

REHEARSAL NOTEBOOK C

Play: The Moments of the Wandering Jew  
Period: March - June 1979

HISTOIRE DE LA  
RECEPTION

③ March 1, 1979 - June 5, 1979

C

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Thurs., March 1, 1979.

10:30 p.m. Beverly returned my call.

• Tom Hill is going to be out of town on the day of the reading.

• Bill Steele will do the TRANG again - "is perfectly happy to do it again," is how B. put it.

Fri., March 2

2:15 p.m. met Beverly for coffee at the Metropolitan Museum Coffee Shop.

• We discussed w/ prospect - to no avail. I showed her Don Seltzer's letter of response to the play, but she said she couldn't really cost him from Princeton. Pop Tom (or agent) hasn't called back. A big problem is that B. feels she has to tell anyone we ask to do the reading that Robert has the role for.



the actual production.

- I told her I didn't like leaving it all on her, but honestly, didn't see what I could contribute.

- We discussed the script some. She told me she loves the new End of the World - but not the screen-thing ("it's not worthy of the play") She seems to be developing a thing about projections, that they're overdone, the product of the "rich theatre," etc. I pointed out that while all that may be true, they are organically appropriate to a play about a man who keeps "flooding" on images; that at any rate, some visual convention was needed for the approach. Christ. I put it this way because she'd been talking in terms of sound a lot

today: characters entering, blowing musical instruments, etc.

9<sup>00</sup> p.m.] saw Berya at Squat Theatre on W. 23rd St.

More bad news: The guy I'd heard read Pilobolus & the BUNG lost Sat. won't or can't do it.

On the other hand, she's got an actress she admires for Futura (a woman who was in Victoria Cloud, the show she asst-directed last fall).

And she's got Peter (of the HOCHH ready at Gene Frankel) doing the DIR again (she knows I didn't like him, but says she's seen him do brilliant work since then).



- I suggested Ellis Rabb as a possible WT, but she thinks he's a bad actor.
- At coffee, after the show, I told her I was moved by, but also worried about, the planning for life around doing the ~~show~~ play. She said she'd been looking at other scripts but nothing else really interested her.

Sat, March 3 <sup>attend</sup>

11 p.m. <sup>attend</sup> reading of Hochwälder's The Order at Open Eye, from Robin Hirsch. <sup>audience 70-80</sup>  
level of discussion much higher than at last night's Claudel.

After seeing Lee Richardson in this role, I agreed

with Berya that he'd ~~be~~ be no good as WT, though he could do some of the other roles (but probably wouldn't).  
I also agreed that none of the other actors in this was much of a prospect.

Wed., March 7 <sup>attend</sup>

- 11 am Berya returned my call.
- She's got 4 actors coming in today for readings.
- She's been given the name of an actor for WT; she's also considering Stacey Keach, but he's got a matinee Saturday.
- B. has also been told by the Public Theater that they'll be sending someone to the reading.
- B. also spoke to Rebecca. R. mentioned she hadn't received the revised script yet. B. said <sup>to</sup> that was her fault - she



was supposed to send it. B. assures me Rebecca is perfectly content with the way everything is going and will sign the option, and has told B. that she (Reb.) has put her name as producer of the play in her credits ~~in the Prochester~~ Prochester Theatre program.

B. told me that just doing the readings with actors had got her all excited about being in rehearsal, she wants to start rehearsals by Monday. She says she feels it's important that there be a complete read-through before rehearsals start.

I told B. I'd be in NY from this weekend through the reading on the 24th.

B. seemed surprised, not (I hope this was my imagination) altogether pleasantly.

Thurs., March 8

(11:30 pm.) Bryan called. We may have a WT for the reading. His name is Maurice Blanc, he once replaced Roberts in a show, he's won an Obie, (B. got his picture out of the La Mama files), he knows the Shelly + Bryan WT pieces! B. had him read the PP scene and the big monologue - HOTH (which she said he did, in some respect better than Roberts) She finds him an interesting philosophical actor (we agreed) on Stacey Kean, Rich Tom ideas were a taking refuge in safe actors.

BUT - there is one big problem. He's a homosexual, and it shows in his acting. "Not screaming faggot," B. hastily said. "he belongs to the generation where it's more a stylistic or a style than just



a sit of monotonous. But it is noticeable," she said - and I agreed - it might help suggest the finish - sketch.

But, of course, it might get in the way.

Anyway, B. arranged for him to come and read ~~which~~ for me on Sat. at 3 at Open Eye.

She just anyone else she's read the last few days, but it has been terrible, but she has some other good possibilities.

(IN NEW YORK)

Sat., March 10

11:00 AM at the Open Eye for a reading of The Longest Way Home by Bob Breuler, a "family drama." About 50 spectators. Discussion not so good as on the Hochwilder last week, but better than on the Eberhard. Various people - including Jean Erdman + Casey Kurts (the woman

who directed the show) "lionized" me for the intelligence of my comments.

Robin asked me what I'd thought of last week's reading (his translation). I told him I thought his translation was fine, but I ~~didn't~~ had reservations about the play.

I also told Jean Erdman I had admired her Cooks of Six aloud on its own terms, but wasn't sure about it as a theatrical equivalent of Joyce. She replied, if I knew more about Joyce, I would think so (fair enough). I admitted I'd never read the Wake though, I always I looked at the Wake after seeing her show, I'd felt the ~~that~~ <sup>PROSE</sup> ~~you~~ did give the carnival feel her show had.

2:30] Benny and I read  
Maurice Blane for the WT  
— and gave him the role!

He is tall, sallow (he's  
just had a cataract operation),  
43, looks a little like Art  
He's a clever, alive, "findy"  
actor.

He responded well, even  
gratefully, to Benny's directions  
— but also invents with  
great fertility.

We had him do the  
PP-scene, the HOTH monologues  
& the WT. speak to the  
3 KINGS.

He's not better than  
Robert, but he's an interesting  
actor.

He did not show  
homosexual mannerisms —  
just an occasional flicking of  
a gesture toward comedians.  
(B. was astonished at how  
he'd cut them out.)

~~2:30~~ 3:00-4:00

He + B. + I talked afterwards  
He wanted to meet during the  
next few days to talk  
more.

He asked me where I'd gotten  
the ~~to~~ I told him about  
the Church — on neighborhood

He made notes in  
school-notebook (he also teaches  
theatre at a Catholic High School  
— Brooklyn Heights.)

The one disturbing thing  
(conspiracy?) about him, was  
his asking re: PD and WT — why  
whether he could use

James Cagney & Marlon Brando  
as inner images for some lines.

4:00-6:00

He + B. + I had supper at  
the Ideal Restaurant on  
of 6th near 3rd.

We talked some about the  
play, about acting as  
transformations, communication, "showing off"



(H. feels acting must include some showing off; this way of putting it bothered B. They did agree, tho', on the necessity of "opening out" a private truth to the audience.)

He is, cl' - afraid, as you are on astrology as B. herself.

cl' quoted, a paraphrase of acty as private vs. display. Arnald's "He who is not content with God for a witness is too ambitious." H. copied it into his notebook "to use on the role."

He once made a Cistercian retreat.

6:30] at the beginning of the day B. had expressed a dread that we were going to have to cut back on our ambitions for this reading, not stage it all, etc.

Now, later, she was more optimistic - but is still troubled by the fact that

we can't get everybody together till Wed. night. & (she down. I want to do some work till we've had a read-through) - even though Maurice is long & indeed suggested, getting <sup>(Sun + Mon)</sup> going, she's holding back) cl' told B. we've got to start thinking about who to invite, etc. but this, too, she's unwilling to do anything specific on till we see how it goes on Wed.

Monday, March 12

[12:30] At Bezy's. B. made + received some calls and lined up 2 actors to read for the <sup>OM</sup> tomorrow (the last totally uncast ~~cast~~) B. told me about one terrific actor she's found for the HOCHH w/J who said the script is the most exciting thing

he's read in a long time.  
B. also called Rebecca's daughter,  
Ellie. Reb. will be back in time  
to do the reading.

B. said she had a couple  
of textual questions but  
couldn't find the references.  
She also said she had a  
question about the HATH CHRISTOS,  
but didn't want to ask it now.  
She also said she wanted  
to try taped "Hallelujah chorus"  
behind the TR. A.M.C. I was  
very discouraging.

She also spoke of changing  
the staging of Futura - and  
in general of ~~going~~ for a  
spiral-shaped play-over.

3<sup>pm</sup> - Spm] B. + I went over  
to Maurice Blau's apt.  
on West 10th St. to  
work w/ him.

B. had him read most of the  
WJ's speeches - HATH, with  
her reading the other roles,  
+ me the BURG.

We then did the End of  
the World, with Bevoyn reading  
all the other parts.  
I greatly admired Maurice's  
exploratory way of working - very  
like Robert's doing HATH.  
(B. felt he was a bit slow,  
however - which he was; he's  
got to go faster in performance.)

B. gave him, for the most  
part, good suggestions.

~~At the end of HATH END of~~  
On END of WORLD, B. told  
him to try it as a "non-wis-  
'wise' old man" - an interesting  
choice, though not ultimately  
adequate.

The last speech he got lost on  
+ B. couldn't help him. I'm  
going to have to go over it with her.

NOTE: B's own reading showed easy compre-  
hension + great feeling for the material.



Tuesday, March 13,

(11:00 A.M.) At Bevy's, B. + I.  
 heard + no actors for the OM  
 (I, reading the WT). One looked  
 perfect, but was terrible; the other  
 was fairly good, but looked all  
 wrong. However, B. arranged for  
 the actor doing the JEWISH (MSP.  
 + MEICHA, also to do WT.

She told me about another  
 actor she'd give the script  
 to, who said it was the best script  
 he'd read in years.

Also, F. Murray Abraham (an  
 actor who'd been in The Merchant  
 of Venice at the Public) called  
 B. to say he did want to do  
 WT. But it's been cast; he  
 wouldn't do OM.

3:30-6:00 | B. + I read  
 through the entire E-d of word,  
 she reading WT, I the other  
 roles.

She asked good questions,

I answered clearly, I think.  
 One point we discussed in EMD:  
 - ~~the~~ alternate ways of doing  
 image-on-screen. I ~~suggested~~  
 (~~for original~~) She thought it  
 might be effective not to have  
 visible what they all <sup>from the start</sup> see.  
 I pointed out it had to  
 become visible when it's discussed.  
 I suggested (recalling original  
 version of Earth) a bright offset  
 light casting dark shadow  
 in A-shape onto stage.  
 - the meaning of various  
 Apocalypse-images  
 - the diff. betw/;  
 (a) the 4 COURIER ANGELS  
 (b) the MAN OF WAR + ASSIST MAN OF WAR  
 - the final speech + mimp.  
 B. after rereading final S.D. said;  
 "it's a more pessimistic  
 ending than I realized" and  
 expressed the feeling that the  
 WT should come to some  
 sort of knowledge. I pointed

possibly this was brought on by - I tell  
her that ~~she~~ <sup>she</sup> ~~definitely~~ (and I think, miss)  
reminds of "the Jewish girl" from "The Bronx"  
in her. She vigorously insisted she'd never been that -  
so vigorously, that she finally said: "I know  
I'm protesting too much."

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cut that the action of the speech  
is pushing away realization,  
but that he embodies the  
truth he refuses to know whereas  
he becomes his own TR AND  
at end.

B. did 2 things today that  
somewhat disturbed me:

(1) We got into a semi-  
playful dominance - game  
where reading the script  
together. It was hiding  
around, but it had an edge.

(2) B. asked me quite emphatically  
not to comment at rehearsal.  
That's a reasonable demand.  
What puzzled me was - that  
I never have commented  
at her rehearsal.

On the other hand, she was  
very ~~different~~ deferential to  
my dislike of the "Hallelujah"  
chorus - motif for TR AND  
(I said I'd no  
objection to using  
for him as such)

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Wed., March 14

[11 A.M.] Berya & I read PART ONE  
aloud, alternate roles, in her apartment.  
Old went well (except for her  
finding PP p. 8 (WS: "it is all... But, no, then  
there are also - " PP: Sounds like history  
to me) obscure, until we hit  
the OM - scene. She suddenly realized  
she had not read the new  
material in OM - she had not  
realized this was new material  
until just now (I find it rather  
shocking that she had not read  
the whole revised script through;  
although neither have I - which,  
however, is not quite the same.)  
She felt all the new questioning  
material (AM Th. 8-9) is wrong,  
that it's too sophisticated for the  
OM and that it also the scene  
just one more intellectual scene.  
I think she may have a point  
about the material brought -  
from the QUEST - scene - I  
had doubts about that myself.



But she wanted to go further  
and out from (p. 8) <sup>OM</sup> I'll tell you when  
I have to leave all the way  
to (p. 10) WT. How come this I am  
so few memories.

This seemed to me totally  
impossible because it eliminates  
the whole element of the WT's  
becoming excited by, finding fault in,  
the OM's answer. It leaves  
unanswered how he gets from  
treating OM's questions, answers as  
a "recreation" (p. 7, but) to  
treating OM as a serious contender.  
I said the cut could go  
only from (p. 8) "I'll tell you  
when I have to leave"  
to p. 9 WT what about the  
"irresistible urge" that drives  
him? (B. is also very  
bothered by OM's p. 9 but "I got  
tired of the wallpaper, that was  
the "irresistible urge" driving him.  
"It's just so smart," she said.

Now I feel B. is plain  
mooing that the whole aspect of the  
OM must be for his simple  
chumminess, rather than for a  
certain perceptiveness the ~~OM~~ WT  
suddenly sees as useful to him.  
(This is how B. would justify  
cutting the p. 9 but - 10 - and build up of  
WT's excitement). She thinks WT is  
just excited by the OM's being  
what he is. But in that case,  
why did he not take ~~the~~ OM  
seriously at the outset as a "contender".

B. who doesn't feel the OM should  
<sup>or even</sup> really become a contender  
she's entitled to her impression - but  
after not having even read the  
scene to be in position at first  
glance!

We finally agreed to cut the pp. 8-9  
question, huh - the material I  
felt was essential for tonight.  
I was upset, as I told her,  
by the unexpectedness of the  
disagreement (it was just an angry  
argument) and told her so.

She said she felt we the original OM scene was too long. (I feel it's too sudden in its reversal).

Now much of this may be the result of ~~my~~ B. not being in a very good mood, (when I got there, she was hollering on the phone to an actor who wanted her to come to where he was to read her (which didn't seem too unreasonable, since she'd only called him the day of the reading, and we need a good PP) ~~and~~ B. told me it shouldn't be so upset by an argument - which is true; it was, as I say, the redemption...

But it all left me with a rather depressed feeling about tonight's 1st reading.

8 p.m. | First Reading of (part of) TWO-PART VERSION at the loft apartment of Robin Hirsch, 132 W. 23rd St., w/ following cast:

## CAST

WT	Maurice Blane
TRANG	John Gentle
NEIGHB	Richard Edelman
K. 1	Barton Heyman
K. 2	<del>Robert Gekman</del> QUIT
K. 3	<del>Ron Pearlman</del>
FUTURA	Rob Lancaster
PP	Mary Skinner
	<del>Rob Lancaster</del> NOT DONE
WOM	<del>Peter</del> NOT DONE
OM	Rebecca Schel
BUNG	Richard
DIR	Barton
HOTH CHR	<del>Pete</del> Gideon Davis
HOTH WT	Rob
WSP	Ron
MAN ANG	Richard
ASST MAN	Barton
COURIER ANG	<del>Gideon Davis</del> NOT DONE
	<del>Pete</del>
	Rob
	Ron
	Richard
	Mary

*to be replaced by the book in NY till next week*



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I had a strange poignant moment though, of re-<sup>visiting</sup> London & Paris - and feeling "all these people" as an intrusion, of wanting to be alone with my play. "The Theatre wants to go in."

I'd not been looking forward to this, but it was exhilarating, wonderful.

We didn't do it all - omitted PP, OM and EMD.

B. began strong as she went - but only did MICHU, SHIMS, TUCRA + # 11, 1-14 of HOCH at this rate.

We then reverted to a sit-down reading of the rest of HOCH - but in something like the stage positions they'd left off moving in.

A & then, as I said to B. + Robin later, something got released in Maurice - in ~~the~~ all of the, except Peter. The last 2/3 of HOCH was exactly, there was much ~~laughing~~ laughter from the actors.

Several people - Rob, Robin, Ron Barton's girl friend (who looked like a flake but said at the break how much there was in the play, how many levels) - told me afterwards how "brilliant" the play was.

As B. said later, "it must be

wonderful for you to have all these gifted people so excited about the play."

The Actors

Maurice - slow in a way that sometimes breaks the form of the speech, but always discovers, very moving. He used a after-wards if ~~but~~ had seemed too sophisticated, if it here shouldn't be more "wide-eyed," "farm-boy."

I said, it was more a matter of simplicity of spirit than of manner - and that quality he'd found. ~~It felt~~, also, lost 2/3 of HOCH, except he opened his ~~and~~ I felt: "Oh! How nice! he's going to honor us with a percept."

Richard - a fine "demonstrator." An actor - acts like - director (which he is), makes everything clear.

Ron - inventive, energetic  
Rob - the great surprise of the evening, as brilliant

HUCH CHRISTUS: moving and very funny.

Barton, a clever, frothy, comical actor. B. + Rob think he's not ~~class~~ smart enough for ~~to~~ BURG. I pointed out he ~~got~~ came across as an angry man trying to be smart - which is good.

Peter - a big weak spot, no funny for the lounge, he must not do Pilate! B. agrees. We agreed Rob could do it if no else was right - type came along.

Mary delightful! Just the right quality of becoming funny by taking oneself seriously.

B. was rather confused and quite unhappy about tonight. She had fallen between 2 stools - not a full ready, not a full bloody rehearsal (This

was predictable, I didn't console her much that "HOCH sitting down" had ~~not~~ released so much. She felt, as she blurted out at one point, "But that's the play!" A truly, he blocking the into the first  $\frac{2}{3}$  of HOCH had something to do with making the exchange - when sitting so changed. I told her this several times, and pointed out it had not happened in the Gene F rough ready where everyone just sat. But I'm afraid she thought I was just cheering her up.

B. + Robin + I went out for a drink afterwards (ready ended well after midnight. I didn't get home till 3:00 A.M.!) )

Robin was really serious, mentioned how he'd like to devote 2 whole days - a Sat. + Sun. - of the Playwriting Series

→ NB: Robin told us the St. Nicholas Theatre in Chicago, where Ma-et began, had asked for a script-exchange with Open Eye, and after seeing Open Eye's readings-list, had asked for more + one other play. I said I'd have Lyn see about this.

at Open Eye - "but she doesn't want to," he said, pointing to B. (What he meant was that B. doesn't want to put in that amount of work for just 2 days)

The mid-the play induces "cosmic laughter," that it realizes the "emotionalism of intellect" Pirandello talks about but doesn't always achieve.

He has reservations about the early scenes as being not on the level of HOTH (tho' he admitted he hadn't read the new version through). Also, but didn't like the puns on "Ponder" (and was concerned) in Sc. 1, on the grounds that they all attend to the plays being in English, not A roman (!)

Thurs., March 15,

noon - at Benyon's we read an actor recommended by Maurice for either the OM or PP: Peter Jull. (I read with him.)

I thought he was pretty good as OM - a fairly performed - but B. felt Richard will be better (he'll certainly be clearer.)

As PP, he was more shining the surface things to be Peter Ustinoff, but it would make a good contrast. B., however, felt his somewhat foggy manner here compounded by Maurice's would be too much.

After he left, B. + I discussed the question of inviting people. We both feel we needn't beat the bushes for theatre-representatives, as we did last time ("We have a theatre now," says B. said). She's got people from the Public + American Place coming anyway. I said the one this



I wanted to do was consult Lynn Davis to see if there was anyone she wanted to invite.

We also agreed, it was important, at the ready, to inform people at the start that it was going to be long. I also suggested we serve the lunch, which idea B. really liked.

4:30-7:00

B. & I rehearsed, with Maurice & Richard, the OM-scene in B.'s apt.

It was, quite simply, the best rehearsal of anything I've ever been to. M.'s beautiful "finding" quality, ~~274~~ Richard's superb "clarifying" acting - he clarifies, as I told him, everything he touches went beautifully together. They went into the text - yet on their own

→ She is, in view of rehearsal-tips limitations, falling back on a kind of semi-blocking, which is very effective.

explorations. B.'s direction was unobtrusive, helpful and almost always produced better moments. They were really for her, yet on their own; for the script, yet on their own.

Something very strange happened on the transferred golden-material on OM, h. 6

("Oh you get! Oh you go!")  
 instead of playing it for w.t.  
<sup>more-tactically yields to</sup> ~~it~~ <sup>sadism</sup>, as I'd conceived it, Maurice & B. moved in the direction of ~~no~~ - sort of <sup>spirit</sup> ~~pushy~~ solicitude, like a child playing with a pet. It was more complex & moving that way, and it made the w.t.'s recognition that he was acting as "Creator of w.t." seem less belated.

I said to B. at the end, "If only rehearsal could only be like this" - and told her we should keep today <sup>as a benchmark</sup> or touchstones about <sup>what</sup> work on the play could be, whenever things get

tough.

We followed B's suggestion for a cut on ~~the~~ <sup>pp. 8-9</sup> material which I had argued was indispensable. At dinner I told her I felt the cut was fine, and she told me how beautiful the rewriting in the scene was (no more mind about the pp. 9-10 cut).

So the argument was resolved in the good feeling of the work - which is how it should be.

Now for the ~~broader~~ news:

Peter Lombros has also quit, claiming schedule conflict. Actually, this is good news provided B can replace him. We're now eliminated the 2 least good and least committed actors.

Fri, March 16

~~10:30~~ <sup>10:30</sup> AM

B called Lynn Davis. She can't come to the reading - she's moving house.

She said she's ~~not~~ <sup>brought</sup> script to Arena, pushed it <sup>in season</sup> hard there. Their last play <sup>has</sup> been cancelled; she thinks they might replace it with mine.

She agreed with B's + my instinct ~~not~~ to invite that word and his brother. I asked her if there was anyone she wanted to invite. She said: David Chambers, the literary manager of the Arena (He also directed that Richard Nelson play, Conjuring ~~son~~ Ewert, which I saw last year at Arena Place).

She said she hasn't taken it anywhere but the Arena; she's "confused," she said, about Rebecca, etc.

I asked her about <sup>how to</sup> sending the play to St. Nicholas. She said: Robin should send it, tell them

to know she's my agent.

(11 A.M.) B. called, asking me to drop off a script for an actor (to ~~be~~ be the DIR, + ASST MAN) at the soap Opera One Step at his on W 66th St. He is ~~Not~~ Nat Polen, by name - was at the reception desk; I gave it to him. ~~Later~~ (Later he called Bevy that there was a enough in it for him. Curious coming together of my real life & of fantasy with the soaps.

(12 noon) At Bevy's for rehearsal with Richard & Maurice (NEIGHB, scene, WT/NSP scene of HOCH)

While we waited I told B. of my conversation w/ Lynn. She thinks it's inescapable Lynn is coming. (I - pretty dismayed myself). She feels guilty at not having let Lynn know what happened

at Aerie Place (I let Lynn know)

We discussed Rebecca. B. is very forward feeling uncomfortable with Reb.; "she's too Jewish-motherly." I pointed out any producer would have his/her annoying side, and, given how disorganized Robin says Open Eye is, what detail we needed somebody to hold onto our detail.

B. has worked out a new, share mostly sitting block by HOCH, which I think will be good.

B. told me an idea she had of casting Mary Shriver as the ASST MAN. I said no, that it was important to keep the <sup>(DIR = ASST MAN)</sup> <sup>(BURG = MAN AND)</sup> equivalency, in order to suggest that ~~HOCH~~ <sup>END!</sup> was at least possibly an extension of HOCH. I then raised the possibility of casting ~~a~~ a woman as the Director and doubling her then. I'd have thought of Mary, but B. who was intrigued by the idea, thought it should be Rebecca.



~~At~~ the end, we decided it wouldn't work: a woman-director of a conservative 19th religious present music & plausible.

The rehearsal of the NEIGHB scene didn't really get anywhere. ~~At~~ Maurice Laub's impulsion from the start (he picks it up as he goes). I told B. she agreed - but didn't do the scene again.

We worked on the WS/INSP exchange for HOCH, B. & Richard are taking the character of the INSP on the direct of a sophisticated "Rothschild" Jew. This works quite well, & Maurice plays beautifully off it.

Between the 2 run-things of this scene we all got into a discussion of 'Judaism' being Jewish, etc. Very good talk. My first "New York concert" - 15 years - they're improved @ or else the people have improved in the course of the concert.

it came out that both Maurice & Richards had been members of the Living Theatre at different times. Richard, under the name of Toby Edelman, had been one of the co-founders with the Becks.

Also, that Maurice had been in that Playwright's Horizons production of E-fra & Galileo Sun & I saw around 1971 or 2 at a "Y" on 6th Ave in the 50's - my "model" play for the WS! B. also said, in the course of this conversation, that she felt being a woman-director made her go for the emotion in the play in a way that a male director probably wouldn't.

After Richard left, B. Maurice & I worked on the Pilate scene. This is the one scene Richard has reservations about; he finds it abstract. I explained to him

the scene doesn't = the lines which B or I with him had been reading. The scene's ~~action~~ "moving" through a certain kind of speed - & transmitting back a message. He seemed to like this.

Maria & I left together. He told me doing this part is helping him to get better, physically. (A - & he does look better.) I was moved by this.

11:30 pm ~~was~~ prepared a mail-out to 25 or so friends and "associates" of Open Eye ready info.

(Xerox of some letters + list of people sent to in envelope)

Sat. March 17

11:00 AM <sup>th</sup> Well diggers, a man's consciousness experimental group performed at the Open Eye. Discussion afterward only 20-20: people could see the obvious problems &

the human problems, but couldn't connect them. About 100 people there.

2:00; Bevoza + Robin Hirsch + I went out to lunch. <sup>(Back at the theatre)</sup> I had given Robin a copy of the script for the St. Nicholas - (Chicago.)

We discussed the Well diggers, Robin's emphasis being on their doing such material at all, Bevoza's and mine being on the 'lack' of real exploratory force - their way of doing it.

I also praised Robin's Dissected Club #, by locating theatre at the rubdown between 2 different kinds of ritual.

But mostly B. & I listened while Robin told us at length all that's wrong in the administrative level at the Open Eye.

- how Jean Erdman doesn't carry her weight as artistic director
- how they do too few

and too few different kinds of productions; and, of those, how too many are of Jones' own recent work.

How the woman who's doing the managing of the Theatre now is ~~being~~ not qualified artistically and has too much power over hiring and reporting. She's to be replaced, but the job will stay the same. I asked Robin, who told me he'd been offered the job, whether he could take it and build it up so that the New ~~Program~~ <sup>Weeks</sup> Program has more power in the Theatre. He said it's too much administratively.

This all made me feel (a) we need Rebecca if we work there and (b) the New Weeks Program isn't just naturally going to "feed" the play into production.

Sun., March 18

(11 p.m.) Berger returned my call. Jean Erdman has arranged for us to have the theatre on Wed. night as well as Fri. But rehearsals will be spotty this week.

Mon., March 19

(1 p.m.) lunch w/ Berger <sup>at "O'Neal's Balcony" opposite Lincoln Center</sup>

We discussed Robin's tirade on Saturday. B. said she has heard him make that speech 3 or 4 times before, that he's "nervous" and not to take it too seriously.

On the other hand, she did acknowledge ~~the~~ my view that the fact that the Open Eye had a new play series could be their way of really doing new work - their regular program, rather than being a feeding source.

She said she'd told Robin she didn't want to do this for 2 days - just she wanted a shower at the Open Eye, and he seemed to feel that was possible.



I told B we had to work out just which stage-directions would be read, ~~and~~ just where the AVG would be bracketed. He agreed, but we didn't get down to it. I wish she had more of an appetite for line-by-line work on the script.

She had some idea about using Jesus Christ Superstar music at one point - HOC#4. I told her re: this & "Hallelujah Chorus" that we can't use too well-known music - that it brings too much of its own ~~own~~ context with it. She said all right, she wanted to use electronic music.

I told her an idea I had for making Maurice more comfortable with the PP-system material, but she said her instinct was not to press on this, that he'd be OK.

She also said she'd been seeing the WS's situation <sup>as</sup> funny; I told her that was fine with

me, that there'd been early moments in my work on the play when I'd laughed aloud at the idea of met. pot.

Tues., March 20,

3-4 p.m. | went back to the party store on 65th + Lex, & to Alexander, and got exact replicas of the crowns & trunkets we used in the Dec. reading.

5:30 p.m. | At Beryoz, we rehearsed with Maurice and Mary Skinner (Futura). We did their scene first just in a reading, then several more times on our feet (→ rather: their feet). Mary really has the right quality (though her degree of engagement in the situation varies); Maurice, with her, is playful, caricatured, mocking.

Then Mary left & B. worked with Maurice on some of his big solo moments especially the End of Play & the HOC#4 "best speech".

Maurice really did splendidly  
on both.

~~The~~ The final speech to the  
TR ANG he made beautifully  
clear, in its subtle of "passing  
away" denial. Benny did this  
TR. ANG. — amazingly; an absolutely  
impenetrable expression, cold beyond  
coldness. (She told me later, when  
I complimented <sup>her</sup> on this, that she  
~~had that~~ has-a had- that side  
to her nature.")

~~They then~~ ~~to see~~ ~~the~~  
To see B. as the TR ANG  
— the person bringing the play  
to event identified with the  
inputs in me to drive onward  
to event — was incredibly moving.  
Her foot, tonight's whole  
rehearsal was incredibly moving.  
I felt a fulfillment beyond  
gratification of ego.

B. then worked with  
Maurice on the final stage  
business. He got it very  
quickly — a little over-busy,

but clear — and terrifying. The  
final moment is not (as I'd sometimes  
feared) of mere mind repetition  
of what the speech has  
already said. It is a  
dramatic.

I made the comment here that  
it is a "2-stage realization" for the Jews:  
(1) When the trumpet sounds, I move  
and (2) — the real horror — I can't move  
but when the trumpet sounds.

Finally, we worked on the  
"6 a. Sp." in HOCH. Maurice said he  
just wanted to go over it for  
meaning and so wouldn't act it,  
just read it. (It is one specific  
question to me was just what  
the incarnation is.) But it turned  
out this simple, clear "explaining"  
~~speech~~ tone for the speech  
achieves the modern; for it suggests  
an lucidity — in — obsession.  
Another beautiful rehearsal.

Wed, March 21 |

[11:00 A.M.] talked on the phone ~~at~~  
with Lynn Davis.

She had not reached David Chambers, said she would continue to try. There is ~~also~~ a woman from the Guthrie Theatre in town, whom she is trying to invite.

I suggested a meeting of her, me, Beryl & Lynn next week. At first, she didn't see the point, she said. But I said I felt the need was psychological at this point, that we needed to be across the room from each other. Lynn agreed; so we cleared the time of next Wed. at 10:00.

[6 pm - midnight], rehearsal at the  
Open Edge of PP, ~~3~~ 3 KINGS,  
END, HOCH.

Rebecca was there. We greeted each other warmly; we had both

had feelings of being out of touch, etc. But I thought I felt her warmth lessen a bit when she saw how reduced her part was: she certainly seemed surprised by the extended PP-scene, though Beryl said later this was much else (Hoch, the new END) ~~she~~ <sup>Rob</sup> really liked.

[PP-scene] Rob does the longest beautifully, but the scene at first locked "stabs."

B. never got Maurice moving the right way, I told her afterwards she must get his - motion through the minefield; that that is the action of the scene.

Rob. did her new part well. B. said afterwards she fears the WOM. will appear an "appendage." I think not, if the scene is staged right.

END of WORLD; This went extremely well. B. has worked out a really beautiful embolism, mostly sit-down staging that



gives the impression that the whole "psychic" is happening "out there" between the audience and the stage. (At one point of read COULIER Act 3.) Or particular emotional thing.)  
The "unwind with old man" interp. that B. + Maurice is, I think, ultimately too simple; but it reads clearly for the Ready.

HOCH, This has got all fragmented. We had to "change spaces" in the middle actor had to leave, etc. We didn't do it all.

B. started getting into blockings again - so the actors started having problems again. But it does have to move - that way - and accidentally transfers space.

Gideon Davis, the DIR and ASST MAN, is rather an "indicant" actor, but lively.

Robert Zuckerman, the HOCH WS, is

the best we've had. As funny as any of the others in the HOCH opening - and much clearer in the other "versions."

Maurice + Richard's scene was a disappointment. B. + I decided later it was the space that was throwing the off. They were still working on the scale of B's living room.

Maurice did the "CRSP" incredibly well - crouching. (His final speech - I think in the "END" was also beautifully done - the work on this interval paid off.)

B. + I had a late dinner afterwards and discussed the rehearsal. She said tonight, for the first time, she'd felt the difficulty of being a "woman director" working with an almost all male cast. She'd felt a lot of male ~~and~~ behavior + male pseudo-rationality, <sup>but</sup> she also felt she'd

handled it. E simply:

- the 3 actors fooling around too much with the 3 THINGS
- Richard made a comment to me at the break to pass in to B. (concerning Gideon & Barton humming up Noel "Germans" of the BURC + DIR)
- Barton constantly fooling around - and saying it was necessary for him to do this etc he didn't have much else to work from (This is true, though; his clowning is inseparable from the impulses that make him a good actor)
- Richard's wanting to re-block a whole episode to make some aside easier. (He wanted to be w/ the WS in Hatt, rather than with the BURC. B. rightly - refused this.)

cl asked B. if she was felt isolated being the one woman - almost - in this very male play. She said no, that there

wasn't a single line in the play she couldn't imagine saying herself.

cl said her being a woman and being a director could overlook - insidious ways, e.g. Males sometimes resent - female holding to the truth of a situation when they want their rationalization accepted; and actors can rely on a director to "keep the horse," so that they can worry about more mechanical things.

B. was right about tonight. cl did look like ~~she~~ "reasonable" men really & women to practicality, and yet it was she who had hold of the essential in each situation. (She does, however, have a tendency to direct too much by "adjectives"; and it is this the actors were sometimes resenting.

Thurs., March 22

[2:00 p.m.] B. + I had lunch at the Magic Cube on 57th + 6th, then went into Central Park & hammered out clear, short versions of the indispensable stage directions (these add up only to about 10 in all)

B., calling the actors to confirm tomorrow night, found that Rob Lanchester can't come till 9:00. She was furious, because this means we can't have a real runthrough. But a little while later, - at my rate, by later tonight when I spoke to her again - she came to feel that Rob was right - the reason he gave: that it is only a reading that we'll lose the edge, etc. I see that argument; but I feel the degree of "furnishedness" of the reading keeps changing before my eyes.

I told B. that the one thing that really worries me

as things now stand is the fact that there's as yet no blocked moment though speech is walking - place for the wit - the Pilot - scene; and when she spoke to Maurice on the phone tonight, she emphasized this.

Fri., March 23

[7:30 - 11:30] Wonderful rehearsal! <sup>basement of Open Eye</sup>  
NEIGHB. SC., clear and much snifter, though not yet as funny as it should be.  
FUTURA, Great! Maryj really got it and I told her so; Maurice is much tenderer + more bemused with her.  
O.M., went very well up to new material on b. G. (GOBEM - insert) where I felt it become confused (the plays, not the writing.)

→ Rebecca, though who'd been watching, said she thought our scene was more vibrant than before. She said all the first part played well. Her own speech - scene went far more fluidly + truly (B. told her he acting is much better ~~and~~ since



Prochaska, and it's true), Rob. very friendly; I enjoy her now more than in Dec.

HUCHH was superb! I did the DIR. (Gordon couldn't be there), and I felt, as in Dec., that I proove somehow with the machine. My line-readings are fine, but I'm not in a league with these guys when it comes to interaction.

Maurice really has a quality in this scene. Burton & Richard superbly assured. Rob simply hilarious as Christos (though he threw a fit when B. asked him to wear a piece of costume; he apparently has a thing about having demands added on).

John Menke pre as TR. ANG.  
Robert Zuckerman, ditto.

Hocht was funny, it built, it had pathos & clarity - and it's shorter than I'd feared.

betw/ 1 hr 20 - in - & 1 hr 25 - in.  
END globe. We did mainly for cues and continuity. But even so, M.'s patron on quality was excellent, as was the work of the scene.

Afterward, Burton (the producer, most ironic of the actors) asked me some real questions about Oberonmeyer.

Aud Maurice said; "It's an intellectual play where things really make sense; they're not just there to be clever."

May it only not be: "Good don't reward, bad performance."

Sat.

March 24, 1961 STAGED  
11 A.M. FIRST READING OF  
TWO PART-VERSION AT "OPEN EYE."

→ Susan made 11 pages of notes

on Audience discussion.

→ Generally, the reading was something of a disappointment. HOCHT, especially, was down after last night. Pt. I

was OK, except for some botched cues and lines, but not as good as it has been in rehearsal. (FOTUA, however was excellent).

NEIGHB. - r. OK.

3 KINGS - they botched the blocking which lost much of the humor

PP - clearer than in rehearsal, but Rob's tension of last night got into his ~~block~~ acting.

HOOH - didn't get nearly as many laughs as it should.

Gideon terrible, Maurice ~~but~~ lost that "special quality" - indeed, much of this AM he was just walking through it. Barton ran out of energy half-way.

(clashed) probles with energy distributed was part of what made HOOH flat. Maurice did do b.s.p beautifully

END - OK; no more. → if it felt genuine / come juxtaposition / next scene

My friends there:

John Leubsdorf, Kathleen, David Brownish, David Johnson, Leon Travanti & Robin O'Iden

↳ got no comment

Susan said John nodded when she returned to play as a - not surprised

Afterwards, I spoke to Rebecca; she agreed to the meeting w/ Lynn, Beverly & me Wed. She apologized for the incompleteness of the lounge she'd sent to Lynn (he was wounded by her husband). She said she felt HOOH didn't work, ~~today~~ and that she still has reservations about the PP-bridge. But the next she likes (I wish she'd seen HOOH last night).

Beverly was furious with all the male actors but Maurice (whom she just thought did badly) for goofing-off, sexist attitudes toward her, leading to the not-so-good work of this A.M. She said she never wants to work with any of them again. Even Richard called her "young lady" (jokingly) at some point.

subo moderated - well - the discussion

Afterwards, B. + I went with Case, K.C., Robin, & John Ge-tre & Jewell to a Chinese restaur-

ant for supper, those Open Eye people are wonderfully supportive & insightful. The only criticism several of them felt was that the "news-cast" & "dropping the shoe" aspect of ~~AND~~ were too functions (Robin disagreed with this). These people could be my co-workers - & friends. Robin said something about my becoming assoc. w/ the Open Eye in some capacity, (Beyza had told me he wanted me to be dramatic: no thank you!)

Then B. & I went out alone for coffee, I told her how much I appreciated what she'd done; that I did feel that she'd let me see my play (she expressed some anxiety on this point); & that I felt her degree of staging was just right, & all the tech work justified. I told her I hated to see her so unhappy about this AM; she said

she wasn't, was glad we'd done it. We both agreed:

- ① Next step must be production
- ② We won't do it again without Roberts.

(2:30 p.m.) met Susan for supper. She felt Maurice was clean, was working hard, but it was too simple. Ads, that there ~~was~~ could be no more staged readings. (e.g. absence of breaking ~~it~~ in Hett). P.'s way of doing WOM focused whole 1st part; it stilled & sobered audience. Susan now likes WOM - as, feels Rob. presented WOM - as - serious. Like she didn't like now meant WOM. would sure w/ fun every moment, rising into some moment. Offered unpredictability not monotony.



[11 p.m.] Dad + Betty gave their reactions. They both liked Maurice (better than Robert) for his speech piece.

Dad felt middle part of HULT was too talky.

Sun., March 25

[7:30 p.m.] dinner w/ Leon Travanti + Robin Order, who had been at reading.

Leon felt "Gr. Sp." in HULT was too long.

Robin felt whole thing was too long; liked it up to Futura, liked OM, liked END, but found the rest "a bit" "the ideas were spartan" - too intellectual.

[9:00 p.m.] called Rebecca Schull to confirm meeting for Wed at 10 p.m.

Mon., March 26

[11 A.M.] talked to Lynn Davis.

She had no idea whether David Chambers or the Guthrie woman had come to the reading ("we'll hear from them if they did + they're interested"). In fact she even seemed confused as to whether the reading had taken place or was yet to take place (I'll bet he's moving ~~is~~ <sup>is</sup> next Sat!)

I told her about Pel's embarrassment at the incompetent lawyer she'd sent Lynn, said it was my impression she might want to start all over again from scratch. Right away Lynn started arguing with me as if this was my idea. I was a little dismayed with Lynn.

[1 p.m.] I returned Beverly's call. B. says her anger has passed over into determination. I said maybe eventually she'll see the anger is just the preliminary phase of the determinant. She says she's

not up to that yet.

Reb. had called her about the meeting, but hadn't really given any indication of how she felt. (B. asked me if I had any sense of R.'s feelings. I said no.)

I said I wanted to know what Jean Erdman felt. But B. said Jean leaves for California tonight. I said I felt we needed to know this for dealing with Rebecca. B. said, not really, that Robin was the person that mattered (but this seems implausible to me)

I told B. I hoped she + Rob + Richard could get back on some sort of terms tonight at the Open Eye exhibit-meeting. B. sounded doubtful

Tues., March 27, <sup>(11:30)</sup> lunch w/ Bevora at the Museum of Modern Art.

She gave me some more of the comments from the Open Eye

Rob not there. still feels (acc. to Robin) by no way. B. says she can't respect him any more, but has pretty well made it up w/ Richard

people on the way (at this meeting last night). These bothered me.

E.g.

- K.C. felt I hadn't been listening to him at the Chinese Restaurant afterward (B. told him we were both tired and not in a mood about her, to boot.)
- Somebody said the 1st scene was misleading as to the rest of the play
- Somebody else said that B. + I had not been really open to comment, ~~the~~ just in static on positions (the fact, we said almost nothing).

I can tell B. herself is a bit worried about

(a) the length (I said I was willing to cut, but wanted to wait till rehearsals to do final cuttings). She feels this will compromise actors

(b) the form. I said I wanted the sense that Pt II is different from Pt One in mode

also B. thought cutting into 2/3rd of the script to take it all apart is a good idea

- but that this must be perceived as intentional.

We both agreed that the pressure to convert today are already starting - and that Rebecca, as producer looking to who money ~~also~~ could contribute to this.

I said, several times, I felt no abridged version of the script could be "perfect," since this abridged version was, by definition, a simplification. ~~But~~ Baby felt the important thing now is not to have a "perfect" script, but to get down to it.

We discussed tomorrow's meeting with Rebecca & her business manager, Carol.

I asked B. how she felt about committing to Rebecca

now. B. said it was my decision. I said I appreciated that but it also definitely involved her - I know was she feeling about working with Reb. She said, basically OK - but that she was aware of - certain "rebelliousness" in herself right now that ~~shifted~~ over onto R.

She said she still felt a certain inclination to wait. I said I really did not think this was a good idea, given the unreliability of things at the O per Eye. A Dr. Roberts, agent says he's now leaving - June, ~~for the~~ (B. had said); we might better not wait for long before having something definite to offer him.

She agreed - but for the 1st time ever said she could conceive doing it w/ someone else.



B. said we're probably both  
nonpartisan, should go into  
tomorrow's meeting ready to make  
an agreement. I'm glad - &  
relieved - she feels this way.

(midnight) B. called. She'd been at a concert with  
Reb. "We didn't talk much, but it's clear  
you have only good to expect of tomorrow."

Wed, March, 28

WE HAVE A PRODUCTION!

10 a.m. Beryn, Rebecca, Lynn  
Davis & I met in Lynn's  
Office.

Lynn began by asking  
"where we are right now."

Rebecca immediately responded  
that she was ready to go  
ahead.

Lynn told R. she had  
the option agreement drawn up.  
She asked about the Open  
Eye. Beryn described the situa-  
tion there - with me adding a  
few words on its extreme  
uncertainty.

Lynn + Rebecca both felt  
(as do I) that the first step  
had to be to figure out the  
extent of ~~the~~ the Open Eye's  
interest - either way.

Lynn then suggested to  
Rebecca that she, Lynn,  
would write Reb. a statement  
of intent to grant her the  
option rights, and that this  
would serve as legally  
binding until such time as the  
actual option was signed  
(We did not discuss amount or  
term of option). "Because if  
we ~~sign it~~ draw it up  
now, we'll just have to  
draw it up all over again  
when we know about the  
Open Eye."

This made me a little  
nervous - why was Lynn not  
pushing for a signed paper?  
But ~~Rebecca~~ the cl' - sure Lynn  
knows what she's doing →

R. said she wants to do it as early as possible in the theatre season. Lynn agreed.

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The furthest thing was that it also made Rebecca nervous - in a way that made clear at a point she was dying to sign & I could worry.

Rebecca asked Lynn for advice in raising money. Lynn said, "I'm glad I'm not a producer!" She then suggested 2 people, experienced fund-raisers, that Reb. could contact.

Reb. asked Lynn if she felt Reb. should have a lawyer. "Definitely," said Lynn. "And one they expensive."

Reb. asked for a copy of my book - also for a review which she could use in finally the script.

We also discussed Roberts. Lynn said it was important to deal directly with him, if possible, bypassing his agent "who is probably illiterate." R. said she'd speak to Marilyn (Roberts' wife).

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Afterwards, B., ~~Lynn~~ <sup>Rebecca</sup> and I went for coffee at the Elephant + Castle on 11th St. Things were high-spirited; there was great good feeling. It came out that Rebecca ~~now~~ now lives in the Normandy, Nan + Pat's old apt. house on Riverside Drive + 87th. Also that she had seen a <sup>(a Passion Play)</sup> show at Cleveland State University - lived <sup>in Cleveland</sup> there during the time Susan was there. I said to Rebecca: "We're just sort of slid into this new relationship. I want to thank you for your interest." R. replied: "I am interested." We discussed books, ~~and~~ At the meeting B. had mentioned she wanted to use a dozen or so actors to hold down doubling, + Reb. had spoken of paying them a nominal amount, as she'd been paid in a showman (\$300 for the whole thing). Reb. now said: "I would

think my friends would be ashamed not to put in \$500 or so dollars each, but [with a wry smile] I'll probably find out different."

Rel. had said at the meeting that she wasn't sure how to begin estimating budget. She now mentioned to B. that B. would have to start getting estimates from designers. I pointed out that this would depend largely on whether we used the Open Eye, what they had around, etc.

As we were getting ready to leave, Rel. said to B. "So the first thing you have to do is speak to ~~Rel.~~ the Open Eye." B. rolled her eyes and said to me (in good humor), "See? It's starting already." But B. does need a little pushing on things like this — and it's a great relief to me to have someone

→ Rebecca picked up the check: "As producer I'm going to pick up the check. On the understanding, it's not habitual." 71

else doing the pushing!

B. said she'd talk to Robin first. "Shall I come?" said Rel. B. said, "Let me talk to Robin first. When it gets to Jean [Erdos], you should come."

We had a little playful pantomime on separating:

B. to me: "Now I have someone to complain ~~to~~ the playwright about."

R. to me: "Now I have someone to complain about the director to."

B. + R. to each other: "Now we have someone to complain about the playwright to."

Apotropaic, let us hope.

8 pm. Dad gave me a message B. Joyce had called. He'd asked her about the meeting. She said



to her she felt it had been wonderful. I called back, left a message on her machine to the same effect.

(8:30 pm) I returned Leon + Robin's call, just before leaving NY, ~~to~~.

Robin said she hoped I'd not been "distracted" by her comments Sunday. I assured her I hadn't.

Leon said if we needed any posters, designs, stars, etc.

Sat., March 31

(11:00 A.M.) went to Ginger Miles audio show at Open Eye.

About 45 people there; discussion fairly pretty much on external.

Erin, Blackwell, Richard Edelmon + Rob Larchester came + sat by me at different times

(Rob + Richard flanking me at one point)

- Erin talked about how she thought it was a shame we weren't doing it again - June. I explained how last week had been the third reading by B. + me, how we couldn't get the cast. She said, if everybody felt that way, the New Works program couldn't work, I explained the last thing we had in mind was a comment on the New Works program.

Erin then said, "the Clarendon moon is big gone, either," and the way the Clarendon are the only two I could watch from," I said, when she'd directed a stage reading (as she's scheduled to do in 3 weeks) she'd have better know what they could take out of you. (Becky ~~later~~ told me she's reconsidering about doing it in June).

- Rob asked me if I found last week's discussion valuable; and

→ Rob also said he found the diff/ in dramatic - old ~~parabola~~ Pts. I & II fine (a point - not argued in the discussion last week)

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at the end of Ginger's show said with a broad smile: "Not bad for a woman." (B even later told me he'd made the same joke to her. He and B. made it up today, which I'm glad of.)  
Richard simply plunked down & told me he'd missed me, which moved me a lot.

B. + I talked with Joan Erdman a little afterwards - she came up to us.

She said she'd been at the whole read (except she missed a little at the beginning) that she'd found it impressive, but that when she'd tried to explain the end to "Joe" (i.e. her husband Joseph Campbell) she found she couldn't. I said it was all right with me that she didn't find it too neatly summarizable. She also said something about all the

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drama being in the ideas, which she meant as a complaint.

Three other people talked to me about the play: (1) a playwright (who'd been moved by it), (2) a lawyer, who saw only Pt. I but liked it, (3) his friend who found it 'too long'.

B. + I had lunch afterwards at the Madison Delicatessen. She told me she'd asked the Public about their reaction, but that the person who came had not yet submitted his report.

I gave her, to give to Rebecca (as Rob had requested):

- (a) a copy of F - X book (paperback)
  - (b) a xerox of "Visual Scripts" article
  - (c) my final Yale resume w/ post. 1975
- addition

copy in envelope

(d) a covering letter

B. told me she's really impressed w/ Lynn Davis.

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START  
NEXT  
PAGE

→ Note: the play was a staging of  
some lyric/narrative poems on Indians.  
Several people stated they "needed a  
tip" to absorb the lyrics, which  
action could freeze.  
I enter this because several people said this  
about my play and this one was much simpler.

APRIL '79

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Mon, April 21

[11:00 A.M.] Dave Johnson showed  
to give his reports; I was out.  
Susan made them, I was  
copy in envelope

Sat., Apr. 7

[11:00 A.M.] went to <sup>weekly</sup> reading at  
Open Eye, and ~~talked to~~ out  
to lunch with Beverly Robins  
K.C. & <sup>Mark</sup> ~~John~~ afterwards <sup>(but in the group we didn't  
have time to talk)</sup>  
- B. told me she had  
spoken to the people at the  
Public Theater, that they're ~~still~~  
still split on mixed report, but  
they may be to some degree  
interested. (B. also found out  
that their original report on  
the script had one very favorable  
evaluation - and that the unfavorable  
one may have been re: the length.)  
- B. told me she'd spoken  
to Marilyn Blossom and  
to Robert's agent, and that  
they're still uncertain.



- B. also told me she has a meeting on Monday with the Open Eye about doing the play there. I asked her if she wanted me to come. She said no, it was just preliminary. (I also saw Jean Erdman, who smiled warmly & said something about how nice it was I was coming to all the readings.)

- I also talked with Robin about David Johnson (who had called out, with feminine mentioned name.) I invited him to dinner if he came to New Haven to see David's group. ("I want to talk to you more about your play," Robin added.)

- B. told me her former CETAPJC associate, who'd been at the reading, had expressed the opinion the play was antisemitic.

- A "nice young man" sat by me, told me how much he liked the play - only, I should cut the last 1/3 of each scene!

(Specifically, he thought the new end of PP should go, as well as the return of INSPI, DIN + BURG. <sup>in the setting the other</sup> HOCHHA - "I would mind the INSPI alone returning," he said.)

Thurs, April 12

11 p.m. I phoned Bevy.

She has spoken with Jean Erdman and they agreed that the play will be done at the Open Eye in October.

The question of co-production was left up in the air. There's some possibility that the New Works Project will get some <sup>grant(?)</sup> money to go into it. But meanwhile, according to B., people have been telling Rebecca there's no money to be in a co-produced production.

- B. has spoken to Bob Blossoms' wife again;

but ~~we~~ could find out  
 nothing more definite.  
 - I asked B. if Rebecca  
 had received the letter  
 from Lynn Davis  
 stating our (i.e. Lynn's & my)  
 intent to cede option rights.  
 B. said Lynn had called  
 Rebecca & apologized for  
 not yet having sent  
 the letter (B. also said  
 she saw Lynn walking  
 along the street "spaced out,  
 talking to herself" but  
 added B., "I still think  
 she's a great lady."  
 Maybe, but what's going  
 on here?

It's odd, my first reaction  
 to this definite-sounding  
 news was slight panic  
 at its being now so  
 definite.

B. told me ~~she~~ should

been walking along the  
 street saying lines from  
 the play that came into  
 her mind.

11:15 pm Mary Farnham (who was  
 there, with Jay, whom I  
 called Benny) asked for  
 the abridged version, told  
 me how the full version  
 had stayed with her and  
 how she'd kept it by  
 her night table last summer,  
 "for security," something like  
 "like ready" out & tending  
 it for reassurance.

Sat., April 14,

2 p.m. After the Open E  
 Sat. reading, I spoke to Jean  
 Erdman about her & Benny's  
 meeting last week, to get her  
 side of it.  
 Jean said they'd agreed  
 on "mental space" in the theater

for October - and would talk further about co-production.

Jean said she realizes Rebecca is waiting to know about this.

al said al'd be in California during the next week. Jean said the discussion day that trip would still be with the Open Eye; talk w/ Rebecca, Lynn, etc. wouldn't be till following week.

al gave Berya y (Drew's) number - California though, - case anything comes up.

Sun, Apr. 15 |

11:00 A.M. | wrote Lynn Davis letter summarizing what al understood to be going on at Open Eye, and giving her y phone - San Francisco

Apr 15-23 IN ~~NEW~~ SAN FRANCISCO

(back in New Haven)

Mon, April 23

got ~~my~~ return fr San Francisco, then awaited me.

(in envelope) = letter fr Lynn Davis

responding to mine of Apr. 15 to her

(in envelope) = copy of "letter of intent" to grant Option rights which Lynn wrote to Rebecca

Tues, April 24:

11:00 p.m. called Berya.

An extraordinary development!

She is seriously considering doing a staged reading of the whole, unabridged version at the Open Eye, around June 15, over 2 weekends.

Robin has asked her to do this. al's bet, he asked her to do it over 4 or 5 weekends (!), but she felt she couldn't get actors together - June, for nothing, for that long. (She seemed quite pined at Robin for putting this pressure; when I suggested a meeting between Robin, her + al she said no.)



I was elated - I'd almost given up thinking about doing the whole play - but also hugely disoriented. B. seemed to think I knew all this was in the works; I reminded her I'd had only 2 kinds of copy of it:

(a) her telling me a long time ago that when Robin had first read the play, he'd said they should do the whole thing in June

AND

(b) B.'s telling me, briefly, that Saturday we had had time to talk, that she was considering doing a June version.

She said we wouldn't be under any pressure on the Festival of June "Reprise" and only be advertised as being back some of the 17 plays, so if we <sup>(B estimates we had 3/4 weeks)</sup> couldn't find actors or rehearsal times we wouldn't

have to do it.

She talked about it as an opportunity for trying it in different spaces, as an event - i.e. all the things should be saying back before we settled on the 3-hour version.

She said she's feeling pressure being out between Rebecca, Robin, Jean, etc. I read her Lynn's letter, the "2-month" provision, she said (Rob. had to read her the letter), explained a good deal of why Rebecca has been on her necks to get info. re: the Open Eye.

I said I was fairly ~~sure~~ sure that Lynn had just snatched the 2-month interval out of the air ("it was probably smart of her," said B.) - that the real issue was whether the Open Eye would base its support on the June works.

B. emphatically assured me they would not do so; that the ~~only~~ <sup>only</sup> ~~factor~~ <sup>factor</sup> determining their ~~involvement~~ <sup>involvement</sup> was Open Eye's funding for the New Works Project and for the theatre <sup>for next year</sup> that use, I said we - esp. Rebecca - needs to know when Open Eye will know about its funds - I hence make its decision.

B. said she'd tried to find out. I said I thought Rebecca should speak directly

w/ Open Eye about this.

B. told me Rebecca was enthusiastic about the June idea & that Rebecca had asked Lynn about it and Lynn had said that anything that was publicly ~~was~~ good for the play.

After me being up, B. rang back to say she she knows I get upset - and I shouldn't be.

This was partly by way of apology

for her having taken out some tension about being "middle man" out on me. But more basically, she felt I was wrong to be disoriented by this turn of development. "There's no way you can lose the product. If we can get something out of June we'll do it; otherwise not. People have got to let time take its course; it will happen."

Wed., April 25

9:30 A.M. | Bevyn called, apologized for her mood of last night, said that what she had meant to convey was excitement at the possibilities of June, not problems or tensions.

She said: "if we can't do the whole thing, we'll do the abridged version."

She asked if I would check with Lynn as to Lynn's reason for making the

period in the letter 2 months  
of said of would.

(6pm) talked to John Leubsdorf  
He said he'd put up  
money for the play.

Thurs, Apr. 26,

11 A.M. phoned Lynn Davis.  
I told her about the prospect  
of the June reading (she said  
she already knew about it.)

I asked if there was  
any way the near-coincidence  
of the reading-date with the  
expiration of the options date  
could cause a problem. Her reply:

"David, you worry too much!  
It's a wonderful play. It'll  
have its day - or its century."

She went on to explain  
that she'd made the option  
2 months because (1) it was  
a reasonable amount of time for  
reading agreement with the Oker Eye of

(2) it's better for me to be committed  
for only a short time - the  
option can always be renewed,  
Lynn said.

11 p.m. spoke to Beverly  
she said she was going  
to talk to Jean & Robin  
together, specifically about the  
fall production (she'd already talked  
to them separately, she said).

Sat., April 28,

11 p.m. (at the Oker Eye for  
the sat. reading)

- Beverly told me she's copying  
around to feel the June "reprint"  
should be over 4, 5 weeks

- I picked up a copy of the June  
"reprint" - publicity sheet,  
including a quote for the  
play on back

- spoke w/ Erin Blackwell. When I told her  
B. was coming round to doing the play in  
June reprint, she said she was glad for the play.



"Although," she added, "I think  
the new material you added is as  
good as any of the ~~original~~ <sup>original</sup> material."

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Sun, April 29, 2-7 p.m. w/ Bevoza  
at her house, in Chinese restaurant,  
& La Galleria di Vittorio.

Perhaps the best day B. and  
I have ever spent, personally.

B. told me what I'd  
thought of the play in  
the March 24 reading. I  
gave the hedging answers  
I've given before. B. then  
said, flat out, she didn't  
think the shortened version  
is successful - that it  
wishes scenes, scenes that  
aren't tested, and that the  
absence of visual effects and lapses  
of memory - the notes didn't  
account for this. ~~It~~

It was almost a relief  
to hear B. say this out,  
for I've felt it myself.

Especially since she  
immediately went on to say

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that what she wants for  
October is to find some way  
of doing the whole 5-part  
version!

- B: "It's not a 2 act - play,  
I've been re-reading the Examiner's  
scene; it's so rich - it's  
clear why it took you 5 years.  
Doing a short version is  
just what Stanley's audience  
warned us against: let's  
people's expectation concentrate  
the play."  
I felt - & said - this  
would be fulfillment for me.

We talked about which version  
of specific scenes to do.

B wants to do ~~the~~ new EVD  
of WOOD ("Original one, unlike  
HACHH, introduces too many  
new characters too late  
in the play") This is  
OK w/ me

- Final (5th) set would be  
original ~~the~~ WOM SC (B. says

Rebecca is really excited about this.) plus new END. I pointed out to B. that this would give the play's only character of a sort of "2-choice" ending; does it end w/ WOMAN or - Apocalypse. This dualism appealed to both of us.

- B. wanted to do ~~new~~ new O.M. w/ original Golems; she liked idea of words repeating... I pointed out it would be a lot of repeated material; she acknowledged it would be repetition. We agreed to try it both ways - June rehearsal - union. (This "trying both ways" is general sense very important to me.)

- She wants to do EXAMINERS as musings; I said I was doubtful sud' a long scene could work in musings - but,

again, we agreed to try it

- B. told <sup>(not clear - but just a glimpse of the...)</sup> about some flashing visual effects, she wants to try between scenes (as an interstitial material for end of the 5 Acts). I said this would good - very much in tune with WS being "flashes" of perception

- We went over opening of QUEST - scene. B. not convinced ~~that~~ floaty - color / Christ analogy will come through a bit explainable to actors.

- B. called Marilyn Blossoms while I was there. Bob is back - ~~Bob~~ B. will see him + Marilyn soon - but will not be here in June. ~~Next~~ Re: October, Marilyn said Bob's agent won't let him get into any contract that

close & let him see to  
get out & do a ~~play~~<sup>knout</sup>.  
B. said (to me, afterwards) "I  
have about 6 things to  
say about that."

- B. said the one aspect she  
has no clear idea of is  
costume - needs to speak  
to a designer. She has  
talked to a Broadway  
stage-designer who will  
look at script & help -  
I to the Japanese  
musician guy from Oper. Ex.

- I asked B. about rehearsal  
schedule; she said she  
couldn't predict in advance  
- she'd start next week.  
I said I wanted to  
plan my time in NY  
(and my ~~next~~ work on  
new play). She said she  
doesn't want me at every  
rehearsal. "I want to do

one-on-one work with the actors,  
Trying to please the playwright  
can be a problem for them."  
I reminded her I'd always  
offered her this freedom (I  
remember Eric Segal ~~at~~ on  
my shoulder!)

- When I said something about  
the new play, B. said: "What  
about this play?" I said  
being engaged on the new  
work paid me up in  
things about the ~~same~~ WJ.  
"I read you," said B.

- I told B. the one thing  
I don't want is to  
get into writing yet other  
short versions, on basis of  
June. I said short versions  
will always be imperfect -  
that it'd be like pushing  
in a rubber surface only  
to have it bulge somewhere  
else." She agreed.



- B. told me she heard ~~that~~ that the Publicis report is the ready news: they're respectful of the play, but it's not dramatic enough. "A good, mixed report," B. summarized.

- B. said she'd like to talk to Bob Levin again.

- I told B. it puzzled me - "not hurt, just puzzled" - that Jean + Robin never say anything about the production. B. said to remember that for Robin, + especially Jean, our production was only one of ~~several~~ dozens of concerns.

- I told B. that Lynn had said Rebecca ought to be the one finding out Open Eye's funding dealings. B. agreed; she said she'd

told Rebecca <sup>that</sup> Reb. should figure in rent among October costs - about \$3,000. B. herself still worrying about how much help Reb. will be

I asked B., in general, how she felt about <sup>my</sup> dealing directly with Rebecca, Jean, Robin. "I don't want to control you," B. said. I said I neither wanted to always put her in the middle nor hurt her in other unhelpful ways. We agreed we couldn't reach a general rule on this.

- There's a line <sup>quite far w/</sup> on the June-rep's publicity sheet. B. admitted she couldn't quite place it; I reminded her where it was. "It's just so beautiful & moving." "It's my turn to be moved," I said - already for the work she's done which I'd earlier expressed appreciation ~~for~~ for.

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57 Abt  
May  
West pry

MAR 79

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~~Monday~~

Tuesday, May 1

- received script back from P.A.F. (Howard Cord) with letter in envelope letter encouraging me to submit shorter version.
- received another script of full version back - with no note, I'm not sure who it's from - possibly Howard Rosenstom?

~~Wednesday~~ Wednesday, May 2

- sent letter to Lynn Davis w/ xerox in envelope xerox of P.A.F. letter, asking Lynn ~~how~~ how to answer it.
- sent xerox in envelope letter to Rebecca, telling her about John Hambrook's offer to invest, + giving her John's address + phone
- sent carbon of letter to Rebecca to John

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Friday, May 4!

received script book by  
McLaren Theatre w/  
letter by Michael East/  
Catering Manager

little  
envelope

Sat. May 5!

11 am - 4 pm, at Open Eye, for  
reading.

Beyza told me she'd called  
Robert Blosson, got him - and  
he asked: "Do you want to  
speak to Marilyn?" "Of course  
not!" B replied. It turns out  
Marilyn had told Robert  
absolutely nothing about  
our production plans! B was  
furious. She told Robert about  
June - and Robert didn't  
say no! B will call him  
Monday to get his word.

Meanwhile, B had seen  
Maurice in a play, The Investigation  
and said he was really

Watching B. work with him, I realized how much  
I enjoy watching her work on the script  
- that I recover my relation to the material  
through her work on it. Also, I told her I  
felt she'd grown as a director since she  
started working on the play; she replied she'd  
grown over 22 feet about the script. <sup>she'd</sup>

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terrible. What's more, he's  
getting rich again. B. called him  
and they mutually agreed he  
hadn't the strength for it.  
F. Murray Abraham is  
~~still~~ a possibility - but B.  
is really banking on Robert.

B. told me she'd been  
reading good actors all week.  
A - and at 2 p.m. (after the  
reading/discussion) we read an  
actor named Sam Grey - a  
50-ish gentle man - for Old M -  
& Robbie Joew. He said he  
didn't understand the play -  
hadn't seen the March 24  
reading (he's a friend of Barton's)  
- and didn't like play, found  
it "intellectual," didn't see how  
one scene got to the next -  
but he read beautifully,  
with great feeling (B. I  
read with him). B. gave him  
the part of DM on the spot.  
She asked him (as she'd told me



she's feeling out all actors) about learning lines (He said he'd remember what he could from repeated readings)

We discussed using actors from previous readings, agreed on Richard Edlin as Jewish character (B. asked John Cusack to do TR AXC, but John said: only if he didn't do the Claudel again - June).

- I told B. about the 2 letters I'd had (from P.A.F. + McCarter), asked her if it was any clearer in her mind what version we'd be doing - Oct.

She got quite upright wanted me to repeat I assumed that her idea would be first production. I said: "E in aside from loyalty to you, there's no way

these theaters could possibly get a production together between now + October - they probably run + run read it before October."

- I asked B. if B. had gotten reaction from Rebecca about doing all 5 parts as regular production. B. said she had, that R. seemed agreeable.

- B. told me 2 things about Rebecca that seemed a disturbing antipodeal streak:

(1) B. had got an estimate from a designer on average set costs: \$7,000. When B. told Reb, Reb said: "Forget it <sup>Benny said she</sup> ~~the~~ <sup>only</sup> ~~plans~~ <sup>plans</sup> to raise \$10,000 in all)

(2) Rebs is so violently opposed to to Marjorie she said she wouldn't produce the play if he played w/.

- B. has an idea to do EXAMINERS SC. + HANNA in the church adjacent to O for Eye. She took me next door + showed it to me: it'd be great for EXAM. O.K. for HANNA - and I told her I liked the idea of pulling those 2 parts into juxtaposition by doing them in a hall / space from the others.

- Robin joined us at one point, He said: "I've said to Bruce, but I have to get said to you, how pleased I am we're doing the full version in the Festival." I said I was thrilled about it.

B. asked Robin about budget for the Festival - there'll be a little.

- I tried to talk with B. about my own build-up about 7 roles as playwright right from Beat <sup>the</sup> other than security, she had little to suggest. We also discussed our difficulty seeing / not seeing each other on <sup>the</sup> Saturdays. I explained "in out of the Blizzard to an atmosphere of co-workers - I look out" B. understood. She explained her distraction on the one hand - I really want to be with me on the other. ~~She said it~~ right - it all comes of my not being in NT as this has to be our meeting as well as a public thing. I pointed out the situation will solve itself by end of month, when reading series is over + I - in NT for Festival.

- Two guys at the theater

came up to me to say  
 miss things about w.t.  
 One said he liked epic  
 theatre and had really  
 enjoyed it. The other  
 said he mainly liked  
 simply theatre, but he really  
 liked w.t.

Casey Kertis came up  
 to see and said she'd  
 never seen people concentrating  
 so hard on a play as in  
 mine.

[4:30 p.m.] stopped by at  
 Betty + Dad's to pick up  
 something.

Dad seemed really hostile  
 about was doing the 5-part  
 version as the regular (October)  
 production. At first I  
 thought it was just his  
 not wanting to see me be  
 impractical (I explained the  
 commercial success of Norman  
Conquest on Broadway).

But it went beyond that;  
 he seemed really hostile. (Betty  
 was reserved, but understanding.  
 Maybe they'd just had a fight).

I realized something today  
 I've never been close to  
 the realization of my  
 hopes about the play -  
 and I've never felt more  
 "edged out" of the process -  
 and by the process, not by B.,  
 anyone in particular. Strange.

Tues., May 8]

[10:30 a.m.] phoned Lyman Davis  
 re: the P.A.F. letter I'd sent her  
 She said she would send  
 P.A.F. a letter and the shorter  
 script - and not go into any  
 detail about the option/showcase  
 business.

I read her the McClork letter  
 She said I should write her (not  
 send a script) to see if they're interested  
 in a shorter version.



Wed., May 9

carbon  
envelope  
carbon-ink  
sent to  
Doris  
LY (MAY 15 75)

sent letter to Howard Kauf  
at P.A.F., saying that  
Lynn would be ready for  
the new play

Fri., May 12

(11-3) (A+O from Eye for reading)

B. told me she'd spoken  
to Roberts, that he really  
wants to do the role, but  
there is uncertainty in his  
shooting schedule. As it is now,  
he's supposed to be in  
California May 21-4 - which  
would be fine. But the last  
film he did, he had to keep  
coming back + back for  
reels - and (B. says) this is  
normal for films.

So we'll have to decide  
says B., whether to go with  
him in the industry, we  
might lose him in the middle

(possibly holdy Maurice in reserve -  
B. points out we can't really  
get someone new or an understudy)

- Memorable B. has found a good,  
(really interested, too) Pilot  
A - a actor named Sam  
Sack (for the Public Theater), who  
also loves the play, for the  
HOCHT UT.

A - a young actor in todays  
ready for the Boy in Rabbi  
Tobias now.

A - Mary Shriver on Futura.  
B. also saw Rob Fancher  
in his Broadway play; Rob told  
her he caught the #OCT#  
Christmas if his show is still running.  
Also, Bill Stebbins will do one  
of the EXAMINERS and the  
~~HOCHT~~ TH AMG.

- B. has got permission to use  
the Chord for HOCHT + EXAM.

- Constance was there (to talk with me about her poems & plays afterwards); she asked Berya about - not F return, but the woman! B. told her the publisher was doing it ("Nepotism - or Producerism!" cried C.) - but said she would ask Rebecca about it (to put C. off, I have no doubt).

- Jean Truante, with Robin, showed up to bring me the post-horn he'd made: ~~got~~ cardboard, painted gold (on one side only - "it's a stage left horn," said Jean) with some red-blue decoration.

B. asked if he'd be willing to make some other things; ~~for~~ she liked it.

- Robin Hirsch, in introducing today's reading, spoke of the June Festival - and of the WT being done on 5 Saturdays

He referred to it as "an intellectual work opera" - which (at least when delivered with Robin's sincerity) pleased me as a description, rather. He also said "Berya Posten will be directing it - 5 different spaces." He also referred to "the 3 1/2 hour abridgement you saw. now you'll see the full topology."

Sunday, May 13

(2:30 - 6 p.m.) come to NY to discuss various aspects of the reading w/ Berya.

- B. asked me how I felt about the uncertainty with Roberts. I said I thought the important thing was not so much his actual lesson, but the atmosphere of working with a sword over <sup>our</sup> heads, what that would do to the quality of work itself.

I suggested, if we do go with Roberts, and ~~have~~ he has to miss

a week in the middle, that,  
 as an alternative to getting  
 another actor, we might  
 split 2 of the 5 parts out  
 the following ~~days~~ week.

B. said it might be interesting  
 to have diff/ actors doing the  
 role. I said I agreed - if we  
 could control who did which  
 scenes <sup>in</sup> and when the changes  
 came (e.g., the WS really is a  
 "different person" after Part III -  
 but not after Pt. II)

- B. asked me to explain to  
 who I saw the EXAMINERS  
 as being, I said: 3 aspects  
 of anyone's attitude toward the WS.  
 She asked: what is the WS's  
 experience of the scene? I said:  
 He moves from ~~the~~ impulsive  
 destructiveness (thru rock through the glass)  
can possibly (mostly to "come  
 across") to realizing he not  
 create his own image.  
 I told her my reasoning

→ re: Pt II. B. also mentioned an idea should  
 be of putting the Chamber of Curious  
 on board the funeral ship.

about doing the EXAMINERS  
 in weeks. It's that it should  
 only gradually emerge that the  
 scene is archetypal - and weeks  
 right give it away from the  
 start. ~~It~~ She saw the  
 point. but we agreed to try it  
 (I suggested we might also try  
 taking the marks off, ~~from~~  
~~them~~ (e.g. when the EXS and  
 WS out of the room) and putting  
 them on again.

- B. said she was going to insist  
 on the right to experiment  
 in June. I said this was OK  
 with me (a) because I trusted  
 the general direction of her  
 experimenting - and he and (b) because  
 this should be something in June  
 for her, as a director - it shouldn't  
 be all blocking and scheduling.

- We discussed, but did not resolve,  
 how much of the new HOTT to  
 use.



- I told her I felt it was important that we make the Cross / Base (HOC44), the Stained Glass Window (QUEST), & the Choirs' east shadow - the shape of an arch visible and actual to the antlers. She agreed; I said I'd talk to Leon about it.

- She said she wants to hear TK. ANG. print from the start, as a shorter version.

- She said Robert had read the shorter version - I felt the same things were wrong with it that she & Rebecca do: "minds, that it's too rich, too much." I said again how I do not want to get into doing shorter version after short version, each of which forgets what's wrong with the piece and develops new flaws of its own.

- I told her how important I regarded it that the parallels betw/ GOLEM + OM seem to add, so that unity of Part III is clear. She said she was aware of this.

- She agreed that an information summary of each of the 5 parts - my summary to avoid misinterpretation, etc - was a good idea. I said I'd get to work on one.

- We discussed question of what we want total effect of 5 parts to be. B. said she's above all concerned that the ending feel they've been on a search, not just seen a show - and that it be, for as much as there, a real search.

- I asked B. what Rebecca was up to. B. said as far as she could tell, not

much; that she calls B, every morning, but doesn't seem much further advanced in getting together - budget, etc. than she was - March - "and, of course," B. added the option is running out.

Tues., May 15 |

copy sent to Michael  
Earley at McCarty, rephrased  
to his of April 20 & proposing  
to sent his shorter version

Howard had at  
PAF Wed, May 9

Wed., May 16 |

4:30 p.m. | met w/ B w/you  
in NY.

Robert can't do the job in  
June. It is shooting schedule  
has been changed - it now carries

him into June. B. says he's  
upset about it.

Worse, it sounds like  
F. Murray Abraham can't do it,  
either. B. had called his agent.  
The agent called back while I  
was at B's house to say  
F. Murray couldn't give all that  
time. B. said to the agent  
she'd been thinking about splitting  
it between 2 actors - would F.  
Murray be interested in that case?

And would he be willing to  
talk with her [B.]? - these  
questions B. left with the agent.

When she got off the phone,  
she said to me: "Please hide  
that worried look off your face  
before it spreads to me."  
And she: "These are the sorts  
of reverses I always feel I  
should be around to share  
with you, and naturally, I  
make it worse. Anyway,  
what worries me isn't that  
you won't get anyone, I

know you will ("I will," interjected B); it's the complacent way I assume you'll take care of situations like this." B. made a few impulsive calls to actors (who were out), then said, "I can't really see starting work with a whole new actor at this point," and started to talk about it being, maybe, a protest that Maurice had kept the script (she had said a little before that Maurice was the only actor - the March ready with "a soul...") So we may be forced back in that direction.

Meanwhile, before all this happened:

- B. has got Seymour to do the Neighbors
- She has read Stefan Schnabel (Da, Steve, from Guiding Light, I believe),

and liked him.

- She's read a Jewish actor from Living Theatre, whom Rebecca went to hear, and liked him - may use him for Jewish cluspecter in Rabbi Joan.

- Robie Hirsch will play the SUBTLE EXAMINER

- B. has decided, on basis of Leon Trauanti's brow, that she wants to ask him to do other props: stained glass, cross-bone, etc. She asked Sam for his number.

- B. told me she's been asked to be managing director of the Children's Theatre at U per Egl. alt' a largely administrative job, pays only \$100 a week. But it shows they esteem her, and she's considering it.



B. led me into a T-shirt shop to show me a green + yellow shirt that read: "I Love All Wandering Jews" (spoken, for some reason, by a large frog!).

B. had just been to La Mamma to see a play by Abe (the Japanese novelist/playwright) - and (she said) they were all the ideas for this ~~perf~~ production of the WJ!  
(But, she hastened to add, she still felt she could use them.)

(Before F. Murray's agent called) at one point, B. wondered out loud whether it was O.K. to offer F. Murray the part if not made clear that it was promised to Robert - He. fell. I said, "Robert's commitment seems to be wavering."  
"Why do you say that, David?"  
B. asked, quite sharply. I

quietly reminded her what she had told me Robert's agent had said about Robert being to be free to leave any production if a movie role came along. (I'm afraid her sharpness came from my having voiced her own fears.)

Sat., May 19

11-1:30 At the Open Eye for the reading.

- Bevy told me good news. F. Murray Abraham will do the play the first week - and Robert will do it the second and third. After that, we'll have to see. Apparently, F. Murray has or may have a "paying job" in the Berkshire (= Williamstown?) - but can make it at least the first week.  
- Also, B. had ~~spoken~~ with Leo Travanti - who arrived with a star for 3 Kiss Scene

Wed., May 23

6 p.m. called Bevy.

- She'll be starting rehearsal next week - she still doesn't know just when.
- She's been taking much - impressions from Roberts to be the model of the 3 E poems: 3 variants of Roberts' form. This is an interesting idea.

- She said she's got a costume + designer - also a stage-manager. The designer has been suggesting platforms on wheels.

She said: "I know you're going to hate this, but I'm thinking of ~~doing~~ having Futura enter on roller skates."

I told her, indeed I hated it, "It brings Constantine's self-commentary tendency in."

B: "It may be too gimmicky." I said, I understood she wanted to ~~try~~ extend the rolling platform idea into Futura's

rolling - but it wouldn't only that way, it would just ~~be~~ be a gimmick. She tried to defend it on grounds of "timelessness"; I reminded her of "self-commentary," etc. I told her I didn't want to be the kind of playwright who pines at the least departures from his stage directions - that I'd find her experiments with speed beautiful; but this was different.

- B. asked me about asking Stanley Kuffmann. I said, sure, him till <sup>October</sup> June, but have the theatre let him know about the Festival.

- B. told me she'd seen Eileen Blumenthal at the Ohio, and that Eileen was going to try and come to the readings, at least some of them.

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Thurs., May 24,

(2 pm) received a note from Rebecca Schull, inviting me to see her in Tattered Darts' On Mount Chimborazo at the Brooklyn Academy. I called + accepted; she invited me and Bevy, whom she also invited to come that night - to the party afterwards.

(11 pm) Bevy called, to confirm Saturday night, asking me to bring more scripts (- I to check over more if I couldn't get the books out of the Yale Library for her (I told her I can't).

Fri., May 25

(6 pm) sent Stanley Kraffman a letter, letting him know status of things with the play at his print.

IN NEW YORK FOR  
5-WEEK READING

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Sat., March 1

(11 am) At Ober Eye for reading of Joan Sha-kou's The Lodge. B. told me she had had good meeting with a/fe designers. She also introduced me to Jesse Sloat(?), a young woman volunteer who will be the stage manager. She said she'd read the play once quickly and liked it. She seems very competent and (- the discussion of the shoulder play afterwards) very intelligent.

(8 p.m.) Met Bevy at the Brooklyn Academy of Music, where Rebecca Schull had invited us to see her - Tattered Darts' On Mt. Chimborazo. F. Murray Abrahams has dropped out of the first week. He got a paying job. B. says it's just as well - she'd talked with her only - the week,



and didn't like him at all;  
he's neurotic and <sup>grumpy</sup>  
she said. She'd thought this  
might feed into the "festy"  
w/ of Pt. I, but...

Oh - he offered to do it  
but without rehearsal.

B. is gravitate back to  
Maine. "at least there's  
some 'historical' connection &  
continuity" said B. When she  
told Rebecca, though, after  
the show (Reb. was very good)  
Reb. pressed her hand to feel  
someone else.

Rebecca had put in the  
program that she'd be  
producing w/ in fall (it named  
the play, me).

I heard her say to Beryl  
that she's still waiting for  
B. to give her a budget;  
and in answer to somebody's  
question she said "I haven't  
raised a penny." Then she  
turned to me & said "I like

I can do it," I replied,  
"it's easier than acting."  
I meant this for encouragement,  
I hope she didn't take it  
the wrong way!

B. also introduced me to  
another (very good) actor  
in the play, Dan Desmond,  
who will be doing the 2nd  
King. He said, "Your material  
is wonderful. I hope we  
can do it just." How nice.

afterwards B. & I had a drink  
in the village, I told her I  
didn't want this to turn  
into another Marsh - experience  
for her.

We also talked about the  
problem of feeling personally  
closer even as B. needs to be  
more alone with the script.  
We also talked about feeling  
we both have prom time to  
turn that we wish it was  
all over!

B. said she's really feeling like she ~~had~~ has to be paid in the fall - and also that we should go right to off-Bros - that all they stayed ready already add up to - showed

Sun., May 27

4 p.m. B. called to say that Maurice will do it that she feels relieved, that since he's done it, there may be more time for real work.

But now we can't start rehearsing till Wed. night.

Mon., May 28

B. has a designer to do some actual sitting - possibly a painted potter's wheel; a costume

designer who has got as far as discussing whether to use 2 other folks, - I've worked to do prepared piano music (reworking some tomorrow night)

B. has also talked with Maurice about ~~the~~ more energy less whimsy, more sense of story.

Tues., May 29

2 p.m. B. called to say that Richard Edelman has had a pancreatic attack, is in hospital for 2-3 days, so one of those Kings will be done by a black actor (the other 2 by Dan Desmond & Rob Lancaster)

3 p.m. called Michael Earley at McCarter, to ask if he'd like to see abridged version.

He said he'd heard about the Open Eye reading, would come to some, then on the basis of that decide if <sup>he'd</sup> like to

wanted to reconsider. He emphasized this was not the abridged version he'd be seeing; he said he understood, would look for me there. I gave him Dad's number - New York. He did say their schedule for next year was all set.

9:30 p.m. I met Bevy + the composer she's got, Bruce (I didn't get his last name) at the Open Eye to record music for the performance of Part I, Saturday.

It worked by B. telling her the sort of effect she wanted (they'd apparently talked earlier), and he'd do it. Most of the music involved him strumming the inside of the piano and/or playing disjoint octaves in regular rhythm, or an occasional modal phrase. Also, for the 3 Kings he played a kind of dreamy cakewalk. A. & I

told him afterwards, I liked the way he subtly varies a single motif or phrase - it fits the obsessive character of the play. I'm not so sure I like the amount of music under dialogues - I think it may "soften" the scenes.

We also recorded some stuff with Bruce on piano, me on trombones and Bevy on Robin Hood or shepherd's bells. This music is to accompany the audience's walk down from the upstairs to the downstairs theater ~~after Part I~~ before the Pilots scene.

Also, Bud did some stuff on a wonderful, breathy exotic recorder, a truly human sound. Something curious happened between B. + me that illustrates the difficulties of working with her when she does this kind of work. At one point they were trying to figure out when to stop & start music under the 3 KINGS



and B. suddenly said to e:  
 "D'you, I can hear you  
 mind talking, sit down!"  
 "you've really got your claws  
 into her mind," B. now said,  
 musingly, Bevya said: "It's just  
 that I can hear his giant  
 intellect starting up, and it  
 sends out tentacles, and I can't  
 free associate."

I assumed Bevya thought  
 I was judging her work -  
 and I later assumed her I  
 wasn't; rather, I'd been  
 coming to the same conclusion  
 she & Bruce came to a moment  
 later, about point to stop &  
 start the music. She said she  
 realized this; it was, she  
 insisted, a matter of her  
 association being inhibited.  
 We agreed if this bothered in  
 future, I'd simply move physically  
 away. (Fair enough - I, who can  
 hardly type a letter with somebody  
 else in the room....)

B. told e some ideas she  
 has for moving the WJ, & NEIGHB.  
 platforms about at diff. points  
 in the scene (the platforms will  
 be on wheels), and how the TR  
 GMC, appears at end of PP scene -  
 these are worth trying. She still  
 wants to try F. returns on  
 roller-skates (as going with the  
 wheeled platforms, etc.) The  
 idea has a certain loony  
 charm, - if it could be worked  
 to on any but the camp level;  
 but I'm - very dubious it can.

After the session B. + I &  
 Robin + Jordie + Delman went  
 out for a drink.  
 I showed B. the synopses  
 of news I'd been writing on.  
 She strongly urged that I not  
 use, that they're guaranteed  
 to simplify people's opinions  
 of the play. I gladly agreed -  
 writing them has been a  
 torment to me. (B. said she'll

secret for a ref to the TA, AMG,  
which she thought should be  
allowed to gradually bump down  
to the audience.

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give a little spoken introduction  
and read much, and they'd be  
useful to her for that.

She did like the new  
simple synopsis of the Basic  
Legend, & the explanatory  
paragraph.

After B. & Jordis left,  
Robin & I talked for  
a couple of hours in the  
Refrat and he walked a  
part-way home.

I told him how confused  
I feel about the state of  
the October production. He  
said it's a reflection of the  
confusion with the Open Eye

(Note: B. & I had earlier  
been complaining to each other of  
Rebecca's inactivity. B: "She has  
had some document drawn up  
recently..." Me: "Probably your  
adoption papers.")

Robin <sup>also</sup> explained there  
was some <sup>legal</sup> problem about  
the Open Eye co-producing,

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money, a non-profit organi-  
zation can't join in  
commercial ventures that take  
place in its own space.

Robin & I also talked  
about the festival, about my  
relations ~~with~~ the Open Eye,  
(I brought up my doing work  
like Visual Search & Crafty  
Space there in the future; he  
was receptive.)

Wed. May 30

10:15 AM. Alden Cohen, Lynn  
Davis's partner, returned  
call to Lynn of yesterday,  
re: the reading, Lynn is on  
vacation till next week.

[1 pm] John Leibold  
called returning my call of  
2 night ago, to get info on  
the reading.  
He sounded puzzled at not

being for Rebecca; I explained  
as best I could.

I asked him about  
that legal problem brought up.  
He said as far as he knew  
it wouldn't be a problem.

5 pm - 10:30 pm | At the Olan <sup>(Exe, 14)</sup> Hall  
downstairs theatre, we rehearsed  
all the scenes in Pt One, except  
the 3 Kings.

~~First, Future was~~ At B's  
request I sat - the book  
where she won't "feel my thoughts"  
so strongly. At one point, I  
offered to help set up a tape-  
recorder. She said, "Just be  
the playwright-is-king, and sit  
down."

This was a good rehearsal.  
For each scene, B first talked  
privately with individual actors  
(I went out of the room), then  
did a sit-down read through  
with them with her sitting  
~~right back~~ close to them; then

recalling those wonderful  
sessions in March with  
Maurice + Richard in  
B's ~~living room~~ living room

she would be on their backs  
and they got up + read.  
In such case, the sit-down  
read-through was excellent. The  
relationships between actors  
broke down on first staging;  
then after 2 or 3 - real  
run-throughs a level of truth  
& clarity was reached.

FUTURA scene. Future on wheels  
is oddly effective, as I said to B.  
afterwards, it's future on skates  
that reduces to easy anonymity.  
I had an image of Future  
on wheeled bushings! Mary Shine  
is superb; she finds things  
and - unlike Maurice - they  
help the good stuff she finds.

B. had Maurice + Mary  
do an improv. when she was  
an "imaginative" little girl +  
he was a sort of child  
molester - a playground. It  
was a good premise; for they  
did a nice improv. and most  
important, they carried the improv.



insights back at the scene.

The last scene was beautiful.

(NEHABUK-scene) Seymour

Pizner is again the Neighbor;  
he's less uptight than December  
(and B. with him) and looks  
10 years younger. Seymour &  
Maurice turned out to know  
each other, and their scene  
went well from the start.

PP, Martin <sup>Donahue</sup> the new PP,  
did a fine, clear reading, getting  
the rhythms right. But he  
had lots of trouble finding a  
way of doing the handbook,  
& integrated it with the  
language (his rhythms began to  
blur). (B. questioned him &  
Maurice about the scene.) Martin  
wanted to do a little "rubbing  
dry hands" thing building into  
washing; it doesn't really work.

B. gave some of the best  
direction I've heard her give.  
She told Maurice that already  
at doing she he's doing the

B. gave some of the best  
direction I've heard her give.  
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Maurice told me he liked doing the  
PP scene better this time. But his  
reason was not the version of the  
scene (now the original me), but the  
fact that Maurice was giving him  
so - uh - we then had Rob.

prototyping, the clay is already  
slipping away. And when  
Martin did a lot of brain,  
B. said, "Every time you  
feel like ~~you~~ prototyping is any  
other physical thing - wash!"

B. told me that several weeks  
ago she'd called ~~me~~ Lynn  
Davis about Joe Chalkin doing the WT  
But Lynn told her he'd be away,  
and anyway was too sick.

Thurs. May 31

<sup>spooky  
structure</sup> picked up some flies for  
whole 5-inch run that Erin  
Blockwell had drawn up.

- sent some of them to Lynn  
Davis for distribution.

5:00 - 10:30 pm. I rehearsed at

Open Eye

We started w/ 3 Kings.

The reading was pretty good.

but B. had them do an improv.  
(a last traveller approaching 3  
sordonic loafers) that really  
animated the Kings and created  
a basis for interplay between  
them + the wT.

(The 3 Kings now are:  
Dan Desmond  
Hugh Hurd  
Rob Laucheste)

Rob had learned his lines,  
and so led some really  
funny, developed scenes with  
the stars (done by Leon Travanti,  
as was the trumpet which we  
also used.)

Next, we did a run-through  
(script for PP). In the Neighbors-scene,  
~~the~~ Maurice had lost some of his  
urgency. The Futura-scene  
continues to go well. Mary finds  
new things each time.

We then moved to the upstairs  
theatre + tried the scenes that  
will be done there: NEIGHB, 3 THINGS  
FUTURA. Took was very rough:  
just unprocessed white light, etc.  
And the scene got a little  
jagged. But they were "still there."

We then came downstairs and  
went through P.P. a couple of  
times (Maurice really tired by now.)  
B found Martin hard to do  
more pushing. The scene got  
better - his line-work as well  
as the pushing.

After rehearsal, B had a  
long talk w/ K.C. about  
platform, light - focusing, etc.  
Much of it is still undone.  
K.C. very patient + specific.

B. + I went out to dinner  
afterwards. She proposed to be  
very positive about the  
rehearsals, but she was tense

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and down about a number of things, e.g.: Pontus Pilate scene seemed endless to her; she doesn't want to do a showcase; she's afraid we'll fall between 2 stools of Pilem + Oker Ege; she doesn't want any more night rehearsals, etc.

cl gently suggested ~~that~~ <sup>that</sup> while all the issues she raised were real, that it was the pressure of the moment she's speaking from.

One substantive thing: she asked if cl wanted the scenes critically (she doesn't do mind; she's just looking for ways to do it at this point). cl said cl did, but found it hard to distinguish actors' problems from writing problems from my own fatigue with the material at this point. She told me (re: writing PD) at some point cl must get post

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"prototextum" of the material, cl said the problem was not with scenes as we went along (cl pointed out cl'd figured out ways to cut out 10% of HUCA), but finding a version of the play to do in October, which could not be achieved simply by fixing up first this scene, then that.

Friday, June 11

4 p.m. | When I got home after picking Susan up at station, there was a message that Gene Frankel had called. cl called Bevy at the theater to get her reaction. "He wants to produce the play," she said. The message was to call before 5<sup>00</sup> or after the weekend; we agreed on after the weekend, so cl could have some time to think out answers.



6-9 p.m. | Cocktail party at the Open Eye, to kick off the Festival. I brought Susan, introduced her to all the people there.

Richard Edelman, looking very well after his pancreatitis, said he was not doing the Jewish aspects in HOCHA. At first it sounded like he was saying he couldn't get comfortable with the role, but what he found out to mean was that he couldn't get comfortable w/ B's blocking of his to be with the BURGERMEISTER, rather than the WT.

Spends for Joe Campbell, Jerry Erdman, Rob, etc.

Too much of an Awards Night atmosphere. I know what B. meant when she said the other night that there's something very bourgeois ~~at~~ about the Open Eye as compared with

other theatres.

9-11 p.m. | Susan Beva + I went out <sup>at the China Restaurant on 85th St + 2nd Ave.</sup> to dinner. We discussed Gene Frankel. B. pointed out we owed him nothing. I said it wasn't a question of that, it was a matter of perhaps training him as an ace in the hole - case Rebecca + the Open Eye yet - each other's way. We agreed I'd tell him the script is under attrition and get him talking to Cygan as soon as possible.

B. spoke of her frustration at not having time to do real rehearsal work. I pointed out she should be glad at having got real work started in the rehearsal time she had.

Susan told me later she'd asked B. what revision she wanted to do in June. B. said the long version.

Saturday, June 2 | STAGED READING OF ORIGINAL PART ONE

9:00 A.M. arrival at Ober Eye, helped with some light - focusing, chair-arrangement, etc.

Robin said the Festival + my

COPY in envelope Play we mentioned - today's Times; I showed Betty + Doris to pick up some copies.

COPY in envelope Robin bought - the prog for today - looks good.

Michael Dennison, <sup>our</sup> costume designer, said that the producer of the show he's working on, Manny Asenberg <sup>(sp.)</sup> had expressed interest in the script - and Michael had given him a copy. "It could happen in the fall," Michael said; "he's one of the biggies" (I - afraid I don't know who he is.)

11:00 A.M. (Stard ready of Pt. I)

I enjoyed it as a show. It made me feel good - and, judging by the audience comment, so did about everyone.

Objectively, a lot was wrong. All sorts of technical glitches, for one thing. But more important, the acting was way down. Maurice looked all energy + continued. Martin Donohue (as PP) got all caught up in his nice voice. The others were all fair-to-OK.

But it felt like a show. The stage of space to PP <sup>and the structure of the denotation</sup> and PP's ~~himself~~ setting itself - a locked hood curtain w/ pillars of all colors - felt good. The costumes were very witty: enough period - + - stock - image + touches to be clear, but resolutely (not <sup>frantically</sup> ~~frantically~~) distanced from "stock" - like 2 characters!

The NEIGHB. scene was dead till about  $\frac{2}{3}$  though. The audience really came to life during 3 KINGS + FUTURA. P.P. lost its point of obscurer action and melodrama;

Maurice also went flat here. See Susan's notes in envelope The discussion afterwards was very appreciative - both of the

play + of Bery's work.  
 People seemed happy with the play, and those who had felt overwhelmed by the March version (e.g. Jewelle + Robin Hirsch) expressed relieved delight at having just enough to handle it once.

The discussion went a little bad at the end with a few people - including Maurice! - raising the old tiresome "antisemitic" business.

<sup>caption</sup> We got a mention in the Wichita Evening columns of the Saturday Times: the play I'd named!

Barbara Rodell - Bery's friend who plays "Joyce" on As the World Turns - was there, and liked it. Susan had spilled the beans to her that I watched the show, and we had a shy, guarded talk about that.

The situation of "Joyce Hughes" sitting 3 seats away from me in my theater watching my play was a fascinating intersection of real + fictive worlds.

2:30-3:30 p.m. (Susan + I went out to lunch. She was very negative toward Maurice + P.P. - and also toward me of the experimentation itself. I tried - successfully, I think - to make her feel that her tone of moral indignation was not really appropriate to response to experimental work.

4:00-6:00, Had coffee with and then walked with Bery to discuss the reading (she'd gone off with her friend Barbara Rodell, Diana, + Cornelia when Susan + I went off.)

We both, essentially, felt happy about the reading - despite Maurice + Martin Donahue ("I should have fired him," she said; "As he did it, the PP seem worse about



anything"). She had felt, as I had, that it was a lucky experience for the people that came (she said her 3 friends, who ~~was~~ (she said) - and very critical & honest, all really liked the play & her work.)

It is basic content kept dissolving into annoyance that more people (esp. backers) hadn't been there, that there'd be no mid technical shoppers, etc.

She felt confined about the <sup>future's</sup> shirts & money platform, I told her that I felt the ~~future's~~ <sup>future's</sup> ~~idea~~ <sup>idea</sup> had as shirts, not necessary as wheels (I mentioned wheeled baskets, to suggest that future always sliding away.) I told her I did like the idea of a goddess's attributes reduced to a mass of stuff. As for the <sup>whorled platform</sup> ~~shirts~~, I mentioned Susan's point that it made the WD's contaminated seem wholly to look internality (which

she herself had stressed in the beautiful direction to Maria that, already, at the potter's wheel, the WD is moving away).

10 p.m. Disaster!

B. called to say Robert had called to say he can't do weeks 2 & 3; his shooting schedule has been changed, he has to go back to California this week.

Moreone - he's been in NY all ~~last~~ <sup>the past</sup> week! B. asked why she hadn't called him. Robert said he'd understood E. Murray Abraham was doing it. B. asked why he hadn't called her sooner. Robert said he didn't want to upset her & the work this week.

Rebecca's comment, when B. called her, was "You can count her out for the fall." I'm not sure of this (B. said she

asked him if this meant his interest was in this, and he replied, no, his interest - and his reservations ("not sure if it's ~~was~~ a play") were the same.

But the immediate problem is no WT - and for the week that B. had several times said she looked forward to as the relaxing one! I feel so helpless.

Sun., June 3, ~~1968~~

1 p.m. B. Wiza called, steering me. She told Susan, who answered the phone, and then me ~~she~~ all over again, about this unfriendly conversation she'd had with Robin.

Robin's suggestion, basically, was: "Get anyone to do the WT; it's all just an experiment." This Stochmer - and this ~~was~~ thinking out of "whole habitats"

(as B. put it to Susan) seemed to her to epitomize all that's wrong with Robbins' attitude.

Robert then suggested that she audition K.C., the technical director. "He doesn't know you," I told B. And I added that this "breziness" of Robin's goes against his own sense that the June reprises are supposed to be more evolved work.

Mon., June 4

11-3 p.m. Had 5-6 calls from Berya, reporting her (so far) lack of progress in finding a WT. I told her, on about the 2nd call that I had suggestions, but didn't want to voice them now; she asked me to though, I mentioned getting a safer actor than me. I normally use as WT - say, Rob Lauchlin or Richard E. Delmon or Lee Richardson. She was unenthusiastic. She then suggested having a woman do it

There was a long silence "Why?" she finally said. I realized she thought I was - like Robin - making desperate suggestions, anything to keep it going.

So on my next call I told her I felt he felt this, that my idea had been to really try something with a woman, not just double the casting possibilities. She said she had thought of Robin for a minute there, but understood. "So I'll have to spread both you and Robin out," I said. "But for different reasons I replied.

She tried to call Joe Chutkan (despite of telling her that he was away + Eileen was using his apartment - she got Eileen's.)

She then asked if it would be OK if she called Gene Frankel (I've not yet called him back), to ask for actors. I realized part of her reason was to signal to Gene she's

still working on the play; but I did want some idea of what Gene wanted, so I told her eyes - I to tell her what I'd be calling him soon.

It turns out what he wants is to use the script in his advanced directing workshop in the fall - "which," said B., "would be less than a workshop." Also he emphasized to her he'd want to be "in on the rewrites." Hm.

That (B. guessed - I agree) means he'd want to push everything into #OCT#.

He did have one actor to suggest for the WS - Carl Loco, whom B. will try. (She'd earlier tried some of the names Rebecca <sup>had</sup> given her - no luck.)

She also asked if she could try Richard Schickel (Neither of us had ever seen him act.) Earlier, I professed not using Rob or Richard, she'd said the ~~same~~ actor who



does the WT has to be ~~such~~  
"unsocialized." I pointed out  
to her that Schescher was  
certainly that.

Maurice's name came up  
several times, I can see his  
body better to be as other  
prospects full away.

8-11 p.m. At the Open Eye to see  
John Genie's version of Partey de  
Midé. Robin Haisel asked me  
how the search for the WT was  
coming. I said only that I  
hadn't heard from B. since this  
afternoon.

Tues., June 5

8:30 A.M. B called. She'd had  
a wonderful actor at her house  
reading - ~~but~~ "he brought such  
clarity," she said - ~~but~~ he didn't like  
the play.

Rehearsal rescheduled for noon today  
she'd had to postpone till 2:00; she

has to pick up her unemployment  
check.

9-10:00 p.m. B. called a few more  
times; first to say she was  
considering carefully the rehearsal.  
("I don't want to waste people's  
time"); then to say she  
had cancelled it. I told her  
I instinctively knew the other way  
I was doing what we could - but  
that I would go with whatever  
she wanted.

B. said she'd been thinking  
about Rob + Richard, that she  
really thought the powers attached  
would be destructive and that the  
latter would countermanding it.

B. said she was having Jesse  
Shaw at the stage manager, Felix  
scripts around to, among  
others Roger De Koven, an actor  
whom Robert's agent had recommended.

She'd called Stacy Kead, he  
can't do it.

2 p.m., Betsy called me at Robin  
Ordin's house, where I was playing  
at work (I did read through  
the 3 EXAMINERS' script)

It was an upsetting conversation  
not about the casting problem,  
but about the script. She's been  
listening to various actors (like  
Sam Schoacht, the Hochst, who  
to be, who said that or  
said he didn't understand  
anything but the ~~first~~<sup>first</sup>-scene.)  
about how hard to understand  
the script is, and how it  
needs cutting and simplifying,  
"because people can't digest it"  
in the theatre - just as  
with Shakespeare."

For one thing, she thinks  
I ought to be advising you,  
in June, I said I can't  
really do that, that it  
would be revising scenes  
in a vacuum.

I told her a lot of what  
she'd be hearing from actors

might say (The guy who read this  
morning, she said, did the scroll-  
speed in EXS beautifully, she said  
"It could all be said in 2  
sentences." What did it? I wanted  
to know) We've never had  
this problem before. She said  
for me to be yielding to just  
the pressure toward the committee  
that Stanley Kaufman warned me  
about.)

→ But I think it partly  
(and I told her this) the  
pressure she's under.

4-5:30, drink w/ Betsy at the  
Riverside, and a walk in Washington  
Square Park.

I started by saying she should  
understand the background of my  
earlier suggestions that we use  
a conventionally "good" actor (Bob  
or Richard) for this scene (where it is  
unpleasant in a way he's not  
elsewhere) or a woman (or bringing  
out something about the universality

of the experience, she + collaboration -  
 that it wasn't just ~~in~~ a  
 "try anything" spirit. She said  
 she really understood this.  
 Encouraged, I made a  
 suggestion: that either I  
 or she do the act, if we  
 don't get an actor. Herself  
 she ruled out right away ("I  
 can't direct myself"). But  
 she seemed genuinely excited  
 at the idea of trying it.  
 (In fact, I got the ~~idea~~  
 it had crossed her mind; she  
 said of today's cancelled rehearsal  
 "I'd have had you do the act"  
 - which is exactly what I'd  
 been thinking, I've been thinking  
 she'd be thinking!) Anyway, she  
 agreed to it with real  
 alacrity - almost relief, I felt  
 at it being ~~been~~ broached.  
 Of course, she was more than  
 a little drunk - and we had

some ~~strong~~ singing.  
 She had ~~been~~ <sup>said</sup> ~~she~~ <sup>she</sup> ~~was~~ <sup>was</sup> ~~about~~ <sup>about</sup>  
 getting into an act ~~first~~ <sup>first</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~act~~ <sup>act</sup>. She only

said something about  
 "thinking experimentally" - and  
 suggested I study the script!  
 As we parted, I said  
 something that led her to remark:  
 "Now you're really counting  
 on it" I assumed her I  
 wasn't. A - I?

End of Vol. 3, Histoire de la réception