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Dearest Eliot,

I am not sure how many of my messages your machine gave you, when I did not reach you by phone. (by the way your voice comes through much more faithful than in most machines.) So I write them to you.

To thank you for sending the forword and essay, which I like. Donna Pierce kept it so unspecific and comprehensive, that it solved our not so methodical picture-crop. I assume somewhere each photo will have its title and place of origin? Therefore I told the machine that Queretaro has only 2 e's. And that there are one Atotonelco and one Atotonilco (el grande) We took as far as I know the pictures in Atotonelco. Forgive me if this is redundant.

Thank you for the returned slides. There are 30 less than I sent and I assume they are the ones from which a choice is being made. Unfortunately among my endless lists

I cannot find the one belonging to the 77 slides I sent from Maine. If you should still have it, I wish you would send it to me, so that I can try to order them somewhat.

Did you get the curriculum? If you loathe to pick out pertinent facts, why don't you just say, that I came from Germany where I made in the 30's innovative photographs with another Bauhaus photographer in a Studio called Ringl + Pit in Berlin. I try to think of titles. How does a double-title sound to you? A TRIBUTE
MEXICAN CHURCHART

It would go with the wreath.

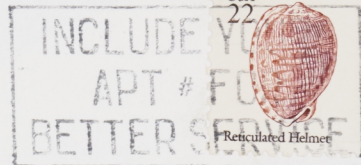
Have you had your graph taken?

I can't remember the name of that spinal procedure. What did it say? I hope you feel better.

With love

D.

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