

Washington Post  
George Rush Interview

George Rush: Will?

Interviewer [Male]: Hey, George.

Rush: Hey there.

Interviewer: So now still work?

Rush: Yeah.

Interviewer: Good. So first off, for note-taking purposes, do you mind if I record this conversation?

Rush: No problem.

Interviewer: I'm not sure what I explained in the email, but I'll give you a brief preamble here. Basically here at the *Post*, we're working on -- I think the best way to describe it would be like a biographical examination of Donald Trump. We're sort of rolling out a series of stories to tell the story of his life from beginning through present day in as much narrative detail as we can. We'll also include, obviously, important exposition. So my specific chapter is, I got one -- I'm actually reading about the USFL right now. I got one about Trump the sportsman and his various sports interests.

The reason I contacted you is that I'm also working on I guess what we're kind of generically calling *Tabloid Donald*. We're trying to like bare down to the roots of his early media strategy which seems pretty similar to his media strategy in

present day. And there are a few specific incidents there that were widely covered in the New York tabs that I'd make sure I'm writing about. So that's the general prompt. What I'm looking for in addition to specific information or just any anecdotes, scenes, something where I can paint a picture for the reader of something that sort of explains this is how Donald operated in this time, in this era. Does that all kind of make sense?

Rush: Sure.

Interviewer: Okay. So first off, can you tell me a little about your background? I know you're with the *Daily News*. Obviously, *Rush and Molloy* ran from '95 to 2010. Were you at *Page Six* before that?

Rush: Yes. Yes, I was at *Page Six*. Let's see. How long was I there? Probably from like '88 through '93 or something like that. I mean I was also writing for magazines and doing *Page Six* a couple of days a week. That's where I first got to know Donald and met my wife-to-be.

Interviewer: You're a contributor for -- I guess the easiest would be why don't you just give me a quick CV, your journalism career up through *Rush and Molloy*?

Rush: First of all, you can go on [georgerush.net](http://georgerush.net) and there's a little bio. Or LinkedIn. But let's see. I actually am a disgrace to the Columbia Journalism School having gone there, although they amazed me by actually inviting me to be on

a panel with Floyd Abrams. That's a mark of how our educational standards have slipped. While doing *Page Six* and also *Rush and Molloy*, I wrote for *Vanity Fair* and *Esquire* and *Rolling Stone*, different places. Once I started doing *Rush and Molloy*, it was very much a full-time job so it's a little hard to do anything else. I think the library at the news said we produced almost 4,000 columns, so it was kind of time-consuming. That's about it. You know, just the usual slinging.

Johanna and I wrote this memoir and so you would see the excerpts from that, *Scandal: A Manual*, which you're welcome to mention in your coverage obviously if possible. But that's pretty much it. I mean, the anecdotes about Donald that I sent you are probably our strongest. I'm happy to elaborate on what I remember, tell them again so you don't have to quote from the book. But generally, I mean do you want like sort of this general takes on Donald then and now?

Interviewer: Yeah, I guess. I mean, a question I'm curious about is how did a reporter or a columnist or a journalist in New York begin a sourcing relationship with Donald in the 1980s. Did he just call up anyone who had a byline in the *Daily News* or was there a -- ? The word escapes me right now.

Rush: Well, Donald always recognized that he and the media could have a mutually beneficial relationship and that it was

free advertising to get written about. His personality is that of an extrovert, a Barnum Show barker, and that sort of person goes to the media. I mean, he was always doing things that were natural tabloid fodder. Now, if they couldn't finish Wollman Skating Rink on time, Donald rode to the rescue. And then of course his personal life was you can't make this stuff up. It was very colorful and he embodied that '80s fame, sex, and money dynamic that was delicious to the tabloid readers.

As I recall, probably my early conversations with Donald had to do with something -- he always gets into lawsuits. He's always suing people and he sues them to the point of sometimes it seems to get written about. People might forget whether he dropped the suit or how it worked out, but the initial filing is something you always heard about. And so I may have called him to follow up on something.

I remember that Anna Nicole Smith story that I sent to you. It was probably one of our earlier conversations. That's actually when I was writing a column at the News by myself. As I say there, Anna Nicole Smith had this fight with her supposed bodyguard and took refuge in The Plaza. Donald was happy to let you confirm that, yes, she chose The Plaza, the greatest hotel in New York, to find safety. And during our conversation, he sort of implied that it's because they had a special relationship. In currying [sounds like] to that, I said did you

-- whatever I said in the book. It was, you know, have you had sex with her? And even Donald was sort of taken back by, you know, hey, you don't mess around, George. He goes, well, you could just quote a friend of Donald saying she likes Donald very, very much.

So once you got to know Donald, he was one of those people who would always call back. As I say there, his classic MO when he was starting a feud with someone was to write them a letter on this heavy letterhead stationery with the giant, glistening, embossed gold T and just explain to the recipient why they were a jerk and why he was going to sue them. Then the letter would somehow fall into the hands of the media, and then Donald was available to confirm he had sent it and will respond to your question.

Anyway, the problem became he was so accessible and so many of his stories were about Donald that his playing in the tabloid realm became tarnished. Editors would sort of shrug if you said I have a Donald Trump story. Ed Kosner who was our *Daily News* editor at one point, he used to be with *Esquire* and *New York Magazine*, would talk about celebrities we needed to put on a desert island. So he said I think we need to put Donald on the island because he's just, you know, he's too easy. His controversies had a sameness and they became a little boring after a while.

Interviewer: What time period you think it would have been when they were saying I think it's time we put Donald -- ?

Rush: That would have been about 2001, 2002. Definitely, you know, all celebrity was devalued by 9/11, and especially Donald. The Trump tempest seems insignificant by comparison with what the city was going through. I kind of felt like he turned to television via *The Apprentice* deal in reaction to the neglect the media was showing him. He just seemed like he couldn't get that media excitement that he craved in the usual ways. He wasn't sort of being taken seriously or as seriously as he'd like to be as a businessman. There were always stories about these various bankruptcy filings, and Donald would always insist he had very little of his own money in those casinos. He had an explanation for why he was doing better than ever always, but you would wonder like how can you put all this time into a television show and run your supposed empire. But he loved it and it enlarged his ego even more.

My take on him as a presidential candidate is -- let me back up. As self-aggrandizing as he always has been, there was something lovable about Donald. When you met him, he was always very solicitous about how is Johanna, how's your personal life. It was a kind of sweetness to him. He would call and say send the book. Sometimes, during that period when he was between wives and kind of a free agent, he would call us at home and ask

us for our opinion on his latest conquest. He was kind of a likeable guy and certainly he was great copy. But when he started doing this [indiscernible] stuff, I said who is this guy because he didn't resemble the Donald I remember. I still question whether now he believes the things he says because he's always said things for effect. I mean he's a kind of performance artist.

Interviewer: There are a few specific questions I want to ask.

Rush: Sure. Go ahead.

Interviewer: I need to explain to the reader, as this is some sort of exposition material about the broader picture of the New York media climate in the '70s, and '80s, and '90s, that a real estate tycoon's social meanderings would be of interest to local papers. What was going on? Some people have mused that Murdoch purchasing the *Post* in the 1970s really kind of changed the climate a bit there and that it added more a tabloid mentality so a person like Donald could get that free press not just for building Trump Tower or putting up the Grand Hyatt but also for who he was dating or who he's been seeing on the weekends. Would you agree with that?

Rush: Well, yeah. I mean Americans have always had a fascination with wealth. So they aspire to be wealthy. And really, as much as I wouldn't want to be pro-Trump and others in

the media don't and might find him ridiculous, when we would talk to particularly immigrants, recent immigrants who were the readers of the *Daily News*, they would always want to know about Donald Trump. He embodied the American dream to them.

Excessive, conspicuous consumption is not a bad thing in New York to a lot of people. It's kind of comic what he was doing. I've always felt like Donald was in on the jokes. He knows he's over the top, but that's where he likes to live.

Interviewer: Who were the *Daily News* readers? You said particular immigrants, recent immigrants.

Rush: I mean the *Daily News* has always prided itself on being the voice of the blue collar worker. In the early part of the century, those were Irish and European and Italian immigrants, but more recently it's Latin American, South Asian and those kinds of people. Our column had a sort of bifurcated readership because we were supposed to write about the rich and famous and what we would often refer to as Mort's friends, Mort being our publisher - Mortimer B. Zuckerman. So rich people would turn to the gossip columns to read about themselves, and poor people would turn there to read about the rich people to - someone who aspires to be like them or the comfort of the tabloid.

One of the tabloid truths is always that money does not buy happiness. So they would see how despite his wealth, Donald

Trump could not stay married, went through these horrific divorces. Although he was the guilty party during his divorce from Ivana, he appeared to be the goat when Marla was caught with this -- I think he was a security guard on a beach. That was something you didn't hear Donald talking about that much because he does not see himself as cuckold. I'm sure Marla has her version of events and so on, but I think you've heard momentarily he was kind of humbled during that period.

Interviewer: That's one, as I'm talking about potential media feuds and ways, moments in Donald's life where his use of the media was noteworthy. The split with Ivana is an obvious wonder to note and how folks I've talked to and stuff I've read about, the perception is that Ivana was mulling this for a while and it was like one of the few times that Trump was kind of caught flatfooted by the media in his hometown. She waited until he was in Japan at a Tyson fight and then Liz Smith breaks the story on a Sunday. Then Donald comes back and now what people say is -- and it shows you how good he was, like within a week he flipped it. It went from him being the cad to him being the stud who's got these blond women chasing after him. What are your memories of that period of time and then how that was covered in the media?

Rush: I was not so involved in that episode. There was a little bit as I was getting into it. By the way, you may have

already -- it sounds like you're up to speed on that chapter. But there's a book about the *Post* during that time called *It's Alive!* by Steve Cuozzo, how America's oldest newspaper cheated death and why it matters. He has inside stories about how *The Best Sex I Ever Had* headline came about. It may be online or in your library. If not, I could scan a couple of pages for you. Or Steve, who's still an editor at the *Post*, could tell you about it.

Interviewer: I'd have to check that up. My memory is --

Rush: Yeah, I mean it's just as you say, he was masterful at transforming himself from the cad to the stud in that he portrayed Ivana somehow as being in the wrong because of her spending or that she had somehow driven him to seek comfort, the Georgia peach as she was called, Marla was called at the time.

I will say I think it does seem that Donald has a good relationship with his children. You never really heard about the kids dissing their dad. They all seem to be -- or even Marla's daughter, Tiffany, who sort of disappeared for a while. I didn't see her on stage. So he didn't come at Ivana as hard as he might have because she's the mother of his children. I did find as the years went on, he, I think, became resentful of her riding on his coattails. And that excerpt I sent you would sort of be trying to denigrate her by questioning her real estate deals and so on.

But the Ivana divorce, it was a classic case of pitting one tabloid against another. Since Liz Smith who was then at the *Daily News* was Ivana's mouthpiece, Donald had no choice but to turn to the *Post* - which was only too happy to begin to carry water for him. I think he talks to everybody, all in the media, but I always felt he had a little bit more of an affinity for the *Post* because they tended at that time to be more outrageous and willing to print what he said to them. Like most regular preachers of the tabloid, they sort of try to ensure good coverage for themselves by giving the gossip columnist useful information about other people.

Interviewer: That jumps on top of the questions I want to ask. I'm just curious as a reporter, you know, what did a Donald Trump pitch look like? What tips was he offering? How was he a useful source? Like you just come in on a Tuesday at 9:30 and you get a phone call from Donald telling you, hey, you should be here tonight and you'll see something interesting?

Rush: I can't recall being like a bird like that. I don't know. It sounds like it never would have happened and he has - he never really -- for a while, Howard Rubinstein, who is a famous public relations guy, represented him although more on the real estate side. I think Howard even -- it was impossible to really manage Donald, and Donald does his own PR. He just does [sounds like]. The method would be, well, for one thing he

was just out all the time. I mean he would just go for a period at certainly any party where there were models. When he was a free agent again, you'd find Donald. He's happy to chat you up. He goes to plays. He goes to movie premieres. He is ramping on the scene. So those were the places.

Mostly it would be about litigation. Like if there was some lawsuit, he made sure you knew about it. Or if you found out about it on your own, he would be happy to get on the phone. I would say he also knew how to play the game. Where less flamboyant businessman would just not return the call or would say no comment, but Donald understood that you could get into a conversation not for attribution and spin the story as you like. His classic phrase was "This is off the record, but you could use it." A lot of things would come from a friend of Donald's, and so he would talk in the third person about what Donald was thinking and how Donald was going to come through this. He challenged the moment with flying colors. Whatever it was, he would --

Interviewer: How would you use that in print, when you got this is off the record but you can use it? Just a high ranking executive in the Trump Organization?

Rush: Yeah, you could say it like that or you can say a friend of Donald or someone. Usually it would be a combination

of things, some of it would be on the record and some of it would be attributable to a friend of Donald.

Interviewer: What I find enjoyable about reading stories or coverage of him is that you'll see some particular incident - this happened with the Ivana-Marla stuff - you'll see like a maturation or it's almost like he gets more comfortable saying the things. So you'll see one line appear like in the *Daily News* as a high-ranking Trump Organization official, and then somewhere else it will be a friend of Donald. And then like two weeks later, he just would be saying it on the record and you'll know the story

Rush: Yeah, the same words. Yeah, that would happen.

Interviewer: Did you ever deal with like the John Barron or the John Miller? Did they ever do any of that shit with you?

Rush: Who were they? I don't --

Interviewer: He would make up a fake spokesman.

Rush: Oh. No. You know, I've heard about that recently but I never knew him to do that. I can't rule it out, but he didn't do that with us.

Interviewer: You kind of answered this earlier, so I think Donald basically called everyone. But were there particular reporters or editors or media organizations that you knew if he was pissed at you that you're going to get fragged in this whole publication by this reporter's quarrel?

Rush: Well, obviously the different -- and again, by no means that he'd just talk to a gossip columnists. He would talk to anybody. But given that like *Page Six* would compete with *Rush and Molloy*, we really -- when it started to feel like we were being used, if we felt that we're being used by him, we were not -- let me back up. I would say that we didn't print things Donald didn't like, and he became cross with us. Like that story I sent you about him cutting in line at the ski lift, that's the kind of thing when you call him, he really sort of expected you wouldn't write it once he told you it wasn't true. If you still wrote it with his denial, the next time you saw him he would be a little cross. But he didn't really hold grudges too long because he felt like you've got to do your job. I'm doing my job. But he -- I'm sorry. What was your question again?

Interviewer: Were there any particular media organizations -- ?

Rush: Oh. Well, he would go to *Page Six*. He might take a shot at the *Daily News*, in the *Post*, because they were the natural -- they would have a shared antagonism for the *Daily News* at that point. Now he can do it all in Twitter and he loves it because he doesn't have to have a middle man. The *Daily News* is coming out to him as a hammering claw in a way

they never did before and he can fire back that it's a money-losing, it's about to die and they're desperate and so on.

Interviewer: Another thing I'm kind of curious about is there are clips that mention Howard Rubenstein, that mention Michelle de Milly as a spokeswoman for him. But a lot of reporters I talked to say he never had a PR person. As far as I knew, I just called, left a message with Norma and he'd call back like 20 minutes later. Was that your general experience?

Rush: Yeah, yeah. Norma was the conduit. She was a sweet, real sweet older lady, long-serving. I remember we'd call her in the middle of night, if necessary, to try and match some story that Donald had given the *Post* perhaps. This was back pre-Internet where they'd send a reporter or they'd send some copy boy to a newsstand to get the first edition of the *Post*. And if there was a story about Donald that we felt we had to get in, then we try and reach him before midnight or 1:00AM.

Interviewer: What kind of Donald-related story would send you guys scurrying for a phone call?

Rush: Well, if they had something about like the news that he and Marla were living apart or something. We had friends on that story that heard that Donald and Marla were close to divorce. We had a couple of very good sources that said that but they weren't on the record. At the time, Pete Hamill was the editor and one who thought Donald shouldn't be written about

or should not be encouraged. He was loathed to do any Donald story, and then he questioned whether it was solid enough. So he said let's hold it and try to see if we can develop more. And then the next day, the *Post* front page was Donald and Marla divorced. It looked like it had Donald's fingerprints on it in that he had collaborated with them. And so that was the kind of thing where we would then go into -- I mean we had our story already written but we had to update it. And Pete said I'm sorry, you were right. I mean the story was right, but Pete still felt that we didn't have enough at that time.

There was another person after Norma retired who would answer calls, Rona Graff. I don't know whether you've heard her name. She was a younger woman who would function like Norma after a while. I don't know whether she's - she probably would be good to talk to you, but she probably is still loyal to him. I don't know her email, but it used to be rgraff@trumporg.com. I don't know whether she's in another part of the empire or what happened to her.

Interviewer: If you call Donald, how long would it take for him to get back to you?

Rush: Depending on what the question was, it could be five minutes. If it was something like -- at one point I remember I had heard that he and Melania were having trouble. There was some specific evidence that it had to do with the house he was

building in Westchester. People said that was where he was going to -- or one or the other was going to live there, apart. He would call back and his first words would be, "It's not true, George; and if you run it, I'll sue you." He's quite adamant about certain things. He obviously had stayed with Melania. We didn't run anything in that case. It didn't feel solid enough.

First of all, as most of the period when we dealt with him, he seemed apolitical. Yes, he made campaign contributions. He lived in a town where most of the people in office were Democrats, so he donated to Democrats. I still believe that in his heart he's more of a Democrat than a Republican but that he saw all these Tea Party candidates and wingnuts with little political experience getting elected and he said I could run race around them. The whole fracturing of the political system created an opening for the ultimate blow for him to take the stage and in his mind claim what he deserves. So, anyway, that's why I think he -- I don't think he has these deep-seated beliefs in any of this stuff. He is just making it up as he goes along, and some of it sticks and some of it doesn't.

You know, a friend and a former colleague, he was also a columnist, a gossip columnist at the *Daily News*. Mitchell Fink did a post a couple of weeks ago on the *Huffington Post* about how gossip could be the way to bring Donald Trump down.

[Indiscernible] Mitchell Fink. I can give you his phone number

if you want it. But I question whether there's anything that is there or could damage him because really I've never seen him take a drink. He's not, for whatever reason he's -- I think his brother, [indiscernible] don't quote me but I think he died of an alcohol-related disease. So he was always sober. He was a philanderer in his younger days, but we all know that, and it seems like the tiger changed his stripes. But even when you find out things, like he doesn't really hire many Americans in Mar-a-Lago or he doesn't go to church very often according to the reverend at the Marble Collegiate, he just brushes it off. It doesn't seem to really affect him. So I don't know whether gossip could, there's enough to really bring him out. His worst enemy is his own mouth. He just gets too cocky and --

Interviewer: Now, before I talk to you [indiscernible] in that period, he said he figured out that if you are absolutely shameless and you know how to spin a story to your advantage, you're basically bulletproof. Outside of like finding -- uncovering that he committed some type of felony back in the day that had gone on uncharged, what will stand out when we think of these skeletons in the closet? Because they've already trotted out there in the front pages of the *Post* and the *Daily News*. So I'm thinking of incidents that really are emblematic of how he could use the media. Ivana-Marla is one. The woman Rankine incident is another one. Were there other long-running media

feuds or times that you would think of when you think about how Donald used the media in New York?

Rush: Well, the feuds, I wouldn't say they're countless, but the big ones obviously were Rosie O'Donnell and Martha Stewart. Who else? I think they were just generally he would announce these projects and everyone avidly jumped on board and trumpeted Donald's latest building, his steak line, his fashion line, a steak line. I don't know whether he had a liquor line or a vodka line. He has wine, Trump Wines, even though he doesn't drink. I'm not sure how he would know how they would taste, whether they're good or not.

Interviewer: I think Ivanka was in charge of that or one of the kids.

Rush: Yeah. So everybody just sort of gets on board, and only now do some of these people say did that go out of business or what finally happened to that. So there tends to be not a lot of follow-up on whether the project was a success. That's the general failing probably of the media.

Interviewer: Right. There's another thing I'm curious about. Donald knew he could exploit the weaknesses of daily media, which is lack of fact-checking. If you tell somebody 400 lies, it will take him a lot of time to fact-check all those lies. And then the short attention span, which I think goes to what you were just saying there. [Cross-talking]

Rush: Yeah. Certainly in the pre-Internet, it was Donald himself probably didn't remember half his exaggerations. Much of it was his opinion of himself. I would say you're right. He was kind of a master of the quote, and just the outrageousness of what he said would be the story, particularly in the later years. The viciousness of his denunciation of Martha Stewart would be so raw that you couldn't help but quote it.

I do think Donald should learn a few more words at this point. Every time you see him, and the limits of his vocabulary are sort of shocking. You'd think that he would find new superlatives other than super [indiscernible] bash. But it doesn't seem to hurt him.

Interviewer: How about TV, radio or any other medium that he specialized and get himself on outside of getting himself on the pages of the *Post* and the *Daily News*?

Rush: I can't say specific. There was no camera that was a stranger to him. At movie premiers, say, where he would just be going as a guest, he would work the rope line and it was fan fantastic that all these media were just lined up like a buffet for him. Microphones were like pretzel sticks or something for him to devour. He would just go down the line and he didn't feel bound by talking about the film. He would decide what he would talk about with whatever he was promoting at that time.

Certainly anything, *Entertainment Tonight*, *NY1*, any of the entertainment shows he was available for comment.

Interviewer: Any particular incidents in which he went after another reporter, a journalist who wrote adversarial about him or just did anything that he was unhappy about? One example that people mention is with Malcolm Forbes, when Forbes downgraded his wealth and Trump outed him in -- it was his second book, *Surviving the Top*. Were you aware of that at all?

Rush: It rings a bell. It could be I've forgotten that. Totally plausible. Malcolm Forbes' sexual life is kind of the worst kept secrets at that time. He was supposed to be always ready to marry Elizabeth Taylor. Were you familiar with the financial reporter, Chris Byron, Christopher Byron? He did some hard stories on Donald where he really drilled down on how much money he had. Let's say he wrote for Forbes at one point and he later wrote for the *New Yorker Observer*. But Donald hated him. I knew Chris, so when he would do one of these stories, we would pick up on it and naturally call Donald for response. Donald would go ballistic and really question why we were giving any credence to the story. I'm just looking at my directory. Chris' number used to be XXX-XXX-XXXX.

Interviewer: XXX-XXX-XXXX?

Rush: XXX-XXX-XXXX. I'm sure he has some Internet presence now. I'm looking for Mitchell Fink as long as I'm

looking here. It's XXX-XXX-XXXX. I'm trying to think of any other acts of media vengeance. I mean his biggest sensitivity, I think, was financial writing or reporting that debunks his myth of omnipotence, that he was the reverse of that, whereas Donald said I'm really, really rich. Chris may have a back story about how Donald tried to get him fired or something. I don't know that that was the case, but --

Interviewer: All right. Is there anything else we haven't touch on that comes to mind as we're discussing this?

Rush: That ear [sounds like] damaged as it is.

Interviewer: Not at all. Were there any other real estate figures that were covered as closely as he was in the tabloid?

Rush: Definitely not as closely. I'm trying to think of who would even be in second place. The thing about real estate people is many of the biggest don't want you to know what they're doing. They really prefer to fly under the radar and quietly assemble their city blocks or whole buildings that you just suddenly noticed were all vacant and build their tower. I mean the other -- I googled the big names like Durst and Union Square. There are like five big New York real estate families, and all of them really had to adopt to the quiet subterfuge to do their deals because, let's face it, a lot of them are involved or have relationships with politicians and the

evictions of all ways and things that they didn't really want attention for it.

Howard Rubenstein, the Durst, Howard represented a lot of those people. Howard is getting up in years. His son, Steven, is kind of running Rubenstein Communications now. And he, I'm sure, had some personal feelings of Donald. But, yeah, I can't -- I'm just looking here, like there's somebody who did an article on New York's ten oldest surviving commercial real estate dynasties. Rockefeller's certainly quiet. LeFrak's, the LeFraks are written about a lot but did not seek out the attention. The Rudins, really big. Lewis Rudin was a client of Howard and they would do things like try to build these partnerships to improve neighborhoods and so on. There's Jim Dolan who owns MSG and Cablevision and so on. People would get a little bit into his personal life. But no one was really seeking the limelight like Donald. The Milsteins, the Fishers.

I remember that Donald had a -- there was a miniseries or a made for TV movie I think based *The Art of the Deal* where there was a guy who played Donald and built a family. I mean Donald obviously optioned the book to whoever made it. I don't know whether he had final approval of the script, but he seemed to just eat it up except that I would bet anything he's saying [indiscernible] the line. He'd question whether the guy who

played him was handsome. Well, I can't think of anything else Will. But if I do, I'll reach out to you.

Interviewer: Who else should I call? Christopher Byron, Mitchell Fink.

Rush: The big people at the *Post*. Cindy Adams obviously had a long relationship with Donald and would have this always very quotable -- do you want her number?

Interviewer: Do you have it actually?

Rush: Yeah. [Indiscernible] she works out of her home. I have XXX-XXX-XXXX. Actually try this first, XXX-XXX-XXXX. She's not the biggest on email, but I think she has an assistant who checks it. To my knowledge, her email is XXX-XXX-XXXX. Do you need the contact for Liz Smith?

Interviewer: I got her.

Rush: You got her.

Interviewer: Yeah. Thanks.

Rush: Let's see. Richard Johnson. He's the long-time editor of *Page Six*. Richard is at -- he's back at the *Post*. He's always at the *Post*, but let's see, that's rjohnson@nypost.com. I forgot what their main number is now, but his cell is XXX-XXX-XXXX. And yeah, between all those, you'd probably get something. Cuzzo, he's still at the *Post*. It's Steven C-u-o-z-z-o. But I don't think he dealt directly with Donald like Cindy and Richard did.

Interviewer: Well, George, listen. I really appreciate your time. If anything else comes to mind, you've got my contact info. I have no idea when this stuff is going to print. But when we get a more firm deadline, I'll try to reach back out to you and all those that I'll be talking to. I really appreciate it, man.

Rush: Okay. Good luck.

Interviewer: I'll be going.

[End of file]

[End of transcript]