

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

8/13/71

John Lennon/David Bourdon

Mention

~~Discussion~~ of Rosalind Drexler writing article about Yoko for Art News or New York Magazine. Bourdon: "Art News ^{would} treat her seriously as an artist." "Yoko has to decide ^{whether} if she wants a big audience that's going to celebrate her as Mrs. John Lennon or an audience that's going to care about her art. A big audience is never going to be interested in someone's art. Eventually she can have both."

(All throughout John has to repeat to Yoko what's being said by you.)

"Ultraviolet can't cook. She gave me a drink that was all ice and coffee that was all grounds." B

Mention of buying building in SoHo (from 105 on)

"Andy talks as if he doesn't already own a building downtown." B
He's ashamed of it

"He didn't want to show it to you ^A the one on the Bowery." B

"He said we could stay there sometime. We were driving past one day and he said, "Oh, look, you can stay in my house ~~sometimes~~ ^{if you like.} And he pointed to this little shack." L.

(Yoko comes on at 150)

"I have nothing against Andy about anything. ^{The} Sweet little thing. You know how Andy is. Subconsciously he starts acting like with those resentments that will explode someday and I don't want to see that, right?" Y.

not very interesting or revealing.

mention of the play Pork

"I loved Pork here in New York but I think that I liked it ^{only} because I knew ~~what it was about~~ all the people that it was about. I kept thinking I liked it only because I know Andy and his friends. If I didn't know them I would have hated the play." B.

(254) "We're really both agreed very much - of one mind where it concerns you. (you and Jill) "We're really taken ^{what we think of as} by your predicament." Yoko: Oh, I'm dying to know what my predicament is."

D.B.: "I've ~~been~~ tried to tell you before and I guess I never got around to it. But my diagnosis is that you get reams, lots and lots of attention ~~and it's a lot of~~ that you don't necessarily deserve as Mrs. John Lennon and the more attention you get as

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Mrs. Lennon, the less attention you're ever likely to get with for your own work.

Yoko: I know. Isn't that amazing. I'm glad you noticed.

D.B.: This is a very unique position. That's why Jill and I talk about it all the time - because there's ^{nobody} ~~no one~~ else we know of who's like that. Because John is so incredibly famous - it's hard for me to realize just how famous he is - so anyone, almost anyone in the world would be ^{terribly} intimidated by that.

Yoko: Isn't it amazing. But as you know we are rather a nice couple, aren't we?

D.B.: ~~Oh yes~~ A delightful couple, yes.

Yoko: We always forget that. It's easy to forget it. Then it bugs me when I remember it because it's really a drag. That's what Jill was talking about. I don't know what she meant by "her sympathy was rapidly vanishing" or something.

D.B.: Oh, no. No, I don't think that's ~~xxxxxx~~ ^{it} at all.

Yoko: Well, anyway, she wrote it, remember?

D.B.: I think Jill has done good things on you because it does present a new image. Because if I do say so myself, from all the things that I read on you in the press you really emerged sort of as the looky girl that John married.

Yoko: Yes, yes, yes. It sounds a bit more human..... But you see, David, you must realize that if you read about yourself then you have a different ... when you read about yourself you say, "My god it sounds bad." But you're right, probably. John thinks it's alright so it must be alright.

DB: That's why I thought it could be so good if Rosalyn Drexler did the piece in Art News. Because it would get you more attention as an artist.

Yoko: Oh, that's good, eys.

DB: I had thought of doing a piece for Art News on you ...

Yoko: Look, David, why don't we do it this way - ~~you~~ she writes in New York and you write in Art News. Please. Because I think you're much better. I don't know Rosalyn Drexler but I'm sure she's ~~why~~ good but you are very ...

DB: As soon as she mentioned it yesterday - because I had never thought of her - that she wanted to interview you, and then she mentioned Art News, it just went "click" in my head. Because it was so right. I realized that the reason I held back was because I just

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

didn't feel quite right or ready for it.

Yoko: Because, in other words, you're a bit too close to us in a way.

DB: Yeah. And then the fact that she's a woman and instantly understood a lot of your problems and your situation, I think she can bring insights into the article that I would never be capable of. And so I think she would do a really top-notch job.

Yoko: When you know us too well and all that, it's just a bit funny that you would write about me. It's just a funny feeling like maybe you get embarrassed about writing with a straight face. So, you're right. Ok.

DB: I think she would do a better job than I would. And it doesn't mean that I can't do something ~~like~~ later for someone else. You see there are two types of journalists, those who say "If no one else does it" ... "If I don't do it someone else will" and "If I don't do it, no one else will." And I'm the latter type. As long as I can find someone else who can do it - especially somebody who I think is better - then I prefer to sit back.

Yoko: I know you're right. It's very cool and objective, not one of those whitewash things. I think that would ^{really} bring me some kind of recognition that is right... not that sort of great and fantastic and exquisite but ... the right kind of people would start to realize it. You can always do that...

DB: So, I really want to see if Rosalyn ^{can} ~~will~~ do this. Maybe she won't even be able to do it for Art News.

Yoko: Why?

DB: Well, we just have to see. She's going to call up the editor tomorrow. They may not want ~~in~~ her to write for it but I think they'd be crazy if they don't because she really is a very good writer. She's a humorous writer.

Yoko: I know. I instantly knew her capability. She's one of those women that, probably if she wants to cook she can cook, too. In anything, she's sort of capable, you know what I mean? She's just that type. So, that'll be alright.

DB: Well, I think that the two of you are just a perfect match up. I love the idea.

Yoko: You know, what happened was Jill was there and it was a TV program. We went there and we found out, which was no surprise to us, that they arranged that John would sit right next to the -- it's always that. The thing is, we said, "If you're going to

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

didn't feel quite right or ready for it.

Yoko: Because, in other words, you're a bit too close to us in a way.

DB: Yeah. And then the fact that she's a woman and instantly understood a lot of your problems and your situation, I think she can bring insights into the article that I would never be capable of. And so I think she would do a really top-notch job.

Yoko: When you know us too well and all that, it's just a bit funny that you would write about me. It's just a funny feeling like maybe you get embarrassed about writing with a straight face. So, you're right. Ok.

DB: I think she would do a better job than I would. And it doesn't mean that I can't do something ~~like~~ later for someone else. You see there are two types of journalists, those who say "If no one else does it" ... "If I don't do it someone else will" and "If I don't do it, no one else will." And I'm the latter type. As long as I can find someone else who can do it - especially somebody who I think is better - then I prefer to sit back.

Yoko: I know you're right. It's very cool and objective, not one of those whitewash things. I think that would ^{really} bring me some kind of recognition that is right... not that sort of great and fantastic and exquisite but ... the right kind of people would start to realize it. You can always do that...

DB: So, I really want to see if Rosalyn ^{can} ~~will~~ do this. Maybe she won't even be able to do it for Art News.

Yoko: Why?

DB: Well, we just have to see. She's going to call up the editor tomorrow. They may not want ~~in~~ her to write for it but I think they'd be crazy if they don't because she really is a very good writer. She's a humorous writer.

Yoko: I know. I instantly knew her capability. She's one of those women that, probably if she wants to cook she can cook, too. In anything, she's sort of capable, you know what I mean? She's just that type. So, that'll be alright.

DB: Well, I think that the two of you are just a perfect match up. I love the idea.

Yoko: You know, what happened was Jill was there and it was a TV program. We went there and we found out, which was no surprise to us, that they arranged that John would sit right next to the -- it's always that. The thing is, we said, "If you're going to

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

4

ask about Beatle things we're gonna put you ~~in the back~~ (in a bag?)" to the m.c. And he was saying, "Well, alright." You just know there's a certain feeling that when I'm talking about Grapefruit they're just waiting for me to finish. And then I said, "Well, ^{shall} I read another one?" "Oh, yes, ^{of course} that would be delightful." And you know that he's just sort of thinking "when will I be able to ask about the Beatles?"

DB: Well, that's only a natural thing ...

John: (in the background) "Don't mean, for christsakes." (cheerfully)

DB: In a couple of years the Beatles will ^{eventually} recede a little more into history and then there won't always be that probelm.

Yoko: Isn't that amazing, though. It's really true that people can't focus their eyes on me, even, until John goes to the toilet.

DB: You don't say that too often in front of him, do you?

John: She's lying. That's why she goes around with her breats out.

DB: Well, John, doesn't she make you feel guilty when she talks ~~with~~ this way?

Yoko: He's used to it.

DB: He's used to it? That's worse.

John: What? What?

DB: You're used to it. That's worse. All this talk about you going to the toilet being the only time people talk to her. ~~Shushshushshush~~

John: I know, it's terrible, isn't it?

DB: She shouldn't say things like that.

John: I know she shouldn't. I'm always telling her. It's female chauvinism.

DB: Exactly.

John: Exactly. We must get together about this.

DB: I know. We have to stand our ground.

John: Right. (laughter)

DB: Anyway, I think I've got all the thinks now to repeat - which boil down to about 1½ items which I can dispense with in ~~about~~ 30 seconds. So, I look forward to seeing you next time.

John: Yes, yes. ^{well} As soon as we've got something to show we'll say "come over and see the ..."

DB: Ok, I hope you will.

John: That's how it will be.

DB: Ok. Bye bye.

Yoko: Hello, David?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

4

ask about Beatle things we're gonna put you ~~in the back~~ (in a bag?)" to the m.c. And he was saying, "Well, alright." You just know there's a certain feeling that when I'm talking about Grapefruit they're just waiting for me to finish. And then I said, "Well, ^{shall} I read another one?" "Oh, yes, ^{of course} that would be delightful." And you know that he's just sort of thinking "when will I be able to ask about the Beatles?"

DB: Well, that's only a natural thing ...

John: (in the background) "Don't mean, for christsakes." (cheerfully)

DB: In a couple of years the Beatles will ^{eventually} recede a little more into history and then there won't always be that probelm.

Yoko: Isn't that amazing, though. It's really true that people can't focus their eyes on me, even, until John goes to the toilet.

DB: You don't say that too often in front of him, do you?

John: She's lying. That's why she goes around with her breats out.

DB: Well, John, doesn't she make you feel guilty when she talks ~~with~~ this way?

Yoko: He's used to it.

DB: He's used to it? That's worse.

John: What? What?

DB: You're used to it. That's worse. All this talk about you going to the toilet being the only time people talk to her. ~~Shushshushshush~~

John: I know, it's terrible, isn't it?

DB: She shouldn't say things like that.

John: I know she shouldn't. I'm always telling her. It's female chauvi-
nism.

DB: Exactly.

John: Exactly. We must get together about this.

DB: I know. We have to stand our ground.

John: Right. (laughter)

DB: Anyway, I think I've got all the things now to repeat - which boil down to about 1½ items which I can dispense with in ~~about~~ 30 seconds. So, I look forward to seeing you next time.

John: Yes, yes. ^{well} As soon as we've got something to show we'll say "come over and see the ..."

DB: Ok, I hope you will.

John: That's how it will be.

DB: Ok. Bye bye.

Yoko: Hello, David?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

5

DB: Yes.

Yoko: You know, life is very strange. There are many delicate angles to it. You know, the fact that he is like that, to be reminded of the fact that he is that big is always very pleasant. So there's that side, too. ~~That's the other side~~ Do you understand?

DB: ^{You mean} ~~Yes~~, it helps keep his ego in "high."

Yoko: Yes, yes, yes.

DB: Considering who he is, he really seems very normal.

Yoko: Yes, I was kidding about that. I was saying, "Why don't I give you a birthday present ... that when you wake up this machine goes "We all love you, John. You're the king," or something, you know, a machine. We all need that, don't we. I need that.

DB: Suppose it broke down, though. That would be very discouraging. "We all love you, JaJaJaJaJa. We all love you, JaJaJaJaJa..... "

Yoko: Also I'm going to send a machine to Alan (Klein) that says, "Yes, Alan. Yes, Alan." That's all we need. Ok, bye.

DB: Ok. Bye.

8-15-71

DB: I am so hung over this morning.

AW: From where?

DB: I don't know. Illness. Migraine or something. I just felt so ^{awful, really} hung over. I never feel hung over. I think it was because I was out with John and Yoko yesterday and it just wore me out.

AW You were out with John and Yoko! Yoko who?

DB (laughter)

AW They're in town?

DB They came in two or three days ago.

AW You didn't even tell me! After I wrote that article to you.

DB Andy, I didn't know you were in town.

AW I wrote it only two days ago.

DB I know. Well, they must have come here just to pick it up on the newsstand. She called me up yesterday and I didn't recognize the voice. Finally I said, "Oh, are you calling from London?" And she said, "No, we're at the St, Regis this time." And then she ~~said~~ told me how they were going to be too busy editing their movie for three weeks...

AW They're in town for three weeks?

DB They were going to be here for six weeks but the horrible thing

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

5

DB: Yes.

Yoko: You know, life is very strange. There are many delicate angles to it. You know, the fact that he is like that, to be reminded of the fact that he is that big is always very pleasant. So there's that side, too. ~~That's the side~~ Do you understand?

DB: ^{You mean} ~~Yes~~, it helps keep his ego in "high."

Yoko: Yes, yes, yes.

DB: Considering who he is, he really seems very normal.

Yoko: Yes, I was kidding about that. I was saying, "Why don't I give you a birthday present ... that when you wake up this machine goes "We all love you, John. You're the king," or something, you know, a machine. We all need that, don't we. I need that.

DB: Suppose it broke down, though. That would be very discouraging. "We all love you, JaJaJaJaJa. We all love you, JaJaJaJaJa....."

Yoko: Also I'm going to send a machine to Alan (Klein) that says, "Yes, Alan. Yes, Alan." That's all we need. Ok, bye.

DB: Ok. Bye.

8-15-71

DB: I am so hung over this morning.

AW: From where?

DB: I don't know. Illness. Migraine or something. I just felt so ^{awful, really} hung over. I never feel hung over. I think it was because I was out with John and Yoko yesterday and it just wore me out.

AW You were out with John and Yoko! Yoko who?

DB (laughter)

AW They're in town?

DB They came in two or three days ago.

AW You didn't even tell me! After I wrote that article to you.

DB Andy, I didn't know you were in town.

AW I wrote it only two days ago.

DB I know. Well, they must have come here just to pick it up on the newsstand. She called me up yesterday and I didn't recognize the voice. Finally I said, "Oh, are you calling from London?" And she said, "No, we're at the St, Regis this time." And then she ~~said~~ told me how they were going to be too busy editing their movie for three weeks...

AW They're in town for three weeks?

DB They were going to be here for six weeks but the horrible thing

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

is ... because of his - he got arrested for marijuana once - and so they will only let him stay here for six weeks. Isn't that awful?

AW Is Jimmy Vaughan here, too?

DB No. They only called up to have me tell you some things. Now, what are they? I really don't want to spend more than two minutes on this ...

AW: The building is coming through?

DB: No, the building thing has fallen through. John says it's a wash^o out. because there is another interested buyer and the owner has raised the price to \$500,000. Is that what it was before?

AW: No. \$450,000.

DB: Well, it's \$500,000 now. And the owner has found ~~it~~ out that all of you are interested or something. They just think it's too much effort and not really worth it. So, they have lost interest in the building. Secondly, the girl who plays the lead in Pork, Apple has signed her to record a song from the play.

AW: No, that's Jerri Miller.

DB: Oh, Jerri Miller. Oh, they signed her? Oh, that's great. That's nice. I don't remember her singing a song.

AW: She doesn't. She sings a song in Trash.

DB: Oh, is that the song they're using?

AW: Yeah,

DB: Well, anyway they're going to somehow record it as a single and try to get it in the top ten. Yoko said that you'll get a lot of publicity out of it because it'll be advertised as something from Andy Warhol's Pork.

AW: Oh, how funny.

DB: The other things were ... OH, they handed me this copy of Crawdaddy

AW: You entertained them yesterday!?

DB: Yes. And so I said, "I already read that. Andy read me certain selected portions over the telephone." And I quoted them from memory. "And I was wondering who you were talking about and Andy said he thought it might be us," And then they were both very defensive. And John said, "Oh, Yoko didn't say that. That was the man, Henry So-and-so. He said that. That wasn't Yoko." And then she apologized again today. She wants to be sure that you don't think that they said anything bad about you. Because they really do like you and they don't want you to think badly about them.

AW: It's just too crazy. If you just get them on drugs they get too paranoid and they say all the things...

6

Yoko was quoted as saying that

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

7

DB And then also they were very hurt that you didn't call them in London

AW They weren't in town.

DB Well, they were in town.

AW No, they weren't.

DB Well, they say they were. Anyway, they say they were in town and ~~AW~~ that you didn't call and they would have gone if they had known about it or ^{they had} been invited. They found out after you left that Jimmy Vaughan had told you that they weren't in town. So, they shouldn't feel hurt about that. It was an honest misunderstanding.

AW That would have been great to have Nuryev and the Beatles, that would have made the whole thing. Jimmy Vaughan is the one who really did it.

DB Well, maybe he didn't want them at the opening, or something.

Or, maybe he didn't know, I mean, they travel around so much it must be easy to

AW No, but I told him to call Dan up but he was too involved with something else.

DB So. We had so much fun yesterday.

AW What about the painting?

DB We didn't talk about that at all.

AW So, you did have fun?

DB Yes. They said they'd pick me up. So, at 4:00 Tom, the chauffeur, ~~picked me up~~ pulled up in front of my building and the limousine was empty and I said, "Where's John and Yoko?" They got so hungry they had to stop in a delicatessen before ~~they stopped to~~ picking me up. And I thought that was peculiar. So, then we went down Christopher street. They had stopped in some funny little bagel place that I had never even ^{noticed} before - it's between seventh avenue and Bleeker - just a little hole-in-the-wall place -- and I walked in and there they were sitting in the back in their disguises -- you know, the sun glasses, the berets, looking for all the world like John and Yoko in disguise. So, I sat down and we were chatting, and all they talked about was you, and what you thought, and what they thought of you, and how they were hurt and how you were hurt, and so on, and I began wondering "was it worth the trip out here for this?" And then suddenly there was this big clap on my arm and I turned around and it was Sherman Drexler and Rosalyn.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

8

- DB They had been sitting at the next table. So, I introduced them all and it was really a good thing because Sherman and Rosalynn were so ...
- AW ...began entertainment...
- DB Yes, they did all the entertaining. And then Sherman invited us to his studio at Westbeth - he wanted to show me his new work. Well, I would walk a mile not to see his new work but I thought well, maybe John and Yoko have never been to Westbeth. So, we went and his studio was very nice and his paintings were all around and then they're trying to sell their apartment. And Yoko wants to buy ^{every} ~~anything~~ that anybody mentions. And she said, "Oh, yes, yes, we want to see the apartment. I need a co-op apartment with a view of the Hudson River and the Palisades.
- AW Where's their apartment?
- DB At 79th st. and Riverside Drive.
- AW It's a co-op?
- DB No, it went co-op and they can't afford to keep it because it's \$45,000 and he had to borrow the money and now he has to pay it back.
- AW Oh, they wouldn't have to pay 45 for it. They probably paid \$5,000.
- DB Exactly, They did, but he wants \$45,000 for it. They paid something like \$11,000 or something. So, they're making a huge profit.
- AW So, Yoko wants it?
- DB No. No. Because it doesn't really face ... it's not on Riverside it's one building in. It has a great view, though. But not as good as if it were right on Riverside. Anyway, they did all the entertaining in their marvelous, cozy, folksy, New York way. Their son wasn't home but it turns out ~~that~~ their son wants to be a rock musician and so they have all this equipment out, the drums and the guitar...
- AW Oh, that little crazy boy. What's his name, Andrew?
- DB And so, then Rosalynn immediately said, to John, "Oh, well, we've got a guitar, too. Would you like to play ~~it~~ something?" And Yoko said, "Oh, no, he doesn't do that. He doesn't do that." And then John said, "Oh, yeah, I'd love to see it." And so then

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

9

he started playing. And then Rosalynn said, "Oh, Danny will be so thrilled to know ... would you make a little taping? would you sing a little song for him when he gets home? And so they got out their little tape recorder and Yoko sang and John played the guitar and we had this little private concert. Well, I mean, can you imagine asking them to perform like that?

AW Great...

DB I know. It was so great. But that's the way New York Jewish people are. They have the nerve to ask. So, then when we left the Drexler's I really wanted to go home because ... I'm not like you - I can't just ...

AW Yeah, I know. It's hard work. So, what happened? What happened?

DB Well, John still wanted a hamburger ... a cheeseburger, all day long he wanted a cheeseburger. So, we could have had lots of cheeseburgers uptown but I'm so in love with their limousine I wanted to ride home and so I said, "Let's go to the Village for a cheeseburger." So, ~~when we got to the Village we couldn't find a place with cheeseburgers. So, we went to O'Henry's and all they had was the charcoal broiled chopped steak for \$4.25 or something and so I asked the waiter if he couldn't put take this charbroiled steak and cut it between on two buns with tomato and lettuce. And they said "No" they wouldn't do it and so we walked out. We ended up in the crummy little Burger Village~~

And then we were going to go to a movie but it got too complicated because I thought all the movies would be too crowded on a Saturday night. I worry about their being in public more than they do.

AW So, what happened?

DB We all went home.

AW What time was that?

DB Well, it was only about 8:00 ...

AW You dropped them off at eight!

DB Well, because I just thought ...

AW It's hard to entertain when the press is after them. I'm not going to entertain them ~~here~~. They praise Abbie Hoffman and whatshername as being the new people because they didn't entertain them at all. We took them around ~~them~~ and showed them things and we were just trying to get their ear. So, they're going to have to come to me. I'm not going to call them. I'm not interested in them. I'm not

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

10

AW going to entertain them. They're going to come to my art.=

DB We were going to go see The Love Machine today if they felt like it but they didn't call so I went with Ultra. And when I got home I was going to call my mother for some reason and as I was reaching for the 'phone it rang ...

AW And it was Yoko ...

DB No, it was this funny voice - "Is David Bourdon there?" I got very suspicious and I said, "Well, who's calling?" And he said, "John." And I said, "John who?" And it was John Lennon. (laughter) It was the first time he had called me himself.

AW And they wanted you to go to the movies?

DB No. He was calling up to apologize for not going to the movies with me. And I had to tell him I'd already gone.

AW Why didn't they go to the movies?

DB Because they went to see George Maciunas today.

AW Again!? What do they see in that person?!

DB Well, he does a lot of work for them. See, he's really working for Yoko.

AW What does he do?

DB He does her art. He makes it or something.
(more mention of building not bought)

AW You know, somebody did buy the building - it was for 455 and 155 cash - and I'm sure it was them. I bet they bought it and they just ... Do you think... ?

DB No, no. He said there was another buyer. No, they're really looking around. They're looking at things all over town.

AW Why don't they just buy a brownstone?

DB Well, they're in love with this little building right around the corner from me on 11th street just opposite St. Vincent's Hospital. It's a tiny little building. It's very sweet. It's been for sale for about six months. And it's so small it's just like three rooms, one on top of the other.

AW Oh, but they won't be happy there.

DB But John said it would be impossible because there would always be a dozen teenagers outside.

AW Yeah. (pause) Why don't you try to break up that marriage, David?

DB Oh, but they're very happily married. I think they're a great couple.

AW That should be your new art.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

11

(not very interesting conversation)

DB I don't know why they're so sensitive. So many awful things have been said about them, how can they really care?

AW I know.

(not interesting - Friedman/Bob Brown shop on Madison Avenue)

AW How can we really get something out of them? (John and Yoko)
I mean, since they think we're trying to get something ~~out of~~ *out of* ~~them~~, how can we really get something out of them?

DB Well, you did it with all that business about victory?
pause I guess you really did make it sound like you wanted money.

AW What's-his-name? Willie really wants me to do a movie of him.
He thinks it would be just so commercial.

DB Well, it would. He's a natural. I want to make a movie of you making a movie of them (John and Yoko).

AW That would be funny.

DB And then they could be shown together. That ~~would~~ ^{might} be interesting.
It sounds boring. I guess it's really hard for people of the '60's to ~~figure~~ ^{try to} figure out what to do in the '70's.

AW Oh, is that what it is?

DB New generations have to take their place.

AW I guess so. But Yoko's of the '70's.

DB And I'm of the '70's. (laughter) I'm so out of it I don't know.

(mention made of call with Ultra)

AW She's so desperate/

DB She's in love.

AW With who?

DB Ed Ruscha.

AW No!

DB Yes. And I had to listen to a 15-minute recitation on his beautiful face and how he's more beautiful than John Philip Law... has more character.

AW Oh, it's not true. John Philip Law is so great looking.

DB He's a beauty but he ~~x~~ doesn't really have any ... he's not a fish you'd want to talk to.

AW What!?! You don't know. You've never seen him in person.

(discussion about J.P.L.)

DB There's not enough character in him.

AW Who cares!? That's the seventies.

DB He doesn't have any real character. He's just somebody you'd want

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series/Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

12

DB to fuck, not somebody you want to dream about or ...

AW That's the new look. You mean fuck in the mouth?

(conversation about the movie The Love Machine)

(mention of D.B. writing a letter to the Voice about saving the Women's House of Detention -- "I'm being a concerned citizen")

DB This is my new image for the seventies. Have you got yours?
(laughter)

AW Well, why do you want to save it?

DB It's a good example of Art Deco architecture. It will drive up the prices of my glass. If we can publicize it as an Art Deco building it will help.

(mention of astrology - AW Why wouldn't it ^{Bourdon's} (astrological advice) be the same for me? DB Well, you were born years ^{for me} before me. The stars were very different then. They hadn't been discovered yet.) ^{I was.}

Warhol puts the astro. chart down.

(Not very interesting but a few funny lines)

DB I just need one last line for my letter and it has to have the word "rehabilitation."

AW Why don't you get my name in there? Paul ran into Valerie ~~again~~ yesterday ... again.

DB Well, maybe that's what I should do, I should say, maybe the building should be sold to Andy Warhol because he collects Art Deco.

AW That would get it in.

DB But you would want it with prisoners.

AW Yeah.

DB You always call up at the last minute to give me the right idea and to get your name dropped at the same time.

8-20-71 (uneventful call with Yoko - Bourdon mentions that Andy isn't very happy at the moment - not happy with his career - to which Yoko replies, "Oh, my god, if I made it as big as Andy Warhol I'm not gonna worry." "He's making it bigger than us, if that means anything.")

DB He hasn't made a good movie for I don't know how many years.

YO Well, that's how he feels.

DB And he always felt that he could fall back on painting but now nobody's buying paintings.

YO If he does our painting we'll buy it. If he does us, Allen (Klein) will buy it. They'll make a big deal. And that will give him a

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

13

a million fans right.

YO ~~big~~ push, you know, He has to make just one painting, probably he has to make a deal with Allen about posters and all that. He'll make a lot of money ~~out~~ of it because the distribution is different from the art world.

DB I wish that he would do something like that ...

YO But John doesn't like the idea that I'm saying it to you because ~~that~~ *it* sounds like we want it. It's a delicate situation.

DB I know.

YO But if he comes on with something I bet they'll be interested.
(in the background) John: Just get on with the business...

YO Yeah, I have to get on business with you, really. What it is is this, Andy's taken some tape, a tape of the party, remember? We're just editing the party bit - Jonas did the film of the party

DB *now* And you want Andy's tape? Oh, boy.

YO We just want it for background atmosphere. We don't want someone in particular saying something. We just want it for atmosphere. And we'll give the credit that it's Andy's tape.

DB We'll *feel* I'll feel him out on that.

YO Because Jonas was willing to let us use his film - we're gonna give credit to Jonas for the tape ~~that~~ *that* he did.

DB It has to be mentioned to Andy in a way that he won't ~~think~~ *feel* he's being used. He's very sensitive to that. He always imagines he's being used even when he isn't. And since he's in such a funny mood this week.

YO Tell him that we ~~always~~ have the same problem. We always feel that way ~~about~~ everybody.

DB And meanwhile, it's only the parasitic critics ... (laughter)

YO Well, we could use any party noise but I thought it would be ~~xxxx~~ nice if it was the noise from the same party...

(in the background) John: ..., our voices ...

YO A few of Andy's voice, Allen Klein's voice, our voices or something might be in it. Rain coming down, all those sounds.

DB In next weeks there are going to be four letters published on your movie.

YO Really! Wow.

DB Three anti and one nice one. The nice one just says "I'm surprised that you were nice to John and Yoko." (laughter)

YO Oh, no. And the others ~~were~~ anti?

DB Well, they were kind of negative.

YO It doesn't matter. As long as there's a reaction, right?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

14

- YO Anyway, the thing is, it's not like we're ~~trying to use Andy~~ using Andy. I personally think that if Andy does us in a painting that would create a new image for him - aside from Jacqueline Kennedy and the cow. I think it would be a nice image for ^{his painting} ~~him~~ for the next five years. Don't you think so?
- DB I don't know. Nobody buys the Jackie's and nobody buys the cows.
- YO Well, John and I could be different. But I don't want to mention it because John ~~doesn't~~ thinks that I should ⁺ mention it. because we don't want any favors from anybody. We are in a position that we don't heed anybody's favors - as John and Allen put it. So, I'm not going to be saying it, except that I said it.
- DB Well, it's just not a good time...
- YO I know. I was saying that ^{maybe} if you bring it up he might feel a bit joyful. Tell him that we are friends. We are friends and we love him. It's just that ~~we~~ were surprised about the Elvis painting (?) It's not the amount of money we have to pay for Elvis, we'd rather pay for our portrait, that's the way we feel. Do you think that Andy's angry that we're not buying Elvis?
- DB He did mention that, too, but I wouldn't worry about that. He's got a lot of things that people haven't bought.
- YO It's not like we dropped him. I read this article about Jacqueline Kennedy... was so nice to him at first (?) and ~~then~~ she just dropped Andy. We're not that kind of people, we don't drop ~~people~~ ~~them~~. Oh, we do drop them sometimes but not Andy and you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

8-24-71

1

Conversation with May Pang (later John's lover - by arrangement on Yoko's part - who ran off to California with John when he left Yoko)
-Not very interesting

Conversation with Sherman Drexler - also not useful

Abrupt cut to Warhol 'phone call

(conversation of, I think, The Thief of Baghdad)

DB You're so unimportant. Thief of Baghdad was so good, it made me realize how really trivial you are...

AW Really?

DB ... and how your cinematic contribution ^{just} can't hold any water at all

AW (laught@r)

DB This was great art ... 1924 ...

AW I know it was.

DB Superb art... It was better than anything ^{that} Picasso, ^{that} Miro, ^{that} Braque, or Leger were doing. This was just ten years after movies were started and they could do everything. I couldn't even figure out how they did some of those shots -- the flying carpet flying over the heads of 1 million extras, shot from above. I thought it must be faked and then they shot it from the side and then the carpet made a shadow that went all the way across the palace facade.

AW How'd they do that?

DB It must have been a life-size set. Did you see that door that opened in four different directions? It must have been 60 feet high.

AW How much did they spend on that ~~money~~ix movie?

DB It looked like a multi-million dollar movie -- more expensive than Gone With the Wind. You should be ashamed ~~of yourself~~, of your movies. You should withdraw your movies from the public.

AW I've thought of that.

DB Your movies were made forty years after The Thief of Baghdad and what do they do? They don't do anything.

AW Paul's going to tell me the same thing tomorrow.

(mention of Anna Mae Wong, Douglas Fairbanks, tinted color)

Conversation goes downhill from here.

DB I didn't get through to Yoko tonight. She's cutting a record?

AW With her teeth?

DB I wish you would make a big epic production.

AW Everything I do is a big epic.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

2

DB And you should do fantasy.

(you talk about some of the trick shots, sets, and so on)

AW Did you like the things going into darkness every few seconds?

DB I don't remember that.

AW The scenes I saw ... every few seconds it would go into darkness and a ^{then} new scene would appear.

DB No, no. Those were the titles. There were words there you were supposed to read.

AW Oh really? I thought that took too much time. You didn't think so? Oh, I went out to dinner and then I ~~was~~ ^{got} so hungry I ate again and now I won't be able to go to sleep.

DB Take an alka seltzer.

AW Really? What does that do? Make you throw up?

DB (laughter) No, it relaxes you, settles your stomach.

AW What about club water?

DB That's good, too.

AW When are you going to "Valley Curtain?"

DB I haven't even thought about that yet.

AW It doesn't look good. I saw it in Flash Art or something. Gee, I love all that Vito Antanucci and his cock every minute. Didn't you ~~xx~~ like that?

DB I didn't see it. Well, I have to get back to my typewriter. Talk to you tomorrow.

AW Bye.

Mention of Carol Channing - she even brought her own food to the White House. - a Philip Johnson house, "Flower" portfolio sold for \$5,000, John and Yoko's letter to the Village Voice - "Do you know what his last line was?" 'Power to the people' I mean, can you imagine! There are these two people locked up in their little hotel suites with all the money in the world protecting them from the outside world, exploiting all these kids for records, making piles of money, they don't give anything to charity. What have they done to help anyone? It said 'Power to the people.' It's sick. The letter really got me so upset, I just don't know what to do with them."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

3

DB They don't know why you're being so distant and difficult.

AW The reason I'm distant and difficult is because they treated me very badly when it was hard to get to them. It was pretty tacky. I'll wait 'til they decide to buy a painting.

DB And she described John and herself as simple, naive people.
just very

AW Oh, David! You know it's not true. You know how awful they are. You can see it.

DB And she said they were working so hard they didn't have time to see anyone but she wanted me to drop everything and run over to listen to her new record that she cut last night because it was so exciting it just blew everyone's mind. Did you know that people were still blowing everyone's mind? That's like 'Power to the people,' it's such an old fashioned cliché. They're really desperate for a 1970's image.

AW Yeah.

DB Well, I ~~guess you're~~ suppose you're just taping all this and will hand that over to them.

AW Oh, I never thought of that. What a great idea.

DB I really was upset by the letter because I like them. I know that they're difficult and ambitious but they have to be protected from themselves. If they write many more letters like that they'll be finished. I told her that it was wrong for John to sign her name to it because it made her sound vulgar and profane. And then she said, "Well, that's my husband." And I said, "Well, it could even hurt John" and she said, "Well, he can stand it and take it"- meaning that he's so big and important that it won't hurt him. But people do get hurt eventually - enough bad things erode the image. Because he really is nice. Everytime I've seen him he's extremely pleasant.

AW Oh yeah. She's the one who isn't.

DB But neither of them would use that kind of foul language. They didn't when we were with them.

AW Well, I don't know. Only when they're mad. Maybe John, when John gets mad.

DB Yeah, we've never seen them ordering their servants around. I mean, every other word is an insult.

AW It's really funny.

DB Oh, Yoko said the letter was surrealistic! And I asked her what

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

4

she meant and she said, "Well, you know, it was funny, it was humorous."

And I said, "Oh, really, it sounded to me like it was serious."

(mention of hold-up in a Time-Life men's room) talk about hold-ups in elevators, movie theaters, and so on) lack of security in building -
DB I'll be afraid to go to the men's room without an escort. AW You don't go to the men's room, do you?

Warhol keeps asking if hold-up men were "colored" and later says "It's the Negro problem. I think they just let it go too far. Everybody just thinks they're entitled to everything. I really hate it. It's terrible when everyday you read in the paper that ~~somebody's~~ killed. They just are." somebody's

(talk about Chaplin-Pickford-Fairbanks -Warhol: They were bigger than the Beatles" talk about subtitles - Warhol doesn't like -

DB I don't know anything about silent movies.

AW You know my silent movies.

DB But we're talking about art, you have to realize.

AW Oh, David, you haven't helped me with my art. You're really keeping me behind.

DB Well, I guess the only reason I liked your silent movies was because

I'd never saw the real thing, done 40 years earlier and 40 times better, It's no wonder Parker Tyler and all those people were a little bit critical of your movies.

AW Oh, they weren't critical.

DB I bought his book, Sex, Psyche, and something

AW He gives us a big write up in there.

DB The first essay is on your Blue Movie.

AW Yeah, he loves me.

DB ... mentions you throughout. I guess you'll be the big star of his forthcoming book on homosexuality and the cinema.

AW What!? He has a new one. Really! Wow! I think he's so creepy. I don't understand it. His writing is so bad. But I guess he's the foremost authority, isn't he?

DB Well, one of them. He must have been one of the few serious people in the '30's or '40's whenever it was. Someone once said that he was better than James Agee which didn't surprise me because I was never very impressed by Agee. I'm not sure I'm impressed with by Parker Tyler,

AW I'm not impressed by Parker Tyler. either.

DB But he's very interesting. I love his essays because they have real thoughts. Even if his judgements are wrong he has such interesting all of

ideas about what people are trying to do.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

5

AW Really? I just didn't think he was any good if he had a boy-friend like Charles Boltenhouse.

(Talk about Boltenhouse and Parker - Warhol: ~~He's like a lady in slacks, just like a lady in slacks~~ Parker's hair is long and silvery. He looks just like an old lady in slacks.)

8-26-71 AW What are you doing?
 DB Reading a book on Mondrian.
 AW Mondrian? Why on Mondrian?
 DB Because he's so ... because we're thinking of doing a story on him.
 AW Well, why don't you wait 'til I get a painting?
 DB It's so interesting. You and Mondrian have so much in common, I just can't get over it.
 AW What do you mean?
 DB Well, you both dropped an "a" in your last name.
 AW What was Mondrian's name?
 DB It was M-O-N-D-R-I-A-A-N.
 AW Two "a's"?
 DB Yes. You both had two "a's" in your last name and you each dropped one "a."
 AW Why did he drop an "a"?
 DB Probably to make it simpler... more French.
 AW Is he still alive?
 DB ~~Well, that's~~ No.
 AW Well, that's something different.
 DB No, but isn't that interesting, that you have that in common?
 AW Yeah.
 DB Do you know that he's buried in Brooklyn?
 AW What!? He's Jewish, too? Are you gonna surprise me? He's Jewish?
 DB Do you know that people like Robert Motherwell and Clement Greenberg went to his funeral? Back in 1943, 44?
 AW Weren't they in the army?
 DB I guess not. But it's so interesting to read the list of people who showed up at his funeral service.
 AW They weren't in the army? Was he Jewish?
 DB Gee, I don't know.
 AW Can you look it up? What's his first name? Abe?
 DB Well, I'm still in his childhood...
 AW Abe?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

16

DB Oh, no, no. He was Calvinist. A Calvinist family and his father was very involved with Dutch theologians. He had a very strict moralistic upbringing.

AW I just met Jane Russell. She's a California girl.

(talk about Russell - a star in a chorus line - "She wasn't really nice to us because I guess she's sort of tough and just likes big studs, or something. So, here are all these funny fags come up to her dressing room. But she's coming to the Factory.")

(DB: How did you meet her?

AW: Bob Colaciello read that she goes antiquing on 8th avenue and 42nd street.

DB: 8th avenue and 42nd street! Antiquing for what? Shopworn pimps?

AW: That's what Bob thought was the funniest thing. He thought "That's the weirdest" If she does that then she must be _____.

DB: So you're going to go antiquing with her?

AW: On 8th avenue and 42nd street. Bob gave the same answer. He said, "For what!?" For used rubbers?

(Mention of Yoko's call to you- in which Yoko asked you to relay their love, admiration, etc. for Andy. They said they were ^{accused} of dropping Andy's name too much.

DB: I know that you never look at people and think of them as just moneybags.

AW: That's a leading question. One of your leading questions.

DB: They really don't have enough cool. They're too hot.

DB: Did I tell you what she (Yoko) said about Rosalynn? It's so funny because I thought they would get along so well. I thought they were similar and that Rosalynn would be able to ^{do a} ~~be~~ very under- standing yet funny piece on Yoko. Well, it turns out that every time Rosalynn goes there - and she's been there many times - she asks Yoko for about 20 favors: Would you like to write the music for my new play? Wouldn't you like to put my daughter in your new movie? And ~~it~~ she's driving Yoko mad with all these requests. And then the other day Yoko came out of one room and found Rosalynn going through her papers. It turns out Yoko can't stand having Rosalynn around and is very suspicious of her.

AW: Why was she going through her papers?

DB: ... she doesn't feel that she owes her any favors. ^{she said that} Just because someone wants to write an article about you doesn't mean that you have to take them to dinner and put their children in movies and write the music for their plays.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

AW: She took them to dinner!?

DB: But that must be funny, having Rosalynn there going through all those papers and poking around. They must be having a good time in their hotel room. I've got to go visit them.

AW: Where? At the St. Regis?

DB: Yes. Maybe I'll go tomorrow.

AW: I guess you'll be invited over Saturday...

DB: Invited over Saturday! I've been invited over every day, what do you mean? They always want me to go in. They complain about all their invitations, and they're bothered by too many people, and then it always ends up ~~that~~ saying that I can drop over any time. They can't go out but they can orderⁿ all kinds of food...

AW: Why can't they come out?

DB: Because they're working... so they would go on working.

AW: Anyway, she was very sweet when she called back and she was so hoarse, twice as hoarse as she was yesterday.

AW: How come?

DB: Because of her recording ..., singing every night.

AW: She's singing every night? Where?

DB: At the recording studio. She's cutting a new album.

AW: Well, I guess they're working. I'm not.

DB: They really do work. But maybe they're not working in the right direction because they're working so hard I suspect they don't really know what they're doing. I have the feeling they're really not going to make it into the '70's ... or through the '70's. Do you feel that way?

AW: John is going to sing with George Harrison and keep half the money--do two concerts and keep one concert and give the other to charity.

DB: Oh, well, that's good.

AW: So, I mean, he's going on. He's smart.

DB: Well, he really should go on doing more singing and personal appearances ...

AW: Without Yoko.

DB: ... and records and things like that. Because if he doesn't he runs the risk of becoming like Ringo. Ringo must really be stuck without any kind of musical work. Because Ringo can't really do anything by himself ... with music. Well, I'm glad I don't have those problems.

AW: You don't?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

DB: Yeah. I just sit at my desk and get funny 'phone calls.
 AW: You get money from calls?
 DB: No, funny 'phone calls.
 AW: Who else calls you?
 DB: Gregory.
 AW: Did he see a lot of what's-her-name in Europe?
 DB: Who?
 AW: His girlfriend.
 DB: Jill?
 AW: No, the one that he rode over with?
 DB: Oh, Simone Swan. Oh, yes. Constantly. They're such close friends. Every day she got telegrams on the ship from the De Menil's.
 AW: Oh, no!
 DB: And they got so excited because her name was dropped ... Jill wrote about her --- and they sent a telegram saying "Congratulations, your name was dropped in Jill Johnston's column." They're thinking of buying a house together - somewhere. Or Gregory's going to buy property right next to her property in Puerto Rico. Gregory's next book should just be a collection of Simone's press releases. It would
~~AW~~ be much better than ...
 AW: When are you going to take me out to meet the guy so he can publish "Pork?"
 DB: Oh, well, I don't think he's speaking to me. You'll have to do it through Gregory. But, then Gregory will want to take all the money. (mention of John Perreault having a broken leg - "It might have happened during his performance" (laughter)
 Not much else - DB: Talking to her is like ~~talking~~ a stranger -it's a completely different Les Levine. hearing about
 Rest of tape is boring -
 You start alking about Pinnocchio - you even start to sing! Andy claims that's why you only like people with big noses - you only like people who look like Pinnocchio - Andy mentions Fred Hughes,

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

8/30/71

1

Call with Gregory - he talks about a knock-down, drag-out fight between John Perreault and someone named Ira - a fight in front of a roomful of dinner guests - Ira leaves and calls to speak to Perreault (Gregory listens in on the extension) and tells him "I still love you" "I'm going to die" (I think Ira claims to have taken a bottleful of pills)
"Gregory, you'll have to speak up, I'm near the end of my tape."

Christo 'phone call

Conversation about "Valley Curtain" - cost, half a million - Christo mentions needing to raise only \$60,000 more - asks you to go out to Colorado - not very interesting, in fact, awfully tedious.

Talk about problems with the filming - DB: For \$30,000 you could get Paul Morrissey (laughter) and Holly Woodlawn would jump off the mountain peak for that kind of money.

Christo mentions that UltraViolet called and wants to go to Colorado
Bourdon mentions strike at MoMA - picket line outside -nothing really

Warhol 'phone call

Warhol mentions getting an idea for a movie of John Lennon and Yoko Ono wrestling for twelve rounds. → from ?

AW This is costing him a half a million!

DB And he's raised all the money himself. Isn't that indredible. So, he's just shy 60,000. And he should have no trouble. That's why he was in New York. He had to mail collages to the _____ Gallery.

AW You mean he sold \$465,000 worth of art. In other words, he had to give that much art out?

DB Yeah.

AW Well, that's incredible. He didn't even have to do the project. He could have kept all the money. Oh, he's keeping some money out of that, isn't he? I'm sure he is. He has to.

DB Well, it's paying all ^{their} living expenses.

AW Yes, but I'm sure half of it's put away. He's spending that much?

DB Well, they're still owe money on the Kassel balloon. The big balloon.

AW He paid for that, too?

DB They still owe about \$5,000.

AW Who does he owe it to?

DB I don't know but ... a lot of people. And that cost them something like \$70,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

2

- AW But wasn't that paid by the Kassel people?
- DB No, no. The Kassel people only put up a few cents. That was ~~the~~ his first big project with his own money. And he still owes money on it.
- AW What's the \$60,000 for?
- DB To buy the plastic and the string and the air and the men to dig holes and pour concrete...
- AW But then what happened to the \$450,000 already? What did that go into?
- DB I think he said it cost 300,000 just for the labor at the actual site--all the men and the trucks, digging holes and concrete foundations and whatever else they're doing.
- AW And they're gonna pull that up afterwards?
- DB Yeah. And he has to pay extra for all the steel cables and the fabric.
- AW Oh, that's a lot, David. He could build a building.
- DB Yeah, but he doesn't want to.
- AW How does he feel wasting money? all those
- DB He's not wasting money. He's employing people. All those construction men out there with their trucks, they're getting paid. They'd be on relief if it weren't for Christo.
- AW What did they do before?
- DB That company plant where they're making all this fabric, that plant was supposed to close down. It's only because of his order that they've stayed open this extra month. Christo is providing money and jobs and food for hundreds of people...
- AW How many?
- DB Hundreds. All those weavers, ^{and} stitchers, ^{and} diggers, and bridge builders and everybody. He's doing more than President Nixon is. He's saved the economy of about three different cities.
- AW He could have done that plus made a building where he could have housed a few people.
- DB Well, why don't you give that idea to John and Yoko. Wouldn't that be a good idea for them to build a building to house people.
- AW Did you talk to them today?
- DB No.
- AW You didn't even sell the portrait idea?
- DB No. They haven't called me up ... so, I'm sure I'll talk to them soon.
- AW Don't tell them about the wrestling idea because they'll do it.
- DB Well, they'll never do it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

3

AW Yes, they will.
 DB No, they won't.
 AW Why? John and Yoko ...
 DB She'll won't show her breasts.
 AW She won't!?
 DB No.
 AW What do you mean? She did it in the movies.
 DB No, she didn't. I don't think so.
 AW She never showed her breasts?
 DB Japanese women don't show their breasts.
 AW She didn't show her breasts.
 DB They show their pubic hairs, but they don't like to show their breasts.
 AW Really!? Oh, that's right. Jane lost all her jobs because they found pictures of her in the nude. That is true. Oh, how funny.
 DB And she won't want anyone to see John's cock.
 AW But she might do it to see if she's stronger than John.
 DB Well, that would be interesting, wouldn't it? That would be scary.
 AW Isn't it a great idea? It is. And it's love. I mean, it's everything. They can call it love, hate - it's everything, David. It's wrestling.
 DB For twelve rounds or twelve minutes?
 AW Twelve rounds. It would make it a feature.
 (mention of Billy Kluver - DB: Bell Telephone people still speak to Billy Kluver?)
 The aluminum pillows were nice (DB) Well, Billy did those (AW)
 You mention what Warhol can do for his next three print portfolios -
 AW I'm going to sell a 1-50 come and photograph somebody coming and do a portfolio on that. So, I have to find somebody with a good dick and a lot of come. Do you know anybody?
 DB Rauschenberg?
 AW No.
 DB You could turn it into a clock and make it light up from behind.
 AW What?
 DB Put all these silkscreened images of dicks on a clock... make it a light-up clock. A night clock. And when the alarm goes off, this big dick shoots up.

(nothing else very inreresing - to the end of the tape side)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

8/30/71 cont'd.

4

Warhol call - very uneventful
the highspot is when you say, "I guess there's nothing deader than conceptual art,"

Call with Gregory - also uneventful funny description of Shirley Clarke

Call with Klaus ?

Asks for a place to have MoMA strikers' fund-raising party

Call with Warhol

(mention of Jill Johnston in an Italian magazine - referred to as "the most famous lesbian in the U.S.A. Warhol suggests that he should do a movie on her called "The Most Famous Lesbian in the U.S.A" and make it all up, make it fiction."

mention of Valerie asking all around for Andy's number. You mention that she has also threatened Viva and Shirley Clarke - "You know what I can do."

you talk about the dinner at Gregory's - guests: Shirley Clarke, Nam June Paik, Charlotte Moorman, Jim Buckley --

AW You're big in her (Charlotte's) life. You got her out of jail, isn't that what it is?

DB Paik ignored me, though. He must know what the score is.

AW He's awful.

Some mention of Valerie

DB She must need money, or something.

AW She must need money to buy a gun. The funny thing is I guess she will shoot somebody - either me or somebody else - and really will become famous. It's very easy.

DB Well, she was one of the first wasn't she? ^{she was} Before Charles Manson and one day before Sirhan Sirhan.

AW Would it be more sensational if she did it to me.

DB No, it should be somebody else... somebody in another field.

(mentions Gregory

DB Gregory really is so charming, so bright, and so witty, and such a good cook, and he invites such interesting people to dinner. He'd be quite a catch for somebody.

AW Who?

DB Gregory.

AW He's too old.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

- DB No, he's not. He looks so sexy and young, so trim ...
- AW Is he still looking for somebody?
- DB No, he's not looking for anybody. He's the ideal bachelor. He's the bachelor that everybody wants.
- AW I can't even entertain.
- DB I know. ~~AW~~ I can't entertain, and I can't cook, or be witty, or be pretty, or invite interesting people over.

The rest of this side is fairly uneventful

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

9/4/71

'Phone call with Gregory Battcock

DB I can't believe it. I didn't know it was so late.
 GB Oh, my word, well, the time flies. I didn't realize it was so late, either.
 DB I'm reading the New York Times. It's 1:30.
 GB Oh, I didn't even go out to get it yet. My god, is the New York Times out already? We have to do something about that. I'm still
 DB reeling from last night. So, I don't know if there's anything I can do really.
 DB Oh, what happened last night?
 GB (laughter) Last night was the big night. (laughter)
 DB What big night?
 GB The big night. The night that Jill Johnston decided to inflict Brenda and Mark or whatever their names are ... and then of course she also inflicted Susan Brody.
 DB Oh, Susan is very nice.
 GB Well, yes, she's a little bit uptight but, yes, she's ^{very} nice.
 DB And quiet.
 GB Yes, she's very nice. She's quiet. She doesn't behave. She doesn't do what you tell her to do.
 DB An old fashioned quiet girl.
 GB She's a quiet girl, yes. And she's old fashioned, yes.
 DB Did Mark let you feel him?
 GB No, no. I spent the whole evening ~~sitting~~ from a distance admiring his wig.
 DB He wears a wig? ^{mean you}
 GB (laughter) You didn't know? (laughter)
 DB No.
 GB (laughter) It sticks out like a sore thumb.
 DB Oh, really.
 GB Of course.
 DB How can you tell? You mean it doesn't fit his face...
 GB You can tell just underneath ... at the sideburns the hair colors aren't the same. You can't for a moment see any hair actually growing.
 DB Is it a style thing or do you think he's bald.
 GB I think he's got some hair underneath but it isn't very much.
 DB Maybe he's all kinky-haired or something. Isn't that amazing,

The Museum of Modern Art Archives, NY	Collection: Bowden	Series/Folder: II. 3
---------------------------------------	-----------------------	-------------------------

DB he has those marvelously shaggy eyebrows... It looked genuine to me.

GB It didn't look genuine. You just didn't bother to ^{try to} look carefully, David.

DB Well, I couldn't take my eyes away from his...

GB I know. That's exactly what I just said.

DB I wasn't so rude as to stare him up and down.

GB I didn't know what to do with myself all night long. Jill calls up and says, "Oh, we'd like to come over and I'm gonna bring Brenda and Mark over for dinner and I'm gonna make a salad so it'll be no trouble." So I said, "Did you invite them yet?" She said, "No, I'm gonna call them up and invite them." This was yesterday morning. And I said, "Oh, alright. What time are you gonna invite them for?" "7:00." I said, "No, you're not gonna invite them for 7:00. because they come at 7:00 and people never leave until 2:00. And I can't put up with it for all that time. So I said "invite them for nine. She said, "No, that's too late." She's gonna invite them for eight because I was making her feel very paranoid because she doesn't know what to do with herself from seven to nine ... and she had to sit in her car for two hours in front of the building. So I said okay, okay you can come at seven. Well, finally I said, "If you're going to invite them, call me up and let me know so I can go out and get some groceries, and notify Tony, and get everything organized for dinner. And she said, "Oh yes I'll call you right back and let you know if I'm able to get in touch with them." And of course she never called back. So, I forgot about it and at 6:30 my friend Angel called and wanted to come and pay a little visit. I said, "Oh yes, do come over and we'll have a few beers and chat." And Angel came over. And 7:30, quarter to eight, ~~the doorbell rang~~ we're in the bedroom fooling around and the doorbell rings and I couldn't imagine (laughter) I practically threw them all out. Not only Jill and these other two birds, but they'd brought along this Susan Brody person.

DB But how did you explain Angel?

GB (laughter)

DB As the houseboy?

GB (I told Angel)"go back in the bedroom, get dressed and leave."

DB And then this Mark person said, "Well, why does he have to leave?" I said, "Because he does, that's all."

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

DB Oh, Mark was probably afraid to be the only man left alone with you.

GB I don't think he was very afraid.

DB No, but he probably wanted a third male there to distract you.

GB I don't think he wanted to be distracted, my dear. I think he's gay as a goose.

DB He may have feared you're^{all} overwhelming attentions.

GB No, I think no attention could be too overwhelming for him.

DB Well, did Brenda try to stand between you and Mark? Did she make a point of keeping you seperated?

GB No, not in the slightest.

DB Did Jill talk about lesbianism?

GB I think Brenda's a dyke.

DB No, she's just strident.

GB Well... my dear, you know ...

DB Did Jill talk about lesbianism?

GB I have a sixth sense about these things ...

DB Oh?

GB ... and I'm usually wrong. (laughter)

DB (laughter)

GB But the other way. I think people are straight when they're gay. But I never think someone's gay and they turn out to be straight. It has never happened. Never.

DB Wait, I can't absorb that. What order does it go in?

GB I very often think people are straight but they are gay, you see. So, I am wrong. But when I think people are gay ... they're always gay. Gayer than a goose, yes. That's the way it works.

DB That's very interesting.

GB So, of course, there they were and I didn't know what to do. The house was absolutely a wreck and nothing was ready. There was no food for all these people. Jill brought a bag with the makings of a salad in it. And, of course, first she had to take a shower. I didn't know what to do. It was absolute chaos. And they were saying, "Oh, we'll go to the grocery store and buy some groceries." I mean, what the fuck. Go to the grocery store. Just go, you know. Just go and don't bother coming back. Buy groceries and eat them in the park if you want. That's what I felt like saying to them. I mean, big help. What grocery store are they going to go to? It's eight o'clock. There's no grocery store open. The butcher's closed. The fish market is closed. I was furious. I was on the brink of tears - I was so angry.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

- GB And then Jill says, "Oh, don't worry. I'm gonna make a salad."
I said, "Jill, you can't invite all these people for dinner. They're all sitting there. What are you gonna give them? A salad?" And then she proceeds to make an enormous cafeteria salad. I said, "Where did you apprentice? In the Garden Cafeteria on 34th street?" She had ... what do you call them? Sliced ... sliced radishes. It was just awful. Iceberg lettuce ... shredded^{up}. It was simply disgusting. I just can't tell you how awful it was. So, she proceeds to make two enormous bowls of this thing. ~~well~~, I think I better do something^{fast}. I'll make a Spanish tortilla.
- DB Well, can't you order pizza in your neighborhood? Or is it too Spanish?
- GB Well, I don't know. I never did that before. Maybe you can but I don't know where to do it. I don't know anything about that. Order pizza? How do you order pizza? What do you do? Call up?
- DB Let your fingers do the walking ... in the yellow pages.
- GB And they bring the pizza to your house?
- DB Yes, they deliver it.
- GB Well, it's ice cold.
- DB No, no it's not. It's fresh made.
- GB Frozen pizza they deliver.
- DB No, no. It's fresh made pizza.
- GB Well, I'm not gonna call out and have pizza
- DB You probably don't have a pizzeria in your neighborhood.
- GB Yes we do! On 96th street there's one.
- DB Oh, you do know!
- GB Sometimes in the afternoon I go there and have a slice.
- DB Well, you could have ordered that.
- GB Well.....
- DB That would have saved you. ...washed it down with the cheapest wine.
- GB Anyway, I got out the blender ... actually it turned out to be very successful. I put the eggs and the heavy cream in it and it rose very nicely. I made two enormous ones and I opened up several tins of the white asparagus I brought back from France. I must say it was really quite a success, that little dish that I whipped up at the last minute. Of course, there was Jill's disgusting salad.that we had to eat. And I found some nice wines. So, I managed to patch this thing together a little bit. But I was appalled. Really, I'm not ever

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

5

GB having another woman in this house again because they're ^{just} simply impossible. Until this whole women's liberation thing boils over I will not cope with it. Not for another minute. Here, Jill is in the kitchen making this idiotic salad and everybody is standing in the kitchen. And there's no room. It's hot as hell. It was hot last night. And here they're all standing in the kitchen. So, I said, "Would you all kindly ... now that you've got your drinks, take them and sit in the study so we can work in the kitchen here and get things ready." "Oh, we can't leave Jill alone in the kitchen." ^{Of course} "Yes, you can." "Oh, you just want her to be in the kitchen slaving over a hot stove."

DB Oh no!

GB I was so angry. When I was making my fucking tortillas, when I was washing all the fucking dishes, when I was doing everything in the kitchen all by myself there wasn't a peep out of anyone.

DB Gregory, they were being ironic.

GB No, they were being serious. They refused to leave the kitchen. They simply refused. They would not leave the kitchen while Jill was in it.

DB It was probably the first time Jill had been in a kitchen.

GB You know, Jill puts on this act, this little girl housewife act and she put it on brilliantly last night. As though she was really much accustomed ... she talked about her son and her children and how she loved them and carried on because this Susan Brody is doing a big article for Esquire [✓] and she was being the little home girl. which she pretends not to care about

DB Oh, maybe she's planning to ...

GB ... trying to show how she's another typical woman, trying to show "I'm not a diesel dyke, I'm a woman just like anyone else" That was the act she was putting on.

DB Oh, she wants Susan Brody to have the two of you romantically linked.

GB She always wants strangers to get a nice ... this innocent, helpless little girl who is a victim of male oppression.

DB Maybe she was trying to make a play for Susan Brody by showing ~~her~~ that she was a good housewife.

GB Well, apparently she was trying to make a play for Susan Brody. And she was very clever about that, ~~no~~ [✓] I don't know if I dare tell you.

DB

That's a little story, too.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

6

DB Well, I don't think it would shock me.

GB Oh. (laughter)

DB (laughter)

EE If Susan Brody is doing the article for Esquire...

GB They stayed so long that I went to the 'phone - only two feet from the table - and I asked information, I said, "Give me Eastern Airlines please." And, of course, everyone was listening and why was I calling? (Mention of Jill's long distance calls - and Gregory fed up with paying for all of them - the calls on his bill that she never paid for)

I was hoping I'd get rid of them. By this time it was 1:00 so I called up Eastern Airlines and I said, "Do you have any flights tomorrow morning to Puerto Rico?" They said yes, they had one at 9:15 from New York. I said, "Fine, I'll take the 9:15 AM flight Saturday morning to Puerto Rico, please," thinking that these people would leave. They said, "Oh, you're going to Puerto Rico for the weekend." Do you think they would leave a minute earlier? No. 4:00 in the morning, they were all still sitting here. ~~Saxxiwen~~ That's an outrage! Finally, I went into my study and I closed the door. I decided, well, I'll work on my conceptual art anthology, you know, I'd do a little typing. And guess who comes in while I'm there all by myself? Him.

DB Angel?

GB No. He'd left ^{any more} hours ago. Mark! Yes. He couldn't stand being out in the living room with the women. So, he came in and plopped himself down on the couch and decided he wanted to have a long, deep philosophical talk about something.

DB What subject?

GB I have no idea. I can't remember.

DB Can't you remember? Law? Women?

GB Yeah, I guess.

DB Urban renewal?

GB I don't know. I really don't remember.

DB You were so busy looking at his wig?

GB (laughter) By this time I'd already examined the wig. ^{Every hair of it. No,} I was too busy working on my conceptual art anthology.

DB Well, did he strike a provocative pose?

GB Yes, yes, yes. Oh, he did. He really did. Oh, yes, that he did ... kept staring at me...

DB After all, you're quite attractive. You'd be quite a feather in his... wig.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

- GB Listen, he kept staring at me, and w in the most suggestive ways I'm afraid. And every other word was how straight he is.
- DB Oh really? In a complaining tone?
- GB Sort of, yes. "Now as a straight person, what would you say should be? ,..... As a straight person, can you explain to me?.... " And things like that.
- DB Well, it sounds ~~to me~~ like he needs a lot of liberation.
- GB But anyway, finally it was time for them to go. ^{and} I showed them out as quickly as possible. But Jill wasn't ^{almost} ready to leave. She was going to sit here forever. She had drank ^a whole bottle of cognac besides all the wine and her martinis beforehand. She was going to sit here and I said, "Jill, they will drive you to the garage where your car is." And she said, "Oh, aren't you going to walk me to the garage?" And I said, "No. I'm not going out of the house." Alright, so she puts on a long song and dance, tries to find all her stuff, pulls it all together and finally they all left. Well, I get a call half an hour later, "This is Jill. Would you take down this number. If somebody calls me there I'm at this number." I said, "Well, you're supposed to be out in New Jersey." "I didn't get to New Jersey." ~~"Well, where are you?" "I'm in New York."~~ "Why not?" "Well, because the garage was closed and I couldn't get my car out." I said, "Oh, where are you?" "In New York," she said. Not where she was, just 'In New York.'
- DB Maybe she was at Susan Brody's.
- GB Wait. So, she gave me this number.
- DB I have Susan Brody's number somewhere.
- GB It's Susan Brody's number.
- DB Oh, it is.
- GB Yes.
- DB Well, that kills that Esquire article right there. Obviously it won't be written with any detachment or objectivity.
- GB Well, I don't know (laughter) I don't know if this woman was prepared to take on Jill (laughter) I didn't get that impression. (laughter)
I think Jill ^{may have gone} ~~went~~ one step too far this time.
- DB Oh, and took her to the wrong garage ... one that was closed.
- GB Well, no doubt she did that. But I ~~don't~~ know if this woman was eager to have Jill's attentions inflicted upon her.
- DB Oh yes she is. Susan is very intrigued by Jill. She's very eager to be initiated.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

(Mention of call from Yvonne Rainer - DB: Yvonne is still back in 1965. She thinks of Jill as a dance writer and she's looking for someone to write about dance for Artforum. ... totally out of it.)

GB: I don't want those women calling up here. I get frightened every time the 'phone rings.

(Mention of Jill paying you \$15 she owed you - "A debt she had completely forgotton." Jill suggested a drink, a drink led to dinner - and you ended up losing money on the deal. This is kind of amusing, a funny exchange. "Casey's" "It cost me money to get back the \$15.00) Gregory: I've never gotten her to pay back a dime."

GB Guess who I called up this evening who was sitting there doing nothing?

DB John Perreault?

GB Yes. (laughter)

DB Oh, you are malicious. You mean, he was at home tonight? He cancelled his dinner because Ira was going away? Didn't he realize that we would^{all} enjoy ourselves much more if Ira weren't there?

GB Of course we would have.

DB And I had to do my own cooking tonight. I broiled a shellsteak.

GB Nice and rare?

DB Oh, that's good. Did you have some French mustard with it or something? (Discussion of food - Gregory rebukes you for buying Birds Eye frozen string beans - "It's all full of artificial stuff. It's no good for you. You're gonna get cancer. You're gonna have cancer before you know it. I bet you're gonna be the next person who's gonna turn out to have cancer. David, you eat all of those packaged foods. That's how people get cancer. You should never eat that stuff that comes in plastic."

DB Well, don't you have any more salacious gossip?

GB Yeah, ~~but~~ there was one other thing but I forgot what it was.

DB Well, then I'm gonna turn off my tape recorder.

GB Alright.

(Mention of the editor of Art and Artists wanting to meet "the most influential writers in New York. And I was wondering who to invite. And I thought I'd invite Lucy and Seth and Joseph Kosuth and Perreault could come if he wanted to but he could not bring Ira because it was only writers and no artists invited. And who else should I invite? And he said, "Aren't you going to invite David?" And I said, "No, of course not." And he said, "Oh, I thought you'd invite David." And I said, "You know perfectly well that David doesn't do any writing anymore." And he said, "Oh, that's right. He doesn't." I said, "So, we can't possibly invite David. On the other hand, if David ever found out he'd be furious, wouldn't he?" He said, "Maybe you really should invite him." I said, "Well, I'll put him on the list with a question mark."

DB This is Art and Artists?

GB The new editor, Colin Naylor. He's actually rather nice.

(Mention of Charles Spencer being fired - GB They just hate him. They couldn't stand him. They said, "One more article on Ayer's Head and we're gonna go out of business.")

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

(Mention by you of Studio International being good "despite the intentions of Charles Harrison." All that promotion of the conceptual people is so much garbage. But it is interesting.

GB It may be so much garbage but I'm printing half of it in my conceptual anthology. So, watch your tongue.

DB Well, you're conceptual anthology better come out soon or it will be very old hat.

GB It will. It will come out this Winter. It'll still be the first book out on conceptual art. So, who cares?

DB It'll be the only book. I mean, who cares. (laughter)

GB (laughter) Who cares.

DB No one will buy it.

GB Yes they will. They'll snap it up. My publisher said that any book with my name on it sells like hot cakes.

DB I wonder why that is?

GB I have no idea. I will never understand that. Never. There must be millions of people in America who think that any book with my name on it must be fake... for some reason.

DB Fake? Why?

GB Just fake. And they buy it. I think they think it's funny. What else would explain these enormous sales? (laughter) For this nonsense? (laughter)

(Mention of other books - the music book that never came out and a book on figuration. "Figuration will never be out. You just have to figure out what it is.")

GB It can't ^{just} be a hodge-podge. You've got to find a sort of coherent trend someplace. Or else there's no point in doing the book. I can't just put a book out with a bunch of essays on anybody who paints a realistic painting. I mean, that's ridiculous.

DB Well, why can't you?

GB It would just be a hodge-podge. I have to at least give it the appearance of identifying a movement. Whether it's real or not, who cares? It just has to look like it. I can't just throw together a bunch of essays.

~~(Mention of New Ideas in Art Education)~~

(Mention of Ralph Pomeroy - GB He's not a friend of mine. Just because he came here once or twice? Everybody in the New York artworld came here once or twice. It doesn't mean they're my friends. I've never spoken to most of them before and never will again. Pomeroy is a bore.)

(Mention of Donald Karshan - GB You know his story? ~~Immediately~~ he's a drip. He is absolutely a jellyfish. He ~~has~~ completely doesn't have an idea in his head. The reason he's successful is he listens to anybody.)

(Mention of throwing out an essay by Germano Celant. DB Oh, thank goodness. The book has a positive value ~~right~~ there. (laughter)

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

10

Call with Andy

Dull conversation - lethargic. Mention of Michael York - very sexy, interesting face - "He looks like Julie Christie. And he's got such terrific legs. He kept running around in his underwear and he had very long, slim legs. They were very interesting.

~~Mention of movie~~

~~Only interesting comment~~

~~AW People are so unhappy that they've just decided to destroy anything~~

You report your call with Gregory

How Gregory is "out becoming friendly with Brenda and Mark Fasto" (?) Brenda is Richard Feigen's sister AW She must be rich. So no wonder he's cultivating them. Where do they live? On Park Avenue?"

You mention that Jill is living upstate

AW Really! Where? You mean in a log cabin?

DB I don't know.

AW You do, too. You mean it's a secret?

DB Yes.

AW You mean because she's mentally retarded and she's in a mental home?

DB No.

AW Oh, yes. Oh, David, you're coming out with it. Is she?

DB I don't know anything about it. What else did you do this weekend?

AW She's in a home? You mean she thinks she's crazy? ~~she's in a home~~

DB No.

AW She's in prison?

(a little later)

AW So, what's wrong with Jill? Is she really put in a nut house?

DB Nothing's wrong with her.

AW Why is it a mysterious place she's staying at?

DB It's only mysterious because I don't know where it is. She moves.

Every week she lives in a different place.

AW With a different girl?

DB Some weeks she lives in her camper, some weeks she's with George Segal, some weeks she's in the woods camping. She's on the move. She's Jill Johnston - comma - travelling.

AW Oh.

DB Did you see Michael Finley?

AW No. I was just stuck.

DB I know why you're going out there every weekend. You're having secret rendezvous with Henry Geldzahler and Tommy Grossman.

AW Is Henry out there?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series/Folder: II. 3
---------------------------------------	-----------------------	-------------------------

11

DB Isn't he? And you're really not going to East Hampton at all. You're going to West Islip ... and planning that print portfolio.

AW Who told you that?

DB I just realized it today. I'm slow.

AW Somebody must have said something. No. I haven't talked to Henry since he took me out there.

(Andy mentions owning two Jasper Johns - both from 1960, one of the flags "How much are they worth? They must be the most expensive.")

Discussion of Jasper - you say, "Maybe Jim Dine will turn out to be a more important printmaker than all the others."

AW I've been reading so much about China. They're so nutty. They don't believe in creativity.

It's great.

The only picture they ever have of Mao Tse Tung. It looks like a silk-screen. It's the only picture they ever have of him. They don't believe in people being creative because (can't make the rest out)

DB Well, they don't believe in art at all, do they? I wonder if it's true that the Red Guard really did destroy all their national treasures.

AW No. They probably hid it all.

DB I guess they won't change their mind. I should think that if they were really intelligent and wealthy they would ~~try to~~ buy back all the Chinese art that went abroad. But the Russians never tried to buy back all the Russian art that left the country.

(Andy mentions reading in the Times that Borman was working for the Russians all through World War II - and he says, "Maybe Agnew's working for the Russians. Or Nixon.")

9/5/71

Call with Andy

Nothing very good. Discussion of Paul's real estate. You mention that he will probably end up the richest of them all "When you and Yoko are on the bread line, Paul will be having all these entertainments."

Another call with Andy

DB Do you really want to have dinner with them? (John and Yoko) Wouldn't it be more fun to just go visit them in their room and get them all excited and then stay only five minutes and walk out?

AW Might be.

DB Or take them shopping to Korvette's and lose them in the store.

AW Or just call them up and say you heard their name on TV and work it from there. OK? See if you can get through. That's the game.

DB I know I can get through.

AW Wanna bet?

DB Oh, maybe I can't. Their 'phone is usually busy.

AW See if you can get through.

DB Isn't there something better to do?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

DB Now I'm all excited and I don't know what to do. How can we make it interesting? Well, maybe they're busy.

AW Well, call them up and mention the portrait and business. Rip them off. They're in the mood of giving.

DB Alright. I'll see what I can do.

AW OK. Call me back.

Writing very interesting

You better be taking all kinds of "difficult" to understand

IF You don't watch TV and eat a movie. What's the big deal?

The last lady that you says that John is really at the way she wants to see as much of you - not in the practical way, sexual, but in the way she wants.

DB John's John used to run around looking for people. I think I read that somewhere. That's how John used to be when he was in the States were in London. He would go around and find people who were in the street-criminals and beat them up. Didn't I read that somewhere?

Now talk about the portrait

DB I guess the mistake you made was getting friendly with them. Because if they had never met you and knew you too well, they might think that's the only way to have something of you was to commission a portrait. But now they're friendly and they feel you should give them you.

AW Oh, I'm not friendly.

DB They're probably just Salvador Dali or somebody who they don't have to do one.

AW I'm not friendly.

DB They should commission Alice Hall to do their portrait.

AW Date kids on TV. Everybody wants to be thin and pretty. Girls are beautiful. Well, young boys are beautiful.

Someone call to Andy

Talking about Clara - It Happened One Night

Now mention that Jill's son Richie called Gregory - and Gregory was sort of mystified - and you wonder if Jill got him up to it -

DB I thought maybe Jill had put him up to it because if Jill could get Richie off to Gregory, Jill could have in with them and then when you told me she could claim 50% of Gregory's possessions. Doesn't she have a considerable property loss?

AW Oh, she wouldn't be sharing Gregory up...

DB She wouldn't be using her son to get a better life for Gregory.

AW Oh.

DB Gregory says that Jack is taking them away from him and that he's looking for. This is Clara's story. She's writing to me about her life.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dull conversation with Yoko.
You should listen for yourself.

Yoko mentions John and Yoko supporting Jerry(Rubin) and Abbie(Hoffman)
You mention Valerie Solanas going around threatening to kill people
Talk about Yoko's Syracuse show

Call back to Andy

Nothing very interesting

You refer to Yoko as someone "difficult to interrupt."

AW "You can't watch TV and cut a movie. Maybe their way you can."

You tell Andy that Yoko says that John is jealous of the way she wanted to see so much of you - not in the practical (read sexual) sense, but jealous just the same.

DB Didn't John used to run around Hamburg beating up faggots. I think I read that somewhere. That's how John used to entertain himself when the Beatles were in Hamburg. He would go around and find homosexuals in the street cruising and beat them up. Didn't I read that somewhere?

More talk about the portrait

DB I guess the mistake you made was getting friendly with them, because if they had never met you and knew you too well, then they might think ~~that~~ the only way to have something of you was to commission a portrait. But now they're friendly and they feel you should give them one/

AW Oh, I'm not friendly.

DB They'd probably pay Salvador Dali or somebody who they don't know to do one.

AW I'm not friendly.

DB They should commission Alice Neel to do their portrait.

AW Cute kids on TV. Everybody ~~and~~ is thin and young. Girls are beautiful, young boys are beautiful.

Another call to Andy

Talking about Capra - It Happened One Night

You mention that Jill's son Richie called Gregory - and Gregory was sort of mystified - and you wonder if Jill put him up to it -

DB I thought maybe Jill had put him up to it because if Jill could marry Richie off to Gregory, Jill could move in with them and then when they left she could claim 50% of Gregory's possessions. Doesn't New York have a community property law?

AW No, she wouldn't be playing Gregory up ...

DB She wouldn't be using her son to get a better hold on Gregory?

AW No.

DB Gregory says that Jill is taking Susan Brody everywhere and introducing her: "This is Susan Brody. She's writing an article about me

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

DB for Esquire and she has to follow me around to observe things."

9/12

Call with Andy

Nothing much -

Mention (by you) of how Jill and Yoko weren't getting along - but that Jill only wanted to get chummy with John

also that you had had a marathon phone call with Yoko, lunch with Charlotte, and drinks with Jill - "I don't know how I get involved with all these women. Aren't those three neurotic women to have to deal with in one day?"

Around 197 you mention that Jill had asked if Candy were a man or a woman because Candy had tried to pick her up at a party. Jill was attracted to her but had a premonition that Candy was ~~amx~~ man. Andy says, "So, in your book you can write about me and Candy living together secretly." You say, "Why not you and Jill?"

Mention of Barbara Rose and Larry Bell

AW Did she make it with him?

DB Probably. Hasn't she made it with you yet?

AW No. She wanted to get into my head.

DB Through your pants zipper?

Mention of Les Levine being "on the brink of a ^{good} new idea. Because there are no new kinds of fan magazines around. And Culture Hero really could have ...

AW Oh, I loved it. I thought it was great.

DB There really is room for a new kind of a fan magazine.

AW Culture magazine was a good idea. It really was.

Long discussion of Warhol's "Flowers"

AW Gee, what happened up in Ithica - or whatever it is?

DB Oh, I missed the news.

AW Where's the town?

DB I don't know but it's really greusome. Eight guards were killed.

AW Eight?

DB That they know about.

AW Have they taken over?

DB They invaded this morning. They reclaimed the prison. They lost eight guards and of the thirty they saved, four are seriously injured.

AW And how many did they kill of the other ...

DB They didn't say. It really must be plenty. It must have been bloody.

AW Negroes ... they're really gonna take over. I mean, they can just do it by wrecking trains ... Do you think the Communists are really paying them? But why would the Communists want this country?

AA up

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

15

- DB Maybe I'll remember to watch the 11:00 news.
- AW It's really a funny place. Negroes are really gonna try to take over.
- DB Maybe our next mayor will be Negro. Within the next five years we'll have a Negro mayor.
- AW Really! And what will that mean?
- DB It means that whoever's mayor can marry Barbara Rose and move into Gracie Mansion.

Andy mentions that he uses Perno for mouthwash
You mention that you use Comet as a teeth whitener

Call with Christo

Talking about the Valley Curtain - briefly- about the final stages of the project - not very interesting

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

9/14/71 Call with Andy

You and Andy are talking about, of all people, Cyril Nelson, having been to dinner with him the previous evening. Andy wonders whether he goes to the baths to work out and stay in shape. You say that he refused a cab ride (D.B.: "Maybe he was going to cruise Third Ave!") You add "He doesn't seem to know anything about art" and "There's just nothing there."

You mention 'phone call from Christo: "I think I have to go to Colorado now ... He made it sound so beautiful ... he said that John De Menil was there and that Dominique was coming and Ileana was coming..." Andy asks incredulously, "The De Menil's paid for a lot of that??!" AW: "I think it's going to be the biggest bomb, it really is." You try to convince Andy but he won't budge. AW: "I think playing checkers would be more fun."

Conversation goes back to Nelson and his antique collecting. You talk about different editors. And back again to Nelson. AW: Do you really think he's straight?

DB: Maybe he's one of those closet case.

AW: There are no closet queens anymore, David. Not anymore.

DB: Now more than ever. People like Jasper and Susan Sontag.....

9/14/71 Call with John Wilcock

J.W. mentions being ripped off again while away on vacation - "This time we got a very respectable tenant through the Times, really respectable older man, right? But his hang up was picking up transvestites, and he picked one up who lived with him and promptly took all of our credit cards... ran up \$4,000 on the credit cards..."

He talks about how he's leaving the country because he's been here 17 years and done all he could ... and he's fed up with it.

JW: "The fact of the matter is that I am totally blacked out here ... Clay Felker hates my guts, the Voice won't mention me at all because they hate me, the Times hates me, nobody will write anything about me." "Nobody will hire me to do anything." There's something about me that people don't want to hire me. They don't want my work, they don't want me. Maybe I'm so offensive that people won't have anything to do with me. But whatever it is I can't make it here."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

9/17/71 Call with ~~Ray~~ Ray Johnson

Talking about the demise of Look. You predict that Life will only last another two years. RJ mentions that Melvin Van Peebles has "made my latest glamour list." He mentions "the latest shocking news" being Rock Hudson's "gay marriage." tape runs out in mid conversation.

continues on other side of tape.

Talking about Yoko's show - what RJ sent for it - you say what a great idea she had to invite people to do something based on her concept (water), they had to do the work but it was still her show. You mention sending an ice cube tray - "she would fill it with water and people would look at it and say, 'Oh, this poor girl can't even make ice out of water.'"

9/17/71 Call with Andy

You talk about the call with Ray, the end of Look ("There's just no room for picture magazines anymore.") AW: I hate subscribers. If we fold (Interview) I don't want to have to send back the money."

You talk about Wilcock leaving the country and Andy says that he says that all the time.

Andy asks if the Attica riot was held just to get Rockefeller out. You think that it will keep him in. AW: "I think he's so hateful..." DB: When they get rid of him I suppose they'll go after all the artists who painted pictures of his wife.

Some talk about glass - pieces of Ileana's, etc. Shelley Winters.

"Have you made it with Barabra, yet?" AW "No. Richard Serra was there last night." "Barbara would rather have you, wouldn't she?" AW "No."

You talk about Life wanting to do an entire issue on "the new far-out people." You claim there are none. "This isn't a creative period. All of the creative people really are underground. They can't be found. Who are they? Where are they?" (laughter)

"They really want new and exciting people and I just don't think there are any new and exciting people." You mention that they don't want Andy & "You're old people now.")

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

9-17-71 Call with G.B.

You jokingly mention something about Gregory opening a restaurant in SoHo - which would bring some good taste to that neighborhood - to which he replies, "Yes, it's about time."

~~Gregory suggests taking~~

You suggest going to the gallery openings on Saturday and taking photos of Gregory with Ileana, Gilbert and George, Castelli, et al Gregory says he'll run it as a picture essay in Gay: "Gregory Battcock, the art critic, going around on the opening day of the new art season."

Call with Andy

He mentions bumping into Nelson: "He's so peculiar ... so strange."

DB: "I don't see how Gregory gets along with him. He must try Gregory's patience."

You mention that you'll be going to lunch with John and Yoko - Andy says, "You better push that portrait."

More talk about glass.

end of tape.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

9-21-71 Call with Andy

more talk about glass.

He wants to know why you didn't go out to Colorado.

DB: I didn't go out because I didn't have a driver's license. And I can't afford the airfare. And I couldn't walk there.

AW: You really let him down this time, David. You really did.

DB: But I let all my friends down when they need me.

AW: I know. You are absolutely true ... true blue, David. All the way.

DB: When did I ever let you down?

AW: All the way. You've done it to everyone.

Talk about German food, the San Gennaro festival, the Levine's son nothing, really. You mention meeting Peter Plagens - "He looks a little like Ruscha" "Maybe he'll be my big discovery this year. I'll have to do an article on his Reese Palley show."

Talking about John and Yoko.

DB: They are just so funny. They must just sit in their little room...

AW: She's afraid to have John go out, remember when we took them out? She's afraid to let him out.

Andy insists that they don't edit their own movies - they have lots of people do it for them - Andy sounding more than a little annoyed that they would take credit for work they obviously paid people to do.

Call with Ray Johnson

nothing very interesting here - chatty stuff

9-21-71 2nd call with Andy

(He's at Luchow's having dinner with the producer of a Bunuel movie)

He asks about John and Yoko's movie.

DB: I didn't hate it. I liked a lot of things in it but I just kept wondering what it was for. It doesn't look commercial enough and yet it isn't arty enough. I just can't believe that any TV people will take it the way it is. When it tries to be interesting it really fails. You're in the movie.

AW: We're making a Tarzan movie in Mexico. They just love us.

It starts out with Tarzan making it with a lion.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

~~XXXXXXXXXX~~
DB: There are no lions in Mexico.

AW: I know but we can have one anyway. Or he can do it with a cow.

DB: What about a crocodile?

AW: No, no. He'll do it with a bull.

DB: Or you can have a nude bullfight.

AW: No, no, no. Sex with a bull.

3d call with Andy

Talking about John and Yoko on Dick Cavett

You thought it was the worst Cavett show you'd ever seen - "It was just really dreary. It just made me turn against them so much."

AW: Yoko was playing really sweet and she's not like that at all. She's a tough cookie.

DB: And she didn't have anything to say.

You complain about John just plugging everything - "They really are so pushy"

AW: And then the 15 years of art that she's ~~done~~ done.

DB: Yes. And how she's so important and having this major museum show - and it's a beautiful museum, one of the most important museums in the country. Nobody ever heard of where Syracuse is. And, then how she's going to have the whole museum and films ...

AW: Are you going up?

DB: No, I wouldn't go near it now.

AW: But it's John's birthday.

DB: I know. That would be fun. But we have to stick together. We have to encourage each other not to go. I really don't want to be conned into anything.

AW: We must get everybody else not to go.

DB: Oh, I don't care if some people want to go..... But I made the mistake of bringing my contribution today, my ice cube tray. I brought and I gave it to May Pang.

They really are ... Oh, but we knew who they were before.

AW: John's really sweet.

DB: Well, but he's not sweet when he...

AW: ... pushes Yoko.

DB: Yeah, he pushes her too much. It's nice that he pushes her some...

~~XXXXXXXXXX~~

AW: Is he intelligent or ~~is he just pushy~~ does he just know how to turn words around?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

DB: No, he's very smart. He's very shrewd.

AW: He knows how to...

DB: He can keep the conversation going - he's so lively. He could really run a talk show all by himself. But I thought Dick Cavett just looked so unhappy.

AW: The show was too boring for an hour and a half. It was good for a few minutes.

DB: See, they must have insisted on that hour and a half because John will never do anything - he doesn't grant interviews - unless it will give attention to Yoko.

You complain about them having to attack the press so much. "The press is going to be very mean to them. And it has already.

conversation cont'd.

(discussion of an attack against them in a magazine, "Changes.")

Andy wants to know what he best put down are, to which you respond

"Judging from recent outbursts on record, and in print it would ~~be~~

finally seem that John Lennon and Yoko Ono's primal scream has degenerated into an infantile wail. It would seem that the diaper rash that irritates their sensitive aesthetic asses in any mere mortal rash, enough to oppose their smug complacency with a reasonable argument that mass media demigods do not necessarily make great art every time out." You mention "the Village Voice letter (power to the people)" as being very destructive. "A plug for the song rather than an actual suggestion for social remedy. For them ^{to} truly write or utter that word ^{with conviction} would be tantamount to declaring "royalties to the people," would mean having to relinquish some of the fame they so scrupulously maintain in all their self-promoting stunts and in the interviews and audiences they give."

Mention of how most people blamed Yoko for the changes in the Beatles and in John - "as though she had some sinister power over him."

You say that a lot of the put down is hateful and petty but, then, a lot of it is correct. "They'll be very upset by it."

Brief conversation about John Quinn.

More talk about Cavett show. "How can they throw around words like peace and love, brotherhood, power to the people, utopia, free. What does it all mean. I mean, they've got millions! They're buying their utopia." (DB)

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

DB: The funny thing is that they are so influential ~~but~~ and yet they want attention for the wrong things. They want attention for their endeavors in movies and in art. Oh, and the way she kept throwing the word 'artist' around: 'After all, we were artists...'"

(later) I guess I really enjoyed it because it confirmed so many bad vibrations I had about them.

(later) They shouldn't huckster so hard.

AW: Troy Donahue came into the Factory today. I don't know why he came. His movie (?) did badly.

DB: Oh, I know. It got terrible reviews. He's probably hoping you'll ~~put~~ put him in a movie ... help salvage his ~~career~~ career.

AW: Maybe.

DB: We can't have anything to do with him now.

You mention buying a collage from Ray Johnson - because he's desperate for money (the one with your face). You say he wanted \$500 for it and you offered \$250 (just to be insulting) and he accepted. Andy says, "Well, that'll pay his rent for what?, two months." to which you reply, "I couldn't even sell it for \$20 tomorrow." "I'll have to give it to my mother." *(He needed money for the dentist)*

Call with John Perreault 9/22/71

(I have all this company that just walked in - John Russell, Suzi Gablik, and Ray Johnson)

Talk about cancelling your contract with Dutton - not very interesting.

Call with Gregory 9/22/71

GB: How could you know those people who were on the television last night?

DB: Oh, I'm just so ashamed...

GB: I mean, really!

DB: Please pretend that it was all a mistake, that I really don't know them.

GB: I think you're the one who better pretend that, my dear. The burden lies upon you.

You call Perreault

to complain about Ray Johnson's visit - "He had a temper tantrum... and we'll never speak again." JP: "I think that artists's social behavior has some effect on what I think about their art."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Perreault call cont'd.

DB: Do you know what John Russell told me that really shocked me?

He said that he's gone to a lot of funerals of art critics and no painter or sculptor has ever attended. Isn't that a sobering thought?

JP: I'm in it for the long run, toots.

JP mentions a piece he's really "into," that will "convolute the art world." It's called "Punishing the Victims" (You ask if it's about Attica) and it's "all about our predicament as art critics."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

9-26-71 Call with Gregory - arrangements for dinner with G + G

Call with Les Levine

to say that G + G cancelled - "it wasn't their cup of tea"

LL: Maybe they're developing that ^{kind of} coy reputation... that nobody knows anything about them.

Slow discussion about G + G. nothing more.

Call to G + G (by Gregory)

Invites them for dinner. with Gregoire Muller.

Call with Andy

you tell him about G + G. at Sonnabend, and cancelling dinner.
about John and Yoko on Cavett the second time. He suggests putting his rain machine in the show (at Everson). You talk about seeing a Wegman performance with two little girls (at Greene St.), seeing N. Jenney there. "He was falling all over me." AW: "He wants you to buy a piece!"
Some talk about Bannard- you try to get Andy to trade you his big ptg. You mention missing Vito's performance ("Claim") Sorry you missed it. Photographing Gregory in SoHo. "Ivan Karp said it would put Broadway out of business." G + G

B-side of tape is blank

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

9-26-71 call with Andy

talking about Les having marital problems (AW: Again!? Aren't they solved?)
AW: He's going to make a work of art out of it.

DB: Well, I aksed him why he wasn't videotaping it and making a soap opera.
A videotape of a marriage breaking up would really be good. It could
run for 16 weeks or something. (shades of Scenes From a Marriage!)

AW: Well, he shouldn't tell her.

DB: Well, she might perform better.

talk about going to SoHo, 420, etc.

call with Gregory

not much here . You mention going to Colorado with Charlotte.
He tries to talk you into going to Washington with him, where he will
be judging some sort of "muscle man" contest - you don't want to.

call to Fred McD. *"The Groovy Guy Contest"* 9-27-71

nothing here. Except that you mention Mrs. Richard Feigen as saying
how she didn't know how any of the 420 galleries were going to stay in
business -- showing films and videos and unsalable things. She claimed
that her husband lost \$100,000 a year on his SoHo gallery.

McD: Well, they ran a pretty shitty place ... a lousy gallery.

call to Andy 9-27-71

He talks about seeing a De Antonio movie - "After you see that movie
you just think this whole country is down the drain ... you just can't
believe it."

You Mentionz Oppenheim movies as being terrible... you walked out.

Andy cont'd.

He mentions selling a Sonnier - you think it was a mistake but neither
of you like his work. You say that John Chamberlain called because he
wanted Life to send him to Persepolis (Iran) to videotape the big event
there. (The pomp and spectacle of the Shah) "Everybody's into videotape."

DB: Why are they all doing it? I haven't seen one good thing on video,
have you?

AW: No.

DB: I think that if everybody's going into video that you have to stay
away from it.

AW: Why? We started it all.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

AW: It should be used all the time ... you fuck with it, you fight with it.
It should be planted on your shoulder. Can I find somebody who could
do that for me?

You mention seeing Lucas Samaras's polaroid book - "It's beautiful."

AW: Do you see his cock?

DB: It's all throughout the book.

AW: Does he have a nice cock?

DB: Well, it's very photogenic.

AW: Oh, I've got to do my "cum" book. You've got to find somebody who...
that I could photograph jerking off. Would Gregory do that for me?

DB: Oh, sure.

AW: Does he have a pretty cock?

DB: I don't know, I've never seen it. Well, I never noticed.

AW: Oh, he won't do it. He's too modest. Don't tell anybody my idea.

DB: What is it? Just a book of somebody jerking off?

AW: No. I'm gonna sell (?) my cum ... do the book with it... artificial
insemination ... 25 babies... isn't that a good idea?

DB: Why don't you get somebody new (to do it) Get Patterson Simms or
Michael Finley.

AW: Michael must have a nice cock.

DB: Yeah, he must. Get somebody who would make it really interesting.
Get Neil Jenney.

AW: Neil Jenney would take the idea.

DB: John Chamberlain.

AW: Nah...

DB: Jasper. Doesn't he have a ^{big} ~~nice~~ cock?

back to De Antonio movie - AW: After seeing this movie it makes you feel
like there is going to be a revolution.

You mention meeting Ileana - who says that dinner with G + G and
Rauschenberg was strange. Rauschenberg said, "Gee, I've been wanting to
pee for an hour and a half but since you can go for seven hours without
peeing, I guess I can wait."

You describe G + G as "bronze Art Deco figurines... the sensation of the
season."

could
be
me

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

May Pang call 9-29-71

"I don't know anything about him"

"I've never met him"

Asks for John Cage's number - "He's never been in my book."

Asks if you're going to Syracuse - "I wouldn't miss it for anything."

call with Andy

You seem to be talking about a store that you and Les thought of opening.

You say it would be more interesting to sell non-art things -vases, etc.

Name for the place: Barbara St. Clair (!)

→ "It's not like modern art, where you have to be persuaded and convinced."

call with Jill

DB: The Voice should do a whole issue in which all the people just write about each other.

the end of this tape is very funny - all of a sudden Jill's voice is gone and you call out, "Hello? Hello? Where are you? Jill? I can't hear you.

Hello? Jill? You're very far away, I can barely hear you. ~~It's a very long time~~

end of tape.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 1, 1971

call with Gregory (Jose answers the phone)

GB Dr. Battcock here.

DB Oh, was that Jose?

GB Oh, it's you. Yes.

DB I didn't know Jose was living with you.

GB Well, he's here tonight because there's no heat in the building so he had to come over to keep me warm.

DB Oh, how sweet.

you mention a "ruckus" in the Fishbach Gallery - Ira Joel Haber "terrorizing the entire Fishbach staff - complaining that they didn't have enough documentation of his work. And finally this boy pulled out an album of photographs and said, 'What do you mean? We have all these photographs of your work. We have just as many photographs of your work as we do of Gene Davis or Alex Katz.' And they've been around much longer.' And Ira said, 'But I had many more works in my show.' And the boy said, 'But you've only had one show, and they've been with us for years.' He was really behaving like a prima dona."

GB So they'll never give him another show, will they?

DB No, I think they will simply because he has them terrorized.

He was ordering them about. He really has such a mean streak.

Poor John Perreault must be living in constant threat of his life.

GB Well that's John Perreault's fault.

DB So, anyway, I thought you'd enjoy that.

Mention of John Myers reading Gay only to ogle the photos of young men -- and was disappointed that Gregory's column is only about food. He suggested that Gregory should write a gay cookbook.

call with Judy? Dec. 2, 1971

re. crafts show from Seattle!

talking generally about problems/trepidations at Life

you mention that it might be time to move on because you've gotten all of your friends into Life and there's no one left - no one you liked enough to put into Life.

call with ~~your mother~~ *your mother*?

you announce that you were fired.

you mention that you don't want to end up writing some "schlocky... book on John and Yoko" or "press releases on Salvador Dali's jewelry." She suggests working in an art gallery - you consider that "a last resort." "Rather than working in an art gallery I'd rather open up one of my own. I'm almost within reach of becoming a private dealer on my own anyway."

When you say you got your notice today she says, "Those dirty little bitches."

call with Les

you mention dinner in a Korean restaurant with Charlotte and Paik - Charlotte upset by John Perreault's coverage of her festival.

Les makes a remark about Gregory going off on another \$50 lecture - you wonder where Gregory gets all of his money.

end of tape side

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 4, 1971

p.2

call with John Gibson

you tell him you were fired- "I can't get used to the idea."

FM Oh, David, it's just great news. I'm just delighted for you.
Now you'll really have to go out in the world and your life
will be much more exciting.

.....
DB So there we are -- the late 60s are over. What I want to know
now is will the art market ever pick up?

FM Well, they say maybe art over. Art is all over. They say it's
going to get worse before it gets better.

call with woman? Dorothy

talking about doing something with Smithsonian - without having to
move to Washington - talking about Life -

call with Fred McDarran

talking about his article on the festival - fairly boring

you complain about Perreault FM (his piece) made him look like an ass
Fred remarks that Aldo Tambellini and his wife are "two of the slimiest
shmucks in New York."

you tell him you were fired. He says "Holy mackerel" three times

DB There are alternatives. And I feel I'm only limited by my imagi-
nation ... which is quite a setback.

end of tape

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 5, 1971

Call with Pat Oldenburg

You ask if she's still living on 14th street - "You're one of the longest, oldest tenants in that building now." She invites you to a party - *For John Gorno*

Call with Ray Johnson

He mentions an article about Ed Ruscha - you ask if it's good and he offers an opinion on Ed's face - "cute ... adorable..."

You tell him you were fired.

RJ Fired! Oh, that's the most tragic news I've heard since the death of Janis Joplin. So are you going to go to work for Les Levine?

DB No, it's a happy occasion. Gregory has offered me a dollar and a half for typing and light housework. And that's twice as much as Andy would offer me. Les would expect me to do it for free.

RJ Well, is the whole magazine gonna fold?

DB It looks that way because this time they fired one fourth of the staff and that's a pretty huge amount...

RJ What are they gonna do about this nation's economy??

DB Presumably they're going to wait until the circulation gets low enough so they can afford to buy back the subscriptions. And it costs them a lot to fire people, too. But I don't know if it's going to fold or not. Circulation would have to get down to 3 million before it would break even.

RJ Did you call Anatole Broyard?

DB No. He's doing very well now for the first or second time in his life.

RJ Oh, you're so good you can get another job.

DB That's what everybody's been saying.

Ray mentions going to the Nancy Grossman show, to which you reply that everything was sold out. "There's a red dot on every single leather clad head." To which Ray replies, "Wow." "And they can't be cheap. But I can't imagine who would buy them. Are they rich women who hate their husbands or leather queens or what? It's such a sick show. I was just shocked that it was sold out."

Ray mentions that he'll be seeing Joseph Cornell and asks if you have any messages for him. "Oh, yes. Tell him that I'm very fond of him, and that I would very much like to see him again. Oh, and prey on his sympathy. Tell him that it was because of articles on him that caused me to be fired. That'll cheer him up. That'll bring a smile

to his face."

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 5, 1971/page 2

Ray mentions doing new work for Arturo Schwarz.

RJ I'm finding quicker ways of doing what I do.

DB Well, after twenty five years you should be developing a little facility.

RJ I know. Wouldn't you think so, yes.

Call with Andy from Paris

Operator Allo? Allo?

DB Hello? Hello?

Operator David Bourdon go ahead.

Anemic voice Oh, hello David. I'll get Andy.

AW I couldn't remember your number. Are you asleep?

DB I'm asleep.

AW We came to Paris to make a movie with your camera, and we got up at 8:00 this morning and we forgot how to use it. I'm really serious. Can you tell me how to use it?

DB I don't remember.

AW There are three lenses. Well, what do you know what to photograph with?

DB First you pick the lens you want to use...

AW You put the lens on and that's the one on the left hand side...

DB And if you want to see what you're going to film, you look in the viewer on the left hand side.

AW Okay, wait a minute. I can't see anything. I have a 24 F lens, so what do I do? On the side there's 16, 25, 50 and 75. Do I put that thing on 25?

DB Yeah, if you want to.

AW You mean you don't have to?

DB No.

AW But how do you know what you're shooting?

DB Choose the lens you want and look through the viewer.

AW What's the viewer? The thing on top?

DB No, no. It's on the left, where you look through the lens itself.

AW What lens? Where do you see that?

DB There's a turret with three lenses, and it rotates. You can look through the one on the left with that side viewer.

AW Through what?

DB Through the viewer.

AW I can't find it.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 5, 1971/ page 3

DB Isn't there an instruction booklet?

AW Oh, David you have to remember.

DB I can't.

AW What do you mean you can't? We're in Paris just to do this.

DB When are you coming back?

AW We're coming back tomorrow. We waited til the last day to do it. Here, talk to Jedd. He's very smart. He's into your groove.

DB Hello, Jedd. It's so simple I can't believe that you have to call from Paris just to ask how it works. If you look through the viewer on the left side of the camera you can see what you're really seeing through the lens ... supposedly. And then when you're through focusing you have to remember to turn the turret around so that the lens is in front of the opening.

JEDD Do you focus it through the top finder?

DB No, that's just for when you're actually shooting?

JEDD Do, if I look through the zoom thing on the top, that's what I'm really seeing?

DB No, it isn't. Just turn the lens to the left side and look through it and make sure it's in focus. Then remember to put it back in front of the film. And then look through the top viewer to line up your image, and hope that it has some correspondence with what you get. Got it?

JEDD I see, yeah.

DB Can I speak to Andy?

AW Is this going to work now, David?

DB It's all settled. Things have changed a lot since you've been gone. I've been fired for one thing. As of the end of the year I'm out of a job.

AW Why? Are you serious? What did that?

DB The management.

AW They didn't like you?

DB I guess not.

AW Are you serious?

DB They fired a quarter of the staff.

AW Really! And Dorothy too?

DB No, but they abolished the art department.

AW Really! Gee. But if they do that they owe you all this money, don't they?

DB Yes, they owe me lots of money.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 5, 1971/ page 4

call with Andy from Paris cont'd.

AW Well, why don't you get that job with New York Magazine.

DB The odd thing is that Dorothy called Clay Felker right after she heard about it, and said, 'Well, Clay, now is your golden opportunity to hire David.' And then Clay told her that he had hired Barbara Rose just last week, and signed her to a complicated contract.

AW Then why don't you go to Vogue?

DB Well, I would imagine that Barbara still has Vogue too.

AW Why don't you open that shop downtown?

DB That's a possibility too.

AW I'll go into it with you or something.

a little more chit chat about Life - end of call

Call with Flynn

You tell him you were fired from Life

DB I'm afraid I can't do anything about putting you on the cover anymore.

F Oh, don't be silly. That's okay. That's a shame!

DB I'm not so sure it will be a shame.

You mention seeing his name in The Post

F It means something. A lot of people read that thing. And to them I guess it's important to remember a certain name. And I guess being connected with Earl Blackwell is something... someone mentioned it to me last night -- how influential he is.

DB Did you get to meet Earl Blackwell?

F That's who I work with. He's the one who gave me the job. He wanted the six paintings.

DB How did he find you?

F Through Mr. Latoole. Stan Latoole saw my things at OK Harris. And it was a very hurried thing because I had no paintings. I've been selling everything. Now I've got to get some paintings together.

DB Well, that's great that you had that kind of exposure - to that kind of audience. All those monied people.

F They aren't spenders, though. Their interior decorators are the people who get them to spend their money.... especially art. Because 90% of them are not sensitive.

DB Well, rich, society people always have their own taste ...

F They're vegetables. But I'll tell you, I was with Gloria Swanson, and a lot of pictures were taken. I'm not saying they're going to

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

Dec. 5, 1971/page 5

call with Flynn cont'd.

appear anywhere but it's always good because they say, 'Who's that young kid with her?' And we were joking around.....

DB Well, luckily you're much taller so you can be told apart.

F She was into my hair and we were joking about my teeth. People were getting a kick out of it. And people looked onto me, being with her, and they said, 'Who's that?' And Ruth Ford was with me for quite a bit that evening.

DB Well, did people think that you were Gloria Swanson's teenage heartthrob?

F I was only with her for about 15 to 20 minutes. I made sure I stuck around with her. She was nice. She was sweet. And then the next night I went to a party with Earl Blackwell's nephew and some society girl. But then the Princess Pignatelli - Giovanna - the blonde one, there are two of them - came in and we saw one another. We're both Italian, so we hit it off well. She invited me to Italy and I think we're going to do a cosmetic line together. And then even if we're not, I'm certainly going to make sure that it's rumored because she's excited about it. We've just got to find a backer. So, I'm just gonna mention it since it's a valid remark. It's not a lie. I like to do things like that. It's excitement. It stirs up things.

DB You're still planning to go to Italy, then?

F Yeah, in March. Definitely. I know I'm going now because I'm meeting like more than two or three people there. Olivier Toscani wanted to photograph me for Italian Vogue, so I'm certainly going to go there. And then I want to work for Italian Vogue, too -- do fashion.

DB Are you still living at 39 Charles Street?

F Yes.

DB Do you want me to come over this afternoon?

F I would like it but I'm going to Brooklyn. We were going to see each other at four. I'd like to make it a little later.

DB Why don't you call me when you get back from Brooklyn.

F I could visit you some time before I go to Brooklyn.

DB Do you want to come here?

F I could bring my book there. I have lots of work I can carry over.

Call with John Gibson

Invited over to dinner. You mention going over to John Weber's, and

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 5, 1971/page 6

call with Gibson cont'd.

that he claims to be making a bit of moeny. *put Jedd on the phone.*

JG It's possible. *to explain to Jedd. And I thought I was making*

DB Well, I find it incredible. I can't imagine how he's doing it.

JG He said he had some European sales, and he said if it wasn't for that he didn't know what he'd do. *a movie camera! (laughter)*

DB Well, his overhead must be quite high. *wrong directions. I get*

JG I think that Virginia has that one big room in the back, and I would imagine she's paying at least a thrid of the rent or maybe a little bit more. *entire day trying to figure out what to do.*

DB He told me he'd bought the Flavin from that auction, and because he'd bought the \$7,000 Flavin he couldn't buy any of the Andre's when they came up. *it picked up the phone without thinking about*

JG He told you that? *be here? Or does he always think of everything?*

DB Yeah. *I have known that they were going to lose the sunlight*

JG I wonder if he did buy it. *just have been around 11:30 Paris time.*

DB He said he ddd. And then he turned around and sold it to European collector. *that I would mind....*

JG I think he's lying. Because I was watching him to see if he would bid on it, and he didn't bid. He was sitting just behind me. Maybe I didn't see it, now, but I think he's lying. I think he's decided that success is what sells success. *him at 6:30 is the*

DB Well, thinking of you and thinking of John Weber I just think that being a dealer must be just terrible. So that's the big decision I've made. I'm not going to become a dealer. Because if anybody could really make it work, it would be you and John. Both of you are quite good at it and aggressive and social and have countless contacts and can browbeat the artists. So, if both of you can't be just making piles of dough then it must be really bad.

JG It's just completely an out-of-town business now. New Yorkers have just gotten too cynical. Rarely will a New Yorker buy art these days.

DB Especially when it always falls off the wall. Oh, Andy called me from Paris this morning at 6:30...

JG Get off!

DB ... and I was so hung over because I had John Quinn over for dinner last night and we drank too much wine. And they had brought my movie camera over to Paris and Andy didn't know how to work it,

JG That's the excuse he gave for calling you?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 5, 1971/page 7

call with Gibson cont'd.

DB Yes. And he couldn't understand and he put Jedd on the phone, so I was trying to explain to Jedd. And I thought I was making perfect sense, and I couldn't understand why they were being so dense. Well, then this morning when I woke up I realized...

JG Andy Warhol not being able to work a movie camera! (laughter)

DB ... I realized that I gave them all the wrong directions. I got everything backwards. And they kept saying, 'The thing on the top?' And I'd say, 'No, the thing on the side.' I mean, they must be wasting the entire day trying to figure out what to do. And I really feel badly now, because not only was it a bad camera but to give them bad directions.....

JG Do you think he just picked up the phone without thinking about what time it would be here? Or does he always think of everything?

DB He must have known that they were going to lose the sunlight because I figured out it must have been around 11:30 Paris time. He must have just awakened and was about to start his day and didn't think that I would mind.....

JG I can't believe that that man doesn't possess a super 8.

DB Oh, but he shoots in 16. It's a Bolex. I sold it to Andy, and he was just going to use it for second unit work. I traded it for a small "flower" painting. I should call him at 6:30 in the morning and ask him which way is up on the flower painting.

Dec. 7, 1971

Call with Andy

DB Oh, Andy, I gave you all the wrong instructions on Sunday.

AW You did!?

DB That camera was always so complicated, I never could figure it out. I had it all mixed up and it wasn't until I woke up the next morning that I realized I had.....

AW What did you tell me that was wrong?

DB Well... everything.

AW (gasps) Really!?

DB I had it all confused.

AW David, you mean we shot all of this movie badly?

DB It probably came out black... or blank.

AW (gasps) Really!?' Well, we'll just bill our whole trip to you.

DB The rumor is that you bought a villa in Switzerland.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 7, 1971/page 8

AW What!?

DB That's what everyone says -- that you went to Switzerland to buy property.

AW Somebody's crazy. How come Michael Finley's never home?

DB He's usually home in the mornings. He was ill for a few days with some kind of intestinal malady.

AW What were you doing at his place? A party?

DB Yes, a party. He had Dave Ansen who did the cover photograph of this week's Life, Richard Bernstein ... the party was for another dealer.

AW Do you know that Berri's sister is marrying the richest person ...

I mean a Rothschild. Isn't that unbelievable? The woman who gave that big party with Elizabeth Taylor and everything. That's the house she's going to inherit. It's just too crazy.

DB That's terrific. I just hope she shares it with Berri.

AW They were having a party for Liza Minnelli the next night, and Marisa had her mother and father there to meet the other mother and father. It was like a business party, an engagement party but it was actually for Liza Minnelli. And they were putting down Berri, saying how could she marry ... hating her so much... marrying somebody poor and Jewish.

DB Is Berri getting married?

AW No, but she's been going with Richard for four years now.

DB But they're not going to get married, are they? Burton, Elizabeth

AW Yes, they are. They're in love.

DB But I thought they liked other things.

AW Not Berri.

DB She likes boys?

AW Yeah. She's in love with Richard.

DB Well, they're a cute couple. He still looks terrific. He looked great last night.

AW And who else was there?

DB Kynaston, who's putting on weight. The incredible Jason McCoy.

AW Who was the party for?

DB A London dealer named Felicity. So how long were you in Switzerland?

AW Just to sign and number the prints.

DB That just took a day, didn't it? And then you spent the rest of the time in Paris?

AW Yeah. Going to all these balls.

DB And shopping for Art Deco?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 7, 1971/page 9
call with Andy cont'd.

AW There's so much Art Deco there. There's twenty brand new stores opened in a new section. They have Art Deco in big, big rooms.

DB I suppose it's all fantastically expensive.

AW Oh, yeah but it's all good.

talk about pots -

AW When you go to Lillian Nassau and then you go to Paris, you just don't know why you buy from Lillian... Why don't you open your store?

DB It would cost about \$20,000 just to stock it. And I wouldn't be good enough at buying and selling.

AW Why don't you do a book on me?

DB I'd like to. But I bet nobody's going to do anymore.

AW Why?

DB Well, there are twelve books on you.

AW Where? I haven't seen them.

DB There are going to be twelve out in the next three years. Three by Barbara Rose, three by John Coplans. It's going to add up to quite a lot.

tape side ends

call with Andy cont'd.

back to talking about the big party

AW It was just unbelievable -- sitting with Richard Burton, Elizabeth Taylor, Audrey Hepburn behind me...

DB Gee, I read so many reports on that party and none of them mentioned you.

AW Oh, I guess nobody knows me in Paris. I went to the dinner, too.

DB Was Richard Burton asked to you?

AW Yes, he shook my hand. He was so sweet.

DB Does he want to make movies with you?

AW No, I didn't talk to him. He sat at another table across from me, so it was hard to talk.

DB Did he tell you he loved your portraits of Liz?

AW No, I didn't talk to him at all. But she was wearing 3 million dollars worth of jewelry.

DB Oh, I want to be wealthy.

AW And Bruno (Bischofberger) is just one of the best persons. I mean he is so sweet and such a good person. He just loves art so much.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

Dec. 7, 1971/page 10
call with Andy cont'd.

DB Well, what did he give you when he went? If he didn't give you
IX cash, didn't he buy you real estate or something?
AW No, he gave me the money before. It's a beautiful portfolio.
I think it's selling for about \$3,000.
DB Well, I hope it sells, everything seems so down.
AW The French are now getting interested in American art. It's really
picking up.
DB I guess now is the time for me to invest in your art. I'm coming
into some money.
AW What? You better put that money away, David.
DB You mean your paintings wouldn't pay more than 4 1/2% interest?
AW Are they going to give you all the money in one lump sum?
DB I don't know. It's so complicated.
AW Can't you go to Time magazine?
DB I didn't want to.
AW You mean they wanted you to?
DB There was an opening but I didn't want it.
AW There was? And you turned it down? Why?
DB I don't like Time magazine. I've never wanted to write for Time.
AW David, you're crazy.
DB It's not for me. I'm not that type. Name three people who write
for Time magazine.
AW Oh, you're crazy. Work for Time and do the store on the side.
DB I can't, it's such a full time thing. I'm tired of full time jobs.
AW You are!?
DB And Time would be a worse grind than Life. Time is much harder
than Life.
AW You got spoiled over at Time-Life. You'll never find a job where
you'll never have to work at all.
He pushes you to do the shop. He claims that it cost \$2500 for three
of them to live in Paris -- "room service, suites, and caviar," which
he said they had to have for people like David Bailey and Yves Saint
Laurent -- "and you had to do things like that."
AW When you see these people with money you think that you have it too.
And Bruno's apartment is so beautiful. He has Carl Andre's on the
floor and Donald Judd's on the wall and Roy Lichtenstein. It's
just so great. And then he has primitive art that he loves. He
really loves art.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 7, 1971/page 11
call with Andy cont'd.

AW Oh, the Swiss are so rich, David.
DB They've got everybody else's money. They speak three languages.
They don't have a language of their own. They bank everybody
else's money.
AW And then we met the young rich, the young Swiss rich, and they
were so sweet. I mean they were all just so rich and not knowing
what to do. Really, really rich and beautiful.
DB I'm glad you had such a good time. I hope you'll be taking on new
sweepers at the Factory.
AW Just you and David Whitney.
DB Gregory has already offered me \$1 and a half for typing and light
housework. So, I'll still be available half days.
AW Oh, but you don't work.
AW Was it depressing at the office?
DB Last week it was exciting because everybody was so upset, but
now people are being more realistic.
AW And when is it happening? On January 1st?
DB Yes.
AW Maybe you can still get a story in on me.
DB I don't want to.
AW Why?
DB Because I'm taking all of my files out, and then if they want any-
thing they'll have to hire me. So I don't want to do any stories.
AW But don't the files belong to Life?
DB I don't know.
AW Are they going to give you a Christmas bonus?
DB I don't think so. So ... there's an opening at Iolas tonight.
AW For what?
DB I think it's Gordon Matta's brother, John Matta.
AW It's Matta.
DB He doesn't have a brother.
DB He has a twin brother.
AW No. Really?
DB I'm going to go out of curiosity, and then go to May Wilson's opening.
AW She's still alive? You're kidding.
end of call

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 7, 1971/page 12
call with woman - JN?

you opine that some people are probably gloating over the Life firing - even a dear, mutual friend - Gregory.

She says that they (Life) "Can't get away with hurting that many people because that's really making a lot of bad karma."

You mention that Luce never understood Life, and none of his successors understood it either. "They don't know who their audience is."

You complain about not hearing from Gregory since the day you were fired, and even that day he was just completely flippant.

JJ Well, he's a man who's completely cut off his feelings. I mean the fascinating thing about Gregory is that he's an artificial construction. And something happened to him a few years ago and he said, "Well, I'm not going to feel anything." I mean if you have any bad times, forget it. You could be dying with a severed leg in the street and he'd just bicycle by you. He just couldn't care less. I don't understand it. It's his way of surviving in the city or something.

DB I mean, I always found that very amusing ... in a way, and yet now I wish I had some friends at the other extreme.

JJ What about Christo?

DB He's in Europe.

JJ And what about Les?

DB He's been helpful... but he's sort of drawn up into himself too. And John Gibson has been helpful. He's been very kind and encouraging. And John Quinn has been extremely helpful.

JJ Ultra Violet?

DB Oh, she was just impossible. I think I've heard the last from her. And Andy will turn out alright, I guess, even though he's giving me a hard time right now... telling me I'm lazy. He wanted me to take a job at Time. And he thinks I'm crazy, irresponsible and lazy because I won't take this job at Time. He said that I was going to end up starving, and I asked if he would hire me to sweep out the Factory and he said, "No, I already have David Whitney to take care of that." Fred McDarragh was very sweet. He said I could always go back to the Voice - that they paid \$75 a column. He was trying to be nice, and I really appreciated it. At times like these you get to know who your friends are.

JJ Well, Gregory I could have told you about. And Perreault.... He just doesn't have any soul or spirit left and I feel very

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 11, 1971
Call with Andy

and John Weber
talking about the Mario Merz show at Sohhabend. you didn't like it
"It's a lot of blue neon numbers." It's very pretty with the glass
and the blue neon. And it looks a little bit like everybody else.
It just seems trivial. But it's pretty. It's attractive. It's not
offensive the way that Bruce Nauman can be, or the other neon people.
He's supposed to be the best of the Italian sculptors... the one
everyone else copies. And then we went to see the Pat Oldenburg
auction -- I was with Les -- and we ran into the Smithson's.

AW Who are they?

DB Robert Smithson and his wife, Nancy. So we looked at some of the
things that were going to be auctioned off. They had one of
Chamberlain's big sofa pieces and it was so awful, so nothing.
So we didn't see anything worth reporting. But there was a
Robert Smithson drawing in the sale which is kind of nice, a
spiral made up of a lot of rocks.

AW Sounds like you can get a lot of bargains.

DB Jasper contributed one of those little paint-it-yourself targets,
with his signature on one side...

AW You're kidding!

DB Those are only worth about \$100, aren't they?

AW Nothing. Well, maybe that's all good stuff to get after the
auction, you can pick out anything and just offer them money for
it. What's Carl Andre?

DB I didn't see his piece. I'll have to go back next week. Oh, Andy,
I really feel badly about your Paris trip, calling me up for
instructions to work the camera...

AW It all came out...

DB It did?

AW No, it didn't. It all came out badly. But I don't know. I thought
it was artistic in spite of what we did. Anything bad is right.

.....

DB I heard that John Copland was trying to get a job at the School
of Visual Arts to teach.

AW Really?? He's giving up the magazine?

DB No, but apparently he really has to make extra money.

AW Didn't he make enough money selling those boxes?

DB I guess not. But weren't they just cardboard boxes?

AW No. He has money. He offered me a \$1,000 for a drawing.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 11, 1971/page 2
call with Andy cont'd.

- DB Aren't they worth more than that?
trying to
- AW Yeah. He was just offering me a thousand because he's friends, and then it was like buying it for Irving, or something. It's just really funny.
- DB Well, what did you give him for the Pasadena show?
- AW I ~~didn't~~ give him anything.
- DB Gee, if he'd held onto his silver Marlon...
- AW ...he could be on easy street. ...Is there a good Oldenburg in that Sundance thing?
- DB Oh, yes. Yes, there's a little drawing of a derby hat, a brown hat, and a little wash ~~crack~~ *crack* ~~ground~~ (?). It's very small and cartoony.
- AW How big?
- DB 4 by 5 inches.
- AW But it's her magazine. You mean she's just throwing in some little piece of nothing??
- DB But that little piece of nothing is probably worth \$1,000.
- AW Yeah, but she could've given something that was worth \$20,000.
- DB Why should she? She has her retirement to think of, too.
- AW Really??
- DB Yes. It'll probably go high ... maybe \$500. I think I may bid on the Smithson drawing. I don't know why because I've never hung the one Smithson drawing I have. In fact, I've never even unwrapped it.
- AW Can you get \$20 for it?
- DB No. ...All we talked about today is how there are all these new galleries but nobody's buying anything.
- AW There are so many people that owe me money. Michael owes me money. Sam Green. I did a portrait and the woman gave Sam the money and he kept it. I'm doing something for Philip Johnson, and I guess David needs the money. It's really funny because people don't really have money. Is there a recession coming on?
- DB It looks that way. Everybody is just cutting back. Nixon is easing credit, and taxes are being lowered...
- AW But when we were in Europe all I met were these rich people. I just couldn't believe it, David.
- DB But you know so many rich people, and rich people aren't affected.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

Dec. 11, 1971/page 3
call with Andy cont'd.

DB I've got to work. I've been so lazy for the past ... 37 years.

AW Really?? It's better than getting involved with someone.

DB Oh, there were so many beautiful people in the galleries today.
I wish I could get involved.

AW Oh, it's too much trouble.

DB All these young, skinny bodies...

AW Don't waste your time.

DB Tight clothes. So young. I can't remember what it was like to
be that young.

AW I know.

DB I never was that young. I was always old. And I always wore
baggy clothes, always looked fat and unpopular, and I always had
to have some crummy job. I was never glamorous and young. And I
was never bright. I never had anything. It was such an under-
privileged youth that I had. It went by so quick. About one week.

AW Oh, David, I can't understand you talking this way. You've got
another 50 years ahead of you.

DB Don't frighten me.

.....

DB Maybe you should go back to shoes. That's what your multiples should
be. Some kind of shoe.

AW In Paris we saw these shoes you could drink champagne out of.

DB Oh, a glass shoe! That's it.

AW No, silver champagne shoes. They were beautiful. But I don't know
what they were ever used for.

DB I think a glass shoe would be terrific. You could do your own
shoe. Just take a pair of your crummy shoes and have it done in
crystal, and that would be so chic.

AW Oh, David, you can start thinking up ideas for me. Maybe we can
get a business together. That's a job. See, now you're really
working. You are working.

DB But I won't make any money out of it.

AW Yes, you will. Just think of ideas that I can do.

DB I have to get going now.

AW Well, think of ideas.

REST OF TAPE SIDE BLANK

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Tape Side 2

Dec. 11, 1971/page 4

Call with Andy

DB Jill was raving about Valerie Solanas.

AW What do you mean??

DB About how she had recently re-read SCUM...

AW And said it was great?

DB She said it was a brilliant book, and she realized that Valerie was really way out there... ahead of everyone else, that she was into the women thing long before anyone else. And then she said she was going to write a piece on Valerie.

AW (audible gasp) For what?

DB For the Voice.

AW Oh, would you try to stop her.

DB Mes, I've tried.

AW She is crazy.

DB I tried to dissuade Jill. I suggested she interview her first.

AW You probably brought it up.

DB No, I didn't. We were all talking about you, and La Ticha's piece on De Antonio. She was worried that you were angry at her because she quoted you as saying that the only way to get De Antonio to talk was to get him drunk on a fifth of scotch. And that you had denied saying that now. And from there we got into Valerie.

AW Oh, but Jill doesn't even know her. Even T-Grace is afraid of her. I mean you have to really warn her because she's just... I think people are afraid of her. She doesn't call me anymore, and it's really great.

DB Well, Jill doesn't want to meet her or talk to her. ~~Because she's~~ ~~not interested in her~~ Because I think Jill is frightened by her, but if Jill writes about her, she may find that Valerie does want to get in touch with her.

AW Well, what does she think she's going to do. She can;t help Valerie.

DB She doesn't want to help her. She just wants to write about the book, about how great the book is, and about how Valerie is an important feminist.

AW But the funny thing about all this feminist stuff is that they were exposed so quickly, and they had to say things, and they can't just repeat the same things over again. So they just make things up. It's all show business now. So is Germaine Greer. She's on TV now, and she would be boring if she didn't do anything new. So she has to come out and give ridiculous statements because that's what they have to do. Anybody. Like an artist. You can't do the same thing over again. You have to come out with something

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Bowden	II. 3

Dec. 11, 1971/page 5
call with Andy cont'd.

insane. And Jill probably has to come out with something too. She can't go on ranting on the way she did. She'll have to do a new performance.

DB I guess she won't pick on Norman Mailer again. She won't have anything to do with him anymore.

AW Why?

DB Jill just doesn't want to have anything to do with any men anymore.

.....

DB Oh, Christo did raise \$75,000 in Europe.

AW Well, they have the money in Europe.

DB They had the Abrams book with them, and whenever he wanted to sell a piece he would say, "Just a second and I can show you a photo of it." And then he'd pull out this impressive book and show them the color plate. And that's how he did it.

AW Well, it's funny because all of the Italian people I've met here in New York have a Christo. And I've been seeing a lot of Italians. No Americans have them, just the Europeans. And the way they talk about Arman and everyone in Paris, they're considered really great.

DB Great stars.

AW Christo and everybody like that. I was surprised.

DB Christo said that at that Paris auction where your Marilyn prints went for \$1,000...

AW I heard \$1400...

DB ... a collage of his went for \$2500. So, if I needed money I could put one of my collages in auction, and that this Paris auctioneer is going to be here in a month or two.

AW Yeah, he's very clever. It's now the chic thing to do. They've had three, and they only put in junk, little things. So they're really getting the French interested. Finally, I think the French are interested. It was the talk of the town. Everybody was there, the Rothschild's, everybody.

DB Christo said that collectors don't like to buy contemporary art from galleries because they're not sure they're getting their money's worth. And so if it's at auction, they feel they're paying the right price.

DB Well, maybe you could sell... no that wouldn't be a good place to sell all your rejects.

AW Well, that's where Emily Staempfli sold her rejects.

DB But she had European names

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 11, 1971/page 6
call with Andy cont' d.

AW Yeah. She sold Pistoletto.

DB The Harry Abrams man in Germany told Christo that they had so many orders for the book, that France wanted a thousand copies and they didn't have them. So they're going to have to reprint.

AW All these people are so big in Europe. Europe really has the money now. France has money now. It's really strange. Switzerland has money. And we have the Negro problem. Gee, Life looks so great with what's-her-name's cover.

DB Beri Berenson.

AW But it seems so old fashioned to read Life. I kept telling you what to do, and you just didn't understand.

DB What was that?

AW You were making a fortune at Life -- I told you this years ago, a year ago -- to start something else, to get your finger in the pie so that when Life did come around you could just leave.

DB Start another magazine?

AW No, you should have bought your shop... or ^{done} ~~had~~ a lot of freelancing.

DB But I did do a lot of freelancing. I did as much as I could.

AW No, you didn't.

DB Well, I'm very slow. I'm a slow writer.

AW But you can't do that nowadays. Writing isn't writing anymore.

DB In fact, I think that was one of the reasons why they let me go - because I was doing freelancing.

AW Oh, David, that's not true.

DB They probably thought I was doing my best work for ~~other~~ magazines.

AW That's not true.

DB So, now I really will have to do an article a week.

AW You'll probably make a lot if you do an article a week.

(talking about being asked to organize a show of Andy's drawings for SVA - "It's funny how you made so many for a short time and then stopped." "I made them all in one day.")

(some talk about an art deco show at Sonnabend - how smart Ileana is) (goes on for some time - but not very revealing)

Call with Mrs. Christo to confirm dinner(after cocktail party for Mario Merz at the Weber's.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 11, 1971/page 7
call with John Gibson

- DB Christo is not soaking up all the money in the art world.
- JG Oh, yes he ~~is~~ certainly is. Two years ago he soaked up Australia. He soaked up Europe -- Wide White Space, Lambert and Sperone. Soaked em up good.
- DB But maybe Christo's opening up a new art market, getting more people interested in art, and getting people to invest \$10,000 in a curtain...
- JG Blah! Interested in art!
- DB ... and turn around and spend \$20,000 on an object.
- JG Very few people by Christo because they're interested in art.
- DB Why do they buy him then?
- JG Because they're interested in business. Or they're interested in sure things.
- DB There's no money to be made on Christo.
- JG They're interested in getting in early on a sure thing.
- DB I thought they were interested in being a part of history, something they could always boast about.
- JG I don't know. All the people who bought Christo's from me were very bourgeois. Figure it out from there. Anyway, I haven't put Christo down for a long time and I thought this was a sterling opportunity. Actually, I defend him to people.
- DB Well, I hope so.
- JG Yeah, I do. Really. All the time. It's kinda boring. Because I don't really believe it.
- DB Oh, but you didn't like his work from the very beginning.
- JG Oh, now don't start that. That's not true at all.
- DB Really? You weren't doing it just to be opportunist?
- JG Of course I was. What do you think I'm gonna meet Arman at 1:00 for? (hearty laughter)
- DB Christo says there's this big, new auction market now in Paris. People won't buy from galleries because they think they're being bilked, but they'll buy at auction because they think that's the going price.
- JG Nonsense. People buy things at auction just to be socially pre-tentious.
- DB So, anyway, Arman and Christo are getting big prices at auction. So if you have any Arman's for sale you can sell them there.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 11, 1971/page 8
call with Gibson cont'd.

- JG Are you kidding? Ileana sold \$500,000 worth of Arman out of her Paris gallery over the last six years.
- DB Well, then how can you complain about Christo's \$500,000 curtain? That's just average. I mean, Frank Stella probably sells \$500,000 ~~in a single~~ in a single Larry Rubin show.
- JG No, he doesn't.
- DB Half a million is peanuts, John.
- JG (laughing) Okay, big spender.
- DB It's people like us who are left out.
- JG Yeah, it's true. Arman soaked up the market before Christo.
- DB I wish I had half a million, I really need it now.
- JG I wish I had \$5,000, come on. Be reasonable about this. Well, I think it was just terrific - and I don't know if Christo realized it or not - but Europe was really very nicely set up for him this time. There was no wavering whatsoever in his market. It was really a bullish market. Europe is bullish on Christo. (laughter) I could make a fortune if I had, like, twenty Christo's, put in a portfolio and carry it around Europe.
- DB Well, Christo's trying to make it sound like all of his works really do have a high auction market, but I find it hard to believe.
- JG I have a photograph of the work that was in the auction, a mannequin wrapped in plastic. It was probably the worst Christo I've ever seen in my life. But it was big.
- DB He said it was early and very scrappy, a very poor one, and it went for around a thousand.
- JG Well, that's not a very big price.
- DB No, it's not. Anyway, I don't want to sell any of my Christo's.
- JG Susan and I are thinking of living in Paris. Paris is the place now. It's just waking up like crazy. But the collectors are buying there because they don't like to buy from the dealers. And they go around making deals with the artists -- like trying to buy 50 works at a time. One of the key members of that Paris group slipped into New York in September, and ~~threw down at~~ Vito Acconci's tenement apartment \$5,000 saying, "Give me all that S & M stuff."
- DB \$5??
- JG \$5,000. "Give me all that S & M stuff."
- DB In person ~~on~~ in photographs?
- JG No, Acconci works. And Acconci said, "Well, they're not together,

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 11, 1971/page 9
call with Gibson cont'd.

it's just all bits and pieces, "statements and photographs."
And he said, "I don't care. Just give me all the stuff loose."

DB We're obviously in the wrong business.

JG We're in the right business with the right people, David, but they're making all the money. Let's face it. The thing to do is to go underground for a year and reemerge as artists.

DB Yes, exactly. You really hit it right on the nose.

JG We could be ^{super}superstars and millionaires and everything.

DB I may have to do it out of necessity.

JG That's as good a reason as any.

DB I've been mulling over the last six months, just realizing how much time I've wasted.

JG I did nothing but realize that everyday this fall -- this horrible period right now. ...Okay, so what's happening?

DB That's about all. I'm going to drop into the John Weber party if I have enough energy left by that time.

JG Well, I'm going to go around to the galleries and we'll see what happens about that.

DB I'm sure if you loiter long enough at John Weber's you'll be invited.

JG I don't know. I'm sure they're all aware of that situation. He might not have told anybody. I hope not. ~~I don't want to~~
I really don't want that known, David. That business. I mean I ~~really~~ have enough problems with artists without yet another umpteenth slap in the face.

DB Well, if you really want to go to the John Weber party...

JG I don't. I don't really want to go. I might feel like it later on. Right now, I don't know. Actually, we're all kind of fishing around for something to do.

DB Well, can you afford to have lunch with Arman? Is he going to pay for it?

JG (laughing) I don't know. I think I can afford to pay for my own lunch?

DB Are you having lunch at his apartment?

JG No, we're going to go out somewhere. I have to get going. I want to talk to you tomorrow and get a full report on the Christo's. Mum's the word. Don't mention my name down there.

DB Well, I already mentioned it yesterday. And there were little explosions. I just told them you were very upset about the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 11, 1971/page 10
call with Gibson cont'd.

book because your name wasn't mentioned.

JG Oh, very good.

DB And then they both became very agitated at that. .

JG What did they say?

DB Well, I said that the only place it could have been mentioned was in the list of exhibitions, but there was none.

JG Well, I hadn't sold my two nice Christo's...

DB ~~And then Jean Claude said, "Oh, of course, I didn't even think~~
of that. They could have reproduced those if they wanted to.
~~And then Jean Claude said, "Oh, of course, I didn't even think~~

JG That's what they did for other dealers.

DB And then Jean Claude said, the only place you could have been mentioned was in my text, but my text didn't go into gallery exhibitions... except for that first one in Cologne. So we were all trying to lay the blame on each other.

JG (laughing) David, you're my first and last link with the Christo's.

DB No, I'm sure you'll be chummy with them again.

JG I'm sure I will, too. I know it like I know... the stars.

END OF TAPE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

April 27, 1972
Call with Andy

DB I should think that Jackie would consider you just another Ron Gallella.

AW Oh, she did. But she was sweet.

DB Well, then why did she go out with you?

AW Peter Beard made her go out with me. All they did was talk about me on the yacht ... all summer long.

DB Isn't she sore ~~at~~^{for} you exploiting her in all those paintings?

AW No, she didn't bring it up.

DB Maybe you could sell her one. Would she like to buy mine?

AW Are you trying to sell yours? How much can you get for it?

DB Which one do I have? Her with the honor guard.

AW Are you putting it on auction?

DB No. Nobody wants them.

AW How do you know?

DB I've been trying to get rid of it for years, Michael Finley wouldn't take it. He says there's absolutely no market for them.

AW He knows nothing.

DB He knows a lot. He's one of your biggest dealers.

AW Really!??

DB And if Jackie herself won't buy them there must really be no market.

AW Yeah, but if the Kennedy's come back into power...

DB But that's not likely.

AW Oh, yes it is.

DB But she's not really part of that crowd anymore. She's international jet set now. Where did you go for dinner?

AW Chinatown.

DB You went to Chiantown with Jackie Kennedy?

AW Yeah, and the Chinese... they rushed out of stores. They recognized her, blabbing away, following her down the street. Little John John is so cute. He's adorable.

DB That's amazing. I thought that Chinese people couldn't tell non-Chinese people apart.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

April 27, 1972/page 2
call with Andy cont'd.

AW Well, let me tell you, my dear, they really know ~~hazy~~

DB How do you know they weren't running after you?

AW Because only white people recognize me. The Chinese don't know me but they really recognized her. It was incredible. Of course, she's very easy to recognize. She's like Marilyn. She has a face that's so distinctive. It's like Garbo. You couldn't help but know it. And she doesn't disguise herself.

DB Does she still look good?

AW Oh! Incredible.

DB Who else was in the party?

AW Jonas Mekas.

DB (gasping) Oh! She's really hit rock bottom. You and Jonas? She used to go out with important people. She used to go out with George Plimpton...

AW Well, let me give you another one -- Yoko Ono.

DB She was there, too?

AW The night before.

DB But not with Jackie?

AW Yeah, she met Yoko at Lee Radzawill's house.

DB You took Yoko to meet Jackie?

AW No, Peter Beard. It's just too nutty. We're their new toys.

DB But, dear, you're an old toy.

AW But a new toy for them. It was all the has-beens -- Jonas, Yoko, John and me. It was really funny. And Jackie. All the old toys.

DB Did John and Yoko try to get Jackie to write a letter to the Immigration Service?

AW Oh, yes, yeah. Lee Radziwill just laughed.

DB Why?

AW It was so funny. Yoko said will you come down to Washington and march in the line with us? She's too nutty.

DB But Jackie could do it. She could write one letter to the Immigration Service...

AW ...and they'd send Yoko back.

DB No, they wouldn't. Jackie could keep them in this country. She could do it all by herself.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

April 27, 1972/page 3
call with Andy cont'd.

AW Yeah, but they'd have to have a reason. Not just because somebody tells them to.

DB I thought John and Yoko should get Mamie Eisenhower to write a letter of recommendation. That would really mean something. But Jackie could do it. She could drop one little word. She wouldn't even have to write a letter... just call her brother-in-law, Teddy Kennedy.

AW Yeah, but he might become president, I guess.

DB That's really sad. I can't understand how Jackie can go out with people she likes to be with, and know they're going to be deported. And not do anything about it. That's really kind of ruthless.

AW They're in Washington now.

DB John and Yoko?

AW Yeah.

DB Why are they making such a big fuss about it?

AW They don't want to leave this good town, that's why.

DB They really think they're...

AW ...Charlie Chaplin.

DB They really do. It would be so funny if they did make a big issue of it and nobody cared. Actually, it would be good for their image if they were deported.

AW Really!??

DB It would make them more glamorous.

AW Their lawyer made them march in that parade when they were supposed to go to the country with us.

DB What parade? The anti-war parade?

AW Yeah, so they could at least have a picture showing that they did some peace things.

DB Well, if they stay in this country they won't be like Chaplin. I think you're all wasting your time. All of you. John and Yoko should go back to London, Jackie should go back to Greece and you should stay home.

AW Here I am, in bed...with a tummy ache.

DB I saw Jill last night at Suzi Gablik's party. She's buying real estate upstate because she's opening a lesbian's commune, and her 13-year-old son has become a gay radical. He goes around to junior high schools lecturing. And it was all very interesting.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

April 27, 1972/page 4
call with Andy cont'd.

And then John and Suzi were turning off all the lights, trying to go and Jill pulled her little girl routine -- Oh, the party's over? Oh, oh, and you're all going out to dinner without me?? -- And I felt sorry for her, so I worked it out so that Jill got asked out to dinner with us. Well, as soon as she got invited she turned so viscious. She was so mean to me all through the dinner, I couldn't stand it. She was so awful. I'm never going to speak to her again. She villified me throughout dinner. She kept screaming that I was a faggot (Andy gasps) and that she had dropped all of her faggot friends... they had all tried to destroy her. And that I was so awful because I was always fucking around with women. And Suzi wanted to know what she meant. And Jill said that I twisted their minds because I was attracted to women, and I was always befriending them but screwing them in the end.

AW Is it true?

DB That's what Suzi said, And then Jill went on about how I was fucking around with men, and how I had fucked around with you~~x~~ and Christo and Les Levine, that I had put you all up but had never put a woman up. Well, it was too awful. And then she got onto Valerie, how she wanted to get in touch with Valerie, that Valerie~~x~~ was the only smart one around...

AW She sounds sick again.

DB ... and that she wished that Valerie had succeeded in getting rid of you, ~~because~~ that that was the best thing she had done...

AW Was this Jill talking?

DB Yes, and she was so awful even Suzi was sticking up for you.

AW How come you keep bringing my name up with Jill?

DB I didn't bring it up. I didn't mention it to Jill. She's the one who kept bringing it up.

AW She doesn't write about me in her columns.

DB Be glad that she doesn't. She wouldn't say anything nice about you.

AW Really!?? What did I do wrong?

DB I guess you didn't put her in a movie. Oh, and she was really mean to Gregory, putting him down, too... all the people who really tried to be nice to her and do something for her ... she's hardest on them.

AW I know why she's unhappy. It's because she's not famous this week.

DB Oh, and she kept opening her little trip book, and she has this little color polaroid photograph of herself between Dick Cavett and Yvonne De Carlo. She opened that book about twelve times during dinner to show to Suzi, saying, "Oh, that's me on national television." And Suzi was so wonderful because she didn't even

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

April 27, 1971/page5
call with Andy cont'd.

know who Dick Cavett was. It didn't mean a thing to her.

(You mention an opening of Sylvia Sleigh - Andy doesn't know who she is - or what she does - you also mention a show of Suzi's - to which he replies, "What does she do?" "Collages." "Still!...")

You mention getting a call from "that awful boy, Robert Flynn -- he makes the new Art Deco paintings - they're exact copies at Ivan Karp's -- he used to call me up because he wanted publicity, he wanted to be on the cover of Life. And he had the nerve to call me tonight and say that he really needed publicity, and who had replaced me at Life. It was the tackiest thing I've ever heard. He's working for Peter Max now. And he didn't know whether it was good for him because Peter is trying to take all his ideas, and he wants to make it as an, ahem, artist. He feels that the best publicity he can get now is for Earl Blackwell to have a party for him. He is so funny. I should have sent him to Barbara Rose. Why didn't I think of that?)

DB The Christo's invited me to dinner tonight. They called up at the last minute because they realized they have too many women and they needed a man at the table. Can you imagine that? I thought that was insulting. I've had nothing but insulting calls tonight.

.....

AW I thought you were going to mention me in the Ed Ruscha piece. I didn't notice my name at all. You took it out.

DB In Art News? Your name was in the Art International article, a whole paragraph ... last November.

AW How come you left me out this time?

DB I couldn't work you in to the Art News article.

AW Why not? He must be great if he got a cover to do.

DB He's the artist we're all pushing this year.

.....

DB You went out with Jackie two nights in a row? Why? Who's idea was it? Oh, Lee Radziwill. You put her up to it.

AW No, Jonas did it.

DB Lee Radziwill wants you to paint her portrait, that's it.

AW No.

DB What does Jonas talk about to Jackie?

AW Nothing. He showed his movies. We had to sit there and suffer.

DB And she watched them? Everybody had to sit through them?

AW Lie down on them.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

April 27, 1972/ page 6
call with Andy cont'd.

DB They must be bored out of their minds.

AW No, it's really interesting, it's really good.

DB Jonas is so funny. He always used to talk about underground films, and yet his real ambition all along was to show movies to Alan Jay Lerner and Jackie Kennedy. He was always an elitist.

AW Gee, the drawing on the weather map is so beautiful. They really know how to draw now. It's better than any new artist I know. On ABC. They do it really nice.

DB Calvin Tompkins is at the Christo's tonight.

AW What's new with the Christo's? Are they doing their project over again?

DB Yeah. And Lawrence Alloway's going to write about it.

AW Did they get all the money -- \$200,000 again?

DB I think they only made a \$100,000 this time.

AW What happens if it fails again?

DB They'll probably give up. I don't think they can afford another \$100,000. It's one thing to spend half a million on a curtain, it's another thing to spend a million.

.....

DB Claude Picasso came into the office today. He wants to do a photo story on artists who collect, but not collecting art, you know, collecting...

AW ...people?

DB Why do you say people?

AW Collecting what?

DB Did you give him the idea?

AW No, is that what he meant?

DB No, collecting rocks, file cabinets, shoes ... different things. So we thought we'd do Dan Flavin and his glass collection, American sandwich glass, and Richard Linder and his toys, and Stanley Landsman with his Art Deco greenies, and _____ with his Mickey Mouse. And then your name came up. But we couldn't decide what to photograph you collecting since you collect so many things.

AW How about.....

DB ...money? And then I said we should photograph you with your Punch figure, because if we don't use it in that story we can use it in a Punch story. ... call it Punch and Judy, Mr. and Mrs. Punch. story

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

April 27, 1972/page?
call with Andy cont'd.

AW That's a good idea.

DB Or we could really dress you up as Judy. That would be charming,
That could be a cover picture. Does your Punch have a painted
face? Red nose? Red cheeks?

AW Uh-huh.

DB We could get you in identical make-up. That would be a fantastic
cover, especially if it just said, "Punch and Judy" ... didn't
give you any billing. People could just figure it out.

end of call

Another call with Andy

talking about Art Deco at auction.
not very interesting. nothing here.

You mention that Peter Brandt "is so unpopular. He has a bad reputa-
tion. He's the John Gibson of collectors. Dealers really can't stand
him." To which Andy replies, "Well, they're crazy, because he's the
one who made them."

END OF TAPE SIDE

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

May 2, 1972/page 8

Call with Andy

AW 1964!

DB Oh, Heizer learned that from Walter De Maria ...how to predate your work. And make it look like you had the idea before anyone else.

AW I know, isn't that too nutty.

DB But Yoko does that, too. You know, "conceived 1955, executed by Al Hansen, 1972,"

AW But these are paintings. He actually went to school ~~with~~ ~~Diebenkorn~~ at the same place where Diebenkorn and all those people went in California. So he's actually a Diebenkorn. They painted like that before. There's nothing to sell now, and he's got to sell something at documenta, so he did these shaped canvas things and they're supposed to be really great.

DB Are you going to buy one?

AW Oh, no!

DB How much are they?

AW Why? Are you interested?

DB I'm interested in Heizer.

AW Are you??

DB I ~~have~~ always have been.

AW I'll get you one wholesale. Maybe I'll have him do something out on my property at Montauk.

DB Oh, did you buy some property there?

AW No.

DB Diane Waldman told me you bought two houses out there... with Paul Morrissey. You used Paul as a front.

AW What!?? Paul used me as a front.

DB So you didn't buy any property on Montauk?

AW No. I have some property I haven't paid for in Colorado.

DB Well, you should get Heizer to do something for you, dig a trench for you. He'd probably do it for free because he likes you so much.

AW I have my own bulldozer. I can dig my own trench.

DB No, get him to do it and watch him work.

.....

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

May 2, 1972/page 9
Call with Andy cont'd.

AW I did twelve 8-foot paintings today, in one day. Is that a record?

DB That's pretty good. They're too easy. They

AW If I worked every day and made twelve paintings.....

DB Are you going to sell them at Castelli?

AW No, I'm selling them in Europe.

DB You mean they're not good enough to be shown here?

AW No, I'm going to sign a contract where they can be shown here.

DB Well, I'm glad you're getting back to painting.

AW Oh, I wish I was an Abstract Expressionist. It's so easy, David, not drinking and painting up a storm.

DB Betty Parsons was at Sylvia Sleigh's opening.

AW Oh, yeah, trying to take her from the gallery*she's at now?

DB Maybe. No, I think they're just old friends.

AW Does Sylvia look a year older?

DB She was all dressed up. She's trying to look like Mary Pickford. She had a little white lacy dress that came all the way down to the floor. And she was carrying a single, red rose. Everytime someone came up to say congratulations, she would smile very coyly and put the rose up to her mouth, and look as if she was a shy six-year-old girl who didn't know what to say. And Suzi Gablik was leaning up against the wall saying, "I had much more interesting people at my opening." And Christo showed up for two minutes to let Lawrence know that he cared. But it's really kind of a nice show... a lot of male nudes.

AW Oh, really!?? Of who? Did you ever buy your painting?

DB No. It's quite a laugh.

AW She's stuck with it? Whatever happened to our old friend, Lady Windermere?

DB Who's that?

AW The lady up on 108th street.

DB Oh, Alice Neel. I don't know. I've been dying to call her recently because I'd like to pose for her again. I'm just so eager to sit for another portrait. But I have to lose some more weight first.

AW Sylvia Sleigh and Alice Neel are going together, aren't they? Do you think Alloway has a little problem?

DB No.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

May 2, 1972/page 10
call with Andy cont'd.

AW Really!?? It's funny they don't have children.

DB A lot of people don't have children. They're too busy. They have careers.

(You're wondering what to do with your money - buy stocks, buy a co-op, buy art deco, or buy art. You decide to stick to art -- "At there I know I'm being gypped.")

(talking about buying pottery and glass at an auction)
(movies on TV -- Les Girls - The Subterraneans)
(mention of Abrams possibly doing an Art Deco book)

Another call with Andy

DB She said that I always do it unconsciously, that I'm always putting people down, putting them up...

AW Oh, but you do.

DB ...just giving them the opposite of what they need.

AW Well, you do.

DB Oh, Andy that can't be true. Oh, but no, when people are feeling really cocky then I puncture them a little bit... to try to bring them down to reality. Well, I do it to you and Les sometimes

AW But I know what happened that evening. You invited her to dinner and then hated yourself for it. Why is that?

DB I don't know. I'll never do it again, though.

(You mention buying 5 Rockwell Kent drawings - \$70 each - "But I bought all the wrong ones. Not one of them is a classic Rockwell Kent image." You describe the pieces.

AW Wouldn't it be funny if they were all fakes?

DB Yeah, it'd be quite a laugh.

AW No, but I mean don't you think somebody could draw up a lot of those and just put 'em in auction. No one would know. ~~They're~~ How much did you spend?

DB \$360.

AW They're going to be worth a lot. He's a great American person.

DB I think he's going to be just as important as Erte.

AW Oh, moreso. He's more important.

.....

talking about job in Washington - how many days - days off, that's all

END OF TAPE

The Museum of Modern Art Archives, NY	Collection: Bowden	Series/Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Nov. 21, 1971

call with Andy

AW Isn't it funny there are no artists in the 70s getting well-known?

DB No, there aren't.

AW Even people like Rauschenberg aren't holding their own.

DB No, he's slipped very badly in the last five years. And Jasper isn't as exciting as he used to be. Nobody is. It's really time for a new group. Maybe next year will be the brand new thing.

AW Since fashion is art now and Chinese is in fashion, should I do some Mao portraits? I could make a lot of money.

DB Why don't you do Virginia Mayo?

AW No. Mao would be really nutty... not to believe in it, it'd just be fashion. And a still portrait is not considered a painting.

DB Oh, but then you would look like you were being fashionable.

AW Well, yeah. Fashion is art now.

DB But it would look like you were getting on the bandwagon.

AW ... for fashion.

DB But if Billy Apple started doing portraits of Mao wouldn't you think it was awful?

AW Oh, yeah. Well, that's the most awful thing you could do. I think it's pretty good.

DB Besides, Dali has already done a portrait of Mao.

AW When?!

DB Five years ago.

AW No, but the same portrait you can buy in the poster store. Don't do anything creative, just print it up on canvas.

DB Why don't you do Martha Mitchell instead?

AW Oh, no. Then that's like doing something.

DB Well, why do you have to do anything? You don't need the money.

Why should you be grinding things out? Look at Larry Bell -- grinding out all those glass walls and nobody buys them.

.....

DB I thought you were going into real estate. You used to have so many ideas. Where are your ideas? I mean, a portrait of Chairman Mao! You used to do something radically original. Now you're just doing an old fashioned portrait. It's just a new subject.

AW Oh, I know. That's why it would be okay, wouldn't it?

DB Well, couldn't you make it a little bit different?

AW No, doing it like the same kind of posters they have in China -- you know where they do them really big and silkscreened. They hand paint them.

DB Oh, but what impressed you was that Chairman Mao was the only image you saw in China. He was just everywhere.

AW Yeah.

DB So actually, to do that you'd have to do Mao wallpaper.

AW David, can't you be more imaginative? Did you get Pettibone's wallpaper? Gee, I should really hire him as my art director. He could have done me the best poster. I would have sold a fortune of them at the museum.

DB Did you see his show?

AW No, I only saw the poster.

DB He had a whole wall of flower paintings.

AW Again?!

DB He's still copying the same people.

AW Yeah, but how were the flowers done?

DB I guess they were silkscreened. He had a whole set-- each about two inches square.

AW Yeah, I heard they're \$10 apiece.

DB Oh, is that all? It's too much.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series/Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Nov. 21, 1971

p.2

call w. Andy cont'd.

AW If they're only two inches you can wear them as a pin.

DB ...unless you bought them up and signed them. You could sell them for a hundred.

You mention an actual nude man in the gallery - in a room adjoining nude sculptures. Andy suggests you should have gone with a porn book and stood in front of him to "see what happened."

DB So there I was bending over, I had my head at his knee and I was about to reach out a poke the hair, and then suddenly there was this little twitch and I realized he was real.

AW Where did he twitch?

DB His leg must have moved ever so slightly - or I must have jumped when I realized it was real flesh.

AW Is he at least good looking?

DB He has a nice body.

AW Is he there on Monday? Tuesday? Is the show over?

DB It's on for another week. But what's peculiar is that his body really did look like one of the De Andrea figures. And the only thing that was different was that he had hippie hair, shoulder length blond hair that looked like a wig, and hair on his legs. But everything else looked like a sculpture. I think it's so tacky of Ivan to be showing it. His answer to Gilbert & George. Well, you should see the De Andrea figures. They're so beautiful. They're in pairs.

talk about collecting prints - instead of glass. You say you should have bought Lichtenstein prints. Andy suggests you go to see "Fortune and Men's Eyes." AW It makes it sound like a picnic to go to jail, and you want to go."

call with Gretchen

talking about buying a turkey for Thanksgiving.

2nd call with Andy

talking about the movie "The Boyfriend." DB A parody of Busby Berkeley. Something recorded off of the TV - talking about Andy - hard to hear.

Then something taped live - also hard to make out what's being said.

Brigid

end of tape side

more of live tape. You ask Brigid which poets are in her book.
Man's voice (I can't identify) - restaurant sounds in background.
Paul Morrissey

call with Andy Nov. 22, 1971

Andy mentions naming a theater the Warhola. You don't think it's very funny and suggest Grauman's Warhola. Andy says Julia Warhola.

DB You could hire your mother to be the ticket taker. She could be in the box office. That would give her something to do during the day. You'd be safe. Just lock her into the box office and let her sell tickets. That would be such a good performance. Nobody would have to sit through the movie. They'd spend four hours trying to get a ticket. And you could get Brigid to be an usherette.

Andy mentions three transexuals on David Susskind. "It was so pathetic. One was crying because she said, 'I was waiting for this call and after four years it happened. My little girl got on the line and said, 'Mother ... I mean, father, why did you do it? why? why? why?'"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

call w. Andy cont'd.
Nov. 22, 1971

p. 3

tape volume drops completely down - can't hear anything at first.
you're talking about a sex change operation. You mention seeing a
hermaphrodite in a carnival in North Dakota. (You were 16 or 17)
You mention that one of Richard Serra's sculptures fell down in
Minneapolis and killed someone.
Andy asks if he should sell his Bruce Nauman. DB Don't say you got
all your bad art from me. I never understood anything he did.

Andy mentions seeing John Powers's collection - "20 Oldenburg drawings,
20 de Kooning drawings, 15 de Kooning paintings, 1 big Jackson Pollock,
5 of my paintings -- wall-to-wall."

live tape of you and Ray Johnson - looking at pictures. It sounds like
you keep dropping the tape recorder. nothing here.
end of tape.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Nov. 23, 1971

call with Ray Johnson

DB I suppose you'll be doing a series of Edie Sedgwick tombstones now.

RJ No, she doesn't quite make it. I did Diane Arbus, but I never met Edie in real life and I have to have some kind of contact with people...

You mention that you didn't see any difference between Pettibone's cows and Andy's -even though Andy loved them. RJ thought Pettibone's were better. DB Well, most of his pictures are better.

Ray mentions that a Reverend Culbertson (?) is getting married. You gasp and ask, "To a girl?"

RJ How does Andy feel about Edie kicking off?

DB He was rather blasé about it. I called him up about it this morning because I was so shocked when I saw the obituary in the Times. But of course he had known about it days earlier. And it was also in The Post. They gave it a news article treatment. The Times gave a very rosy account of her life as if it had been all sunshine and blossoms.

RJ Didn't her brother once kill himself years ago?

DB She had two brothers who died in an automobile accident.

RJ What's the story about Andy not getting Philip Johnson's house?

DB Because the residents of that town didn't want a lot of tacky transvestites and drug addicts running the property values down.

RJ Where?

DB Hamilton. Meadown. Wimbledon. Something like that.

.....

DB Oh, so anyway, Andy and Edie. Well, he wasn't cool. He was obviously sad about it. He sounded very distant. I guess he really is distant because he hadn't seen her for five years. He's ran around with so many people since then he probably has difficulty remembering her. Oh, but he does remember that she was mean to Paul. She left the Factory in bad graces. So I guess he's still angry that she was mean to Paul.

RJ Does he know that Valerie Solanas is back?

DB Yeah.

RJ Because I saw her on 23d street the other night and I did a double take. She was coming out of Horn & Hardart. She's been saying that she's gonna get him this time.

DB Oh, but she's been out so long. If she hasn't gotten him by now then she won't. She ought to pick on somebody new.

RJ I hope she doesn't pick on me.

DB Maybe we could get her to transfer to you. Maybe we could get her to rub out Bill Wilson. And May could collect the inheritance and get that house.

RJ Did you tape this conversation.

DB Yes, I did. And you did very well on it. I want to thank you.

RJ You aren't going to sell it to Les Levine for his next show?

DB Are you kidding?!

call with Andy

you mention getting horse apples from Oklahoma from Ed Ruscha - Andy says he's sending them to everyone. talking about ultra, turkeys, other fascinating subjects.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

call w. Andy cont'd.
Nov. 23, 1971

p.2

you mention Jackie's piece on Edie.
AW He was really in love with her.
DB The chronology was garbled... and all those quotes on how she started everything and her influence
AW She actually started the miniskirt.
DB Oh, but it can't be proven. I mean, I believe you but...
AW No, no it is true. I was at a party last night and this boy - Halston - was saying that Tiger Morris was the first person to do the miniskirt, and I agreed with him. But then I thought about it and actually Edie did it first. Tiger didn't do one until three years later when she took one to London. We were in London before Tiger ever even got there.
DB Did you meet Mary Quant when you were there with Edie?
AW There were pictures of us taken there by David Bailey... Edie in her fur coats.
DB So what Edie did was just a fashion look - what she accomplished.
AW Is that all?
DB I guess so. She never made any memorable movie appearances.
AW She just couldn't get it together.
DB The Post said she left you because she wanted to be an actress. That's not true, is it?
AW Well, it's funny because Moe Jeffy (?) happened to come into a restaurant when Edie was going through one of her scenes -- you know when she wanted to do something she went through a lot of raving and stuff? -- I never paid much attention to it to really care.
DB I was trying to remember if she ever talked about acting or not.
AW Yeah, yeah. She was trying to get an agent. We were going to get an agent together. And then she was trying to get an agent without me. That's what was so funny. I thought she was doing it with me, but she was trying to push me out of the picture. She had Dylan's agent. He was paying her bills. She just wanted somebody to pay her bills.
DB Well, at least The Post mentioned that she got burned out of her apartment twice.
AW I found a picture. It's so great.
DB Of the fire?
AW Yeah. I just happened to be going through some pictures and there it was. Edie being carried down by a fireman in her leotards.
DB Well, I guess Interview will do a special issue on her.
AW If there is another Interview.
DB I talked to Ray Johnson earlier this evening and he said that he ran into Valerie Solanas the other night on 23d street. ~~xxxxxx~~
~~xxxxxx~~
AW Did he talk to her?
DB No, he was with Toby and she was coming out of the Chelsea or something. They were on their way to see May Wilson. And May Wilson said that Valerie was always in the neighborhood. So maybe she's living in the Chelsea or nearby. May made it sound like she's a familiar sight on the street.
AW Oh, she is. It was in the papers. Even the lady who watches my mother knew. She wrote Viva's husband a threatening letter and the cops won't do anything about it. She wrote, 'I'm gonna kill you, kill you. Valerie.'
DB Well, I don't understand any of it. It seems to me she just ought to leave town. She must really be cookoo to be hanging around all the same places.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

call w. Andy cont'd. Nov. 23, 1971

p.3

AW She's crazy. Somebody just did a play - a poem - called "Up Your Ass" and if she ever gets hold of it she's gonna really bump them off.

DB There ought to be some way to deal with her. If there was only somebody as crazy as she is and would elope with her to Africa or South America.

AW I hope that people like Germaine Greer give her money.

DB Oh, probably. And T. Grace Atkinson.

AW She probably lived with T. Grace.

DB Maybe we could sick Jill on her.

AW Oh, no, David. Why?

DB Because Jill could probably communicate with her. Jill can talk to people like that. She just tunes in on their level of insanity instantly.

AW She'll accuse Jill of stealing her work.

DB But I bet Jill could really cope with Valerie ...

AW No, no, please David...

DB ...and take her on one of her Volkswagen camping trips around the country.

AW If Soren had shot somebody would you go on a trip with him and sleep with him... at night in your own room? Would you ever trust him? Could you ever trust anybody who'd shot at someone?

DB It depends on who they shot.

AW What if he'd shot Gerard?

DB Gerard Malanga? I wouldn't pay much attention to that. I mean I like Gerard ... and ~~he~~ I would be sorry if he met such an unhappy end, but it wouldn't affect my feelings for Soren. I've always liked him. I've always thought he was very nice. So if he shot Gerard it would be for some very personal reasons and that it wouldn't be a pattern -- it wouldn't mean that I would be shot by him. A better example would be if Soren shot some girl I didn't like.

AW Then you would be afraid of him.

DB No, I wouldn't because...

AW Say he shot Jill...

DB Oh, well, no. I would take that as a personal insult. That would upset me very much.

AW You'd still see him.

DB No, no. I wouldn't have anything to do with him. But if he shot... ... well, I can't think of any girls I don't like. Well, if he shot a young Martha Mitchell or someone like that, it would just be a sex thing. But, see Jill would be safe with Valerie...

AW Oh, c'mon, David...

DB ...but it wouldn't work because Jill would sympathize with Valerie. She already has. But somebody like Jill.

AW What's Christo tying up?

DB He's in Europe sending everyone postcards saying he's doing well raising money.

AW For what?

DB The Valley Curtain. I thought he had raised it all months ago. And Jean Claude called up just before she left for Europe to say they had the highway permit. But they told me they had it a month ago. So I guess they don't have anything.

AW What happened to little Christo?

DB He's probably here staying with the babysitter.

AW talk about his schooling, advancing a class, etc. You suggest that Andy buy a David Smith sculpture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Nov. 23, 1971/ call w. Andy cont'd.

p.4

AW The market's still going down, David.
 DB I don't understand it.
 AW What does it mean? It's so nutty. The rich are getting richer and the poor are getting poorer. I guess Nixon wants to be kicked out. I hate the unions, but I guess I'm always on the side of the poor people.
 DB But the astrologers say that Nixon will be reelected next year.
 AW Really!
 DB Yeah, but it'll all work out. He'll get all the boys back from Vietnam and the stock market will jump in late summer and everything will be so rosy by November that he'll just sail in.
 AW What astrologers? And who's gonna run against him?
 DB Muskey. But Muskey can't win again Nixon. In fact, I think he would be worse than Nixon.
 AW Why is Todd pushing Kennedy?
 DB Oh, because I guess that's the only man Larry Rivers could draw for the cover.
 AW That was a Larry Rivers cover?
 DB Yes. Wasn't it awful?
 AW I didn't see it.
 DB He couldn't draw a good portrait of Kennedy so he did it five times and they used all five, collaged them over each other.
 AW Why didn't they ask me to do it?
 DB I'm surprised they didn't get Lichtenstein. He does all the Kennedy people.
 some talk about Musky DB At least with Nixon we almost know who we're dealing with.
 AW I guess Lindsay can't win.
 DB Oh, no. He doesn't have a chance.
 AW Why's that?
 DB He doesn't have broad enough support. People all over the country-- all they know about Lindsay is that he's mayor of New York and that New York is falling apart and it's his fault. He doesn't have a chance. Maybe he should try to be an ambassador to China.

some talk about the lifespan of flies and roaches. You think they only live for days. Andy says they live forever.
 end of tape side.

Nov. 23, 1971
 call with Gregory

G mentions that Les never came over to taste his mayonnaise at the Armory. To which you remind him of the rave review he gave to Les's "sappy movie" in Art and Artists GB I think he should have eaten the whole fucking bowl of mayonnaise.
 GB But it didn't matter because my whole booth collapsed. Jill was in it. I wasn't there. I was in the bar accross the street. It almost killed her. And part of it fell into Lil Picrad's booth.
 DB What was Lil doing in her booth?
 GB She was all dressed up in newspapers.
 DB I loved that wig she had on with the pigtails.
 GB I thought she was Chryssama.
 DB Well, I think it was quite a festive day... evening...whatever.

G. mentions that Jack Burnham asked him for help in getting to write for Arts magazine. DB He has collapsed so far that he wants to write for Arts?!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Nov. 23, 1971/call w. Gregory cont'd.

p.5

talking about a "ghastly" meal with Jack Burnham, Edward Fry, Hans Haacke "and their respective wives." He complains of being robbed, having stayed only a few minutes and eating some chitlins, and then being asked to contribute \$8.00.
G. says that Henry Ruitenbeek was mugged on Fifth Avenue. He was very badly hurt - thrown into the bushes - and spiked in the leg by a fence spike. "Right smack in front of the Fifth Avenue Hotel at 1 AM."

Nov. 28
1971

call with Australian friend
nothing much - her husband bought a Frankenthaler from Emmerich.
DB She's a lot better than her former husband - Robert Motherwell.
"A Sam Francis is very expensive - and not worth it - they're minor."

call with Teeny Duchamp
just to arrange picking her up to go to the Gibson's for dinner

call with Michael Findlay
You suggest a trade - his Ruscha drawing plus \$1,000 for your "Jackie"
He doesn't go for it. He asks if it's signed, and by who.
MF Is it dedicated to you?
DB Yes. Does that ruin its market value?
MF It immediately makes it worthless.
DB But it just says "David." It could be David Whitney.

.....
DB The only reason I'm moved to think of selling my Warhol ~~ix~~ at this time is so that I can buy some of Ileana Sonnabend's art deco.
end of tape.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Nov. 29, 1971
call with Ray Johnson

nothing much here.
complaining about not having any ideas for his show in Milan - you suggest doing American movie star collages - anything American

call with *J. B. King?*
talking about various subjects - including a Mondrian story only getting six pages in Life - "In the heroic days of Life, somebody like Mondrian would automatically have been given ten or twelve pages." you invite him to dinner

call with Gregory
you mention calling Iolas Gallery and hearing a message from someone named Charlotte, who had been fired - but they were still using her voice
DB Brooks is so addled that perhaps they left Charlotte's message on because they're not even aware that there is an answering service.
He probably never calls in to get messages anyway. He probably forgot the phone number of the Iolas Gallery.
Mention is made of Jill Johnston's "Marmalade Me" not selling much anymore. You suggest that Dutton could have advertised it a bit.
G insists they did. "They gave it a half page in the Village Voice."

G. complains about not being able to go on a wine tour with Edward Fry on the same day that he has to take part in a panel at the College Art Conference. (in Calif.) He wonders how he can do both.
DB Can't you just show up drunk at your lecture?
GB Well, I will but I won't be able to go on the wine tour.

.....
GB I had to see the Robert Smithson movie three times. Oh, god.
DB Does it get better each time?
GB Oh, no! It gets much worse. The last time I got the most splitting earache I've ever had. I just couldn't stand it.
DB I've managed to miss it every time.
GB Oh, god, you've been blessed.

call with *R. F. Johnson?*
not talking about much - he mentions having some paintings at an event in the Plaza Ballroom - going to Milan for Italian Vogue -
end of tape side

Nov. 30, 1971
call with Gregory

you mention having to explain Jill to a Life writer because she's prominently featured in the year-end issue - an article on gay liberation.
you call Gregory back
He mentions being asked to work for Simone Swann- for \$9,000 a year.
DB That's a terrible insult. You don't realize how she's demeaning you.
GB You might be after the job come December 31st.
DB I'll do it for \$8,000.
GB The two of us may end up squabbling over the job.
DB But John Perreault will cheat us by doing it for \$1,000.
GB He'll do it for a bag of peanuts that he can feed to Ira... once a month. That would be more than enough.
DB Oh, I know what we should do. We should organize a charity tour. Throw open our apartments to the art-loving public on Saturday afternoons. We could charge 25¢ a head and donate *all the money*

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Nov. 30, 1971/call w. Gregory cont'd.

p. 2

to the John Perreault fund.

GB Oh, it would be a benefit for John Perreault! But he would probably like the idea.

DB And then he would review it ... say what a wonderful tour it was. It's the best thing since going to Houston to see the De Menil collection.

GB Listen, I'm going to be working for the De Menil's in two weeks time so hold your tongue.

DB you suggest that he could get a job at SVA - "Mel Bochner would be your boss." "You could babysit for Dore Ashton."

DB If we both lose our jobs, we should just start a new art magazine.

GB Is that what this world needs? When I was talking to Simone she suggested we open a restaurant and call it the Battcock-Swann. Won't that be exciting?

DB It doesn't sound exciting.

....

DB Oh, I'm so glad you told me about that program on male hustlers. I thought it was wonderful.

GB Was there anyone you knew in it?

DB I can't imagine how they were able to get all those tape recorded conversations and interviews.

GB I have much better recorded conversations.

DB And all those shots of hustlers spreading their legs...

GB I have much better shots, too.

DB Really!? Where'd you do that?

GB I'm not telling.

DB Video shots?

GB No. Polaroids.

DB On Third Avenue? I didn't know you ate at King of the Sea. And the interview with the manager of King of the Sea - and what a nuisance it was to have all the male hustlers on the sidewalk. Well, I think we should go there on night and have dinner and observe the streetlife.

GB Maybe we should just go and walk by. That would be better than having to go in.

DB I've only been there once with Andy.

GB I'm trying to decide what are the twelve worst things that happened to me in 1971.

DB Being chased off the sidewalk in front of King of the Sea.

GB That could be a possibility, I'll make a note of that.

DB But actually that would be one of the best things because it would indicate that you were mistaken for a hustler.

GB Do you want to hear the other ones?

DB Yes.

GB I've left off the obvious worsts - getting through holidays for example, which is something that's always trying, and John Lennon's birthday party in Syracuse. My worsts for 1971.

1. A first class Air India flight from London to Rome. They put canned pineapple in the champagne. 2. My name being dropped in all those Village Voice columns. If only they could write at least.

DB That doesn't sound genuine. The first one does. It sounds like you're promoting yourself. Advertising yourself...

GB Okay. I'll put a question mark after that one. 3. Participation in Charlotte Moorman's Avant Garde Festival. My mayonnaise got ruined and my booth fell down with Jill Johnston in it. Lil Picard standing nearby claimed, 'It almost killed me.'

4. Forcing myself to attend afternoon tea, five afternoons in a

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Nov. 30, 1971/call w. Gregory cont'd.

p.3

row on the QE2 because I was somewhat taken by the waiter serving it. 5. Squabbling on the phone with Yoko Ono who is always trying to pressure me into writing about her. 'There's nothing to write about,' I said. 6. The time the _____ burnt out on my MGB, about to pull out of the courtyard of the two-star _____ in Avalon. I waved goodbye to the chef, Femmes de chambre, and several blushing kitchen boys, when a sudden puff of smoke billowed out of the grill, accompanied by an awful noise. Two Forsches in back couldn't get out until the tow truck came. 7. Not being able to walk down Madison Avenue days after my appearance on the David Susskind show. 8. The Sunday lunch at Lucas Corton in Paris with my friend Joe Wallis. Joe ordered a coke to go with his delis de sole Lucas.

DB Oh, that's shocking.

GB Parentheses: I had the _____ flambe with Italian Burgundy. End parentheses. 9. Falling asleep in the middle of my panel discussion on the primitive artists of the future at the College Art Conference meeting in Chicago. 10. The overcooked asparagus on a Swiss Air flight from Zurich to Montreal.

DB You're not going to put in your train ride with Aaron Bates from the Groovy GuysContest in Washington?

GB I'm really trying not to put in anything I've already written about.

DB Well, you're more than half way there. I'm sure you'll come up with some better worst things. Maybe you should work in the harassing telephone calls and that Puerto Rican laborer who kept calling you and never turned up.

GB Oh, dear that was a shame. He was Cuban, not Puerto Rican.

DB It's all the same. It's all in the Caribbean.

GB It is not the same. The Puerto Ricans hate the Cubans.

DB They all fuck alligators.

GB David! You got in trouble with that remark once before if I recall.

.....

call with some woman - Joan Crone
talking very enthusiastically about a show of "funk crafts" -sounds like a real crackpot - "custom cars that move and fly and are ceramic." she's trying to sell you on people "who are going to set the crafts world on its ear." You suggest that maybe Life should do an entire crafts issue. (and she doesn't realize you're joking.)

call with Michael Findlay
you mention a six-page spread in Life on "Maoist fashions" by Beri Berenson - with MF's ex-wife.
You suggest that Michael start going out with Candy Darling to get her into Life - "You'd make a handsome couple."
MF And then we could go on the David Susskind show and explain what we do.

DB I'd like to know what you did with Naomi Simms to be laid up in bed for an entire week.

MF Well, Naomi's been working very hard.

DB Where? The Broadway area?

end of tape.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

9/23/71 call with Andy

you talk about people's responses to J + Y on Cavett (all negative) and then about the fall-out with Ray Johnson "I lost a dear old friend."

AW: You mean they died! DB: Practically.

lengthy rehash of the previous evening's fiasco.

"I just hate to let people get away without my dropping them definitely."

You mention Ray asking J. Russell to write a letter so he could get a Guggenheim grant.

DB: Well, that so annoyed me because I disapprove of anyone applying for them.

AW: David, if you don't have any money, anything is good.

DB: So, that was when I told Ray, 'Well, why don't you go on welfare?' and I said, 'Why don't you just send out a chain letter and have people send you dollar bills.' And Ray said that he had thought of that. And he was going to send out chain letters to have people send dollar bills to Richard Feigen. I just don't believe in poor people.

AW: What!?

DB: The only reason people apply for Guggenheim grants is they're ^{because} rethinking 'poor!' And they think they're so talented and so creative that somebody owes them money. Why don't they go on welfare, or why don't they go to work ... do something. No artist that I've ever respected has ever applied for one. Only people like John Coplans and Lucy Lippard apply and get them. She got one to write a book about Ad Reinhardt - five or six years ago - and she still hasn't done the book. And Lucy is always saying, 'Oh, well, I have such high standards but I need the money, so I'll do it.'

Call with Fred Hughes

nothing substantial here.

Call with Gregory

GB: Everytime I call you say, 'Oh, let me get my drink.' ^{Hold on.} What does that mean? You're setting up the recording apparatus? Why don't you just say, 'Wait a minute, the machine isn't on.'? I understand. You have to make a buck somehow -- if you can sell my voice to people.....

You mention Neil Jenney being "desperate for attention."

Some discussion about the "photo session" in the galleries-Sonnabend, G + G

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

recording off of the TV from Cavett show (0-40)

Call to G + G 9/25/71

you make arrangements for dinner with them - nothing more

Call with Jill

nothing substantial here.

Jill claims she never wants to have anything ^{more} to do with Yoko. She suggests that Yoko is smarter than John - DB: Oh, I don't know. I don't think either of them is very bright."

JJ: She's riding along on his fame and when he's done, she'll go off on his own. I guess they're very au courant now ... making the whole New York scene.

DB: Oh, and they even got friendly with Charlotte Moorman again.

So, it'll be a fun plane ride (to Syracuse) with Charlotte, and Gregory and John ... so I'm definitely going ... I guess. But I want to come back that same day because there's going to be some sort of three-day party or something and I bet that's going to be a real ego trip. I just don't want to get caught up in that, spending three days groveling in front of all those wonderful people. I can only say 'I love you, I love you, I love you' for 24 hours before I fall apart.

Call with Gregory

GB: I've been sitting here on pins and needles since 6:30 but no longshoreman has rung my doorbell.

DB: Well, you're lucky to be alive. I told Les Levine about it and he was just scandalized.

GB: You don't have to tell people these things, David. ^{When} I take you into my confidence I don't expect you to blabber it to the whole art world. The next thing I know it'll be an item in the Mott Art Review - about critics who pick up longshoremen or something.

DB: Well, I just knew it would shock Les. I can retract it easily the next time I talk to him.

There follows some discussion of the photo-taking in the galleries. Particularly how glad the dealers were to see you and Gregory - to see that anyone had even bothered to show up. "If nothing else we certainly livened up their day." (GB)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Gregory cont'd.

DB: Actually, in all the pictures I've taken, Gilbert and George look the most like real people. Because you're always posed so stiffly, you and Leo and everybody else might as well be stuffed. But Gilbert and George look human.

GB: They look more human than anybody else.

"Will the grand gallery in SoHo (420) save the art world?" (DB)
(Projected title for the photo essay)

GB: Maybe I should get off the 'phone in case my longshoreman is trying to call.

DB: Maybe he's trying to reach you right now.

GB: Yes, he's in a bar on Times Square.

DB: But, gee, I'm very nervous about your visitor.

GB: Well, I hope I'm not killed or something. I hope my visitor shows up. It doesn't look like he's coming now, does it?

DB: Well, I hope you're not going to be killed. What am I going to do with all these polaroids?

GB: They'll be worth more if I get killed.

DB: Do you think anyone will publish my polaroids if you're not around?

GB: Well, then, put a black border around the article and do an obituary.

DB: I won't be able to give them away.

Call with Betsy Baker

You talk about the mob at G + G, the whole scene at 420, how G + G probably won't make it into Life. You mention Andy not liking G + G - "But that doesn't mean anything. Andy has disliked a lot of important artists. The list is endless. I would never pay very much attention to what Andy likes or dislikes because he's been too wrong most of the time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Nov. 15, 1971

call with Andy in progress - talking about movies on TV

AW Isn't there any trash on?

DB David Susskind. "What Have You Done for us Lately? Furious Feminists. The guests include Germaine Greer, Anatole Broyard, Susan Brownmiller, and John Simon." That ought to be good.

DB How was your radio program?

AW I didn't go to it. I sent Ultra.

DB You didn't go? Won't Howard Smith be upset?

AW I don't know what it was about.

DB It was about the Erotic Film Festival. You could have gone and said you have nothing to do with it.

You mention having seen The Devils - you think it's Ken Russell's best movie. Andy loved it too.

Some talk about ducks. AW They're all fat. All fat and noduck.

DB Long Island ducks are so big. I thought it was a small turkey.

You mention ~~writing~~ having to write an article about J. Chamberlain.

DB Can you tell me why he's important?

AW Because he was a hairdresser and fashion is art.

DB Do you think all of his sculptural forms come from from his hairdressing styles?

AW Yes.

DB Teasing the sculpture.

AW Teasing the hair. Teasing the people.

You mention that Les Levine is going to Berlin - "that German dealer is paying his way over just to show half an hour of video on television." You and Andy talk about Les's wife leaving him.

AW He came home and she was gone?

DB Les went home and he found that everything was smashed.

AW What!? All his glass!??

DB She broke some of his pottery. She broke the mirrors on the wall. She punched holes in the wall. She broke windows.

AW She did!??

DB She broke about \$4,000 worth of stuff.

AW Did she really!?? Oh she must be sick. Well, he'll never take her back.

DB No, of course not. She did it deliberately so that she never could go back. And sb he wouldn't want her back.

AW She broke all his glass!?

DB No, not all of it. Just one of those pots.

AW Oh, that's dramatic. Wow.

DB Anyway, he's just lucky she did it to the walls and the mirrors BOTH and not to him.

AW She didn't rip any drawings did she?

DB No, she didn't touch his art.

AW That means she can come back again. That isn't too bad. more talk about their problems.

back to Susskind.

AW Which one is John Simon.

DB He's the homely one ... very bitchy and very homely.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Nov. 15, 1971

p.2

call with woman (English? accent ^{Australian} staying at Algonquin - you arrange a lunch. (and not very excitedly, either).

call with Gregory. He's just back from London - trying to get you to sail with him to Venice on the Raffaello.

You mention convincing Paula Cooper not to ask Jill Johnston to write a Lynda Benglis catalog essay. "She has bigger and better topics to write upon than all this liquid rubber that's poured on the floor."

You mention the program on "Furious Feminists."

GB They started a gay liberation club on my campus in New Jersey. They asked me to be the faculty advisor. So I said "yes, as long as I don't have to go to your meetings." They said, "fine, we don't want you coming. We just need your name." What could I say? I could hardly say no.

Gregory mentions missing Aeman's party for Bernar Venet - you did too.

GB Nobody went. They're ^{both} convinced that they're so last-year's-people that it's not funny.

DB Well, Les Levine - in a most unusual instance of malice - said that Bernard Venet flew off to Illinois to ask Jack Burnham to write an article on him. But I think Burnham is going crazy.

GB He wrote an article for me for Art and Artists.

DB He did? Jack Burnham? He must really be finished, I guess nobody wants his work.

GB Well, I suppose so. He gave me this piece about...

DB Marcel Duchamp?

GB 3500 words on Duchamp.

DB He's trying to do a whole book on Duchamp.

GB Another book on Duchamp - just what we need.

You mention a Joe Brainard opening that was mobbed - 50s poets, Lita Hornick, Ruth Kligman, Gerrit Henry, Gerard Malanga, Sam Green, Fairfield Porter.
end of tape side.

call with a woman (I can't identify ^{John Gibson's wife}) talking about an auction -

DB I bet they couldn't sell the Andre at all.

-- Well, I don't know. John Weber was supposed to be there to protect it.

DB Yeah, but suppose he got the high bid? Then who'd pay for it?

-- He'd have to, wouldn't he?

DB So that wouldn't work.

-- Well, business isn't so good in the art world right now.

DB I'm not going to worry about it anymore tonight.

call with Les Levine

asking about the Park-Bernet auction. and the Andre.

Les reports that it was a reserve buy-in at \$3500.

DB I think it's going to be really damaging to his prices. If they can't sell a key work like that, a very important piece from his most important year, it's going to depress all of his high current prices, and have a very severe effect on him generally.

LL I'm surprised that John would let it happen.

DB Well, John can't afford to buy it. He has no money. That's why it's kind of sad that all those dealers couldn't have somehow conspired, gotten into collusion to at least get it up to \$5000.

So that may be the end of Carl Andre.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Nov. 15, 1971

p.3

call w. Les cont'd.

DB So, the Warhol's were very healthy?

LL The "Soup Can" went for \$10,000. The self portrait went for \$40,000.

DB Fan-tastic! That's extraordinary. That's really amazing because that's really kind of ordinary. And the before and after nose job?

LL I think about \$20,000.

You ask about the Louis's, the Stella's, and mention that the Noland's were "crappy ... really just junk." A Johns went for \$60,000.

A Flavin went for \$6,000. DB More than Andre? That's depressing.

(What you're really depressed about is the fact that now you're Andre is only worth about \$800.)

You mention being over at Gregory's when the next door neighbor was almost robbed - by two men who said they knew Gregory - who had been robbed himself by people he brought home. So the neighbors thought it was Gregory's fault - that these two men either knew him, or were friends of men who did.

2nd call with Les - talking about the Avant Garde Festival
Les mentions making "voice print pictures" with John, Yoko, Oppenheim. He says that Charlotte Moorman "popped out of a cake and started throwing cake at the audience."

You were most impressed with a piece by Ken Dewey - a plane/glider piece which simulated flight (using slides/projections). Yoko had a glass maze. There was a ferris wheel. Les complains about so many people using television "in the most primitive manner."

DB Oh, it's definitely the new material of the year. It's the new medium.

LL It's the old material.

3d call with Les

You mention mass firing of 40-45 people at Life. Les suggests that if you were let go you could open a store on West Broadway. He says they probably won't let you go -- and you both agree it's time for you to move on from Life.

talking about John and Yoko.

DB He's really amazingly open and sympathetic.

You mention noticing that all of Yoko's "game boxes" were built by Al Hansen.

DB I can see why she wants other people to execute her work but it doesn't seem very interesting that she should just dream up ideas --which are charming but not all that provocative-- and then have somebody else execute them. And Al Hansen can't even ... even when he's executing someone else's idea he doesn't do such a very good job. I didn't know they were so close to Al Hansen. I wonder if they would like to buy my Al Hansen drawing of Andy.

LL That's an excellent idea.

DB I mean, if a portrait of Andy can sell for \$39,000 at Park-Bernet, my Al Hansen portrait of Andy must be worth \$3.95.

LL That's an excellent idea. You should work on that. You should work on John. Forget Yoko.

You actually wonder if you should hold onto the drawing - since Al Hansen might become famous as the executor of Yoko's work.

LL I wouldn't wait for that day if I were you. Sell it to someone who thinks he's famous now. I've heard that John and Yoko have bought a house on Broome Street. They bought it from David Diaio for \$65,000 cash.

DB David Diaio must have made quite a profit.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Nov. 19, 1971

call with Fred McDarrah

He wants to know who wasn't at Charlotte's festival.

DB The true avant gardists were not there. Well, where was Clement Greenberg, Max Kozloff, Tom Hess, Betsy Baker, Barbara Rose, Lucy Lippard, Michael Fried...

FM Those are the critics. How about the luminaries?

DB Well, where was Frank Stella, Kenneth Noland, Jules Olitski, Larry Ppons? Even Larry Rivers. Where was...

FM Henry Geldzahler.

DB Where was Henry Geldzahler? Carl Andre, Robert Morris, Donald Judd. Those people never go to the Avant Garde Festival. Why are you making me say all this?

FM I'm trying to reinforce my thinking.

DB Well, it's always been Charlotte and her friends - the intermedia people, the Dick Higgins Something Else crowd, the Carolee take-it-all-off Schneemann crowd, the music people, Max Neuhaus. They're all kind of the John Cage disciples. In fact, John Cage was the missing father figure.

FM Was he there?

DB No, he would never go. But he, probably more than any other person, he and Duchamp, but more John Cage than Duchamp, was the ghostly figure who dominated the entire proceedings. Where was Merce Cunningham, the dancers, Meredith Mink, Yvonne Rainer? Those people don't have anything to do with it. Anyway, it was pleasant. I really think it was very pretty. I was very impressed with the overall installation. It was very attractive with the Otto Piene, the ferris wheel, and the glider...

FM I think I'm gonna try to write a piece, and I think what I'm gonna try to do is make all those people so miserable that they didn't show up that they'll never again take a chance of not appearing somewhere. I'm gonna make them so nervous that they'll be outraged. I'm gonna attack Leonard Harris and John Canaday and all those other...

DB Hilton Kramer, John Perreault...

FM Oh, but John was there. I'm talking about those media freaks like Leonard Harris, cause none of those TV people showed up.

DB Oh, is that true?

FM I'm gonna make them regret that they ever skipped it.

DB There were no dealers there -- except for the late Howard Wise.

FM I'm sure he wouldn't appreciate that reference.

DB Well, I mean late in that he has no more gallery. It's a very curious crowd. Even the new body artists weren't there, and they're somewhat related to Charlotte.

FM Which ones are you thinking of?

DB People like Acconci. They could've been included. Why weren't they there? Even Ray Johnson wasn't there.

FM Yeah. What ever happened to Ray Johnson?

DB Gee, I don't know.

You suggest that he photograph Peter Regginato and/or Calzolari.

FM Should we give all these wops publicity?

DB Oh, yes. Italy has a very interesting art scene developing.

call with Frank Lilly

talking about a Thanksgiving dinner-stuffing a turkey-etc.

You suggest he invite Charlotte. FL She won't bring Paik will she?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Nov. 19, 1971

p.2

call with Andy

talking about John and Yoko at Charlotte's festival.

DB John had one of the best pieces in the show.

AW He had a piece, too!?

DB Yes. It was hidden. I didn't even see it until my second visit.

AW You went twice yesterday!?

DB No. I went looking for Gregory and then I went back looking for someone else. That's all. But he had a string quartet -- I thought it was an orchestra but Les said it was a string quartet -- and they were up on the balcony playing music -- it may have been Beethoven's Fifth, I don't know what it was -- and they had a fan blowing on the music, so they weren't playing anything in unison. It was just all these crazy notes. I thought it was a pretty amusing idea. It's a pretty John Cagean idea, but it was charming.

more talk about the festival.

DB Everybody was doing something wacky. Geoff Hendricks was sitting on a pile of dirt for twelve hours. Somebody was lying in a coffin. Gregory was making mayonnaise. Les was taking polaroids in his booth.

AW Les was doing that?! Oh, he's really bad.

end of tape side.

call w. Andy cont'd.

now talking about the auction. nothing you haven't said elsewhere.

talking about a Cocteau book - being inspired by him

DB How did he find time to do all that work and have so many boyfriends?

AW I don't know, but then he wasn't that good or something.

DB But he was still producing. He was like Gerard. He was really prolific. He was like Frank O'Hara. He had time to play around with lots of people. I mean, that's impressive.

.....

DB The 60s and 70s really seem like nothing next to the 20s. In all those biographies people go to restaurants and sit down and they're joined by Picasso and Brancusi. And everybody's famous. Well, what would it be like today? You go to Max's and sit down with Brigid and Kauschenberg. It just doesn't sound the same.

AW No, I know. Isn't that funny?

talking about John and Yoko - buying building from David Dia - Andy suggests that they only bought his loft - asks if they still call you. They don't. talking about art deco. nothing very interesting here. You mention running into Larry Bell - "he said he's going to stop making sculpture."

DB I think everybody's terminating for lack of ideas. I realized this weekend that there are two kinds of artists. The first kind take the initiative and create something new. And the second type take their cues from the first type. And the only difference between the two types is that the first doesn't exist. And everyone's run out of ideas.

AW No it's just that people aren't buying so they just have to think of another thing to get into. Avalanche has all these crazy artists doing all this crazy stuff. It's just so nutty.

DB It is nutty but I don't think it's very important. I don't think anybody pays any attention to it... but then maybe I'm just getting out of touch.

AW Maybe that's what's happening to me.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series/Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Nov. 19, 1971

p3

call w. Andy cont'd.

DB Everybody's into video and body art and it just doesn't seem interesting.

AW What's body art?

DB Photographs of Vito Acconci with his cock between his legs, crushing cockroaches on his belly... that other guy with the rope tied to his penis and attaching the other end to a dead fish.

Andy asks about a "lady sculptor ... Bogdanovich or something like that. You know, she does that kind of plaster art that ust sort of looks like shit. She showed at Eleanor Ward."

DB Oh, you're thinking of Louise Bourgeois.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 8, 1971

Call with Perreault

JP Andy seems to think that you should be a private dealer or open an art gallery.

DB Well I'd gone through all that long before I talked to him. And then I consulted with ...

JP ... Rosalind Constable...

DB Oh, no. No. Are you kidding? She'd be the last person I'd consult with. But John Gibson and others tell me that it's really hard being a dealer.

JP That's because they're stupid... and you're smart.

DB They're both very intelligent and very experienced...

JP John Gibson is smart!??

DB ...and they have all the collector contacts.

JP Well, I know nothing about it. I'm just a poor poet-art critic. But John Gibson is not smart. Look at the artist he tried to handle. They were infuriated in his stupidity, and they all ended up dealing beyond him because they couldn't handle him. If you can digest that.

DB So anyway I'd like to take a few months to collect myself. I've been with Time Inc. for 16 years... so it's not like they're firing a nobody.

JP We will not get into financial things but ... listen sweetheart, we've all got to survive.

DB Well, I don't see why we all do. But I want to assure you that I have no intentions of taking your job from you at the Village Voice. You're completely secure there. I have no designs upon your job.

JP ...in spite of the fact that I slammed Charlotte Moorman, which will jeopardize my book at Dutton.

DB I'm sure you've had many sleepless nights.

JP Many, many, many. Now, David, you know Andy longer than I do...

DB But not better.

JP ...and he's very smart when it comes to business things, and the thing you like to do is sell art...

DB No, no. You can't listen to anything Andy has to say on that. Well, you have to listen but you have to think at the same time. Andy wants me to sell art so that he can make a profit -- so that he can give me all his refrigerator trays, which he paid 2 bits a piece for, and have me sell them for \$25. And he wants to give me certain paintings of his that I can sell for 20 to \$30,000

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 8, 1971/page 2
call with Perreault cont'd.

JP Crap from the David Whitney Gallery.

DB If I were to become a dealer who would never have anything to do with him, he would have a very different story, I assure you. He's just looking for another outlet. And I thought the real, true Andy came through when I was first crying to him about losing my job. He said, "Well, didn't they give you any notice?" Well, yes but they only gave me four weeks. "Oh, four weeks! You still have time to do a story on me and get it into the magazine!"

JP Yes, but between the two of us... buddies ... you have to digest the whole thing, but I think you'd be a terrific dealer. Your taste is exquisite.

DB But I'm not good at bargaining.

JP Well, I can't either. I tried to bargain with my landlord and he raised my rent \$35.

DB I've seen people like Les Levine try to bargain, buying something that's \$12, and they argue for half an hour to get it for \$11. I just find that behavior sort of degrading. Either something is offered to me at a price I can accept or it isn't. So I will not bargain. ... Actually, I've had so much trouble getting through this year.

JP Haven't we all. But the purpose of this call was to cheer you up, not to bring you down.

DB Oh, but I was cheered. I mean I am cheered. And I look forward to my leisure, especially since I know it won't be permanent.

JP (clears throat) Uhhmm, yes.

DB I'm only sorry I can't be an early retiree. But at my age, and with the spirit of the times, I'll have to reassess my goals and aspirations... decide what I want to do.

JP But you're not totally freaked about it, or anything, are you?

DB Totally what?

JP Freaked out.

DB Oh, no. I'm really relieved. I really think it's the best thing that could have happened to me.

JP Who knows the will of God?

DB I'm sure there were a lot of people like Andy who thought it was a very cushy job, and I just sat there twiddling my thumbs.

JP I'm sure it was just disgusting and terrible.

DB I get so angry now when I think of all the stories that were done and either never got in or it took months to get in -- things like the Earthworks article. We did that first, and it wasn't until

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 8, 1971/page 3
call with Perreault cont'd.

after the Saturday Evening Post ~~article~~ came out with their story that Life became a little more tolerant. And I'm just sick of having all my stories come out later, looking like we had copies everybody else. Anyway, I had a good time there and I learned a lot.

JP So you're okay. That's all I called to find out, not that I'm the best person to offer you support.

(you mention dropping a letter to Paul Waldman about teaching at SVA, and realizing it was a mistake the minute it went into the mailbox)

JP I think you should take a vacation and like sort things out. You should ~~fi~~ do that and like figure out what you want to do, I think... I don't know.

DB Well, I can never think for sustained periods of time...

JP Neither can I. About 5 minutes is my limit.

(you bring up the idea of a glass shop in SoHo as unlikely - and Perreault again suggests you contemplate dealing, or at least that you "expand your private dealing so that you can support a public shop." But you claim to being "so befuddled my the art and antique world that (you) wouldn't know what to invest in now.")

DB When I look at people like ...well I guess John Gibson is not the best example... when I see what a mess...

JP Oh, come on. He's been sued for bankruptcy 300 times. We're smarter than that, aren't we?

DB I just don't understand why John can't...

JP Because he's a crook, and he's stupid.

DB But he's been around for so many years and he knows all the artists.

JP And he's always in bankruptcy, right?

DB ...and he doesn't have anything.

JP If one is intelligent one does not get bankrupt, I think. And there are always wonderful artists who need a gallery ... like Ray Johnson.

DB Oh, I wouldn't deal with less than Stella and Olitski... and they'd have to be dead.

JP Why don't you deal with just dead people?

DB There must be a dead 20th century artist...

JP John Sloan.

DB No, no. He's so undervalued he's overvalued.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 8, 1971/page 4
call with Perreault cont'd.

JP Stella. Joseph Stella.

DB Yes. Joseph Stella's very good.

JP Does he have any widows or anything? Is it all public?

DB I don't know, but maybe his work is already very high. Though I would suspect that it's undervalued. And then there's that wonderful Abstract Expressionist -- but he's expensive -- Bradley Walker Tomlin. And then of course Milton Avery's very expensive. I think it would have to be somebody dead like that.

JP See how we think on the same lines; not exactly the same taste.

DB Any of those people. They're all minor.

JP And there's another one that I love -- just dumped all his paintings into the Seine -- Patrick Henry Bruce.

DB Dorothy Sonderling has one of his. There are only about 20 in the world, and she has one. It's very beautiful. And they were cheap a couple of years ago. They were only 4 - \$8,000. A bargain.

DB Say that again? You don't feel sorry for Brooks because you're a poet? And all of your works are being collected at Kent State?

JP Yes.

DB And then what's going to happen? Are they going to shoot you down?

JP No, I don't know. It's all entombed and hermetically sealed, airtight rooms that you have many passes to get up into. It's 20 stories above the Ohio plane. All my papers, all my letters, all my tapes -- everything is there.

DB Why don't they just recycle it? And make some money.

JP But there whole system is dependent on not recycling it.

DB But how can they afford to store it all? Did you give them money? Did you pay them to keep your records?

JP No. They paid me. What do you mean? I gave them money?

DB How much?

JP I won't tell you.

DB What? \$1500? Did you have to sign a contract promising them all your future papers?

JP No, we have friends there.

DB Oh, on the National Guard?

JP Anyway, I am entombed at Kent State with Louise Wilson. Look

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 8, 1971/page 4
call with Perreault cont'd.

JP Stella. Joseph Stella.

DB Yes. Joseph Stella's very good.

JP Does he have any widows or anything? Is it all public?

DB I don't know, but maybe his work is already very high. Though I would suspect that it's undervalued. And then there's that wonderful Abstract Expressionist -- but he's expensive -- Bradley Walker Tomlin. And then of course Milton Avery's very expensive. I think it would have to be somebody dead like that.

JP See how we think on the same lines; not exactly the same taste.

DB Any of those people. They're all minor.

JP And there's another one that I love -- just dumped all his paintings into the Seine -- Patrick Henry Bruce.

DB Dorothy Sonderling has one of his. There are only about 20 in the world, and she has one. It's very beautiful. And they were cheap a couple of years ago. They were only 4 - \$8,000. A ^{real} bargain.

DB Say that again? You don't feel sorry for Brooks because you're a poet? And all of your works are being collected at Kent State?

JP Yes.

DB And then what's going to happen? Are they going to shoot you down?

JP No, I don't know. It's all entombed and hermetically sealed, airtight rooms that you have many passes to get up into. It's 20 stories above the Ohio plane. All my papers, all my letters, all my tapes -- everything is there.

DB Why don't they just recycle it? And make some money.

JP But there whole system is dependent on not recycling it.

DB But how can they afford to store it all? Did you give them money? Did you pay them to keep your records?

JP No. They paid me. What do you mean? I gave them money?

DB How much?

JP I won't tell you.

DB What? \$1500? Did you have to sign a contract promising them all your future papers?

JP No, we have friends there.

DB Oh, on the National Guard?

JP Anyway, I am entombed at Kent State with Louise Wilson. Look

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 8, 1971/page 5
call with Perreault cont'd.

that name up. (laughter) A silent movie star. Is this for your tape?

DB Yes.

JP And Anaïs Nin. People like that.

DB Anaïs Nin sends her papers to Kent State?

JP Yes. We all do. It's all hermetically sealed.

DB If Hauschenberg sent his papers there you could be nestled together in storage for eternity.

JP Thank God, no.

DB I think that's kind of sexy.

JP Why don't you get Andy to send his papers there?

DB Are you kidding? Andy is going to sell his papers in his lifetime at Park Bernet, and he's going to autograph everything ten times to make sure he gets the highest price.

JP Well, we writers have other modes to transcend, or something.

DB Gerard Malanga sent his papers to a Texas university and got \$2,000. And he grinds out so many diaries and letters and poems that he's able to supplement the Gerard Malanga collection annually for an additional \$2,000.

JP Do you want to bet which collection will be remembered?

DB I think Gerard's will certainly be the largest.

JP Largest, if not the most relevant.

DB But he's making more money out of it. I think this is really a tremendous phenomenon, that young, living poets should be selling their papers as historic lore to universities. It's really kind of scandalous. Universities should be trying to buy up Shakespeare and people like that.

JP They don't do that for critics, do they?

DB It's because critics can get their work published in their own lifetime. Somebody should do an expose on these people.

JP I'm not about to. I am archived 12 stories above the Kent State plane in a skyscraper, hermetically sealed in the special collection

DB Will you show your love letters from Ira?

JP They belong to Ira, but there are other groovy things in the archive.

DB But you received them. So you own them. But if I were you I'd leave them out. I would edit Ira out.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 8, 1971/page 6
call with Perreault cont'd.

JP Oh, you would? (laughter) But I can't. (more laughter)

DB That's your problem.

JP He's a comfort in my ~~bold~~ age.

DB I heard that Rauschenberg was mean to you the other night.

JP And I thought I was mean to him.

DB In the version I heard, he was attacking you.

JP Oh, no. I was just drunk and bombed, and you know how viscious I am when I'm drunk and bombed.

DB Were you trying to make him?

JP Him!?? No, why?

DB Then why would you pick on him?

JP I wasn't picking on him at all. Who'd you hear this from?

DB Well, I wasn't at the party...

JP I know, but everyone else was. But it was boring. It's really boring when I have to drink so much in order to speak to someone. I have to be ravingly drunk. So, what did you hear?

DB Well, we must get together sometime. I suppose it'll have to be in the morning before you get drunk and...

JP Andy has promised to take me and you and Ira out to dinner.

DB Oh, for years. But he never mentioned Ira. Just you and me.

JP But I don't go anywhere without Ira.

DB No wonder you don't get invited anyplace anymore.

JP Well, Ira's gotten me invited places. You underestimate Ira Joel Haber.

DB Not at all. I know he's a very powerful force, but I think that you have to retain some of your previous identity. ~~Somebody~~

JP What identity?

DB You used to be little John Perreault.

JP And now I'm Mrs. Ira Joel Haber.

DB Yes, it's Mrs. Haber. So you're indelibly linked in the public mind. You have to retain some of your personal identity.

JP That's because you're single.

DB That's true. But I would hate to be linked with anyone all the time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 8, 1971/page 7
call with Perreault cont'd.

JP I know it sounds corny, but I'm not opposed to being linked with Ira Joel Haber, who's a terrific artist. And it's very rare that a terrific critic gets linked with a terrific artist.

DB Would you say that again? I don't think it registered.
(laughter all around) I don't think I can stand it anymore.
(goodbye's - end of call)

2nd call with Perreault

JP ...I didn't have enough nerve to say it before -- I know it's terribly embarrassing, but...

DB So you've had a few more drinks to really screw your nerve up...

JP What I really wanted to say, and I hope I don't embarrass you, or embarrass myself, is that, because of what happened job-wise, I want you to be assured that if there's any way that I can do anything, that you should tell me how to do it.

DB Oh, well, isn't that very kind of you.

JP It's not kind of me, it's just that I feel...

DB But that would be so hard for you.

JP Well, we have a real relationship, right? We bitch each other back and forth...

DB But you're basically very kind.

JP Not really. Only to people I like.

DB But you have a sentimental streak. And I appreciate that, I really do.

JP ... so if there's any way I can help ... plan your vacation ... maybe we can work together ... I don't know ...

DB I need help in making a million dollars quick. What can you do?

JP You're asking the wrong person.

DB Maybe we can hire someone to figure out a way.

JP That would cost another million dollars. Anyway, you know what I mean... I'm so embarrassed ... because we have had our differences ... but beyond that I'm ... sentimental

DB Well, I wish I could think of something specific right away.

JP No, no, you don't. I just wanted to express my sentiment... it's more than sentiment ... I like your, your, your...

DB Well, I'd like to marry Barbara Rose. Perhaps you can help arrange that. You could have a little dinner party for Barbara and me. That would be nice.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

Dec. 8, 1971/page 8
call with Perreault cont'd.

JP It's totally ridiculous. I can't think of any way that I could...

DB I can't either.

JP Anyway, it's offered.

DB I'll sleep on it, and maybe by tomorrow morning I'll have something. But you must be getting so many propositions now for articles and catalog essays that you don't have time or the inclination to do...

JP Are you kidding? You know better than that, David.

DB You can kindly throw work my way that way.

JP See, now you're turning it around because you cannot accept my love.

DB Well, that's true. I'm embarrassed, too. People have been trying to be helpful and kind in the past week, and I'm not able to cope with it.

JP Well, I thought it would embarrass you.

DB You must really think that I'm down and out (laughing) But thank you very much for the kind wishes. And I hope I won't have to take you up on it, but I will.

JP All I'm doing is offering my support in your hour of need. I know it sounds corny but I mean it sincerely, David.

DB Oh, John, you're really funny. You do have such a sense of humor. I mean, I can't get over it. You have this very peculiar, funky kind of style.

JP Well, that's why I'm famous, darling. Me and Charlotte Moorman.

DB Oh, I have to tell you this. The day I had been fired I was invited to dinner by Charlotte and Paik. And I was so blue, I was so depressed. Well, halfway through dinner I finally had to tell everyone the reason I was being so dour and growly. And Charlotte mustered all her moral support and said, "Oh, don't worry about a thing, David. We'll take care of you. I know 18 people who'd like to have articles on the Avant Garde Festival, and all you'd have to do is interview me 18 times and you'd have all these articles. And that'll take care of you all year." At that my face totally fell.

JP Well, I've spoke out at last against her tackiness. She's a perfectly charming person but...

DB But nobody takes that woman seriously. The attack was quite unwarranted.

JP Well, I knew Fred was doing a big piece on her so I felt I had to.

DB But Fred's piece was very good. I didn't know he could be such a witty writer... just the right kind of detachment in which he ~~was~~ never said it was good, he just reported what happened. And I think it satisfied everyone. Those who liked it and those who didn't.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 8, 1981/page 9
call with Perreault cont'd.

Charlotte liked it.

JP Well, I did what I thought was right, which is all I can do.
I mean she's ~~never~~ never invited me for dinner.

DB As it turned out I ended up paying my share. I think I did that
~~so~~I wouldn't have to write 18 articles on her. That's really
what frightens me more than anything else in the world -- that
I'll be reduced to that kind of vanity writing ... that I'll be
paid to write about Charlotte, or that John and Yoko will commission
me to write about them.

JP That's more likely -- a book on John and Yoko.

DB I just want to remain a free, independent spirit. I don't think
I'm old enough to do exactly what I want to do now. I want to
make my own mistakes. I don't want to be commissioned to justify
other people's mistakes.

JP I agree.

DB We should all be like that.

JP But we have to figure out ways to make money so we don't have to
do that. There is an economic necessity.

DB I'll call you next week about how to get unemployment. I don't
know how to do that.

JP Okay. Bye, David.

DB Bye.

call with Andy

DB John Perreault called me twice. You really messed up his mind.

AW Why?

DB You should be more cautious about what you say to people.

AW I didn't say one word to him. I said let's have lunch.

DB You got him all upset, thinking that I was starving and unemployed,
so he called up to tell me I should become a dealer ... sell
paintings or art deco.

AW What a great idea!

DB And I said, well that sounds like something Andy would tell you.

AW No, no. He said it, and I said, "Oh, yeah. He should open a shop."
You must be very close to him.

DB No, he's just a very friendly person. He has a soft, sentimental
streak.

AW Oh, I do, too.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Dec. 8, 1971/page 10
call with Andy cont'd.

DB Well, I know you do... but it's very small.

(You mention that John called a second time, after having four more drinks, to tell you why he really called -- which was to offer any help. "I couldn't believe that he'd had to screw up his courage to say that. I asked him why he had to have three extra drinks just to get those words out...")

(You're talking about an ad for one of Andy's movies - you suggest glamorous close-ups of Candy and Holly, and Andy claims it would look a documentary - "like Mysteries of the Orgasm" (instead of Organism). You then suggest a nude photo of Joe D'Allesandro -- "his nudity sells tickets.")

AW Why not a nude photo of Joe D'Allesandro with my head on his body?

DB People might think you were trying to look young. That's the sort of thing Gregory would do. Run a picture of Ira Joel Haber nude with your head pasted on his body. Maybe you should use one of those Peter Saul paintings, and have Peter Saul cutting your balls off -- that'll sell tickets.

AW Don't you like, "From the studio that gave you Trash, you'll love Sex"?

DB No, it should be punchier. "The studio that brought you Flesh and Trash now brings you the real thing... Sex.☺ And "Sex" could be done in those fancy letters made up of ~~people~~ nude bodies in intercourse.

AW I guess you'll be coming to the Factory for a job.

DB I guess I'll need one.

AW Maybe you could be the editor of Interview.

DB Oh, that would be fun.

AW I never thought of that. You'd be really good.

DB It doesn't pay anything, though, does it? 5¢ an issue or something?

AW I don't know.

DB Well, that would be fun to do.

AW If we hired you, I'm sure Time would do a story on it... going to Interview from Life...

DB That would generate some attention.

AW It would.

end of tape side.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

Tape Side 2
Dec. 8, 1971/page 11
call with Andy cont'd.

(talking about your horoscope)

DB It says I'll "adapt into whatever reality." That's frightening because whatever means that no matter what happens, I'll adapt. Oh, but then this is bad. I'm going to be unusually emotional, with a tendency to abandon myself to dreams, imagination and sentiment "and to be exalted by your faith in passion. Yet you could find yourself in a dependent position, one of slavery, inferiority and abject helplessness." That must mean I'm taking the housekeeping job with Gregory.

AW Why don't you get a job with that guy at Dutton?

DB "You may be led to spend extravagantly. During these weeks it would be a good idea if you struck ~~from your~~ budget, all capricious purchases, fashionable and frivolous ~~purchases~~ articles or luxury goods. Stick to the basics...Despite all these temptations to spend, however, you may also profit at this time. This may come from marginal activities, not that these would be illegal, but simply outside your usual occupation."

AW Oh, you're going to sell some art.

DB I guess so.

AW Has John Gibson sold any portfolios yet?

DB No.

AW How much are they?

DB He doesn't know yet/

AM (mention of Barbara Rose's first New York column - AW Does she mention me? DB ~~no~~ Several times. AW Oh, really! DB She's right up there with Judith Christ and John Simon now, poor thing.

(Andy again suggests you do a book on him - you have no reply.
AW Maybe you can work for the Christo's. DB They can't afford it. They would only pay in zrt. DB Maybe you can work for Lillian Nassau. DB I'd rather work for Gregory. It pays more.
AW What would you do? DB Light housekeeping, secretarial work.
AW You can do that for me. DB Oh, I was wondering if I couldn't be your babysitter, if I could sit with your mother. How much does that pay? \$3 an hour?

(You mention a party at Max's for Claudia Dreyfuss- "Radical Lifestyle."

DB Did you hear about Brooks Jackson?

AW Yes, they've lost all their pictures.

DB Their entire fortune in pictures. Thirty years of collecting gone in 10 minutes.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

Dec. 8, 1971/page 12
call with Andy cont'd.

AW What was lost, tell me?

DB Everything he had. His Magrittes...

AW Were they his or did they belong to the gallery?

DB They were his. His private collection. They were things that had been given to him, that he had earned and bought.

AW How much was it? What was the most valuable? It's so scary. It was just one apartment. The other one didn't burn up.

DB Oh, he has another apartment?

AW Yeah, upstairs. Was Mrs. Brooks there?

DB They were having breakfast when the fire started, and she tried to save some of the paintings and succeeded in only getting her hands burned.

AW She didn't get one painting?

DB They were both damaged anyway.

AW That quickly? She couldn't get one thing down?

DB They didn't save anything.

AW They could've lost their life then, right?

DB The firemen said they were lucky to get out alive.

AW Really!? Well, how did it start?

DB They think it was an electrical shortage. And that may be, because they were having breakfast. Maybe they plugged in a toaster and it was too much. Suddenly, the window wall, which was covered in curtains, erupted into flames. And then a gas pipe near the window exploded.

AW Did they get the monkey out? The leopard?

DB I don't know. I didn't ask any good questions. because I'd never been there. I didn't know what the apartment looked like.

AW

AW Well, it was very strange because she'd put silk over everything, and then handpainted wood grain over everything. So it was this cheap little apartment, and they were saving all this money -- it was only like \$30 a month. Isn't it funny? They had all these valuable things in their apartment, and they could have sold one thing and lived in the most glamorous apartment. So here they were saving money. It's very strange.

DB It's really the saddest story I've heard in a long time.

AW Were they very upset?

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 8, 1971/page 13
call with Andy cont'd.

DB Brooks was taking it very well.

AW Were his hands burned too?

DB No. I mean, he must be earning \$40 a week there (Iolas), and what's he going to do now? He'll never be able to buy one more work.

AW They had big things too. Those Magritte's were worth a fortune.

DB Maybe Ed Ruscha will give him something to make up for it.

AW Really!? I don't think they had any Ruscha's.

DB I've been asked to write an article on Ruscha for Art News.

AW How do they know that you know him?

DB I had lunch with Betsy Baker today. Everybody wants me to write articles.

AW You'll be making more money freelancing, David.

DB Well, I won't, but that's what I want to try. It just doesn't pay anything.

AW Well, how does Lawrence Alloway make money?

DB I don't know. I can't imagine. But he teaches, and I think he's a full professor out at Stonybrook, so that must pay all his expenses. And then he does a lot of writing, so that must add up to something. But I can't figure out how he was able to buy his house.

AW What house!??

DB The house he owns on 20th street.

AW He owns a house!?? Where!??

DB On 20th street, between 8th and 9th.

AW They probably sold the silver Electric Chair.

DB No. They sold a lot of European art to get the down payment.

AW What kind of European art?

DB He had a lot of the Cobra people -- Appel...

AW I never heard of them.

DB He had a lot of Asgar Jorn's. He sold those and bought the house.

AW Oh, really!? People buy that studd??

DB Isn't that incredible?

AW Wow!

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 8, 1971/page 14
call with Andy cont'd.

DB All these people who have no money have houses.

AW I know. Isn't that funny? Do they rent something?

DB Maybe they rent out the top two floors.

AW Then that pays for the whole thing.

DB Or maybe they sold the top two floors.

AW Not in a brownstone.

DB Oh, you can't?

AW No.

.....

(Andy suggests you buy an apartment with your severance pay -

DB I thought about that but decided it wasn't a good thing to do. It would tie up all my money. And if things got bad it would be hard to sell. And it might turn out to be a poor investment too. I feel much better with art because I really do know much more about it. Maybe I'll buy your Bannard. I mean, they can't be too hard to sell. If next year I had to sell it, wouldn't someone be even dumber than me to buy it? People do talk about him/

AW They do!??

DB Barbara does. But they mostly talk about his writing.

.....

DB I guess Judd isn't as good a buy as Bannard. I don't know. He is supposed to be most important American sculptor, isn't he?

AW Who said that?

DB Isn't that what everybody says?

AW No.

DB But even if he does do a lot of things, it's like you doing a lot of things. What difference does it make?

AW Paul is sorta funny. He thinks that anyone with a name is more important than somebody without a name.

DB He's been reading Variety.

AW No, but that is true. If people go into somebody's apartment and recognize a Picasso, it's more important than saying, well, that's a Donald Judd. And it never changes.

DB But if people have to be told it's a Picasso or a Donald Judd, they're not worth talking to. I wouldn't know people like that. Paul is obviously running around with the uneducated nouveau riche. I've never had to deal with those kind of tramps. Jet set tramps.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II. 3
---------------------------------------	-----------------------	-------------------------

Dec. 8, 1971/page 15
call with Andy cont'd.

(You remind him to invite you and Perreault to dinner - but without Ira
DB I guess Ira keeps him so drunk that he's totally subservient to him.

Call to your folks
asking them about their trip.
Your mom opines that you may not be "qualified to be on your own.
You might deteriorate." To which you reply, "I'd like to try it."

She asks you if you're "going to have a bleak Christmas."

Call with Alan Sargent

talking about braille books
you ask him if he works in the dark - "Wouldn't you get more spiritu-
ality if you worked in the dark?"
DB I know what you should do. You should take Gregory Battcock's
criticism and convert that into braille, publish a book in braille.
It would make just as much sense.

END OF TAPE

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

April 16, 1972
Call with Ed Ruscha

ER What are you working on?

DB I'm doing a two-page piece on Kandinsky for Saturday Review. And I'm finding it very hard going because I really don't understand his work at all.

ER Yeah, it's pretty hard to understand. He got a ~~pretty~~ late start in life, too, didn't he?

DB Yes, he was past 40 before he did his first major work. I find that pretty inspiring.

ER Yeah. I find that strange.

DB Well, I'd rather start at 40 than be finished at 40.

ER (laughter) Yeah, I think you might be right.

(talking about doing a Ruscha book for a German publisher)
(He complains about Iolas owing him a lot of money, and getting paintings back -- with some difficulty -- after Iolas skipped town)

DB According to Brooks you ~~was~~ had taken a couple that weren't supposed to belong to you, that had already been sold.

ER No, that's not true. That's what he thinks.

DB And I couldn't figure out why you took some and left others up.

ER That's all I wanted.

DB Because you left behind two small paintings and about three small drawings. And I really liked that Royal drawing.

ER Yeah, and they're askin' a lotta money for those things.

DB \$1500 for the Royal, I was surprised.

ER How much?

DB \$1500.

ER \$1500!?? Oh, they're askin' too much for that stuff. And I'm only getting paid \$400 for that Royal drawing.

DB I thought you'd get 50%.

ER That's what I thought, too. But ^{since} ~~when~~ I brought all that stuff to him two months ago he jacked up the prices, and I've only gotten credit for what I said the retail price should be. So, I'm tired with all that fuckin' around with those people. I'm just glad he wasn't there, God, I'm glad he wasn't there because I had a gun with me. (laughing)

DB Oh, no!

ER I'm just so glad he wasn't there. (laughing even more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

April 16, 1972/page 2
call with Ruscha cont'd.

DB Why did you think it was necessary to carry a gun?

ER Well, because I knew that that would be the only way I could get those paintings from him. I went back there expressly to get those two paintings, and luckily enough they were up on the wall. I didn't think they'd be up on the wall. I thought one of 'em might be, and I'd have to muscle my way back into the back room to get a hold of the other one.

DB Is that why you brought three or four other people with you?

ER Yeah, that was to expedite the whole thing.

DB Wasn't that to tie them up and torture them?

ER Did he say anything about his girl getting flowers?

DB Not flowers, no. Apparently, she got pushed around.

ER Oh, she didn't get pushed around. But I sent her flowers.

DB No, she got pushed out of the way, and was so upset she had to go home for the rest of the day.

ER Well, I sent her some flowers, anyway. But I would have never gotten those paintings. Oh, you know what? When I got back here two days later, there was a check for me-- all the money that Iolas owed me. Isn't that wild? So, I'm just gonna send them their check back.

DB Why??

ER Because I want the paintings.

DB Oh, you mean they were sending you money for the paintings as if they owned them.

ER Yeah. See, if I cash the check... Like the two paintings cover what the check was. I knew that was the only way I could get those things back. I just don't like all those dealer antics that go on.

DB Brooks mentioned a lawsuit, too.

ER He did??

DB But that might just have been excited talk because he was so angry. And if they sent you a check, it doesn't look like they were planning a lawsuit.

ER No, I don't think they meant anything if they sent a check.

DB I was just very upset to hear about it because I like both you and Brooks.

ER Well, I like Brooks, too. I really like Brooks. But see, here's the thing, Brooks claims immunity on everything. And all he has

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series/Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

April 16, 1972/page 3
call with Ruscha cont'd.

to say is, "look, I really don't know about it. Iolas is the one to talk to." And naturally Iolas is unavailable at all times. And I can't get anyone to be responsible for anything. And he says, "Look, we don't have any money in the gallery. It all comes from Italy. He just says, "Sorry." You know, "Whatever your demands are, I can't meet them. You can't have the paintings, you can't have the money." And I was just tired of it.

DB Do you think you'll get along better at Castelli? Is it better already?

ER I think it is. So far it's gone okay. But I better get a few things straight in advance before I get involved in anything like this, because I had really no contract with Iolas at all. It was just a kind of letter he wrote to me, and I accepted the terms like an idiot. And I never got any accounting from them at all. I had to go back and make an appointment with their accountant to get an accounting of all my stuff.

DB Well, that's what you get for being a successful artist.

ER I don't think he should be charging so much for those paintings, do you?

DB Gee, I don't know. I really don't know anything about the market. It is a large drawing, and it does have a lot of green color to it. So maybe it's worth more than the others.

ER Yeah, there's certainly an abundance of color there. You're right about that.

DB And the Royal has more crinkles than most. So maybe it is worth \$500 more than the others.

ER Yeah, yeah. (laughing)

DB I bought your "rot" drawing from Michael Finley.

ER Which one? "Rot?"

DB Yeah, "Floating Rot." From Contact Graphics.

ER Oh, yeah, yeah.

DB It's very nice. I think it's better than "Fire."

ER You do? Well, I don't know about that. Fire is more of a classical ... a classical.

DB I'd always thought Fire was the best, but in putting ~~Fire~~ Rot next to it, it just looked better from across the room. The image is much more emphatic.

(mention of a Life story on Ruscha that won't run - you'd apparently seen it as you comment on the layout being nice - end of call)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	II. 3

April 16, 1972/page 4
2nd call from Ruscha

He calls back to ask you not to talk to anyone about what he said with regards to Brooks/Iolas. "I want to let it cool off."

You mention going to Washington - "Isn't that a grim thought?"
He doesn't agree.

DB ~~Suppose~~ The Smithsonian has a lot of birds and zebras and wild-life and 19th century painters...

ER Well, I sure love the Smithsonian.

DB ...so I'll be completely dropping out of...

ER ...the contemporary art scene. You might like that.

DB Oh, I think I will.

ER God, I love the Smithsonian.

DB Well, their offices are in that same building with the lunar module and The Spirit of St. Louis.

ER That's the old building.

DB It's going to be so exciting to walk to work under all those planes and things.

ER Yeah. Everyday you walk under the Spirit of St. Louis. That's something

DB So, I won't talk to Brooks.

ER I don't want to make him mad by the grapevine. I'll talk to him myself pretty soon.

end of call

May 28, 1972
Call with Andy

He mentions having to leave Cannes before their movie was shown -- made a paid appearance at a show of Playboy illustrations -- "They got a lot of press because I came. I was just doing it for business."

You ask him about Cannes. "It was like Fire Island, but the movie business some talk about being in Europe - rich old ladies making the trip to Kassel - Documenta. nothing very exciting, worth repeating.

end of tape side

call continues

DB I think your work is going to be such a problem. Yesterday I noticed when I was fixing up the flower prints that you had signed twice. It had been signed in the beginning and then when you inscribed it to me you signed it again. And the

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>II. 3</i>
---------------------------------------	------------------------------	--------------------------------

May 28, 1972/page 5
call with Andy cont'd.

signatures didn't match. They looked like two completely different signatures.

AW Oh, I know, but if it says "To David Bourdon from Andy Warhol" what more can you ask for?

DB But did somebody else sign them first?

AW No, I did them. I had to sign them. It was a lot of work.

DB 2,500 prints?

AW Yeah, that's a lot.

DB When I brought them down to Hundred Acres I ran into Riva Castleman, the prints curator for the Modern, and I said, "Well, it's funny, today I noticed this one print has two signatures and they didn't look at all alike."

AW Oh, you're a troublemaker.

DB And then the girl at Hundred Acres said, "Well, isn't it true that Andy's mother signs all his work?" And I said, "Oh, no, that was only the early work." And Riva Castleman just groaned and said she was so glad this wasn't going to be her problem.

AW Why?

DB Because if any museums are still collecting your work 20 years from now they're going to have such a hard time figuring out whether signatures are genuine, prints are genuine...

AW Oh, really!??

DB Oh, the Print Collector's Newsletter has the greatest article on Oldenburg's Baked Potatoes.

AW About how they were stolen?

DB Somebody has been faking them. And this girl thought it was so funny that out of an edition of 75, she had seen about 25 for sale in galleries. And Oldenburg said they were not his baked potatoes, they were faked potatoes. So they got all the original people together - Rosa Esman, John Wesley, Dave Basinoff...

AW It was Dave Basinoff who did them.

DB ...and they examined them, and found out that some are hollow, some are solid, they were all different.

AW Were they signed?

DB They had the wrong initials. Whoever did it was copying the initials from the drawings, and not from the way he signed them. It says, "David Basinoff says he hadn't seen ~~them~~ any of the potatoes before. "Even if I were signing them, I wouldn't sign them like that," His comment was directed to Claes Oldenburg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

May 28, 1972/page6
call with Andy cont'd.

who asked, "I wondered who signed them. Maybe someone just came in off the street."

AW It was Dave Basinoff who did them, I think.

DB "We knew one important fact, we knew that private dealer had purchased her faked potatos from Mr. X." But they never say who Mr. X is.

AW It's Dave Basinoff.

DB Les Levine has one, and I'm trying to get him to look at it to see if it's fake because he bought his from Dave Basinoff.

AW Of course, it's fake.

DB But he won't go look. He pretends he's not interested in whether it's fake or not.

AW How much do they sell for?

DB \$850. But the fakes can be had for anywhere from 3 to \$600.

AW (audibly gasps) Really!?? Is my name in the article?

DB Yes, right at the beginning. Your name is always in everything. "In the print business there is always talk of fakes. There's a Belgian who makes Warhol Marilyn's, a guy who cranks out fake Volard suites, and a ring in Bologna that supposedly makes the superb Morandi's that show up at auctions." That's all.

(He mentions that you should have come to work for Interview --
"I don't think I'd be good enough for it.") end of call.

May 29, 1972

(You ask him about the SVA drawing show)

AW Well, let me see if I can fake up some old drawings. Okay, let me see if I can draw some up... give me another week. You'll never know if I drew them up, anyway. How many do you need? Maybe it can be a new drawing show.

Call with Andy
July 11, 1972

DB I thought maybe you'd dropped me, and I got so lonesome I had to play old telephone tapes.

(Andy mentions that Picasso was taking pictures of him for the Saturday Review. You mention that you saw him today, and he was very impressed with your desk. "They photographed my cookie jar collection.")

(talking about your trip to the Greek islands with Gregory)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

July 11, 1972/page 7
call with Andy cont'd.

You mention that the crew on the ship was almost entirely gay.

DB There must not have been one straight member on the crew.

AW Oh, well then you made out.

DB No, I didn't make out with anyone.

AW No, really!??

DB The dining room waiter wanted me. And it was so funny because when they served dinner they would try to seduce us at the table.

AW And how did Gregory make out?

DB Spectacularly. He was up behind the smokestack almost every night.

AW Oh, really!??

DB Yes, with a sailor called "Gang Plank."

AW No, really!??

DB But the waiter was really so funny. He would come over to me with a little dish of zucchini and he'd say, "Would you like some zucchini?" And I'd say, "Yes." And he'd dish it in my plate and bend way down and look in my face and say, "You like? You like?" And I'd say, "Yes, yes, I like. More, more." And he'd say, "You like me? You like me?" And one time I had my arm over the back of the chair and he came up behind me and and rested his crotch ~~against my hand~~ on my elbow. And I couldn't move my hand. It was very ~~uncomfortable~~ embarrassing.

AW And what did he do?

DB He asked me if I had any scotch in my cabin. And I said, "No, but Gregory has scotch in his cabin."

AW So, he went to Gregory's?

DB Yes, he did.

AW And he made out with Gregory?

DB No, no. Gregory was just furious.

AW He didn't like him?

DB No, he was too busy with the others.

.....

You mention- briefly - a party at Ileana's in Venice - that the Warhol's had been moved upstairs, and downstairs was filled with Acconci's, Wegman's, and all the Conceptual artists.

Andy suggests that you don't get an apartment in Washington - that you should live in a hotel. "That's the wise thing to do. That's modern living." **END OF TAPE**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II. 3

NEW BOOK -
The Dakota Years

Author is identified
as a professional
Tarot card reader
who lives in the
Washington, D.C.
area.