

REHEARSAL NOTEBOOK B

Play: The Moments of the Wandering Jew

Period: December 1978 - February 1979

HISTOIRE DE LA
RECEPTION

② Dec. 1, 1978 - Feb. 28, 1979

B

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MADE IN U. S. A.

Fri, Dec. 1

11:00 A.M. | A audition for Pontius Pilate, ^{neighbor} at 0M in the rehearsal space of the Perry St. Theatre. Berge directing, Bob as WJ.

In the space of ~~2~~ $\frac{1}{2}$ hrs (4 actors), we got a quite-good Peter Ustinov-type Pontius Pilate - and an also quite good drag queen-type Pontius Pilate. We'll probably use the former as PP - or as O.M. if Tom Hill comes through on Pilate. It interested me to see that this rigidly-controlled part could be taken 2 such different ways.

We also had a 70-year-old Yiddish theatre veteran, a founding member, but did not understand the WJ at all.

Also, "with ~~some~~ " type actor who read mechs as if he was a prescient-concerned subliminal communitarian.

Fascinated to watch Bob with all these. He worked very low, & small, going for moments of truth & totally present in the situation, as Bevyn said - not like an actor.

Bevyn & I had lunch afterwards, ^{discussed} how to proceed. We'll probably invite most people to the next - from Saturday onwards at Gene Frankel's; I also invite people to the Perry St. ~~work~~ - the rehearsal - enough to make the actors feel there's something lacking, not enough to make them nervous.

note: Bevyn said at lunch: "The play is, in some ways, a masterpiece."

This was my first seeing Bevyn direct! She didn't do much beyond recall the "logics" gliding "actors to some honesty of interaction."

[7pm.] (during dinner at Penelope's w/ Bevyn & Coonstone after NTV workshop, 1st session.)

B. called Tom Hill; he does want to do it after all, explained he's always hesitant at first!

So now we have our PP - & the very good actor we had slotted for PP (the first actor who read today) will do the OM (which we neglected to have his read for - but I'm sure he can do the naive, blear-eyed aspect of the OM very well.)

It being that frail old guy from the juddered theatre do - badly! - the OM - as - frail made me realize he could be frail - naive Bevyn agrees.

Sun, Dec. 3

4³⁰ Right after the NYU
 workshop, ^{indeed,} Constantine & I walked
 over to Benny's.

Benny asked Sidney Penney,
 the actor who will do the
 Adairton & the O.M. there
 I read the WT to his OM,
 then to his Neighbor.

He's - fine warm water,
 took Benny's direction well
 (His directions to him to go was
~~for~~ into the intention sounded too
 general to me - but produced
 good results.

Then ~~with~~ Benny worked
 with Constantine on Futura - me
 again reading the WT.
 Constantine at first was studied
 & playful - but Benny brought
 her closer to the truth of the
 role: the "girl who takes herself
 seriously," etc.

It was strong & very
 exciting for me to be reading
 the WT with actors. It
 made me realize - how
 far I am from the WT (as the
 WT from being me)

- Afterwards, Benny & I combed
 the script - the scenes we're
 doing - the reading sat.
 This was a good experience, we
 both felt. Clearing up the
 difficulties of verbal meaning,
 possible actor problems or
~~some~~ intentions. She
 & I had to get done
 this; we work well together on
 this level, which is a relief.

- B had one idea I couldn't
 go with. Futura had
 murders done. I pointed out
 it wasn't that "fidelity" that
 bothered me, but it was the wrong
 implication. Futura does not
 extend into - future.

- Another idea of B's for Futura is much better. To have piled round with classical books, etc., squint, though he tortoiseshells. This is a legitimate extension, and right for Futura.

- B. has the idea all the actors should be present at the start as a sort of "environment" though which the WT moves. Their presence that way makes sense - they do define his world. But his further idea that they should produce, jointly, sounds that provides a more "environment" and is more dubious about.

- B. also mentioned she'd spoken more with Gene Frankel, that he really sounded interested in producing it - possibly even his last play of this season - if we could give him a finished script

Mon., Dec. 4

10am-3pm. Perry St. Theatre Upstairs rehearsal room.

(a) First (and second) read-throughs of;

- w/ NEIGHB
- SAMPLE ITIM.
- PONTIUS PICATE
- OM
- WOMAN WHO LOVED...

in the "First Act" - of two ACT VERSION of done up for Bergen several weeks ago:

- $\frac{1}{2}$ WOM SC
- ~~SAMPLE~~ NEIGHB
- SAMPLE ITIM.
- PONTIUS PICATE
- OM
- 2nd $\frac{1}{2}$ WOM SC

LEAST!

WJ

WOMAN

{ NEIGHBOR
KING 1
OM (2nd read thru) }
{ PONTIUS PICATE
KING 3
OM (1st read thru) }

FUTURA

{ FRUMPET AUC
KING 2 }

Roberts Blossoms
Rebecca Schull
Seymour Penzner
Tom Hill

Constance Wilkison
[supposed to be a Russian mimic,
George Gots; he came, couldn't
understand it, left]

⑥ Bezya worked with Rebecca Schull
on WOMAN (1:30 - 3:00)

① FIRST READ THRU OF ^{THESE} SCENES.
total length about 1 hr 20 -
It had its moment, but
was not exciting.

Bezya told the actors they
were not taking seriously the
stakes of the situation. This
was because, I think, they were
struggling with the words - or
luxuriating in them. I'd
never seen Robert do such
external work.

The second read-through
(with Seymour Ponzura reading the
OM, instead of Tom Hill - see
below - went much better.

Bezya's directions were almost
always in the direction of
reality, the to the reality of
these situations. Her explanations
of lines ~~meant it~~ were not always
felicitous or right; I was
called on to explain some lines, &
did better.

Bob at one point spoke of the WT beginning to
show that "strange simplicity" of HUCHH already
in OM scene - and it being OM scene that had
showed he was advancing since early scenes. 9

Bob turns out to be quite an
aggressive ~~and~~ questioner - he hits
you with a ~~clarification~~ question
or you clarify before you've
given your ~~other~~ first answer.
(It ~~may~~ be this combination of
gentleness & aggressiveness that
makes him such a good actor.)
He got Bezya quite flustered
explaining her ideas about the
play's speed (each ^{group of} actors does a
scene that's that moment in time,
only the WT moves between them,
but other actors can sometimes step
into that "corridor"). He asked
me some scarily good questions about
the "depenetration" in PP, which
I answered quite well; when he
asked why the WT was "pushed
aside" - the depenetration, I said
I wasn't sure that was a question
I should answer. He said: "You
mean it's a question I should
ask on?" I nodded. Great!

my impressions of the other actors,
in 1st + 2nd Reads + 1st + 2nd Score work

REBECCA SCHULL (WOMAN). A good, careful actress, in touch with the feeling from moment to moment, & making it clear. She definitely has the intelligence for the role. Bevy says she's 50-ish, but looks younger, is a plausible "mate" for Bob.

On the scene-work afterwards, I was very impressed by the way, when Bevy gave her a direction, she would consistently re-imagine the whole scene in terms of that direction.

SEYMOUR PENZNER (NEIGHB.; OM - in 2nd read-through, & we're going to do him as OM)

a pleasing combination of earthy Jewish presence and very delicate line reading.

TOM HILL (PICATE). He seems to me to be herping the whole project at a distance - I don't think he likes the play.

As Pontius Pilate, his distaste actually works well for the role. It's the 3rd diff. Pilate I'll see this week (!):

PP as a high-level CIA ~~operator~~ operator dealing with an ~~array~~ array of subordinates. A very A-cin kind of sophisticated. As the OM, the distance lends to a rather numb (and numbing to Bob) performance.

CONSTANCE WILKINSON (FUTURA)

Constance is so quick, she flings out quick, alive moments. But she fills in the gaps with a certain amount of facile comedic stuff, even mugging.

3:00 pm. Bevy + I, over lunch, decided we should go ahead & invite everyone we thought could be of

use for Sat. Beyer was a little timid, but I pointed out
 (a) that theatre people know how to extrapolate from what they
 do a fairly rough reading, and
 (b) we might never have such good actors again.

Beyer spoke of the need for cuts, and she found some of it, aloud, was ready. So did I, a little - but I was disturbed to hear that it was the way - so she felt right need to be cut. (What it needs is to have its transition points made clearly. It could be one of the hardest scenes - the play to cut, since every ~~transition~~ sentence is an advance - percept over the last.)

[10-11 p.m.] called + invited Cai E - on
 + Eileen Blum-thal

Tuesday, Dec. 5

[9:30-10:45] phone various people about the Sat. reading.

(1) Anne Catherer at Phoenix - she'll try hard to come but a rehearsal at 11:00, will try to make out

(2) [Audie Bishop at Plymouth, Arizona - not there, I spoke to his asst., Sarah Woon, who can't come Sat., but may come to Perry St. one evening this week.

(3) Lyn Davis, Eileen's agent, who said she'd be glad to come - + by her husband

(4) Stanley Hoffmann, who was his usual warm self - congratulated me on having Roberts Blossoms. "He's a marvellous actor; I've written on his work." [Bob was pleased as pleased when I told him this]

→ At lunch I told Bob I very much wanted to know from his experience this week whether the non-sc.-enrolled P+T w/ OM made a noble first act.

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10:30 - 6:00 rehearsal at Peary St

10:30 - 12:30

work with WT + Futura,
Constant doing much better;
the conyers is going out - they're
developing moments of real feeling
between them.

2-3:30, work with WT + NEIGHB

Beyza + Seymour do not get
on. They had a little
dominant-battle today.

Beyza won. His work is
rather course; it's in the
void, as Beyza says, not in
the head. He doesn't
take direction too well:
the entireness of Rebecca or
Tom Hill. But Bob pulled
the scene into life

He keeps shooting me
nervous glances - as if
for approval. We're very
shy with each other

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3:30 - 5:45) rehearsed with Bob +
Tom Hill.

A difficult, but immensely
enjoying rehearsal period. Tom +
Bob asked penetrating questions,
which Beyza + I answered well.
(He often suggests a wrong
literal meaning for a text, though,
that is not right).

Bob finally came to ~~get~~
understand it just right:
Bob: "That when PP looks the work,
the WT has answer: this guy,
to whom he's turned for help,
isn't even as far along in
understanding his dilemma as
the WT is." He later said he
didn't get this.

Tom Hill is ^{an} incredibly
intelligent actor. He alone is if
not to understand - then does it
down to the last word

6:30 - 7:30) I brought props
(+ music + stars) at Alexander

7:30-9:30 Berye + I reconvened for dinner, discussed who to invite, how to run Saturday's reading.

Then we wandered 59th - 63rd / Lex. + 3rd for half an hour looking for a "spot" Berye could stand at the moment, finally settled on the "Bun and Brew" place (Aaaargh! But B. says: "I've just shown you my eccentricities; you haven't shown yours.") Then, at year her the 5th of notes I'd take on today's work.

Wed., Dec. 6

10-4, rehearsal at Perry St. Th.

10-12 am. A very depressing rehearsal. Bob all tense + edgy in working on OM-scene. He finally burst out and said he found the scene abstract,

unplayable, etc.

He was specially bothered by the soliloquy ("Why not let her have it" etc), which he called airy + hypothetical and by the WT's being very large like "I have made the supreme sacrifice for you!" (which he found not the way the WT is. I later pointed out the WT is guided into ^{theatrical} stage by the on's & Mercedes's complacency, but he didn't see it).

I was quite upset, since I know the scene is right, but who upset Bob.

Berye later told me, he's much moodier than he's giving indication of being in or out of his part, that I should be taking it too seriously. (But she does later read the scene through long with this, I disagree, I find it almost ~~little~~ incredibly swift.)

Another problem: Tom Hill arrived early (his watching, Bob, Berye think,

then Bob off + that's one reason
for his outburst) - because he
has to go off for 2 days to
shoot a film.

So Bery tried to block
the 3 KIBGS very quickly,
and it was quite messy.

2:30 - 3:00 We had a run thru
of everything, minus PP, with
me doing the 3rd King
(I slowed down the ^{physical} action
which didn't mesh at
all. When Bery
complained, I said: "It's a
Hoyningen's fantasy, leads a
"band of actors around by
the nose."

Run - though not bad,
Bery's transitions + opening +
closing effects quite nice.

She's got Bill Steele, the
"drag queen PP" to do the TRANC,
and his ~~working-out~~ ^{working-out} ~~woman~~
presence works great in WRM SC.

Rebecca has really consolidated
her work on the part (1st half)
of WRM SC. Bery worked
on her with

Constance resumed to
externally a little today

3:00-4:15

* more work on OM-scene

Bob still not happy, but
admits now the scene is ~~not~~
playable - though there are still
things he doesn't understand, etc.
(He also complained he didn't
feel good working w/ Seymour.)
Bery, as usual, came down
hard on Seymour to get him
moving.

I think Bob's problem with
the scene is that he's experiencing,
not (as W.S.) liking to "lose" the scene,
be humiliated by OM, etc. as a
judgment on the scene.

There is a real problem, though,
that comes from the OM-scene being
low for its context, due to

full script, it's the 4th strand
that breaks the camel's back.
But without QUEST + COVEN —
there's no camel.

4:5:30 | Berya & I, from
her house, called theaters etc.
Some results:

- ① Suzanne + Bob Levine
my well come.
- ② David Merrifield, at Public,
probably can't come, but
they'll send somebody.
- ③ Ensemble Studio Theatre
my send means
- ④ Manhattan Theatre Club
very apologetic & puzzled
about not having responded to
script yet; said I should
call tomorrow about it.
Also, they said they'd send
someone if not L'gand
- ⑤ Berya got Bib's to agree to talk to Ellen Stewart

6:00-7:00 | Berya + I went
up to Gene F. reached theater
to leave notes, said who

~~Keep~~

On train up, Berya told
~~me~~ how profound & always-
deepening she found the play.
I thanked her warmly.

At Gene's, it ~~was~~
markedly noticeable how
differently Gene + Susan, his
inst., treated us

9:00-10:00 | saw Bob on T.V.
do the role of Seth, the
family retainer, in Morning Becomes
Evening (adapted by Ken Coopers!)

Wonderful, clear, understated
work, suggests depths — in
a production where most other
portrayals seemed designed for the
stage of Long Wharf.

(Bob didn't tell me he
doesn't like to see his own work
on TV or screen; the message gets
fixed in his head — "like the WT")
he added, He's now going to see a
San Shepherd play.)

Thurs., Dec. 7

(11-2) rehearsal - the Gene Frankel Theatre.

We got there at 11, had trouble finding the lights; but we found most of the furniture we needed, set up Becca's spatial layout on 2 levels.

(11-12:30) Rehearsal of the W.M. SC with Rebecca + Bill Steele (TK AVC) - it went very well, all times through.

They rehearsed first the first half of scene, then the second half (which Rebecca had now brought up to level of 1st half since yesterday.)

Then, at Rebecca's own request, we ran the scene several times all the way through - i.e., as originally written, rather than with each half from "Act I."

Rebecca liked the continuity of it, & Becca said she no

longer finds it long, as she did (I'd hope Becca is noticing how often what I first strikes her as long & messy, she changes her mind about after a few rehearsals).

But I found Rebecca lost energy + focus in the last $\frac{1}{3}$ of the scene. She just sort of was - performed; still, I found the whole scene long as written - a 12 - into monologue.

(12:30 - 2:00) With Roberts absent, Becca did the PM scene with Seymour - and me as the WJ.

Seymour quieted down, did more shaded, honest work. Becca was surprised and pleased.

A point that doesn't seem to have struck anyone but me: when I step in, 3 TKAVCS, 3 KAVCS gets clearer & better. when I step into OM-sc, OM-sc gets better. As an actor, I'm not on a level with \rightarrow of these people. etc.

more a matter of expertly some of
 "playwright's" shopping power
 "on the scene."

When Bezya + I later
 discussed Robert's problem with
 this scene, I said two things
 that really seemed convincing to her

- a) that Robert is a special,
 quiet actor - and that Seymour
 gets bluster because
 he can't compete with
 Robert in quietness so he
 goes to the other extreme
- b) that Robert has to
 realize that whereas ~~the~~
 most of the earlier scenes
 are "for" him (as WT),
 the UM-scene is "for" the
 play.

From a phone-bank at L. Curve,
 3-3:30 | We made some more
 calls re: Sat.

- ① Bezya called + left a
 message for Julia Miles,
 Assoc. Dir. of American Place,

with a special interest in
 women-directed/written productions.

- ② Bezya told me Bob had
 left a message for Ellen
 Stewart, would try again
 to get her in

- ③ I called Theater for the
 New City, left a detailed
 message for Crystal Field
 w/ or w/o anyone else there
 concerned with play-duplicate

- ④ I called Sarah Wormes,
 Andreé Bishop's Asst. at
 Playwrights' Horizon, ostensibly
 to tell her there were no
 night rehearsals for her to come
 to, ~~ostensibly~~ actually to
 put on some gentle screens,
 i.e., I told her about last
 summer's event w/ Anne Cather
 + A. de. A. de's promise to

read the script by Laura
 D. After all this, she
 seemed somewhat more inclined
 to exert herself a bit. will re.

- ⑤ I called "Cassia" at the

Manhattan Theatre Club.
 She still hadn't touched
 down ^{of} script. ^② said she
 couldn't guarantee someone
 from the MTC would come.
 I reminded her that the
 was a play Stanley Konikoff
 had recommended to Lyne.
 Corin said I should call
 back tomorrow aft for some
 info. on both ① & ②.

② I left a message on
 Michael Kahn's service
 that this is a staged
 reading of the play.
 Dora Seltye had
 recommended to him last
 year.

3:30-4:00) Berya + I went
 shopping and 54th St,
 obtained Futura's robe
 and 3 gold-pink crowns
 for the 3 things

[9 pm] reached Michael Kahn;
 he can't come Sat., sends
 regards to Berya. He does
 remember the play; had given
 it to his literary manager,
 Michael Earlsey at the McCarter

Friday, Dec. 8

10-1 Final rehearsal of the whole
 "Act I" we're doing
 1-2 blocky rehearsal to polish 3 THINGS

The final rehearsal went quite
 well, with all Berya's continuity,
 etc. WOM-SC^{with halos}, FUTURA - little down
 w/ NEIGHB, OM + 3 THINGS very good.

But 2 upsetting problems
 ① Bob took Berya aside & told
 her that he thought we should
 not do the OM and PP-scenes
 tomorrow. Berya told him - and
 later told me she told him -
 that there was no way this was
 going to happen. It is really

bothered by this tendency of Bob's to proclaim the unemployability of a scene every time he's having troubles with it especially the PA-scene, which he and Tom did splendidly the other day (but see below). Constant puts it down to a hyperdeveloped sense of "truth": Beyer to anxiety. But is not consonant with his bravely exploratory way of acting to decide there, so my feelings it

(2) The Pontius Pilate scene was lifeless (Rebecca remarked ~ this - as did Constant, with great indignation: "He was my favorite vote in the cast, & now he's just diddling.")

At lunch, Constant, Beyer and I analyzed ~~the~~ Tom's "fall" endlessly.

Then, later, back at Beyer's Beyer called him - and recounted the explanation he was just

tired from his 2 days of movie work. I think "gliding over the surface" has become his (unfortunate) way of dealing his independence from the play.

The 3KINGS, now blocked and openly & with better business, Tom out to be a real crowd-pleaser.

Chris, the Director of the show finally, at last ^{to add a few words,} remarked, "Don't do a show here if you can possibly help it. He'll fuck you over financially. He's an alcoholic with emphysema, he's sliding down, he once had it but no more."

(5 p.m.) at Beyer's.

I called "Cassie" at Manhattan Theatre Club. Very good news. The reason I haven't heard about the script is that they're interested in it!

(She told me, in confidence, that that they say "6 months" because they take no more than 6 months in plays they don't want.)

Moreover, when Corrie told Lynne Meadows about the reality Lynne (Corrie said) said definitely to send someone. So they're ready.

SUE SAZANAH (!)

and maybe someone else

5:30 - 6:30 at Bevya's still

B. & I worked ~~her~~ out her introductory speech. For opening part, I mainly gave her the phrases & she wrote it down. For introducing the plays, crew & actors, she mainly worked through it, speaking, and I took down what she said.

I thanked Bevya for her work and complimented her on the list she brought to it.

7-8:30, Bevya & I went for a drink & dinner at Montana Eve (7th Ave South, a little north of Sheridan Square)

A lot of investigation we discussed what to do after tomorrow. I wanted us to discuss this now, before tomorrow, while our heads were clear. Of course, it all depends whether we're ~~under~~ ^{under} contract after tomorrow. But still, with Robert's goal for 4 months on basic idea is mainly as follows.

ME: actually do the basic 2-ACT version, consulting frequently with Bevya

BEVYA: writing roughly on scenes - sections of HUCHH that don't require the WS.

9⁰⁰ p.m. called Bevya to remind her to put the "basic form of the legend" in her opening speech.

Sat Dec. 9.

(2PM) Reading of "Proposed Act I"
at Gene Frankel's

SEE: INFORMATION SHEET (in envelope)

My general feeling about how it went was that there was scarcely a scene or actor that had not ~~been~~ ^{been} better in rehearsal - but that the total effect was still fairly good.

I did not really "see" the performance, though. I was preoccupied - for too much so - with how it was looking to people.

Tangible results? Well, theatres ~~which~~ which did not send representatives, ~~which~~ which we'd invited, was:

Public

La Ma-a

E.S.T.

American Place

Playwright Horizons.

Theatres that did send representatives:

- Manhattan Theatre Club (so far as we know)
- Phoenix (not Anne Catherino, but her assistant, Stephanie (I didn't catch the last name) also stayed for the discussion + said some interesting things).

Major practical outcome:

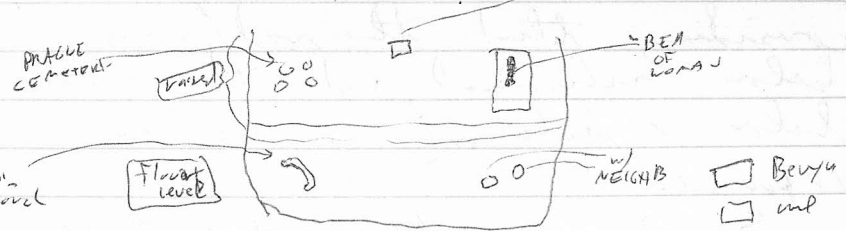
Lynn Davis, the agent Eiken recommended (I'd written, to her) came - and came up afterwards and said: "I'd like to help you with it," and told me to call if possible re: her Monday. So I have an agent! So I think, without this, I'd be kind of down about today's work, considering that the work was below rehearsal, and the audience below expectations (in re: theatres represented).

Stanley it appears was there, and for me to call him next week.

Bob Blossom, afterwards, in the discussion - I to me (spontaneously) made some remarks about the wT "not getting anywhere," "being the same experience over and over again, which isn't dramatic," still not fully comfortable - OM + PP scene.

Town Hill, opening up for the first time, told me he felt the scene had good thru-lines of action - but that the dialogue too often was interspersed the action too much, "doing the audience's work for it."

Physical layout.



and. { _____

As for the reaction in the discussion - Susan made a detailed transcript of it

→ SUSAN'S TRANSCRIPT OF DISCUSSION IN ENVELOPE

After the discussion, Bevya + I went to talk to Gene some more. Gene's main point is that he thinks all today's scenes should be imbedded in HOOHA. When I pointed out that HOOHA, as matter, can't just open to receive all these additions, he said: "Aren't there moments in HOOHA where the wT could be thrown back to his origins?" I said yes - and asked if what he meant was that I should look for moments in HOOHA that could lead to his origins, the way the present "ACT I" scene in their slot, kindly leads up toward HOOHA.

He said, yes, that is what he'd meant.

I don't think it's possible - but he has suggested a basis on which to try it out.

Gene thinks the WOM-SC as funding device is too "soft" - I think beginning with a surrogate for main character is rather the default.

I asked him what he would think about just starting with NEIGHB & doing that

as "Act 1" (NEIGHB, ITIN, PP, OM).

He said that was possible ~~but~~ "first A then B then C" - but that the HOLT/H idea would better to be.

5:30 p.m. | Beyna Constant & I went to Yellowpages for a drink & dinner, I continued talking. E. stressed the need to try out the whole play. B. talked about doing it as a "WORK IN PROGRESS" in 5 consecutive nights, etc.

At 7:30 or so Constant left, Beyna & I continued to talk. We went over many of the same subjects as last night, the difficulties of breaking off collaborations now after this week (I invited her to visit Susan & me in New Haven. She eagerly accepted. I told her about this idea of her of taking her own & showing her all the solitary pieces I'd worked on the play in the Yale library. I felt a little self-indulgent suggesting this, but she saw & felt the symbolism of it was getting out - that of

opening the space of solitary
work to be shareable
with the collaborator.

She seemed really touched at
the suggestion she said: "It
gives me butterflies."

On the practical level,
we agreed that I just
now should be to see
by the agent could do for
me. Then she + I would
tell with Stanley H., with
Suzanne + Bob Lewis (who,
however, despite sheet, didn't
come), to Robert and to
Tom Hill, who, (to my surprise
& delight) yesterday said he
would like to talk further
with me about his feelings about
the script.

The phrase that keeps going through
my head is: I feel that I have been
"joined" - by Bevy, Costanza + the agent, especially;
but also by Robert + the other actors, even by
Gene + the people there today.

Sun., Dec. 10 |

(2:30 p.m.) Bevy called to
say that Robert had called
her to talk; she had told him
I'd like to hear his feelings,
too - and set up coffee for
him, her and me tomorrow at 11⁰⁰

Mon., Dec. 11 | ^{10 A.M. called Lynn M. Davis to - also}
_{appt. for 2 p.m. this aft.}

(11:00 A.M.) Coffee with Bevy
& Robert at the Conelio St. Cafe.
A wonderful meeting. Robert
was not at all the anxious,
negative commenter he had been
on the last couple of days
of rehearsal. He seemed wholly
in sympathy with the play

and says to contribute his insights.

He asked me what I saw the value of the play as being. I said, "The WT does, as you said, 'have the same experience over & over' but each time he comes a little nearer to the pain at the center of it."

This made good sense to Robert. He repeated a point he said Tom had made to him about the beginning being the work. sc. being a bad place to begin (this seems a pretty universal consensus; no one seems to get the point of it.)

This time he said the OM and PP scenes were "good". He repeated Tom's criticism about the dialogue sometimes doing the audience's work for it & I acknowledged this danger; but when I pointed out that, to a large extent, the action of these

scenes was "coming to a more & more exact understanding," he looked off.

He expressed some doubts about the QUEST-sc. said he'd want to see how it worked, but that he liked the stained glass image very much.

He spoke of the act of some of the scenes as too "gentle," as not condensing quickly enough.

He said he didn't like the golden scene. When I asked why, he gave 2 interesting answers:

- (a) that it was making much of a problem he didn't think should be made much of
 - (b) that he didn't like the kind of "self-protected" involved in making the golden
- (CONT.)

Roberts said he could see the WOM - sc.
at the end of the act; moment of "vision" in HOCCH
(He has two possible a sense of that moment)

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I asked what he thought
of Gene's idea of embedding
the early scenes - HOCCH.
He said he couldn't see
it, that HOCCH seemed to
move right as it was, but
agreed it would be good for
me to think about it.

Beyza had been talking
about environmental spaces, etc.
& Roberts had been talking
about doing the 5 parts in
repertory on 5 nights.

I said I thought or tried
to think - on 2 levels at
once: (a) a realistic, (great-size
& length), production that might
build interest - a larger
version (b) the longer version.

I then said it seemed like
for A ("a"), my "TWO-ACT
VERSION" (minus the WOM, as far
as possible) seems like the best course.

He agreed - more decisively than
on any other point the

Roberts also spoke of meaning of act, "wandering"
In his (Roberts) in terms of understanding & re-orientation (!).
He said something about wandering = distancing; Beyza
immediately converted this into ~~wandering~~ distance =
understanding.

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whole meeting.
I said the problem for
me on this was the "hole" between
PP + OM, told him I thought
some of the difficulty he
was having with OM - scene
- rehearsal lost much was
really difficult in getting to OM-sc.

(This seemed to go to Beyza hereaus)
We discussed various possibilities;
e.g. Orsett, the OM scene
around the time of the
destruction of Jerusalem (Beyza
liked this but Roberts said
he liked the program
atmosphere of 16th in Prague)

(2) embedding OM in PP
(neither of them liked this)

(3) doing the transit with
stage images. (This appeals to
me, but I said I felt
I'd be abdicating my job
as a writer to leave it like
this.

Bob reminded Beyza of
the version she'd told him

where the WT is burned at the stake - Spain ("nice medieval feel"), is mashed, at that moment understood what he did - and dies.

"Of course" said Bob "that would finish it." He thought a moment and then added: "Unless he were to walk out of the flames into HOOH." "

We said goodbye (he's off to California wed.). He told me he'd enjoyed working with me.

Beyza had given him (her) copy of my book. I told her "I don't know if your work methods are like those I describe, but you're the kind of ~~actor~~ ^{actor} I'm talking about: the actor as voyager. Watching you work is like watching a voyage." He smiled and said: "I enjoyed the trip."

2 p.m., met with Lynn Davis at her office:

[Cohen/Davis] Associates

513 6th Ave (betw/ 13th & 14th St.)

A good meeting; she's a pleasing blend of sympathetic & briskly businesslike.

She told me how much she'd enjoyed the play, how "crafted" it was. She liked the work so far; she didn't feel a gap betw/ PP + OM. She did feel "a certain look of internal tension? Do you want that?" I replied: "I want the play to free away all the expected sources of tension, maybe the difficulty is that em robbie it just seems deficient - tension."

She wanted to know what theaters had been there. I

asked about her or me making the follow-up calls: if she said, "Wait awhile, give them some time; if they don't get in touch in a week or so, let me know."

I tried to explain the complex situation at the ~~Public~~ Public. She said: "I can call Paul Menfield for you, he knows people there" - but recommended holding off until I'd got the 2-act version. She said: "They're awful readers. Pubs is the worst. They find a few people they trust & let them tell them what to do."

She wants all background info on where I've sent it.

She says: "we don't just try to sell; we're concerned with protecting the interests of our clients."

She said they don't have contracts with their clients, regard it as a mutual commitment.

ment. don't object (in fact, like it) if client uses approaches of his own. (e.g. Bob & Ellen Stewart."

I asked her about publishing ^{by mag 21-23} ~~options~~. She said this was "certainly" a possibility.

I asked if he represented the script here / was working on collaborating with Beverly. She said no, and added: "We only represent the script - not actors or directors."

She said she thought LaMan-ight will be the ideal place to do it; was surprised at Man-H-H Theatre Club's interest.

I asked her if there were options off-off-Bing. She said the ~~Donatist~~ ~~Enid~~ contract is not in effect there, that none of them had any money.

But, she added, in any contract drawn up w/ such a threat ("no 2 contracts are allowed"), there would be a date-by-which clause, even if little or no option money was involved.

We left it that she'd read the ^{whole} script (not immediately because it's a long tape); if it will be - a mail or so, whether or not I'd heard from theater, and I'd send her all background on 'play submission' so far.

I also ^{wrote} ~~sent~~ out for her on the Sat. INFO sheet the proposed "TEVACT VERSION" outline.

She also said it should be submitted to French (I didn't want to by Col.) + D. artists' Play Series, to

protect amateurs right of asked would D. artists' Play Series consider - play that is just - process of finding a NY producer. She said, they publish things that never get (professional) productions.

She also asked me about the new ideas for a book I'd told her about on the phone. I described the TDR piece, and my idea of writing an introductory essay on "making available". She asked for copies of the articles - a statement of the book idea. I told her this was for in the far future, but she still seemed eager (She said ~~she had~~ ~~she~~ Stanley + Eileen had saved about the book to her.)

4:00 p.m. caught up w/ Bevoza, told her ~~little~~ about Lynn Davis interview. B. sees the promise, but is, I think, also a little threatened.

Tues., Dec. 13

5:00 p.m. | Bevy & I went to have a drink with Stanley Kraffman at in the lounge of the NYC Club (123 W. 43rd, Town Hall)

Stanley began by saying he continued to be "awestruck" by the play; that it has his vision and real daring (^{as} ~~not~~ ^{opposed} to nudity, etc.) - "daring about what a play can be - this day & age."

(When Bevy asked him how clear transitions were, he said "cl" - more interested in learning the language of the play than in it being clear.)

His main structural suggestion had to do with end of our proposed Act I. He felt it needs a scene - either new or transplanted in from later - the play that breaks up the time scale definitively and that gathers the energies of

the first act of ~~off~~ ^{off} joint.
He said he liked the w.o. sc. scene; "but though I have a conventional streak," he said smiling. He also liked Rebecca & Seymour - in fact, all the actors, except Constant whom he went down on ~~indefinitely~~ very hard.

He warned us not to let people conventionalize the play: "it just isn't about psychological pathos."

He said it was more about David Cole than the w.o.

He said Robert shouldn't worry about being Jewish.

He said ~~the~~ Act I (building to HUCHH) & Act II (HUCHH) seemed a plausible form to him.

He warned us Gene Froschel is crazy & not to take his advice in revising the script.

He recommended that the costumes be "as timeless as possible."

He said he'd be "pleasantly surprised" - and I explaining both words - if Pubb picked it up; he said L. M. is no longer what it was (she has no taste.) He implied Manhattan Theatre Club was our best bet, said we should tell Eugene Merdoun to call him about play. Phoenix he called "square" - and "Freudenbergs interjects with the direction."

^{SK} had 2 critics:
 ① He finds ~~the~~ a few lines "urgently" and calling attention to themselves.

② He doesn't like the Futava scene, even apart from Constance.

^{SK} told me how young I look - "even younger than her," he said pointing to B.

6:30 p.m. Benny & I out to dinner & to see Cops by Tenny. See Curtis at the Performance Garage.

We discussed G.K. she would have liked him to be specific in his department, I think; but she liked him

To be the most important thing he said concerned not allowing people to counter-argue it.

She also introduced the (Jungian) concept of individuation for what the WJ goes through (Useful, since playwright, director, actor, audience can all relate to it.)

I began telling her some about my ideas for revision, but it proved hard to explain.

We also discussed Constance. Benny admitted she hated E.'s work on Futava; we both agonized about what to say ~~to~~ her; finally decided we didn't really have to say anything right now, that when it was out for a theater was time enough.

B paid me an indirect compli-

ment re: Constant's intellectualizing
the role, "like a playwright."
"When you see do the role,
you didn't intellectualize it,"
B. added.

B. mentioned at one point
how good she felt as a
woman director not doing
a "woman's" - but rather a
universal-play.

At one point, when I referred
to her as a collaborator, she
said it embarrassed her to
think of her contribution as - yet -
collaboration.

Wed, Dec. 13

11:00 A.M. Bevyn and I took
Tom Hill to coffee at the
Cornelia St. Cafe, to get his
reactions.

His reactions, it seemed to
me, were those of a
Stanislavski actor trying to make
the play into a Stanislavski
act. Expressed by removing
lengths that isn't "through
line" of action. He'd pare each
scene to about 1/2 page - just
"what happens." Everything else,
he feels, is "commentary."

It seems just the sort
of "conventionalization" that Stanley
Kauffmann warned us to avoid.

One of his criticisms gave
me food, though. He said if
the early scenes were more
like pure images (i.e. no
commentary), the later explanations
of images (as in HecHH) would
be more vivid; as it is, he feels,
the over-explaining does it let
the images themselves (the Goddess
- he says, the King card,
etc.) emerge.

He likes all these scenes he's read
(incl. Solen), but can't find the

purpose for the QUEST. SC.

(I'd write yesterday)
 3-5 pm I typed the letter ^{carbon} ^{envelope}
 + 7-page account of ^{carbon} ^{envelope}
 dealing with theater so far
 for Gregory Davis, mailed it
 to his apt at 8⁰⁰

6⁰⁰ pm - Benny called.
 Patricia Schull (the woman
 in lost sit' ready) wants
 to produce the play.
 Not her husband - her.
 She realizes we may not
 even do work for her (acc. to B.)
 She's open to the idea
 of producing with a fundamen-
 tental theater (which seems
 perfect to me: the prestige of
 having a theater behind us -
 plus their staff - and some
 financial independence.

B. asked if I wanted
 to talk to her with B. On

instead, I told B. to talk to
 her before ~~she~~ Monday (when
 I next speak to my agent -
 "my agent!") get details and
 can raise the to Lynne.

(BACK in NEW HAVEN)

Fri, Dec 15,

letters re: reading sent to

- Eileen Blum - that
- Suzanne + Bob Levin

copy in
envelope

copy in
envelope

Sat., Dec. 16

CROSSED
IN MAIL

- letter from
Suzanne Levin's ^{in envelope}
(crossed mine in mail)
explaining her + Bob's absence

- 9 pm - Dad called; he had
 just received a call from
 older Newman (that middle-aged
 lady in Frankel's class, who'd
 been effusive at Houghton ready, but
 had muttered he bore down all through

the Dec 9 reading).
 Accordg to Dad, she called to say how much she liked the play - but that I should have nothing to do with Bevy, that B. was arrogant, incompetent, etc. - and that she (Alda Newman) had already told Gene Frankel about this.

Sun., Dec. 17

6 pm, called Bevy.
 - She's having lunch w/ Rebecca tomorrow, will call me after 2 before I call Lynne Davis

- I told her about the Alda Newman call. She said Alda Newman had been giving her funny

looks in class, told of some circumstances that suggested an attitude like this on I do's part & called her a "rich lady." But most interesting, Bevy herself had had 'on anonymous crank call from someone at 8:30 last night - & had recognized the voice (which just said "Hello, Bevy?" & waited for her reply, & hung up) as Alda Newman's.

- I noted in B's way of talking about Rebecca as producer that she would prefer, if Reb. comes through, to drop dealings with all the other theatres. I told her I wanted Lynne to explore the possibility of a co-production

Mon., Dec. 18 |

[12:00 am. BEGAN REWRITING in Div 116,
in 2-act version]2:00 pm | Bevyza called, she'd
just had lunch with Rebecca
Schull.Rebecca would be happy
to co-produce with a
theater.She's thinking in terms
of an off-off-B' way
production (which bothers Bevyza
a little, because of she badly
needs money at this point)She'll be ready to start
getting to work after Jan. 1 to
start getting to work; would
begin by calling places (theaters)
finding out rentals.2:30 pm | I called Lynn Davis
in New YorkHer reaction to Rebecca
was that that was fine,
that it could be pursued
along with following upthe developmental theater
she answered to my question,
she said ~~it~~ a
producer producing a play at
a developmental theater
"happens all the time; they
[the theaters] love it".She said that if Rebecca
knows theaters and has access
to money, the rudiments
of producing are not hard
to learn.She said she'd "love to"
be present if Rebecca,
Bevyza and I meet.She asked when Rebecca
was planning to open play, said
beginning of April is about
the latest that is good, ^{(but fall}
_{is best)}She said, (at my request)
she'd call ~~the~~ Manhattan Theatre
Club + Phoenix soon & call me
when she'd done so.

3:00 pm | Beverly called back
to learn what Lynn
had said.

B. finally the meeting
with Bob Levine, I said
I wanted to see ~~if~~ what
kind of info I got from
Lynn first.

6:00 pm | Talked with Matthew
Gurewitsch about the "doc." ⁹ ready
and the proposed 2-Act Ver.

He ~~was~~ strongly against
using the wom. SC as frame.
He feels the wom SC is
the easiest defended with;
that the NEIGHB. scene
is a very strong beginning
and is where the play
should begin.

He was also nervous about
cutting down the "END" to a
few songs + speeches; was to
bring a reduced version of GOLEM
before OM.

Tues., Dec. 19 |

[11:30am - 4pm. worked on revisions,
"two act version," in Div LIB]

Wed, Dec. 20 |

[10:30 - 4:00 worked on "2-act
version," in Div LIB]

Thurs., Dec. 21 |

[10:30 - 4:30. worked on "2-act
version" in Div LIB]

7 pm | called Beverly.

I asked how she felt
about wom. SC. as frame. She
found it interesting, but not
her first choice.

I asked her to think of
moments in Act I where the ANG
could be planted if wom. cut;
she said she would

she told me she'd be

offered possibility of using
 "Open Eye" (theatre in
 West 80's where she's
 been part on the Board)
 for a staged reading,
 she talked about doing one -
 possibly of revised version,
 possibly of QUEST SC
 (it is noted another staged
 reading, if only to invite
 people to; ~~maybe it's~~
 glad she came up with it.)
 we also spoke of her
 coming to visit Xmas day after

Fri, Dec. 22 |

[11-4:30 worked on "2 act-version"
 in DIV LIB]

10 a.m. [tried to call Lynn
 Davis, was told she was
 out of town for day.

I left a message for her
 to call me betw/ 5-6 pm, on
 over the weekend.

Sat., Dec. 23 |

[11-5; worked on "2-act version"
 in MED SCH. LIB]

Sun. Dec. 24 |

[11:30-5:30. worked on "2-act
 version" in MED SCH LIB]

Mon. Dec. 25 |

[11-5, worked on "2-act
 version" in Eddie Ayers' study
 next door (they're out of town
 for holidays)]

8:45 pm Beyer arrived for a
 couple of days

At dinner we discussed the
 won SC (B still not sure
 of her feeling on it, thought it
 might be a memory scene on
 way to Old Man).

She also said, she still
 doesn't know where the WS is,
 has to work this out - also, she
 feels she has to think through
 plays rel. to Jesus. Christian tradition

She said she felt Lynn Davis' not getting back to me was unprofessional, that she also disagreed with Lynn on not calling theatres sooner.

B. + Susan argued whether WJ is searching (B: yes, S: no). I quoted PT. II line about "if there's one thing I'm in search of, it's a problem"; said it was perhaps a question of a search for a strategy, a way of coping.

B. said Rebecca understands WJ's may well be cut - but feels she could play ~~well~~ ^{well} as producing.

I promised to try to rough out revisions to B. tomorrow.

Tues., Dec. 26,

11 - 1:30 p.m., I took Bevy around to the places in the Div School Lib, CCC, and Med Sch. Lib where I'd worked on the play.

[3:00 pm] B. + I had an argument. She was upset by my putting in the memo to Lynn Davis the fact that she'd thought about having Priscilla Smith take the script to La Mama, and also, to a lesser extent, about mentioning Robert's attempt to get ~~Fuller~~ to come.

She really got upset - irrationally, as she later admitted - because, basically, she felt it was none of Lynn Davis' business how she, Bevy, related to these people. I apologized for having inadvertently made "public" something she didn't want known (or want on

pages), but pointed out that
 it had no way of knowing
 she regarded this as such
 privileged info, had just been
 trying to put it to Lynn's
 disposal eventually. I thought
 might conceivably be useful to her.
 Bev eventually acknowledged
 this, we made up. But it
 shook me. But then I had
 another thought: even the
 "fighting" aspect of real
 working relationships has
 long been missing from my
 life; I can't remember the
 last fight with a co-worker
 I had.

4:00 pm I called Lynn
 Davis, with Bevya there.
 (Lynn at home with Glen.)
 Lynn said she'd tried
 to call me on Thursday, got
 no answer (which is possible)

She said she'd called
 Manhattan Theatre Club, Phoenix
 + Public - but been unable
 to reach the people I'd specified
 - she knew; she left
 messages & they didn't come
 back. (Bevya later said this
 was bullshit, that one just
 keeps trying in such a situation)
 Lynn said as soon as she
 got back to office after her
 illness that she'd call them -
 again, & call me

I asked about ethics of
 Bevya & me dealing with
 Rebecca, and continuing to look
 for ^{a development} ~~another~~ theatre, if you
 said Rebecca would have to
 take an option, which would
 entitle her to sole rights
 (in NY, not nationally) -
 unless she agreed that
 negotiations with theatres
 might continue during option
 period.

5-6:30 I discussed the
revisions ideas with
Bevyn for PP → OM transition
⑥ OM
⑥ END

For PP → OM transition, she
liked my ideas (w/ crossing
"mings - feel" which fully
to PP) made good
suggestions about humoring
the "exploding" mings (tableaux
instead of projections); liked
having it be ~~PP~~ other
actors replacing PP.

<sup>5 suggestions possibly
practical w/ om. sk - options
in this "passage"</sup>
OM revisions she was
doubtful about; felt scene
was already long enough.
near END she liked a lot.

Wed., Dec. 27

[11-5 pm. worked on "2-act version
in ECU]

[10:00 am] Breakfast w/ Bevyn before
she left for NY, very warm +
easy after yesterday's fight.

B. said she'd call the
Public + A - even Place if I
didn't think it would get in
Lynne's way. I said OK.

B. said she was going to
tell Rebecca from start that
she (B) + I should be on
a living salary.

Thurs., Dec. 28

[8:45 am - 2:30 pm. worked on "2-act
version - in ECU]

[11:00 am] Bevyn called (I
was out). She said, acc. to
Susan, that she wanted to re-

(cont. FR. previous page)

affirm our working relationship after
Tuesday's fight.
also, that she was going to see
Rebecca weekly

||| 5 pm. I called Bevyn to
thank her for the AM.'s call.
She thanked me for taking
her through the library spaces.

Through half-awake, she
told me good news: Rebecca's
father & brother seem "98%
sure" to put up the money
for production of the play.

Fri., Dec. 29

[11-4:30] worked on 2-act version at CCO

5 pm. Called Bevyn, but she
couldn't talk.

Sat., Dec. 30

[11-6, worked on 2-act version at MED SCH. ^{L1B}]

2 pm. letter from O'Neill
Conference rejecting the play

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Sun., Dec. 31

[11:30-6:30 pm. worked on 2-act
version in MED SCHOOL LIB.]

7:30 p.m. Bevyn called, she's
had another kidney stone attack.

Basically, she called to
~~offer~~ say

① that Rebecca is ready to
go right after Jan. 1

② that Rebecca's father (and
maybe her brother) are almost
certainly going to put up the
dough.

③ that she had spoken
to Rebecca about her (B's)
getting on salary, that
it would work out

④ that she had spoken to
Rebecca about the options, that
R. had seemed uncertain that
this was her +, proved

⑤ that B. & R. both feel
the ideal would be to
work through a developmental
theater.

~~affix for making relationship
after Thursday night.
A for the phone going
to see Rebecca weekly.~~

③ that Bevy now felt rehearsal could start in 2nd week.

I also told her her idea of putting on abbreviated WOM. SC in the "gentle" of history" betw P & O was really out I asked how she'd feel about ~~making~~ putting in a return of WOM, in end; she said she'd have to see it, but feared bringing the WOM. into too much prominence.

I told her it was a year ago today I'd finished the play, & how much good that had come for it had been through her.

(END of 1978)

Mon, Jan 1, 1979 |

[11-6 worked on 2-act version in MED SCH LIB]

Tues, Jan 2, |

[10-5 worked on 2-act version in PIV LIB]

Wed, Jan 3 |

[10-4:30] worked on 2-act version in PIV LIB]

Thurs, Jan 4 |

[9-4:00] worked on 2-act version in KCCU]

[10:30 pm] called Bevy

- She spoke to Bill Rosenfield at the Public; he said someone there is reading it but wouldn't tell her who. He also told her they rarely or never co-produce, ^{and that they have no slots in their schedule}

- B. also called American Place; they occasionally co-produce, but that they have no slots

- B. said Rebecca is now talking in terms of taking on

options - as much for his own protection.

B. very down on Cygnus Days, thinks her behavior is

B. said Rebecca's father slightly being resentful, but that he won't use to reading scripts; that he wanted a budget.

- cl said cl felt cl wanted to a story out of dealing with Rebecca right now because of ambivalence of situation; B. didn't disagree

Fri., Jan. 5

[10:30 - 4:30 worked on 2-act version in DIV LIB]

[11:30 p.m.] Beverly called, said:
- Rebecca hopes option will be "nominal," since she's doing so much work (cl don't quite follow that)

- Rebecca has called 25 theaters, none of them has a free slot

this spring, w B. is thinking of some sort of nearly-in-progress - the script to be picked up - the fall
- B. told Rebecca cl might want to have my agent talk with her about the option.

- Rebecca also looking around to audition for things - in case she can't produce play till Fall.

- B. is going to call Outer Edge theater (where she's now on the board) about actual performance spot there.

Sat., Jan 6

[9:30 - 3:30 worked on 2-act version in MED SCH. LIB]

Sun., Jan. 7

[10-5 worked on 2-act version in my study at home (Susan away; snow)]

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Also, when she left message Lynn Meadon should call Stanley K. she was told Lynn was in rehearsal, wouldn't be doing - wch else till rehearsal period was over. Lynn Davis commented: "It would be better if she would call him" but I said Stanley ~~was~~ the script about doing that....

Mon., Jan. 8

11:00 A.M. called Lynn Davis ~~she~~ This was her 1st day back in office. She said she'd call Manhattan Theatre Club - but that she didn't think they were interested or that they would have ^{AND THEY COULD HAVE DEFERRED WITH HER} heard from them. I pointed out that I hadn't heard when I called the for the reading - but learned they were interested ^{group} in script to send someone to reading. She said: "yes, but that's all they did." I said maybe Rebecca's interest could be used to hustle them; she said no, that kind of pressure meant nothing to the theatre. ^{she said possibly they would probably only produce a quick festival or say a quick festival would be useful at this point} She said she felt regional theatre would be more likely to pick it up than any NY theatre. I mentioned Roberts' minillogues to travel; she

replied: "At some point you have to think about yourself." - As to Publy; ^{theatre} she said they're bad readers, they're enclosed in their little circle of people - that in general you couldn't count on them. - When I mentioned feeling stung out between committed to Release vs. not closing doors on theatres, she said: "Everybody always feels exactly that way." - She reiterated that option could include stipulation of product within an established theatre. Also, she said an option doesn't run from that Rebecca could take an 8 or 9 month option, stipulating a first performance by Oct. 31. ^{thinking in terms of a spring production} A guy, she said, isn't realistic - that she wasn't surprised to hear Rebecca couldn't find a free theatre out of 25. - In general, her attitude about Rebecca's doing it was to go with the grain - the hand. ^{she added at one point: I love the play. Good, I said.}

(7:00 p.m.) called B. way to report on the call with Lynn - B. feeling, if (as now seems likely, no matter whether its Rebecca or another theatre) production isn't going to be left fall, then she has to figure out how to hustle between now + the - both for the play and for her living.

- She spoke to O. P. Eye; they probably have no space for the Spiny, but that is still their ready-program. She says she likes their speed.

Tues., Jan. 9!

- [10-3. worked on "2-act version" in DIV. LIB.]

- received book script ~~with~~ letters from MANHATTAN THEATRE CLUB, in envelope with letters

5:30 p.m. Lynn Davis called. She had got a "no" from Manhattan Theatre Club. (I told her about letter I received today) She said they'd been very nasty to her - that they would not that my - and that she'd gotten quite mad. She asked where we went from here. I said: with Rebecca.

I tried to explain my feelings about treating Rebecca gently, said I didn't want her feeling too "beaten with." To which Lynn replied; "Then you deal with her." I said no, I wanted her to deal with R., but ~~that~~ not to make her feel that the whole personal dimension built up by her work with me as an actress was getting lost. Lynn said Rebecca must be used to dealing properly, negotiating; I reminded her that R. ~~she~~ was not experienced

at producing; "Well," said Lynn
as an actress, she must know
how to handle negotiators."

I asked about range of
options. She said, for Off-B'ing
standard amount was \$1,050.00
I said Rebecca was thinking
in terms of Off-off. Lynn
said there was no fixed
~~rate~~ here - but she still felt
she should begin at
the \$1,050 amount. I
emphasized that, while I
wouldn't mind making
some money, main thing
was to make ~~Rebecca~~ feel
she's making a commitment.
(Lynn agreed.)

- Of option itself Lynn
said she felt it should
be limited in time and
area (to NY or to
~~Northeast Coast States~~)

- She also said ~~produced~~
~~an~~ option contract is a
production contract ("There would be
a point to it if
~~that~~ wasn't"), and ~~without~~
something about \$200-a-week
but I ~~was~~ realized afterward
I wasn't clear if this
was for me or for ~~actors~~
& director.

- She seemed a good deal more
hard-nosed in this conversation
than before; ~~but~~ this made
it harder to "handle" her -
but it was also an
encouraging sign of "agently
aggressiveness."

I left it up to Lynn. I'd tell Bevy to have Rebecca call
Lynn. Lynn said she'd call me when she heard
from Lynn.

[7 p.m.] Bevy called, to hear
about Lynn's call & to tell
me some things:

- (1) that Roberts Blinson is
back in NY - has been
since Dec. 26
- (2) that she'd sounded out
Tom Hill about his

→ B. also said she's told Rebecca she, Benny,
doesn't want to get left doing a lot of
production work while Reb. is out of town

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degree of commitment; and he'd
said his staying in NK
largely depended on
whether his agent moved
to California.

(3) and, most important,
Rebecca has gotten a part
to play that will
take her out of NK
in 3 weeks for 2 months
after that

Benny says ^(partly as a result of this) that Rebecca
now wants to take a

one-year option. I
reminded her what I you
said about 9 or 8 month options
being better - how if
Rebecca didn't exercise
the option, a year from
now she'd be exactly
where we are at this
moment. Benny said: "Exactly"

- Benny also voiced her
wish to get out from
between and let Rebecca &
I you detail. I told

her how glad it was to hear
she felt this way.
When I told her the \$1,050
figure, B. said ^{she felt so} "Rebecca wouldn't
pay that. I said I still
felt I you should start with
that, conduct it her own way
I told B. I'd rather Rebecca
feel that "David has a
chiseling agent" than that
I you not be able to go with
her sense of how to negotiate
at this point.

- B. said Rebecca is more
excited about the project than
ever - and that one reason she
wants the year-option is to
have more time to raise
money

Thurs, Jan. 11

4:00 pm B, began and I met
with Bob Levine at his office
Levine & Thall
485 Madison Ave (near 52nd)
980-0125

Bob generally somewhat
contemptuous of off-off-B' way,

- He stressed that we should
not consider a theatre "out"
for the shorter version just
because they had rejected
the full version.

- He asked us about our
commitment to each other
if a theatre wanted the
script with its own director
I told him the agreement
B, & I had reached on
this. He said the only
way B, could absolutely
protect his position was to

get herself declared co-collaborator
("which I wouldn't advise David
to do"); even if she'd signed
an agreement she'd direct,
all she could get was money.
Bob said "these things should
be discussed, while we're all in
the family, like this." I
asked if particular ^{director, designer, etc} people
could be specified in the
option; he said yes.

- Before we went in, Berya
had been telling me that
Rebecca seemed to be ^{showing a tendency} ~~offering~~
to cut corners; do ^{the} things in
theatre that don't get reviews,
use student designers, not
advertise much but rely
on word of mouth. I
mentioned this to Bob;
he said it was possible to
build into the option clauses
ensuring that things be done
at a certain level, etc
but that in case of advertising, it was usually
at the producer's discretion. Bob: "But that's how you
pick a producer; on basis of how well they'll sell show."

- Bob also said that, especially as an inexperienced producer, R. needed either a Business Manager or General Manager or Atty. Beyond said that now has a woman that produced 3 off-off shows advising her

- We discussed question of a play opening off-off + getting picked up. Bob said you have to promise original investors a share in future production to get them to invest; and then the further along it gets the less there is to share ~~it~~ around

- We discussed option itself. Bob said, in answer to my question, that one could send script to deal with other producers/theaters during the option period (and was

under no obligation to tell the option-holder about this. But that one couldn't make a deal with anyone else.

Bob said, it is the producer who draws up the option

He said that Rebecca's "one year" option seemed excessive to him - especially for off-off B'way. (B. interjected R. not so adamant on this now)

He said it's possible to write into option a clause(s) that if producer has not raised the capitalization (or signed stuff or rented theater) by such or such a date, option can be cancelled or bought back.

- Before we went in B. told me: that Rebecca has an appointment with Lynn tomorrow (Fri, Jan. 12)

90 The part of this I said I agreed with was; "let's use the off-Broadway aura of experimentation ~~with~~ ~~the~~ ~~theatre~~ ~~instead~~ ~~of~~ ~~disguising~~ it in a conventional production."

5:45-7:15 | Benny + I had supper ^{at La Cope} and talked.

B. had come away from the meeting feeling that, the play being a new kind of theatre, we should be thinking more in terms of making an event & not worrying so much about conventional theatre situations.

I said this way of thinking pulled together the 2 halves of my theatre work - speculative & playwrighting (she'd mentioned the book, the NYC workshop) - but that there was a side of me that wanted validation - a conventional way, if only to have it & so stop ~~worrying~~ ^{worrying} it. She admitted she had these feelings, too, ~~at the time~~

and that he "let's do it in a loft" streak was tempered by wanting advertising, needing to pay actors, etc.

I told her I respected her a lot because she had the same kind of courage (as a director & putter-together) that I liked to think I have in my writing. I also told her, sweetly, she'd said on the way to the restaurant had thrilled me & she said, "During those 5 years, in that script, you were with my life during that time." I said: "For a writer to hear someone say something like that about his work..." I also told her that she - and, to a lesser extent, Rebecca - had given me a far more sense of what "validation" might consist of - i.e. commitment to the work - but I still craved

- as needed, anyway, - the other
 hand.

I told her I missed working
 with her, but felt I needed
 to recover my old solitude
 for this rewriting - though it
 was no longer congenial.
 She said she only really
 arrived at her insights when
 we were talking together.

- she asked how I'd feel about
 her doing readings of some
 of the short plays I'd
 given her at Open Eye
 (she said she hadn't
 read them yet!) I told
 her I felt them too
 "gem-like" (Aristo Brown's
 word) & coldly perfect -
 but if she liked them,
 I wouldn't object.

→ Rebecca told Lynn if she produced the
 play, she'd drop her out-of-town
 role during next 2 wks - this
 Becca later told me Reba was picking not
 to date out-of-town show anyway

Fri, Jan 12!

(ID-S wanted a 2-act version in D14 C13)

(5⁰⁰ p.m.) Today, one year almost
 to the day since I finished
 the play, I received an offer
 of production - from Rebecca,
 transmitted on the phone by
 Lynn.

- Rebecca offers an Equity (?)
 Showcard, i.e., 12-Off-off B'ing
 performances

She wants to do it in May
 She offered a \$100 option
 (Lynn says this is not
 bad for a Showcard production)

- Nobody gets paid.

- We can continue to sell the
 play outside NY

- Rebecca retains a 60-day
 option after closing during
 which to arrange for a
 B'ing or Off-B'ing pick-up

7 reviews, etc. good enough to justify it
 1. Cl asked Cyron: why not
 an Off-off pick-up. Cyron said
 if it's done as an equity
 showcase, that is an Off-off
 show - it would have to
 move up

- Cyron advises that I
 take it - "since the alternative
 is nothing"

- She emphasized that
 it's a good deal in that
- ① Rebecca gets no future rights
 in play after the 2-yr
 option period
 - ② I must approve all changes
 - ③ Rebecca receives no subsidies

- I guess I should be ~~not~~
 excited. E said that

① I thought Rebecca had
 something bigger in mind
 (Cyron says even as it is,
 Rebecca must raise \$6-7,000)

② I wonder, with no money, how
~~good ideas~~ can we get - will
 Roberts, he especially, do so.

④ 5:30 p.m. | Called Bevy
 - at first, she was going on
 about the bad feeling she'd
 had in conversation with
 Rebecca last night - that
 Rebecca seemed to want to
 interfere - choice of designers, etc.
 But she admitted this was
 non-sensory

- She is in favor of ~~the~~
 vacating Rebecca's offer - with
 addition of her + me
 being in salary.

- She also said she'd like
 e to request that the
 option contain a clause that
 this protection be directed
 by her

- She said she'd call Roberts
 to sound out his willingness &
 schedule.

- We agreed B, Reb. & I should
 meet next week.

Sat., Jan. 13 |

[worked fr/ 10:30-6:30, 2-act version
at home, in Study (Susie in Arlington)]

Sun., Jan. 14 |

[worked fr/ 11:30-6:30 on 2-act version
in Med. Sch. Lib.]

(11 p.m.) Called Bevya,

she had not been able
to get through to Robert,
she reached ~~him~~ his wife
just as they were (the wife,
Marilyn, said) rushing to make
a connection for Bob to
go to San Francisco.

Bevya explained the urgency;
Marilyn said she'd call back
- but didn't. B. tried 2
more times and got no answer.

Bevya got to thinking
maybe there was some personal
problem between Marilyn &
Robert. I pointed out it could
just be he didn't want
to get into NT things

while his head was still
in Corkywood.

- We agreed I'd tell Lynn
to tell Rebecca I agreed to the
option, but there is some
uncertainty about Roberts. (I told
B. I felt it was important
Rebecca not feel I was holding
on her; B. agreed.)

I asked B. whether she
thought Rebecca was as committed
to Roberts as B. & I are.

B. said: "Probably not." (B.
also said she'd been having
more negative feelings about Rebecca
over the weekend - though she
admitted she couldn't really say why.)

Mon., Jan. 15 |

[12-6:30 worked on 2-act version in 11th LIB]

(10:30 a.m.) called Lynn Davis,
to tell her to accept
Rebecca's offer.
She said R. had already

called, to ask that option brief
 be extended ~~to~~ through Sept 30.
 Lynn advised for this, as
 we wouldn't be bound to
 tail-end of season. I told
 her about uncertainty about
 Roberts, told her to pass this
 on to Rebecca (I also said
 Reb. may have known this
 already - that it might be
 the reason for her ^{wanting the} option
 extension.)

I asked Lynn about
 "build in" - timetable about
 option lapsing if money not
 raised, or staff or theatre hired
 by a certain date. Lynn
 said this not necessary
 for a show, that this
 is generally done for \$100,000
 productions.

I asked her about
 "approval of changes" - did
 it include interchanges (diverted)

+ designs) considerations. She said: No.

I asked whether it was the
 full or shortened version. Rebecca
 was actually optioning. Lynn
 said she presumed the shorter version.
 I said: what if she doesn't
 like it? Lynn said she'd
 already asked Rebecca if R.
 wanted to wait to see finished
 script? R. said no, she liked
 the material.

I asked what if director
 or designer disagreed with producer.
 Lynn said ultimately the
 producer is the boss.

Lynn said she's not
 sure whether it will be
 an Equity show - she
 assumes it will because Reb.
 is a member of Equity.
 If it is Equity (a) all actors
 must be Equity and (b) 12 performers
 maximum is allowed.

- I focused on Beyza's desire to be specified in option contract, & you said: "What if she breaks a leg? You still want to do it?" I said, I didn't think there was any substantive question here - in fact, that part of Rebecca's interest was in working with Beyza - but that I'd like it in as an expression of confidence in B. & you said the contract was not the place for personal feelings.

- & you told me to register the script with Dramatists Guild, and to join Dramatists Guild.

- I asked if I had any control over ~~the~~ deal Rebecca makes during 60-day post-performance period. & you said: No.

- I asked if a separate ~~contract~~ would be negotiated for any production Rebecca arranged during ^{production} 60-day period. & you said no - that the option would stipulate that in any such product the terms would be those of the off-B'ing ~~or~~ ^{the} B'ing Dramatists Guild contract.

- I asked her if it would be O.K. to meet with Beyza to Rebecca ~~and~~ before option signed. She said: "Of course. Why do you worry about things like that?" I replied: "As you may have noticed, I'm very cautious." She said - "Yeah, but really you overdo it. I mean you've got all friends, so don't worry so much." I said: "Another thing

about me is that about
me done this things before, I
must to do it the way
it's done."

She: "The way things are
done are the way people
do them."

9:30 p.m. David Bromberg
called, to say he'd finished
the play - and written a
letter about "but I
don't think it was
high - key enough" so
we cabled.

He said he advises
the writing greatly, after
also that he advises
the whole design of
the piece.

He said: "It's so
much more intellectual
than most plays -
you're right: it does
have a lot to do with

Romantic drama, especially the
idea that it brings
the perception that makes
you the WJ."

He said: "It's so
full of ideas and perceptions
- and perceptions leading
to ideas - I don't think
even you realize how much."

He said his favorite scene
is with the Old Man, "the
essential WJ." He said: "I
wondered, when you come
to it, can he bring it off?
- and you do."

He said: "Often I felt
like rising and saying
'Brows!'"

He added that he likes
the ^{how} ~~way~~ the ~~it~~-piece is
worked in - all different
ways.

He mentioned he'd been talking
w) Don Selby, who said the play
was "wonderful"; he (David) thinks
Don would make a wonderful WJ.

→ she later said, it was hard
on her (Berya) - not
knowing when the play
would be done.

(11:00 p.m.) called Berya.

- She was puzzled by Rebecca's wanting to extend the option, said it probably had sense to do with R. wants to keep her options open until Bob's availability.
- She accepted Lynn's "verdict" on not including her in the option agreement.
- She said Rebecca is agreeable to "NY only" clause of option - provided N.Y. production comes first.
- She talked to Marilyn, Blomon who promised to get Bob the message, said he had a movie commitment for 2 weeks of March.
- She now doesn't want the her-me-between meeting this week - she feels the need not to see so much of Rebecca right now.

Tues., Jan. 16

[worked ^{11-5:30} on 2-act version in DIV L13]

Wed., Jan. 17

[worked 10:30-5:30 on 2-act version in DIV L13]

Thurs., Jan. 18

[worked 10:30-3:00 on 2-act version in DIV L13]

letter
in
envelope

- received letter of comment from David Bro-wick

(11 pm) Berya called. She'd talked to Marilyn Blomon, who'd talked to Robert ~~Blomon~~ ^{Blomon} can't do it in May he's got ~~another~~ ^{another} commitment to another play.

- He said (via Marilyn) he'd also be doing a movie with Robert Redford, "so I'll be even more famous in the fall."

- B. ~~then~~ said she thought maybe we should delay signing the option because she's going to try to get a job.

at the Publics & push it
 then. I said no, the
 signing (= Rebecca's commitment)
 was psychologically important
 to me, but Berya could use the
 period between now & the signing
 to bring up the Publics
 (she agreed, but said she
 didn't want to do this
 behind Rebecca's back).

Berya said she'd spent
 some time with Rebecca in
 the Whitney Museum and
 felt much better about ^{her} as
 an artist.

I suggested to B. we could
 still do a reading in the
 show as an artistic statement,
 and as a way ~~for~~ ^{to}
 Rebecca to (a) interest ^{in coproduction} theatres,
 + (b) find more books. B. said
 she'd already spoken to
 Rebecca & the Open Eye
 people about this. B. also
 said R. will now probably do
 the show in Rochester.

Fri, Jan. 19 |

[10-5 worked on 2-act version in DIV LIB]

Sat., Jan. 20 |

[10-4:30 worked on "2-ACT VERSION" in DIV LIB]

Sun., Jan 21 |

[11-6 worked on "2-ACT-VERSION" in MED LIB]

Mon, Jan 22 |

[10-6 worked on 2-ACT VERSION in DIV LIB]

Wed., Jan 24 |

[10-5:15 worked on "2-act version" in DIV LIB]

- received script I'd given
 Peggy Marks back from
 GAIL MERRIFIELD, with letter
 saying they "admire the dimension
 of the piece & appreciate its theatrical
 possibilities... it certainly deserves
 to be seen" - but "it's not
 something Mr. Pobb wishes to
 produce."

[11 p.m.] called Berya, to tell

has about the Saul Merrifield letter. She got her ^{copy} script books from Merrifield today too.

But moreover, she'd been to see Merrifield and asked about resubmitting the shorter version. Merrifield told her she could, with a note recommending it to Merrifield's attention.

- B. had also run into Lyne Davis at theater, talked pleasantly with her. Lyne told B "we all ought really to get together."

- B. ~~has~~ waited for Robert to call her; he didn't. She tried him tonight; busy signal for a long time.

Thurs., Jan 25

[10:15 - 5:45 worked on "2-act version"
in DW 618]

9:45 pm. Beryl called. She'd reached Roberts. He wants to see the revised script, but is basically ready to make a commitment to the Fall production. B. (+ cl) greatly relieved. I'd send him love, via B.; via B. he sent love back.

- B. had also talked more with Rebecca about theater etc. I asked B. if Rebecca was still going to do the show in Rochester; "yes, she leaves Monday." I said I hoped Rebecca was going to get the option to Pyron before leaving. B. said ~~that~~ R. had said something about seeing a lawyer soon, so she assumed so.

- B. also said she'd like to work on some part of the play this spring that wouldn't be in the full production,

e.g. The Golden (she'd just seen the film).
 I said I thought this would be good experience to carry back into the rehearsals of the play. She said, she wants to be more 'actor' - but all she wants to work on is the play: "it's the only play I've read in 10 years of life."

Fri, Jan. 26 |

10-5 worked on 2-act version in DIV LIB

Sat, Jan 27 |

[9:30-5 worked on 2-act version in DIV LIB]

Sun, Jan 28 |

11:45-5:45 worked on 2-act version in ~~MEAD~~ SCIT LIB

Mon, Jan. 29 |

10:30-5:30 worked on 2-act version in ~~SCIT~~ LIB

Tue, Jan. 30 |

11-6 worked on 2-act version in ~~SCIT~~ LIB

→ B. pointed out that Lynn had raised the possibility with her, which is true.

~~Tues, Jan. 30~~

~~11-6 worked on 2-act version in DIV LIB~~

~~Thurs., Feb. 1 |~~

~~10-5 worked on "2-act version" in DIV LIB~~

~~Fri, Feb. 2 |~~

~~10:30-4:45 worked on "2-act version" in DIV LIB~~

~~Sat, Feb 3 |~~

~~11-4:45 worked on "2-act version" in DIV LIB~~

5 p.m. called Bevya

I asked if she knew anything about Rebecca & the option. She said Rebecca was now writing to see the finished script. B. said I shouldn't be disturbed that Rebecca was if anything more committed than me. But I am disturbed - since Rebecca told Lynn she didn't care about writing for the finished script.
 • B. told me she's been having increasingly good feelings about, especially it, the Open Eye, is still considering doing a

reading ~~at~~ - stayed if possible
 and that Roberts may be available
 - Maud for this ^{also, that his agent also} wants to see ^{finished} script.

- she told me she'd talked
 to Stephen, the man she'd
 assistant directed for last fall,
 who is now connected with
 Curb - in - the - Square. He
 advised her to do the Play
 Off-off - ~~that~~, given ^{the} its
 non-commercial premises &
 that it would cost \$75,000.
 - I described to B. the
 men opening, which she
 liked; I'd other aspects of
 the rewriting which it was
 harder to give ~~an~~ idea of

Sun., Feb. 4,

[12-6] worked on 2-act version in MEN LIB.

Mon, Feb. 5,

[11-5] worked on 2-act version in MEN LIB

[3 pm] phone Lynn Davis to ask
 if Rebecca had been in touch.

Lynn said Reb's lawyer "Mr. Schell"
 had phoned last week while Lynn
 was out & Lynn had returned the
 call - but he was out; I think;
 the last she heard of this
 makes me feel a little better
 about Rebecca.

- I asked Lynn if she thought
 Reb's need to see revised script
 was important or desirous. She
 didn't think so.

- I asked Lynn if we could
 send revised script around ^{NY}
~~before~~ ^{soon} as it was finished, while
 waiting for Reb. to sign. Lynn
 said: "That would be very
 nice, would it?" I said: "No,
 but her pulling back from
 signing was a very nice,
 either."

- Lynn (as usual) played
 down importance of Egypt
 Showcase - "there's no money in
 them" - said she felt the
 best place to start was
 regional theatres.

I told Lynn I'd come to NY around Feb. 20 w/ revised script to discuss plans with her. She said "it's too bad I don't have it today, I'm making the rounds of some theatres. But I will talk about it there."

Tues., Feb. 6

11-5 worked on "2-act version" in DIV LIB

Wed., Feb. 7

11-5 worked on "2-act version" in DIV LIB

Thurs., Feb. 8

10-2 worked on 2-act version in DIV LIB

11 a.m. | Berya called (Susan had librarian in DIV LIB get get me, to call her).

~~The~~ The Open Eye had offered her March 10th March 24th as dates for a (staged) reading. But Robert is going to be

out of town - and so is Rebecca. Berya wanted to know whether I thought it was still worth doing. I said I really didn't know, felt it should depend on whether she could line up another actor to do it for the reading. (She can't think of anyone). I pointed out we could use the reading for bookers, theatres without Robert or Rebecca. So if we did it, maybe we should have a section not in revised version - e.g. EXAMINERS.

- B. told me the head of OPEN EYE had read the script - says it's a "masterpiece" and would like to do it all over a weekend in April, rather than part or an abridgment.

- B. also told me she saw Rebecca less well who emphasized I - not to be concerned about the option. (I told

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he almost (telling to
you a few days ago)

SKIPPED
INADVERTENTLY

117

SKIPPED
INADVERTENTLY

(Others, Feb. 8, cont.)

(11:15 p.m.) Beuya called.

We are showing a reading of the whole revised script at the Open Eye on Sat, March 24 - but minus, in all likelihood, Robert's B. Brown, who'll still be in California doing his movie. (I asked B. if she thought Robert would be ~~missed~~, she's talked to his wife, thinks not). B. is scared at her temerity in setting this up ~~minus~~ Robert, but feels good enough about the Open Eye to try.

She asked me if "we" were going into the "legend" via a.k.a. qua blurk. I suggested: "an explanation of the legend." (She told me her husband at Open Eye had asked: "why 'The Moments' ... instead of just Moments")
- I promised her the script by Feb 20. We agreed we'd spend some

time at the Open Eye between now + March 24.

- She's ~~thru~~ basically of a non-stayed reading, but maybe with some story, and I really estimate how much rehearsal.

- I told her, for a reading, 8 or so actors would be sufficient.

- I told her I'd admit her company - setting this up without Robert.

Fri, Feb. 9

(10-5:45) worked on "2-Act Version" in CCU

Sat., Feb. 10

10-4, worked on "2-act version" in DIV LIB

Sun., Feb 11

(12-5:45) worked on 2-act version in MED LIB

Mon., Feb. 12

(10⁰⁰-2pm) FINISHED 2-act version in DIV LIB,
(8 weeks to the day for when I started)

Tues., Feb. 13

10-5 began typing 2 act version

Wed, Feb 14

9:30-5 typing 2 act version

Thurs., Feb. 15

9:30-1:30, 4:00-6:30 typing 2-act version

Fri., Feb. 16

~~4~~ 9:30 - 4:30 FINISHED TYPING
"2-ACT VERSION"

Sat., Feb. 17

Susan read "2-ACT VERSION"

- took 2-act version to
TYCO for xeroxing

Sun., Feb. 18

11:00 A.M. | called Bevya.

- ~~she~~ told her I'd finished the revised version.
- She told me she'd been thinking that we should do

nothing with Rebecca for a while, because B. feels there's a real dread of her eye & will do the ~~short~~ play, then June, they'll re-do some of the readings (including mine), then pick one of those to be one of their regular (paid, not workshop) productions. B. said: "I know you're worried about Rebecca 'getting away,' but you don't need to be" - and she said R. & the Open Eye are each willing to work with the other. I said I'd think about it.

- B. had talked to Marilyn Blossoms. Roberts will definitely be out of town March 24, but Marilyn was sure he'd not be offended by our going ahead without him.

- B. now has a job as script-reader at Public. We discussed resubmitting the script there; B. not too enthusiastic.

122

about it - i.e., about Public
as against Open Eye. I told
her I'd like a clarification
or whether it was only
scope of original script that
kept Public from accepting it,
or whether they'd also
reject the revised version.

- B. told me she'd told
Constant she was doing the
March ready with all new
vectors ("not even Roberts is in it")
A good solution to the awkwardness.
- and, as B. pointed out, it's true

Wed., Feb 21 (in N.Y.)

11:30 | went to see Lynn Davis

- Lynn showed me the
option agreement she had
drawn up (Rebecca's lawyer
didn't know from options,
asked Lynn to do it.

So, naturally, Lynn made
it up as favorable as
possible to me, mentioning

- I gave Lynn a copy of Gail Merrifield
letter to me. "It's near-ignom," she said
adding: "They're evil over there; he's become
a total ego maniac, I'm not sending
any more scripts to them."

Rebecca's future rights in 123
the script (the if it's picked up,
the Dramatists' Guild contract,
which does guarantee some
future rights, would be specified
by the option to come into force)
and maximizing my control
over cast, director, threats, etc.
I told Lynn about develop-
ment at the Open Eye.
Lynn was thinking about
recommending Berge to
direct a Sylvia Plath
piece at the American
Place, so I suggested
I bring Berge in that
afternoon to discuss that, and
so that Lynn + she could
give each other their
responses to the Open Eye
with us. Rebecca, without
me having to be an
intermediary.

4 pm | brought 14 copies of the
script to Berge at her abode.

I went over the cuts, etc with her, gave her a copy of Saul Steinberg's letter to me, showed her the option agreement, told her about Lynn's recommendation for the American Place job.

We discussed Rebecca, the offer, the Open Eye; basically didn't get any further than on the phone the other night. We agreed that we just too many unknowns.

We discussed W.J. actor possibilities, I brought up Dan Seltzer, but couldn't remember ~~the~~ his that high. She had shown Nicol Williamson's agent - he is in from now but (we later found out) will be in California March 24.

B said she definitely wants to do a staged reading on March 24.

B. expressed more reluctance about using slides on against actors - defined patterns (she hasn't of course, yet read the revised PB)

2:00 p.m. B. + I went together to Lynn's. The upshot of this interesting but ~~to~~ tense (to me - B. + L. chattered away like old friends!) meeting, was that the best course, at the moment, was: ~~to~~

- ① to send Rebecca the script
- ② for me not to sign the option, but
- ③ to make it clear to Rebecca that this was only because the situation is fluid, not because I distrusted her or anything (B. who said Rebecca would never feel this, would be the one to ~~make the deal~~ coming this to Reb.

④ for Lynn + B. + Reb. + me to meet when - Reb. gets back on 24

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(At one point Lynn talked of
~~the~~ the possibility of a
 "non-exclusive" ~~contract~~ "optical"
 for Reb. But I said this seemed
 meaningless.)

Ultimately, Lynn was
 saying I should sign the
 offer now, only so that
 she'd have a drawn up
^{9:55} copy in case we decided
 to go ahead.

But eventually, she came
 to feel there was no
 reason to sign before
 R.'s return (which is
 what Beverly feels).

My concern throughout
 was to handle this
 postponement (which also
 seems to me in terms of
 all the unknowns) —
 such a way that Reb.
 is not alienated, in case
 we need her later.
 (i.e., in case the whole
 prospect of the Open Eye
 falls through.)

Toward the end Lynn
 said: "Let me tell you
 something that throws a

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(~~complications~~) into the entire thing:
 I — me I can sell
 this play to — regional
 theaters. Ad she mentioned
 the Arena — ~~the~~ a theater
 in Cincinnati — 2 strong
 possibilities.

R.: the Arena, she said.
 "I — going there next
 week. Ad she [Zelda F. ?]
 is my client."

Beverly, when we talked
 about this afterward,
 confessed to being upset
 about somebody else — a
 regional theater beating her
 to the first production.
 I said from what I
 knew of the pace of
 regional theaters, this
 was not a strong possibility.

4³⁰ p.m. We (B + I) went up
 to the Open Eye Theater
 on East 88th St.

- B. introduced me to Robin Hirsch, the head of the play development program - the guy who I said said weird things to about the script. She also introduced me to Bob, other actor in the group, who she is considering for the HOLMSTADT CHARACTERS.
- A charming, small bearded Englishman - who has a Ph.D. in English, is well known as a playwright - professional actor.
- She also introduced me to Jean Edelman, the Artistic Director (her husband is the very theographer, Joseph Campbell) and author of the Fernandez Wake adaptation (The Coach with Six Inside) that they're doing now. Only women.

- B. & I went through their actor-photos ~~files~~ looking for casting prospects. All young, smiling identical. We quickly got depressed (1) at not finding prospects and (2) at all of those struggling careers. B. showed me a picture of herself in their files, that she'd sent several years ago. I "couldn't find her" in it.
- NOTE: Open Eye is doing a new translation of Claudel's Partage de Midi in its reading-series this Sunday (I told them I'd come down for it). This is a true case @ I've always felt: what a strange time I'm in a theatrical culture for whom Claudel doesn't exist - and now the theatre likely to do me is doing Claudel.

Sat., Feb. 24,

[11-3. attended reading of Claudel's Portage de Midi, trans. John Genke, at Open Eye, with Joan Pope as Kse.]

3:45 I came back to Open Eye (after stepping out to call Susan) to find Bevya ready an actor for Pilots & the Hochh. Dir. She'd also had another actor just before - brilliant, she said, but eccentric. (How come she didn't tell me in advance.)

4:30 B. + I went out to the Cafe Geiges on 86th St. She likes the revised script very much, she says. She especially likes the new Pilots scene - the "Simon? Just a year for a moment," moment. She likes the shortened woman speech & its placement.

She likes the opening. She finds the whole has greater fluidity before. She says that is a real rightness, on "inevitability" about the changes.

- She expressed what I at first thought were aesthetic misgivings about the End of World. But now, she assured me she liked it very much.

She said: "I'd never paid as much attention to that part." I know: "I had questions about the w J at the End of the World - and they were all the questions he was asking."

She said: "I heard David - the Annoying Angel." (I was surprised, since I've hardly shown my managerial side to Bevya.)

5:00 We were joined at the Cafe Geiges by Jean Erdman (who said she was very impressed with my comments at the

first. Clouded discussion) and Robin
Hirsch. There are nice, human
people - people one can work
with.

6⁰⁰ p.m., Susan + I had
dinner with Eileen Blumenthal,
who seemed very down.

I showed her Neil Merfilla's
letter to me (to make her feel
her labors had paid off),
told her about my writing
relations with Lynn

(Eileen said Lynn makes
her feel like a 13-year-old
girl). Eileen said that
optimism Lynn had shown
in saying she was positive
she could place the play
in regional theaters was
not at all common for
Lynn. She must have
meant it.

Eileen also mentioned
in passing that the (original)

"End of World" was her
"least favorite" part of the
play.

Eileen also told me
she'd met Andre Bishop
a month ago, plugged the
play to him; he said he'd
have to give it special attention.
That was a month ago.
I'd almost forgotten Andre
Bishop.

Sun., Feb. 25!

9¹⁵, Bevya called ~~at~~ to apologize
for not having had more
time to spend talking yesterday.

11¹⁵, Bevya, Robin Hirsch and
another director for Open Eye
were on the radio (WRUR,
106.7, "Metroscope") being interviewed
by a dumb guy.

B. got on about 11:45
talked well and excitingly
about the play. (Robin also

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she thought
sho'd been terrible,
that I will call
to "take the plug for her"

referred to it as "extraordinary"
and "complex."

B. told the story, explained
the sense of "moments",
went into detail about HAAHH

11:00 p.m. I called B. to
congratulate her on the
radio show, thank her
for this AM's call, and
tell her ^{of Dave's} that Lee Richardson
(who she'd mentioned as
doing a radio at the Open
Eye room) had done Macbeth
at Yale Rep brilliantly, and
a bit candid as for us
I was concerned. (B. is also
subj. Rep Tom, at
Constance's suggestion.)

Mon., Feb 26

4-5 p.m. answered David Brownie's
letter of comment