

Interview with Richard Fairfield

Interviewer: Tim Miller

October 12, 1995

Q: Well, I'd be curious to know just how you got started, 'cause you were in this really early.

A: Very early, yes, actually.

Q: And the communes didn't really come on strong until very late '60s, early '70s.

A: That's right. That's right.

Q: But you were in it by what, '65 or '70?

A: Yes. Actually, I'd just started with a magazine. Actually, I had a -- what happened, there was a guy -- I used to subscribe to Fact Magazine, back when Ralph Ginsberg did some things. That's what got me -- and I was living in Maine in the insurance business and I was interested in, you know, liberal causes and so forth, sort of dissatisfied with just, you know, making money. Although I went into the business, in the first place, to make a lot of money and then quit and be a philanthropist or something. Like right. But, of course, after about four years of that, I -- at that time, I was making good money for those days. For these days, it would be 0, you know, dollars. It's what people make in a couple months. But, anyway, I decided to sell my business and go back to school. A long, long story I won't go into but I ended up at Tufts University to study to be a Unitarian Minister. So, I was very idealistic and I had been reading Fact Magazine, very iconoclastic. I was a big fan of Philip Wiley back in the '60s, the guy who wrote the Ugly American and [unintelligible] Ambassador and all this other stuff. So, anyway, but Ralph Ginsberg had a classified ad section and there was a guy advertising about communes. I think it was Aim. He's the one that actually gave me the list of people to send ...

Q: Oh, really?

A: I got a classified ad out of Fact Magazine. He had been compiling a list of people who were interested in [unintelligible] communities. He was a big fan of B.F. Skinner and I'll bet a whole of other things. Do you know about ...

Q: Oh, I know about that.

A: [unintelligible] B.F. Skinner and it turned out to be that B.F. Skinner was at Harvard and I was going to Tufts so I had the chance to meet him and talk about communes and get in touch with this budding community that was in Washington, D.C. called ...

Q: Twin Oaks?

A: It wasn't called Twin Oaks at the time. I don't know what it was called.

Q: They had some other name briefly before they moved out of the city.

A: That's right. Exactly. Yeah. Anyhow, I got this list and I was interested in writing. See, I was interested in writing, not really publishing but, since there was no publications about alternative lifestyles or about, you know, liberal causes, legalizing marijuana, stopping the war in Vietnam, all that sort of stuff, I decided to do a magazine and, how I came up with the Modern Utopia, and I guess I, you know, that's a long -- I got a blurb line in here you should [unintelligible]. Anyway.

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Q: That's a good name for it.

A: It was a good name, yeah, at the time and I started publishing it. Oh, you asked me the date. See, I do get off, don't I? Let's see. I don't even know I have a date in here. Back in those days when we were ... but, anyhow.

Q: It can't have been later than about '65 of '66.

A: It was '65, I think. There must be a date in one of these issues. This is volume 1, issue 2, volume 1, issue 1. I'm much more compulsive about these things than I used to be.

Q: We all are, apparently.

A: I'm sure it was '65.

Q: Yeah, I think we may have to show ...

A: It was '65.

Q: Wait. Here's, is there a postmark here?

A: Oh, a postmark. Oh, great.

Q: Well, there's no date on it, yeah.

A: Ah. Volume 1, issue 4, March-April.

Q: Okay.

A: Okay.

Q: Well, I can figure that out.

A: '66. Whatever. I mean, we could go through it and get the dates, you know.

Q: Yeah. You know, I can figure that out.

A: I can figure it out, too, but don't want to take your time, now.

Q: In the microfilm collection, it's dated, I think.

A: Oh, good. Good. Well, at least someone was smart. Okay, May-June '67 is volume -- I finally started putting the dates on -- volume 1, issue 5. So, it was the Fall or the Summer of '66 that I started putting these together. The first issue must have come out -- we can just backtrack for it -- eight months. It came out every two months, right? So, anyway, Timothy Leary was one of my first subscribers. I always like to say that and he sent me -- I probably have the letter somewhere.

Q: Incidentally, you know he's dying right now.

A: No, I didn't know.

Q: He's got prostate cancer.

A: And they're not able to do anything for that.

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Q: No, he's on the short track, now. But he's living it up. He's boozing and having a -- partying his way out.

A: Good for him. Good for him. Hey, it's the way you're gonna go, then go and go well.

Q: Yeah.

A: Yeah. That's good. I've stayed in contact with him, informally, not a friend or anything but just because a piece of my working at the University of California where we use to have guest speakers and he was one that came there and all that stuff, so. But, anyway, so that's how it got going and, instead of writing, I was publishing. Basically, I decided to start publishing other people's articles. I got, not flooded, but I got a lot of articles from people, a lot of information and, then, in the first couple of years, I was on everybody's mailing list from the Black Panthers to the Ku Klux Klan and, so, the first couple of years, I had a section in the magazine that was called the "Digest of Social Changes" and I would summarize one of these groups, like the American Civil Liberties Union which, back in those days, was not as well-known as they are today, you know. They don't 'cause they never had a very good reputation when they -- middle of the road actions.

Q: Yeah, right.

A: But things like Congress [unintelligible], they're not really, necessarily, really radical groups, even then. But all types, all types, including the Sexual Freedom League and, of course, a lot -- back then, I was in my 20's. That was the time when we were focused a lot on sex.

Q: Yeah, right. Yeah, I know -- I remember you had a lot of sexual freedom stuff in there.

A: Stuff in there, exactly. So, then I did this digest, Director of Social Change Groups, and this was -- then, I started doing this in '67 and, since I can read the top date on there. I continued on doing this right until the end 'cause it changed from being -- the magazine changed from being about all types of social issues to strictly about communes. Probably, I'll find out, probably in '68 or '69, like you said, things became much more concentrated around communes for a few years there. Actually, late '60s, very early '70s, and then the media picked up on it like crazy in late '60s, early '70s, and then it died, as far as the public was concerned.

Q: Yeah, right. It's funny, it was like a six month phenomenon or something. A huge bunch of publicity and then it vanished.

A: Exactly. I think so. That's right. All of these magazines and books came out like crazy. In fact, my book came out about a year too late. I started writing it, I think, in the Fall of '69, The Communes USA book. I had my own version of it for the Modern Utopia, which is -- 'cause it's not anywhere near as well-written because this is my original draft, you might say, and Penguin Books went through it and did a wonderful job of editing but sending it back and forth between me and them for six months and also illustrating but -- 'cause, as a result, it came out in, this came out in '71.

Q: Yeah.

A: It must have been '70 when I -- they started putting copyright notice on everything. We're conservative already.

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Q: Yeah. Well, you really had something going.

A: Well, I never copyrighted it, incidentally, just put the notes on.

Q: Actually, most small magazines don't, yeah.

A: Exactly. They don't. No. I wouldn't care if people copied the whole lot. Nowadays, you wouldn't make any money at it anyhow.

Q: That's right. Yeah.

A: Are people only concerned about making money, since the '70s? You know. sort of like the -- when was it that we had this big inflationary period? After the war ended and so the oil thing in the late...

Q: Yeah. Kind of mid to late '70s.

A: ... mid to late '70s, excuse me -- skyrocketed. Everything. That's when I, basically, I got out of this whole business. I just couldn't afford to be there. I sort of went broke.

Q: Oh, really? So, was there an absolute cut-off date?

A: Cutoff date when I stopped.

Q: I mean, I guess there was a time when you stopped, so ...

A: Yeah. I would say when I stopped publishing this little publication called Alternatives -- let's see, I went from the magazine to a -- from a bi-monthly magazine to a bi-monthly, twice a month little news letter.

Q: I don't think I've seen that.

A: You haven't seen this? Well, to me, this is more important than the magazine.

Q: Really?

A: It was more attitudinally-oriented. How people would think about life. So, I like it better. Of course, time of it...

Q: '72.

A: December 9 and I think there were 32 issues that probably ended sometime in '73. Oh, but then I joined -- oh, yeah, yeah, then I joined with the School of Living. Do you remember? You know 'em, both of you?

Q: Yeah. Yeah. Sure.

A: Mildred Lumas?

Q: Mildred Lumas. The Green Revolution.

A: The Green Revolution, which we combined 'cause I had a publication. Okay, now is that -- is Twin Oaks still in existence?

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Q: Yes. Yes, it's thriving.

A: It is?

Q: Yeah, it's booming. It's got 100 members and a waiting list.

A: How wonderful.

Q: Yeah. Yeah.

A: In Luisa, still?

Q: Yeah.

A: Luisa, Virginia. Same place?

Q: Yeah, same place.

A: Do they still -- how do they raise the kids? They still raise them in all communally?

Q: Still, yeah, communally.

A: Oh, that's fantastic.

Q: Yeah. It's amazing.

A: I'm impressed. Well, what happened, at one point. Do they still publish the Communist Magazine?

Q: They don't. But it's, you know, kind of...

A: It's still being published?

Q: Well, it was gone for a while and now it's been revived. It's going again.

A: Oh, I'd love to get a copy of it, I guess, if you would.

Q: Well, let me find one of those, too.

A: Yeah, that'd be great.

Q: I can get you that, sure.

A: Anyhow, what happened, I was in San Francisco, publishing Modern Utopia but the Modern Utopia became a, what do you call it, I don't know whether this is semi-annual. It went from twice, every other month, to quarterly to semi-annually, in exact. So, I kept increasing the size of the magazine and decreasing the frequency. But, because there's always this need for frequency, I came out with this Alternatives Foundation Newsletter, which in this -- did you ever see any of this stuff?

Q: No.

A: Oh, I'll give you all of 'em. In this, I mean, and I kept the Commune Directory going, then I had a Free School Directory and I had Social Change Directory. I'll give you all of those. I tend to get, and I'm doing that right now with my business, which is nothing idealistic at all, really, except for those people who want to make money. It's financially oriented. I just kind of start small and then I start -- I keep going

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crazy until I finally give it up because I can't handle it anymore. I mean, I'm exaggerating, but slightly. A lot of it was letters from people and a lot of it was my responses to letters. Sometimes, I was pretty frank in those days, so sometimes people who were included weren't too happy with me, but I just kept plugging away and, anyway. It pleased a lot of people, too. But, anyway, this is the whole thing. I put out a Nudist and Sex Directory.

Q: A Nudist and Sex Directory. Great.

A: And a magazine that I really loved was called Visions and this was sort of my, to me, this was my most fun thing that I ever did.

Q: I've never seen that.

A: Never seen that. Well, you're going to get copies of -- look what happened to the Alternatives Newsletter. Look. This is, what is it, like eight pages, but on -- then, I started -- I got into mimeographing. This is one issue.

Q: Wow.

A: One issue. Paged the pages.

Q: Wow. Did you do all the typing yourself, you said?

A: No, I had other people do the typing.

Q: Okay, 'cause this is a lot of work in this.

A: Oh, yeah. But I did all the page steps on the -- 'cause these went -- I did the, you know, I had the old mimeograph machine in the apartment, you know, going crazy. And, anyhow, all of this was going on and I continued this for a quite a while, but I had done the Modern Utopia semi-annually but, at that point, I also started this Alternative News magazine and I think this was monthly. I don't know why I did this but I did.

Q: Now, that one I've seen, I think, but that didn't last very long.

A: Not very long. Guess what happened to it.

Q: What?

A: With the third issue, there was a gentleman by the name of Vince. What was his last name? Vince was very involved with -- he lived in San Francisco, but was very interested in Twin Oaks and I turned over this magazine to Vince and he put out, I don't know that I have an issue of that. This is the last one that he, basically, did with me but it was him and his friends, they lived together in a commune in San Francisco, that did it, really. I don't even show my name as even in it, anymore, but it had the same name. Then, they did this for one or two issues. Look how the page where they -- one or two issues and they combined with Twin Oaks' magazine which was called Communes or something.

Q: Communities.

A: Communities, right. And they moved, or at least he did, Vince moved to Twin Oaks and was the editor

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of Communities and so this, basically, became Communities magazine.

Q: Oh, really?

A: Which probably no one, particularly, knew.

Q: No, I've never heard that before.

A: Because the first -- there was probably some reference to it in the first issue but maybe not. I'm sure there was.

Q: I'll go ...

A: There's some -- must be some reference to, you know, combining the two publications because, obviously, there were two different mailing lists.

Q: Yeah. Interesting. Well, I'll check into that.

A: So, that was fun. Here's all those directories. Record personal growth, all the, what do you call it, you know, echelon-type groups.

Q: Oh, yeah.

A: Hundreds of them. And of course, I always enjoyed putting in cartoons in these publications from Chris Cobb.

Q: Oh, Cobb. I remember Cobb, yeah.

A: Just wonderful. We always looked forward to getting, I think, it was the Berkeley Barb or some publication. He had the ...

Q: Yeah, the LA Free Press. It was where he was in every week.

A: LA Free Press, yeah. Every week, yeah. Never missed an issue. Oh, and then this was the Visions publication. It started with Newsprint One. Vision One was radically sex-oriented. Okay? So, that sort of made a difference. It had articles by this guy on love revolutions and, you know, wonderful pictures, I think.

Q: Yeah, really?

A: Incredible pictures.

Q: Oh, those are great.

A: Incredible pictures. And then, of course, there was -- the war still going on. So, it wasn't strictly sex-oriented. It was also anti-war and but, you know, [unintelligible]. Wild and gorgeous.

Q: Yeah. Wow.

A: Anyway, and that -- and in then this publication, I wrote some of the articles, like this one. Basically, what that was was a sermon I gave because I was -- at this point, when I was doing all of this stuff, I was also a Unitarian Minister in Sonoma County. You know, it's this small stretch ...

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Q: Where is Sonoma County?

A: It's Santa Rosa.

Q: Santa Rosa, yeah?

A: Yeah. It's the Unitarian Fellowship of Sonoma County but it was located in Santa Rosa. Not really wonderful pieces but I did ...

Q: So, this is '70s by now?

A: This is, when is this, 1970.

Q: '70, okay.

A: January/February 1970 on issue two. I -- wonderful if I got -- and then I changed it to an annual. Did one issue and that was it. Let's see, in 1971, I moved -- now, see, I was still -- I hadn't done any of the books on communes in Europe or Japan at that time. I hadn't done any of these.

Q: Right.

A: I hadn't done -- this stuff came out after that. This came out in '71. Communes Europe book must have come out in '72. Yeah, '72.

Q: '72? And the Japan book?

A: The Japan book came out at the same time. Yeah, '72. These are the last two that came out. When I moved to LA from San Francisco, these had just come off the press. Before I moved, I think I put in 5,000 copies of each. Heavy, right?

Q: Yeah.

A: I mailed out a 1,000 copies to subscribers; 8,000 copies were shipped to me to a little apartment in Westwood, not Westwood Village, but West LA.

Q: Really? Whoa.

A: And when they came, the truck started unloading them and this was a very nice Jewish neighborhood with old people. Right? They freaked out because box after box after box were on the front lawn, right. And they called the landlord and so then I "Oh, don't worry I'm going to put them around the edge of the bedroom." I had a big -- I had a, let's see, I had a two-bedroom apartment and one was going to be the office, right, and I put around the edge of the -- so, I had these boxes stacked up all around the edge and in the center I had my, you know, office. They sure did, oh, it was just so strange.

Q: Oh, yeah, I agree. That was funny.

A: And I was still using a Berkeley post office box back then. Again, that was when I was in Sonoma County, going back and forth. So, I graduated from the Theological school in '69. But it was pretty -- oh, and then, of course, I always put a little, like an article in Double Standup (?) and they got this great picture from the '40s or whatever.

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Q: If you graduated '69, you must have been right at the tail end of Crane, then, 'cause they closed it down about then.

A: Crane is -- I closed -- when they closed down Crane, I transferred to Star King.

Q: Oh, okay.

A: How'd you know that?

Q: Well, I was there.

A: You were at Crane?

Q: Yeah.

A: Oh, I didn't know that.

Q: I think we must have met, though I'm very fuzzy on it. I was there one semester.

A: Really? The last year that they were open?

Q: No, a year before.

A: Ah. See, I was only there one year, the last they were open.

Q: Okay, I was there just in the spring '67.

A: Ah. Okay. I started, probably, yeah, I started the fall of '67.

Q: Fall, okay. Yeah, I was just there one semester.

A: '67 and '68. Then, I was '68-'69. No, that's not true. I must have left the year before. I must have been there '66. Probably, I must have been there in spring of '67 'cause -- no, I was in '67 and '68 and '68-'69 I was in Berkeley, at Star King. So, it has to have been '66-'67. Spring of '67 I had to have been there.

Q: And we probably had a class or two together.

A: We must have. We must have. I'll be darned. Well.

Q: Well, when later -- you know, it was later I began to get interested in all this and your name was familiar at that point. I do remember that but it's, like I say, it's pretty hazy.

A: Well, your name is familiar, too, but I didn't know whether it was, you know, what it was from, you know, exactly.

Q: Right.

A: Yeah. I'll be darned. So, we must have been going to Crane at that same time.

Q: Yeah, briefly, yeah.

A: Not that big a school.

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Q: No, I mean, what were there, 50 students or something?

A: Right. We must have been -- like you say, we must have taken classes together. I remember in the spring I did a class on, what do you call, on [unintelligible]. That class made me [unintelligible].

Q: Mother Jean Reeves taught a class in process theology. I took that.

A: Oh, okay.

Q: And there's a guy named, I think, Howard Hunter who had a class on social change or something like that.

A: Yes. Yes.

Q: And I took that.

A: Oh, we must have been in that class.

Q: We probably would have been, yeah.

A: We must have been in that class together. That was a pretty good size class, though.

Q: I don't remember very much at all about it.

A: Yeah. I believe that class I did a -- I know exactly what I did. I've got a copy of it. I loved him. And he went to Goddard after that.

Q: Oh, did he? That is where he went?

A: Yes, yes. Yeah. We must have been in that class together.

Q: Well, we probably were. Yeah.

A: In my mind, I'm sure we were so focused on all this stuff [unintelligible].

Q: Well, you know, I just -- I did not know this was going on. I mean, most of the students must have known this, but ...

A: Most of them didn't know. I'm sure they didn't know.

Q: It's a big thing. How could you not know. But I didn't. I'm sure I didn't.

A: Well, there were some that were good friends of mine that knew that started in the Fall when I started and, then, I started the magazine at the same time. So, that's, what, the Fall of '66. That's when I -- now, we're getting back to when the first magazine came out. It came out in the very beginning of the year that I was at Crane. How I had the energy to do that, but I remember staying up all night.

Q: I can imagine. This is a lot of work.

A: [unintelligible] issue, putting labels on magazines and taking them to the post office.

Q: Yeah, it was quite a job.

A: It was quite a job. A lot of fun. Anyhow, this one also has -- this one I like 'cause it has a lot of good -- I

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like the good articles and I like the big pictures. Collages and stuff.

Q: Cartoons.

A: Cartoons. Oh, yeah. But, anyway. In fact, a lot of the stuff that I did later, was in this alternative journal. The last issue that I did was a talk that I gave at [unintelligible] school. I think Cornell.

Q: Cornell? Yeah.

A: Yeah, I'd been invited there which I was, you know, very pleased I got a chance to travel back east and visit relatives and give a talk on my viewpoint on communes at that time. You know, it was mainly on finding a cause that you believed in and could stay with regardless of what it was, you know. Obviously, they're not ultra-conservative.

Q: Yeah, sure. Wow.

A: Anything else?

Q: Well, you must have gone visiting to all these communes.

A: Oh, yeah.

Q: I mean, in fact, for the book, it's pretty clear. There's even a picture of you and your girlfriend or helper, whoever she was.

A: She was my -- seven years we worked together.

Q: But there's a picture of you getting onto a boat or something and you're ...

A: Yes. Do you know where that was, though?

Q: Is it in Holland?

A: Yes. That was in Amsterdam.

Q: It looked like Amsterdam, yeah.

A: It was in the USA book but it was the only picture we'd had of ourselves together. Back in those days, we took pictures of other people in the communes but we never took pictures of ourselves. The only time I had a picture in the magazine is when I had just coincidentally took a picture of someone else. Oh, no, there's one of me.

Q: Oh, yeah, okay.

A: These guys were very interesting guys. They were writing a book on communes. So, they were interesting, though -- a picture with my reflection in the ...

Q: Oh, yeah.

A: Very funny, huh? But, anyway. Yeah, so I visited a lot. In fact, I went back -- what I did was -- long story but I'll try to keep it brief -- I went to all these communes to write the book and then, of course, I went back to Twin Oak because, to me, that was the most viable place in America. It's obviously proven

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to be that since it still exists and doing well.

Q: Yeah. One of a few from that era. There are several, but, yeah.

A: I'm talking about, not the Brudahoff(?) type thing. You know, the Christian type [unintelligible]...

Q: Right.

A: But I mean the more liberal-oriented ones which were more likely to fail, frankly, because they didn't have a very tight ideology, you know. But they did well. So, I went back to visit them a couple of times. When I got involved in the School of Living, went to Mildred's place and [unintelligible].

Q: Was that where it's -- in Maryland, then?

A: In Maryland. Got terribly sick because the weather was so bad.

Q: Is that right?

A: Coming from California, you know, I -- actually, had packed up and left Los Angeles and was going to move back there but just didn't like it. So, I ended up back in Los Angeles. That's when I was doing the School of Living. I don't seem to have that here. I've got copies somewhere, though, and I can get them for you.

Q: Of the Green Revolution?

A: The Green Revolution that I did with Mildred but I really, basically, turned it more into my own publication because -- and published Ralph, whatever his name was, Bersodi(?).

Q: Bersodi, yeah.

A: Bersodi's articles and some things from her -- sort of integrated the two publications keeping it pretty commune-oriented and, you know, social change-oriented but they were that way, too. So, we worked very well together.

Q: Yeah, sure.

A: Mildred was one of -- I don't know whether -- she's probably not still alive.

Q: I don't think she is. I think she died is what I heard.

A: Very sweet lady. Very nice woman. But the commune in Maryland was pretty anarchistic and not very organized, you know, sort of like ...

Q: That's what I've heard.

A: It sort of revolved around her when she was there but most of the time she wasn't. So. But she was wonderful. And Kathleen, from Twin Oaks, she went to Missouri and didn't ...

Q: Yeah, Kat Kincaid.

A: Kat Kincaid. What happened in Missouri?

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Q: Well, she started East Wind there, which is still going.

A: East Wind. Is that it? And it's still going, too?

Q: Yes. It's smaller. It's got about 50 people, I think.

A: Oh. Is she still there?

Q: No, she went back to Twin Oaks.

A: She did? Okay.

Q: And is still there. She was gone, recently, like she took a sabbatical. She left for six months or something. But I think she's back now.

A: I'll be darned.

Q: Yeah, she's still there and she's the only person, you know, from the founding group that's still there, but she's still there.

A: I wonder what happened to the others. There was one gal when I was there the last time, she took care of all the animals. She's a sort of fairly short, stocky gal. Wonderful, wonderful personality.

Q: Well, I don't know. They have turnover. I'd say the average person's probably there three or four years.

A: Really?

Q: But, you know, there are a few that have been there 10 or 15.

A: Yeah. Like Kat.

Q: And Kat has been there for, let's see, close to 30 years.

A: Wow. That's amazing.

Q: Yeah, it is.

A: It's wonderful.

Q: Yeah, it is.

A: That someone is really -- well, she was one of the founders. In fact, she was really the, she was really the leader.

Q: Yeah.

A: There was a guy who wrote an article on marriage in one of my magazines who really was the one who started with her the group in Washington, D.C. But he was very oriented towards group marriage and she was saying, "Hey, hey, you can't force this on people," you know, "People's sex lives are private. They should be able to do what they want with it." And, so, there was this big tug-of-war between you've got to have group marriage, like the Oneida community, versus you've got to have the freedom to be what you want to be with whomever you want to be, which I am, you know, exaggerating slightly

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but that was sort of the dynamic then.

Q: Well, Twin Oaks is very much, yeah, it's growing and they've spun off another community just in the last couple of years.

A: Really?

Q: There were so many people on the waiting list. They were kind of overwhelmed and they started a new one which now has 20 or 25. I think it's called Acorn.

A: Acorn. Well, they had a group -- Acorn group -- back in those days.

Q: Oh, did they?

A: But, maybe, it just didn't continue or something.

Q: It must not have.

A: So, they decided to try again.

Q: But they've bought land and, you know, they're building all ...

A: Now, are they still doing hammocks?

Q: Oh, yeah.

A: Every time I see a hammock, I think "I wonder if that's from Twin Oaks."

Q: Yeah, it is. Twin Oaks and East Wind both happen to do hammocks.

A: Yeah, of course.

Q: Yeah, that's their big industry.

A: It still is?

Q: It still is. Pier One stores.

A: They do?

Q: Yeah, that's the big outlet.

A: They got Pier One to contract to 'em?

Q: Oh, yeah. That's their main outlet.

A: Wonderful. [unintelligible]

Q: Well, you go to any Pier One store, you'll see hammocks and, you know, chairs, hanging rope chairs. That's all their stuff.

A: Real chairs, too. Oh, wonderful. Great. Well, I'll buy one if I ever have a chance to lie in a hammock.

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Q: Yeah, really. Well, how'd you get all the information? Did people send you stuff?

A: People send me stuff. I got -- in fact, when I went to Europe to visit the communes for ten weeks, I came back, I had three duffel bags -- you know the duffel bags like the military duffel bags?

Q: Yeah, sure.

A: Full of mail.

Q: Really?

A: Yeah. And, of course, not all of it was for orders.

Q: You mean they had come while you were gone?

A: Come while I was gone.

Q: Really?

A: Was that -- it was LA. No, I'm sorry, that -- I don't know where I went.

Q: But it was coming in at that rate?

A: It was coming in like that at that rate. And that was LA. That was after the height of the commune business because, when I was in San Francisco, when I went to Europe, I had a friend opening the mail and that was when I -- before I left, I put out a publicity about -- see, Ralph Ginsberg gave me this idea -- before you publish, you advertise, you get the money in so you can have the money to publish. Hey, that's a good idea. That's how I started an address book. So, when I advertised for Modern Utopia, I did not have a magazine together. I had articles collected and that was about it. I didn't know how to publish a magazine. I had no idea. I'd never done one before. I'd never done any publishing before. But, got the money in, although it was \$500 back in those days, that would pay for the first issue and I put it out. [unintelligible] a lot of labor but in a lot of it, I mean I was directly intense about it because, then, I didn't want to disappoint people. Then, of course, once you have a subscription, you gotta do it every two months. You promised, right?

Q: Yeah, right.

A: And you're like, "Oh, my God, this is horrible. I'm never going to write again. I mean, I just have to be cranking out publications." Well, that's what happened.

Q: So, you had this vast amount of stuff coming and you just, basically, wrote it out of that.

A: Yep. Yeah. A lot of articles from people, you know, there were a lot of people's articles that I published that, you know, they gave me permission. But, if I did any editing of them, they got all uptight about it. So, I had to worry about, you know, going back and forth with them, even back in those days. And, in those days -- oh, the Underground Press. This magazine, Modern Utopia, was the first magazine at the Underground Press. I got a letter from the Underground Press, which is an organization, a little syndicate out of New York City. Right? You remember that?

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Q: Yeah.

A: All of the, well, the LA Free Press, the Berkeley Prop(?), all of the ...

Q: Right. East Village ...

A: The East Village Other, exactly, they were all part of that and I got a letter saying, you know, you're a member of the Underground Press along with my magazine listed in the listing.

Q: Really?

A: Wow, that's wonderful. I didn't have to do anything and they just put me on the list. So, then, that's how I also got, I mean, [unintelligible]. So, I started sending the magazine to all the other publications. They sent me their publications so, I mean, I was overloaded with social change stuff. And, as the commune stuff became more of interest to the Underground Press and, of course, I got more of that type of information as well.

Q: I don't suppose -- did you keep any, at all, of that vast amount of stuff you got in?

A: No. No, sorry. In fact, unfortunately, every time -- I've moved a lot. Since 1972, let's see I was in '72 -- I think I was in -- anyhow, I've moved from San Francisco to LA. I was still publishing in LA. Then, I moved to San Diego. I had stopped publishing in LA. Long story but no money, basically. No business. And, also, it was the times. It was sort of like, okay, now you can't live on \$200 a month any more Richard. It costs you that much for rent now. It used to be \$30 a month for rent, you know.

Q: I remember well. Yeah.

A: All of a sudden ...

Q: Things changed.

A: Things changed. So, I would look for work and they all laughed at me because what had I been doing since 1966. Right? Going to school and publishing radical publications. I didn't even have a suit and a tie and, in LA at that point, you know, you had to have something to wear. So, I got a job and spent my time when I wasn't working looking for clothes to wear to the job in Central City but the guy was going broke. But that was the only job I could get. Some guy -- so, he paid me in cash every week and, finally, I got admitted to another school in San Diego. Graduate school and I had some income coming in -- would have income coming in from the military, you know, the VA education stuff. So, I went there, moved to San Diego. A long, long story. Let's see, how do I -- what was your question? What'd I do with all the stuff.

Q: What happened to the stuff, yeah.

A: Oh, and now I'm telling you how much I moved. So, I moved to San Diego. From San Diego, I moved to Santa Cruz. And Santa Cruz, I had moved six or seven times. So, when I got to Santa Cruz, I said I'm not moving anymore. I'm tired of it, you know. I lived two different places in LA. I'd moved back east. I have moved to San Diego. I've moved to San Francisco. I've been in [unintelligible], Santa Rosa, and so forth, and Berkeley. I was like "Hey, it's enough," you know, over a period of like eight or ten years. So, I decided Santa Cruz is it. I'm staying. It's a beautiful place. It's got a little bit of everything. Not much of

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anything. In other words, it's not too crowded. It's got everything, you know, all aspects of culture. So, I moved there and stayed there. But, there, I moved six or seven times. You know, long story. But, every time I moved, I had to throw something out. I gave -- now, of course, I still was moving with a 1,000 or 2,000 copies of this publication. I gave them away. I mean, I gave them to the University. I gave them to a bookstore, boxes of them, and they just put 'em out for free and, then, when it got low, they started selling them.

Q: Really?

A: Yeah, a used bookstore. Anyway, so, every time I moved, to make a long story short, I kept unloading stuff because I didn't want to carry so much.

Q: Yeah, sure.

A: In fact, when I left San Diego, the U-Haul was so full I had to unpack it again. Because it couldn't' ...

Q: Couldn't get it all in?

A: I think I took the books and left the canned vegetables or something. But, anyway. So, that's the reason I kept -- in fact, unfortunately, I know I had -- I'm really mad because you could've used these. I had all of the commune Communities magazines for the first year or two.

Q: Did you really? Wow, I'd love to have some of those.

A: And I threw them out. So sorry.

Q: Well, what can you do?

A: And I had all of the publications from this guy, Charista(?) guy.

Q: Oh, Judd. Brother Judd.

A: Judd. Brother Judd. He had a group in San Francisco. He was very, very successful. He was a leader but not really. He said he wasn't but he really was.

Q: Oh, of course he was, yeah.

A: But, anyhow, he had a very, very successful group in San Francisco and they put out a magazine every month, also, and I had all of their magazines.

Q: All the Charista stuff? They published a lot.

A: Yeah. Utopia Eyes I think it was called.

Q: Yeah, and they had two or three different things.

A: Oh, they did and I had stacks of it.

Q: Really?

A: Well, what am I going to do with this? No one knows [unintelligible] that I know.

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Q: Right. Well, I know.

A: I had -- your 1990 letter disappeared in my archives and, in fact, that's why I'm saying you can take a lot of this stuff because I only need to keep one copy of each and the rest you can have. I think I've already got most of this except for this but if you want to take stuff with you, go ahead.

Q: Well, I'll take it, sure. That's great.

A: 'Cause you can probably give it away to somebody and, I don't know, this stuff you can throw in a garbage can, but I don't ...

Q: Oh, no, no. I would be real interested in having that there.

A: Or you can get a microfilm and send it to Harvard or whatever. Now, you're at the University of, where?

Q: Kansas.

A: Kansas. There's some of these places that are not as well-known have better, sometimes, have better, you know, compilations of materials than some of the big places. I know, I think, Antioch College, I think, has a lot of good stuff.

Q: They have a lot -- they have quite a run of Modern Utopia and I happened to be there three or four years ago.

A: Oh, okay.

Q: They've got a good run of it, yeah. You know where the best run I could find anywhere, though?

A: No.

Q: It's at Harvard. Harvard Divinity School.

A: At Harvard Divinity School? How interesting.

Q: It's over in the, you know, separate part of campus and all.

A: Yeah. How interesting. Well, I had a lot of universities and colleges on the mailing list. They were the best subscribers.

Q: Well, yeah, libraries are the backbone of anything like that.

A: Yeah. Exactly, yeah. So.

Q: Well, that's pretty incredible. So, you walked away from it. Do you do anything like this now?

A: No. It's not that I'm not interested. It's just that I'm more interested in retiring. So, I have to work for money. You know, when you get -- well, I did retire from the University of California but I get \$890 a month. No, it doesn't actually pay the mortgage taxes and insurance on this house, here. So. Not quite. So, I have to work. But I was tired of working at the University. I was there for 13, 14 years or whatever -- '76 to '92. What, 15 years, or something like that. Fifteen or 16 years. And I, you know, I enjoyed it but I was ready to move on, you know, and go to warmer weather and where it would be

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cheaper to live, ha-ha. Naples is probably the most expensive place in Florida.

Q: Yeah, I was going to say. This doesn't look like a cheap place to live at all.

A: Horrible. Well, you know, of course, when we first came here we bought a condo. It was something you could afford but my business -- I had -- we had a two-bedroom condo and I was flowing out of one of the bedrooms, which is what I'm doing right now but there was no other bedroom for guests like if her mother came to visit or father, whomever. You know, we had to sleep in the office and no -- a lot of restrictions in condos and my wife, she makes the money in the family. She has a good job. She said, "Well, okay, let's find a house if we can find one, you know, that we can fix up" and, you know, why not. So, that's what we did. But, of course, the mortgage is higher.

Q: Well, yeah. Yeah, that's right. That's the way it is.

A: So, I'm still working for a living. I would love to go to Twin Oaks again some day. It would be a trip to see Kat.

Q: Well, it's all possible.

A: I'll be darned, yeah.

Q: Do you ever go that way?

A: If you would send me information that you have on -- anything recent, that'd be great.

Q: Okay. There are going to be some Twin Oakers at this conference.

A: Oh, there are. I just ...

Q: I don't think Kat, but ...

A: Now, that conference would be perfect for me to go to. It's right here. All of a sudden, this business just took off, October 1. I want to go to the post office. I haven't been to the post office since Monday. I want to go to the post office today. I was just catching up with the mail that I got Monday. I'm going to go today and I'm going to go "Oh, crap." So, I'm going to be busy all through the weekend and it just -- now, a month ago, I was going "Aw, I think I'm going to close this place down. I've been working too hard and not making enough money."

Q: Really? Whoa.

A: No, you can't work 80 hours a week for \$400 a month. You can't do that.

Q: Yeah, right.

A: Again, exaggerating only slightly. But, then all of a sudden, October 1, something happened. I don't know. It suddenly started coming in. I hit the right people at the right time and so. It's weird.

Q: Is this the kind of thing that it builds?

A: It should but I've been doing it for over two years and it sort of builds and dies and builds and dies and, you know, I'm sort of like "Oh, I'm getting tired of licking," you know, licking stamps and sealing

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envelopes, you know. Stuffing and sealing envelopes. So, because it's mail order -- strictly through the mail and it's advertising, you know. I mean, I did so much publicity in my life that this is sort of -- I mean, I did it for idealistic reasons, really. But, since I had a business background, it was easy for me to do. And, then now, I'm just doing it for pecuniary reasons. It's not -- I'm not hiding anything. It's life, you know.

Q: At least you're in business for yourself and your own boss. Well, there's some nice things about that.

A: Oh, yeah. When I left the University, they gave me a little award for being there for so long and blah-blah. The award, I'll show it to you, but it's a conch shell in the -- let me just -- because it gives you -- it's sort of -- and then I'll stop being exocentric.

Q: Oh, that's okay. It's great. Well, this is amazing. I don't know. Is there anything else? I don't know what I can even ask you. I mean, my thing, as you know, is I'm trying to get all the historical information I can on the '65-'75 period and I just think what I get here, I just need to go through it and pick out the communal material.

A: And if you have any questions, you can fax or write me anytime.

Q: Okay. Great. Alright.

A: I'll take the time to -- I don't answer my phone, as you may notice, very much. Sometimes I have it -- often times I have it up, but I don't -- I'm in my office -- if I'm working in there, I can't answer the phone. I get, probably, 24 phone calls a day.

Q: Do you really?

A: Yeah, so I just don't answer the phone. This is always -- this is interesting because we put this out in the late '60s. You know, the big ecology movement back then?

Q: Yeah, sure.

A: And a lot of the stuff that was recommended there, people -- it's like it sold on the media. You know, the public utilities tried to get you to, you know, conserve on water.

Q: This is kind of like that 50 things you can do to, whatever that book was that was real popular a couple of years ago.

A: That's right. Yeah, exactly.

Q: Yeah. That's great.

A: And then, sometimes, if I thought an article was -- I mean, a group was particularly exciting, I just reprint their article and send it out to people. Some of the stuff is getting pretty worn. Let me -- first of all, let me see if this ...

Q: A lot of it's newsprint and that goes eventually.

A: Yeah. Exactly. It goes eventually. Let me see if I can make sure you get one copy of everything that I've got and, then, all the extras -- now, these, okay, these are duplicates but that's okay. I'll give you the duplicates, too, if you want 'em.

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Q: Okay. Well, they're will be people who want 'em. I can give them those.

A: Okay, good, these are all here. Don't think that's there and I don't think these are there. I'm just doing this just so, maybe, for your -- make it easier for you. These are all duplicates here. These are duplicates. I wonder if I have a copy of this. Well, worst case is I give you something I don't remember if I have a copy of it.

Q: Well, if -- I'm going to hang on to one copy of everything so, if you end up needing something, then tell me and I'll send it back.

A: Okay. That says TMU -- that's Modern Utopia complete, Volume 1 [unintelligible] including the directory. I think the directory's in there.

Q: Oh, that's good, okay.

A: Nope, there's another copy of it.

Q: Okay. I mean, Volume 5 was that big book, right?

A: Yes. This one.

Q: That's Volume 5.

A: This is, does it say, yeah.

Q: Volume 5, no. 1,2,3.

A: Three, yeah. See, it's every six months. And then, the next was is this one.

Q: And then the next one was that one, okay. I think that sounds right.

A: Volume 5. Did it say, even? I may have decided, to heck with it, and leave behind number six and I think that was the next one. Or, maybe, this was it. I don't know. Let's see. [END OF SIDE 1] Okay, these are -- there are five there?

Q: Yes. Five of them.

A: This is more duplicates. You want all this stuff?

Q: I really -- like I say, I'll keep a copy of each and I know, at least, two or three other people who are going to be very interested in it. There are two communal archives and I'll give some to them.

A: Okay. The other thing is this may not be everything I have. So, what I can do, if I come across anything else, I can let you know and I can either send it to you or someone else -- whomever you want me to send it to.

Q: Okay. Alright. Wonderful.

A: I hate to just throw these things out.

Q: I couldn't agree more. It's great stuff.

A: Yeah, well, for what it's worth.

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Q: You know, in the right circles, it could be valuable.

A: Exactly.

Q: There's a market in sixties stuff that's ...

A: Oh, I'm sure. I'm sure you could, you know, find the right place.

Q: If you knew the place but I don't know the place.

A: I don't either.

Q: There's an ex-Charista member who sells sixties books by mail and charges, like, \$30, 40, 50 dollars.

A: Really? Charista?

Q: Yeah.

A: Well, again.

Q: He lives in Oakland now.

A: I'm tending to want to keep this one only because the Star King's doing it.

Q: Well, that's -- sure.

A: Coincidentally, we have friends that my wife sold a house to, in North Naples, whose son is going to Star King, which is where I graduated from and we met them through their buying a house here. And, then, coincidentally, their son is going to -- and he just came back from Japan. I think I've got another copy.

Q: Well, keep it if -- I mean, 'cause I've got one here.

A: You got one there, but -- you know, what I've found, though, Americans weren't much interested in the communes in Japan or Europe. I had a hard time selling those last [unintelligible].

Q: Is that right? Did you? That's interesting because, in both Europe and Japan, it's a big phenomenon. It's a big deal.

A: Yes, it is, indeed, especially the Japanese. It's been going on for a long time.

Q: Americans are pretty insular.

A: Yeah, very. Now, this set, I actually sent to my parents. I don't know whether I -- I've got a set that's actually new. In other words, I have another set like that that I'm keeping that I think I should keep one [unintelligible].

Q: Sure. Yeah. Well, I would think so.

A: So I don't have to worry about it even if it gets thrown out some day, you know. Well, that's interesting. [unintelligible]

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Q: Is that an expiration notice or something?

A: I don't know. You can have it if you want.

Q: Okay, sure. Yeah. Great.

A: I'm really crazy. I tell you. I am a nutcase when it comes to work. I think I would like to -- well, I'll just give you these. It's a huge set, but there may be a duplicate or two here. I don't know.

Q: What did your folks think of the whole thing? They think you were nuts?

A: Oh, yeah. At first, you know, I just got -- I got married before I left. [unintelligible] Long story. Again, well, the cute part of it is that I met this woman through computer dating. This was 1965. I mean, this was the very beginning of all that stuff. Some outfit in New York City, you know, advertised in Parade Magazine, Sunday supplement, you know, and this gal was born and raised in [unintelligible] Tennessee. Was a fan of Emerson and, you know, all of the [unintelligible] Thoreau and all that in the 19th century and I was into that type of thing, too. Anyhow, a disaster marriage but, also, I mean, I was -- she had proclaimed to be a liberal and she was becoming a Unitarian and so was I and all that sort of that. But, on the other hand, emotionally, it was just crazy especially when I got into stuff like this. She thought I was nuts. I think in the first issue of Modern Utopia, I published something, I think, a quote from Alice Huxley, saying -- oh, here it is: "Frog blows in plains -- a punity(?), believe it or not, it's as real as shit." My father said, "How could you put the word shit in a publication?" I said, "Well, you say it all the time, Dad." "Yeah, but you printed it." But they were -- my parents were always very supportive. So, you know, even though it was like "What's wrong with this guy, Doc? Maybe he's taking LSD." But I wasn't, actually. I had, you know, I did. I used -- when I went to visit Timothy Leary in Milbrook, New York, I went there on a motorcycle. [unintelligible] friend of mine who was a chemist and he dropped acid like it was drinking alcohol and he would motorcycle ride. Not with me, he didn't because he was very sweet and he knew I was a bit on the conservative side and he didn't want me to get too crazy. Let's see. Now these, I'm sure I have another set of these but I've got to keep a set. So, if you don't mind, I'm going to give you these and if there's anything -- if I can't find the other set -- and you know what I also should do, I'll send you because I know I've got these but I don't want to take the time now, I will send you these School of Living publications.

Q: Oh, that'd be great. If you can find those, yeah.

A: That would be valuable because this is sort of the end of the era for me, you know and I think for the commune publications.

Q: Well, yeah, I was gonna say, yeah, it was a major clearing house, I think, for communal information.

A: Oh, yeah. No, no, School of Living ...

Q: And I don't have that stuff, so.

A: One guy wrote me: "The School of Living stands for shit out of luck" because they were never really very successful.

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Q: I know. I know.

A: Ralph Bersodi wanted to, you know, have these alternative [unintelligible] and so forth. Actually, all his ideas were ...

Q: His ideas were good. But, you know, I think part of it, as I read the history, is his personality. He'd rub people the wrong way a lot.

A: I think so, yeah. He was pretty ...

Q: Redictatorial.

A: Yeah, yeah. I liked him. He was always sweet with me. [unintelligible]

Q: Is that right? I never met him, of course. He must have been pretty old by the time you met him.

A: Yeah, he was pretty old by the time I met him. But, you know, very nice. But I think Nelson was probably more dictatorial when he was younger. People mellow out as the get older.

Q: Yeah, sure.

A: That, I think, was the last issue. This is New Beginning, which means I'm quitting. Okay, this is, now [unintelligible]. I'm sorry to ...

Q: No, that's fine.

A: My mind [unintelligible]. After my father and I -- my father helped me put these together -- these packets together and I had a whole bunch of them but, now, you know, as I move, you know, I get rid of them. I throw them away. So, these are not in any good order. What I'll do is I'll just give you one set of this.

Q: Okay.

A: if you don't mind.

Q: No, that's great. That's fine.

A: And I will check to see if I have more.

Q: Okay.

A: And, if you want more, you just tell me. You can look through the stuff and have other people look through stuff and, if you can't give them copies and, you know, you can have them contact me or you can contact me and, if I have anything else, I'd be glad to [unintelligible] because I'd hate to see it just thrown in the garbage.

Q: Okay. Yeah, I agree. Well, there are people who'd like to have it. There's no question.

A: Well, good, yeah. And, maybe, passé in a sense, but ...

Q: I think it's a tremendous episode in history. I guess I ...

A: I think so, too. It was a wonderful time. One of a kind.

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Q: I know my students just think it's awful. You know, people of that age just think all of us old people are nostalgically stuck in the past and that the sixties were stupid.

A: Oh, they do, huh. Oh, really?

Q: Yeah.

A: Well, I'll be darned.

Q: I don't know. I disagree. I think it was the most powerful time in my life.

A: It was. Of course it was. Oh, yeah, anybody who lived through it, emotionally, knows how wonderful it was. You know what? The biggest problem here is I don't have the first 11 issues. But I have 'em somewhere.

Q: Okay.

A: So, what I'll do is I'll give you two sets of this because I've got three.

Q: Well, you know, anything that I have that you end up needing, I would be more than happy to photocopy and return 'em to you. So, and I'll keep 'em. So, I mean, it won't be an issue of having 'em.

A: Great. I doubt -- I hopefully won't -- it won't be any problem.

Q: Okay.

A: Anyhow, I think these are all -- okay.

Q: Okay, wonderful.

A: Let me get a box for you.

Q: Oh, if you got a box, that'd be great. I think that would be useful.

A: Alright. You know, you may think of things later that I might want to tell or you might want to ask me.

Q: Yeah, and really, stuff like, if you think of more things, like I'll get you some Communities magazines that are current and stuff like that.

A: Oh, please. I'd love to know what's going on.

Q: And, if you think of other things like that, I mean, I'm quite plugged into this stuff, today. So ...

A: Wonderful. If you can just get me up-to-date, you know, a little summary of what's going on, what's -- maybe just recent magazine or whatever, I would love it. I want an address to write to.

Q: There'll be copies up at the conference. I'll get one and send it to you.

A: You know what? I need a bigger box. Are you recording now?

Q: Yeah.

A: Let me finish that little story. When I went to San Diego, I was in the graduate school and I had changed from that school Reunion [unintelligible] to [unintelligible] and I could write my [unintelligible] thesis. So, I decided to do one on [unintelligible] in communes.

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Q: Oh, yeah, great.

A: I didn't end up doing that. Again, I didn't have enough money. That was the big problem even after going back to school. It was like, you know, after a while you can't get the money to go to school. You have to do something else. But, anyway, I [unintelligible] "Love of the Communes in the West" and what I found were that they -- some of them -- most of them were still there but they had changed to more like the [unintelligible] like in New Mexico and Oregon. I don't know.

Q: Some have and many of them, I think, have moved that direction.

A: That was back in the '70s, still. They may have gone through certain flux periods. Right?

Q: Yeah.

A: Many of them have what?

Q: Well, many of them have kind of decentralized.

A: Right.

Q: And moved in that direction. But an amazing number are still going. I mean, of course, we have no idea how many there were but many thousands.

A: Right.

Q: I started counting a year or two ago how many I could locate that are still left. I have over a hundred from 3/19/75 that are still going and they're just extrapolating because there are so many I can't possibly know of. I think there'd have to be several hundred still going and many of them decentralized into co-ops that are somewhat looser.

A: Right.

Q: But things like The Farm in Tennessee, there are still two or three hundred people there.

A: Amazing.

Q: And still pretty much alive and well and Twin Oaks and dozens of them.

A: I wonder what happens to the children of these people.

Q: That's a big issue right now. Of course, the kids are now reaching their twenties and stuff. At The Farm, there's a big issue: How do we support these people? How, economically? The parents have kind of worked out their deals but there's a real effort to create new Farm industries for the kids. Their big, new one that I know about is Shitaki(?) mushrooms. Gourmet mushrooms?

A: Oh, yeah.

Q: They're growing those and stuff like that.

A: I'll be darned. Very good, yeah.

Interview with Richard Fairfield

Interviewer: Tim Miller

October 12, 1995

Q: So, it's all kind of a whole new generation coming up and ...

A: Do you happen to get that publication for the Ramone Center in San Francisco about the sort of the nostalgic [unintelligible].

Q: Yeah, the Kit Morning Star -- MOST I think he calls it. Morning Star ...

A: Okay, you get that?

Q: Yeah.

A: Right. It is important.

Q: Yeah. I [unintelligible].

A: Do you get it? I was about to give -- I've got copies of all this stuff.

Q: No. I've never known. I've talked to him a couple of times.

A: Yeah. He was an old, original friend of my ex-girlfriend, [unintelligible].

Q: Oh, really?

A: And, so, we used to visit him and Lou at [unintelligible] at Bill Wheeler's Wheel Ranch.

Q: Bill Wheeler's still on his place. Did I tell you that Lou Gottlieb is back?

A: Yes, yes, yes.

Q: He's living out there, again.

A: Out there again? On Wheeler's place?

Q: No, on [unintelligible].

A: On [unintelligible]. Amazing. Okay, let me get a bigger box. This is really interesting stuff.

Q: Yeah, it sure is.