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	Trisha Brown	III.2

The organization of roofs, Roof owners, and dancers was a staggering project. At one point I considered publishing a newsletter. The procedure for getting the locations and permission for use went like this - go up on roof A with binoculars, spot several possible roof B's which are visible to each other and also to the audience placed ^{anywhere} from one to eight blocks away, go downstairs, around to the first choice of roof B, look ~~ed~~ to see if I know anyone in the building, if I ^{do} did - homefree, if I ^{do} did not, which was usually the case, ring the doorbell and say, "hello, my name is Trisha Brown, I am a dancer and I need your roof on which to place one dancer etc. etc. Bowing, smiling, imploring, ~~and~~ discussing ^{"avant garde" + trying to look reliable} dance. If they said no, I went to choice 2. If choice 2 said no, I started over on roof A with the binoculars. If choice 2 said yes, I got permission to go up on their roof ^{and so immediately verify} ~~at that moment to see if~~ the roof was usable and if so, to sight for ~~se~~ 2 choices of roof C. Up, ^{lights} down, binoculars out, ^{think} in, talk, talk, ^{peering} up, down, etc. It took weeks in unknown hallways and roof tops, sliding in hot tar, ^{peering} explaining my presence to alarmed people in adjacent buildings ~~and~~ Exposed to personal revelations by total strangers who burst forth with such statements as try to building across the street but don't tell his wife I suggested it ~~because etc. mentioning the wife. I had to back the~~ ~~impulse to shout~~ ~~Roof~~ ~~on and on~~