THE TWO STORIES I’ve always liked the most about Laurie Anderson are the one about the time she hitchhiked to the North Pole, and the one about her teaching, unprepared, at one of the New York colleges, by making up stories to go with the slides. Stories, it seems, are what’s interesting to Anderson. She says that even as a child, she preferred the spoken records to the music. And instead of listening to rock in college, she liked the talk shows on the radio. From all of those stories, she developed stories of her own, stories that often tell us something about everyday life, at the end of the twentieth century.

Laurie Anderson grew up with three sisters and four brothers in a small town, fifty miles from Chicago. Her mother dressed them all in uniforms. She began classical violin at age seven and in her teens played in the Chicago Youth Symphony. She also took advanced art classes at the Art Institute in Chicago, and says that she always split her time equally between music and art. But at sixteen she suddenly put her violin away, indicating there were other things she wanted to learn.

After high school, Anderson went to Mills College in California to major in biology. She stayed only one year, however, before transferring to Barnard in New York for art history. After graduation in 1969, and a year spent at the School of Visual Arts studying with Carl Andre and Sol LeWitt, Anderson went to Columbia, completing an M.F.A. in sculpture in
1972. During the early seventies, she briefly supported herself by writing art criticism for such magazines as *Artnews* and *Artforum*.

In 1972, Anderson began creating/installing/performing a series of works with titles like *Story Pillows*, *Juke Box*, and *Stereo Decoy*. These performance pieces, as they were called, continued through most of the seventies, and include the one in which Anderson, frozen in ice skates in a block of ice, plays her violin until the ice melts. Almost from the start, these works included music; and the violin, which Anderson had taken up again, became a prop, complete by 1975, with a magnetic-tape bow in which the horsehair had been replaced with prerecorded audio tape. Anderson says that in the early seventies she thought of herself as an artist, not a musician, but that by 1975, she thinks she left art and became a performance artist.

Anderson's first major success as a performance artist was *Americans on the Move*, a commission from Holly Solomon that premiered at Carnegie Recital Hall in 1979. This work was the first version, and then Part 1, of *United States*, Anderson's seven-hour, four-part multimedia event about transportation, politics, money, and love. It was premiered in its entirety in 1983 at the Brooklyn Academy of Music, and was followed the next year by a five-record set and a companion book. This extraordinary amount of attention was all a result of Anderson's unexpected success, and subsequent signing to Warner Brothers, following the climb up the British pop charts of a self-produced single from *United States* titled "O Superman."

During the mid-eighties, Anderson turned her attention to film and television. In addition to writing and directing *Home of the Brave*, her feature-length film for Warner Brothers, she also wrote the sound track to Jonathan Demme's *Swimming to Cambodia* and, in 1987, cohosted the PBS series *Alive from Off Center*, assisted by her video "clone." in the nineties, her work has taken on a more decidedly political bent, with stories that discuss Jesse Helms and Robert Mapplethorpe, or question the issue of rap censorship and the law. These stories also discuss feelings of aloneness and disconnection; Anderson always seems to know what people are talking about.

Laurie usually has several projects going, and often she needs to be in two places at once, which is why I found myself riding with her in a taxi on our way to the Museum of Modern Art on the afternoon we were supposed to talk. Fortunately, it was early afternoon. Eventually, we rode back downtown, to a restaurant a few blocks below Canal, close to the river, just below her home. Midafternoon by now, the restaurant was almost empty, and we settled into a booth, with only the waiter and the Muzak to distract us.

**DUCKWORTH:** I understand you started out as a violinist. Did you think you were going to be a musician when you were in high school, or were you just playing violin?

**ANDERSON:** There was a point, a little bit before high school, when I really did want to play the violin, and I had some fantasies about doing it professionally I practiced a lot and went to music camp. But I was always equally divided between that and painting. But then, I changed my mind about what I wanted to be fifteen times before I was twenty-a doctor, a chemist, all kinds of things.

**DUCKWORTH:** Was anybody in your family musical?

**ANDERSON:** My mother played the violin. All the kids were more or less forced to play an instrument. And some of them had absolutely no musical talent whatsoever. But they
banged away on things anyway, because my parents thought it would be nice to have an orchestra.

DUCKWORTH: Did they also encourage you to do art?

ANDERSON: They did encourage that, but we had a lot of freedom. I had four brothers and three sisters. We were all able to do pretty much what we wanted, although we did have to wear the same clothes all the time-a uniform. It was run a little bit like a camp.

DUCKWORTH: Did you grow up with a sense that you were different from other kids because of that?

ANDERSON: I did. But I think every child grows up with the sense that they are different. Maybe that's not true; maybe there are some very social children. But I think that most children, because they can't express things as well as they would like, feel different. I certainly felt different from other kids.

DUCKWORTH: Were you introverted or extroverted?

ANDERSON: I was both. I loved to read, but I had a lot of friends. I was in a lot of gangs.

DUCKWORTH: Did you listen to music?

ANDERSON: Not much, no. We had a big record collection. I would listen to the same record for a few days and then go on to another one. I liked the spoken records more than the music; we had a big collection of those.

DUCKWORTH: Poetry and prose?

ANDERSON: The first one I remember was something called Letters from Dad. It was from a soldier to his family. I thought those were really good, because he described what life in wartime was like.

DUCKWORTH: Were the music records mostly classical or popular?

ANDERSON: Classical. But in our collection-the kid's collection-we had whatever we wanted, so there were singing animals and Chubby Checker.

DUCKWORTH: Did you listen to rock?

ANDERSON: I never went through that, no. In college I didn't have a record collection. I just liked to read and look at things.

DUCKWORTH: As you look back on it, how would you characterize your talent? Did you have a lot of talent for the violin?
ANDERSON: It depends on when you are talking about. I was not a child prodigy. I was probably best at around thirteen or fourteen when I practiced six hours a day. I was very serious about it. Then when I was sixteen, I quit totally.

DUCKWORTH: Stopped taking lessons and playing?

ANDERSON: Everything. Absolutely locked up the case and walked away.

DUCKWORTH: Why?

ANDERSON: Because I realized that it was so much like a sport—you can only do one thing like that. And there were too many other things I wanted to learn. I also met a lot of professional musicians at that point and I realized that they had never read books. They never did anything except practice and play in chamber groups. I didn't have anything against that. I thought it was wonderful to be in a string quartet, play in the orchestra, and teach. But I loved books and I loved to paint. So I thought that I would either play the violin all the time or not play it at all. I chose not to play. It's one of the few things in my life that I'm proud of: that I actually had the foresight to know I didn't want to do that.

DUCKWORTH: Do you remember any particular instances that made you question being a professional musician?

ANDERSON: There was a cellist who was a wonderful musician. I remember talking to her once, and there were a couple of words that she seriously mispronounced. I remember thinking, "How could you be such a good musician and so illiterate?" I was quite astounded and I thought, "I don't want to be like that. I want to learn to talk."

DUCKWORTH: Did you assume that your decision to stop practicing was going to take you totally away from music?

ANDERSON: I didn't know. I didn't assume anything.

DUCKWORTH: You just quit?

ANDERSON: Yes, I just quit. It was very freeing.

DUCKWORTH: Were you also making art during this period of time?

ANDERSON: Oh, yes. A typical Saturday of my childhood was going to Chicago to take a lesson or play in the Chicago Youth Symphony and then, in the afternoon, going to the Art Institute and being in painting classes. It was always split right down the middle.

DUCKWORTH: How would you characterize your talent for art as opposed to your talent for music?

ANDERSON: It was the same thing. I've tried not to make any distinction between visual things and aural things. For me they come totally from the same sensibility. When I started
playing violin again, it was just as a prop. It looked like a violin action, but it wasn't music; it was a gesture. I still try to mix them up as much as possible. I try to make records that are cinematic, movies that are musical. The thing that they have in common is the sense of time that I'm trying to use. If I had to define my work, it would probably have something to do with time: how I try to stretch it, compress it, turn it into a couple of ice cubes, spread it all over the place, or turn it into air.

DUCKWORTH: When you finished high school you went to Mills College. What attracted you there?

ANDERSON: Distance. That was the farthest place away from Chicago that I could think of.

DUCKWORTH: Did you want to get away from Chicago, or your parents?

ANDERSON: Both. I wanted to have a change of scenery.

DUCKWORTH: What did you major in?

ANDERSON: Biology.

DUCKWORTH: How did that come from music and art?

ANDERSON: It didn't. I just loved finding out minutiae about things. But then I figured out that I liked doing the drawings more than representing the information. I did a lot of things with chlorophyll at Mills-taking it from plants and figuring out things about it-and in connection with that I did these graphs. Soon I realized that I liked doing the graphs more for the color than for what they were supposed to represent. At that point, I realized that I really did love to paint, so I decided to go to New York.

DUCKWORTH: And you stayed at Mills for only one year?

ANDERSON: Yes. I wanted to go to New York and Barnard was there, so that's where I went. It was pretty much like living in New York and going to school on the side, which was ideal for me. I liked that a lot. It was not at all rah-rah; it didn't have that kind of quality.

DUCKWORTH: Did you go to Barnard as an art major?

ANDERSON: Art history. They didn't have an art major. I hadn't bothered to check on that. They thought that art was too messy; you should be more theoretical about it.

DUCKWORTH: Didn't that strike you as a dichotomy?

ANDERSON: No. I was glad about that, because the feeling of making art seemed pretty private to me. I did a lot of painting. I had a studio that had nothing to do with school, and I worked there. And I didn't take any art classes. You could take them, but they were so stupid that you didn't want to. But art history was something that fascinated me.
DUCKWORTH: Were you a good student?

ANDERSON: Yes, I was an excellent student. I've always loved books. I was kind of a model student in a bad sense. I would learn everything. Now that I look back on it, I don't think I questioned things enough. But the universities encouraged that. The moment you questioned things, you were tagged as rebellious, when you were just using your mind.

DUCKWORTH: Did you feel a part of the New York art scene at that point?

ANDERSON: Not when I was in college. I was much more interested in learning what was in the Metropolitan's basement, poking around down there, than learning about the contemporary art scene.

DUCKWORTH: Were you thinking about music at all?

ANDERSON: No. In college I didn't have anything to do with music.

DUCKWORTH: Did you listen to it?

ANDERSON: No. I listened to talk shows on the radio.

DUCKWORTH: Did you own a record player or tape recorder?

ANDERSON: No, nothing. It wasn't part of what I was doing at all. I liked the radio and I loved to hear people talking on the radio, but that was it. At Mills, actually, I thought that I might like to do something musical, and I did take my violin, but I never opened up the case.

DUCKWORTH: In 1970, right after you left Barnard, you had an exhibit of sound sculptures at the School of Visual Arts. Where had the sound sculpture idea come from?

ANDERSON: Listening to the radio. The sculptures were voices that were up in boxes on very tall stilts. There were stories that I had written coming from these boxes.

DUCKWORTH: So you thought of yourself as a sculptor at that point?

ANDERSON: Yes.

DUCKWORTH: How did you get from painting to sculpture?

ANDERSON: Probably at the School of Visual Arts. I studied there with Sol LeWitt and Carl Andre. The sculpture department was much more interesting than the painting department there. I was very excited by minimal art and minimal art theory. Actually, I loved the way people talked about it more than the work itself. I always feel that I like the words better than anything else ... books and talking. I liked the catalogs for the work more
than I liked seeing the actual work. I liked the way it was described. And it was very much by description. The actual events within the sculptures themselves were very minimal.

DUCKWORTH: How long did you study at Visual Arts?

ANDERSON: A very short time-just a year. It was right after Barnard. Then I went back to Columbia to study sculpture, which was a disaster. The sculpture department there was not exciting ... not like the School of Visual Arts at all. It was about a certain kind of machismo. The value of a sculpture was determined by how much it weighed. It had to be welded. It had to be heroic. I thought that was so stupid. I had absolutely no respect for that, and I was kicked out of the school four times.

DUCKWORTH: For what?

ANDERSON: For doing things that weren't welded and weighty. I was working in fiberglass, which is very fragile.

DUCKWORTH: You stuck it out though, didn't you, and got an M.F.A.?

ANDERSON: I did, yes. I liked working in the studio, and I liked the students. I didn't like any of the teachers.

DUCKWORTH: When you left Columbia in 1972, did you think of yourself as a sculptor?

ANDERSON: I thought of myself as a sculptor who needed a job. So I did a lot of jobs-art criticism, teaching at all kinds of places.

DUCKWORTH: is the story true that you eventually got to the point with teaching where you would flash slides on the screen and make up stories about them for the students?

ANDERSON: Yes, I'm afraid so. I would just draw a blank.

DUCKWORTH: Give me an example of a story.

ANDERSON: The stories were really half true, but quite embellished. For example, there was one pyramid with a slot like a mailbox on the outside of it. That slot lined up with a slot
over the mummy's eyes so that on his birthday the sun would shine into the slot and right down into his eyes. That was sort of a hypothesis, but I elaborated on it a bit. So I had a lot of theories about light. We talked about light a lot. People would write this down and I would test them on it! That's why I finally got kicked out of that job. Too many people wrote down what I said.

DUCKWORTH: How did you begin writing art criticism for the major art magazines?

ANDERSON: Through a teacher that I had at Barnard, Barbara Novak. It's not true that I didn't have connections to the New York art world in college, because it was through her that we went to artists' studios and met some of the minimal luminaries of the moment. I wrote about them in school. I also met some magazine people through her. Later, I would just show up at their offices and say, "You need a writer?" "Yes, what can you do?" I took a lot of other jobs around that time, too. I did books of drawings, some of them published through Bobbs-Merrill. But I thought of all of those things-writing, and teaching, and books of drawings-as ways to support myself, because I was a sculptor.

DUCKWORTH: Where did music come back in?

ANDERSON: The first time was 1973 when I did a concert for cars.

DUCKWORTH: Was that Automotive?

ANDERSON: Yes. It sounded great. WBAI has broadcast it a few times. I sent them a tape after the concert and said, "Here are some nice cars in harmony. If you ever want to play it, you can."

DUCKWORTH: How did you move from sculpture to the performance pieces that you began doing in the mid-seventies?

ANDERSON: I think through film. One of the shows that I did in 1973 had a lot of huge photographs in it. Then I began making Super 8 films. Then the films began to have a life of their own. But I never finished them in time for the downtown New York Super 8 film festivals. So I would go and project the film and then do the soundtrack live. I would project the film, stand in front of it, and talk.

That's how the performances started. They were based in film-in moving photographs-more than in sculpture.

DUCKWORTH: When did you open the violin case again?


DUCKWORTH: What kinds of things did you do with it?
ANDERSON: Anything but play it. I filled it with water and tried to play it. I didn't use it as an actual instrument. It may have been 1976 that I started recording with it. Recently I haven't played the violin very much at all.

DUCKWORTH: Your pieces that I know best from the mid-seventies are *New York Social Life and Time to Go (for Diego)*. Are they representative of that period, or are all the pieces from that time dissimilar?

ANDERSON: No, they're all similar. I did a lot of things for jukebox installation in that period that sound amazingly similar.

DUCKWORTH: Were you thinking of yourself as a musician then, or as an artist who made musical sounds?

ANDERSON: As an artist.

DUCKWORTH: I understand you also made an effort to go places without money at that time.

ANDERSON: I've been meaning to do that again.

DUCKWORTH: What encouraged you to begin doing it in the first place?

ANDERSON: The desire to leave.

DUCKWORTH: New York?

ANDERSON: Anywhere. Just to leave.

DUCKWORTH: Did you really hitchhike to the North Pole?

ANDERSON: Yes. The summer I hitchhiked to the North Pole was 1973. I almost got there... 200 miles.

DUCKWORTH: How did you become affiliated with the Holly Solomon Gallery?

ANDERSON: Through Joan Simon and about fifteen people that I used to hang out with... a mixture of people... Tina Gerard, Dickie Landry, and Phil Glass.

DUCKWORTH: But you were an artist and they were musicians?

ANDERSON: No, we were everything. We were sculptors and musicians basically. It was a very tight group for a few years.

DUCKWORTH: I understand Holly Solomon commissioned *Americans on the Move* for her husband's birthday, and you performed it in 1979 at Carnegie Recital Hall. Did she give you any guidelines to follow?
ANDERSON: No. She just said, "How about a party?," and I said, "How about a concert?," and she said, "Fine."

DUCKWORTH: Why did you think of a concert?

ANDERSON: I had been doing little things in bands. I would get a band to do one song or something.

DUCKWORTH: What would you do?

ANDERSON: Country and western songs that I would write. Actually, they were not really country and western songs, but they had sort of country and western lyrics.

DUCKWORTH: How had that started?

ANDERSON: Because I knew a lot of musicians from this group and from the scene in downtown New York, where everyone was all mixed up-dancers, painters, musicians-and sometimes we would work together. So we all did lots of different things. The sculptors would do things with the musicians, and the musicians would do things with the dancers. It was completely mixed up.

DUCKWORTH: Did *Americans on the Move* become something more than you had originally intended for it to be?

ANDERSON: I began to think of it as a series when I realized that it was fun to do that kind of work. And that's the first version of United States.

DUCKWORTH: Did you always feel comfortable with that style of performing?

ANDERSON: Yes, I liked it a lot.

DUCKWORTH: Is that the crossover piece? The one where you went from being a sculptor to being a performance artist?

ANDERSON: No. That was much earlier, in 1975.

DUCKWORTH: What was the piece? ANDERSON: It was called *As If*.

DUCKWORTH: I don't know that work very well. Can you describe it?
ANDERSON: It was a series of stories, and the metaphor was always water-frozen or in liquid form. The stories were very personal, about my own memories. I was working with tape for the first time, and with cheap equipment I would find on Canal Street. So that was the origin of it. The first time I did this, I used a small speaker that I put in my loft and changed the volume and pitch of things. That was the first time I used film, slides, tape, action, and stories. And I realized that that was what I really wanted to do.

DUCKWORTH: And you saw it as significant at the time?

ANDERSON: Yes.

DUCKWORTH: Was there ever a point when you were listening to contemporary musicians seriously?

ANDERSON: I listened to Phil Glass a lot, especially in the mid-seventies. I went to all his stuff, and sat around with the rest of the musicians, dancers, and artists for five-hour rehearsals. Sol LeWitt, the sculptor, said, "I do my best work at Phil's concerts." And I think a lot of people felt that way. It was pretty freeing; you could sit there and daydream.

DUCKWORTH: Do you listen to new music now?

ANDERSON: I listen to cassettes that people give me. I don't have a radio, and I don't have a television either.

DUCKWORTH: How do you work? How do pieces come to you?

ANDERSON: All different ways: I'll want to do something with a voice, or I'll like the sound of the double bass, or I'll want to use a certain kind of rhythm, or I'll hear a word ... all kinds of things. Always different.
DUCKWORTH: Do you go into a different state of mind when you're working?

ANDERSON: Yes.

DUCKWORTH: Can you take yourself in and out of it consciously?

ANDERSON: Yes.

DUCKWORTH: So you control it, as opposed to it telling you when it's going to happen?

ANDERSON: Well, no. It's not automatic. I'm not saying that it's easy or automatic. It's not like pushing a button and then writing a song. But yes, there is a state of mind that means being open to anything and trying to be extremely vulnerable to things. I try to know nothing, to be simple, curious, and open. And I try not to be clever. That's the state of mind. And you can't always get into that. If you are feeling frazzled or preoccupied you won't make it. So I don't try. If I know that I'm feeling like that, I'll scrub the floor instead.

DUCKWORTH: Do you like working under pressure, or would you prefer not to have deadlines and commitments?

ANDERSON: I would prefer not to have deadlines, but I work best under pressure, unfortunately. The videotape *What You Mean We?*, that I did for the PBS series *Alive from Off Center*, was done real fast. I wrote it, shot it, and edited it in five weeks. It's a twenty-minute video, so that's a lot of work.

DUCKWORTH: For quite some time you have used the latest electronic gadgetry in your work. Are you comfortable with it?

ANDERSON: Yes, I like it a lot. I don't like manuals very much, but I like to find one or two things that it can do, and then try to make it do things that it doesn't necessarily do.

DUCKWORTH: What are some of the limitations of the equipment?

ANDERSON: When you have too much equipment, that's a real limitation. It's a strange sort of paradox. I use old electronics as well. I like trying to push them into other modes-use them for things that they were not supposed to be used for. That's satisfying. But you can get into a trap. I think a lot of musicians are in that trap-trying to get the latest thing that's going, to fix everything up. It won't. You have to read the manual, first of all, in order to understand it. And work with it; it's an instrument. You have to work with it intimately, not just go off in a studio and plug it in to fix up your music. You have to try a lot of things with it, experiment with it. You can't force it to do things. It won't work that way for you.

DUCKWORTH: I've heard a number of people say that they think your music is becoming more rock oriented. Do you think that's true?
ANDERSON: Some of it, maybe. In Home of the Brave, you could probably say that for only about one and a half of the songs. The others, I don't think that you could. Certainly "Language Is a Virus," which was produced by Nile Rodgers, is definitely that.

DUCKWORTH: How did you begin working with people like Adrian Belew, William Burroughs, and Peter Gabriel?

ANDERSON: Adrian I met in Chicago when he came to a concert. I had a koto that I was trying to learn to play and he started to play it. He could immediately play it; it was amazing. He is a very intuitive, wonderful musician. Peter Gabriel I had met because he had talked to me about doing video projects. So we did some of those and I wrote some songs. William Burroughs I met in 1978 at the Nova convention during a celebration of his work. I was one of the MCs for that. I respect him a lot; he is very, very funny.

DUCKWORTH: What's a normal day like for you now?

ANDERSON: There is no such thing.

DUCKWORTH: Were you surprised at the success of "O Superman" in England? Was it totally unexpected?

ANDERSON: Yes.

DUCKWORTH: How did that change things?

ANDERSON: I got some new equipment from Warner Brothers.

DUCKWORTH: The story I've heard is that you got a big advance for signing, and that you spent it all on new equipment. Is that close to the truth?

ANDERSON: No. With records you have to spend the advance on the record. But when you have a hit record you get royalties, so I spent all of that on equipment.

DUCKWORTH: How did your friends react when you signed with Warner Brothers? Did they think you had sold out?

ANDERSON: My friends were happy. People I didn't know, I'm sure, thought I had sold out. But I had a choice at that point, which was to keep doing concerts for fifty people, or to make records. The record had a lot of possibility. I had more flexibility. I really don't feel I have a right to complain about the people in the art world who think I sold out, because I once got support from those same people. But the whole aegis of the avant-garde is to say, "We in the avant-garde know things that you out there don't, and you're not going to find out because we're never going to tell you!" It's a pretty snobbish kind of thing. And it has to be, in a way, to continue to be an environment for people to invent and go beyond what is on the airwaves, which is for twelve-year-olds it's so stupid. Not that twelve-year-olds are stupid, but pop music and popular culture are pretty inane. So the avant-garde has an...
obligation to be very closed. When you do something outside of that, it's resented. But not on the basis of the work. It doesn't have anything to do with that. It has to do with the system of distribution. I always felt uncomfortable in the art world, in a certain way, as a sculptor, because I was dependent on collectors, writers, and the whole terrible party scene that the New York art world is about. It was very social, very gossipy, and very ingrown.

DUCKWORTH: Do you ever feel any pressure from Warner Brothers, or are you totally free?

ANDERSON: They never come around and listen to things while I'm doing them. They figure there's no bass line anyway, so how can they say, "More bass"?

DUCKWORTH: Do you get any kind of advice from them, or is it really a free situation?

ANDERSON: Yes, it's wonderful. It's much freer than the art world, and I like the economics better. A lot of artists are in a real bind, because they tend to be politically somewhat left, while collectors tend to be politically somewhat right. It's a conflict for them to have to deal with that.

DUCKWORTH: What are the advantages of commercial success?

ANDERSON: Good question! I sometimes wonder about that. You get to meet people that maybe you otherwise couldn't. And you get seats in restaurants. The most distinct one, though, is being able to meet people.

DUCKWORTH: What about the problems of success?

ANDERSON: Sometimes it makes it harder to work. You can get so sure of what is expected of you that you actually start to do that. And that's very stupid. I always try to do something that I don't expect. But it is hard sometimes to be simple.

DUCKWORTH: Does the fear of failure increase?

ANDERSON: I have always had a fear of failure. It doesn't matter what has been successful and what hasn't. I've feared failure since I was five years old.

DUCKWORTH: Do you pay attention to the critics?

ANDERSON: It depends. Some I do, some I don't. I try not to.

DUCKWORTH: Are you comfortable with the term "performance artist"?

ANDERSON: Yes. It's kind of clumsy, but I don't mind it.

DUCKWORTH: How do you see yourself?
ANDERSON: Well, I think I'll be doing more films and videotapes in the future-making things that are solid. So probably for the next ten years, I see myself more as a director, and occasionally a performer and composer, than as a performance artist.

DUCKWORTH: Do you intend to keep touring?

ANDERSON: I might do some more, but it's not a direction I want to go in.

DUCKWORTH: How far ahead do you see?

ANDERSON: Tomorrow, at the moment.

DUCKWORTH: Are you surprised by where you are right now?

ANDERSON: Yes.

DUCKWORTH: Where did you intend to be at this point?

ANDERSON: I probably intended to be about here.

DUCKWORTH: Well, then you shouldn't be surprised.

ANDERSON: You would think you wouldn't be surprised, but then suddenly you realize that you are.