

Received Aug 24 74

Jim Mitchell and Jed Davis, P.A.

Lawyers  
86 Winthrop Street  
Augusta, Maine 04330  
(207)622-6339

Jed Davis - New York City  
office: (212) 261-6668

August 21, 1978

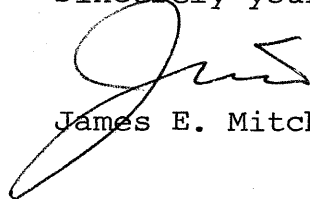
JIM  
MITCHELL - 1

Mr. David Cole  
137 Cottage Street  
New Haven, Conn. 06511

David:

Helen Chaitman is Phil Davis's daughter. She is an attorney with one of New York's largest firms. Her firm has a full theatre department. She and an associate will read your play. If they both agree, they will give it to the senior partner in their theatre department suggesting that he read it. That partner's name, if I'm not mistaken, is Robert Montgomery. He is supposed to be a close personal friend of Joseph Papp, apparently the head of the American Public Theatre. It is all a bit arcane to me, but that means it probably works. Someone will be in touch with you at some time.

Sincerely yours,



James E. Mitchell

JEM/mgr

JIM  
MITCHELL - 2

August 21, 1978

Helen Chaitman, Esq.  
Paul, Weiss and Rifkind  
345 Park Avenue  
New York, New York 10022

Dear Helen:

I've called ~~Helen~~ Cole three times since I spoke with you about his play - each time without success. I am therefore reluctantly sending my copy of the play. I am reluctant to force you to copy it, your generosity no less appreciated for that, and more reluctant to give it up, being only one-half finished with it myself.

The best compliment I can give the play is to ask you to return my copy post-haste. I will send David a copy of this letter with an explanatory note telling him to expect to hear from you directly.

Having now met you vicariously, I hope to have the first hand pleasure soon. If Mr. Ford needs some place to play pool, we may be able to work something out together.

Sincerely yours,

James E. Mitchell

JEM/mgr  
encl.  
cc: David Cole

PAUL, WEISS, RIFKIND, WHARTON & GARRISON

345 PARK AVENUE

NEW YORK, N. Y. 10022

TELEPHONE (212) 644-8000  
TELECOPIER (212) 644-8202

CABLE: LONGSIGHT, N. Y.  
TELEX 12-7831

RANDOLPH E. PAUL (1946-1956)  
LOUIS S. WEISS (1927-1950)  
JOHN F. WHARTON (1927-1977)

LLOYD K. GARRISON  
COUNSEL

SIMON H. RIFKIND  
HOWARD A. SEITZ  
ADRIAN W. DWIND  
MORRIS B. ABRAM  
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KEVIN J. O'BRIEN  
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STEVEN B. ROSENFELD  
ALBERT P. HAND  
ROBERT S. SMITH  
MAX GITTER  
JOHN J. O'NEIL  
CAMERON CLARK  
LEWIS A. KAPLAN

WRITER'S DIRECT DIAL NUMBER

(212) 644-8175

August 24, 1978

JIM MITCHELL - 3

James E. Mitchell, Esq.  
86 Winthrop Street  
Augusta, Maine 04330

Dear Jim:

I enclose your copy of David Cole's play, which I have duplicated for our office use.

I will let you know as soon as anything develops with this matter.

Yours sincerely,

Helen Davis Chaitman

HDC:JB

Enclosure

Aug. 31, 1978

Thank you! You've done better than you know. By that I mean that ~~xxxx~~I've all along been looking for an "inside track" by which to approach Joe Papp; you pull the one string available to you--and it turns out to be a step in that direction.

Of course, just how much of an inside track three show biz lawyers will turn out to be, remains to be seen. But my point is: you couldn't have helped me in a more germane way. I really appreciate it.

There's also a kind of sad irony involved. One of my best friends from college, who died last year, was a partner at Paul, Weiss; if she were alive now, she'd have been only too happy to step in at this stage.

Not only do I thank you, Joe Papp thanks you, ~~ix~~ if he knows what's good for him.

Love to Libby and the kids.

To Jim Mitchell

JIM  
MITCHELL

-4

Receipt  
Sept 7 78

Jim Mitchell and Jed Davis, P.A.

Lawyers  
86 Winthrop Street  
Augusta, Maine 04330  
(207)622-6339

JIM MITCHELL -5

Jed Davis New York City  
Office: (212) 261-6666

Sept. 5, 1978

Your letter  
vs. if arrived.  
So you think I have but  
one thing!

Dear David:

Not once, but consistently, I would get completely enmeshed in the intense and sometimes terrifying dramatic conflicts swirling about when all of it self would come a line:

"Hm. That's one I certainly should have known."

"Well, - there is nothing I need more than a conceivable perspective on the subject!"

"There are not quite the answers."

"I cannot imagine what other posture to assume in the presence of a myth."

and I would say with a start. "DAVID! You know this is a play. Get out of there!"

Then there is the typographical error with dangling possibilities in the fourth line of text on page Five ii 38. (Sorry for the lawyerly reference. Reminiscent of my putting together the swingset by instructions on Mansfield St.) Never has my understanding of the Book of Revelations been furthered more by exegesis. Some day I'll take you to a tent revival on the subject and grill you how close your understanding is to that of the Southern Baptists.

Your Jew's effect on me I cannot scribble quickly and succinctly. I find such a treasure of perspectives on my own life that I feel it might take me four years to sort them out for you. That, I presume, is a complete success for you.

JIM MITCHELL - 6

I am timid to venture into criticism, as my comments have not the necessary depth of artistic insight. I fear the play, from a practical, rear-end, perspective is too long. Like you, though, I would find it difficult to cut. Maybe because they are most recently in my mind, but I think not, I recall the Hochhimmelfahrt scenes and the Woman who loved scenes as the most compelling - but I feel that they are so for me while another may identify more with Prague or the lurching wisemen or kings. Artistically, or for stagecraft, I get the sense that the Prague scenes carry the most drama, but it is hard for me to visualize.

In any event, I am now assuming charter membership in the Society for the Propagation of the Wandering Jew. No. I mean - The Moments of the Wandering Jew. What I was willing to do out of faith in you, I am now willing to continue as a commitment to artistic excellence.

If the enclosed letter comes to nothing or to nothing soon, I plan to forward a copy to a Princeton friend. I've given my copy to Ted and Barbara Davis. If you <sup>used</sup> get back before I get it to you, call or write. I'll make a copy if necessary.

Jim

Mitchell

Oct. 24, 1978

JIM  
MITCHELL -7

Dear Jim,

That's a wonderful letter you wrote me; thank you. Your advocacy of the script already meant a great deal to me as an act of friendship; naturally, it means even more when it is also coming out of your feelings about the play itself. And your specific responses helped me to get perspective on several aspects of the play it had been hard for me to "stand back" from.

I haven't yet heard from the Paul, Weiss people or the Public Theatre. But meanwhile, some exciting things have been happening. First, I've found a director who believes passionately in the play, and is working for it. Last Saturday, at the Gene Frankel Theatre/School in New York, she brought together 6 fine actors to read the Hochhimmelfahrt sequence. It went beautifully. Gene Frankel, the head of the School and a famous director (most recently, of Kopit's Indians, with Stacy Keach) was interested and asked for a copy of the script. There was talk of workshop productions, showcase productions, full productions....

Also--less important, but pleasing--there's a strong probability that part of the play will be published in a magazine called The New Boston Review.

I have a distinct sense that things are moving and about to happen; I'll keep you apprised of all developments.

I thought you might be interested in the enclosed.

Please be sure and let us know the results of your and Libby's races--just on the off-chance the Journal-Courier fails to provide adequate coverage of the political fortunes of New Haven's Favorite (Ex-)Son and (Ex-)Daughter.

Best, ~~David~~