

The Case of Herbert Bryan - Carl Rogers
SESSION 1

SATURDAY THE FIRST

C1.* Well, now, we were so concerned yesterday about these various aspects of whether or not we were to go ahead with it, that I don't know that I have as clear a picture as I'd like to have of what's on your mind, so go ahead and tell me.

S1. Well, as accurately as I can convey the idea, I would term it a blocking which has manifestations in several fields.

C2. M-hm.

S2. The in my earlier childhood the symptom of blocking which was emphasized on my consciousness most was in speech. I developed a speech impediment along about the sixth grade. Then, as I matured, I noticed a blocking in sexual situations. However, not not in the voyeuristic situation, only in an intercourse situation; oftentimes I had difficulty there. Also an unpleasant tight feeling in the lower abdomen, as if, to use an analogy, there were some sort of a cold, hard axe or some other such thing pressing against the libido in such a way as to block it.

C3. M-hm.

S3. Now, another interesting angle there, this negative feeling was at first referred to my chest. There was sort of a dull, cold ache there. I'd get cold hands and have an increase in heartbeat at certain times, in certain situations where I was blocked. And then that feeling began to go down, as it were. That's the best way I can describe it. I mean, I guess actually I mean, that's the way that I referred the feeling, as traveling downward.

C4. M-hm. And does it cause you more distress than it used to, or is that no different?

S4. I hardly know what to say there. I used to be very distressed about my speech, although that's not as bad as it was. I used to, uh-I used to be a very bad a very bad stutterer, uh then I sort of — sort of - sort of got my mind off of it and more or less forced myself to ignore it and to go ahead anyway, even though it was a terrific tension for me to go into certain situations.

C5. M-hm.

S5. But uh, in later years, the actual feeling itself seems to have that is, the feeling seems to have been seems to have been, shall we say, compressed, as well as moved. That is, I feel that it has been intensified and in moving downward has become more compressed. I mean, that's the sensation I get.

C6. M-hm.

M-hm.

S6. It's only a vague sort of cold and dull feeling in the chest, then it became more and more intensified as it moved down lower. And sometimes it gets very excruciating. I just seem to be held down, as it were, blocked in all realms of life.

C7. A feeling of real pain, is that what you mean?

S7. Oh, yes.

C8. M-hm.

S8. And then sometimes for short periods it mysteriously goes. I mean, there's no particular ideology with its going. I get release, and then I'm very active and very happy during these short

periods — I'd say they occur — oh, I have one or two good days a month when I'm practically free of it, but I never know when they're going to come on, or when my bad periods

C9. And you say that you feel this does block you in a good many areas of life?

S9. In practically all areas of life - anything which you could mention. I hesitate to meet people—I hesitate to canvass for my photographic business. I feel a terrific aversion to any kind of activity, even dancing. I normally enjoy dancing very well. But when my inhibition, or whatever you wish to call it, is on me powerfully, it is an ordeal for me to dance. I notice a difference in my musical ability. On my good days I can harmonize with other people singing.

C10. M-hm.

S10. I have a good ear for harmony then. But when I'm blocked, I seem to lose that, as well as my dancing ability. I feel very awkward and stiff.

C11. M-hm. So that both in your work and in your recreation you feel blocked.

S11. I don't want to do anything. I just lie around. I get no gusto for any activity at all.

C12. You just feel rather unable to do things, is that it?

S12. Well, I actually feel pressure on me just like that (pointing to abdomen), as near as I can refer it, uh-pressing down right on my dynamo, as you might say.

C13. M-hm. And you in spite of the difficulty that it causes you, you feel pretty sure that it isn't physical?

S13. Oh, I know that it isn't physical. Well, for several reasons - I've had thorough physical check-ups for one thing. For another, the fact that it leaves me, and leaves me very, very suddenly. Within a half a minute, I can have a complete change.

C14. Is that so? (Pause.) Can you tell me about any of those times?

S14. Well, it's just the painful weighty feeling leaves me. And it never leaves me with the same ideological counterpart. I mean, I might be thinking about something else or I might be working on a self-psychoanalytic technique which I thought would be helpful. And sometimes certain thoughts help my release. Other times those exact same thoughts - the exact same self-technique doesn't work at all.

C15. M-hm. So that you feel that it goes and comes absolutely beyond your control.

S15. Yes. My impression is that the whole thing is — has nothing to do with my conscious thought or it is not under my conscious control. So that except under the voyeuristic situation I mentioned if I were to be feeling bad, and then would look out and see a woman undressed, then I'd feel happy.

C16. At those times you wouldn't have any of this feeling of pressure or distress.

S16. No.

Oddly enough, that's the one touchstone that always seems to

C17. You feel that's some kind of a clue to it.

S17. Well, yes, I think so. Now, sometimes I can have an enjoyable intercourse other times, it isn't enjoyable - it's almost a mechanical process—I don't get very much sensation.

C18. So that in that situation, you're not at all sure that you'll be free of this feeling, or free of difficulty.

S18. Well, I know beforehand that if I have a bad day, why it isn't going to do me much good. Although I have had the difficulty leave me, and leave me rather suddenly, so that I was able to carry on O.K.

C19. But, I mean, that may or may not happen, where as I understand it, in what you described as a voyeuristic situation, you're pretty sure there that

S19. I always have the euphoria there, yes.

C20. Well, you've thought of that yourself as a clue. Do you have any notion as to what that ties up with, or what the origin

S20. Well, I can trace the origin. When I was very young, back in the first grade, we had a couple of girl student roomers with us, and they used to exhibit to me; that is, I think they actually did it deliberately, and I got quite a sex kick.

C21. When was this, you say? What grade? You said something about the grade you were in.

S21. First grade.

C22. I see.

S22. I was about five then. That's my earliest form of sexual pleasure, and it was associated with that sort of a phantasy. And I think I've analyzed it further— the actual feeling is one of vicarious exhibitionism; that is, it's more intense when I know that the girl is actually exhibiting to me, rather than just being accidental.

C23. M-hm. You've analyzed this thing quite a bit as to various aspects of it. Can you tell me any more of your think- ing about it? You say that you feel this is perhaps the origin of it -

S23. Well, of course that would account for the positive feelings. Now to account for the negative feelings. I was raised in a very Victorian and puritan manner. My mother even whipped me one time for talking with a friend of mine. She thought it was terrible. We had noticed, well, different animals and so forth, and she was very horrified. I remember she worked up to quite a dramatic climax. She said, "Well, did you talk about locusts?" and "Did you mention animals?" and then "Did you mention human beings?" Worked up to a climax, and then she whipped me for, well, for even mentioning the facts. I suppose I assumed that if it were horrible to talk about, it would even be more horrible to do. Then my father had very definite ascetic notions - it's a medieval concept "mortification of the flesh"- that sort of thing. When he was a young man he went on a fast and all that sort of thing to make himself more spiritual. He's outgrown that sort of thing, but he was very intense that way as a young man. I think that comes from his mother. She was very much of a Calvinist very much opposed to card playing, dancing, things like that. He had quite an attachment to his mother. I'm sure she dominated his life.

C24. So that you feel your folks are somewhat the basis of some of your difficulty?

S24. Well, psychologically and of course philosophically you can carry it back there, I'm sure. But, yes, I'd say this is entirely a matter of conditioning. But I don't know whether realizing one's conditioning should effect a therapy or whether there must be something more. I used to have the idea that if I would recall all the childhood events consciously and bring them up to my consciousness from the subconscious, there would be release there, but either I haven't thought of some- thing, either there is something there that hasn't been thought of, or realizing it hasn't done any good.

C25. Whatever you've done hasn't worked enough to free you from the problem, is that it?

S25. No, when I do think of unpleasant childhood episodes, it seems to intensify rather than do it any good. So I

C26. Then you've simply lived with this for quite a number of years. Why is it any worse now, or why are you trying definitely to do something about it?

S26. Well, it's just reached the point where it becomes un- bearable. I'd rather be dead than live as I am now.

C27. You'd rather be dead than live as you are now? Can tell me a little bit more about that? you

S27. Well, I hope. Of course we always live on hope.

C28. Yes.

S28. But - No, I don't have any conscious suicidal urge or anything like that. It's just that-looking at it ration- that I'm in the red now and I wouldn't

ally, I feel that I'm want to keep on living in the red. (Pause.)

C29. Well, can you tell me in any more detailed way what -in what way it blocks you so much that you really feel sometimes that you'd be better off dead?

S29. Well, I don't know if I can any more accurately de- scribe the sensation. It's just a a— a very impressive and pain- ful weight as if an axe were pressing on the whole abdomen, pressing down, I can almost — I can almost sense the position and I feel that it's oppressing me very radically, that is, that goes right down to the roots of my dynamic energy, so that no matter in what field I essay any sort of effort, I find the blocking.

it

C30. It really just cripples you as far as anything else is concerned.

S30. Yes. M-hm. And that even has a physical counter- part. When I walk, that is, when I'm feeling badly, I walk hunched over and sort of like I had a bellyache, which I actually do have, psychologically.

C31. M-hm. It just makes you more or less half a man, is that it? And only half able to do your work-

S31. Yes. It's just as if I had an axe in me literally, you might say. I feel it in my very core of energy- it's blocked and oppressed in that painful way. It's a deep-seated thing, because conversely when I get the release I feel a deep-seated flowing of energy.

C32. When you feel all right — you feel very much all right.

S32. Oh, yes, yes. Very dynamic - my mind works much more rapidly and everything's all right. Anything I try I do successfully.

C33. And what you want is to find ways of increasing the amount of time that you have that dynamic self, is that it?

S33. Oh, yes. Be that way all the time. I don't see any reason why I couldn't be. The whole thing is psychological, and I want to get at it.

C34. Well, I think possibly one way of doing that might be to talk somewhat more about the ways in which it does block you, I mean, what — in your work, for instance, and some other things.

S34. Well, the blocking is so universal, almost anything I could mention, it would hold true. Now, do you want me to go ahead and mention the ways?

C35. Well, possibly not. But you feel that it really prevents you from doing anything that you might wish to do?

S35. On my bad days I just can't do anything, and it isn't what you would call lethargy, although that is what it would seem to the observer. It's actually a tying up; that is, I feel the conflict going on within me. I have an intense inward feeling that the impulses and the inhibitions are so accurately blocked and counterbalanced that it leads to inertia.

C36. Plenty of energy there, but it's just lost in the balance. S36. Yes. I'm quite aware of that.

C37. You say those feelings mean a good deal of conflict. Can you tell any more about those?

S37. Well, I referred there to the tone, which is one of energy, with the inhibition cracking down on the energy, no matter in what realm I wish to be energetic. That is, if- well, if I'm feeling that way and somebody wants to give a party or there's work to be done or there's something I want to read or some intellectual problem I want to think about, why, I'm not able to do it. But when I have my good days, I do achieve so much, you see, that it's very disheartening to me to have bad days, because I know what I can achieve when I have my release.

C38. You feel that if you were at your best, your abilities and achievements and all would really be topnotch.

S38. I've done some writing which the professors at M- University have liked. Now I find that that's blocked that was one of the last things to be blocked, by the way. I could write up until I was a junior and that became blocked.

C39. M-hm. And then there was a time when you couldn't even do that?

S39. Yes. I haven't been able to write since, except in a very sporadic manner. But I like to write, and that is perhaps my main ambition — to write novels. I had a course at M- in novel writing and liked it very much - did A work in that.

C40. And tell me, what sort of thing stopped you from writing - I mean, if you could do it up to a point.

S40. It was a feeling that stopped me. That is, my impres- sion of my ailment is that it is a feeling- there is never any constant ideological pattern. It's simply blind feeling.

C41. And gradually this feeling grew to a point where you couldn't write?

S41. I don't know whether it grew up to that point, or whether writing came under its influence independent of its quantitative growth.

C42. I see. Well, then, perhaps it became focused more on writing.

S42. Well, writing came into the fold and it blocked that too.

C43. So that gradually that circle has grown until every- thing you might want to do is within that circle of blocked activities.

S43. Except voyeurism.

C44. So that the satisfaction you get from voyeurism is almost the only thing from which you're sure at the present time that you can gain satisfaction?

S44. Well, yes, that and food.

C45. Appetite is still good. M-hm.

S45. M-hm, although when I'm in awfully bad condition, I lose my appetite to a very considerable extent. That doesn't happen very often.

C46. Well, I think that the sort of thing that perhaps we can do in our discussions together is to explore this thing pretty fully - uh, find out what it means to you and why it has blocked you in different situations and gradually see if we can find ways of dealing with it. I think that's the

S46. As I analyze myself, I'm sure that there is some im- pulse for me to cling to it - that it's

C47. That there is some what?

S47. An impulse for me to retain my inhibition - it's paradoxical. I get some sort of inner satisfaction out of it evidently.

C48. There is a feeling you have a certain tendency to cling to this, even though you don't like it.

S48. And, of course, that's invariably borne out — I feel this way about psychological changes — if a person whole- heartedly wants to change, the change automatically occurs. Of course, perhaps that's a little bit tautological. I don't know. My own impression of these things, or my intuition about them, I should say much more accurately, is that if the person really wants to change, why the change occurs, so there must be some reason, or must be some — and I do sense that I have an emotional something that's clinging to my neurosis not willing to give it up. C49. You feel that conceivably if you wanted wholeheartedly to get rid of it, possibly you could get rid of it.

S49. Why, I know that I could get rid of it then. But, of course, that's defining wholeheartedness in terms of getting rid of it, so it becomes tautological.

C50. Yes.

M-hm. But you say that at times you do sense a certain amount of tendency to cling to it. Can you say any more about that, or times when you felt that?

S50. I wrestle with it, but I know that I'm not wrestling powerfully enough. I know that the other aspect of my personality wants to preserve the status quo. Well, after all, the whole thing is occurring within me, and it's what might be termed a war within my own house.

C51. Part of your problem is to discover who and what are the enemy in your your own home.

S51. Yes. I feel that there's some sort of a hidden touch- stone that provides the driving force for the oppression, and that there is - I feel that it is a blind impulse, rather immune to logic, but of course not necessarily immune to change, that is, I mean, there are other ways besides logic, of course

C52. In other words, you haven't been able to reason your- self out of it — nor has anyone else, is that it?

S52. Yes. In other words, I even get the impression that I have a full cognitive appreciation of the difficulty and that even if I were even if there were no more new ideas to come out, that that would have nothing to do with the change. That is, of course, I have a theory of persuasion anyway. Of course, that's in the philosophic realm. I don't believe that anybody is ever persuaded by logic or reasoning - it's emotional undercurrents which undergo the change, and logic, that's just a rationalization - sort of a rack to hang your coat on.

C53. In other words, you feel that nobody could persuade you out of this situation.

S53. No. I feel that I already know the logic of it, but that doesn't effect a cure. Now, I feel that in the last analysis I think that psychoanalysis is probably a matter of prestige - prestige persuasion. I feel that if I get a confidence in you, that you know more about it than I do that regard- less of the logic - that is, I feel I am your equal in logic, but that you are my superior in certain emotion-changing techniques.

C54. In other words, if you felt that gradually you had enough confidence, and so on, in me, I might be able to bring about some change in you, but you couldn't very well do that by yourself.

S54. Well, let's put it this way. Right now, the part of my personality that wants to change is outvoted. We're going to have to change the balance of power. Now, how to change that how to get a majority in the house - I don't know. I've tried several techniques on myself and had some talks with a man at M— University; and I feel this way. now it sort of comes down to a sort of philosophic — what shall we say? sort of a get-nowhere thing, that is, when you're in such a

position where the negatives outweigh, how are you going to get the motivation to change the situation?

C55. You feel that you've got this thing fairly well analyzed; you realize it is a balance of power within yourself -

S55. But I can't lift myself up by the bootstraps, as it were.

C56. Yes. I think you do have a remarkably good intellectual analysis of the situation, and you feel quite rightly that you can't lift yourself by your bootstraps. It's possible, though, that as we explore this thing you can at least decide clearly whether you want to vote the same way you're voting now, or whether there may be other ways of

S56. Well, to draw another analogy, I feel that I have so much energy, so much reservoir of energy now, what I want to do is to get the negatives to desert to the positive side. Which will be a double-barreled gain, you see, and will probably occur very rapidly once the ball gets rolling. But when the negatives are in power, why, of course how can the ball begin to roll?

C57. Can you, uh — not today, but one question that you may want to be thinking over is, what are these negative votes?

S57. Well, as I have it analyzed now, it seems to be just a blanket feeling operative in all these realms. You mean, can I refer the feeling—you mean would there be any ideological aspects to it?

C58. I think we might get further if we talked about it in specific terms. You say you like to dance, for example. And still this thing crops up there, too, and blocks you from enjoying dancing. Well, can you tell me more about that - I mean what your feelings are while you're dancing, or what it is that seems to

S58. M-hm. Well, I enjoy music very much and especially creative music, that is, improvised music — that is, where the musicians are not reading—where they close their eyes and play as they feel. I like the creativeness of that sort of thing, and I like powerful rhythm, and I feel that when I'm dancing, that's a form of expression which gives me satisfaction when I'm not blocked. I don't

C59. M-hm. You like the rhythmic expression, you like the musical aspect of it.

S59. I don't marshal the universe to favor dancing - it's not necessarily a superior form of activity— that is, I don't — well I don't have any notion that it is superior. Our values are our private absolutes. There are no cosmic yardsticks whereby to measure our values that is, we either like a thing or we don't. There's no use moralizing about our likes and dislikes. One form of enjoyment is not superior or inferior to any other form of enjoyment. In other words, I don't evaluate values philosophically. Of course, we all do it psychologically. I think that's what the Latins meant years ago when they said, "De gustibus non disputandum." Concern- ing feelings one should not rationalize - one should not evaluate. One can evaluate means, but I don't see how they can evaluate

C60. You like to consider the philosophical implications of most of your ideas, don't you?

S60. Yes. I get an intense enjoyment out of philosophizing. I have several friends we sit for hours and philosophize.

C61. You really do like that?

S61. Yes. Especially (he names a certain school of thought). I'm very much interested in that.

C62. M-hm. And when you're discussing philosophical issues, what about this problem of blocking- free from it, or not?

S62. No. That's the thing that saddens me quite a bit. When I wax enthusiastic philosophically, I oftentimes have quite a blocking in my speech-maybe you notice how I hesitate. Now, my hesitation is not a groping for words, although that's a sort of a — well, I want to make it seem so, for sort of what you might call protective coloration.

C63. Defend yourself a little bit that way?

S63. Yeah. I like to make people think that I'm groping for just the exact word — that I'm a careful thinker, but actually I know right off what I want to say, and when I am fluent, I get very exact and nice diction without having to grope for a word.

C64. So that in that particular situation your blocking keeps you from being your best and fluent self. And in that situation, it's speech blocking that is primarily

S64. Well, yes. I mean it seems like well, there wouldn't be any other blocking. No other form of activity than speech is going on, and that's the thing, of course, which I notice that is, of course the thought—my thought is also to a certain extent blocked- that is, they sort of go hand in hand. When I'm able to speak more fluently, I'm able to think more fluently.

C65. M-hm.

S65. But even when I can think clearly, my speech is some- times blocked. It is the blocking that would be the last to go. When I'm in a philosophic discussion, I feel very angry that I'm not as fluent as the others, because I know that I'm just as intelligent as they are. Be able to hold up my end just as well only I'm not able to have the actual oral expression.

C66. If you could express yourself as well as the others, you would be as good or better than they are in the discussion. (Pause.) Well, what other aspect of this whole thing comes to your mind?

S66. Let's see, we've mentioned — music, work, and sex. I feel, to reiterate, that it's just sort of a pan-operative thing.

C67. And, I gather, feel very much discouraged about it.

S67. I feel this that it is keeping me so far under my ceiling that I think that's an essential part of it. If well, of course, if I were unimaginative and unintelligent, perhaps well, I don't know, it's hard to say; maybe everyone thinks they have a ceiling that's a lot higher than they are, but regardless of comparisons, I don't—I'm not interested primarily in comparing myself with other people. I just want to fulfill my own personality as much as I can.

C68. And you feel quite confident within yourself that

S68. Not a bit of doubt of it. I know that I have far greater potentialities than I have achieved yet. In the artistic realm and in the intellectual realm

C69. So that up to date your whole life situation is simply that you would be really outstanding except that this blocking keeps you from it. And then, too, as you say, you feel that to some extent you keep that blocking there in some way.

S69. There's some impulse — there's some reason why the negatives are in power and why, even when I wrestle with the negative feeling, I know that the wrestler is in the minority and the negative feeling outweighs.

C70. You know you're licked before you start to fight?

S70. Yet I always have a hope that I will come upon some sort of touchstone that will set the inhibition free. No, I'm a hopeful person-sometimes I wonder I think I've been very unhappy, comparatively speaking, and yet I sometimes wonder why I am so cheerful, in a way that is, I have a hopeful, cheerful disposition and all of my friends regard me as a very happy person, yet

I know that I have undergone years and years and sometimes the awful monotony of my miseries is appalling — day after day to have the same feeling and then also at night. I have nightmares lots of times, and my sleep doesn't at all rest me, such times.

C71. M-hm. M-hm.

S71. So I feel that I have an incubus, as it were, year in and year out. Sometimes it gets rather appalling.

C72. M-hm. A steady grind. And yet in spite of that steady grind, you feel that you you still feel you may find your way, or fight your way out.

S72. In my phantasies I always imagine myself as being cured and achieving certain goals. I never have pessimistic phantasies. The alter ego that I set up is one of me cured, so that my potentialities may fulfill themselves.

C73. Yes. What sort of achievements do you phantasy about?

S73. Well, I want to write-I want to be musical and dance, and I want to be a connoisseur of beautiful women, and I want to have a reasonably luxurious standard of living - say about twenty-five, fifty thousand a year.

C74. So that you have a generally high

S74. I know that I can do it. I know damn well I could do it, because I've had flashes of what I can be when I'm without this, and although they are short flashes, the achievements that I make within those short flashes could be very accurately reduced to an arithmetical projection which would show me what I would do if I were completely released all the time.

C75. So that you, minus this blocking, would really go places.

S75. That sounds a bit Rotarian. Perhaps I should clarify my position. I don't have a bourgeois ambition in that I want fame alone. I'm the sort of fellow that, if I got what I wanted, I would not mind whether the world applauded or booed — I'm my own supreme court.

C76. M-hm.

S76. But well, perhaps that's not significant - I don't know.

C77. Well, it is significant - you have your own - you say you have your own standards and it's by those standards you gauge what you do

S77. If I wrote a novel, I would like it to make money, but if it didn't make money, it would be all right if I were satisfied with it. The money angle wouldn't be too important.

C78. Well, you've given me quite a good all-round picture of your situation. I think probably that's as much as we can do in one session.

S78. I think perhaps, to sum it up, that the origin is sexual, but that a sexual blocking, that is, is such a fundamental blocking that it blocks all. I don't know whether that's too Freudian for you, but I feel that sex is sort of a dynamo and is the source of energy for other activities too.

C79. Well, now, I'd put it this way, as to the way we can go at that. I think that the best way to work through some of this is for you, when you come in next time, to take up those aspects of it about which you feel the most concern or which are disturbing you most at the moment. Maybe it will be the sexual aspect; maybe it'll be something very different from that. Whatever the thing is that is of greatest concern at the moment, let's work that through and explore it. Perhaps we can find out what some of these negative votes are. I mean, if you can get a little clearer feeling as to what this balance of power consists of— why it is that in some ways you wish to keep this painful problem — then we'll be further along.

S79. Well, I think I know why I want to keep it. I want to keep it for the voyeuristic pleasure, because I know that when I don't have it I get no enjoyment from voyeurism at all. On the other hand, I get pleasure from intercourse when I'm without it, but when it returns, the remembered intercourse wouldn't be pleasurable, you see.

C80. M-hm.

S80. In other words, we remember, not in the past, but in the present, so that when I'm neurotic I can't pleasurably remember an experience that was pleasurable to me at the time when I happened to be released.

C81. M-hm. All right, that is helpful. That's one value that it has to you — that it enables you to—while you have your problem, bad as it is, it does give you one certain type of satisfaction that you can't get

S81. M-hm. And I think another angle on that would be that that would always be available, whereas intercourse wouldn't be. Perhaps that's one reason why I cling to the neurosis, because I can always get a voyeuristic phantasy.

C82. M-hm.

S82. I'm sure that this that the inhibition is a fear. And I admit that I do have these Victorian fears of sexual activity, and probably in the Victorian concept, probably voyeurism would be less terrible than actual intercourse.

C83. That's why you feel perhaps less guilty about that

S83. M-hm. Well, it's more powerful -

C84. and less fear of punishment-

S84. and a feeling of guilt. Here's the way I can perhaps illustrate it diagrammatically. Here (pointing to head) and here (pointing to chest) I am pretty balanced. I know exactly what I want and how to get it. But down here (pointing to lower abdomen) there's blocking. Now it used to be that the disturbance here (chest) rather confused me up here (head), but since the negative feeling has gone down to here (abdomen), what it amounts to is that I'm a pagan intellectually and in my heart, but in my guts I'm a perfect puritan.

C85. Yes. That's an excellent statement. Well, let's consider various angles of that next time you come in. Now, we should — I was looking over my calendar just before you came. I could see you next Tuesday at four o'clock; would that be a convenient time for you? I thought perhaps we might try to work in a couple of contacts next week — I'm not sure that I can make them as frequent as that later on.

S85. Well, I imagine at the outset it's probably better to have more frequency, isn't it?

C86. If it can be arranged, m-hm.

S86. Well, now my time can be adjusted to suit yours. I mean, this thing's so important to me, that you just name the date and I'll adjust myself accordingly.

C87. Well, let's say Tuesday at four and Friday at four.

S87. Tuesday and Friday at four.

C88. Is that feasible, or not?

S88. I see my dentist at 1.45 Tuesday, and yes - he'll be through with me before four.

C89. Well, then I'll put those on my calendar.

S89. Tuesday and Friday, both at four?

C90. Both at four.

S90. All right, sir.

C91. O.K. We'll see what we can do on it.

S91. All right.