.

AW Yes, everybody's going.

DB Well, I'll go. I don't care.

AW ^I I can't go. I don't know how to get there. I left ~~the~~ all the numbers at the factory.

DB Well, they'd probably run a car in for us. (laughter)

Oh, no, that would be awful because then we'd be trapped for an hour and a half in a car.

AW No, it's only forty five minutes.

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DB But even forty five minutes in a car can be very ...

AW Have you been there? Where is it?

DB Oh, I've been there. It's out in the woods ...

AW How do you get there? Over the George Washington ...

DB Oh, I don't know. I wouldn't want to get there again. I wouldn't remember how to get there. There's nothing to do when you get there.

AW They called me eight times just to go?..

DB Oh, I had such a hard time getting out of there. I went there on a bus ... they had some kind of party and they had chartered a bus. It's just like a little house. This funny house. And they have all these trees and mosquitos and then I had to leave early or late - I forget which - and I had to take a commercial bus back and the buses ran only every hour and a half, and I had to stand in the snow for an hour or something and it was just too awful.

AW It was in the Wintertime? Was I there?

DB I guess.. Oh, I've been there twice. I was there once for the Steve Paxton party - that was the bus, that was it, that was the bus both ways. And then he I went out .. he had some party in the Winter and I had to take the bus back alone and I forget who was there and anything about it. That was five years ago. But I don't think you were there.

AW I was surprised.. I didn't know Olga .. they were together. I thought he was going with that girl that works in the office.

DB Oh, I'd rather not go there. I'd rather just have a quick sandwich at Chock Full Of Nuts and then come home ... and wash dishes.

AW Well, where can you take them?

DB and wash dishes. Oh, Rueben's or the Russian Tea Room. Are there any gay bars that we can take them to?

AW Stage 45.

DB Are they open in the daytime?

AW No.

DB They're not? Not even for drinks?

AW No. But that's the place ... take them at night to the gay bars. Oh, but he'd put down me because of all my fags and sick freinds.

DB He did?

AW Yeah, in that article.

DB Oh, but that's his problem you see. He's like all those Irish boys. They're all really just as queer as can be.

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AW Oh really!?:

DB Yes.

AW Is he a fag?!

DB Oh of course he is.

AW No!?:

DB Yes he is.

AW Who did he make it with?

DB He is.

AW No!?:

DB And that's why he's just so...

AW ^{Who told you... do you know} who ~~is~~ he made it with?

DB defensive and upset about the whole thing. That's what we've got to do. We've got to take them to a gay bar.

AW Who ^{do you know} ~~is~~ he made it with?

DB Where can we take them? Why gay bars ~~are~~ are interesting?

AW Why did~~s~~ you make it for lunch and not dinner?

DB It is lunch and not dinner.

AW But why not dinner?

DB Oh, I don't know. I guess it's too late now.

AW ~~No~~, who has he made it with?

DB Well, he probably hasn't made it with anyone. But I think he wants to. I think that's why he's so interested in it. He's always beating up people who look queer to him.

AW ^{Really} who ~~did~~ he ~~is~~ beate~~s~~ up?

DB Well, I don't know the names. He's just super sensitive to it. And yet he's very attracted to it. I can tell from what I've read about him. That's why I'd be willing to talk to Yoko in one room and you can interview him in the bedroom.

AW (laughter) OK. I'll call you in the morning.

DB Ok.

AW I'll sleep on it. Bye.

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DB I'm trying to get drunk .. I'm all out of liqueur.

AW You know. I almost walked out of the door if it wasn't ...

DB Oh, isn't it amazing I still don't understand how they ...

AW They were sitting there .. I guess got paranoid... I guess they thought I was having lunch with you... but when they got me I told them I wasn't. ^{I was just in bed...}

DB But how did they get you?

AW Well they called Paul .. I guess they ^{called} ~~got~~ Howard Smith ... I don't

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know they must have worked for hours. And they called Paul and Paul happened to be home and gave them my number and I was ^{just} going out the door and I said, well, gee, I'm not going to lunch. I just made all that up.

DB ~~Oh~~, ^{didn't you tell them I had} called you

AW Yes. I said ~~but~~ David just called me and that I'm meeting him in ten minutes. And they said, "Oh where?" And I said, "Oh there."

And do you want to meet us and they said, "Oh yeah."

DB ~~It~~ ^{was} so funny because I took my time getting to the antique center and just as I was walking down the street I saw these two ~~AWK~~ young people ~~walk~~...

AW Oh, you mean you hadn't even gotten there yet?

DB No, no because I took my time. I went and I was visiting people on 57th street and by the time I got ~~there~~ to 53d I saw these two skinny little bodies bouncing, running down the sidewalk and into the antique center and I said well, gee, that little girl with the black hair ^{I said gee what} looks just like ... well, see I was thinking about them and I thought, my god, wouldn't it be embarrassing ^{how} if I passed them on Fifth avenue ~~And~~ So, I was ~~very~~ nervous about even being on 57th st and then I saw this girl ^{so much} and I said, gee, that looks just like Yoko One from the back

because I ^{had} been seeing her everywhere - and I said, oh, that looks just like John Lennon but that can't be. Why would they be at the antique center? Would they have stood Andy and me up in order to go to the antique center? And I thought that would ^{have} been ^{be} too funny so then I walked in and found them and then I was just bewildered. as I was during the rest of the day.

AW Isn't ~~that~~ nutty? Just nutty.

DB ~~And~~ ^{so} anyway I don't know what to make of it all it was really so peculiar because I felt that I was really the ^{only} awful one

AW What do you mean?

DB Well, because I just didn't do anything right.

AW Oh, no, everything you did was right.

DB And then he was so sweet. I had no idea. I was ^{just} really flabbergasted that he was so kind and pleasant and ...

AW Well, why shouldn't he be?

DB Well, there's no reason why he shouldn't be - ^{except that I had} ~~it's~~ just built up...

^{always} I mean, it was just such a pleasant surprise because he was the one that I liked the most

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AW I mean it could have been me ... if I had met him instead of
 ↗ Paul McCartney in the bedroom and left Eric with him
 DB ^{left} Eric?

AW I left Eric in London with Paul McCartney and they didn't do
 anything. Isn't that funny that these trains meet and stuff
 and they keep coming back. Eric is destined to be... something.

DB Oh, that's right.

AW I mean, we left Eric there with Paul, I mean, it was just too
 unbelievable, you know, and we never met John.

DB ^{Well} Anyway, I just thought John was so nice that I just felt really
 uptight all day because I liked him so much that I ...

AW ~~Part~~, he's your type because.. .

DB Well, he really is, isn't he? He looks just like all the others.

AW He has dark hair.

DB And the glasses. And the little skinny nose.

AW I know ~~you~~

DB I mean, he just fits in. And the fact that ~~x~~ he's a Libra.
 And being Irish, you know, kind of Irish

AW Half Irish, half Jewish

DB Yeah. And so anyway that was a shock. And then Yoko was also a
 shock because she really hadn't changed. She's ~~really~~ just the
 way she was.

AW Yeah, but she looks prettier.

DB She looks very good. And her figure hasn't changed. She's just
 gained about two inches in the bust.

AW Oh, has she?

DB Yeah, she's a little chestier ^{than} she used to be which is
 attractive.

AW I can see how she lost the baby as she' so... she really wanted
 him so bad that she must have been too nervous

DB ~~So~~, anyway, she was marvelous and ^{then} you were marvelous because
 you were just going ... bending over backwards being so cooperative
 and finding kooky things for them to do and making them buy plastic
 bracelets at Serendipity. If you had invited me to Serendipity ...

AW It would have been awful.

DB It would have been awful .

AW I know they liked everything. I don't understand why.

DB They loved it.

AW I just couldn't believe it. It was just ~~all~~ the wrong things.
 I mean, it wouldn't have been the things I wanted to see in London.

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DB Well, it was just one of those ... I mean, ^{that's like} how celebrities are, I guess because he thought ... he was so impressed to be meeting you, and so anything ^{that} you did was just marvelous.

AW Really?! Oh.

DB And see, I didn't know until we got to Serendipity that you had never met. I somehow thought that you ...

AW No.

DB ... had known him.

AW No.

DB And so then I was very suprised

AW Well, you know, he's an artist so I guess he would like all those things. And it was so different from ... ~~so~~ ^{because} they were sheltered. They didn't go anywhere when they wereworking.

DB Well, it must have been hard.

AW All they could ^{do} was take drugs and sit in the hotel room.

DB Well, that's probably all they could do. without going out and getting clobbered.

AW Oh, I know.

DB I mean it was awkward enough today with all the autpgraph seekers.

AW I know.

DB And so it must have ^{really} been terrible a few years ago.

AW Well they couldn't do anything.

DB And he was so nice about it. I was so impressed by the way he was so agreeable. about that.

AW I'm so glad we didn't go to that restaurant. This was more fun. Than the chic restaurant. I don't think I'll ever go to that restaurant ever again. They didn't bend backwards for me ...

DB they can just forget it I'm never going there.

DB Well, most of the people there probably wpuldn't have cared

AW No, but I mean it was just a good restaurant, you know, and this was the second time they turned us down. So, I think they really don't want us there so ... Because it ^{was} funny, ^{because} they did the same thing to Fred. Fred called and they just said they were booked up or something. They could put a table in anytime and I said it was for John Lennon and the guy wasn't impressed.

DB Well, see, that's what's so interesting about the different cultures. because ... like you were such a big hit at Phoebe's and yet La Grenouille wouldn't have meant a thing

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AW I know, isn't that funny?

DB And so in a way it was better to go to Phoebe's.

AW And at Grenouille nobody bothers you.

DB Yeah, but the people at Phoebe's were nice. I ^{thought} ~~tried~~ the people at Serendipity were the worst.

AW Oh, know but that guy ... the owner came over and said he would stop ... but you always get these funny people like the man coming back and having an autograph changed...

DB And then saying that they didn't get the name right.

AW I know. Isn't that nutty? People are so awful.

DB But the boy at Serendipity's who wanted three autographs for his little sisters and then came back ^{to get} ~~to get~~ one for himself. I mean what do they do with them all. I mean I just can't imagine that

XW kind of ...

AW Well, it's just funny. ^{It's just} If you get them at the right ^{time} anything is ^{so} great but if somebody ^{else} had come up after that one and he ^{would} ~~had~~ said, "No." It would have just ruined the image.

DB Well, ^{see} that's what I would do.

AW See I never get mad. He ~~was~~ really was getting mad at times. ^{I think} But I never get mad. It's just too...

DB And then he was getting mad ~~at me~~ during dinner at me because of the tape recorder and saying that I was like Brigid. And that

XW really upset me.

AW When was that at dinner?

DB Well, you didn't hear it but at the Oyster Bar.

AW You had your tape recorder on?

DB Yeah, it was on. I probably didn't get anything. Well, I wasn't funny or being clever or anything but I asked dumb questions ... and like when I asked Yoko about the paintings you had given her I was really just trying to start trouble. And he caught that instantly. And he said ^{that} I was just like Brigid. And that really hurt me.

AW Oh really. ^{to}

DB Yes. Because the last thing ^I in this world is Brigid. ^{I never want to be compared to}

AW Oh, you're not that dumb.

DB Well, so anyway it was an event.

AW Wasn't it? Are we ever going to do it again?

DB ^{Well} I don't know. Well, I don't know what to do now. You made it ^{more} interesting when you said ^{that} I ~~would~~ ~~do~~ ~~to~~ do a story

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AW Well, that's the only way of getting pictures and a tape

DB On the cover. And then they just enjoyed it so much as soon as we started taking pictures and taping...

AW I know.

DB They just perked up. ^{And it was more fun -} But then what's going to happen now. ^{when}

AW I don't think he'll be with her long. I don't know why. I just think we showed him enough of pansexual to get him really excited.

DB Oh, you think so? I don't think so. ^{They looked to me as if they were really ---} No, no, he's Libra and she's Aquarius

AW And what does that mean? They're really stuck like glue?

DB Yeah, oh yeah. That's really going to be a very ...

AW Well, what are you?

DB Libra.

AW And you haven't found ... But you haven't found an Aquarius? Why haven't you?

DB No.

AW Who's an Aquarius?

DB I don't know any well.

AW Well, how do you know Aquarius' work?

DB Oh, I just do. They have ... well Wayne Brewer (?) was Aquarius. They have a very powerful ... I mean they really dominate Libras. So, she's ~~well~~ dominating him.

AW Oh, yeah, but I mean when he finds out there ^{are} other ... they haven't done anything, I mean, he hasn't seen anything. ^{I mean,} She keeps him to herself. They're boring. That's ^{what's wrong}. She's been keeping him ... I mean, she made a mistake taking him out today. She made a mistake.

DB Maybe.

AW She did. She made a mistake.

DB I was surprised that he's ⁱⁿ in some ways ... he's very knowledgable but in other ways and then in other ways he wasn't as knowledgable as I expected. I thought he would know a little bit more about Ed Ruscha since he owns one of his drawings.

AW He does? How do you know?

DB Well, I knew that.

AW How did you know that?

DB From Ruscha.

AW Did they buy his stuff?

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DB It was in that Pop Art show. Yes.

AW What had they bought?

DB He bought it years ago. He just bought it because it's the word "jelly." And it turned out that he hadn't even ~~got it~~ ^{got it} back from that London show. or he didn't think he had. And ^{then} he didn't know anything about Ruscha. That's why I was showing his my Ruscha's. Those were the only things I showed him, right? And I was only showing them to him because I thought he would be interested but then he didn't even seem to care. So, I guess he really

AW isn't interested ...

AW But I bought a lot of funny things that I wouldn't have bought. He bought bananas. I don't know why he bought those. ^{All funny things} ~~the bananas~~
And trays.

DB Oh, well, because he's still behind.

AW He's behind.

DB ^{that's where he is} He's involved with the trivia and the kind of pop things ... it's always hard for him to accept the art deco ~~stuff~~ things.

AW I didn't want to tell him all that ...

DB Yeah, ^{well} I didn't want to tell him, either

AW ^{And} Those spoons at the beginning ... ~~he probably hates it~~

DB Yeah, it's all junk

AW He probably hates it. And they were expensive.

DB Well, ^{but} people have to learn.

AW I know, but they get presents, so, they probably ~~give~~ ^{give so much away}.

DB But see, she took it all in and now that she has the book they're probably reading the book ...

AW What book?

DB The Art Deco book. So, a few months from now we'll be reading stories on how they have the biggest art deco collection and they're starting new fads and things...

AW But that book doesn't ... but Yoko is behind, too. She's so careful about keeping him that she's not doing anything new. ^{Right?}

DB Well, but in London I bet it's really hard to do anything new.

AW Nobody really knows what's new.

AW But I mean they were doing movies here.

DB Yeah, but London is about five years behind.

AW I know but they were doing those things ... well that's why ...

Yoko's just trying to keep him that she's just trying to have him catch up and that's sort of funny. You know, he could have a TV

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AW He said it tonight.

DB Really?

AW Yes. He lived in Geneva...

DB Geneva, Switzerland?

AW Yeah.

DB I thought Frosty was only twenty-four-years old.

AW ^{Well that's what} he said he's only twenty-four. But I can't figure it out. He said a ten-year-old ~~son~~ son - Or did he say a four-year-old son?

~~AW Or did he say four?~~

~~AW~~ I thought he said ten.

DB It's more like four or five, I think.

AW Well, has he been married before? Or could ~~it~~ be a two-year-old son?

DB No, no. from Tamara. And let me see, they had it in '65 so it should be about six years old.

AW No, he said ten.

DB Well, maybe he was married before. Before I knew him.

AW Well he could be only eighteen.

DB He probably married early. Well, anyway it was lots of fun I mean Ultra ~~looked~~ pretty...

AW Yeah, she really did look pretty

DB And Jackie was being very pleasant

AW Jackie's good as a boy. Eric was the one that ... I felt stardom in Eric so bad. I couldn't believe it. ~~When~~, he was ^{just} good. He knew how to milk an audience. ^{You can't imagine how bad he was} opening night It was so pathetic. It was so pathetic. And now he looked like the most raving beauty that ever lived. ~~How~~ And cute. And adorable

DB He looked cute. The waiter ~~was~~ ^{was} cute. Walter Danewood was cute.

AW Where was Walter? I didn't remember him.

DB Walter Looked fantastic. He looked just like he did a hundred years ago.

AW Really. The only one I saw ^{there} was Norman Billiard balls

DB Was he there?

AW Oh, he looked awful.

DB Maybe he was one of those funny people smiling at me and talking to me as if he knew ~~what I was~~ me and I didn't know who it was.

AW He looked real sad and pathetic. But what did Walter look like?

DB Walter looked very good.

(?)

(?)

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AW Walter.

DB Well, Walter looked completely unchanged. ^{He was} Tanned and healthy. Aubrey looked older.

AW Which one was Aubrey?

DB Aubrey was right next to Walter. And I think they're living together.

AW Where were they sitting? Did they come to the bar?

DB And, oh, that must have been so funny. Oh, I wish I had ...

AW Were they sitting in front of you? Or us?

DB No, no, they were at the play and I had seen them on the way in

AW Yeah, but where were they sitting at the play?

DB I never saw them at the play.

AW Sitting in front of us?

DB Oh, yeah, they were sitting in front of us.

AW ^{Right} In front of you?

DB But the funny thing was ... No, no, way in the front row.

And I just wish I had seen their faces. because I had seen them ... I was waiting with Paul to get the tickets and I was kind of standing by myself and I saw them so I was talking to them and then I think they thought that I was there alone and then you know Paul got the tickets and I said, "Well, alright I'll see you later." and so then they thought I was with somebody. Well, I think that later when they ^{got inside and} saw that I was sitting next to John and Yoko and you that you know they must have been like very ...

AW Can you believe us bringing John and Yoko to that thing and having ... ~~it's really like a dream~~ I mean, it is a dream come true.

DB It is.

AW It is, Isn't it a dream come true? I mean, it's like Judy Garland and Mickey Rooney. Eric and Hackie ^{could} be the new Judy and Mickey. Eric is really cute. I mean, I wish I ~~would~~ had money to really sign him up and put him through school. And right him a show.

DB
He really needs a very film director

AW I mean, he would just eat your heart out on Broadway. I mean, he is so cute and adorable. Just the way he stands. He has sticky fingers

DB And those funny thighs.

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- AW You know, you don't know what it was in the beginning and how they've changed it now, you know, the guy's a reporter and Candy's talking to him. That's the scene from our movie... giving the same lines, I mean, you know, you just can't do that.
- DB But Jackie is a good singer, ~~and~~ I didn't realize that he' was so good at those Judy Garland things.
- AW Oh, I know, that's who he wants to be.
- DB ^{But} I just don't understand, I mean, to me ... well, since I grew up in the Judy Garland generation, I mean, to me it just seems ^{always} so old fashioned to be that kind of Judy Garland type of person. But he was good. He's got a good voice.
- AW Oh, yeah, but nothing like Eric. Eric has class. Oh, I think Eric is ... I wish could ... how can I ... what can they do?
- 3) DB They pay them \$17 a week (?) (laughter) You missed Ondine on the street...
- AW Oh, no, I did see him.
- DB Complaining to Paul. And I said, "Ondine I was so disappointed you didn't come out for a curtain call." And he said he had left early because he was so annoyed he was supposed to have a big number in the third act and they had lost his music and besides they only paid \$16 a week and can you imagine earning only \$16 a week and I said, ^{"well,"} that's more than you can earn uptown." And he was just raging.
- AW Oh, why do you ... you're a troublemaker all the time.
- DB Well, I just like to see people be themselves as much as possible.
- AW Why?
- DB Well, because I mean that's just ...
- AW The only scary person now is that blonde girl that ... crawled over your back and stuff like that. She's ...
- DB Oh, who's that horrible man who's a friend of Wallowich (?)
- AW ^{Oh,} He's ... oh, I don't know.
- DB He was sitting all over my lap and I mean leaning all over me. He must have been drunk.
- AW Oh, he must have been. He's just an old friend of...
- DB He was an old friend?
- AW ^{Yeah,} Of Eddie's.
- DB Oh, but not an old friend of yours?
- AW ~~Yes.~~ Oh, no, no. I never ~~met him~~ I'm sure I did meet him. He said I did meet him. but I didn't ...

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DB And then I got to meet Syrinda.

AW Oh, yeah, I love Syrinda.

DB And she's beautiful. Well, actually, she isn't beautiful but she's had real ...

AW Class

DB personality. But I'm sorry I didn't get to meet Archie Strips...

AW Oh, well, he's just ... he's nothing.

DB because I saw him ...

AW Well, see, Eric ~~was~~ the replacement for Archie. Archie was supposed to play that Ronnie Tavell thing ~~and~~ Archie couldn't read. Then Eric came along and Eric couldn't read. Now, isn't that funny? two people ~~would~~^{to} be so similar and ~~ending~~^{have} up together. But I think Archie could really belt out and do something. He reminds me of Louie Waldon. He ~~didn't~~^{didn't} ~~do~~^{down} a thing up there. He just ...

DB Well, he was blond and he did the dance?

AW No, he did the push-ups.

DB Oh, well, then I have him confused with the other blond boy who sometimes wore shorts.

AW Oh, I know, one blond boy did the whole show. That's Gordon Locksley's friend. We met him in the hairdressing salon in Minneapolis. You met him. You met him with me. You don't remember him from Gordon's? The night of the party? Didn't you go to the party?

DB Oh! I wanted to call Gordon tonight, and I... oh,

AW Why?

DB Well, because John Weber is out there.

AW ~~What~~^{What} for?

DB He's having an affair.

AW With who?

DB With somebody he met at Gordon's party. a few weeks ago.

AW A girl?

DB Yes. And so I walked into the gallery today to talk to John and I heard he was in Minneapolis, that he had gone to visit Gordon Locksley and so I knew ~~he~~^{that} he didn't go to see ... he may be staying with Gordon but ~~was~~ he's going out to see this girl and I ...

AW What's wrong with his wife?

DB Well, exactly. ~~Well~~^{Well} exactly I mean his wife is really nice. And so I was going to call up just to tell him he was ~~doing~~ the wrong thing

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AW People make problems for themselves...

DB Don't they? They really do. He's just asking for trouble because now he's going to lose his wife and lose their little girl and then he'll be complaining that nobody understands him.

AW Was this girl ... maybe she has money. Does she?

DB She sounds like it. ... admitted that he had met her ^{and it was} at Gordon's party.

AW And what kind of girl ... was it a young girl?

DB She's a ... a tramp. She's a married woman. ^{She's} You know, a housewife. ~~It's~~ part of the sex swapping scene in Minneapolis.

AW And who did the husband go with?

DB Well, I don't know that he went with anyone. Oh, but she cheated on the husband or something. And John wasn't even attracted to her. He ~~was~~ just thought ^{that} it was just so flattering that ~~somebody~~ ^{would} work ~~so~~ hard to get him.

AW Well, how'd she work ^{at it?}?

DB Well, you know, she kept setting up ... she just monopolized him at this party. And then she managed to have breakfast with him the next day or something.

AW You mean he spent the night with her?

DB No. ^{But} She just finagled to keep meeting him until she got him.

AW Oh. How many days was he out there?

DB ^{About} Three.

AW Three! ~~Wow~~. Well, he tells you all his personal problems?

DB No.

AW Oh isn't that funny? Ondine knew Yoko Ono from before. Isn't that funny? (can't hear) ^{she did + remember him.} but, gee, they'd buy such junk, they'd buy so much junk and clothes and they'd run around like crazy.

DB Well you took them to that place. I thought the clothes were awful.

AW Well, no, no, I didn't mean that. No, no, not ... I mean, I didn't know that they'd buy clothes like the way they did ... I mean you just take people and just see things. And did you buy any shoes or something? I didn't know what they bought, actually. I mean, the things he ~~got~~ ^{got} were really nice.

DB Oh, I didn't like that shirt he got. Well, she got boots, the star boots.

AW Did she get that brown suit, too? with flowers...

DB Ummmm, no. No, she didn't get that. That looked awful. I think she may have just gotten the shoes.

AW Oh, is that all?

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DB Oh, yeah, I think that's all. ^{Bwt, hey,} How much did they spend today?
 Two thousand?

AW Well, no.

DB It was over a thousand.

AW It was about a thousand... but they didn't pay for the... ^{...have money to really}
 He was gonna buy that (?) Well, it's great if you ^{buy} things
 just to help out other people. That's what money's for. They
 must make a million dollars a day, David, don't you think.

DB Well, but they must run through so much. ^{with...}

AW They must make... do you think ... they must make at least a
 quarter of a million dollars a day. I'm sure they do. Their
 records have to make that. Look ~~at~~ how many ... Maybe they don't
 anymore. I guess they don't.

DB Well, I thought ~~that~~ Apple was broke. Apple was bankrupt.

AW No, no, they were just fighting over ^{the} money, I think. It's hard to
 really ... you know, when it comes in I don't know how it goes or
 where it goes or ... I guess there's a lot of poeple. Isn't it
 funny when you have a big company and you have all these people
 who take care of things?

DB Oh, that was so interesting. ^{the way} ~~how~~ their phone calls kept coming in.
~~We~~ were never there when the phone rang.

AW Yes we were.

DB Oh, we were. ^{About} Different things at the airport and different ^{people} ~~things~~
 coming in ...

AW Yes. And she was saying, ^{oh yeah,} "bring us some Kool cigarettes" after I
 dropped them off. I mean, I don't know, they pick the person as
 if it's like a ... they really work twenty-four... ^{of that's right}
 they work twenty-four hours for them. That's how it works.
 Because Ben Hill (?) out in California .. remember when Donna
 fell in love with him? and it worked the same way - he worked
 twenty-four~~x~~ hours a day for them. Some days they'd only work
 an hour, some days they'd work ^{actually} twenty-four hours. And so they
 let Ben live in the house that they rent out. They rent a house
 in California but they're never there. And they have a chauffeur
 living there and a cook. Isn't that funny?

DB Well, they've never been there, have they?

AW Yeah, I guess so. ^{Sure,} They know Ben Hill. because Ben Hill ... Paul
 was funny, Paul was saying awful things about John and Yoko and
 stuff like that and then Ben was being so quiet and then Donna
 wanted to make it with him and I ^{thought} ~~said~~ Ben was gay. I don't know.
 It was very weird.

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DB But John and Yoko have never been to California.

AW Well Yeah. Sure, they knew Ben Hill. Yes.

DB ~~Was~~, when were they ~~in California?~~ ^{there?}

AW I don't know.

DB Because if they were just to New York for the first time last ...

AW I don't know.

DB December, or something. Yeah, December. And that was their first trip together to New York. So, they didn't go to California on that trip.

AW Well, yes, well, they do know Ben Hill.

DB Oh, but they went on their way to Japan. Oh, so they must have been there in January. And that's probably when they rented the house.

AW Well, no, they've had the house for years.

DB But then it must have been a Beatle house.

AW Oh, yeah, it's the Beatle house now. Anybody can use it. Any Beatle can use it. Oh, it's just so much fun to have money, David, isn't it?

DB Well, oh it was so gratifying. ^{yo} I just love to see people shopping. and I didn't realize before today ... well, but ^{then} it happens a lot with you, no, that's why I like to go out with you because then you buy things and it makes me feel good.

AW Why?

DB Well, just because, you know, I would like to buy things but since I don't ... either I can't afford it or I don't really want things but if somebody else buys things then it makes me feel ~~good~~ really worthwhile.

AW But you have a nice collection now and, gee, when you really think about it ...

DB And so it's really exciting just to have them spend all that money. I didn't feel like buying a thing.

AW I know, isn't it great. But you think about and it's great. I mean everything of yours go together. You really think about what the next piece looks to the next piece and actually ... your ? is too small.

DB I know.

AW You need another one.

DB But it does look good.

AW ^{yeah} And ~~your~~ the things do work. I mean it does look like a good collection. I mean, it does look better than anything Lillian Nassau's put to sether.

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DB No it doesn't.

AW Yes it does.

DB But it looks better than John Weber's.

AW Oh yeah. It looks better than mine. I could never match that.

DB I have a few objects of quality.

AW Yeah. I guess quality is just ... instead of buying just ... anything - that's what's wrong with me.

DB I should have photographed all three of you with my broken down Van Buren sculpture. Maybe I would've been able to sell it. You know, and I would've said that, well, they like it on the floor. They think it's better broken.

AW How are you going to put it back together?

DB Oh, I don't know, I don't even want to think about it. It's just...

AW Oh, it can be glued together.

DB I can't figure out where the pieces came from. But anyway it looks better broken. I don't want to put those pieces back. I think it looks better without them. It was too heavy.

AW ~~But is~~ the back pulled out too?

DB Well, no, no, the back is fine. It's just the wall. I have to have the wall fixed. I'm going to get the super to do it.

AW You'll have to pay him.

DB Well, I will. I ~~just have~~ But I decided ^{that} that ^{was} your idea to give him money. This will give me an excuse to give him money. And the plumber this morning wanted to know if I ^{had} made the sculpture. I just think it's so interesting the way when people walk in and ^{their} see art on the walls, they see paintings - and here's this plumber and he walks in and he sees Bannards? and Christos and Van Buren and then he says, "Oh, are you an artist?" as if I could make all those things.

AW ~~No, you know~~ what you have to do David is have a little talk with Yoko and have their portrait done, you know, that's where you can really get a \$40,000 portrait.

DB Well, I think that's Brigid's job.

AW No, it isn't, David. David you just have a little talk ... you have to do it ... you'll be seeing her ... you know, you could just say it's such a great idea ... it would link them together ...

DB You know it wouldn't work.

AW David it would be a ... you know, an heirloom. It would amuse him... for Yoko.

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- DB No. He would want it but ^{I don't think} she would ~~not~~ approve it
- AW Why?
- DB Well, ^{because} she would think that it was too expensive.
- AW Oh, no.
- DB I mean, wouldn't she want to do a trade, like trade you a copy of Grapefruit for a painting or something.
- AW No. How could they trade? I mean, they have money ... they have loads of money.
- DB But it was sweet ~~about how~~ ^{the} way he was so upset about the Elvis pictures.
- AW Oh, I know. He knew about it.
- DB And how she really wanted one. And I had to rub it in and I said, "Oh Andy gave one to Bob Dylan." And that upset him even more.
- AW They didn't mention the Stones cover.
- DB No, they didn't but I'm sure that was one of the reasons they were so glad to see you ... to prevent you from doing more Stones covers.
- AW You know that became a number one album and I only got a little money for that. The next time I do ~~something~~ ^{something} I'm going to try to get a percentage ... you know, like a penny on every album sold.
- DE that could run into a lot of money...
- DB Well, but how can I ... well, alright, so, I'll mention ^{a portrait} it to them but I ~~think they~~ ^{I'm sure} they've thought of it already
- AW Oh, no, no. Remember when we sent them a telegram and didn't get any response, that's when they found out that my portraits were so expensive. She said why don't you send John a little something for nothing. Do you remember that telegram? When John was sick.
- and I told you ...
- DB You mean you sent ... you didn't send ^{them} a telegram begging for work.
- AW They sent me a telegram ... Yoko sent me a telegram asking for something for John ... a portrait for John... or how much would it cost to do a portrait of John and Fred wrote back \$40,000, \$25 ~~more~~ plus 5 for each thing (?) Isn't it funny how they really didn't like Brigid.
- DB Well, but maybe they did ~~but~~ and maybe they just got upset because ...of the problem today they thought that it was because of her that
- AW I don't know. Oh, they must have been ~~not~~ entertained by her, don't you think? No, but ^{actually} Brigid could become ^{really} strong and you really
- DE get scared of her...
- DB Maybe they were upset because John ~~said~~ told me that Brigid made them say something on the tape ... just to play it back to you.

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AW She taped for two hours.

DB And according to them she wasn't invited at all. That it was just like Howard Smith ~~had~~ mentioned to Frosty that he was taking them to Max's and it was Frosty who had brought Brigid.

AW Oh, ^{was} Frosty invited?

DB Well, Frosty wasn't either but like he just heard about it or something

AW And Mickey called Brigid and told her to just rush over with her camera.

DB Oh and then they were very upset that Brigid had taped them and he was talking about calling up his lawyer and having them get the tapes back or something. And I told him not to do it. ^{because} Brigid would just go on taping them and the whole thing would just become a ~~whole~~ big ...

AW Oh they did say that?

DB Yeah. But I talked them out of it.

AW Well, because I have it all.

DB Well, Brigid could do a whole show on John Lennon trying to ^{get} his tapes back. I mean it would probably be a best-selling record.

AW I'm sorry about asking about the first fuck'cause they did it all already and they just repeated it the same thing ... they did it in that interview

DB Oh, yeah, I thought I'd heard that.

AW (can't hear)

DB Well, so, think of what kind of article I can do. I mean, nothing's happening yet. I mean, there was nothing today. It was fun taping but there's no story there.

AW Going back?

DB Oh, well, that was interesting but we didn't carry it through.

AW Oh, Life doesn't do anymore. They do one picture and they show fourteen versions of it.

DB Oh, but I wasn't thinking of doing this for Life.

AW Oh, you weren't?

DB No. So, I can't even think of who to do it for.

AW Well, I guess Art International. Oh, but you've got to do it for Life.

DB Art News?

AW You mean Art International wouldn't do it?

DB New York?

AW Oh, they only want to do it for Life. You mean Life wouldn't do it?

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DB Well

AW No reason for it?

DB It would ... I just don't want to ... It'll either never get in or it will come out a mess.

AW Well, I think you should have lunch with your managing editor... David.

DB And John made me feel so terrible in the car when he was talking about Life and how it was just the kind of job that ... like they just gave you money and they didn't let you do what you wanted to do. I could do so many articles if I weren't there.

AW You mean you'd do it for Life?

DB For other magazines. Well, maybe I'll take my assistant managing editor down to the Factory on Thursday.

AW Thursday is the day they're going to show the movie at the Museum of Modern Art.

DB Oh, their movie.

AW Yeah. You know we could it any other day. You know, we can have Donna and Jane... we can have all the chic people, Donna, Jane, and Joe. The classier people. Donna _____. And Holly.

DB Oh, well then you're going to make some kind of appointment with them?

AW Oh, well you're going to make it.

DB Oh, I am? They didn't tell me to call them.

AW Well, yeah. I told them that you'd call them ... They want you to entertain them every day. Well, why not? They have a limo, they'll take us and pay for it all.

DB I have another story to close (?) for next week.

AW Another story? On who? On Christo or Les Levine or Claes Oldenburg?

DB Thomas Akins.

AW Who? Another story on Thomas Akins! Why don't you do that lesbian at ... at the ... the lesbian painter

DB Jordan (?) doesn't like her.

AW Oh! Did she go see her? Can you send Dorothy to see the show. She's going to go a day before. It's extended five ^{note} days.

DB Oh, really. Through what?

AW June 20th, I think.

DB ^{Well} she'll go June 19th and then she'll come back very impressed and she'll say, "Oh, we've got to photograph the show." And I'll

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DB say," But you know we can't get a photographer ^{within} ~~for~~ three days." And she'll say, "Oh, we have to get them to extend the show. We'll have to restage it in the studio. We'll have to borrow all the paintings and reconstruct it." I think I better go on vacation that week.

AW Where you going to go?

DB Oh, I just want to go to ?

AW ?

DB Was that World?

AW No. Herald. When did they start doing that out again?

DB I don't know but everybody's talking about it now.

AW Really? Is it supposed to be a good newspaper?

DB Yeah. John Wilcock raves about it.

AW Oh, what? John Wilcock says that?

DB Oh, gee, it was fun seeing Jahn (?) today, too.

AW Who?

DB Jahn, that painter.

AW Oh, I love his work.

DB It's really very pretty. And that was so funny seeing him there. So, that must have made him feel very good when you said that you liked his work. So that'll take care of him for the rest of this month. I won't have to call him now until July. So... well, what are you going to do tomorrow?

AW Oh, what am I going to do tomorrow? I don't know.

DB Who are you going to be with tomorrow? Well, I'm going to be home cleaning up all day tomorrow. I have to tidy up. ... Oh, Ultra made me give her \$25.

AW Oh, I know. Why'd you do that? You'll never get the lamp. Why did ^{she} ~~you~~ do that? What lamp was it?

DB One of those ugly marble lamps.

AW Well, you could probably sell it to somebody else. Isn't it ^{probably} worth more? Which marble lamp?

DB Well, they're all over. I have one on the table in the living room and next to my bed.

AW Oh, it's a good American lamp, right?

DB No, no. It's carved... I think they're Italian. It's carved with the (?)

AW When is she bringing it?

DB Oh, she didn't say when. I'll probably never see it again.

AW But do you think she really needs the money?

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DB Yes.

AW Is she desperate?

DB Yes.

AW Why?

DB I didn't find out. So, I think I'll talk to you tomorrow.

AW Okay.

DB All right, well, thank you for a lovely day.

AW Oh, what? It was your fault.

DB Well, ^{but} it wouldn't have worked without you.

AW No, it ~~xxxxxx~~ worked out best by everybody being so paranoid.

DB Right.

AW ^{But} it worked out right. Paranoia made it work.

DB Okay, so I'll talk to you tomorrow.

AW Okay.

DB Bye.

AW Bye.

6/6/71

ONDine

ON David it's a cop out, I mean ... you know John Daly. He's not an actor but he's an art historian. And I consider you one.

DB Well, but ...

ON I'm furious at you David and I really think ~~that~~ our acquaintance is over. Goodbye, David. I'm terribly sorry.

DB Well, but ... don't hang up, don't hang up.

ON I have to hang up, I'm so ~~terribly~~ humiliated by by ... Do you realize that my friends are out there? Do you realize that I'm involved in that nonsense?

DB Are you with Walter now?

ON I'm not with anybody but I'm I'm home with my lover and my Saint Bernard

DB ~~You're with Walter~~ You must be. You're with Walter Danewood. You're with Walter Danewood right now.

ON I am not!

DB You are.

ON Walter Danewood doesn't even know ...

DB You're with Walter and Norman Billiard balls and you're just all making this up

ON David, I don't speak to Norman Billiard balls, first of all. He's a treacherous little fag and Walter Danewood writes the

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greatest plays in the history of the theater but they'll never be produced. Walter...

DB Walter looked terrific last night.

ON He's a fantastic writer and one of the greatest poets... and maybe ~~maybe~~ the only poet of our generation ^{but} nevertheless he may go undiscovered. But I thought you were a friend, David.

DB Well, but, well, I thought I was, too.

ON But you're not. I mean, just being callous about it means you're not a friend.

DB But I wasn't being callous.

ON You were being totally callous about it. The \$16. I mean, I spoke to you ...

DB Well, I think that's just so incredible. ~~I mean~~, \$16 ^{I mean} I mean, goodness, ^{you know} I would pay more than that just to have you ... come over

ON David, do you realize that ^{...} I can't speak to Paul Morrissey. He thinks I deserve \$16 a week. And that's exactly what you showed ~~the people~~ that you thought I deserved. And that you even gave

~~me~~ ^{the} hint that

DB Oh no!

ON ... well maybe it was kind of a favor that they have me on the stage.

DB No! Oh, I didn't mean that at all!

ON Well, that's what it implied, David.

DB No! Oh no! I didn't mean that. ^{No} I thought you were terrific.

ON I've been so furious I've had to walk around the fucking city.

DB I mean I don't need that. ^{It hurts, David.}

DB No, I was so pleased to see you in the play because I don't think you get enough work.

ON You're damn right I don't. But, I mean, I can't get work at \$16 a week. I can't afford it. I'll have to go work at a post office. Again.

DB And I was only trying to make a gag because

ON I thought that you were a real true friend.

DB ... you know, Paul doesn't pay that much. And that's why I said that's more than you can get uptown, meaning Union Square.

ON I thought you understood completely. I thought you really understood. I mean, I understand now, I understand completely. I mean, the fact is that whenever I see Warhol or Morrissey on the street

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ON I'm going to ignore them. I mean, I may even spit. I mean, I can no longer tolerate this. I'm living a life of abject poverty because of those motherfuckers. And you condone it, David. Do something about ~~it~~ us. You're in a position to do it. For heaven's sake, I'm appealing to you as a friend. I mean, should I be killed like in the reign of terror? Should all these poets go under because no one cares to do anything but make money or cow-tow to the public taste? What about elevating the public taste, David. There is such a thing, you know. You're a great art connoisseur, David.

DB I don't know anything about art.

ON You know more about art than Warhol ever will. You're a fantastic mind, David. And you're a sympathetic soul. And then to have you callous against me... I mean, I don't see you that often, David

DB No, I wasn't being ...

ON but when I do you're a refreshing change because you're so sweet and wonderful. And suddenly to hear you as Paul Morrissey's alter ego makes me want to vomit.

DB Well, then, there was a big misunderstanding and bad playing on my part because I didn't mean to sound unsympathetic. ~~at all~~...

ON I mean, I know I had a rash, David, but really... I know I had a rash and I looked kind of furious but I mean...

DB Because I was really very glad to see you on the stage. And I was disappointed when you didn't come out for the curtain call...

ON I wouldn't come out for a curtain call in that piece of shit.

DB Well, I was asking Paul why you weren't there for the curtain call...

ON That play stinks, David.

DB and I said, well, like, maybe the play isn't over because ...

ON Let's not fool ourselves, David, that play stinks and we all know it.

DB and then Paul said that you had probably had an argument and left the theater...

ON Argument! Argument! They're lucky I even go on. I didn't know that there was an homage to Warhol in the middle of that thing with people wearing Warhol buttons. I'm not cow-towing to Warhol. I don't care if he lives or breathes.

DB Well, Jackie was the only one wearing a Warhol button.

ON Well, I'm in that play. And I mean, she shouldn't offend me by ~~saying~~ that.

DB Well, but Ondine you can get a button made on 6th avenue. ~~from~~

ON I don't care where she had the button made.

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- DE ^{John} Lennon kept wanting to stop the limousine so he could get off and have a button made on the street.
- ON How fabulous of Jackie Curtis. And what does that cloak? That cloaks an inferior play. It stinks, David.
- DE Well, there is no play, really... it's all...
- ON You're damn right. And there was a third act and a second act and every time people didn't show up Jackie changed all the lines. I spoke to Jackie Curtis this morning and Jackie said ^{well} she wants to do this music hall number. Well, then why doesn't she go on the music hall stage? Don't involve me in a play. I was blackmailed into doing the fucking thing. in the first place. She wrote this part for me.
- DE Well, Ondine, why don't you create a consortium of all your old friends ... if you're still friendly with them.
- ON I love people, David. Now, come on ...
- DE Well, if you can get people like Soren
- ON Soren. How can you get Soren? You know ~~Soren's~~ she's as deceptive and ^{as} crooked as the day is long.
- DE Well, but, Soren could write a play for you.
- ON Soren can do nothing but lie for me. And I'm no longer in that ilk. I refuse to do off-off Broadway. I will not be laughed at by my friends. I will not be taken advantage of. And I will not be amusingly looked at.
- DE But Ondine you can't be picked up on Broadway and television until you...
- ON Until I what?!
- DE Until you really reign over off Broadway.
- ON Are you serious?! I've been for nine years, David, they've written plays backward and forward ^{about} me ~~and~~ I ^{have} starred in everything I've been in and they're not going to pick up my option for whatever it is I'm a little too much to take. Well, fuck it.
- DE Well, maybe a change of locale is needed. Maybe if you were in Paris or Rome.
- ON They wouldn't stand for it there, either. The point is I'm even too much to put in Warhol's films anymore. That courageous art ... whatever it is.
- DE Well, ~~that's~~ ^{only} because ^{now} they're interested in all these teenage girls.
- ON Bull shit! What do you mean? They do a recap of everything. What do you think Trash is? It's retracing that entire shoot-up scene, that was done in 20 minutes of film. Doesn't Warhol know that?

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DB But, Ondine, you don't want to be in any more of Warhol's films...

ON Why not if he had the artistic integrity that he did?

DB No. You shouldn't. Now, that would be the most reactionary thing you could do.

ON Why? If he ... I don't want to greet it with the Morrissey attitude but I would like to greet Warhol the way Warhol was. He was the only one doing anything.

DB But he's never going to be the way he was again.

ON Is that true, David? ~~It's impossible to look at him on the street,~~

DB Well, of course it's true.

ON It's horrible to look at him on the street, to be his friend and realize that he's a cop out.

DB Well, he just doesn't do much work anymore.

ON Work! Work, David? What happened to him? He was a pioneer, David.

DB Yeah, but he only made one movie since ^{his} shooting and he's never going to make movies the way he used to.

ON You know why?

DB And I don't think you should be in any of his movies...

ON You know why?

DB ... even if he did make them

ON It's because of Morrissey.

DB I know. I know that.

ON I mean, why did Billy Linnick have to leave? Not because he was a spiritual nut, David. He couldn't take it anymore.

DB But even if you could get along with Paul Morrissey, even if Paul Morrissey thought you were the hottest ticket in town, and even if they were making more movies, it still wouldn't be good for you to appear in them because you've already achieved your pinnacle.

ON I know. What I was trying to say is someone of the artistic integrity of Chelsea Girls, which is a great and ginnt film.

DB So, all we have to think of now is who today is making things like that.

ON There's nobody. Nobody.

DB Nobody, exactly.

ON Did he shoot his load?

DB No, nothing is happening in the '70's. The '70's are just dreary.

ON Baloney. Baloney. You can go on with...

DB They're just dreary.

ON So were the '50's. And Carlos was happening in the '50's. The '50's

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DB and just attribute my actions of last night to very giddy and irresponsible behavior. You know that I've always admired you...

ON Well, I'll try to equate it.

DB ... and it was such a treat to see you on both the stage and the sidewalk.

ON I'll try to equate it but I don't know if I can. I mean, David, the attitude is what I can't bear. The attitude condones the slavery that those people hold other people in.

DB I don't condone slavery. I thought it was ludicrous that when you said sixteen dollars

ON Not the Jackie Curtis thing. I mean, it condones the Paul Morrissey kind of attitude.

DB I wasn't condoning Paul's attitude.

ON It seemed like you were patting him on the back...

DB No.

ON That you were saying, "My dear, go right ahead on and take advantage of whoever you wish to.

DB No. When you said sixteen dollars a week I said, "Well, that's more than you can get uptown." That's not condoning Paul.

ON What does that mean? You mean at the Factory?

DB Well, that I was putting him down. Yes.

ON Oh, ^{well} I thought on Broadway. And I thought that was a slur ⁽ⁿ⁾ on my acting ability.

DB No. I meant at the Factory, on Union Square, that's what I meant ~~EX~~ by uptown.

ON Oh, I didn't know you meant it that way.

DB Then you said sixteen dollars a week I looked at Paul and I said, "Well that's more than you can get uptown."

ON Oh, David, forgive me. I thought that I couldn't get that on Broadway by being a character actor.

DB No. I meant the Factory.

ON Oh!

DB They'd never pay you sixteen dollars a week with them.

ON Well, I don't know what they do uptown I mean, ^{that} they might be even worse than downtown.

DB Well if you didn't get it ^{then I'm sure} I guess that Paul didn't get it either.

~~EX~~ I should have kept my mouth shut.

ON Oh, I'm glad you explained it. I'm sorry I called you up and yelled like that. Oh forgive me.

DB Well, I didn't understand what it was all about.

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ON I hope it gave you an adrenalin rush at least. I'm sorry David.

DB I didn't know you were making remarks about Paul Morrissey.
I should have realized it.

DB For a minute you had me frightened that you were going to take Candy Darling over here and try to slap her through ~~me~~ or something.

ON No. Did I? Candy wants that. She told the people offstage, ^{she said,} "You know Ondine never hurts me." But the other ones that slapped her always hurt her.

DB And she prefers that?

ON Well, you know she ... No. She doesn't like to be hurt. I mean they just don't do it professionally. They don't know how.

DB You even got a good slapping sound. One time when you hit her it made a nice little whack and I couldn't figure out how you did it because I knew you weren't really hitting her and yet it was a good slap.

ON She should have had her hand up and I could have really made a whack. Oh, I'm sorry David. I thought you were saying something else entirely.

DB I've never condoned the low wages of the Warhol Factory.

ON I was so hysterical last night that I was ^{really} ~~just~~ ... walking around. But David, I'll tell you, I don't ~~really~~ have that many friends, David, who I can really ~~count~~ ^{count} as people who appreciate me and ~~who~~ understand me and I figured you did. ^{now} And I guess you do.

DB Well, I guess I'm no good at words. I should just give up words.

ON No, please don't. I must have been super paranoid because of my rash.

DB No. But I must not have made it clear and now you've got me worried that Paul didn't understand.

ON I'm sure he didn't understand it. I didn't understand it. You ~~know~~, sometimes you have to be really blatant.

DB Mmmm

ON Or vulgar. I know it's hard for you.

DB When I'm out with those ^{kind of} people in public ... you know they're all so elliptical ...

ON I knew you weren't. I'm so pleased. Forgive me for ruining your Sunday.

DB Oh, well, I'm just sorry that I caused you all these hours of upset.

ON But I feel so much better that you straightened it all out. Anyway, do you have Walter's number?

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DB Yes. 254-1254.

ON OK. I'm sorry David.

DB Alright. Well, it's nice to talk to you and I hope the ~~the~~ ^{skies} turns bluer.

ON I'm not going on ~~tonight~~ ^{with this}. I won't go on. I'm not doing that play. I can't.

DB ~~Well, but closing night~~
Isn't tonight the last night?

ON Yeah. I can't do it.

DB Well, but ~~closing night~~ ^{I mean}.

ON Tonight I came specially. I haven't done it for the past four or five or six nights.

DB Really? You missed half the run of the play?

ON I've been very sick. I've been desperately ill and I asked Jackie to please take me to her doctor to get me on my feet because I couldn't afford a doctor of my own and she never ~~called~~ bothered to call back. And so I couldn't go in. I've had fevers and I mean I've been really sick. I don't know, this year's terrible.

DB Oh, well, then I'm really a thousand times happier that I went last night.

ON I came in especially because I heard ~~the~~ ^{that} the show was going to Broadway and I thought "Ho Ho!" if it's going to Broadway I'm going to get my two sets in and I'm ~~not~~ going to go with it. ^{because} I don't want to go to Broadway in that show. Or even off-Broadway. It stinks!

DB Who directed it?

ON Jackie Curtis. A mistake. ~~_____?~~

DB It had some of the Charles Ludlum touches didn't it?

ON I'm not a Charles Ludlum ... I mean I've seen Charles rehearse once play and to me he was pretty boring. But, I'm not for any of that thing. I have nothing to do with that. I mean, as you can see from my delivery and what I do onstage it's totally and utterly real. I mean, I have to be hysterical.

DB Well, it's a nothing play but the performers carried it off and the costumes were sensational.

ON And the costumes were all borrowed. And then I found out that Warhol was backing the play. Backing the play!

DB He is?

ON Well, I mean, what can he be buying? One feather?

DB What do you mean backing the play?

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- ON Do you know that there are rumors that circulate in that dressing room that ^{like} somebody ...
- DB Oh, that must be just a rumor. A big crock.
- ON Somebody ran home to give me my sixteen dollar check because they had saved it for me. Well, they ran home and got it and they murmured this in the street. They said, "Gee, you know Warhol is trying to do what he did in movies ~~but~~ he's going to do ^{it} here. Like he's not going to pay people anything but they're going to get fabulous reputations and you know, like, he did back this show."
- DB I don't think he did.
- ON ~~What do you mean~~ And I said, "What do you mean he backed this show?"
- DB I don't think he had anything to do with it.
- ON I know who backed the show, Ellen Stewart and her paltry \$100. And the rest of the costumes are borrowed. They're all my own clothes.
- DB No, I don't think Andy had anything to do with it. He didn't even give them that cow poster.
- ON I know he didn't have anything to do with it. So, I call~~ed~~ up Jackie Curtis this morning and say, "Jackie, what do you mean Andy's backing this show?" She said, "I cannot speak to you" and she hung up.
- DB Maybe Jackie started the rumor to get other people interested in backing the show.
- ON Of course she ~~started it~~ did. She told us that the last week of rehearsal Warhol was going to join us and become part of the company.
- DB Well, Jackie tells people that she's Andy's roommate. So, it's probably an extension of her fantasy ^{to think} that her roommate is going to back the show.
- ON Well, her fantasy better not get into my way.
- DB But, gee, I just can't believe that Andy would invest ten cents in that show.
- ON Especially when Polk (?) was playing.
- DB Exactly. No, I mean, you can be sure if Andy was producing it would be in his own theater so he wouldn't have to pay rent. He'd get people to come in and do the lights.
- ON Exactly. On one hand, Jackie's telling me that we didn't get any money. I was promised rehearsal money, David.

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DB I thought that all those people at La Mama got paid.
ON Oh, never!
DB They don't?
ON Never.
DB Well, then what was that grant for?
ON Ellen Stewart is stocking(?) it away. Oh, she's a real spook.
DB She gets those grants ... millions of dollars.
ON I know and she has theaters all over he world and she has people all over the world and what is she doing? She's doing Kew Gardens drama. It's bourgeois theater at its worst, isn't it?
DB ~~When~~ I hardly ever go there. I mean this was really maybe the third ~~time~~ one I've seen. I don't go to any of her ??
ON I mean, I hate to say that John Vaccara ^{was} advanced, but in comparison to this he was.
DB Yeah, I'd agree with that.
ON And he's a horror.

END OF TAPE # 1

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TAPE #2 / SIDE 1 (JUNES)

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AW Well, what do they want? To take me out?

DB No. She wanted to ask if you had any questions for Howard Smith. She's taping a show with him tonight.

AW We did that show last week.

DB Well, I know, ^{he} ~~you~~ wouldn't be interested in questions from you. That was all she called for and she was in a big rush. And then she wanted Paul's number and she called Paul but it turned out that ^{what} she still wanted ^{was} you ... to find you.

AW I thought she wanted to talk to Paul about ...

DB I thought so, too, but then she didn't mention it. And ^{see} ~~then~~ Paul wanted to talk to her about getting her and John to put up money to produce Jackie Curtis's play.

AW Oh yeah. And what did they say?

DB So Paul wanted to talk to her and she wanted to talk to him but when they talked nobody said anything.

AW How do you know?

DB Well, because I just called Paul.

AW Oh, you did? Well you didn't ask her ^{about} anything?

DB No, because she was in a hurry. And then I couldn't bring myself to do it anyway even if ^{they} ~~she~~ had the time because I don't think that play is worth investing ~~in~~ money in.

AW Oh, you don't think so? Well, I think you'd be in trouble if you play all those songs. Don't you have to pay Broadway people... ?

DB Sure. You have to pay royalties.

AW That would cost a fortune.

DB Well, it would be expensive. It seems to me that a play like that...

AW Well, Paul would be smart. He would cut it down to seven people.

DB ... it wouldn't run very long. I don't think there's that big an audience for that sort of thing.

AW Well, people loved it last night.

DB Well, they loved it but don't you think that everybody who ^{see} ~~wanted~~ to see it has?

AW Well, I don't know. You know, all the people that I told to go see it opening night would go to see it again. And they'd love it like David ... Bourdon David-Bourdon-David Bourdon. David Bourdon?

DB Yes. David Bourdon. I'm so confused today, too. What other David's besides Whitney and White?

AW They probably did a five hour show for Howard Smith. We only

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AW ^(sneaked?) did an hour

DB Well, how come nobody got through to you?

AW Well, I've been home for about an hour. And I went out about three o'clock to church and then I just walked around. It was so pretty out.

DB Well, I just struggled up with a hang over.

AW Oh, me too.

DB And then my first call was from Ondine.

AW What!

DB And Ondine harangued me for about fifteen minutes saying that he was just shocked and saddened by my behavior. And that he has always regarded me as his friend and he was sorry to see that I had become a cheap, callous, calculating, contemptuous, etcetera, etcetera, etcetera.

AW What did you say?

DB Because I just laughed when he said that he earned sixteen dollars a week. Well, I didn't laugh. I mean, it was just ludicrous but.. and I said that's more than you can earn uptown, meaning at your Factory. But he took that to mean uptown ^{being} Broadway. So, he ~~was~~ was paranoid all ^{the} night thinking that I had told him that he was a terrible actor who couldn't make a cent on Broadway.

AW Did you tell him that he was good?

DB Yes. But it took... ^{I mean,} he just kept at it. He must have been high as a kite since last night. So, then he gave me Walter's phone number and I had to call Walter Danewood to see what he was up to. And then I was sorry as soon as I did because Walter's all involved with acid now.

AW (gasp!)

DB I mean, he told me he was through with amphetamines and he's got Aubrey and they go to these black magic rituals.

AW Oh, that's Billy. That's what Billy's involved with.

DB Oh, it just sounded so boring.

AW They're going to be the ones ^{that} are just going to kill somebody!

DB Oh, that must be it! ~~Oh~~ In Bill's letter he told me that Aubrey and Walter were mixed up with Satanists or something and I couldn't remember what it was so I walked up to Walter last night and said, "Oh, ha ha ha, I hear you're involved with a cannibal society or something like that." ^{Well, they probably are.}

AW Oh, David, you just don't know when to quit. You don't.

DB But I'm always ... I just stay at home.

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AW You know, you almost got into all that trouble with Hill and then all of a sudden you know whow to cut off. But, gee, that's all Billy's crowd and Michael Katz and they're all involved in the saidst thing. I hope it doesn't (ever really) come ... I don't know what they're all about.

DB Well, is that part of the witchcraft thing?

AW Yeah.

DB Because this woman, she's on Bleeker street, I think, and it's a black ~~woman~~ ^{there} and she claims to practice white magic and ^{then} they brought somebody ^{named} Gino who said he could do black magic and the two tried to do curses on each other. And it all ended up with everybody in a nude orgy.

AW Oh, really?! Probably.

DB And then Ultra called and she wanted to know if John really loved Yoko.

AW Well, Paul said that Ultra was just ~~was~~ a pig. She kept saying, you know when Jackie brought over this boy and said this looks just like John she ~~said~~ kept saying, "Oh, and that other boy looks just like Yoko. Yoko. That other boy looks ~~just~~ like Yoko." And she said it three times. And she was staring at John. Oh, she's a cunt. She ~~think~~ ^{still} thinks she's a contessa.

DB And then she called ~~back~~ just a few minutes ago. She's with Neil Jenney now.

AW Where'd she meet him?

DB Well, she was next door. I think she's out with that man that she was with. Is that her new lover?

AW No. They went to all the gay bars.

DB But he's not a fag.

AW She rented off her apartment for a thousand dollars so she needs a place to ~~sxy~~ stay.

DB So, she's staying with him. But he's not a fag.

AW Yeah.

DB Are you sure?

AW They go to all the gay bars.

DB No. I don't think so.

AW Yeah.

DB Well, is that your only evidence?

AW No. I don't know. Why were they going to the Tamberlane (?) and the ?? *and stuff?*

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DB Oh, I don't know. He ~~was~~ looked ... I don't know. He ~~was~~ was behaving ~~in~~ I thought in a very straight way at the table last night because he didn't know who ^{anyone} ~~everybody~~ was. He kept asking me to explain who everyone was. And, well, I didn't know who he was.

AW When's ^{Ulysses} Oleg (?) bringing the lamp down?

DB Later tonight maybe.

AW Oh, really! She's gonna go home ... and take a cab...

DB I hope she doesn't do it. I don't care what she does. Oh. Oh. wouldn't it be funny if she went ... if I made her take the lamp back and ^{turned out that} the people ~~who~~ subletting the apartment really needed the lamp and then they demanded a refund of the rent because there were no lights.

AW And remember those plastic boxes she got for free?

DB She sold two of them. She said she sold two.

AW Yeah. To that guy that she's staying with. She must have let him have them for letting her stay there.

DB So, anyway, they're in the mood to buy paintings. I told them ^{that} you had several Neil Jenney's they could probably buy.

AW Huh?

DB I told her you had several paintings by Neil Jenney.

AW Oh, is she gonna buy some Neil Jenney?

DB Well, you ~~can~~ call her up there right now and find out. And then Paul called, which he never does, ~~and~~ because he wanted me to tell Yoko about investing money in the play. And then Ondine called back to apologize.

AW Well, how busy.

DB ^{Well, yeah,} And then I called Gregory to see if he'd gone to Europe and he's moving. That's why he wasn't answering the phone. So, I haven't done a thing all day. Prince Valiant is on now. Are you watching it? ~~It's not very good.~~

AW No.

DB It's not very good.

AW I was supposed to see Brigid but I didn't call her back. ^{because I thought} Maybe I'll see her tomorrow. I'm so hungry.

DB You're going out to see her?

AW I don't know what to do. I'm so starved. What are you going to do?

DB Oh, I think I'm just going to watch the rest of this movie and wait for Les to call.

AW Oh, he's coming back tonight.

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- DB He's supposed to come back.
- AW Gee, you know everybody's talking... Brigid and Yoko had so many great ideas that there is an idea I could really steal from them if I could ^{only} ~~really~~ make it work. ^{But you can't tell it to Les.} Brigid just wants to buy binoculars like crazy. She thinks ~~it's~~ the new art. And Yoko was talking about the binocular things that they do. Looking out of the window or something.
- DB Oh, yeah, ^{but} Yoko's done a lot of things like that.
- AW But I was just thinking like ... binoculars, and setting up ... like painting a window somewhere ... in another building. And that would be something that-you ~~would~~ ^{were} be the only one ~~that~~ ^{that would really} knew where that art was. Or you would rent a section of a building and paint it red. And the painting would be in distance. Have they done that?
- DB No.
- AW You know what I mean? Like you pick a pole and you paint it a bright color and ^{then} that's your art. You'd get a binocular to go with it or on a stand, a beautiful one. Well, it'd be a good ? gallery show. Like at Dwan Gallery you could ^{just} have these binoculars at the back of the room
- DB John Perreault will say that it's street art.
- AW Oh it's street art. Say you put it...
- DB It would have to be in buildings or something.
- AW It also has something to do with the same thing Duchamp ^{was} ~~is~~ doing... looking ~~into~~ through a box.
- DB Oh, yeah, it really should be people's windows. Because see then you could get two people, you could have window mates. And you could just draw a cross or something on the window and these two people would just... I mean, like it would be nice if people could get matching ...
- AW Oh, that's an idea. You'd have sex and somebody(?) in the window and the people could look at it.
- DB Something like that.
- AW Oh, that would be nutty. That's just the kind of thing you'd want to see with binoculars, some perversion, right? Somebody jerking off.
- DB (laughter)
- AW Brigid could be the art. *She could stand in the window.*
- DB Brigid would be the art. She'd have to rent rooms all over the city but then she would sell people the binoculars and paint this

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DB little circle on the window and then at various times she'd go into these rooms and stand in front of the circle and jerk off and ^{these} people could watch

AW That's my art for Brigid. I'll have to get Brigid hot and put her into a good apartment and she wouldn't know why I did it.

DB Don't let her know that twelve people are paying a hundred dollars a month.

AW Oh, wouldn't it be great? That is great. It would pay for...

DB Well, it would cover all the expenses. ~~Oh, it would be fabulous.~~

AW Oh, it would be fabulous. ~~That~~ It's a great idea.

DB But Brigid would catch on yesterday and then she wouldn't do it and she'd demand an extraordinary salary. Oh, but that would be funny.

AW Wouldn't it be funny?

DB Oh, so, they were really hatching up ideas together.

AW No, that's the only one they gave me. And then Ultra gave me an idea. She gave me a banana bracelet. I thought that was nutty. Isn't a banana bracelet nutty?

DB Oh, well, that's for your jewelry.

AW Yeah, but isn't that nuts?

DB Yeah, but that's a jewelry idea, not an art idea.

AW I know but what else? That's the only one that they gave me. But I liked the way Yoko was saying, "Oh, yes. ^{and} I did that six years ago. Wasn't it ? when I did it?" (can't make it out)

DB I have to be more careful. I've noticed that I say too many mean things. And I'm so sorry now that I've said all the wrong things about ??

AW Did Paul say he was going to the show tonight?

DB Yes. With those two producers. theater people. And you're supposed to call him.

AW Oh, Bruce Nauman.

DB No. Mailman.

AW Yeah. Bruce Mailman.

DB And Paul was so funny. He said that he didn't think that their names would look good on the marquee. It wouldn't look good to have two Jewish names on the marquee. It would be much better if it said John Lennon and Andy Warhol.

AW Oh yeah, wouldn't it? Well, I think it's a good idea. Why don't you suggest it. But I don't think it could run. It needs a lot

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AW of changing.

DB It sure does. I mean there's nothing there. They've got nice sets and nice costumes and nice songs but there's ^{really} no production.

AW That ballet dancer has to go. ~~One number by Mario has to go.~~

DB Oh yeah, she was awful.

AW ~~Mario has to go.~~ One number by Mario has to go.

DB Yeah, at least one. But Mario was awfully good.

AW And more Candy, More Candy. Ondine has to underplay and overplay.

DB Well, I just don't see how Ondine can... I mean, well, he seems so unreliable.

AW But he would be reliable.

DB I mean, if he didn't even show up for five performances. He missed a whole week.

AW He thinks he's so great. Oh, and Ondine's dance number that was cut out yesterday was really one of the best. He was better with "Me and My Shadow" in a different way. I think he did that number and he was really really good.

DB And little Paul Ambrose.

AW Well, see it's funny, Candy and Jack Ambrose really stood out so big at the beginning when I saw it the first time. They were exceptionally good, well, this time they weren't as good somehow. I mean, Candy was pretty good. Candy as a star was good but she was missing when that big number...

DB In the third act?

AW No, just anywhere. I mean, her fucking thing wasn't that good. She was always good, you know... going in and out but she didn't have one big like ... Eric really had something great. Like each person should have had their big applaud number.

DB But what can you do with a production in the Summer? Do things... I don't know anything about theater.

AW I don't know about New York, but in London everybody goes to the theater. But New York might be really ...

DB Oh, but maybe the Summer's a good time as long as it's air conditioned. Because a lot of tourists come. But ^{then} tourists probably...

AW Well I never even got my show reviewed in the Herald. Jackie got a whole page.

(Pause)

AW What's Yoko doing tonight?

DB Well I think they're taping ~~with~~ Howard Smith

AW You mean all night long?

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DB Well it's for the radio program.

AW But it only takes an hour. What time did they leave?

DB I don't even remember what time they called. But anyway she has been trying to get through to you. She left a number with Paul where you can find her. Oh, that's it. So, you should call Paul.

AW Okay, I'll call Paul.

DB Alright.

AW I'll call you back.

DB Oh. That's it?

AW Why don't people pee purple? Who wants to work?

DB Those were Paul's questions?

AW No. They're some of mine but you can pick the one that's Paul's.

DB Who wants to produce ...

DB Oh, but I don't have time to think up questions. The only good one is ^{about} who will produce Jackie's play with Jackie.

AW Yeah. Can you call them up and give it to them.

DB Why don't you make it four questions all about the play.

AW Oh yeah. Okay.

DB Like "Why do you think Jackie's play is such a hit?" "Where do you think Jackie got all her talent?" "Why do you think the play is such a hit?" "Who do you think will co-produce it with Andy?" and "How much money do you think it will make?"

AW Paul says that I should tell them that it's fashionable to be seen with drag queens if you really want to make a big splash. Oh, "Is Jackie Curtis ~~really~~ like Danny LaRue?"

DB Why are you doing all this work for them?

AW Well, Paul ^{really} thinks ... How are those questions? Can you think of some more ... "How can Ed Sullivan go off the air if he likes ? ?"

DB No, that's too Pop. Was that yours?

AW No, that's Paul's.

DB Well leave that as Paul's. Do they want one from Paul.

AW No, they want four from me.

DB They don't realize that Paul is a big star in New York.

AW I know.

DB No, that's not very good.

AW ^{Something about vitamins.} What are the best vitamins?

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DB Ask them why they smoke so much.

AW Why do people smoke? Why do chimneys smoke?

DB These are questions that Howard Smith ~~is~~ is supposed to ~~answer~~ answer?

AW No, they're just Yoko Ono's trips: Abbie Hoffman, Allen Ginsberg, Andy Warhol, ^{and} John Lennon.

DB These are people ~~xxx~~ she got questions from?

AW Yeah.

DB Oh, I've got the question. "Why is Yoko Ono asking famous people for questions when James Lee Byars already did it?"

AW Oh I can't give that. I never gave James Lee Byars my question.

DB I didn't either. He wanted to put a question mark on the cover of Life.

AW "What is a question mark?"

DB Oh, that's ~~good~~ ^{good} it. ^{That's} That's good.

AW Is that good?

DB Yes, that's very good.

(pause)

DB Vitamins are tough.

AW Why don't people pee purple.

DB Well that's alright. Gee, the photo of Gerard is really ^{very} attractive.

AW (can't make out)

DB Maybe it should be about television.

AW Oh, it should be all about TV, yeah.

DB Something like, "Why are there so few channels in England?" or something. "Why don't people fuck on TV?"

AW "What is TV?"

DB Oh, why don't you ask why you can't get your television special. That's a good question. "Why can't I have a television special?" They probably don't even know ~~wh~~ Ed Sullivan is. Gee, they got Larry Kurtz to take all his clothes off and ? They get everyone out of their clothes.

AW Okay, come on David.

DB Well, maybe it should be about soup!

AW What's your favorite soup? What's your favorite perfume? "Who's your favorite movie star?" (laughs)

DB "Why don't men wear fingernail polish?"

AW "What's your favorite lipstick?"

DB Well, are these... but they're not supposed to be questions addressed to her but questions ...

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AW Questions she can ask. Oh, I should just go through those 20 questions: what is your favorite color? what is your favorite book? what is your favorite...

DB What is your favorite sex?

AW Who is your favorite John? What is the difference between a daisy and an orchid?

DB Well, which one were you?

AW Daisy.

DB He called you a daisy?

AW Yeah.

DB Was that because he couldn't think of pansy?

AW What's the difference between a daisy ...

DB And she ~~said~~ an orchid?

AW Something like that.

DB Oh, maybe it's because your face is so white. Daisy ... off and you're just so bright, open, and sunny

AW What's a daisy?

DB That's provocative.

AW What? What's a daisy?

DB Is she going to make Howard Smith answer these questions?

AW Yeah.

DB Oh, then ask him how much money he makes. Ask him what satisfaction he gets out of his work.

AW (can't make out)

DB Here's your picture with Veronica Lake. It's good of them. Awfully good of them.

AW I know. Pretty bad of me.

DB Jack Mitchell looks like a 1940's chorus boy.

W^oll, maybe you should ask Vito Acconci what he would ask. Oh what's Ray Johnson doing in here? Oh, it's just a little review. How do you open an envelope? That's a practical question

AW How do you open an envelope?

DB What is a dollar worth now?

AW Oh, David I have to be Pop. I have to put some, you know, not some imperial questions. They have to think ...

DB Imperial questions?

AW They have to be FAR OUT, KID.

DB Well why can't they just be practical about how much money Howard Smith is making and how many times they've appeared on the show.

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AW Oh, come on.

DB Well, I think you've got enough there.

AW Oh, come on David. Do vitamins and ecology mix?

DB ^{What is} Peanut butter? Oh! Jelly sandwich. How do you make jelly? Or what is jelly? ~~Because John loves jelly.~~

AW Yeah, what is jelly?

DB Because John loves jelly.

AW What's jelly?

DB What is jelly? What makes it jelly?

AW Jelly's good. What's jelly?

DB Or maybe he'll think it's a put down. (laughs)

AW I didn't know he likes jelly?

DB Yeah. ^{...everybody threw} Will remember they used to throw jelly beans at them?

AW No.

DB Because once he said he liked jelly beans and they were always bombarded with jelly beans. And he bought Ed Ruscha's drawing of jelly.

AW Oh really? Where can I look into any book to think up questions? Think of a book I might have around.

DB Do you have an encyclopedia of philosophy or ~~something~~ like that?

AW No.

DB A dictionary?

AW No.

DB Well, I'm feeling mentally impoverished today, Andy. I just can't think of anything.

AW Come on, David, I gave you a good time yesterday. Come on. Work for your money. You went out to the store to buy something.

DB Wheat thins.

AW Wheat thins? Oh, I know. I'll just say, "Who will produce Jackie's play with me?" four times. "Who will produce Jackie Curtis's play with me?" "Who will produce Jackie Curtis's play with me?" "Who would like to produce Jackie Curtis's play with me?"

DB Oh, that's good! Multiple choice! That's it! Make them all slightly different. Who might? Who will? Who would like to? Who should? Let me see, what are all the variations? Who can? Who will? Who wants to? Who would like to? Who should? Who ought to? Yeah. That's good. Multiple choice is the best.

AW Nobody's ever done that? Have they?

DB No.

AW That's good.

DB ^{Because that really fits the idea of repetition and redundancy,} a stupid Pop thins to do. AW OK. I'll call you back. Bye.

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Tape #3/ Side 1

June 7

DB I thought ... remember her father was supposed to be a banker?

AW Isn't he?

DB Well, but when they were talking about visiting her parents they said that they lived way out in a tiny village, remember? It wasn't even in Kyoto. And they said they spent only half a day with her parents because they were all kind of old and ... It sounded like they were really not rich at all. But then she must have been rich if she ^{was} lived in this country all those years.

AW Yeah. I guess so, yeah.

DB Because she didn't, I mean, she never made any money. And if they sent her to Radcliff they must be rich.

AW I know.

DB Oh, why is the Star Spangled Banner playing?

AW What's on TV tonight?

DB Oh, just Two Years Before the Mast and I've seen it before. But it's a nice movie. Alan Ladd has already been flogged.

AW Oh, really. Oh, we went to see Fortune and Men's Eyes. We just came from that.

DB Oh, a preview. Is it any good?

AW Oh, it's okay. It's another Boys in the Band movie.

DB Oh, but it has frontal nudity?

AW One. But you know, a terrible guy.

DB The one who refused to take his underwear off.

AW Which one?

DB Wendell ... Birdman.

AW No. No. Oh no. He never took off his clothes.

DB Really? He didn't even strip to his underwear?

AW Yeah. Underwear. Oh, he refused to take it off?

DB Yes. Yes. When he signed for the part he was so eager because ~~maxmax~~ nobody was using him for any work. You didn't read that in After Dark?

AW ~~Oh~~. Oh, no.

DB And then after he signed the contract he ^{then} said, "Oh, ^{well,} I didn't know they expected me to play that nude." You know, like, if he knew anything about Sel Mineo or the play ^{he would have known.} how could he not know that they expected nude scenes. But then he pretended that ~~it~~ he hadn't agreed to do it and he thought it wouldn't be natural, you know,

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DB it might ruin his image.

AW After you see that movie you want to go to prison. It's so glamorous.

DB Well, they probably made it that way.

AW It's so much fun. All fun and no work. It makes it seem like you get fucked every minute. And all these people are complaining about getting fucked.

DB Gee, David Suskind's show was so interesting last night.

AW What was it?

DB It was prisoners. Members of the Fortune Society. They talked about homosexuality in prison and David Susskind, of course, assumed that it was the homosexuals in prison who committed all those ...

AW But I heard of that program once. Is that a rerun?

DB Oh, was it?

AW I don't know.

DB ~~Oh~~ so, anyway, it was very interesting how it's all these big butch gorilla types who ^{just} rape all the young boys as they come in. It sounds just like Fortune and Men's Eyes. The only way ~~in~~ you can avoid being raped is to find a protector, either you have to be very tough yourself or else find a lover who will protect you. They all talked about it so openly. ~~and~~ There were six men and they were so sympathetic.

AW None of them were pretty, I just looked at them.

DB Well, I thought the Negro boy was very cute. He looked a little bit like Richie ... Pryor. He looked very gay to me. So, well, who else is in the movie?

AW All new people.

DB Oh, Andy, there's no air conditioning in my building...

AW What?

DB It's been so hot all evening.

AW Oh, I know. I just put on the air conditioning. It's really nice.

DB Water pouring all over me.

AW Oh, you don't have your air conditioner working?

DB No. That's why the plumber has been in.

AW You mean nobody in the building has it?

DB No. And they've got signs up in the elevator and in the lobby calling for a rent strike or something. There was a tenant's meeting at seven tonight but I missed it. I went to visit Les and look at his new glass.

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- AW Oh, what did he get in Canada?
- DB Nothing. Oh! He said that art deco is so hard to find in Canada that when you find a little piece, like it's just really ordinary, the most ordinary thing and it's three times more expensive than it is here.
- AW Really!
- DB Yeah. But English art nouveau pottery is ^{VERY} cheap. And so now he's sorry he didn't buy ^{some} pottery. But we decided that maybe we should ^{just} take a lot of glass up to Toronto and sell it.
- AW Oh, that's a very good idea.
- DB Because if it's three times ... ~~but~~ I can't understand ^{how it can be} three times as much, though.
- AW Well, there's probably nobody buying it.
- DB Well, but then, the people who do want it, if they're willing to pay that kind of money, they could afford to fly to New York and get a free trip and get better glass. So, there's supposed to be very little in the country, He's been going to those places on University and 13th street - around there - and he bought the Schneider vases ~~there~~ today. Oh, it's a real pitcher with a funny spout, ^{and a handle.} And then he has two beautiful LeGra (?) pieces that he got. Anyway, he has almost as many pieces as I've got.
- AW Oh, really!
- DB Yes. And he's so proud of them that's all he talks about. I ~~spent~~ ^{spent} a whole hour ~~xxxx~~ there and he just talked about glass.
- AW Because he just wants to please you.
- DB Oh? Well, then why doesn't he ... He knows how to do it.
- AW Huh?
- DB He knows how to do it. So what shall I do about Yoko?
- AW I don't know. She didn't call me back. We were going to entertain her. Everybody's willing. Jane Holtzer's willing, to give her a party. Sam Green.
- DB Oh, Sam Green lost no time (?) Well, maybe Sam Green could give a big party for them and I could cover it for Life. Life is so peculiar.
- AW Why?
- DB Well, they never know how to do anything right.
- AW Did you suggest ...
- DB I mentioned it. I tried to be subtle. You know, I was trying to be very subtle and I just mentioned that John and Yoko were in town and ^{that} I had seen them. Nobody was excited but there were

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DB you know, little flurries of interest. I guess they really aren't the great explosive celebrities ^{that} they were.

AW I know.

DB But still people were interested. But then the only thing that was mentioned was "Parting Shots," you know that little thing at the end of the magazine? I just hate that section because it's just a picture and a funny little caption. And they only do people that they're trying to ridicule. Even if it were a good photograph it would still come out as a nothing. It's like a "People" item in Time but it's not as good. The Time "People" section is much wittier. And Life tries to be humorous and sophisticated and they just don't know how to do it.

AW Your cover was beautiful today... the Kennedy.

DB Oh, there were some nice party shots inside ... Joseph Levine. So, I don't know what to do. I think if they mention "Parting Shots"...

AW Oh, no, you can't.

DB ... I mean, it's just not worth doing. It would be very bad for me. I think that I should just tell them that if they can't do something better then there's no story there. Well, they wanted to do you in "Parting Shots," too.

AW When?

DB About a month ago. Running one picture and a little paragraph.

AW Oh, what picture?

DB A picture of you and Donna, I mean, you and Candy and Jane -- one of the Berry Berenson pictures.

AW Oh, why didn't they? A full page?

DB No. "Parting Shots," where it has those little pictures, it would have been a tiny picture. There would have been three or four pictures on the page, black and white, each one with a caption. ~~It would have~~ I mean, it's just a big nothing. I think they should kill that whole section. They should revive "Life Goes to a Party," it

AW Oh I know.

DB It really would be more interesting than "Parting Shots." And they wanted to revive "Life Goes to a Party." Oh, it's downhill all the way. And it's all your fault that I'm there. I probably could have been married to Ira Joel Haber if it hadn't been for you. Oh, what ^{can} I do about Bob Colacello?

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Tape # 3/ Side 1
June 8, 1971

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- DB What can I do with Bob Colaciello?
- AW What do you mean?
- DB Well, he was so funny the other night. He had the nerve at Phoebe's to tap me on the shoulder. He said that he wanted to write something on Jackie's play...
- AW For Life ...
- DB and he said he wanted to do it for the Village Voice but they said that they'd done enough on Jackie. So then he said, ~~so~~ he'd like to do it for Life. I'm so glad I didn't squeal or something.
- AW He's so funny.
- DB I guess he doesn't know what I think of his writing. But you know I think his writing is really kind of terrific. It is just so fan magazine, so gushy. I wish I could really study his style and learn what it is that he does because it's really trashy writing but it's so fascinating. ^{because} It's so shallow and so full of clichés... so unquestioning and so adulatory ... is that the right word? It's full of idolatry. ^{Well} It's just plain gush. But I don't know how to gush. I've never been able to do that in my writing. Should I invite him to dinner or something?
- AW Yeah.
- DB And talk about writing with him. I mean he really is a very funny boy. He's so strange. He reminds me of me some^{how}.
- AW Really?
- DB Twenty years ago. He even looks ^{a little bit} like me ... all chubby and sunken... What do you call it when the eyelid comes too low and you have all ^{that} white showing? Kind of unhealthy.
- So, you're not watching Two Years Before the Mast?
- AW No, I'm watching Dick Cavett.
- DB I tried calling _____ and Warren tonight and they're not home. Les wants to go over there. And now Les wants to buy those statues.
- AW Which ones?
- DB Well, any of them. He's suddenly decided that those are the things to get.
- AW He's probably right.

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DB Those ~~are~~ from the '30's. ^{are} The most collectible. Well, maybe he's right. His reasoning is because they're the things that look the least like art. The hardest for the art people to accept. because they're not really high art and yet they're very unique to that period. And they're still cheap. I would hate to have one around the house, I really would. They'd be cute for the first day and then they'd just be a heavy piece of bronze.

Well, what did Paul say today?

AW He was just being funny.

DB Did his producers like the show?

AW No.

DB But couldn't they imagine ways that it would be?

AW Oh, yeah. They'd like Pork better. Pork would be more commercial.

DB Gee, I wouldn't think so.

AW See, they thought it was too "in".

DB But everything's even more "in" in Pork.

AW No, but there's good talk. awfully

DB Oh yeah, well the dialog's ~~new~~ good in Pork. And there's none at all, it seems, in Jackie's play.

AW Yeah, because Paul said he'd seen it again last night and the dialog didn't make any sense.

DB Saturday night it wasn't anything but musical ... it was like a variety show.

AW Yeah. I got Eric a job at Max's singing.

DB Erica?

AW Eric.

DB Oh, he's no longer a waiter there?

AW No, he got fired a long time ago.

DB Well, couldn't he become a singing waiter and walk around in his chaps?

AW Yeah, for one day I think he was hired. One day a week.

I think I hate Jack Benny. He's too... I don't know why they keep having him on the radio. Why won't he give up?

DB Wouldn't it be awful if the Max's auction was such a disaster that it helped deflate the whole art market? Suppose all those things go for just ten or fifteen dollars.

AW Mickey kept telling me how great it was. and I should go down and see it.

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AW He said it was just great.

DB Maybe I'll go see it tomorrow.

AW Well, I have to go to bed so I can get up early. I have a lot of things to do.

DB Okay I'll talk to you tomorrow.

AW Let's buy some more glass.

DB If you know anybody who wants to buy a Stella drawing refer them to me. I really want to spend about \$2,000 on glass ^{quick} before it goes up.

AW Do you think it's going to go up?

DB Well, I think it is. ~~Isn't it?~~ Isn't it? You know about things like that. I just have the feeling that all this glass, every piece, there's going to be nothing cheaper than \$250. I just feel that every time I don't buy something I'm losing money.

AW What shops did he go to today?

DB ~~Well,~~ I don't know the names of them. He has one place on the Lower East Side and the two La Graz he bought there are really very, very pretty.

AW How much were they?

DB One was \$60 and one was like \$80. They're very cheap.

AW Big?

DB Yes. Bigger than mine. And almost as good. One of them was really a beauty and the other one I liked too. Really good buys. And then he goes to this place on 13th street - To the Trade - but that place he said doesn't ^{really} have bargains, the same prices as uptown. So, now he wants to see what Warren and Ron have.

Alright, so I'll talk to you tomorrow.

AW Okay.

DB Okay, bye.

AW ... all out partying-ing. Where were you?

DB With who? John and Yoko?

AW No.

DB Oh.

AW They never even called.

DB Did they call you today?

AW Yoko called - something about Thursday - taking her to Stage 45 to see her movie or something. What are they doing?

DB They're so busy.

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- AW Well, I have to go to bed so I can get up early. I have a lot of things to do.
- DB Okay I'll talk to you tomorrow.
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- Alright, so I'll talk to you tomorrow.
- AW Okay.
- DB Okay, bye.
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- AW ... all out partying-ing. Where were you?
- DB With who? John and Yoko?
- AW No.
- DB Oh.
- AW They never even called.
- DB Did they call you today?
- AW Yoko called - something about Thursday - taking her to Stage 45 to see her movie or something. What are they doing?
- DB They're so busy.

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AW What are they doing?

DB They were at the Fillmore Auditorium last night, I think. Because Sunday they were seeing Frank Zappa and he said Oh, why don't you come to my performance and perform. And John said Oh, no, I'm too shy, too bashful. And so they went and they were sitting up front. According to Yoko John became so nervous he just couldn't stand it and he said, "Oh I can't stand sitting here any longer. I've got to get up and sing." And so they both got up and they went onstage. It was completely impromptu. They sang and danced.

AW When was this?

DB It must have been either Sunday or Monday.

AW Well, Jane's mother said that she saw me linked with the Beatles in a paper but I don't know who would have wrote about it.

DB Well, maybe somebody did. In the News or something. I've heard your name so many times today, I guess you really are ...

AW Why? What happened?

DB First of all you didn't tell me you were going to be on the Today show.

AW Oh, well, I didn't know that.

DB Well, I knew it yesterday.

AW See, you didn't tell me.

DB ~~Me,~~ When I got into the office I heard all about it. And then on my lunch hour I went up to the Whitney and as I was getting off the

AW Why did you go to the Whitney?

DB I wanted to see the Lyrical Abstraction show and I wanted to see your show again. And as I got off the subway there were two boys in front of me. One said, "Andy Warhol was on TV this morning and he's going to change his name to John Doe." And the other one said, "Oh he's so ... " You know he was going to say something and I couldn't hear what he was saying.

AW It is scary, isn't it? You know people see the Today show and ^{they} read New York magazine. I mean, it's two shows.

DB And they believe everything that's said on them.

AW I know.

DB So everyone at Life thinks that you really are changing your name to John Doe.

AW Well I better do something about it. So you went back to Life and you're telling them to use my picture of them on the cover.

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DE No, no. I didn't. I told them they couldn't use it.

AW When did you talk to Yoko? She called you?

DE She called this afternoon.

AW Oh, at the magazine.

DE Yes. Oh yes.

AW To remind you.

DE Right. And to tell me about the movie screening.

AW When is it?

DE Thursday from four to five.

AW What movie is it?

DE You know I forgot to ask. I get so flustered everytime she calls that I didn't ask. And then she mentioned you taking ... they're really counting on you taking them to Stage 45.

AW With dinner?

DE Oh, I don't know.

AW You can't go there early.

DE She always gets the name wrong. It's because she doesn't ...

AW Oh, yeah, she tells Paul Stage 28.

DE Yes. It's always Stage 20 or something. I think it's because she doesn't really want to go.

AW Oh, I know.

DE But I guess he wants to go just to please you.

AW Oh! Really?

DE Well, of course. That's the only reason he bought all that plastic jewelry.

AW Oh, you think so?

DE ~~No~~, Of course. He did it just to humor you. He wasn't interested in that.

AW Oh, really. Were they unhappy with all the stuff they bought?

DE No, no. I saw Michael _____ tonight across the street and he thanked me. He was so happy ^{because} he sold \$700 worth of junk to John Lennon

AW Oh, I know. He thanked Fred today too.

DE And he begged us to bring them back. He's having a party Friday night for Scott Brady? John Brady?

AW Who's that?

DE Some designer. And so he begged me to bring John and Yoko to that too.

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- AW I know. Everybody's so impressed with John and Yoko.
- DB And then Paterson Simms called me today from OK Harris and said, "Oh, David, the next time you bring such important people to the gallery I hope you'll call up first so I won't be out to lunch."
- AW Did they ever pay the money?
- DB Yes. After he said how impressed he was then he wanted to know the address so they could send the bill.
- AW How much was it?
- DB 200. And then when Yoko called it turned out that they had already sent the chauffeur down with the money to pay for it, so the chauffeur must have arrived right after Paterson's call. Ho ho. I hope they don't have to pay for it twice.
- And then I went up to the Bykert today and Klaus Curtis said that he saw us on the street and that he tried to call out or something and we were too far away. So, I guess we were really
- AW ... a scene
- DB So, what will happen next week?
- AW I don't know.
- DB I guess you have to take them to Stage 45.
- AW Then we better do something inbetween.
- DB Inbetween the movie.
- AW I went to three dinners tonight. Three parties. There was no air-conditioning in every place I went tonight. And we only went out because we thought there was air conditioning. Isn't that unbelievable? At one party we had dinner on the roof, so that was okay. It was really nice, ~~really~~ cool. But then we went to Joe Hylo's and it was just hot. It was just unbelievable. We went to a fashion show at Halston's and it was just unbearable. I was sitting next to Alexis Smith and her husband, and Tammy Grimes. It was really fashionable.
- DB Well, I can sympathise because when I was out today...
- AW Oh, your air conditioner isn't fixed yet?
- DB No. It's on tonight and it makes such a difference. But today I kept looking for air conditioned galleries. ^{I went to} Air galleries. I'd say, "It's too hot in here. Can you tell me where I can find some air conditioning? What air conditioned galleries should I go to?" Nobody has air
- XF conditioning.
- AW I went to _____ today. I went to pick up that cigarette thing. So, that big goon was there and he had another thing there.

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AW And I said, "Oh, I saw that thing in Paris. Isn't it nice? It's so expensive." And I said, "Okay, I'll pay for this." He said, "If you take that you have to take this thing, too. It's a pair. I'm selling this as two pieces." And I said, "What!! Gee, how marvelous." I said, "Gee, isn't that great. What are you trying to do?" I said, "Gee, thanks." And I walked out of the store. I said, "Thanks. Thanks loads." I said, "This was sold to me on Saturday." I can't believe it. I said, "Thanks loads." And I walked out. It saved me from buying that piece of junk.

DB You should never buy anything there. They're so awful.

AW I know. 350 was a lot for that little piece of ... cigarette case.

DB They probably paid 50 for it.

AW I know.

DB They have some nerve thinking their stuff is so terrific that it has to be sold in a lot. I can't get over...

AW They lost their whole customer ... for John Lennon by just snapping their hands and they could have put any price on it.

DB Colored La Beek is not that rare ... wanting to sell all four pieces together. How silly. Well, I'm never going to buy anything from them no matter how much I like it.

AW I know. After this thing today. And so I went over ... Barry Freedman, he's so nice

DB I have to sell something to raise money. I'm just so poor. I don't understand.

AW You could have made all your money writing articles about me.

DB Well, I've missed out on everything. Not only have I not written articles about you but I never even bought your work when it was so cheap. I've just lost millions of dollars in the last ten years. I really have.

AW I could say that about everything, too. I should have bought Oldenburg's when they were cheap. I should just have just bought five and they would have kept me going for the next ten years.

DB And it may never happen again.

AW I know.

DB Last night after I talked to you I went back to watching television and Kris Kristofferson was on the Joe Franklin Show

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AW And I said, "Oh, I saw that thing in Paris. Isn't it nice? It's so expensive." And I said, "Okay, I'll pay for this." He said, "If you take that you have to take this thing, too. It's a pair. I'm selling this as two pieces." And I said, "What!! Gee, how marvelous." I said, "Gee, isn't that great. What are you trying to do?" I said, "Gee, thanks." And I walked out of the store. I said, "Thanks. Thanks loads." I said, "This was sold to me on Saturday." I can't believe it. I said, "Thanks loads." And I walked out. It saved me from buying that piece of junk.

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DB He was on with Pat Wayne.

AW John Wayne's son?

DB Yeah. They're in a movie together. Joe Franklin was asking them about their famous fathers. Who is Kris Kristofferson's famous father?

AW I don't know.

DB They kept saying he was a famous father. I never heard of anyone named [^] Then they talked about that how John Wayne movies are so big that no matter how bad the reviews are, how trashy the movie, it made money. And that on 42nd street John Wayne movies make the most money. And all the marquees had to say ...

AW It's true.

DB ... was John Wayne double bill.

AW It's true.

DB And it would make the most money.

AW It's true.

DB And then Kris Kristofferson said, "Yes it could be two Andy Warhol movies of John Wayne sleeping."

AW Oh, how sweet.

DB Yes, it was.

AW I think he's so great. Jed and Fred think he's terrible. I think he's ^{is} terrific. ~~And nobody likes him~~ ^{they think} He is so terrific. And nobody likes him because he's a Harvard graduate and he went down to Nashville and now he sings Nashville. And he's this intelligent person that's a beauty that Jim Meeker's in love with. Jim Meeker's the one who commissioned me to do the Dennis Hopper portrait, you know the friend of Michael's. You know, Michael is going with another beauty now, you know, the Negro girl, Sim. It's just unbelievable.

DB Naomi Sims. How does he do it?

AW Fred introduced them. And now ~~there's~~ they're big timing it. Michael must have something.

DB I should do a story on Michael ... the most glamorous fuck in New York.

AW He must be. Ultra made it with him. He must be a glamorous fuck. Is he or is he? What does he do that's really so great?

DB He must be. I don't know. He must be good. Well, you've made it with him, haven't you?

AW No, I haven't.

DB Yes you have. You told me that he spent the night with you. That he was over there one night.

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AW I was just tickling your fancy.

DB Oh, come on. He would do it. He was probably trying to get a commission.

AW No. He has a lot of work of mine around. No, he's too adorable. I can't get involved. (pause)

Why were they both on that Joe Franklin Show?

DB Because they're both in that same movie, this Big Jake.

AW Is the Wayne boy pretty?

DB Yes, he looked very nice.

AW They're not in the movie called The Dealer? With Viva?

DB I thought they were selling Big Jake.

AW Oh. He sings, I guess, in Big Jake. He's probably written a song.

DB So, call Yoko tomorrow.

AW Well, she called Paul and left a message.

DB Well, so call Paul.

AW I don't understand. I called yesterday and they didn't even call me back.

DB But she didn't never got your message.

AW What!!

DB I told her that you were hurt because you hadn't called her back yesterday. And she said she didn't know anything about it. So then I gave her the Factory number and she must have called immediately.

AW ^{Oh} Yeah.

DB So they really want to see you.

AW I left a message and I left my number.

DB Oh, it's because of the operators at the Plaza.

AW They don't like them?

DB Well, no. They're trained not to put messages through, or something.

AW When I called I said, "Is Yoko Ono there?" WHO And the operator said, "WHO?" I said, "Yoko Ono." "WHO?" I said, "Mrs. Lennon."

DB Well, that's what they did to me.

AW And I said, "Mrs. John Lennon." And she said, "WELL, HOLD THE LINE." And then she came back and she said, "They're not picking up. They're not in."

DB Well, that's all a lie.

AW Oh, really?

DB Yes. But what you should ...

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- AW And so I said, "This is Andy Warhol. Am I on the list?" And she said, "I'm sorry. They're not in." She was just rude. I really don't want to get the same lady again. What do you do?
- DB They probably forgot to put your name on the list as somebody to put through.
- AW Oh, no no. Because when I had to call back for the messages I must have been on the list. Remember when they wanted the questions so badly?
- DB Oh yes. So anyway, try again.
- AW They think that they're so up there that ... I think it's too hard.
- DB No, no. They're really so impressed by you they want to be part of your ...
- AW Well, I called. I wanted to take them out last night.
- DB Gee, I think we should really encourage them to get a place in New York and become part of the scene here.
- AW Well, the gallery called, the gallery Wayne went to, they need a thousand dollars to run. They could go right in. They could pay a thousand dollars and take over.
- DB What gallery?
- AW You know, the gallery _____ where the chickens are. Something ^{named} Lou.
- DB Jeffrey Lou.
- AW Who is Jeffrey Lou?
- DB He's a bad sculptor at Ivan Karp's.
- AW Was he there?
- DB He was there, yes.
- AW Was he the boy who waited on us?
- DB I keep forgetting what he looks like. Oh, no no no. That wasn't him.
- AW Who was that nice boy? He looked so familiar.
- DB Jack Bertau or Jake Bertau.
- AW I don't know who he is.
- DB He's a painter.
- AW He was so nice. Well, Jeffrey Lou, he just was so pushy. And the ^{only} other reason I talked to him was because I thought he was the Chinese boy you introduced me to. That's the only reason I talked to him ... because he sounded Chinese. Jeffrey Lou. I mean, what name would that be? Jeffrey Lou. So, who was that Japanese boy?
- DB Hahn. H. T. Hahn. Like the Hahn dynasty.
- AW Oh.
- DB I think John Lennon really should contribute something to that Max's

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DB auction.

AW Why?

DB Because that will help him get in the good graces of the New York art world. Because when I was talking to Klaus Curtis today he was being so negative, ~~and I said~~ ^{tell him} that John and Yoko were thinking of buying a building in SoHo and he said he hoped not. That would just ruin the neighborhood. There would be more tourist buses. I just think people shouldn't be so down on them. I really like them ... after Saturday. It would be fun having them around.

AW I know.

DB I'll talk to you tomorrow.

AW Alright

DB Bye

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- DB And Yoko turned around and she said, "So, what's that about the portrait? Does Andy want to do a portrait of us?" They were trying to find out what I told Dan.
- AW Oh, no.
- DB It all got garbled. I just said that for the amount of money you'd spend on an Elvis ... for a little bit more you could get a portrait. I didn't ~~say~~ explain that by "a little bit more" I meant twice as much.
- AW (laughter)
- DB But I mean, people who can afford 30,000 can afford 50,000. It doesn't make any difference. And then John ~~asked~~ said, "Well, what does Andy charge for a portrait?" and so I stammered and said, "Well, \$50,000." And then John just ... collapsed as if that was such a staggering sum.
- AW Little does he know that he makes a million dollars a day. Isn't that nutty?
- DB Yeah, but he's not used to the idea of a painting being so expensive. Yoko said, "You know, we sometimes ^{charge} money to pose. We could charge Andy money to pose for him." And then John said, "Yes. We could charge \$50,000 and then he could charge us \$50,000 for the painting and everything would be even. We wouldn't have to exchange any money." And then Yoko was going on about how you make so many, so many multiples, and how you'd make so much money on it.
- AW But you said that I'd (just) make one.
- DB Yeah. So, then I realized that I just didn't want to get involved and I said, "Well, it's just too complicated. ^{And} Andy's too complicated. So, just get the Elvis if that's what you like." So, I got out of the car and tried to get back to work. But about fifteen minutes later Yoko called up and said, something about how great it would be if you did portraits with them, that you could make so much money with their faces because they would sell so well.
- AW But did you tell them that I don't do anymore work ...
- DB I told them about three different times that you didn't want to add an image to your repertoire and that you only would do a single portrait. Then I told her that ^{my thought} it would be nice if you made a lot because I'd like to have one for myself, but that it would just be one.

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- DB So, then she said, "Oh, just one." Then she got very excited. But I guess she was more excited if you'd make more and sell them all over.
- AW Oh, I know. With her face ~~mm~~ Well, with her face I would do more.
- DB And then she said, "After all, Andy doesn't always charge to do portraits. He didn't charge Jackie Kennedy to do the portraits of her." And I said, "But that was when Kennedy was assassinated. At least you still have John."
- AW Oh, David, you're really great.
- DB But I don't think I said it well enough. I don't think she caught on. what I meant - that it was better to have John than to have a portrait done. Anyway, I can just see the three of you carrying on negotiations for the portrait for a year. And that's what my story will be.....
- AW I'm going to get screwed out of the house.
- DB ... how John and Yojo failed to get Andy to paint them.
- AW It'll probably get screwed up.
- DB Probably.
- AW And they'll buy me off by getting a portrait done.
- DB Yeah, something like that. Or else they'dl get the portrait and pay you a percentage of the manager's fee, or something.
- AW Yeah.
- DB Well, they really are so complicated. I thought you were complicated but they're ^{really} right up there with you.
- AW And he reminds me so much of Brigid. The way he was taking photographs last night was unbelievable -- he was on the floor taking feet, double exposures, I mean, it was like with a new toy - just the way Brigid is. It was just so unbelievable.
(talk about Brigid's brother cut out here - 104-115)
- DB ~~the~~ One of the many interesting things about John is that he's incredibly generous and free with his money and then he goes off into a corner and ^{he's} thinks that people are trying to get money from him... after he's just spent so much.
- AW I know.
- DB We were at the Guggenheim and it was a very curious meeting there. I couldn't figure out what was going on because Robin Green immediately started talking about money. and how it cost so much to put on an event there, how it cost a thousand dollars to keep the museum

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- BB open in the evening, and that somebody would have to pay for all the equipment and the guards and everything. I didn't know anything about that. I ~~thought~~ ^{always assumed that} the museum paid for ~~all~~ these functions.
- AW Well, they do.
- DB Then he said that usually they get foundations to back them. But he kept ~~saying~~ ^{mentioning} money and John and Yoko began talking money talk - which they're very good at and I was very nervous that they were ~~going to say that they were~~ ^{going to be} too eager to pay for it because then that would create a bad impression - like Gloria Vanderbilt buying a show or something. So then John was very agreeable and being very businesslike but he got very upset back at ~~Abiko~~ because he thought the Guggenheim was trying to make up their annual deficit on him, or something. It really is peculiar. I'm going to call Robin Green tomorrow to try to find out of that's really ordinary, or if he was trying to get them to pay....
- AW Oh, no, no. That's what it is all around. If he didn't have to worry about who was going to pay for it ...
- DB It would be easier to do.
- AW It would be easier to do. Like I paid for the wallpaper, ~~and they~~ actually. They sold the cows to paid for the wallpaper. I paid for the wallpaper. They paid for putting it up and taking it down. And then they sold the wallpaper there. We gave them a good price. That paid for tearing it down and outting it up.
- DB So you never got reimbursed in any way for that?
- AW No. Well, I paid for the wallpaper that went there - \$1000 or \$2000 . They paid for putting it up but then I sold them cows. They took the money that they made from the cows and that was the expense for
- DB They got their expense back.
- AW Yeah, that's what it was.
- DB Well, I think that Yoko should ~~think~~ worry about what she's going to do first before she worries about the money. If it costs a couple thousand dollars to have an evening there...
- AW Oh, they just want ^{one} evening?
- DB No. Actually John was so funny because he was talking in terms of a month, having a month long show. Now they're thinking of doing it for one week and if it's a success then extending it for a second week.
- AW But they won't have any trouble doing it in Europe.

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- DB Doing what?
- AW Anything. A happening. They could have the Tate or anything.
- DB Oh, I didn't think so. I think she's probably more anathema in London than she is here. I think that they're going to have a problem - even if they do pay for it all - with the curators at the Guggenheim. It's funny how so many people resent her for being Mrs. Beatle and they expect her to pay for everything and then when she does pay for everything they think that she's buying her way in. It really does get complicated.
- AW But they haven't been too generous with anybody. They haven't gone out and bought you a \$50,000 bracelet or anything. They haven't.
- DB But if they can spend \$2,000 on a DeKooning drawing then they can spend \$2000 at the Guggenheim.
- AW They can buy you ...
- DB Oh, I don't want anything for myself. Did I tell you that Ivan called Fred McDerrah the afternoon we were there.
- AW No.
- DB When he went in to wrap the DeKooning he called Fred McDerrah and told him that John and Yoko were in the gallery and that he should drop everything and come over and take a picture. Isn't that sneaky of him?
- AW That is funny.
- DB I think that Ivan was really kind of awful to do that. I mean, ~~everybody~~ there he was being so rude to Yoko and at the same time trying to get some free publicity.
- AW Oh, I don't think he was being rude...
- DB He was awful to her. Yes. Telling her he had the greatest Japanese artist in three centuries in the other room.
- AW Oh, he was being funny.
- DB Oh, I don't think so. I got a call from a girl at Newsweek today who's doing something on Jill Johnston. They're doing a cover story on gay liberation...
- AW Not again!
- DB ... and they're going to have a sidebar on Jill.
- AW Is she on the cover?
- DB ^{AW} Well, that's what I asked. ^{because} I couldn't understand why she wanted all this research. She said she had a three-hour taped interview with Jill and more questions -- she wanted to know where to reach

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DB Jill-- and she said she was talking to Diane Fisher, she was interviewing ~~to~~ all these people and I said, "What are you going to do with all this research? Is Jill going to be on the cover?" And she said, "No, it's just going to be a section, or something."

AW Jill's article was really great.

DB Yeah, it ~~was~~ awfully funny.

AW Really good. Really funny.

DB There were a lot of references to John's book in it, things she had quoted parts of his book which I didn't even notice. But he had caught them all. There were about three of them where she had just lifted things out of his book.

AW Boy, she's clever. They probably paid her ticket over, don't you think?

DB No. I don't know who paid for the ticket. I didn't even ask where she was going.

AW Was she going over to see the same girl from four years ago?

DB Gee, I never got around to asking her. All I remember is that she's going to Paris, London, and then around to Cata to see Timmy, and Susie, and John.

AW Just going on a vacation?

DB Yeah. It's one of those 21 - 45 day _____s

AW Oh, how great.

DB But it's just like Jill to go away just when the magazines want her. It happened with Time last year after ~~she~~ her swim in the Scull's pool and then she went to Maine. There were all these 'phone messages about "Call Time" "Urgent Urgent" and then when she got back it was too late and ^{so} they ~~didn't~~ ^{never} even use her ~~name~~ name.

AW They wouldn't have done anything anyway.

DB But I think it's funny that Jill has been writing for all these years and it wasn't until she started talking about ...

AW It's funny. Every letter in the Village Voice is about Jill. It's sickening.

DB Well, it is because it's all about the sex thing. And Jill...

AW After she got rid of all the people she was involved with, now she ^{has} time to spend... all of the other people, she was always involved with their fantasy like Lucinda - and after Lucinda the other girl - and now ~~she~~ when she's alone, she has no girl, ~~she's~~ working. That's when it all happened. Now when she won't want anybody she'll have these people throwing themselves at her.

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DB I think it's amusing the way people think of her as the great lesbian spokeswoman. As if she's Mrs. typical lesbian. And Jill is ... she's ~~not~~ so peculiar, she's not an out there _____ (?) She's not ... well, she's not even a lesbian.

AW I know. (laughter) She did what Jackie Curtis as a drag. That's what's so funny. She decided that was the way to become famous. And she'll drop it as soon as she makes it and then she'll become a very important person. Just like Jackie. She'll let her hair grow and wear dresses and go to a beauty parlor.

DB Isn't that funny how people can come in from outside and do the style better and get all the attention and then go away. (from 280 - 353 conversation about Lillian Wassau/not getting any discount - mention made of using John and Yoko as a "lever," eg. bringing them in to buy something

At 353 mention made of party given by Hedley Donovan - "he's so horrible, he really is." "He's like somebody out of the Pentagon" "He's such a dunce." or like somebody out of Nixon's Cabinet."

At 385 - Bourdon tells Warhol that "John and Yoko left tonight" mention of the price of a building - Allen Klein deal - nothing very interesting.

At 420

AW I found out that Tony Cox is married to one of the richest girls in Texas. Fred _____ just came back.

DB He married a rich girl?

AW She's ^{never} going to get the child. They are so rich. One of Fred's old girlfriends. You see ~~that~~ she would learn if she would call us and be nice to us.

DB Oh, no, but she knows that because they're going to London for ten days and then they're going to the Virgin Islands to see the judge and then they're going to Texas. She knows that Tony is in Texas.

AW Oh, she knows Tony got married.

DB She didn't mention that he was married.

AW He married one of the richest girls in Texas. So, they won't get the baby.

DB Oh, that's why she wanted me to kill the story in Life about her ^{was} ~~the~~ movie. That's why she called, of course.

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433 - 455 cut out - not too interesting.

AW Why did she want the story killed?

DB Because she thinks it will hurt the lawsuit.

AW Why?

DB Because if it looks like the mother goes around making dirty movies they may not give her the child. But I'm sure the story won't be out until after the trial.

AW So, there is a story!

DB Well, it's just in the works.

AW Oh, David, you treat me, your closest friend ... and you're doing a story on Yoko's Fly movie

DB I'm not doing the story. Elsie _____ is.

AW I just can't believe it.

B-side

~~XXXXXXXXXXXX~~

She mentioned that

DB / They didn't think that Elsie would do a good job. They would like it if I were doing something because ^{then} they would know it was serious and it would mean something. But they didn't think that Elsie could do a good job. So, they said instead of that why don't we let John write an article on Yoko and it could be illustrated with her photographs - or the other way around. They're always working.

AW So you said, "Oh, what a great idea."

DB No, I didn't. I said, "Oh, Yoko, you're not trying to be another Linda Eastman."

AW Well, in the article you have to talk about the house that we're getting together so that I can use it for a suit.

DB I couldn't.

AW Why don't you do a book on ... you need an idea for a book.

DB Oh, yes.

AW Why don't you do it for Harry Abrams.

DB Could you get Bob Colaciello to mention it to the Dutton people?

AW Harry Abrams.

DB No, I want one of those \$6,000 Colaciello contracts.

AW No, Harry Abrams.

DB Oh, that's a great idea, a book on John and Yoko's movies.

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DB Well, you want to hear something else that might get you angry?

AW Yeah.

DB ~~Wait~~, I called up Les tonight and he ~~wasn't~~ wasn't home. His wife answered the 'phone and she told me that he'd gone out to take pictures and she instantly caught herself. She said, "Oh, I wasn't supposed to tell you." And I said, "What do you mean?" And she said, Les had told her ^{that she} never to tell him when he goes out to do some work because he's afraid I'll repeat it to you. Well, I wanted so badly to just laugh in her face. I can't even remember what he does long enough to repeat it to you. Can you believe it - after all this time that you're ^{just} actually waiting for his next idea? Isn't that amazing?

AW What was ~~the~~ next idea?

DB Well, I don't know. And if she had told me I would have forgotten it by now.

AW And now you're curious.

DB Well, yes, now I am. (laughter) Maybe that was the plot.

AW Oh, that's it. It was a plot.

DB Maybe that's it because I haven't asked about his work for the last year.

AW Yeah. He's smart.

DB Well, alright...

AW Why do you have to get off?

DB Because my laundry bell is about to ring.

AW Oh, you've got to find out Les Levine's picture idea.

DB Oh, no. No, I'm not. I'm just so annoyed by that attitude I'm not going to tell him about any of my art deco purchases anymore. If he just goes out and tries to buy the same thing. I mean, is that fair? Would you like it if I were out buying _____ furniture?

AW Oh, yeah. No, because it makes it go up, David. Here you've made him paranoid and here he goes out buying what you have. That's great. I mean, what are you trying to do? If he was buying the opposite you would get very ... I mean, he's just making your prices go up.

DB ~~Exactly~~ That's true.