

were late to the zendo after the work period during a sesshin and ~~Reverend~~ ^{Reverend} Suzuki told him to get out. If he couldn't be on time he shouldn't be there. It was very very hard on Bill. He sat in the office ~~that afternoon~~ until ~~Reverend~~ ^{Reverend} Suzuki would let him back in. ← adk

Windbell: During sesshins sometimes you would leave for two hours, ~~and there would be no bells~~. Did you do that for practice or did you forget? The students always wondered.

Suzuki Roshi: That is what my teacher did. Maybe sometimes I forget, but I didn't feel so bad. I'd look at the clock and think, 'Oh, it was too long.' It doesn't matter; one more hour. I had that feeling at that time. I put emphasis on forgetting time, getting rid of the idea of time and place, where you are, how long you should sit. That is not zazen. If you sit ^{your} confidence should be ~~there~~ ^{here} to sit forever.

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Wind Bell: Whose idea was the Wind Bell?

Suzuki Roshi: Not my idea or some other's idea. Dick and some other students were always writing down my lectures and they asked me many questions about them. What I said in my lectures with my broken English was very different from what ~~to~~ ^{we} thought the Wind Bell may be a good idea. I had in my mind, so I had to write down something. But in the Wind Bell they ^{didn't} ~~couldn't~~ get the original talk, just my broken English corrected by someone else, like Dick.

Della Coertz: Wasn't the Wind Bell part of our early organization plan?

It was Bob Hense's idea that we had to keep track of people, get a mailing list and advertise ourselves.

Betty Warren: Who did we send them to at first?

We posted them on bulletin boards in colleges.

Della Coertz: And we used to have newspaper ads, but they never really brought many people, did they?

Betty Warren: We used to worry about getting people to come.

J. J. Wilson:

So everybody was asking, 'Well, what should we call it (the Wind Bell)?' and everyone had ideas, like Zen Center Newsletter. But actually that was one thing Toshi kept, that he was going to do. He would have a name for it. And

waited and waited. And then finally one day we came to Toshi -- I guess it was because we were going to go to press -- and said, 'We want the name for that.' So he went upstairs to his room and he came down again in about ^{twenty} minutes and he had written on a piece of paper WIND BELL.

Phillip Wilson:

I remember Suzuki Toshi helping. We couldn't run that Japanese mimeograph machine. We'd start to print and the print would fade. We'd start to print and it would fade. So Toshi came. And actually he helped me learn how to work because I was very cautious and tentative at that stage.

And what he would do is just spill ink all over himself. He'd get down there and spill ink and get everything messy. And then after we'd gotten everything messy, we'd begin to clean it up.

one morning Saturday morning. The first edition. Single, rather dirtily duplicated sheets, and I remember you and I, Dick, looking at one another saying what the devil do we need a newspaper for?

Dick Baker: Who thought it up?

Grahame Petchey: I think Roshi did. I'm not sure about why, but he wanted it, I think.

Phillip Wilson: I'm not sure if I did the first ones or if Bill Kwong did. I don't remember anyone doing them before me, but they may have. Suzuki Roshi would write it up and then I would write out a form. And the form I love best is the shape of the Buddha. I always wanted to keep the Wind Bell simple. And not very big. ~~and everyone else wanted to get organized.~~ And I don't know why I didn't want it big. When they were talking about five or six pages I couldn't understand it. But what I could understand was different people doing the Wind Bell so that it would never remain the sole possession of one person.

Grahame Petchey: I was doing the thing myself, pretty much. I mean just writing it up and so on. And people gave me stuff to put in it. Dick always gave ^{the} Roshi's lecture. And then at some point Dick took over.

Dick Baker: ^{Yes,} At some point everyone was going to take it, one a month, and take turns. And I did it one month and then no one wanted to do it, so I did it two months and I still couldn't find anyone to take it. And then Grahame said, 'Well, you did such a good job, why don't you continue?' It was kind of a chore. I didn't want to do the chore, and then I began taking interest in it and then I became attached to it.