

YOUNGSTOWN STATE UNIVERSITY

ORAL HISTORY PROGRAM

YSU Theater People of Ohio Project

Theater Experience

O. H. 839

ED BARNES

Interviewed

by

Carol Mills

on

November 22, 1981

EDWARD R. BARNES

Edward Raymond Barnes was born in Poland, Ohio on May 14, 1944 and raised in Poland Village, where his father owned a successful pharmacy. He attended Poland Seminary High School, was active since childhood at the Youngstown Y.M.C.A. and had extensive piano training as a child. He spent a happy childhood growing up in the small village of Poland. He felt since childhood that he was "different" and felt that this indicated that he should take up the religious life, so he studied sacred music. He was invited to the Youngstown Playhouse in Youngstown, Ohio to help in productions and thereby he was stimulated to join on-stage productions in the musical field.

The famous actor, Edward Everett Horton, who was eighty years old at the time, approached him in 1968 to accompany on his tour as the "Old Actor" in the summer tour of "The Fantasticks" as his driver and companion-in-aid. This tour changed Ed's life dramatically and after the tour ended, Mr. Horton's family encouraged Ed to remain in California. After Mr. Horton's death, Ed was hired at the Southern Pacific Railroad in San Francisco, where he worked his way up the ladder quickly to a top executive position in his early thirties. He also managed to continue activity in theater and worked in professional companies part-time as an actor, singer, and dresser to stars.

The stress of his job caused Ed to ask to be transferred to a less demanding position at the railroad and he is now the chief telephone operator for the firm in San Francisco. He is

active in Gay Rights and is involved in various way with Overeaters Anonymous, an organization to help people who suffer psychological and physical discomfort from over-indulgence in food. Ed is planning to participate in a new theater production of "H.M.S. Pinafore" this winter. Ed is a very inspirational person to others, as he has an eternally positive outlook and is known as a loyal and dependable friend to countless people in his life. He enjoys travel and is at the time considering changing positions to another company of renown who had offered him a major executive job. Ed's wit and charm have gained him many admirers, both professional and personal. He misses the change of the seasons in Ohio, but loves the California lifestyle and intends to reside there the rest of his life.

Carol Mills

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INTERVIEWEE: ED BARNES
INTERVIEWER: Carol Mills
SUBJECT: Acting, Summer Stock, homosexual lifestyle
attitudes, small town life
DATE: November 22, 1981

M: This is an interview with, Ed Barnes for the Youngstown State University Oral History Program, on Theatre People in Ohio, by Carol Mills, at 533 Noe Street, on November 22, 1981. Ed Barnes, who was born in Poland, Ohio, and is now a resident of San Francisco. Mr. Barnes has been a theater person and been involved in several different activities of that sort in his life. He is now employed in San Francisco, California.

Good morning, Ed. I would like you to talk about some of your life as a child, and when you were little in Poland, and anything you remember about that.

B: Okay. Hi, this is Ed Barnes. Let's see, I guess we will start at the beginning. I was born on May 14, 1944, Northside Hospital, Youngstown, Ohio.

Carol has asked me to give my earliest recollection of things I can remember. About the only thing I can remember about being born in 1944 was I felt really slighted because it was during the end of World War II and I have an older brother, who is four years older than I am, and my parents had all these baby pictures of my brother. I really felt ripped off because my parents only had one little baby picture of me. Then my mother and father told me the reason why and that is because that film was really practically unavailable during the war. I always felt ripped off because they didn't have more pictures of me.

Things that I remember about my like ages one through six are kind of rough for me to remember. Except that my, well, my parents were awfully good to me and I love my parents. They both passed away. But I loved them a lot, still do. My father's family were mainly Scotsmen and Scots and also English. My father's mother's maiden name was McFarland. All I know of is that the McFarlands', I believe, were farmers in Pennsylvania. Actually western Pennsylvania, not too far from Youngstown. My grandfather on my ... Or my dad's father I don't know much about. My Grandmother Barnes was a schoolteacher, very pious, extremely pious. I always remember that. I also knew at a very early age that she was, although I didn't know the word, I just probably thought she was a fake. She was a hypochondriac. I probably got a little sense of drama from her because she was always ill. My grandfather was deaf and he never talked. He was very cold and impersonal. That was on my father's side. My father's parents were really ... I don't think they were happy people, not happy at all. They were very cold.

My mother's side though ... I never knew my real grandparents because my mother's ... I never knew my mother's parents or my real grandparents because my grandpa Augustus Kotoskey, believe it or not it sounds Polish, but they were German. They used to get very irated, I guess from what my mother used to tell me, if you accused them of being Polish. I don't know why. But anyway, it is real interesting how my mother's family got here. In fact there is kind of a mystery about that. My Grandpa Augustus Kotoskey supposedly jumped overboard from the German Navy off the coast of Florida. He also spelled his name, I think it was Kotoskwi, and he changed the spelling to Kotoskey, I guess it seemed to Americanize things. We really don't know how my grandfather got into America. My mother was always kind of quiet about it. I never did ever say other than something about jumping overboard. Now my grandmother, or my mother's mother, her name was Rosemary Mueller, and they came over ... I remember my grandmother talking about a sailing ship that actually came over ... My grandmother's mother came over on a sailing ship. They settled in Fort Worth, I can't remember it is Fort Worth, I think it was Fort Worth, Indiana. My grandmother Kotoskey had ... the Muellers, there were two sisters, Rosemary and Bertha. They came to Youngstown on their own from ... I guess things weren't happening in Indiana. They came to Youngstown on their own and they were ... I can't say the word ... The two women were milliners, they made women's hats. This was probably like around 1890. My grandmother I know that she was born around 1867 and then Bertha was ...

M: In what town in Germany was she born? She was from

Germany ...

B: No, my mother's side ... Rosemary ... The grandfather was from Germany, the grandmother was born in Fort Worth, Indiana. The two sisters, my great-grandmother or my mother's mother and her aunt, came to Youngstown, Ohio on their own. They were milliners, which I thought was real interesting for two women to be in business together. Of course, the milliners made women's hats and around the turn of the century that was really an occupation. Because if anybody that has studied the styles or the fashions would know that they weren't just little pillbox numbers but these really great big grandiose things with pheasants and everything else in them.

M: Do you remember any of those hats? Did your family keep any of them.

B: No, but anyways one of the things I remember as a little kid was my mother talking about the death of her mother on her tenth birthday. My mother was then kind of adopted. Also the death of her father. Oh, one thing I really remember about that era, the turn of the century, talking about my mother's parents. There was an epidemic in Youngstown, Ohio somewhere around 1917 and I can remember my mother lived close to a cemetery there, and maybe you can help me Carol. It is a cemetery off of ... On the west side it is a Catholic cemetery.

M: It starts with a "B" and I know which one you mean.

B: It is a large Catholic cemetery on Mahoning Avenue just ...

M: Belle Vista.

B: Just beyond ... After you cross the Mahoning Avenue Bridge, you are going out there, it is on the left.

M: It is Belle Vista.

B: Yes, and Hazelwood Avenue is where my mother lived, borders on one side of that cemetery. I can remember my mother talking about that epidemic. That the people were dying so fast. It was a flu epidemic. An influenza epidemic in Youngstown, Ohio, 1917 I think was the date. She used to talk about the coffins were piled six high. Because the grave diggers were dying and they ... The epidemic was so bad that people were dying everywhere and they couldn't get the bodies buried fast enough. They had to do like huge ditches. I don't know why that I can remember my mother talking that.

M: That is a Catholic cemetery now. Was your family Catholic?

B: No. My mother was, being German, were Lutherans. My father was a Methodist and on my father's side my grandmother Barnes was a founding member of the Mahoning Avenue Methodist Church. She was also a founding member of the Women's Christian Temperance Union in Youngstown, Ohio. And what I remember, when she died around 1972, and all I can remember is in her casket was this WCTU banner clear across her bosom in the casket. Which always made me laugh a lot because my dad was a pharmacist and I can remember that in his days a pharmacy at Ohio Northern University he was ... All the pharmacy students knew how to make bathtub gin and so during prohibition I think that is how my father sent himself through school. Making this stuff, you know. And his brothers, my uncles.

M: What is his name? Your father's full name.

B: Kenneth Warren Barnes, and my mother's name was Elizabeth Henrietta Kotoskey. They were married around 1931. Maybe it was a little earlier, I think it was earlier. They both graduated from South High School 1925. I can always remember I used to look through their high school annual and laugh my head off because of the styles. The mens' hair was all slicked down. Well, it was 1920's, 1925. My mother's hair was real frizzed out. Just like they look today, we call them naturals. And we used to ... I would crack up and laugh. I can remember as a little kid my mother got expelled from South High School.

M: Oh mercy.

B: Because she wore rouge on her knees and long dangling earrings. She said she liked it because she would get in streetcar and all the guys would whistle. I used to laugh at that. My mother was a flapper. She won a Charleston contest at Idora Park Ballroom. The days of the big bands would come in there. That is something I always got mad at Youngstown, Ohio. Really made me mad because they took that ballroom and modernized it into a piece of tacky looking ... It looks like a Howard Johnson's ballroom now. But it used to be really that 1920's very gaudy, Arabic art deco, it was wonderful. Some idiot turned it into a motel looking plastic. Oh well, that is enough of the ...

M: That happened a lot to everything didn't it?

B: Yes it did. I am kind of rambling on. I'm still in my childhood, right? Okay, my father purchased a little

drugstore in Poland, Ohio. I think he must have done that around ... I think my parents were married around 1928 and then they purchased this little store somewhere around 1929. It was right next to the, what I believe still in Poland, Ohio is the firestation. My mother and father ran the store. My mother was the clerk, she was the payroll clerk, the accountant, did all the ordering for the store. My father was the pharmacist. All my father did was fill pills, I mean fill bottles with pills. That is all he did. Talk about women's lib. My mother was a slave in that store. I love my mother because she raised my brother and I and she worked her ass off to do it. We never were ... We were never neglected for anything in that store by mother especially. My father had it made. He would fill prescriptions and when there were not any prescriptions to fill he would go off golfing or something. He also had a habit of never telling my mother where he was going. I mean he had it made. He just had it made. He never knew how to cook, he never knew how to make a bed.

M: Who took care of you? Your Tanta?

B: Well, my Tanta, gee I hope I remember talking about her, she lived with us. She was the one relative that lived with us. I never had store bought bread or anything. My Tanta, every Thursday or Friday was baking day. We had homemade bread and that is why I am addicted to sugar and flour today. I truly mean addicted. I had to cut those items out of my life because they caused obesity. Now my weight is coming down real well. But anyway ... back to childhood.

M: We will talk about Overeaters Anonymous later too.

B: I think that I already mentioned, at least I hope I did, my brother was born April 18, 1941 and I was born May 14, 1944. The funny things that I ... I love to remember about the humorous things of our childhood. One thing I remember is we had this huge barn on our property and I was never allowed up in the hay mounds. Because I was just too little, you know, my brother was four years older than me. But I guess I was around five or six years old and my brother enticed me to come up in the hay mound with the big boys. So I climbed up in that hay mound and unbeknownst to me they had these trap doors that they used to throw hay down in to the stables below. They had put hay over this open trap door and I fell through it into the biggest pile of horse manure you ever saw in your life. Another time they had me walk across the beam between the hay mounds, because that was kind of like initiation into being grown up. As I was walking across my brother proceeded to throw horse manure at me.

M: Did he ever get punished for that stuff, or did everybody laugh it off?

B: Well, I ... This reminds me of something. My grandmother who lived with us. My grandmother Geiger, who was as I said not my real grandmother, but my great aunt. But she was our grandmother. She loved me. I was the spoiled, little brat. So I got even with my brother. My defense mechanism was I would just scream and my grandmother would come out with a yardstick and hit my brother no matter what it was. All I had to do was scream and it was my brother's fault. My grandma took my part all the time.

M: I think we lost that so tell about your grandma Geiger, the milliner, and who she married, the tailor.

B: We lost that, oh. My grandmother Geiger was former ... Her name was Bertha Mueller and she married William F. Geiger. He was a tailor, he was a tailor for the Squire Shop which used to be located ... I don't know if the state theater still exists but it was somewhere right next to the state theater, the Squire Shop. He was very proud of his craft. Of course, he was German with a name like Geiger. He was very proud of his craft. He made mens suits. My grandmother Geiger not only was she a milliner but she also made mens' shirts. The two of them, I believe, made specifically clothing for Mr. John Wick. I can remember my grandmother, and my grandfather being very proud of their work.

The sinking of the Titanic, it was in April of 1912, April 15th or something like that, 1912, always sticks in my mind because it close to home because my grandmother, of course, made shirts for John Wick, Sr. He died on the Titanic. My grandmother very, very dramatically would always say, "John Wick died in the Titanic because he said women and children first." Grandma always was sort of a dramatist. I am too. That is the part of my family that I really love, that I was proud of.

Let's see now ... I'm still back to my childhood. Funny things that happened, the humorous things that happened I always remember. Another thing that happened in our barn was my mother caught my brother, myself, and a bunch of neighborhood boys peeing off the hay mound. We were trying to see, of course, who could pee the farthest. My mother then sent my brother and I to our doctor in Poland. Who incidentally his name was Dr. McReynolds. He was like the only doctor there and my father was like the first pharmacist. They worked hand in hand say from 1931 clear up to when my dad sold his store in 1973, I guess.

Other funny experiences, I almost burnt the barn down once. What I had done was I had gone out to burn trash in the back and I set the whole pasture on fire. People wouldn't think this was funny but it is funny because my father was the volunteer ... Was the assistant chief of the volunteer fire department. In those days, and it probably still exists back there, in those days the fire department in Poland, Ohio was right across the street from my father's store, 106 Main Street. If there was ever a fire in Poland, the fire whistle was controlled, or the fire siren was controlled by the water department. Because there was someone there twenty-four hours. The system worked as follows: If there was a fire in Poland you rang the fire number, it rang in the water service, and the water service when then turn on the siren. Then my father would run across the street from the store, pick up a phone from the water department say, "Where is the fire?", and they would write it on a blackboard. It would say grass or home because that was about the only thing that ever burned in Poland, Ohio. Then my father would jump in the truck and roar off to the fire. All the other volunteer firemen would leave their jobs and everything in Poland. Jump off their tractors or whatever, run to the fire station, look at the blackboard, and tear off to the fire. Sometimes my father would be the only one that would show up because people didn't hear the siren or whatever. There would be my father battling a grass fire. It seems unbelievable. Then I can remember, oh, around 1960 or so. I mean it was really a hokey outfit, that was the way they did things. A siren blew and people came running and jumped on the truck and ran off to the fire. I always remember that with a lot of fondness.

M: Tell about the time you had the contest in the barn.

B: Oh, I did already. My mother sent us to Dr. McReynolds because we were trying to see ...

M: Who lost that?

B: You were in the kitchen.

M: Oh, okay.

B: But we already talked about that. She was mentioning that my mother took us to Dr. McReynolds because my brother and I were trying to see who could pee the farthest off the hay mounds. She thought that was real weird and Dr. McReynolds just sat there and said, "Christ, Betty, every boy tries to see who can pee the farthest." That was funny.

M: How about your church background and all your perfect attendance?

B: Oh, I had a thirteen year perfect attendance record for Sunday school at Poland Presbyterian Church. I looked like General Westmoreland with his medals going to church with these pins. I don't know what I did with those but I'm sure I still have them. My brother, too.

Oh, I remember another funny thing that happened is that they had asked my brother in church, when he was little, "if anyone came to the house, what would you do?" My brother said, "Well, I would pour them a beer." Of course, that was shocking in Poland, Ohio. This is what makes me laugh about Poland even to this day, it is a dry town, village, there are no liquor. There is no liquor sold or served in Poland, Ohio to this day. However, I know there are more alcoholics in that town then probably all of Youngstown, Ohio. There used to be this dingy, little bar, and I think it still is a dingy bar, although the food was wonderful, called the Starlight Cafe out on 224.

M: Who was there?

B: You could find everybody in Poland out there because that was outside the village limits, and you could buy liquor there. Although what is unusual about all of this is that my father would have an occasional beer and my mother would have like an orange juice glass of beer because she felt it lived with her German tradition. Which I found so odd that the Protestant Church is really weirded people out. Although to this day, I don't drink alcohol. I don't drink alcohol at all. Mainly because I abused food and sugar and flour but that is neither here nor there. We are still in my childhood. I don't drink to this day. I think it is because my father mixed up this horrible concoction and said, "Sure you can drink." He pretty near killed my brother and I. It tasted so hideous that to this day my brother and I are really are not heavy ...

M: You mean from his pharmaceutical ability?

B: Yes, sure. He didn't want his kids to drink. He didn't say it was any moral issue. He just mixed up this concoction that tasted like, you know ... My god. I remember when my parents had given a cocktail party. Like I said they did not drink. My father would have a beer and that is it. But they would give cocktail parties. They weren't against drinking but they really didn't want us to drink. So I remember they had this cocktail party. We came down in the morning and we wanted to have a drink like the grownups. And my

father said, "Sure, there is no problem." So he mixed up something and to this day I can not, I would never, I could not drink whiskey worth anything. I never even would try. Also my parents were chain ... Were incessant smokers, and to this day my brother nor I smoke because it was ... I can't stand to be in a car with the smell of smoke. I have an allergic reaction to it. I thank my parents for that.

M: Yes.

B: They were very smart. One thing that we had to do was empty the ashtrays every morning and that cures you real quick, little kids.

M: Oh.

B: We had to empty the ashtrays every morning. So I think that is the reason that to this day that my brother nor I smoke.

M: Tell about how you, early, found out that you liked independence, and went on your bike and where you went.

B: Well, my first independence, of course, was learning to ride a bicycle. We would ride down into Poland, Ohio. But we had made a trail through the woods. There were horse trails all over Poland because people had horses and it was country. So we didn't have to really ride on the highway or anything. We rode through the woods on our bikes. We would ride down ... Oh, I thought I was such a big shot. I thought I was such a big shot because I could ride around on my bicycle. Then we branched out and we would take the bus into Youngstown. I was around nine years old then. That is when I got associated with Youngstown YMCA. I enjoyed the Y a lot.

M: Tell about your Y activities as a boy, because you were a very ...

B: I was a member of the YMCA from nine years old clear up through high school and on into college. Still I'm a member of the Y out here in San Francisco. It is real interesting in the Y triangle spiritual: spirit, mind, and body is the Y triangle. So I was real active in the Youngstown YMCA. What I find real unusual, although I forgot about that triangle spirit, mind, and body, here I am thirty-seven years old, some ... What is that? That is like eighteen years later or something, or twenty-eight years later. My God, twenty-eight years later. That has come back to me because I go to an organization to help me abstain from eating sugar or flour. Their motto is that it is the disease of compulsive over eating or alcoholism which is the

same thing. The cure is based on spirituality and the physical part, which is the body and spirit, mind, and body and mind, emotional stability. Same thing, same thing.

But anyway, I used to go to the YMCA a lot. I was into exercising. I hated competitive team sports. That is one of the things I hated. In Ohio, I graduated from high school in 1962. Poland Seminary High School. I hated ... My high school was not that much fun because my father insisted that I must play football. I hated it, hated it. To this day I hate team sport, like team competitive sports. To this day I hated it. My father wanted to be in these sports. I mean you weren't anything in Ohio, especially around Youngstown area, if you didn't play football. And I was the lousiest football player. I hated it. My heart was never, ever in it. To this day I feel ripped off because at those times they never had tennis. And I play tennis now, I love tennis. It is more of an individual type sport and not a team sport. I loved it. To this day I resent the fact that back there in Ohio that anybody who played tennis was a sissy. I also wished that I had been in ballet because that not only is good exercise, it is spiritual, and it is dedication, and it is like an experience. It is not like just sweating in a gym.

M: Tell about your first theater adventures in Poland, Ohio. You setting that up and why you got interested in performing.

B: Oh that was really an accident I think. I was a performer from ... Hooked into grandiosity, I guess, from as long as I can remember. We used to put on little plays. We used to put on little plays in our barn and stuff. I would write the plays and we would have scripts and everything. My first big production though was in Poland Union School, my grade school. We put on a show, a Christmas show, called, "Mr. Meanie from Mars Ruins Christmas." I was so proud because I was Mr. Meanie. I got the title role. I was the villain. I got to come from Mars and destroy Christmas. I don't even remember how it ended. I don't remember Carol. I have no idea how it ended.

M: Did you love it?

B: All I know is my mother came back stage and she said, "Well I will tell you one thing. They heard every word you said."

M: You have tremendous projection.

B: Yes, right. I was Mr. Meanie from Mars who destroyed

Christmas.

M: When did you start singing and playing the piano?

B: I started playing piano ... My parents sent me to study piano when I was ... I know first grade I played my first recital by playing "Happy Birthday" with both hands. My first grade teacher was Mrs. Kibbler and every time some kid had a birthday I would play piano. Then I studied piano with a woman named Ruth Simon. Who lives on College Lane right there on College Street and Audubon Lane is where she lives in Poland, Ohio. She always reminded of Loretta Young. Every time she would come in to give me the music lesson I would expect her to roll around and kick the door shut with a box of Tide in her hand. Loretta Young Show, that is an oldie. She was the one who really taught me emotional feelings and everything about music. She was a fascinating lady. She didn't teach me enough about theory and stuff. So I really lacked in that. But my heart was not really in piano, it was in being on stage. Then I was in some kind of little dramatic thing 5th, 6th, 7th, 8th, 9th, and 10th grade I was a dancer. I remember we did from, I can't remember what the hell it is from, oh, "Damn Yankees." I was in a big thing "Who has got the pain when they do the Mambo." Some horrible thing like that. I was in that. Then my junior ...

M: Well you sang didn't you?

B: Oh, sure. I played piano for choir and stuff. Although I never had a good ... I always told by Mr. Bush, our music teacher, who I always thought was a real jerk. Our music teacher at Poland Seminary High School, our choral music instructor, who always told me that I sang horribly. I always resent that to this day.

M: Because you don't?

B: He would get up and sing and he looked like he was constipated totally. He had no free movement on stage or anything. It is amazing how our ... My guidance teacher, Mrs. Hayden, told me that I should sell pianos. That should be my career.

M: Oh, if they could see you now.

B: I should sell pianos in Youngstown, Ohio. Nobody ever said, "Why don't you leave?" But anyway I knew I was different, I really knew I was different, all through, even through my childhood. I knew I was sure different from the other kids.

M: How do you mean?

B: Well, my views of things. Like I would rather just stay in and play piano. My brother would sit there and scream, and fight, and say, "I'm not playing this piano!" My mother would say, "You will play that piano and you will never play baseball until you play your piano and practice!" I used to go to ... My brother would be in recitals. Mrs. Simon would put us in recitals at the Butler Art Institute. We had recitals at Butler Art. Oh, we were hot stuff. We would go to the Butler Art Institute for our recitals and I remember my brother would say, "Oh shit," in the middle of. He would forget and say, "Oh shit." My parents would be just horrified.

M: I would like you right now to give us a little of the music that you woke your guests, which I am one of, up with this morning.

B: Alright this is a little wake up tune. (plays piano) As you see, Carol a lot of my early musical training was in the church. But I got in the church, and I thought, "Oh." I was real religious. When I was little I was real religious. Oh, my brother when we talk about ... You know he thought I was the weirdest thing on earth. I used to say things like, "God has called me." My parents would look at each other and my father would get real upset. "God has called me."

M: Did you feel him talking to you?

B: Oh, no! One of the things I remember about high school was everyone used to talk about so and so and sex. So they would say, "Hey Jeff did you feel up so and so?" and all this stuff. They would talk about petting and all this. I would go out and say, "This is no fun." I used to take out this girl and I would touch her breast. I would say, "What is so hot about this?" I mean I can put a napkin on a piece of jello and get this thrill. I knew I was different. So I decided, "Well, God does not mean me to have sex." Whatever that was. You know what I mean? How I felt?

M: How old were you right then when you realized that?

B: I was in junior high. This is like junior high or something. We would go on hay rides and everybody would be necking and everything. I would go out and neck with everybody. I used to date a girl named Suzanne. I better keep anonymity here but Suzanne and I would go out and like ... I don't think Suzanne graduated, she got pregnant or something, but not from me. Anyways I used to go out neck and everything and I thought, "Oh this is fun, you know." But it was no big thrill. I just knew I was so different.

M: When did you go to the playhouse, the Youngstown Playhouse? What took you there?

B: Well, I graduated from high school and I had never slept with anybody.

M: I don't know why that is important.

B: No, it has a lot to do with sexual suppression which is the part I didn't like about my young years. The fact that my mother and father never ever discussed sex. Ever. When I have talked with my brother it was never discussed with him. I remember when I was first told about sex. We were sleeping out. We had pup tents, you know pup tents? The neighborhood kids and I, we all went out and they were talking say, "Well, your mother does this and your father does this and then he does this to her and then he does that." I had the most sordid picture. I remember my reaction. I said, "Maybe your parents would do that but mine would never do it." My brother's reaction was funnier yet. He said, "Well, maybe mom and dad would but Lou Boudreau of the Cleveland Indians would never do it." I mean, that kind of mentality. But I knew that I was not attracted to women but I knew that I was attracted to men.

M: You did know that?

B: Oh, sure.

M: How did you feel?

B: I really had a crush on my brother ... I had to have been six years old. My brother's little league coach Salvador Beaucone... I was just attracted I don't know why, I was just there. Anyway that is just the way it was. Although I don't want to spend a lot of time on sex.

M: No, well I mean ...

B: We spend so little time of our lives with someone in bed anyway.

M: But I mean that it effects so many of your other areas of life. Didn't it? I mean didn't it later?

B: Oh, I think so, yes.

M: That suppression and all stuff?

B: Yes.

M: I want you to tell about how you came to start perform-

ing when you got older.

B: Okay, Youngstown Playhouse. I was very active in Youngstown YMCA. I was a VD at Camp Fitch.

M: What is that?

B: It is a YMCA camp. VD meaning Village Director and I got into family camp, which I worked for years. There were quite a few people ... I got interested in Youngstown Playhouse through a woman named Sis Soller, who is an actress there. She was also very active in Youngstown YMCA. She said, "Why don't you come down and try out for a show, or pull the curtain, or whatever." She said, "You would have a lot of fun." Actually she really, I think, wanted me to play piano for rehearsals or something because they needed piano players. So I went down there and I remember I auditioned for it, and I was horrible. I auditioned for "Showboat." I was so thrilled because it was a first time for me and I wasn't just in the chorus. Although I was in the chorus I also got a role and that was Rubber Face. So that was my first role at Youngstown Playhouse.

Then after that the next year ... I only did musicals, or like musicals. Then I did ... My wonderful friend Dennis Schneider, who I met, induced me into being a dancer of the "Music Man" and that is because I was real fat. I was real fat, so I was the base drum in the "Music Man" and a dancer. I really enjoyed that. I was in the "Music Man." That had to have been around 1964, or 1965 I think, no my mother had passed away so that had to have been 1966, or 1967. Then I did, oh this horrible thing at Youngstown Playhouse. We did "The Drunkard." Although I had a good time. I played ...

M: Tell about that. That was an old fashioned melodrama. Tell what they did.

B: It was a melodrama and I would rather not talk about it because it wasn't such a good ... It was fun for me but it was not a good show.

M: Tell about how they threw the peanuts and things.

B: Oh, they threw peanuts. I was the piano player for a melodrama. That was interesting for me. It was not a good production. I thought the director was insane but it was not a good production. But it was interesting for me because I secured a lot of music through my friend Jan Aubrey. From 20th Century Fox on types of music, old silent movie type music. What kind of music to play. Piano music. What kind of piano to play in

the death scene, the love scene, the desert scene, the Polynesian island scene, the funeral scene, the wedding scene. We used to have fun. But it was fun to sit there and play the piano and watch the characters. Like love at first sight. And then the last thing I played at Youngstown Playhouse that I got an Arthur for was... You know an Arthur is that little trophy.

M: Tell what about the Arthur.

B: Well, the Arthurs are like Oscars only presented to people who have worked at Youngstown Playhouse. That was a real thrill for me. I got this Arthur for the role of the Indian in the "Fantasticks." That was real exciting because I got to work with a guy who I think is in the English Department at Youngstown State. His name is Frank Polite. Between him and the people in the cast they encouraged me to just come out with real insanity. I got good reviews. I was told I had brilliant comedy and so on.

From there I was very unhappily going to Youngstown State University. I was at Dana School of Music, sitting there with these music majors and I hated every minute of that. It was destined that a major in piano was really not a thrill for me. I enjoyed being on stage. So in the meantime in the end term in 1965, one of the unhappiest moments of my life was my mother passing away. After suffering through two horrible years from the death of cancer. That has always left me with the feeling that there should be a mercy killing. Where someone can die by a self injection or whatever. Then it would be legal. I am a real firm believer in that. Because I don't feel that ... I still feel to this day, although my mother was so brave and everything, that it was real unfair.

M: How old were you when she died?

B: I was twenty-one. I had trouble in school. My father told me I had a choice when it came time to ... I graduated in 1962. I had a choice. I could go to pharmacy school or go to Vietnam.

M: My God.

B: So naturally I went to Kalamazoo College because that is where my brother went. I didn't know beans about going to college. Now I wish that I had just gone out and started to work. So I learned what it is to make a dollar. So anyway I went to Kalamazoo College and I was in pre-pharmacy and I got a letter from the dean suggesting "you have nine failing marks and you better think this over," and all this. I came home and my father then announced that it looked like I was going

to Vietnam. So I sent myself through three years of school at Dana School of Music. Payed for it myself.

M: How?

B: I used to play for weddings, funerals, you name it I played for that. So I earned money from that.

M: To become a what at? What did you want to become at the end?

B: I thought first a minister of music. I wanted to be a minister ordained in the Presbyterian Church. Because I really felt, for some reason, that I was called by God. That I evidently was not ment to be raising a family. Suppressed any sexual feeling I had, which were for men. I suppressed all of that. So then I was going to get a degree in sacred music and go on to become ordained in the Presbyterian Seminary. Then I got into Youngstown Playhouse and I felt, "You know, this is much more fun." I enjoyed making people laugh. Because I would like to be a character actor.

M: You are a character actor Ed.

B: I just like to make people laugh. I thought, "Well, this church routine is BS." I mean they are the same thing. It is all show biz, except people in the theater are more truthful about it.

M: Tell about when we met and the second half of this tape is going to be the Ed Barnes after he didn't want to be a seminary student.

B: Alright. So anyway then I got in Youngstown Playhouse and met all these very creative, theatrical people. People who were so like me. You know, that didn't mind making a phone call at 3:00 in the morning, there in Youngstown, Ohio. So through Youngstown, Ohio then I got in connections through Jan Aubrey, and Stew Aubrey. I got a call from Kenley Players, "Would I please like to come up and be a driver for Edward Everett Horton for summer." This particular summer was 1968. So I went up and I was interviewed by John Kenley and that was real outrageous. I proceeded to work as a driver and secretary to the late actor Edward Everett Horton. That was probably the real turning point of my life because we went on tour for that summer. As we would go on tour for a whole summer, we did four weeks at Kenley; one week of rehearsal and one week at each of his theaters. At that time was Warren, Columbus, and Dayton. I got to meet fascinating people. I had a terrific job with Edward. He gave me like a \$120 ... I don't remember, I think it was like a \$120 or \$150 a week plus all my expenses and all my boarding. We had

to keep in mind that Edward was eighty-two years old at this time. This is summer of 1968. He was 82 years old. I got in with Edward Everett Horton. I mean I got this job through connections at Youngstown Playhouse. Through, I guess, my best friends at Youngstown Playhouse, most definitely, were a wild zany lady, the one who is interviewing me, Carol Schaffer Mills, and I met her when I was very innocent. My first show at Youngstown Playhouse was "Showboat" and Carol was doing a walk on as a nun. Which was really hilarious. I met her there. The things I always feel about Carol Schaffer Mills was she was totally, totally undisciplined and zany except in the theater when she does a role. I was just so enthralled with her. I remember the time I realized that I want this lady to be my friend is when I saw her in the "Cherry Orchard." Because she always played the very heavy, heavy dramatic roles which I to this day really admire people that can do that, because I can't. I always did comedy. I could always just do comedy but to do something so beautifully, to me it is real art. What always makes me laugh is people like that come to me and they say, "Oh, your comedy is such art. Your timing and everything."

M: It is, Ed. You are a master of timing in comedy. I would like you to say just a little bit about the party when you and I talked and you told me you were very mixed up and were going into some sort of religious life you thought and we wrote on a window, it was during a hippie party remember?

B: We went to a hippie party which I didn't even know what hippie ment.

M: And we didn't fit in.

B: I didn't even know how to pronounce marijuana. We went to the Madison House of Divine Metaphysics. For all you people at Youngstown State University I don't think that house is in existence anymore but this house was filled with nothing but students of the fine arts.

M: And debauchery.

B: Debauchery right. It really was existed, at least my impression of it was and this is why I liked it, it existed as a satire in all that bullshit Greek fraternity stuff that goes on in colleges today. Because I remember they used to have the only ... This is back in the 1960's when women were not supposed to be on baseball teams and stuff. When the fraternities at Youngstown State had their intramural sports the Madison House of Divine Metaphysics lost every game but they really were the most entertaining and they were

also the only organization on campus that had women on their teams. Also what I remember is the student council when they went get the charter. Do you remember this, Carol? When they went to get the charter approved for the Madison House of Divine Metaphysics. I remember a guy named Bob Alberetz, and I think he was an English major, who went and gave the preacher's speech from "Beyond the Fringe." He stood up in front of the student council and gave that whole sermon. The wonderful, high-class students at Youngstown State University didn't even realize it was all a put on.

M: Well, at that time that was the Vietnam War trouble years, too. And there were protests. Tell about the climate at Youngstown State University then, Ed, because you were a very innocent person. There were people involved in all sorts of reactionary politics and things really.

B: I was really not involved in any of that.

M: That is why you were amazed by it.

B: I didn't know what was going on. I thought I was in a fog. I think I was in a fog most the time. I was not in touch, maybe I'm not in touch today too.

M: When I met you at that party at that Metaphysics House you said, "Oh, my goodness these people here. But I love being around them."

B: Yes, I did like that. I love being around people like that because I felt comfortable. Even though they were zany and free and fun. I have always revolted and even to this day I can't stand a three piece business suit. That is what these fraternities put out. Just put them in their factory suits and off they go to work.

M: Tell about when you start off with Ed and who sent you. I think Jan.

B: Oh, Jan Aubrey through Youngstown Playhouse called me and said ... At this time I had a summer job at United Engineering, under the Market Street Bridge. I was pressing on this big IBM computerized steel cutter. I was getting \$9 an hour, which was good wages in 1968. They would say, "Push the red button," and I would push the red button. "Push the green button," and I would do that for eight hours. I had already worked two weeks. Jan Aubrey called me, this is like the first two weeks of June or something. She said, "Would you like to get out of the steel mill and maybe go all over the nation with Edward Everett Horton as a driver?" I said, "Yes." I was ready because I had an unhappy situation. My mother had passed away and my father had

remarried my step-mother. Who, to this day, I really have to say that I have forgiven her, although I can't even stand her. I won't talk to her but I can tolerate her. Because she did the best she could to raise my father but the woman is just bleached brains as far as I am concerned really. But I had an unhappy situation and I was thinking about leaving home anyway. Maybe God was giving me the opportunity to leave, which he did.

So I went up to Kenley Players, John Kenley interviewed me and I walked in. This was one of the zaniest things in my life was this interview. They said, "You must work for Edward Everett Horton. Do you know how to drive a car?" I said, "Yes." They said, "Go out to the Town and Country Hotel, Mr. Horton will interview you." So I go out to the Town and Country Hotel in Warren and I think I'm going to be interviewed by Edward Everett Horton, having no idea who he is. Edward Everett Horton, the minute he walked out and shook hands with me I knew immediately who he was. I mean any one who is a Ginger Roger, Fred Astaire freak has seen ... Knows who Edward Everett Horton is. He is one of the greatest character actors out of the 1930's and the 1940's. Anyways Edward says, "Well come, come, come." This is at the interview. "Come, come, come, I have a place set for you for dinner. I have been waiting. Come along young man." I was trotted in and I was immediately introduced, to my right was, Juliet Prouse, across the table from me was John Gavin, and Carla Albergettie and the director of the "Fantasticks" that they were doing was Jack Leberman.

The reason that Edward hired me immediately is because I had just done the "Fantasticks" at Youngstown Playhouse, and I was the Indian. Edward, Mr. Horton, had been cast as the old actor for John Kenley. So I was ideal to help him learn the part and everything because I knew the script. I knew the script by memory. So there I was in Warren, Ohio and I was hired overnight. I had never really been out of Ohio other than down to Tennessee to visit relatives. My parents never drank wine at the table or anything. Here I am sitting there with these famous people. I remember they all looked at me because I ordered orange juice. I mean they knew they really had a green horn here. But I was accepted and I had a good time. And we went on.

I remember that Juliet Prouse was doing, I believe, "Irma L'Douce" while we were in rehearsal for the "Fantasticks." Terry Monk played the part of the boy, Carla Albergettie was the Girl, John Gavin was El Guyo, Edward, of course, the old actor, and I don't even remember who the Indian was. I hated him though be-

cause it wasn't me. Oh, it was Jack Leberman. The director played the Indian. I remember I was so thrilled because I gave him some bits to do that I had done. You know some funny bits. Like I told him, "Jack when you shoot yourself with the bow and arrow, when you fall down pull your loincloth up to your stomach. People don't even notice it and then come back to life and put the loincloth back. It gets a good laugh." Jack Leberman and I used to sit backstage and make up things about ways to die. It was a lot of fun. We went on tour with that show to the Kenley Players. We were on tour for four weeks. On that tour I met all kinds of celebrities. The good things about that were meeting all of these wonderful people like Martha Ray and the one I remember with great fondness was Vivian Vance, who Edward had worked with for years and years.

M: Give us as many of your memories as an Ohio young man meeting these show people as you can think of, because it made a great change in what happened to you in latter life I think. Your attitudes, didn't they?

B: Well, certainly made me very liberal in my thinking. When we went on tour Edward convinced me to come to California to live. Because he said all the opportunities are in California. So I did. I came to California with him and I was contracted to work with him through October. Then I came to Sacramento because I could crash with people there. My aunt and uncle, who I had never met, I stayed with them. My first job in California was Santa Claus at Macy's. The day after Christmas 1968 I was hired by Southern Pacific Railroad as a clerk typist. I worked for Southern Pacific for fourteen years. In the span of my career in railroad-ing in three years I was promoted as a labor relations officer where I administered union clerical agreement in behalf of management for over 8,000 clerks on the Southern Pacific Railroad system. I became a labor negotiator. I did that clear up from 1972 clear up to two years ago. At which time I had a nervous breakdown. I did try to quit the job three times because of the stress. Each time I would go in to quit they would give me a raise. I became a labor negotiator, is what I was. I argue cases before the National Railroad Adjustment Board, study the National Railway Labor Act and so on. But then I had kind of a breakdown.

And in the intern I also did Summer Stock in Sacramento for four years, 1969, 1970, 1971, 1972. I did Summer Stock. I have done every musical imaginable, I think, just chorus and minor parts, not too many principal parts at all. Did a lot of work in the theater. Also worked as a dresser and I dressed a lot of famous people. I enjoyed that too. I have an opinion that if

anyone really wants to learn, one way of learning is just like maybe do a summer stint as a dresser for a star, or many stars. If you can get a theater to hire you as a dresser. Because the stars will truthfully always confide in their dresser what is happening on stage.

M: Tell about what is involved in being a dresser. Right now on Broadway there is a top running play called "The Dresser" with Tom Cortney. Tell about what the duties are.

B: Well, my duties were simply to, although I always took on much more than most dressers ever do. The theater that I worked at as a dresser, I always got assigned to the star, to the stars.

M: What theater?

B: This Summer Stock Theater in Sacramento called Music Circus. Pretty much in the same order as John Kenley's productions. I was always assigned to a star because I was a good dresser. The dresser's duties were to see that the star's costumes were maintained. That his costumes were preset, whether on the stage or anywhere in the theater that he had to make a quick change, and you to be there for the change. Other duties of a dresser which are above and beyond the call of duty is like knowing the stars lines. Just being their friend and their constant companion while they are there at the theater. Doing whatever they need to have done. It is always fascinating. The people that I had dressed were Jack Bailey, Marion Marlowe, if you can believe that, I have dressed Dorothy L'Amour, I have dressed just all kind. What is the name of the chicken lady from ... Joanne Worly She was wonderful, she was a lot of fun.

M: You were a female dresser a lot of the time?

B: No, I dressed a lot of men too.

M: But I mean as you ...

B: Howard Keel, Robert Goulet and Carol Lawrence both. I dressed them at once. Gary Collins, who now has a day show you know "Hour Magazine" or whatever. Mary Ann Mobley his wife. I am good friends with them. I have dressed Juliet Prouse. I think my favorites though were Gary Collins and Mary Ann Mobley because they were really a nice couple. They weren't really famous then. MaryAnn, of course, has been queen or Miss America or whatever. But I enjoyed that working as a dresser. I had a lot of funny things happen on stage to me too. I was a Buddha on "The King and I." Had my feet burned

off by dry ice because they wanted steam, , when the Buddha his entrance in "The King and I." For the "House of Uncle Thomas" they pretty near killed me with the stage effects. Of course in Summer Stock they don't put the lights and the scenery on until opening night.

M: Say a little bit about Summer Stock. Some people don't know the havoc and madness that exists.

B: Summer Stock was a real thrill for me because every show I ever did we were lucky if we did the scene once.

M: For rehearsal.

B: I mean for rehearsal. Literally at average no more than three times. A scene was done no more than three times. We did shows at Music Circus different than Kenley. Kenley would hire you for a show and then you would go on for three weeks with that show. At Sacramento Music Circus, which I feel is a much better background for improvisation and experience, it was shows back to back on a weekly basis. In other words you might be doing the "Desert Song" for evening performances and rehearsing during the day "Oklahoma" or some God awful thing for the next week. It was a cheap shot theater let me tell you. Kenley players payed the highest of any Summer Stock theater that I ever heard of in the nation. But at Music Circus it was called Louis and Young. Everybody called it "screw us and run." They were so cheap. I remember we did the "Desert Song" and we had this chase scene where the Arabs would run across the stage and the French soldiers would rush after them. Literally we were both. We would run across the stage, and rip off the Arab robes, run around the theater, and then run across as the soldiers. This was a lot of fun until one night one guy forgot to change his hat. He was half Arab and half French soldier.

Another thing I remember we did that was funny on stage was we did a show called "The Red Mill." In the Music Circus is was theater-in-the-round with these ramps and this kid had to ride down on a bicycle saying, "Telegram, telegram." We were all waiting and we heard "Telegram" and he comes flying down ramp on this bicycle, and the brakes broke. He went flying up the other side, up the other ramp, and crashed into the Coca-Cola machine outside in the concession stands. But it was one of the funniest things I have ever seen in theater. This kid comes flying down the ramp yelling "Telegram, telegram," flies right by us because his bicycle wouldn't stop. Meanwhile when he is flying up the other ramp through the audience he yells, "I will be back!" This sudden crash and he comes back on stage with this

mangled bicycle and blood pouring out from his forehead, and hands us the telegram and walked off stage. That was a very funny thing that happened. I always love that little story.

M: Tell about once you settled. The process that evolves in settling into a community like San Francisco from Poland, Ohio, and the freedom that you feel here and the delight you feel more now, I think, and you have told me about it at least.

B: Okay, I know we are running out of time here.

M: No, we are not running out of time.

B: Oh, okay.

M: We have much more tape. You just keep talking.

B: Well, I worked in Sacramento from 1968 to 1972 and then the company approached me to come into management. Offered to move me to and give me a very good promotion in management to administer this clerical agreement on behalf of the railroad. So I came to San Francisco in 1972 and another reason I moved here ... Back in Ohio I never realized it but I was a homosexual and never realized it. Came to San Francisco and I was thrilled to live here because, not because there are a lot of homosexual people here, of course that would be it, but the fact that the majority of heterosexual people here understand about homosexuality. That, and I won't use the terms of gay and straight gay for homosexual straight for heterosexual. San Francisco, I could live like a normal person. That I would not be treated like as pervert or a freak of nature. I wouldn't have any of the negative emotions due to the lack of education by people. I don't know if it is necessarily an educational issue or not. It just amazes me the lack of human sensitivity that exists. Although I do think it is improving but the lack of human sensitivity that exists in the United States or has existed.

My personal feelings about homosexuality and things that upset me today are like in tv there is so much violence. True there is violence needed in drama but so much of it. That I hate to see young kids turning on tv's, getting off and watching two people knifing each other to death with blood spurting everywhere. The thing that appalls me that if I wanted anything, Carol, changed today in the United States, it would be simply the fact that someone could look upon two human beings with total sensitivity. I don't know what I am talking about. What I mean is I am appalled today by watching tv and watching people being riddled with bullets and knifed and ripped apart and dismembered and

any horrid violent thing that can be shown and yet have the sensors getting up and saying that a picture of two men even holding hands, or two women just holding hands is repulsive. That the act of love between two human beings is more repulsive, in their minds, than watching people just being murdered and mutilated to death. I will never understand that thinking. I just can not understand thinking. If there is anything I can change in the world it would be that. If there is anything I can change, that the fact that two men might me lovers would not not be a repulsive issue. That people could open their hearts and their minds to it.

I am thirty-seven years old. When I was thirty-three I weighed 270 pounds. I went down to 193 and I had my first experiences with women. I had two relationships with women. As far as the topic of sexuality I have already said what I have had to say about that. I don't feel why people are so upset or even talk about it that much. But yet they will get off on violence or something weird. To me that is sick. That is the sickness that exists today. I am happy in my life. I didn't tell you this, Carol, but I am about to go and audition.

M: For what?

B: For the Lamp Lighters. They are a famous group here in San Francisco. They have also been on national educational tv. I am going to audition for "H.M.S. Pinafore." I have never done any Gilbert and Sullivan before.

M: Oh, I am so happy to hear that because you do belong on the stage in some aspect.

B: I just got through putting on a great, big, amateur talent show. Sort of a gong show, just as a lark. I had a ball arranging the whole thing for an organization that I go to called Overeaters Anonymous. Which is the same as AA. All my life I have fought obesity. Probably because of the early years of my mother hooking into sugar and flour. I truly feel that people can be, not everybody but some people, can be addicted to sugar and flour. because like I said I used to weigh 270 pounds. Today I am at 212 pounds and I am still losing.

M: But you are what is known as stocky. People never refer to Ed as fat.

B: Oh, I am known as "hunky" out here. Not "hunky" in the football player, that is what they look at me now.

M: A hunk is something different out here. Explain what a

hunk means.

B: A hunk means ... Men and women tell me I am a hunk because I teach fitness classes at YMCA and I exercise daily. They tell me that I'm muscular. I guess I don't know what it is.

M: It is a favorable term of flattery.

B: I have been told that I am reminded of the high school football coach. Which really makes me laugh because I hated high school football with a passion. I much rather would have been in gymnastics had it existed in the schools back there then.

M: Can you tell us some of your favorite things you are allowed to do here in San Francisco, culturally. The beauty of this town and what you favorite it over Ohio. Which you have said to me many times.

B: The things that I favor about this town are number one just the natural beauty of the town. Ohio is flat. Although I love Lake Erie. Here we have mountains and we have the ocean. If I want snow I can travel three and a half hours up to Tahoe and have eighteen feet of snow over my head. There is not a place in San Francisco that you can look that isn't beautiful. There is a view from every street. I live in an old Victorian that is being restored. This house is pre-earthquake. It has been lived in. I have a friendly ghost that turns on my blender at 3:00 in the morning who lives here. The entire street is all that I live on is Victorian homes. I know all of my neighbors. We have block parties. Once a year we have a garage sale; the entire block. I love the cross section of humanity that exists here that I did not find in Ohio. I didn't see many Oriental people in Ohio. Just to give you an example of my neighborhood as opposed. In Poland, Ohio there were no black people. I don't think there were any Jewish people. A very WASPish type town.

Right here in my neighborhood next door to me I have two gay men who are lovers. Their occupation is that they are ... One is a carpenter, the other is an architect. To look at them you would never think that they were homosexuals. What they do for a living is they go and Victorianize homes here in San Francisco. Experts at their craft. The other side of me my friend Cora, who is a personnel director, she is a black woman. She is a personnel director here in the city. She lives with her lover who is, I believe, from Ethiopia. Across the street is my friend Mary and she is a medical hematologist. She is living with and I think will probably be marrying a logger from Alaska. In another house across the street from me are two gay women who

are lovers and have been for over twenty years. Which puts away the myth that homosexuals are unable to maintain a relationship. That is bullshit. I know lots of homosexual couples that have been together for years and years and years. Anyway it is just the versatility of the neighborhood. I have Chinese. I have all races that live right here on this street. To me that is exciting. That is a sense of brotherhood. That is another thing if could change in the world today. I would really hope and pray that racial prejudices. Because really homosexual prejudice is no different. I have never had racial feelings of prejudices against people because of their race. I think it is because I always knew deep inside I was gay and I saw the suppression that went on. Here I don't see the discrimination towards it that I see back East.

I have friends back in Youngstown, Ohio that would be appalled if they knew that I was gay, or would be insulted if I even discussed it with them. Which to me is real sad. That is the sad part of life, that everybody has a cross to bear. We all have that cross to bear. You know there are people back there, Carol, that I can think of; doctors, dentists, people that I knew especially through the Youngstown YMCA, people that I knew through the church, all those people in Poland, and Boardman, and Canfield, that don't know what suppression is. Those are the people I am talking about. That would look upon me as I am ill, rather that I can express human love. That is sad. That saddens me and that is why I don't live back there. I don't live back there for that reason.

What I miss about Ohio especially out here are the changes of the seasons. The beautiful autumns, the vibrant colors and everything. Actually I am glad to see the steel mills shut down from a natural esthetic view of the town. I am sure that it much be prettier now with out having the smell, the two tons of sulfur, and shit that they were putting in the air back there. I am glad that you are out here visiting, Carol. It was a real thrill to see you. If there is any message I can give back there, just tell everybody that I miss them all. I miss the Youngstown Playhouse. To me that is the only thing that I really miss in Youngstown today. It is really amazing you come out here and you try and get a job in theater and stuff. Youngstown Playhouse is a credit. It most definitely is a credit and it is known through the circles as being a feather in your cap if you have ever worked there. I am sad that I didn't work there more. Carol, can you think of anything else I should be talking about. I talked about sexual suppression and what exists.

M: And how free it is here. A typical evening you took

us, me and my daughter Laura out for a treat last night and the variance we saw, a major movie premiere "Ragtime." Tell about just an evening out here.

B: An evening out here?

M: Yes.

B: Things to do? That is what is so wonderful here. You can do just about anything you want. If you want to eat you can have any type of food in the world. It exists here in San Francisco. If you want to speak to anybody from anywhere in the world you can do that. There are foreign movies, there are American films, there is everything. There is theater. San Francisco is getting to be really exciting because we now have four legitimate theaters and we have one of the best acting repertoire companies in the world, ACT. I have season tickets to that. I see all of their performances. It is just a damn nice place to live. It is also physically a very clean town. People get out and scrub their sidewalks. The banks, everybody gets out and scrubs. It is different from New York City, although I find New York City fascinating. I go back there every summer and visit good friends. I find it fascinating. I love San Francisco because it can be quiet, and it can be tranquil, it can be like New York if you want. Everything is like five minutes away. It is right here. We can have anything we want. You can go sailing on the ocean. Twenty minutes out from the heart of San Francisco, twenty minutes you can be on top of a mountain with no houses around picking wild flowers.

M: Doesn't your aunt live in a mountain around here somewhere? The one that used to be a tap dancer.

B: I have an aunt and uncle. This is my father's brother. Jimmy and Evelyn Barnes who live approximately two and a half hours from here in a gold mining ghost town called Yankee Jims. My aunt was a dancer. When she was like seventeen, eighteen years old she had a chance to go to Europe and study dancing with a woman from Pennsylvania. Who I think was from Pittsburgh. Her name was Eleanor Powell. My aunt's parents had passed away and she just did not have the financial resources to do it. She also met my uncle and fell in love. Which had most to do with it. She might have been dancing right along with Eleanor Powell to this day, who knows. Course Eleanor Powell is dead, isn't she? I don't know.

M: I don't know if she is or not, Ed. You've always talked about how the people keep the buildings up here. We found it interesting last week, you and I, when we

were looking around town to see what they call a ghetto in San Francisco, as opposed to a ghetto in New York. Would you like to delineate those differences, since you appreciate buildings?

B: The ghettos even in Youngstown, Ohio, like you used to drive along Poland Avenue that area there. There are no slums out here that equal the slums back in even Youngstown, Ohio or even New York City especially too, or Chicago. What they call a ghetto out here are a lot of old Victorians that are now being restored. You just do not see the squalor and the filth. Even in what we call our sort of slum area is called the Tenderloin. You do not see the rats and the garbage. People out here do not look as ... Even our winos have a character.

M: They aren't as devastatingly ill and sick looking as they lay on the street.

B: Yes, well the weather is better. The weather is better here, too. But the winters back there are devastating. The thing that I notice ... I really feel, in comparison to the east coast, that the quality of life is so much better here. Maybe it is just too general. I am sure the quality of life out in the country in Ohio is probably better than living in the city. Not for me as far as cultural interests; the theater, the ballet, the opera. We have one of the best opera companies in the world, there is no doubt about it. The San Francisco ballet is excellent. I go to the performances and I enjoy them. I don't have that in Ohio. So that is just my bag. I am not knocking the people in Ohio, but my bag is I just don't really enjoy bowling every night in Ohio. The thing of it is out here you can go outside and you can jog, you can do things year round. You can't do that in Ohio. Economically the opportunities are better in California than anywhere else. Probably Texas they are better but I am not into oil. Carol, can you think of anything else I can say? I am just rambling on here.

M: That is just what you are supposed to do. Tell about how you live with your cat, Demetri, and he chased away all the mice.

B: I bought Demetri for \$13 at the San Francisco Society Prevention of Cruelty Animals, which I heartily support.

M: Ed is involved, excuse me, in many civic organization and San Francisco has those for you to participate like that. Instead of letting the cats die in the streets, people save them and try to give them homes. The drunks too, even.

B: I went in and I picked out

Demetri. He was a year old and they said he was going to be injected the next day, go off to kitty heaven. I loved him because he is Siamese. He is a tiger Siamese with beautiful, blue, intense eyes. He is very wonderful. What am I involved in here? I am very active in Overeaters Anonymous. I am very active in gay rights. Last year I served as a co-chairman, one of the co-chairman for the staging end of the Gay American Freedom Day Parade.

M: Would you tell how many people attended that parade, Ed?

B: Yes. I am real thrilled because over 300,000 people attended the parade and over 70,000 marched in it. If you all want to come out here and see it. I always laugh because it used to be Chinese New Year's used to be the largest parade in San Francisco. However, in the last four years the Gay American Freedom Day Parade has surpassed the record. Even the city gives like \$40,000 a year to it now because it brings in so many people. The main industry in San Francisco now is tourism. It fills the hotels. I almost went out of mind as the result being the co-chairman of the staging of that Gay Freedom Day Parade. However, it was worth it to see so many people. It was thrilling to see parents of gays marching. It was thrilling to see Pacific Telephone Company marching with their gay employees. It was thrilling to see the Society for Individual Rights marching. It was thrilling to see a medical organization of gay doctors marching with 1,500 doctors all from California coming and marching.

M: Tell about your own brother who is a doctor and how his attitudes toward this have changed.

B: Oh, I have a brother. My brother Warren Barnes is an orthopedic surgeon. He lives in a town called Slidell, Louisiana. It is twenty or thirty miles north of New Orleans. When my father passed away in 1976 I came out to my brother, told him that I was a homosexual, and I feel very fortunate. I am really very fortunate in that I am totally accepted by my aunt, my uncle, my cousins, and my brother, lovingly. For I am what I am, and I do not live a lie, I live truthfully. I have two very good friends who are lovers in New York. One is a psychiatrist, and the other is in sales for a large computer firm. My brother and his wife have become very close friends with them. My brother has come to realize that yes, a gay relationship can exist just as a heterosexual relationship. Warren and Sara Lynn go and visit Robert and Bruce. They play bridge with them, or vice versa. They will fly down to New Orleans for the Mardi Gras or whatever. I feel fortunate that my brother had the courage. Now really my brother was

really kind of a ... When it came to sexuality, really had an "Archie Bunker" type mentality. He has totally changed, totally reversed his thinking. He has given me dignity. He has given me dignity in that he can acknowledge the fact that love can exist between people of the same sex. It is no big thing, it is very normal. I think he acknowledges that too. I think they are going to raise their kids, they have four children, three adopted, and one surprise. That one surprise was a real thrill for all of us because they went through every test known to God and man as to what. They just never practiced birth control and boom my poor sister-in-law is like forty-two years old and she had her first baby. His name is Christian Warren. My nephew Joshua is ten years old, my nephew Zachary, seven, my niece Ashley is seven, and Christian of course will be two years old December the 10th.

M: Don't you think it is true, Ed, that a lot of gay people, because sometimes they don't have children of their own, are very emotionally healthily involved with their relatives children and provide a very positive influence in those children's lives?

B: Not just in their own families but ...

M: With friends.

B: With friends. But it is amazing to me how many gay people are teachers and excellent teachers. Fantastic teachers because they seem to know sensitivity. Maybe I'm speaking in generalities, maybe it is bullshit, I don't know. But anyway this is what I see and of course I am speaking for me.

M: Gay people that I have known, mostly men, I don't know that many women, for some reason they don't seem to take to me, but the gay men that I have known have literately served as surrogate fathers to my children, and uncles. Taken them on wonderful trips and had birthday parties as you had for my daughter yesterday. They were doing that since my kids were little kids without a father. I have had good friendships, seemingly more understanding of life, of acceptance of a person for what they are, I think.

B: Oh, I agree totally.

M: Don't you?

B: I enjoy the company of children. That is another myth that gay people hate kids. That is bullshit.

M: They love them and they are always very good to them. Show them wonderful things like special treats that

they don't get at home. I mean like the ballet and going to a wonderful circus.

B: I think there is another reason for that too. In that they don't have that opportunity on a twenty-four hour basis, such as a parent does. I mean I look at my brother and his wife and I really just ... I am admirable of them because it is such a rough thing to do. Like I look at myself and I say, "My God I can't even manage myself and here is my brother with four kids, a wife, and a mother-in-law." I think one reason that gay people might be so wonderful with children is, and I'm not saying this to just put a feather in parents' caps, they don't have to be with those kids twenty-four hours a day, where parents do.

But even so, every teacher I had, I don't know if they were gay, I suspect they may have been. All I know is they were never married and they were over forty years old. The best teachers I had seemed to have always been single. Always been single and never talked about a partner. Thank God for this is the day and age where if a teacher says he is gay in the classroom people aren't out tar and feathering him, at least not in California. I mean we already went through that with the Senator John Briggs. I was very active in that, Carol, very active in the Briggs initiative. This is where Senator John Briggs, two years ago in the state of California, actually put on the ballot, state wide that if you were a teacher in the public school system of California, you had to sign a statement that you were not a homosexual and that you would not advocate homosexual rights. This just flew right back to the McCarthy era. I am not a communist and I do not abdicate communist, no different. I, myself, was very active in campaigning against this maniac. Course now I think it was all wasted energy on my part because all he had to do was go on television and lisp about fifteen times. Not that I am against lispers but if anyone sounded like the stereotypical homosexual it was John Briggs. The man was a fool.

Of course Anita Bryant, I never had any hatred toward Anita Bryant. I just felt totally sorry for her because her idea of sexuality ... I can't say I hated her but I can't say I loved her either. I have to take in the fact that she probably hurt a lot of people but not as much as she really hurt herself. I think she is a very screwed up person. She lost her husband, she has lost ... She is a mess. I feel sorry for her. She really didn't know what she was talking about. Anyone who sits there and starts screaming, "I hear voices from the Lord," I think is ready for a loony bin.

Carol, talking about the discussion of spirituality and

God, I still am a firm believer in God. I really believe that my one concept of God is the manifestation of the people that I associate with. I meditate daily, I pray. I really am trying to be a good person in my life. That is all. I don't want to die. I don't really feel that I have to be remembered for anything other than, "Ed Barnes is a good guy and he was a lot of fun. But he was really basically a very good person." That is all I am concerned about.

M: He didn't hurt anybody but ... There is more tape here if you could just ramble on about any memories you have that made imprints on you. You are always very active in your life and you always...

B: Okay imprints. I guess the biggest imprint that I remember with sadness and gladness is the death of my mother. Because it gave me strength and courage when I saw how she suffered and that also gave me a belief in God because I saw how it helped her. The death of my father, the death of my wicked step-mother I just laugh about today. She did the best she could. I was really kind of unfair with her too. She really was kind of wicked. Totally from the way she was raised. She was shipped out, she never was raised with her parents, she was shipped out to relatives all the time. I feel nothing but sorrow for her now.

END OF INTERVIEW