

# REHEARSAL NOTEBOOK A

Play: The Moments of the Wandering Jew  
Period: January - November 1978

## HISTOIRE DE LA RECEPTION

① Jan. 1 - Nov. 30, 1978

# A

139 pages

33-002

80 Sheets  $7\frac{3}{4}$ " x 5" Narrow Ruled



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DAVID COLE  
137 Cottage St.  
New Haven, Conn. 06511  
203-624-3982



COPIES OUT TO :

Susan's office 1/25  
[non-bound]

Alia + Ed Mattison  
1/29 - 4/9  
handed

Stanley Kautzmann  
1/30 - 2/10  
1st class mail

Drew DeShaw  
1/31 - 5/10  
1st class - mail

John Lechdorf  
1/31 - 5/14  
book rate

Eileen Blumenthal  
1/31 -  
book rate + return envelope

Meg + Dan  
1/31 - 2/27  
book rate + return envelope

Toby Cole  
2/16 - 3/28 - 6/25  
1st class, w/ copy of book

Andrea Wornick  
2/18 - 3/11/79  
book rate + return envelope

Dan Seltzer  
2/18 - 5/4/79  
1st class

Lillian Holloman  
2/18 -  
1st class

Cal Emmons  
2/22 - 7/9  
by hand in NY

Dad + Betty  
2/26 - 4/17  
by hand in NY

Anne Callaneo  
2/28 -  
1st class - mail

passcd it on to Anne Bishop

Charles Marowitz  
3/22 -  
sent sea mail, takes 4-6 weeks

Bob Goldsby (Berkeley Stage)  
3/31 -  
handed to him

Mary Farnham  
4/10 - 5/27  
handed to her by Susan

Bonnie Mavranca  
4/11 - 4/21  
1st class, w/ return envelope

Lynne Meadows  
4/11 - 1/9/79  
1st class w/ return envelope

Howard Rosenstone  
4/11 -  
1st class, w/ return envelope

Alan Schneider  
4/11 - 5/17  
1st class, w/ return envelope

David Bromwich  
4/29 - 4/29/79  
handed to him in N.H.

Arthur Ballet  
5/26 - 6/6  
1st class w/ return envelope

Philip Blumenthal  
5/26/78 - 5/11/79  
1st class - mail w/ return envelope

Peggy Blumenthal  
7/14 - 8/11  
by hand in Somerset NY

Registers of Copyrights  
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MS - rate.

Matthew Gurewitsch  
7/26 -  
by hand to his house

Jim Mitchell  
8/5 -  
by hand in Maine

Michael Fingold  
8/18 - 11/20  
1st class - mail

Section by Jim to Helen Chittman Paul Weiss + R.F. King  
then to Jack + Barbara Davis

Russ Vanderbrack  
8/18 - 11/22  
1st class - mail

Lynne Holtz  
9/1 - 10/14  
1st class - mail

for mark on envelope returned to Public

Peggy Marks  
9/6 - 1/24/79  
by hand, at Public

sent back by mail Merrifield

Bevya Rosten  
9/17 -  
by hand, in NY

Gene Frankell  
10/18 - 11/1 Bevya got  
by hand from him

(New) Ruth Ann Mitchell  
10/27 -  
1st class

2 copies  
(New) Eugene O'Neill  
co-publisher  
10/30 - 1/6/79  
by hand in NY

(New) Constance Wilkinson  
11/11 -  
by hand, in NY.

5 MORE COPIES (4 NEW)  
Bevya Rosten  
11/19 -  
by hand in NY

Book of 4th Edition (Dec 1978)

2 MORE COPIES (1 NEW)  
Bevya Rosten  
12/1 -  
by hand in NY

(New) Lynn M. Davis  
12/11 -  
in NY, by hand

MORE (1979)  
4 SCRAPIS to  
Bevya Rosten  
1/11/79 -  
by hand in NY

ONE COPY CUT UP  
in preparing 2-Act Version  
(Fcs. 79) PERMANENTLY GONE







Thurs., Jan 19

Susan read it, in one afternoon,  
while I "sweated it out"  
at CCL.

HER COMMENTS IN ENVELOPE

LAST STAGES OF  
WORK ON PLAY

Sat., Dec 31, 1977, about noon. Finished the play

Wed., Jan 4 - Fri., Jan 13. typed ~~and~~ play,  
9-5 each day while Susan in Arlington  
proofread what I typed each night  
after dinner.

Sat., Jan 14, around 5 p.m. Finished the  
illustrations + "Characters," "Doubting,"  
"Scenes" pages, etc.

Mon., Jan 23, myself xeroxed  
one copy (for safekeeping) at Ed Mattison's  
office, at Alice's suggestion

Thurs., Jan 26 - Sun., Jan 29. ~~the~~ ms. at TRCO  
being xeroxed. Susan and I pick it  
up and ~~collect it~~ and proofread, and  
~~the~~ checked it for missing pages - and put it  
in binders



~~scribble~~

## JANUARY 1978

Fri., Jan 27 called Stanley Kauffmann  
at noon, left a <sup>for him to call</sup> message; he called  
back at 3:30, said he'd be glad to  
read the play, but it would take  
him "a couple of ~~at~~ weeks"

Sat., Jan 28, spent 4 hours at Div Lib  
writing a letter to Kauffmann

Sun., Jan 29, <sup>read it to Susan (who liked it), typed it</sup> went over letter to Kauffmann,  
- 11:00 pm. Alice & Ed Mattison  
came by, to pick up a copy,  
Ed started it on the spot,  
said he liked 1st 20 pages,  
found it "finished, not a draft"

Mon., Jan 30

· mailed copy + letter to Kauffmann, 1st Class

STANLEY KAUFFMANN  
10 W. 15 ST.  
New York, NY 10011

(212-242-1659)

· wrote + typed accompanying letter

for copies to: Drew  
John C.  
Eileen Blumenthal  
Mary + Don

(cont.)



8

Tues., Jan. 31

mailed copies to:

DREW DE SHONC  
3878 17th St  
SAN FRANCISCO, CAL. 94114  
415-431-1154

EILEEN BLUMENTHAL  
Theatre Dept.  
Rutgers University - DOUGLAS  
New Brunswick, NJ 08903  
c/o D/C → (= "Douglas  
College")  
(phone: Queens: 212-728-2421)

DON + MEC GERTMANIAN  
51 LEIGHTON ROAD  
WELLESLEY, MASS. 02181  
(617-235-0297)

JOHN LEUBSDORF  
8 FAIRFIELD ST  
BOSTON, MASS 02116  
617-261-2424

FEB 78

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FEBRUARY 1978

Wed., Feb. 1, ~~at~~ started this book,  
+ envelopes w/ coupons of,  
correspondence re: and expenses for, w/

Mon., Feb 6 - received card from Stanley  
Kraff - acknowledging receipt of MS  
IN ENVELOPE

Thurs, Feb. 9, 12:30 p.m. Stanley Kraff  
called asking me to ~~meet~~ meet  
him in his office in Drama School  
Annex (205 Park St, up stairs & turn right

→ 6:30 p.m. Alice Mathison  
on phone, told Susan there are some  
parts of play "that utterly + totally engage  
& fascinate her" and "a few that don't"  
as much, and she wants to read  
it again + figure out why before  
talking to me

SUSAN'S PHONE NOTES IN ENVELOPE

Fri., Feb. 10, 9:30AM met with Stanley  
Kacffman. (I write this up directly  
afterwards) what follows is paraphrase of his

He called the play "an act of  
brave courage" <sup>"I have left gathering up</sup>  
between my <sup>conception</sup> and <sup>my realization</sup>  
until so much of what is  
given out as making no compromise,  
this really doesn't.

It must be prepared to  
spend the next year or two  
of my time taking the play  
around <sup>to invest time, money & energy in</sup>  
getting it <sup>before people</sup>

Title perfect <sup>structurally</sup>  
& philosophically <sup>"- don't let</sup>  
anyone change it. <sup>"Moment" implies pencil</sup>  
<sup>will be fully realized</sup>  
<sup>So - arc, So - arc (see next pg)</sup>

he's going to stay away from  
qualitative judgment, not  
interested in "better <sup>you like</sup> on A-2  
or a B-3 playwright or relative."  
Compared the play, for its  
justified scale, to To Damascus  
Expans and Galileo "I don't  
enjoy you're shuffling & churning"

some scenes magnificent conceptions, namely

- opening scene
- 3 Kings
- Pontius Pilate
- the passion play scene
- woman-scent

Other scenes he felt to be  
more schematic, "there was for  
you architectural sense that  
they're needed <sup>though as dramatic conceptions</sup>

- Charles of Curious ("more an  
idea than a scene")

- Last Scene:

<sup>sense to come out of a sense</sup>  
~~was sense~~  
that a big finale was needed,  
but it's hollow - "I know  
what you mean by now"

a substituted cut could be  
made <sup>in last scene</sup> far very near the  
beginning to relay near the end

- though the very end is  
beautiful (the first <sup>of the</sup> "business")

the "metaphysical chorus"  
idea he didn't like



- he started to make notes about rewrite here and there - but decided not to. "This is the most possible amount for you to think about rewrite"

- he was first troubled by the ease to feel as a strength that he couldn't say exactly what the WS "stands for" or "is about": "The Jew", "Mrs", etc. "That I ease to feel this as a strength is - complaint to you"

- there are problems that, by the <sup>language</sup> criteria of my own books "with the best actors in the world" and Max Reinhardt directing them, "won't move on the stage."

By this, he said, he meant sections of scenes, not lines

- he felt that sometimes the action was too dependent on small bits of business being done just so: that there's a close between the largeness of conception and the minuteness of the bit that are sometimes asked to carry it. (compared a play by George Nathan, The Atheist, in which the protagonist dies, ~~the light~~ hits the window in the form of a cross: "some of the" effect reminded me of that)

- he said it's too hard if American: it would be easier if it was English, French or German

- his wife read it. After first 4 or 5 pages, she felt like throwing it down as "some college boy's view of man"; but as she read on, ~~it~~ something began to hum below the surface; it was alive.

- he ended by saying it's ~~small~~ a  
 very ~~small~~ ~~the world~~,  
 → thin, an addit to what is the world

[KAUFFMAN, cont.] SPECIFIC ~~DE~~ PRODUCTION

As to specifics of getting people  
 interested - it:

- he said ~~the~~ ~~little~~ of the  
 sense of ~~of~~ ~~the~~ ~~little~~ that comes  
 though ~~the~~ ~~little~~ is justified

- he said he's not willing, "for  
 various reasons, among them  
 profession," to write a label.  
 But he is completely willing that  
 "for but it's worth" of could  
 certainly mention him (St) as  
 earnestly recommending it to their  
 intention.

- He said, <sup>yes, of course</sup> it could get done  
 "on Broadway with Liza Minnelli,  
 but that's a ~~little~~, not sense"

- As to agents, he said he's  
 out of that world now. The only one  
 he could recommend would be Toby Cole  
 (SEE NOTES ON FELLOW SHEET)



many of which  
were his ex-student

- Another good track to pursue  
would be dra-atuags; not that  
the particular treaties they're  
associated with would always  
do it, but they might do ~~to~~  
a study "in their second"  
think, or do part of it (see below)  
They're likely to be among the  
most "open" people  
SEE NAMES IN ENVELOPE

- he said he "felt obliged,  
out of loyalty, to mention Yale."  
(Jonathan Marks, Joel Schechter)  
I told him of the bad feelings  
I had about Yale, <sup>re: about the</sup>  
Jeremy Seidman-business, etc.

- He said it might conceivably  
be published (by a Univ. Press or  
small press, not "big trade house"),  
but that he thought it  
would be far better to wait  
until "actors" had got their  
months around it  
e.g. parts of it in Feld Treaties or  
Performing Arts Journal

- He said a good course to  
take would be to try to get  
part of it done / published  
to stir up interest. He said  
the point that this is how  
Brecht first began to be done  
in this country; e.g. news from  
The Point List of the Moscow Press

- he said I should feel free  
to let him know how it's  
going and to consult him,  
both in general "and specifically."

[Estim.] Fri, Feb 10, 10 p.m.

Meg and Don called, asked for "the great playwright," M. said they found the play "wonderful," that it had "been worth 4 years"

Meg: "you'll forgive me, but one is always a little nervous when a fat M.S. from a friend arrives, hoping it'll be good. Well, this time it was"

Meg said her favorite scene was the Chamber of Curiosity that should have been "moved" by it, that they'd "figured out who the guy was in that scene," <sup>"I and that the play"</sup> <sub>"was there"</sub> she also said they'd "worried over" the image.

Don said they'd read it several times, passed it back and forth

Wed., Feb 15

letter from Meg  
giving her reactions

more detail  
LETTER IN ENVELOPE



Thurs., Feb. 16 play plus letter [XEROX IN ENVELOPE] plus copy of my book sent to:

TOBY COLE  
234 West 44th St  
New York, NY 10036

returned  
Sat Feb 25  
"address"  
sent out ASADU  
Feb 26  
(see entry under that date)

Sat., Feb. 18 play plus letter [XEROX IN ENVELOPES] sent to:

ANDREA WOMACK  
22 Hancock St  
Cambridge, Mass. 02139

DANIEL SELTZER  
Program in Theatre  
185 Nassau St.  
Princeton University  
Princeton, NJ 08540

LILLIAN HELLMAN  
~~63 East 82nd St~~  
New York, NY 10028

630 Park Ave  
NY NY 10021

ALSO: I sent a letter (carbon in envelope) to Stanley Kacuff - a - y - follow-up to - y - meeting with him.

Wed., Feb 22 copy given (by hand) in NY to:

CAI EMMONS  
245 East 11th St,  
Apt 6-D  
NY NY 10003

Fri., Feb 24 Lillian Hellman - copy sent back: "moved," checked her address in who's who + mailed it off to her new address (630 PARK AVE NY NY 10021)

I changed the date on the letter (and on the ~~copy~~ carbon in the envelope] to "Feb 24 1978"

(still 2/24), 8 pm. Alice Mattison came over, gave me her comments [MY NOTES ON HER COMMENTS IN ENVELOPE]

- late at night - woke up with muscle pain, talked with Susan about my disappointment at first that people were reacting to play as if it was an anthology of scenes, ("liked this one, didn't like that one") not as a whole. Susan gave some reactions to play as a whole.

Sat. Feb 25, noon. MS. sent to TOBY  
COLE was returned: "addressee  
unknown."

-10<sup>30</sup> pm Eileen Blumenthal  
phoned to say she'd read first  
2 parts of play, found them  
"very interesting" but had had  
to stop because of artists  
deadlines.

(She mentioned a difficulty  
w/ fact that scenery & action are  
described in such detail,  
characters aren't.

She told me Toby Cole  
is no longer in N.Y.

She also mentioned ~~that~~  
- in response to my saying  
I didn't want the play to  
wind up in the NY Shakespeare  
Festival club file - that  
PEGGY MARKS (former Yale  
drama major) is now one  
of 5 or 6 most powerful people  
there, handles grants, but also has

"some artistic say"

She told me she'd been  
with Ch. & Susan + Susan - Sunday,  
that Sunday had asked her  
what good was being written  
on theatre and Eileen had  
mentioned a book - and  
Ch. & Susan had spoken ~~very~~ very  
highly of the book.

She asked if I'd like to have  
Ch. & Susan read the play, I'd  
my reservations at the idea.  
She warned me he doesn't  
read scripts much now; I  
said I'd ~~never~~ never thought  
of sending it to him, because  
I always imagine him finding  
his own material - but I'd  
certainly like to know his  
reaction, so if after reading it she  
felt he'd be interested etc.

She also told me ~~she~~  
she'd seen the book around <sup>in stores</sup> a  
lot.





still Feb. 28]

4pm Mrs. Freedman from Society of Authors' Representatives called, I explained it, with Toby Cole. She said she knew nothing of it, but it sounded as if Toby Cole was not seeking new clients.

I asked her to send me the directory of Agents her job points out - and if she heard of me about Toby Cole, to send into me.

Frid-  
n March 10 1978]

answered Dan Selty's Feb. 23 letter (it, a-ly reply, in envelope), thanking him for finding the play "excellent" and sending it to Michael Kalin

[IN NEW YORK]

Mon, March 13] letter to John Leubsdorf [in envelope] <sup>tell</sup> <sup>she</sup> <sup>said</sup> <sup>he</sup> <sup>had</sup> <sup>enjoyed</sup> <sup>the</sup> <sup>play</sup>, <sup>would</sup> <sup>contact</sup>

Tues., March 14] [in NY]

called Eileen Blumenthal. She still hasn't finished, but says she "likes the 1st 2 parts very much," and "it isn't like any other play I know."

She warned me against the Phoenix, <sup>she said the production is Broadway, but</sup> ~~but~~ someone else told her they don't do classic plays because "for that you need good actors." However, she admitted this was when she was interviewing for the job Anne Cather got. <sub>see Aug 18 \*</sub>

Thurs., March 16] Dad told me he'd read Part I: "At last you're with something I can understand & enjoy"

[BACK FROM NY]

Mon., March 20

called Brandeis, NY + California  
in search of Charles Marowitz

Tues., March 21

- spoke w/ Charles Marowitz  
in ~~San~~ Los Angeles, told him  
he'd say that Stanley  
Kaufmann had recommended  
I send him play.  
He said to send it  
to him in London.

- answered Mey's letter  
(carbon in envelope)

Wed., March 22 | copy sent to

CHARLES MAROWITZ  
The Open Space Theatre  
303 Easton Road  
London NW1 England

SENT  
SEA-MAIL  
(fast  
class)  
will take  
4-6  
weeks

(carbon of enclosed letter - envelope)

(note)  
his permanent  
address when  
in the US is  
94 East 1st St  
NY NY 10009  
phone: 212-  
533-7626

IN/SAN FRANCISCO

Thurs., March 23

Drew (with whom we're staying)  
tells me he hasn't finished the  
play; is "still in the Middle Ages"  
He likes the golem - scene best  
so far [note: he's done in that];  
thinks it's the most excruciating  
and theatrical

Of the earlier scenes he says he  
feels they don't provide the actors  
with clear objectives [a strange criticism -  
I suspect he overheard a director say  
something like that!]

Sun., March 26

Drew ~~said~~ <sup>suggested</sup> me how the  
complex visual effects - which he  
likes - could be handled in  
a staged reading, I suggested: some  
alternat visual convention, e.g., slides

Drew suggested, in a staged  
reading, some of the earlier scenes  
could be shown in a kind of  
dumbshow summary.



[Sun, March 26, (cont.)]

A + Drew party, JUDY NAVAS  
(his former graduate student, whom  
we met at his home in S.F. in 1972)  
told me about

C. A. T.

(California Actor's Theatre)

a place where she knows  
the Dramaturg (Anne Matthews,  
Judy's best friend, who is  
also connected with Berkeley Stage  
(see below, March 30),

al told Judy to read  
the play herself when Drew  
had finished, and if she  
thought C. A. T. would be  
interested, to give that copy  
to Anne Matthews.

Tues, March 28

Drew mentions that he is  
in Part IV of ~~the~~, likes the  
Yiddish expressions (!)

Thursday, March 30

met with Bob Goldsby,  
head of Berkeley Stage

(notes on meeting in envelope)

left script with him; he  
said he'd read it by Sat. (!)  
al said al'd call him Sat.  
aft. or evening

BOB GOLDSBY

Rm. 101, Dwinelle Annex:

Berkeley Univ.

Berkeley, Calif.

(his Univ. Office,  
where we talked)

office: 642-1677

home: 848-8472

his wife is  
Angela Paton,  
said (by Drew and  
others) to be  
brilliant actress.

the theatre:

Berkeley Stage

1111 Addison St

Berkeley, Calif.

Susan + I went by there late;  
it's tiny (100 seats), but with a big, deep  
stage. I left G. a note saying where I  
I'd be (Berkeley + Palo Alto numbers) the  
next 3 nights

Fri. March 31

- Drew told me the play, though different "in dimension", was not so different from other plays "still clearly a Drew Cole play"

- Drew on woman-scene:  
"feels strange to have -  
major character introduced so late"

- Drew on Final scene [But he had only read ~~it~~ up to WJ's 1st speech so far]. that it seems confused; the Arch. Angel also seem to him; the others, no.

Sat. April 1

spoke on phone (Fr/ Billers' in Palo Alto) to BOB GOLDSBY at Berkeley Stage

(Notes on Conversation in in envelope)

basic subplot is that they ~~made~~ & considers doing it.

But he did want to ~~show~~ <sup>show</sup> it to 2 people in his company:

- a director of Jewish background who'd done Jewish plays
- a designer named Ariel (a ~~WJ~~) who'd designed the Innocents Earthworms they've just done)

he said "if they're not interested, I'll mail it back"

Back in New Haven

Sun. April 2

In response to my letter to Lillian-Hell-er, got a reply from Rita Wade ~~that~~ in envelope saying "Miss H. has been out of NY for a long time" and that she-Rita Wade - was returning the MS.

Tues., April 11 |

copies sent to:

Bonnie Marranca  
American Place Theatre  
111 W. 46th St  
NY NY 10036

"Literary  
Advisors"

script +  
return  
encl.  
Apr. 11  
1st class

Lynne Meadow  
Manhattan Theater Club  
321 E. 73rd St  
New York, NY 10022

BUS-  
2500

script + return  
envelop  
(1st class) Apr 11

Howard Rosenstone  
850 7th Ave  
NY NY 10019

script  
return envelop  
- review of his  
1972 letter  
to send  
- Knott  
Apr 11  
1st class

Alan Schneider  
Julliard Theatre Center  
Lincoln Center  
New York, NY 10023

script  
return - envelop  
Apr 11  
1st class

Fri., Apr. 14 | in envelope

(post-card for) MANHATTAN TH. CLUB  
(post-dated April 13), acknowledging receipt  
of MS of WT, + of self-addressed envelope.  
card says ready can take "up to 6 - wks."

~~Wed~~, Apr. ~~18~~ 19

John Leubsdorf called, said he'd  
read the play twice, liked it  
very much.

He said he'd considered writing  
me after 1st reading w/ detailed  
comments, "but you don't need  
me to tell you how to write  
a play."

Read it 2 - 3 times though "to  
see if it all hangs together;  
it did."

He also praised its development.

Fri., Apr. 21 |

MS returned for Bonnie Marranca  
at American Place, w/ letter from her  
(letter in envelope)



Sat., Apr. 22 | At Meg + Doris, Meg was discussing difficulty of writing without supporting friends, Dor said: "Look at David." Meg replied, "Yeah, but he's some kind of genius or something."

Thurs., Apr. 27,

called Eileen Blumenthal about getting together with her in NY next weekend.

She still hasn't finished play!!  
BUT -

she said Serban is looking for a long play - "the longest he can find to direct. She's mentioned mine to him; How did I feel about it?"

I said I felt very excited. hoped he would want to do it, but in any case would love to know his response. The reservation I had was that if I heard he didn't feel comfortable enough in English to do a verbal play, she

said he didn't feel that way any more. She said, when she'd mentioned it to him, he had some qualms because ~~she~~ wasn't Jewish. I said my WJ wasn't very Jewish. "But give me 12 hours in a Boston hotel room," I said, "I'll make it a Wandering Kavanian."

We left it fairly specific: she said she was seeing him next week (but didn't know if he was ready with scripts right now); but she asked, could she give him her copy?

I also told her about Bonnie Barranca's (at A in Place) comment. She said Barranca "not bright," ~~can~~ only imagine what's already in being. I told her Barranca's comment about plays' having to have contemporary American settings, Eileen: "What a crock."

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Sat. April 29, met David Bronwick  
 on the street, invited him  
 up to give him the play,  
 told him it had more to  
 do w/ Romantic poetry than  
 American theater right now.  
 He said he'd read it & write  
 to me about it.

MAY '78

39

~~Wed~~ May

Sun. May 7 | Had lunch w/

Eileen Blumenthal in NY

She now said it's "not too likely"  
 Seibman would do my play;  
 he was looking for something  
 established — and besides, he's  
 something of an anti-Semite"

Wed. May 10 |

- letter <sup>received</sup> from Alton Schmeider  
 who disliked the play (in envelope)

- received MS book from Drew,  
 no comment enclosed

(over)

Fri., May 26

copies sent to:

ARTHAUR BALLET copy letter in envelope  
 Theater Arts Dept  
 Univ. of Minnesota  
 208 Middlebrook Hall  
 412 22nd Ave South  
 Minneapolis, Minn. 55455  
 [Phone 612-373-3118]

PHILIP BLUMBERG copy letter in envelope  
 PAF PLAYHOUSE Professing Arts Foundation  
 185 2nd St.  
 Huntington Station [L.I.] NY 11746  
~~Phone~~ [phone: 516-271-8319]

wrote letter to Anne Cattanee at Phoenix Th  
 asking what's up copy letter copy envelope

wrote letter to Michael Kahn  
 at Princeton, asking if he'd get  
 script for Selzer copy in envelope

16 pm Mary Farnham called to say  
 she'd just finished the play,  
 was "entranced" by it.

Sat., May 27

Susan & I had lunch with  
 Mary Farnham. Her comment:

repeated that she was "entranced"  
 sh. w/ Acts IV and V.

IV, she thought could be done on  
 its own. She asked me to explain  
 open-ended quality of ending.  
 loved the "visions"

in II, she was fascinated by  
 the broken window / clean glass  
 (which she asked me to explain)

She said the w/s was "immense"  
 - too real to imagine an actor  
 playing it "[?]"

Of the 1st 3 scenes, she found  
 the ~~self~~ Palto - one best, dialogue "masterful"

The globe-scenes she found gratifying  
 ("at least till I read OM scene"),  
 felt her lack of knowledge of "Greek history"  
 might be the problem



She also liked Pt II - asked  
me to explain the final image  
she recognized the w/ ~~Perse~~ ~~DE~~  
Purcellian (did nobody else has)  
she was struck by the ~~text~~  
revision ref. to history (did  
nobody else has been.

She found the ~~Woman~~  
my "three-dimensional" - and  
the Examiner for more complex  
than their label names would imply.

She said she wanted to  
play the Goddess Futures

→ and → ~~not~~ - found she depended  
from her monologue scene to  
be Part II appearances.

She recognized the "could. I let  
the other shoe drop" imagery  
she said she wanted to ~~revisit again~~.

Tues, May 30

2:30 p.m. Anne Cattaneo from the  
Phoenix called.

She apologized, said she'd tried  
to ~~be~~<sup>get</sup> in touch, but that I was  
hard to reach: "you've been  
more on my mind than could often"

She said she's "interested"  
in the play, "but, as for the  
doing it ~~for~~<sup>at</sup> the Phoenix,  
I'm sure you realize the  
difficulties of cost-size, length."

She said, <sup>last week</sup> she'd given it  
to:

André Bishop

Dramatist + Playwrights-Hours

She'd like to have ~~discuss~~  
with me in N.Y. ☺

We agreed on next month  
[June], I said I'd call her  
after June 20 ~~(that date - 7 5-31-81)~~

Anne Cattaneo

212-730-0787 betw/ 10-6

(cont. →)



should be published even if it was difficult to get performed

He also said that just when we thought they'd got the w's pegged down, some new complaint was revealed.

(BACK IN MECHAUEN)

Sun, June 25 |

Letter from an A int. Editor at Sacred Friends, explaining they're taking over Toby Cole's agency, and come to handle the play (also expresses some admiration for it.)

(Letter in envelope w/ Toby Cole letter)

Mon, June 26 | Anne Cottaneo (Phoenix) called to postpone the meeting w/ her + Andre Bishop (Prayerwright Horizon) till <sup>the 1st</sup> July 6 at 2. Andre, she said, is involved w/ some theatre in Amherst that's preoccupying him "and he wants to spend some time with you"

→ 1st indication of signs of interest on either of their parts

Wed., July 5 |

Anne Cottaneo called to postpone the meeting again (more problems of Andre Bishop w/ his Amherst company)

She was very apologetic - but as I'd come down with a hideous stomach flu that day, it was (as I told her) a great relief.

We left it: I'd call her next Tues. (July 11) at 12:30 pm. + we'd set a time.

Sat, July 8 |

Andrea Wozack called from New York re: my coming to see her + Deborah Fortson's Mermaids at Theatre for the New City in NY (I'd been supposed to go on Thurs, July 6 - the day I'd the cancelled meeting + flu)

She also started telling me her reactions to the play:



first she said she'd had some trouble understanding it.

then she asked, if I'd direct it myself? (I said emphatically no - I'd learnt I can't direct)

She replied; she'd really enjoyed the language, the way it moved along. But she could imagine how without the right director to connect it with the stage images, so exactly visualized, it ~~would~~ become just talking.

She also said she saw, so clearly, the relation to the TDR article. I said I was pleased she'd felt, and ~~she~~ mentioned, that - not many people see to have

Sun., July 9

Cai E--ons commented on play  
(comment in envelope)

also told me it was André Bishop who had given her such trouble at Playwrights' Horizon: i.e., told her there of her play was such + such + she should rewrite it accordingly.

Tues., July 11 | talked to Anne C. Hanes on phone; André still not back in town

Wed., July 12 | talked to Anne C. Hanes on phone  
André totally caught up in problems of his Amherst theatre.

She now wants to postpone the meeting till André's Amherst season is over

So we'll now meet

Wed., Aug 9, 2 pm

Mon., July 17

mailed in copy of play,  
copyright fee - PA + \$10 check  
to:

Registers of Copyrights  
Library of Congress  
Washington, DC 20559

Sun., July 30

- wrote Eileen Blumenthal

asking her

- ① produce a Phoenix/Playwrights' Horizon
- ② to give Philip Blumberg at PAF a nudge
- ③ for Michael Feingold's address

Sat., Aug 5 [IN MAINE]

Jim Mitchell, after reading Pt. I (I'd given him the script the night before) said he liked the visual imagery better than the language, which seemed to him too off-hand + modern

Tues., Aug 8 [BACK IN NEW HAVEN]

- <sup>10:00 AM</sup> Anne Cuttanes called to put off our meet. (w/ Andre Bishop) yet again (!) - but only 1 day, ~~at~~ Thurs AUG 10 at 2 pm (because she had a "grants meeting" on the 9th

- [6pm] spoke w/ Eileen Blumenthal, (who still hasn't finished the play) re: July 30 letter. Her guess was that Phoenix + Playwrights' Horizon might be planning some sort of joint production perhaps something on alternate night, or whatever

(cont. over)

[cont.]

(\*) She warned me about the head of Phoenix, Dan Freudenberger, who she said is <sup>not a bad director</sup> <sup>she said</sup> <sup>see in Public</sup> <sup>costs</sup> <sup>Sugar Blue Sweet (?)</sup> <sup>don't like</sup> but had been the one who ~~so~~ made the infamous remark she'd equated to me on March 14 (But this time, she quoted him as saying: "for classic plays you need good productions [not actors] as on March 14"]

She gave me Wendy Wasserstein's number, in NY, suggested I call her because she'd had plays done by both Phoenix + Playwright Horizons. [I tried later in the evening; no answer.]

Wendy Wasserstein (NY)  
212-689-6988

Eileen also said she'd call Peggy Marks, let me know how Peggy reacted to idea of my sending the script to her for Public Theatre

Eileen's first advice for the meeting was to have lots of possibilities thought out;  
 (e.g.)  
 ✓ one-hour versions  
 ✓ cutting it to 3 hours  
 ✓ which excerpts (since I say I'd prefer excerpts to a cut version)

Thurs., Aug 10 (2:15-3:30 pm)

Meeting w/ Anne Cattaneo at Phoenix (1540 B'way, 10th floor)  
 - Andre B. (of Playwright Horizons) did not show up. At first she said his car had broken down - but sort of looked that pretense as we went along, hinted that he was having a "hard time," that she had almost called off the meeting but that she was "tired of mothering him," had <sup>never</sup> been ready to talk to me since April

She began by asking me about how I'd come to write the play, + we also talked a little about Yale (she

→ I reminded her how hard it was for - out  
 people to visualize - y script  
 had directed shows - Danforth  
 College (she she is in Danforth  
 School & of woods away in Paris)

- She proposed to be interested  
 in the play, spoke of the  
 "mystery" & "resonance" of the  
 subject.

But then she asked  
 why I'd write it as a  
 "rather than say a novel"  
 play: she said I sure  
 it needed the stage,  
 maybe its final form was  
 to be in "a volume - a  
 new sort of work"

I replied: it could be fitted  
 to answer: 'Plays are what I  
 write' so let me say:  
 'for the stage is how I  
 imagine.'"

I added: that it  
 interested me to challenge  
 actors in new ways (as I believe  
 began of this play did) - told her  
 about my visual scripts work.

She asked what kind of context  
 I imagined it being done in -  
 festival, etc. She mentioned her  
 sense it would need a growth  
 of actors working on it  
 communally over a long time.

- I spoke of my wish to see  
 parts of it done in workshops  
 She questioned possibility of  
 detaching parts - though agreed  
 workshop work was needed.

She told her superficial theater  
 own (Phoenix) stage work  
 was: only 5 rehearsals, all  
 devoted to blocking.

I said that would be  
 better than nothing - but she  
 didn't seem directly

I then asked her point  
 behind to my why she  
 didn't feel it would be  
 worth doing a part of it  
 at Phoenix. She said: because  
 there'd only be time for blocking.  
 I said: suppose they spent the



and that the h.i. is  
money for scenic effects

5 days of rehearsal on language  
and instead of blocking, just did  
it at music stands. She said  
she did it that that would  
be interesting, of that I could  
get almost the same experience  
getting 10 friends together in a  
living room.

The bottom line on this  
was that she had only so  
much money for stage readings  
but to spend it on script  
she felt stage-readings were  
as they could do could help,  
did + feel minus - with it  
length + visual stuff - no one such.

I told her that "and" - no  
more to be mentioned than the  
next guy, BUT - I found it  
hard to believe - Andre  
Bishop's interest in the script  
and I hoped she would come  
to him that I would  
appreciate either hearing from him  
or return of the script.

She was working her brain  
trying to think of someone else  
to send me to. I told her  
I'd call her - I said to  
see if she thought of anyone,  
she said, she was <sup>going</sup> away,  
would call me [AFTER AUG. 25]

re: other places, people  
I had just told her  
about the dramaturgy "who  
shall remain anonymous"  
who had said plays had to  
have contemporary settings - when  
she asked if I'd spoken to  
Bonnie Marravero!

I mentioned Michael Feingold.  
She said that might be a good  
project because they had money,  
space. She gave me his phone.

Michael Feingold 787-7428  
~~1111 1st St. + 1111 1st St. + 1111 1st St.~~  
314 W. 77 St

I asked if she thought of anyone,  
I was sure that if she would speak  
to them instead of me, since it  
would sound better coming from her. She said yes.

Mon., Aug. 14 |

(5:30) talked w/ Matthew Gurevitch  
on floor. His reactions:  
very interested by it, want to  
see if a story couldn't visualize  
it all.

was frustrated by it, thinks  
it will work onstage  
felt debates take up lots  
of text, but would move faster  
on stage - that it's not so  
important, <sup>(exactly)</sup> what is surprised how  
it moves

really likes HGH#  
He also asked how mid of  
the very specific stage-directions  
I expected to have observed

Fri., Aug. 18 |

copies sent to

Michael Feingold  
Guthrie Theatre  
725 Vineland Place  
Minneapolis, Minn. 55403

PHONE: 612-377-2824

Russ Vanderbroucke  
1943½ Vermont Ave.  
Los Angeles, Calif. 90027

} his  
home  
address

→ Eileen Blumenthal told  
me his new dramaturg at  
Mark Taper - he is (I think)  
guy I met at Eileen's house  
for dinner last ~~night~~ <sup>summer</sup>

- letter sent to Andre

Bishop at Playwrights Horizons  
re: COPY in envelope 416 West 42nd St  
NY, NY 10036  
(phone: 564-1235)

- ~~his~~ his got coming to meet
- propose another section
- propose ways of sending down  
play to the bookshop

[Fri, Aug. 18 - CONT.]

[7 p.m.] Matthew Gucciatsch, now editor of the New Boston Review, asked if I'd let him publish some scenes from the play in it (I'm at his home for dinner while Susan was in Arlington.)

I said yes!

He suggested the 1st 2-3 scenes, I agreed - or maybe a selection of scenes + excerpts.

He said he'd have to check it with his editor.

I also got the impression this time he really likes scenes 1, 2 and 3 (he pointed to his own manuscript).

He said he was intrigued by G. but puzzled by it - but really likes O.M. scene.

Also he said he really liked the end - quoted with delight the Buddha's attitude's line "they being nothing but smoke to begin with."

I also felt he had stronger

reservations than he'd let us about the "paroxysms of" "debates" as he calls them (I'm not sure which he means).

Matthew also says he knows Trevor Nunn + (his wife?) Janet Suzman, will write to them on my behalf re: The Royal Shakespeare Company.

Thurs., Aug. 24

received letter from:

both in envelope { Jim Mitchell along with photoc of letter from Jim to Helen Christmas

Jim has sent script to Helen Christmas (daughter of Philip Davis, <sup>Davis's friend</sup> sister of Ted Davis, Jim's partner).

Helen a lounge at Paul Weiss + Riffkin, if she and an associate like it, they'll show it to a senior partner there, Robert Montgomery, who is a friend of Papp's.

Fri., August 25 |

Anne Cattaneo called  
 - "because of mid of month,  
 André Bishop has received an  
 angry letter from you, and his  
 written ~~to~~ you."

I explained it wasn't all  
 that angry, asked if she knew  
 what Bishop had written;  
 she demurred.

I told her <sup>that</sup> I had <sup>simply</sup> <sup>just</sup>  
 talked I'd thought about  
 submitting it to the Public.  
 Would she help?

She said ~~of course~~ she didn't  
 know Pub but knew the (a?)  
 play-readers the LKNN <sup>HOLT</sup>  
 said I could mention <sup>HOLST (sp?)</sup>  
<sup>(Cattaneo's)</sup>  
<sup>her name.</sup>

I asked if she would  
 get in touch with her; she  
 said she'd call Holst.  
 I said I'd then follow up  
 by sending the script.

Sat., Aug 26 |

- received letter fr/ André Bishop  
 in envelope

He's full of shit upon  
 by my demands, doesn't  
 seem to realize I was just  
 going by Anne Cattaneo's  
 misrepresentation.

He says he'll read it  
 at his convenience & will  
 talk after Labor Day.

- also received form-acknowledgment <sup>of receipt</sup>  
 fr/ the Mark Tapes  
 - tho' I'd sent script  
 to what Eileen told me  
 was Vanderbrucher's home address



Mon., Aug 28

received somewhat personalized acknowledgment from the Gethis (Valerie Nesse, Literary Assistant) saying that their literary staff "will pay special attention to it."

wrote explanatory, mollifying letter to Andre Bessub at Playwrights' Horizons

Tues., Aug. 29

(9 p.m.) talked w/ Eileen

Blumenthal re: getting a touch w/ Peggy Marks at Public (she told me it should be a thing)

She said Chaikin had once picked it up (when she was at his house with it), read the preparatory anecdote ("The Basic Fun of the Story"), and was deeply disturbed by the antisemitism ("Of course," Eileen added, "he didn't know you were Jewish then")

Wed., Aug. 30

11 p.m. Eileen called back - had to search Peggy's jet, but had started the play again; read thru the golden

She said she had not yet caught up in the plot of the golden-scare (tho' she had the usual questions about golden-scare)

She also said she had not always been sure about the tone on earlier readings, this time she felt she was

She said she didn't get a physical image of the cat (I said, neither did I; I was creating a voice, too much visualized would have got in the way)

She said it might sound like a Bessub-like connection, something as something else.

had left it and call her next Tues. & Wed. (Peggy Marks book - NT Tues)

Fri., Sept 1,

- copy of play sent to Public Theatre:

Lynn Holtz  
Public Theater  
425 Lafayette St  
New York, NY 10013

I called  
the Public  
to check on  
spelling

incl. letter saying that  
Anne Cottoner had recommended  
I send it to her

carbon  
~~envelope~~  
envelope

→ also sent carbon to  
Anne Cottoner for jog  
her memory

- also enclosed Jim Mitchell  
letter(s) with - note carbon in envelope

Wed., Sept 6

called Eileen on arrival in NY  
[to deliver TDR article]. She phoned  
Peggy Marks at Public, then  
phoned me back (at booth in  
Grand Central): she said Peggy  
remembers me as very smart  
and very nice.

Peggy ~~said~~ told Eileen Public now  
does not read unsolicited  
scripts - so she would solicit  
mine!

Eileen advised me to  
enclose a note saying I was  
unable to write  
(I did).

Handwritten  
COPY in  
envelope

I took the script down to her <sup>(at Public)</sup>  
right there & then. She said  
she'd read it and have someone  
else do so; press would take  
about 6 weeks.

SCRIPT LEFT w/ PEGGY MARKS AT PUBLIC

425 Lafayette St 2nd Floor  
Administrative Office

- Eileen said she was just  
beginning Pt. V, had really  
liked Hochberg - el Fahat.

She suggested I might  
propose to Public doing  
Pts I, II & IV - but then  
added: "or Pts I, III and IV."

Thurs., Sept 7

received letter from Jim Mitchell

(in envelope)

w/kerx of letter to bring  
by Helen Chit-a, saying they'd  
desert script & now returning him  
why to him.

also, he said he  
had given his copy to  
Ted + Barbara Davis,  
& was going to send another  
copy to "a friend at Princeton"

(wife of Trevor Munn,  
head of Royal Shakespeare Co.)

Tuesday, Sept 12

Matthew Gorenvitch called  
① He's written to Janet  
Suzman, tell her about  
the play; that several UK  
theaters were interested  
but Linda & the resour,  
recommended it to attention  
of Royal Shakespeare Co. &

② He's brought it to editor  
of New Boston Review, Gail  
Pool, recommended that they  
print:

PT I (complete) } if you - find  
PT II (complete) } 100% excerpt

- Sample I + II } if you can only  
P.P. " } for short excerpt

Wed. Sept 13

- 10<sup>20</sup> Constant Wilkinson, on phone, told me  
I get to hear from Berya Rawlston (sp.)  
a director w/ COSTA money to do plays  
about Judaism

- 5<sup>30</sup>

Berya Rosten  
90 Bedford St  
243-1038

→ she called me to ask for  
WT script to read - and  
shorter scripts.

She's esp. interested  
in scenes w/ 2 men  
(I told her about scenes  
being detachable)

Friday, Sept 15

2<sup>30</sup> pm.

brought script to Berya  
Rosten, along with

list of scenes for excerpting

I told her my feel that  
cheap scenic conventions could  
be developed. She asked if there  
was anything of wanted to tell  
her about the script; I  
said no

I asked her about what

copy  
in  
envelope



she's done (a lot of different  
kind of plays, mostly as an  
actor, has been hired  
by American Jewish Congress  
(and C.E.T.A.?) to do plays  
on "vaguely Jewish" subjects.  
She's considered the works  
Trilogy (!), but it isn't  
right for her. Also, she  
~~said she'd like to~~  
says when she directs,  
"I like to make my  
statement." Uh-oh.

1:00 pm Dad told me he'd finished  
the play after 2 months of work, hadn't  
understood it all, but found some parts exciting

Sunday, Sept 17 <sup>Sept 17</sup>  
10:00 AM Saw Constantine with her, started her for meeting <sup>to</sup> Boyer.  
1:00 pm. Just as we were

leaving Dad's apartment,  
Boyer's sister called.

She's very excited about  
the play, (though she's only  
read up thru Pt. IV)

She especially likes Pt. IV,  
and asked me how I would

feel about her doing HOCHT  
first, followed by Pontius Pilate  
(and other scenes).

I said I saw the  
point of what she was  
suggesting, but what have  
to think about it.

I told her to call me in  
New Haven when she'd finished.

At end of conversation she  
asked if ~~the~~ play had been  
done before.

I said no; I'd just finished  
it last winter.

She said: "Because, it's  
so good!"

6:00 pm (BACK in NEW HAVEN)  
Copyright ~~notice~~ certificate  
for WS arrived. (Finally!)

9:00 pm I We talked with  
Evelyn Murphy. She  
has ~~also~~ called ~~the~~  
~~editors~~ ~~of~~

the editor of Harper's, a friend of hers, is getting together with me to help me. He agreed.

[Note: We'd talked w/ Evelyn last Wed. or Thurs. & she'd offered to set this up.]

JIM ALCOTT  
Harper's Magazine  
2 Park Ave.  
481-5220

Monday, Sept. 25,

2<sup>00</sup> pm.

saw Jim Alcott.

When I told him I'd had no luck with agents, he said he wasn't surprised, that agents had got incredibly conservative. When I told him I felt I might find some kindred spirits among poets, he gave me

addresses of:

Hayden Carruth, the Harper's poetry editor

Peter Dawson, the Atlantic poetry editor (whom Alcott says he doesn't know)

When I told him I was looking for a British production, he mentioned that John Lahr has just become their British contemporary editor; I said I should call back tomorrow for Lahr's address.

Sp 1

Constance Wilkinson told me (as she & I were en route to see Ron Argelander at PTU re: workshop) that Beverly thinks the play is "brilliant" but that her actors couldn't handle it.



because I regard front  
union of script as a  
"quarry" from which a  
production could be made.  
I said I'd like to see  
a treatment of her structuring  
idea - I couldn't quite get  
it from her description  
(she admitted incidentally  
that she hadn't finished  
the play; I recommended the  
WPA Act scene for <sup>the</sup> balance)

She finds HATT "hysterically  
frenzy" among other things -  
but felt the ring-opening  
speech ~~and~~ is incomprehensible,  
should be cut. I said: some  
such amount of false reality  
is necessary tho' perhaps that  
speed needs rewriting.

She said she loved the  
PP scene + Futurism - and  
was fascinated <sup>the</sup> by <sup>the</sup> golden <sup>and</sup>  
(she said her own interest in

Judson ran to the esoterics:  
Eubala - "like you" )  
She also said that the  
play epitomized the problem  
of "being - Jew" for her.

She called the play "tight",  
within its vastness.

She also called it  
"philosophical," asked - if  
I'd written it as a dissertation (!)  
when I brooded a little, she  
said that ~~philosophical~~ "philosophical"  
was not a pejorative word  
for her (but she did admit  
trouble with writers like Shaw)

She asked me to talk about  
my motives for writing the play at

She asked me if Hoch's was a  
<sup>play</sup> ~~not~~ (she'd find out "Hindfahrt"  
was "oscense") I told her  
thematic irony of ut, oscense,  
and about Obera - ergac.



We talked about actors' diff. w/ language: I said they had to be a sort of actors, listening to get the direction right for the vocal. She said she believes in not imposing pre-determined ideas. I said, yes, but people who felt this way didn't ~~feel~~ carry it down to the level of language.

As we were parting, she asked me (- little embarrassed) for birth date. I told her "A.L. A. Scorpio" "Is that bad?" I asked. "No" she replied; "just interested."  
OY!

Fri., Oct. 13 | received letter <sup>(in envelope)</sup> from David Bromwich, saying that he's in midst of play

Sat., Oct 14 | received script book, with letter <sup>(in envelope)</sup> from Lynn Holst, at Public Theatre

Mon., Oct 16 |

2:45 pm. Berya Rosten called. She's going to do a reading [of HUCHH?] at the West Franklin school this Sat. at 4:00 - she thinks (she'll call me Fri. to let me know for sure)

She asked what age I am. We are being; I said middle-aged. She asked if I could be young; I asked if she'd a young actor in mind - she said no, just that

it would be more feasible  
w) the people there.

This time I got the  
impression she's a student  
at Gene Frankel, not  
a teacher ...

5:15pm

Xeroxed and mailed  
a copy of Drew's  
illustration for the Con-jung  
Play in Music (1968)  
to Gail Paul at New Boston  
Review (at request of  
Matthew Grawtich, who  
called yesterday to ask  
for address of illustrator,  
I'd told him about).

6pm wrote Ev. Murphy  
thanky for setting up  
A local meeting.

Wed, Oct 18 |

(6<sup>30</sup> p.m.) returned Bevy Rosten's call  
the reading for Sat is on  
(if she can find 3 more actors!)

She asked about ages of HOCHT  
CHRISTUS + HOCHT wT (I said age  
matters & so important as sense  
that the former was on the way out,  
the other on the way up)

She still feels "Great Speed"  
is unplayable; we discussed  
options (I suggested an all-  
physical version), and also, where  
to cut from) to for the  
reading Sat.

She told me more of her  
general concept: it involves  
3 levels, <sup>sort</sup> simultaneously + interactively  
(but not forming it all in HOCHT)  
I said this made some sense,  
- that the wT is not in  
~~that~~ time, but I feared increasing  
difficulty for audiences (she said  
she thought it might decrease  
difficulty).

She told me her relation with

the American Jewish Congress  
 were uncertain. She wants to do  
 my play for them ~~has~~ has  
 sent them - detailed memo,  
 should know in - couple of days  
 [I got the impression last  
 time we talked that ~~she~~ the  
 actors she'd had it go badly  
 with ~~it~~ had been the A.O.C.  
 group, & so she was no longer  
 considering do it with them.]

Sat., Oct 21 |

[FIRST READING OF PLAT [HOCHH] |

(12:15 p.m.) met Beva in N.Y. for lunch  
 We talked more about the play  
 She sees it as "carrying the seed  
 of the whole <sup>of</sup> modern  
 Jew" and is being about conflict  
 of sacred and profane, archetypes  
 and stereotypes, etc.

She asked specific questions  
 of pronunciation etc. asked me  
 about rewriting 'the golden' (subject  
 is too similar "in text" to

HOCHH to do with it

She asked me to explain what  
 I saw place of HOCHH - ~~play~~ told  
 She said she loved the irony  
 She said she had an actor who could  
 handle the Great Speech if anyone could,  
 so she was leaving it in.

She told me she loved definition  
 of hell, was as "tightening definition of  
 what it meant to be alive."

She asked me about origin of  
 the legend, what if I'd sent  
 her - bibliography of ~~all~~ the  
 main sources I'd used.

She told me her A.J.C.  
 relationship is still shaky,  
 but reaffirmed she wants to  
 go on working on the script,  
~~30 p.m.~~ with or without them.

She also wants to Chag, title to  
 The Moments of Simon Lagvedem (was to  
 avoid unfortunate response to Gushkin);  
 I was Luberman about this.

She also ~~what~~ said she could  
 be ruthless in fighting for a  
 work she believed in; I said I

fully approved. She said: "Well now I both  
Scorpio's" - and asked Eugene & Fine of - x brt'd - y (!)

4:30 p.m. | READING OF HOCHT in  
playwrights/directors workshop  
of Gene Fraebel School (342 E. 63rd)  
in main theater of his theater/school

Ready took 1:23 min (4:25 - 5:48)

WT read by Roberts Blossoms,  
an actor who's now 70 & has  
done many films (character roles),  
including Close Encounters

Actors sat:

	PIP	BURG	
	<input type="checkbox"/>	<input type="checkbox"/>	
HOOCH WT	<input type="checkbox"/>		<input type="checkbox"/> WT
HOOCH JC	<input type="checkbox"/>		<input type="checkbox"/> INSP.

I felt beautiful -  
except when ~~actors~~ <sup>couldn't get</sup> ~~not~~ <sup>mediating</sup>,  
(Also, I felt a slight  
slouching in energy after Great  
Speech)

There was lots of laughter  
- especially from Berya, who told  
me afterward how much of

"wordiness" she had anticipated  
disappeared - weight seemed to play,  
even including Great Speech,  
Roberts Blossoms (wt. Gaunt, exact,  
a "great" actor

Ted Hoffman (BURC): gave it  
a real suband

:(INSP): gave it  
sinister, unloving

:(HOCH WT): very funny  
in <sup>Kiddie</sup> opening & "versions"

(HOCH CHARLES): weak,  
not comfortable with language

:(PIR): very good in  
bitchy moment, not so good  
as Bury's sid-kicks.

WT seemed to me far more  
alone than he had in sight,  
a real depth of isolation that  
went beyond private "muttering"  
or "being out of step," etc

Note: Blossoms told me  
he'd hated the play <sup>(+HOCH)</sup> first time  
though, really liked it on 2nd reading

Class clapped it out.  
I thanked actors, en masse &  
each one



WJ	Roberts Blossom
INSP	Harold Herbstman
BURG	Ted Huffman
DIR	Peter Umbras
HACH WJ	Elisha Ignatoff
HACH CHRISMS	Jean Daniel

Fronkel, in his post-performance comment, said: "a big play, with problems that are also big" (tho. his later comment didn't really bear this out)

He questioned me about whether I'd meant this for the stage, what other plays I'd meant, what other kinds of writing I'd done, asked to see copies of my TDR articles

His questioning of Beyer was at first quite hostile; he seemed to feel he "looked lights" through me  
no substitutes for a director

conception, etc.

He also picked up (mistakenly) on a chance comment I'd made about the whole play being a "Passion Play," and end of the 6 characters going back and forth between being actors + spectators, to run a sort of structure of suggestion about "play-within-a-play," other members of the HACHH company onstage, arena staging - all of which Beyer and I later agreed was beside the point - many

He did have some good things to say about discovery, meaning - the lines.

His assistant said she was fascinated by the "versions" (another boy told me later he wished the scene could have done anything it did do, and by years of versions) - but sometimes felt frustrated by the way one question just as it appeared about to resolve itself,

led instead to another (Frankel  
functionally compared this to Tolmed)  
A black woman praised  
intelligens, mid it was "like  
a "bright light flintulating (sic)  
through me."

Afterwards, about 6:30, Frankel  
invited Berya and me to  
join him in his private  
appt; discussion went on; he  
asked for a copy, mentioned  
composer Richard Pearsley doing  
music for it; he said "you  
may have a major work  
there."

left copy of  
Genr Frankel  
342 E. G3

~~Wed~~ 7:00 pm | Berya <sup>"BUNGEHEMSTOU"</sup>  
joined Ted Huff <sup>(H/NLC)</sup>  
and Co-star Wilkins, whom  
Berya had invited to come.  
Ted said play needed  
cutting ("about 10%"), warned  
that it was the kind of  
play that could end up with  
a great underground reputation.  
Co-star praised the play  
warmly.  
There was much discussion  
of whether to do the play

Ben "I just believe it there  
plus so much"

as workshops, as showed, as  
full production (Bevya pushing  
for the latter)

They all felt Frankel had  
his eye on the play for  
himself and his theatre  
(Bevya: "Don't let him  
take it away from me!")

Ted <sup>Frankel</sup> said "it may be  
a great play."

Ted wanted it would  
have to be done in  
some prestigious way to keep  
Blissoms on the project.

Constance asked a very  
intelligent (but hard to answer)  
question after another; expressed  
interest in the woman-scene  
she said she felt the  
~~act~~ problems of the script  
could be solved as acting  
problems, i.e., in rehearsal.

Constance urged Bevya to  
approach Lyone Meadow &  
Pupp

9:30 pm | Bevya & I, walking  
across town, continued to feel &  
express exhilaration, & discuss  
revises, prospects.

I told her (in response to  
her questions) of honestly  
many of surprising lines worked  
so well; that I was also  
used to of plays coming  
across funnier than I'd  
written them.

We discussed doing it in  
ASC context or against  
Frankel context, if he offers.  
I said I wasn't at all  
sure I trusted Frankel,  
but neither did I want  
to let "I" + "you" be a "juvenile  
playwright."

I told her about an idea  
that had been going  
in my mind during the day about  
a 2-part version: ~~Part I~~  
Pt. I made up <sup>early</sup> of short scenes,  
Pt. II: HUCHH, <sup>perhaps - 1 woman</sup> <sub>SC</sub> ~~perhaps~~ <sup>perhaps</sup> ~~entirely~~  
to end of END OF WORLD  
(as per to, business w/ TRAVE)

Mon, Oct 23!

11:15 pm. returned Berya's call.

She said:

the actors were excited

afterwards.

that she'd talked to Blossoms  
& the DIRECTOR-actor, and both  
felt it needed rehearsal  
experimentation more than rewriting  
that Blossoms has to make

2 movies now to make money,  
but might be available in January  
that meanwhile, she wants to

take the script around - HUCHH  
to Ellen Stewart <sup>(who - she knows slightly)</sup> at La Ma-  
a

(I said I thought short scenes  
might be better to interest Stewart),  
the whole play to Lyone Meadows

that she's found herself  
thinking in terms of doing  
different parts of it in  
different theatres around town.  
(I said this went with my idea  
of building up interest in the  
whole via the parts)

I told her, in answer to her



questions, I'd like to see  
different scenes worked out  
in rehearsal between now &  
when we know about Blossoms  
with different actors; that  
I felt the shorts scenes  
would go better - workshop  
- experiment of this sort.

As answer to his requests  
for bibliography, I told him  
he about the Anderson & Coe  
books.

She inquired how I saw  
Pontius Pilate (I: "as a technical  
British actor - say, Alec MacLaren")  
in the Neighbor Neighbor  
("very interested, but not very  
bright"). She asked about age,  
I said, again, I didn't draw  
and strong feeling about this,  
"with WJ, it's his consciousness  
about age."

I said, she'd most surely  
I'd have worked out some scenarios  
of scene - arrangement

She also said she kept hearing the ~~Hallelujah~~ Hallelujah  
chorus during Hallelujah, asked - when it was written!

She said: "This play is raising every  
question in my life" (She also told  
me that she was just starting  
Jungian therapy.)

She said she'd talked to a friend about  
Frankel. The friend had told her Frankel  
was drinking, had defaulted financially on  
some theater deals - in short, not  
a man to be really trusted.

Tues., Oct 24

I corrected MS for scanning  
more copies.

LABOR  
IN  
ENVELOPE

I wrote to Drew about  
illustration for New Boston Review

LABOR  
IN  
ENVELOPE

I replied to Jim Mitchell's  
letter of response

LABOR  
IN  
ENVELOPE

I sent Gene Frankel the  
copy of my TDR "Visual script"  
piece, with a letter  
thanking him for last Sat.

Wed., Oct 25, made first notes for revision

for Berya - traumatic - reviewed all  
the problems of working on script at time

~~Thurs., Oct 26~~ → got 12 new corrected xeroxes  
at TFCO

copy sent to

RUTH ANN MITCHELL

Box 5

Cornish Flat, New H. - Ashbur

03746

Sat. Oct 28, drew up 3-page scenario/notes

headed "Two-ACT VERSION"

Mon., Oct 30

9:45 A.M., dropped off 2 copies  
of script for O'Neill competition:

2 copies

Eugene O'Neill Foundation  
1860 Broadway (between 61st + 62nd St)  
NY

Secretary kept saying: "Stage?  
Stage?" I begged for pardon?  
"Are these for the stage?" she  
said, wondering, taking the  
2 MS of The Moment of the WS.

11:00 A.M., met with Berya Poston  
for 2 hours at a cafe in the Village

I gave her the 3-page account  
of the Two-ACT VERSION  
written on Oct. 28.

She liked it - though lamenting  
the loss of the Bolen scene -  
though I'm not sure she really  
saw the point of it. (When I  
said there seemed to me to be  
a hole between PP scene + OM scene  
directly following it, she started  
talking about masks.)

More "quest" + "meaning"  
talk in the course of which  
she told me she'd been  
associated w/o Gurdjieff group  
for several years!

She also ~~to~~ asked about  
my seeing the Whiting Desires  
last night, my interest in  
that as theater. I tried to  
explain (C) to her.

More to the point, we  
discussed the HOCHH. actors, <sup>at Gene Franklin's</sup> agreed  
that the HOCHH CHRISTUS was <sup>definitely</sup> not  
worth looking at again, others  
were.

She told me she'd been to  
the Public Theater, talked to  
woman there who runs workshops  
about working on it there, that the  
woman had been impressed that  
Robert Blossom had been in an  
reading, since they'd tried to get  
him for a play - I had refused  
because he couldn't afford it. (Bev  
said she fears Pub's intrusion)

She said she's having her  
doubts about the Marshall  
Theater Club, more + she thinks  
La MaMa would be best (she's  
tried to see Ellen Stewart there.  
post work + E.S. has never been in)

She asked about my availability  
for consultation during workshops/  
rehearsals. I said I could be in  
N.Y. as much as necessary.

I asked her - after she said  
she planned to work full time  
on the play once he present  
show has opened (Nov. 10) - how  
she was going to support herself  
Her reply:

① Her American Jewish Congress  
salary goes to end of year  
(tho. they know it even her  
memo about doing w/)

② Unemployment

③ She believes she can get  
some theater to sponsor the play  
by then (Jan.)

We discussed casting. I said  
 - no as to hold the part open  
 for Blossoms - how about  
 rotating actors - roles  
 - workshops? She didn't  
 see much interest - that.

We agreed workshop work  
 (at Great Franklin at her old  
 acting teacher's studio) should  
 be on the opening short  
 news (possibly beginning w/ the  
 3 KINCS). I set on 2-3 actor  
 episodes for HOTT in rehearsal  
 juxtaposition with those.

She wants a 4-day or  
 week workshop, 4 hours a  
 day - during the day if  
 possible - but this (and actual  
 days of work) would depend  
 on people she gets  
 (she wants to have  
 readings).

She said she had some  
 prospects for teachers.

We discussed Constantine in a  
 role. I said, I'd like to  
 hear her read for Woman  
 who found the US. Beryl says  
 she thinks of Constantine more  
 in comedy - i.e. as Futura.



Thurs., Nov. 2 |

in envelope - mailgram (in response to -y  
letter to her) from Peggy Blumenthal.

Sat. Nov. 4 |

in envelope - received postcard fr/ O'Neill  
Theater Center acknowledging  
receipt of -y scripts.

Thurs., Nov. 9 |

(5 p.m.) Matthew Gornwitsch called  
New Boston Review has decided  
not to print the play. Gail Pool,  
the <sup>main</sup> editor, liked it, but the other  
2 editors didn't.

I told Matthew printing didn't  
matter all that much to me, he  
shouldn't feel bad.

Sat., Nov. 11

12:30 - 2:00 Lunch w/ Bevy Rosten  
at Sandolino's (11 Bawa St, betw/  
West 4th & 7th Ave South)

Bevy's Victorian erotica show opened last night; she's had kidney stones. But now she's nervous to get to work, she says.

We discussed what to do about role of WJ. She seemed at a loss about how to get Blossoms, mentioned the guy who played Agamemnon in Serban's production as a possibility and suggested she find out what amount Blossoms would work for, get his permission to go around to La MaMa, the Public, etc. and say they could have Robert Blossoms in the role if they were willing to pay that amount. She liked this suggestion.

She also explained qualities that you can't ask professional actors to work for you on a "maybe" basis and we had as yet no production context. I suggested she go around and set up "private" performances for heads of play development at La MaMa, Public, etc. — and then tell the actors that by appearing in these they could bring themselves the attention of La MaMa, Public, etc. She also liked this idea.

She told me Gene Frankel had given her back the script, that he didn't seem to have finished it, but that she had got that impression from Frankel's assistant that he would be possibly interested in sponsoring the play's development.

She told me (in confidence) that she was troubled about Constantine; that Constantine was really interested in the play, had an appeal promise to make available some of ~~the~~ <sup>KUKU</sup> ~~the~~ <sup>left over</sup> grant money for its production — but that she (Bevya) really wasn't sure she could offer Constantine one of the women's parts.

I asked why.

Bevya said because Constantine was "a very 'mental' actor (Note: that is not my impression), and the script was already so verbal that it needs emotional actors to work against that.

- Bevya also told me she'd met with the American Jewish Congress; that they would sponsor ~~the~~ production of scenes from the play at a place like the 92nd St YMHA — but that's all, no money in advance.

(copy in envelope)

She also gave me a program for her present play, and Victoria's Closet.

The (sic, betw) Ms 8 and 9, contains the sentence:

"(She) is currently preparing to direct a major original work, The Moments of Simon Laguedem, by Daniel Cole."

She was very content about having allowed herself that change — but not content enough not to have done it. She professed to be ready to yield on this in future, however.

- We also discussed Peter Unbray from the 1st reading (DIR). She asked if I wanted to be present at auditions; I said, definitely.

(2:30 p.m.) dropped off a copy of the script with  
 CONSTANCE WILKINSON  
 1319 3rd Ave. (betw/ 75th + 76th)

Sun., Nov. 12 |

Drew called; I told him New Boston Review was not going to ~~publish~~ <sup>publish</sup> ~~accept~~ <sup>accept</sup> after all

Tues., Nov. 14 |

(midnight) Beuya called

① She'd seen Jerome Zukai (sp?) the Agamemnon in Serbon's production, give him the script but had a bad feeling about him; he seemed too young - and she felt he was

"playing games."

She's going to see him Fri. to get his reaction to the script we discussed very possibly ~~considering~~ <sup>considering</sup> it.

② She'd talked to Robert Blossoms wife; he's still in California, won't be back till after Thanksgiving. ~~Beuya~~ <sup>Beuya</sup> feels she had some effect on making the wife (Marilyn) see it would be a good opportunity for B.

③ Her husband of a friend in her city class, an experienced businessman, is getting into producing, might be interested in producing the play.   
 ↳ The friend, a Broadway actor who has been in Golda + Hazel, knows Jewish character actors from these shows + gave Beuya 2 names

④ She asked ~~what~~ how I felt about her approving Christopher Plummer +/s John Wood, both of whom are appearing in N.Y. now. I said I thought the best way was to "humbly" slip them a few



scenes to what their interest.

(5) She asked 3 questions about scene I:

(a) How realistic did I see the shop-scenery as being? (I said "very - as in to emphasize that the w.t. can't stay in touch with this sort of reality")

(b) How did I see Neyleen? I said: as about the w.t.'s eye, conventional, but not dumb.

(c) Does the w.t. know for/stant of scene that he's leaving? I said: the action of the scene is his discovery that he must leave.

Wed. Nov. 15 met w/ Beva at her house

She'd been today at a CCNY seminar on play-development, given by Joe Patti's wife, Gail Merrinthe (sp?) got her interested in the play, said she'd bring her a copy of the script tomorrow. Beva told Gail she'd ~~heard~~ heard they'd no more openings for workshops at the Public this year. Gail said this was so, but they were already looking for things for next year. Beva ~~was~~ had qualms about submitting it to Public and La Mama at all; moreover, she wasn't sure she liked the idea of writing till next year to get to work (I told her we didn't have to write - we could work between now & then on the strength of its being <sup>done</sup> at Public). I told her, when I said all that, get it to Patti's wife - we'd deal with other problems if they came up. I then told her ~~the~~ about Lynn Holz and Peggy Marx.

already having received the play, + Lynn Holtz read it. I said, not to mention this to Fran Pugh; she agreed. She asked me about other shows I'd sent it. I told her about Mark Taper, Guthrie, etc. She asked: "What if they want to do it? I believe in the play, but I don't want to get in the way of your chances of production." I said, I appreciated that attitude; and if I ever got an offer for one of these theaters, I would tell them a director in New York was working on it and I would be sure to talk to and consider her. She was agreeable to this.

We then got down to talking about the script. She

I reminded her this connected w/ OM "in Aguirre for my generation, etc"

had some interesting ideas, e.g. <sup>questions</sup>

- ① that the WT would be helped) to do this for each scene by actors there as he stepped into that scene, to suggest his "step-in" to historical events.
- ② She asked when she I took place relative to Crispin (I told her: a few hours or the next day after - she liked that - felt it helped the scene.)
- ③ She told me her idea that other actors/characters get watch onstage scenes they weren't in. I said this could be an aspect of setting up HOCHA - but by some token we had to be careful not to steal the fire of HOCHA.
- ④ She raised possibility of a meeting with WT/Christ's actual meeting. I explained audience must share WT's frustration at not being able to recover this moment - I decided, I didn't know how to write it.

- She told me she'd talked to a musician, Jerry Marco (?), who's done lots of plays & films about doing some music.

- She told me she'd ~~come~~ around to using constants for Futura - at least initially.

- While I was there, she called Ja-ee) about meeting with her and me Friday. He couldn't give a time. But I said I'd come in Friday anyway, bringing her more scripts and <sup>Lib.</sup> copies of books on WJ, the history of the period around the Crucifixion.

- Becca also told me she'd bought my book

- Asked me to bring her books on WJ, Obecan-ugau, period of Pictus V. Lab

Fri, Nov. 17) (talked w/ Becca Rosten, at her apartment in NK)

- When I got there she was on the phone with Ja-ee) Zukai (Serbian Agonismion actor). He's not interested.

- I gave her:

5 more copies of the script,  
(4 of the new (2nd) lot of Xeroxes,  
- Yale Library copies of ~~the~~  
- George K. Anderson,  
Legend of WJ  
- Hector, Obecan-ugau

dup  
Jan 16

- She took the script to the Public. Guil Papp was not there, so she had to leave the script in the hands of Lynn Holst! (Let's hope Ms. Holst doesn't open it up & see what it is before passing it on.)

- Devya expressed her continuing delight in the ironies of the script. She also said: "It keeps reminding me of Lean"

- She's been reading The Theatrical Event, she said: "After I read the acting chapter, I said to Connie, 'He's one of us.'" <sup>11</sup>

She asked me to comment on the book & play. I said, of course the main connection was the "Gangster" chapter. But also, the actors absorbed in the "Frag" - a seamless, glowing figure "out there" - was parallel to the WT absorbed with it.

- She said she'd been reading Pt. I + II more, asked me what it meant by "Chamber of Curiosity" and who the Bride of the Lamb

esp. we discussed Pt I  
vs. the Crucifixion  
Resurrection etc.

(Biblically) was.

<sup>Abtz:</sup> She also asked me chronological period of each part of the play: "Not that I want to make it into a history play, but I want to know what historical framework it's sneaking from." She expressed great enthusiasm for Pt I and only a little less for Pt. II.

- We had a good talk about what scenes are overtly metaphorical and what scenes "begin as history" but are converted by the WT into metaphor.

- She brought up design-concepts, also said she'd been considering an environmental-space type play - over a la Serbon Trilogy. (This I firmly discouraged.)



Mon., Nov. 20, ~~1978~~

(1 p.m.)

received book script  
from the Guthrie, with  
letter from Michael Feingold

received letter from  
Peggy Blumenthal, et

Wed. Nov. 22 |

1:30 p.m. | received back play  
from the Mark Taper with  
letter from Russ Vanderbrugg

THURS., Nov. 23 (TH ANFSGIUMC)

see p. 18. (Beyza returned my  
call)

Good News! Bob Blossoms  
wants to do the role, "no  
matter what," feels he's  
made enough money in movies  
for awhile; will do the read,  
Dec. 9 at Gene Frankel.

Moreover, he sent a friend of his  
Tom Hill, an actor who was with  
Lynda Rep for awhile (I never saw  
him), to talk to Beyza; he  
seems interested, too. (He's done  
Fear of Godlike in Portland)  
I asked Beyza what had  
happened to change Bob's mind.  
"Well -" she paused. "I had  
several long talks with his  
wife." (The corridor that opens  
out behind that sentence...!)

Beyza is now a little  
uncertain how best now to use  
the Dec. 9 ~~at~~ Gene Frankel  
~~for~~ reading. Whether to  
invite people from the public  
(who wanted Blossoms for a show  
& couldn't get it him), or  
Massa (where Blossoms has  
done several shows). Or - the  
one hand - it's a good opportunity  
to give a demonstration, ~~the~~  
in "brokers' audition"; on the

other hand - is it prestigious enough, will it discourage the actors?, etc. (I told B. my instinct was to go with the opportunity, but she's also worried about whether the Frankeel exhibit will show her in a good light as a director...)

- One thing bothers me: B. told me she's known about B. honors since ~~Friday~~ Saturday (the day after I saw her); she said: "I knew I had some good reasons for not calling you right away - but I can't remember what it was." This is odd.

Sat., Nov. 25 |

(1 pm) lunch w/ Beryn at Sandolino's. She seemed a little balked about the whole question of whether to go ahead w/ work (of attract theater and books to the work) or to do more sitting-up, getting of commitments. Her instinct (mine, too) is to work at once - but she's afraid of scaring professionals away from a project that is not clearly heading somewhere.

- Meanwhile, she's got the use of the Perry St. Theatre, mornings, to work in (Owens is a friend of hers), & I said we should get to work there, start inviting people to the readings, rehearse, decide about Gene Frankeel's dates. But she feels she has to have a general run-through of Pt. I, the OM, the WOMAN-SC - and for that, we have to have all the actors.



in that scene was for their own sake; they all made a comment on the WT.

- He said he found the first scene(s) funny, then <sup>turning serious</sup> <sup>and that was obvious - we considered that</sup> <sup>very</sup> <sup>right</sup>, I covered him up.

- He asked if I wanted to say what the play was "about." I told him I'd rather respond. He touched the script and said: "I guess this is what you think it's about."

- Bezga had earlier told me he had qualms about the Old Man - scene - that it was not responsive enough to the suffering, the explosions... I told him - the projected "two-act version" the OM would not be setting out for justice, and B. said some good things about WT encountering his

own stereotypical. Bezga had told me she half-suspected his real objection was that he didn't want another WT in the play!

- Bezga had also prepared - for Bob's favoring Hochstet over the earlier scenes - i.e., felt that Hochstet said all that they said. When she brought this up, I said that his own performance had made me aware of the depth of the WT's isolation - Hochstet: without the earlier scenes, one wouldn't see where that isolation was coming from. (Later he asked me, if he had, - the reading, "shown you anything" about the part. I said: precisely that ~~attraction~~ isolation.

- He asked me about the Jewish aspect of the play. I kind of





- As we parted I said to him: "I can't tell you how good I feel about your interest in this." It is just like us.

3:30 pm | with Constance (planning NTV), I said: "I understand from Bevy you're going to be reading out of the parts in the play - that's great." "Yes," she replied: "I want one part, Bevy wants one for the other. Really, I want both."

Sun., Nov. 26 |

4<sup>00</sup> pm | (Bevy called)

- She wanted to know how I liked Bob. I raved. She told me he liked me, too; found me an intelligent man. I asked if it had been all right ~~my~~ asking his opinion about our next, best, course. He said yes - so long as that question didn't seem to be dumping in his lap, which it didn't.

- She mainly called to say she'd decided she'd been thinking, and she felt we'd been costing Gene as the villain to a mad - that we should use the class, - and his expertise - costing, finding books, etc. I agreed.

- I told her I felt I'd unwittingly been putting pressure on her the other days, and <sup>that</sup> finally I'd just got out of the way.

to let her come to a decision. She said she hadn't felt this but she'd felt I'd been thinking something I didn't say (not so).

- She asked me if Constant & I had discussed <sup>(her play)</sup> the play & I told her our sketch. She wanted to know more - but there really wasn't any more.

- She asked questions about the SAMPLE pic. I said the thing to bear in mind was that both Futura & the Kings were projections of aspects of WT. She connected this w/ my comment to Bob yesterday on the characters in PT V being projections of the WT. She said it could lead to problems in variety that this was true of much of the play (This was an intelligent comment

- She also asked me about whether stylized movement would be good for 3 Kings (I said yes; it went with their speech rhythms). She cut me off in the middle of analogizing Futura & the WT to ask me how seriously I meant "classical."

Tues, Nov. 28 |

10:30 p.m. phoned Beria: NR

- She was on other line with Bob Blossoms, who sent his regards.

- She's having trouble casting, still has no one for O.M.F. & for TR ANG/KING #3. (Tom Hill not interested "now")

- She told me: "I met a fan of yours" - an actor in Serban's Master & Margarita at Public who had worked with Jandre Gregory. He told her that

André Gregory advised  
my book, had told him about it.  
This made him interested in  
the play; he can't work  
now, but he wants to comp  
on the 9th (I said "Let  
him - and say nice things about  
us at the Public.")

I asked her how she'd  
done with Gene. She said  
he's out of town, but  
Susan his assistant gave  
her to understand he just  
really is interested in producing  
the play - the fall.

Beyza was supposed to go  
up there today, at Susan's  
invitation, to go through their  
costly files - but then Susan  
didn't show up. (Beyza  
said, in explanation, that  
Susan had been sick.)

I asked Beyza how she  
felt about trying to get  
~~A Anne Cottano~~ + André - Basile  
to come to the Frankfurt reading.  
She was very positive.

She can get the Perry St  
Theater AM, PM, + evening  
next week - and she doesn't  
want to make a final decision  
on whether to put the Frankfurt  
reading off till Dec 16 (which  
is discuss).

She worked with Coatsworth  
on WOMAN + FUTURA,  
got C. to agree to do Futura,  
she's got another woman for  
Woman - the wife of the  
man who might produce it.

I told her she could  
come to the NYU workshop,  
after she'd told me  
(I should told Coatsworth she  
would work, not watch



- (b) she would not project any difficulties with actors onto the script, if the script later developed difficulties for actors (cl told her how <sup>substant</sup> anxious at this)
- (c) (most important) she said she admired the book, wanted to know more about theoretical work to bring it to bear on her understanding of the play.
- (d) She pointed out that <sup>by</sup> working, she'd be putting herself on the line, too.

also: at one point in our NTU planning, I said to Coastace: "I want to ask you about about something." And she replied (quoting Futura): "Advance. Speak."

Thurs., Nov. 30 (IN NEW YORK)

9<sup>30</sup> (with Coastace Wilkison, planning NTU-workshop)

she told me she'd read Futura + Woman-scenes and said: "Why don't you write more scenes for women, you punk?"

11<sup>00</sup> spent an hour on the phone with Bevy:

- She's having readings for several roles tomorrow at 11<sup>00</sup> at Perry St. Theatre (cl'm going, first day of my workshop naturally).

- Tom Hill may be interested after all (Bob Blossman and his wife had a talk with Hill!)

- she's heard more from Gene Frankel's assistant, Susan - she believes I send - only interested,

- She went to see Ellen Stewart at Casa Mamma. Stewart is in a foul mood, very negative.

Berya [to Stewart]: "This is a play on an epic scale."  
Ellen: A - epic play takes ~~an~~ epic budget.

But Berya felt things improved a little as they talked, will go back again & approach others at La Mamma.

- Berya spoke of anxiety and discouragement at being so many uncertainties to face. I told her I respect this and she is working increasingly at this - not the same time telling her imaginative grasp of the script go out its own force. She said she really needed to hear that.

- We discussed a new idea she had about about having all the characters & spaces of the play co-present. I told her that went with the aspect of the Jew's fate that it was "really all there" for the start, that it was ~~bits~~ <sup>bits</sup> intensely that grew.