

REHEARSAL NOTEBOOK D

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

HISTOIRE DE LA
RECEPTION

④ June 6, 1979 - Sept. 19, 1979

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Wednesday, June 6 |

11:30 a.m. | Lynn Davis
called me at Robin Ordens.

She has received a contract
drawn up by Rebecca's lawyer,
"which I'm not going to let
you sign;" lawyer mess up
everything. Apparently, the option
agreement is for a year, grants
her rights in the play for
10 years - includes all B-intel
to movie rights, subsidiary
rights, etc. - ^{and has the all the time the} ~~and has the all the time the~~ ^{off-B' - product}

I asked Lynn if it was
perhaps a negotiable position.
Lynn said it probably ^{was},
but still... "we'll give them
a 6-month option; and a
month or 6-weeks to arrange
an Off-B' - B'way production."

I told her about Rebecca's not
having raised money, & the
co-product ^{to say} Robin Hink
had said existed for the Open
Eye. Lynn said Rebecca had
called her ~~was~~ in negotiation.

with the Obe Eye, and was seeing Lynn's husband's advice on Foudat's recovery. I asked what will happen on June 17. Lynn said: "Probably nothing."

I asked Lynn about Gene Frenchel. She said it wouldn't hurt to have her do work on the script just in class; if the glass was as fine, which a production could emerge, he'd have to talk to Rebecca.

"Did I tell him the play is under option?" I asked. "It's not under option," said Lynn. "Well, it's 'pre-option' - whatever that little constitutes," she said. "It's under option to be optioned," said Lynn.

[1 p.m.] Benny called me at Robin's Orders, I am playing the WT this week.

1-3:45 worked on the role-line-readings, charts, books, etc. - in Robin's apartment.

3:30 - 7 p.m. | A wonderful experience, Rehearsal of the EXAMINER - now at the Obe Eye studios, with me as the WT. The 3 EXS.

- { Subtle - Robin Hirsch
- { Impatient - Bill Steele
- { Sympathetic - Paul McCowan (see mustachioed ex - Jesuit)

B. saw when I arrived that I was tense, told me to do relaxation exercises. She also asked the meaning of a few lines, namely

- ① "The WT doesn't sy-belize ^{his} the kind of thing thing sy-belize"
- ② "The Geometry of ^{the} Intersected Loop Spaces"

~~What began~~ Before we began, Robin Hirsch said how great it was that I was doing the role. "You can't imagine what interest there is in this throughout the theatre, it'll be booked Saturday. And it's what the Festival is all about."

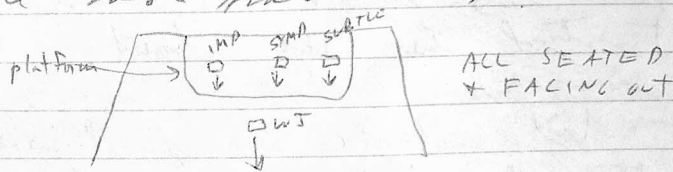
We did a first read-through sitting down. B. let us proceed pretty much without interruptions.

At the end, B. told the 3 EXS. to be sure and care about their questions. She then turned to me & said with a smile, "you show a great understanding of the text, Mr. Cole." She had

2 suggestions for me:

- ① that I try to hear the EXS. questions as externalized thoughts of my own.
- ② that I try to find specific images - textures, smells, etc. - for each moment of recollection of Christ, etc.

B. then staged the scene. The EXS. are - all white masks (variants of Robert Blosson: face) of all-white stiff cowd-wood. The basic pattern is:



At first, this panicked me - no eye contact! But it turned out to be a good spatialization of - my experience of meeting the scene: voices just out of sight flashing ~~back~~ past

Also no sound + forced end other at times, took masks off at times.

N either, WJ at middle, no ~~IMP~~ SUBTLE nor IMP. at end, leave the stage; lights go down on WJ during his exit w/ the 2 EXS. at end just, turn away.

B stopped me soon after starting this walk - though: My throat was tight. She ran me around the room doing shouts & running warm-ups. (Ilt worked: my voice got much ^{looser} better).

This time though, I found many more moments - felt I was finding them.

Afterwards, Robin told me
 I'd been very ~~in the~~
 "present" on the stage. And
 Jess Sloat, the stage manager,
 told me I made a good WJ.

I talked with B, afterwards,
 told her I was really
 impressed with how she'd
 directed me. "you take direction"
 well," she replied. I also
 said - with a grin - "you
 were so nice to me" "What did
 you expect?" B. said. "I didn't
 know what trick you'd take,"
 I replied.

"I'm really glad we doing it"
 this way," she said. "I am,
 too," I said; "it really makes
 sense for Part II." "It will
 make sense; it's good," said B.

I - very proud of B. for how
 she handled this situation.

As for myself, this experience is fulfilling,
 something very basic in me.

Thurs., June 7

10 am - 2:30 pm, 1 Rehearsal of EXS,
 in whatever Theatre at O for Eye.

At first, I couldn't get
 into it. B. called it "passive,"
 but it was more like paralyzed.
 I woke up this AM. fully scored
 & on the defensive. When I told
 B. this, she asked if I could
 figure out why. I said I thought
 it was anxiety about being able
 to get to where I'd been yesterday.
 B. said not to worry about
 doing these same things twice, just
 feel the moment.

It went better after that.

We spent about 3 hours going through
 the scene once; B. did a lot
 with masks & gestures w/ the
 3 EXS.

We then took a break. Jessie
 Raymond, who'd made the masks,
 was there. She said she'd known I
 wasn't a professional by my eyes,
 that I act with my "best communications" from the
 wrist up.

and their work on/off
convention is clear.

Then we did a second, almost
now stop run-through from 1:45-2:15
This time it went very well.
The 3 EXS. had a real stake
in their questions. I was more
"feeling" and "emotion" of moments,

I could feel it flowing
- all - dig ^{we still need to clarify who the window and}
^{B. chgd a good deal of blocking this A.M.}

3:00 p.m. I took the muscles
over to Josée Reynard's apt,
on E. 8th St, for further
alterations. Josée said to me
(in fractured English): "The play
is so subtle. Your acting is
full of fire. The other actors -
no. A - also it loses subtlety."

3:30 p.m. went out to lunch
with Robin Hirsch. A ^{if} much
discussion of the June Festival,
he had 2 things to say about
the play; (1) that he had
doubts w/ philosophical a
character could carry so long a play
and (2) that it might be done
on 2 nights (N: 54 + One: Pts I, II, III)

Night Two; Pts IV, V), I said Pts I, II,
and III would not add up to
a "3-act play"; but afterwards I
thought: "it's an idea."

5:00 | B. + I read a very
hamish, 60-act actor for the WT
- Bob somebody. (When I read the
OM with him, I - as B. noted -
was the alternate one). He's
no WT, but B. had him read
for the Bürgermeisters, & he was
pretty good.

Friday, June 8 |

9-11 am, 12 noon - 2 p.m. | Rehearsal in
Trinity Church at the Open Eye.
alt's enormous, dark, cavernous, all
stained glass. The acoustics are
terrible; I felt like I was
simplifying, shouting into the void.
B. told me, not to think "louder"
but "more urgent." It helped.
First time though, I'd done

vocal/physical

warm-ups; second time, I hadn't
 - and my voice, B. pointed out, was
 in my throat instead of my chest.
 B. was at several points to intercalate
 move.

The first run-through (10-12)
 I couldn't really "find" it.
 Especially difficult is starting
 in mid-funeral-slip-anecdote,
 I imagined a whole scenario
 of images to get me to the
 first speech - not really much
 help (B. told me it might
 be better to try for one
 emotionally stirring image.)

at the break between run-throughs,
 B. told me she is seriously
 considering cancelling the last
 2 weeks: "not really a big
 thing if it just announces
 we'll do the rest in the
 fall." After all we've seen
 Hoch, the woman - the end of
 the world (I noted we hadn't
 seen the fall woman - & decided
 to put together as a final part.)

B. did later remarks
 that she still has
 the scripts out to
 2 prospects.

Hoch, verb., brother
 her voice: casting. She
 doesn't want to use
 Rob Lanchester again:
 the fourth that he'll "write"
 events two - real session.

B.'s reason for feeling this way
 is mainly the load of work
 but also having to do everything
 herself - "I'll do the directing,
 but not the casting," she said
 at one point - and a sense that
 she's getting no time for her life
 or also in those somewhere.
 I said I could get past the
 disappointment of cancelling, but I
 feared being totally puzzled about
 how to do the playing - script
 for the fall.

The second run-through went
 much better; I felt more "there,"
 or took of the rhythm.
 Music was being used in, so
 we stopped a lot. B. tells me, re: the music, to
 get it "center" me.
 It showed B. said later,
 "tending for Robin, Bill & Paul
 to lose their sense of concern &
 just my words."
 I realized that B. is trusting
 (and having me as actor trust) a
 lot of the "glit" but-off lines

as far more felt & internal
than I'd thought of them.
However, as D. strong said to
the musician who played his
quartet + was too fast. "I
like it your way."

B. helps changing my
blocking. Most of it makes
sense. none of it is hard to
accomplish in relation to the lines.

(her daughter is graduating to - on +
she can't sit at the reading)

Rebecca was at the second
run-through. B. told me she (Reb.)
found me "believable" as an actor.
As for the scene, B. said Reb.
liked it, but felt it could do
with a little cutting. She had
fallen asleep during it - but
this, she insisted to add,
was not owing to the scene, but
to her having had not much
sleep.

B. told me Lynn Davis had
called her - and that ^{she} ~~she~~ ^{didn't} ~~didn't~~ know I was
doing the role. That's all she said about her talk w/
Lynn (I later passed on to B. my ^{word} ~~words~~ ^{to} ~~to~~ ^{her} ~~her~~ ^{on} ~~on~~ ^{June 6} ~~June 6~~
conversation w/ Lynn.)

Saturday, June 1 Ready for Pt II, w/
me as WS, at the Open Eye, in the
Church.

9:30-11 | Arrived at the theatre,
did vocal + physical warm-ups.

Michael Demison checked out
of costumes - corduroys, white cotton
overshirt, T-shirt - and changed
me to another T-shirt I'd brought,
a red one, "to pick up last week's
red hat."

B. changed the opening slightly
so that EXS. entered the C.

While people were filing in, I
did a ^{superventure} ~~superventure~~ ^{exercise}. The 3 actors
doing the EXS. were off to the
side, chatting, I turned my back
to them, pretended I was on
the Famed Slip, and that their
voices were coming at me from
behind, as in B.'s staging.

B. gave me a pre-performance
hug, did her spiel, and we were off.

I'd forgotten how funny the
scene would strike people (after all
the internalizing work we did on it)

As people ^{laughed,} ~~left~~, I found
 I concentrate more somewhat
 & a power to advise well, as
 in me. But I got back on
 the track. It was a good
 performance - as good as any
 of our rehearsals.

I told B. afterward I felt
 I'd got external; she said
 no, it was very motivated.

The dinner - on which
 Susan took her usual detached
 (notes) - was perhaps the most
 intelligent we had.

Friends were there:

Constance Wilkinson

Randy Rosen

Macy Farna-

Marge Brackhagen

(Leon + Constance)
 Robin Orden

Read Issues, the minister, said in the W's
 SL - Series of the wedding "It's like Christ - as
 shatters of the Messianic - actually." "Shatters it
 and Fd fills it; ~~the~~ Fd fills by shattering," I said.

Sunday, June 10,

(12 a.m.) talked briefly with Beuxa
 We couldn't find a time to
 meet today, but we briefly
 ascertained that each of us felt
 good about yesterday.

Monday, June 11

(10:30 A.M.) Beuxa called me
 (several times) at Robin Orden's, &
 we began to discuss ~~of Saturday~~.

B. told me she'd had many
 compliments on my acting - "on
 you acting, not on my directing," she
 said, half-bridingly.

She said the ambivalence of response
 toward the work convinced her that
 they were really on some level.

She said she didn't agree
 w/ Constance's criticism of the music.

She asked what I thought. I
 said I'd been convinced that the
 scene works, in itself and as a
 sequel to Pt I. That it wouldn't
 just strike people as a "hustling spirit,"
 as I'd feared.

B. said she'd heard nothing but positive comment - "even the critical comment was positive" - cl told her cl'd come to feel the muskies were successful - but that they learnt themselves to read simplifications as:
 musk = "epic," work = "social self"
 (both these came up - the disem-)

she said she didn't understand what it's about

(2:15 pm) cl went over to B's house. She had questions for me about the golden scene - questions that made me feel she is becoming as deeply critical of it as most people have been. For example:
 - "What is the boy doing in the scene?" (cl answered: he's the stabs - and also catalyzes change at crucial moments.)
 - "Is the scene about magic?" (cl answered: "No!")

- "How would you summarize the action?" (cl said: "A man was to realize that reality is the only genuine culminate of his efforts - ~~but~~ the gods look for it.")
 - "What is the Jew doing here?" (cl: "He's not looking; he just materializes there - as a potential in every situation, as he says.")
 - She ~~also~~ admitted she had no ideas about the space for the scene. cl said it was an enclosed space that we broke out of.

At one point, B. interrupted herself and said: "I - the only one who gets to ask the playwright questions - and gets answers."

But as so often, she broke off in the middle and zinged off to something else.

4:00-5:30 pm | B. (w/ Jesse Sloate & al sitting by)
called various actors about the WT. Carl Loe (Gene Frankel's suggestion) won't do it; it would take too much work, by said (on honorable reason). B. called Roberts' agent (he's still in Cal. Forum), the Public Theater (they could think of no one), etc. I suggested possibly using Ben (the guy who got the Loew) as WT, having Rug Shaversbury (the actor who he is in for WT) as up read last week's script on to learn week or casting - but someone I guess were why we were about 1st week or casting - but someone were but I feel I des. about I should not do it this week
B. & of bit feel I should not do it this week

18, 6-7 p.m. | Production meeting at the Open Eye; K.C., Parnales (the set-designer), Jesse, Beyn, Robin, Jordan & me.

I loved this - sitting to these ~~meeting~~ ~~with~~ all these people calmly, pragmatically finding ways to solve the practical problems of my scene.

Discussion was mainly about: How to do the Eden/ scene transit (coming the gravestones w/ sciss to suggest death of room, then uncovering the tube gravestones

② the Golem (we decided on 2-D, long figure w/ movable leg, I called Parnales' attention to the need for golem to be "stock, dumb" - a linearity between good & evil.

B. is ready to dispose with the mallet & chisel - but wants all the ~~ambitious~~ cabalistic stuff in. I pointed out the end will really not be clear without mallet & chisel. B. pointed out how difficult they'll be ~~without~~ with scripts.

Before the meeting started Jean Endruon came in and said to me: "I just want to tell you how good you were in the reading. You made everything so clear." I was flattered - and told her so.

Tuesday, June 12 |
3:30 - 6:30 first reading/rehearsal eve of the GOLEM, with Tony Pasquantino (an alert, feely find, ^{your} actor) as the Boy and Ben Hessym (ex frog-like, good-at-imov Israeli film-maker/actor) as WT & Loew. Still no WT for sure, we started with the me-as-WT

as, Ben^{as} Loew. But after 5 days or so, B. switched me to Loew & Ben as WS. He certainly has the more humanity for it - but the sharpness of mind & discovery-aspect - I'm not so sure.

When we finished the read-through, Ben turned to me & asked:

"What's this scene about?"
B. did his timelessness/history rap, I tried to answer - little more specifically. The actors were having trouble, I felt the scene as dogged. B. was working for the scene but couldn't really answer all their questions.

For the first time ever in rehearsing the play, I felt in trouble, as if my work was confusing the actors. I can answer all the questions, but the scene ^{is still} a blur.

We took a break, then did it again, on our feet improvising blocking (at Ben's suggestion). B. stopped ~~me~~ to ask where the "Fortress" was coming from - why Loew is suddenly being suspicious with WS. Till about half-way through, it wasn't clear to her, she said. (She - & Tony - emphasized the importance of the first 3 boys, ^{LOEW} introducing the ~~the~~ BOY into the secret, cabalistic world.) Part of the problem was that I ~~got~~ was having trouble with Loew (a completely incongruous role); when I got her clear, B. said the scene got clearer.

Ben said p. 16 (LOEW suddenly seeing ^{his} ~~Loew~~ as goldmining him) was a mystery; we did get that cleared up, though.

And Tony got clearer & clearer in his role - and better & better able to say what he was discovering.

Ben kept calling attention to a certain oddity
 (that is, the consistency)
 I told B. & the actors probably
 I was finding the scene confusing
 and appreciated their efforts to help
 clarify it.

Afternoon at a Harbour Gallery
 (4. E. 75th St.)
 O'Henry, Ben took me & Jesse &
 Benga to, I said to B
 I didn't feel I wanted
 the scene in any final version
 we did, suggested that she doesn't
 it as a "scene-in-trouble"
 we needed help with; B. agreed.
 Jesse shots the stage manager,
 however, did I see what all
 the trouble was; she said
 she felt it as a "middle"
 scene - and that it worked
 for her that way.

Before rehearsal B. was in one of
 her "let's call it all off" moods
 (she's still no WT - though Richard
 E. delman may do Coen, freezing
 Ben to do Coen - for what that
 worth.) I said I would not be

comfortable about doing the WT this
 week - but would do it for HOCHH.
 B. said she felt it didn't
 make sense to go on directing me
 next after week; I agreed,
 reiterated it was HOCHH I was
 talking about.

Wednesday, June 13!

10 a.m. Benga called me.
 She is strongly tending toward
 cancelling - after this week, if
 not this week. She really found
 Ben hard as the WT. "I wouldn't
 have dreamed he'd turn out to be
 such a rigid little man."
 And she's worried that Ben &
 Richard E. delman, the golden-eyes
 will be all "intellectual."

I suggested the idea of
 doing the WT just in HOCHH - and
 getting Maurice back to do Pt. V.
 B. was very opposed; she doesn't
 think I should do the WT

in these later scenes because I can't get the distance on the material.

She's also very worried about the other actors for HUC#4. - "I don't want to mind up using Open Eye people, and it's not fair to your scene to just do it funny."

I asked if she could tell what's wrong with the Golem scene. She said "It's not about it, it's not about the husband interaction, it's not about animating a Golem, it's not about Locus dilemma, it's not about each of them seeing the other as Golem - it's a little about all of these."

I said I thought she was probably right. She said she'd anticipated more the sort of problem in the 3 EXAMINERS scene - but that had turned out to be clear.

She also said Ben was making it even more unclear: "it isn't entirely your fault."

She got onto "acting rewriting" again: "what's wrong with the GOLEM scene is, in my, what's wrong with the entire play; that it's always in danger of being just about ideas. You have to think about cutting - say, cutting an 18-page scene to 10p." I said - again - I can't cut in a vacuum, I need to know how we're doing the play (1 night, 3 nights, 5 nights) - that no local decision can really be made without that. She said "Come on, David, you've seen all the scenes." "Yes," I replied, but I need to know what it feels like to an audience to see them over 5 weeks or whatever; I don't want to rewrite in a vacuum.

I asked her please to try & see it from a writer's point of view; but I'm afraid to hear it all sounded like a court plea that we go on.

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4:30-8:30 p.m. Rehearsal of golden room
at Open Eye.

Upshot:

- ① we are not doing the GOLDEN
on Sat - just the OM
- ② we are not going on after
this week; no HUCHH, no
WOM. SC., no END OF WORLD.

Ben was late, with Richard
Edelmann as Loew & me as WT,
can read through the scene.

Richard found it "dense," not
as witty as the rest of the play.
He said he felt the melacholous
stakes-aspect of the scene was not
done clearly enough. i.e., if
they couldn't animate the golden,
why were they in that room?

Richard suggested maybe scene
should begin w/ Boy dragging
the Rabbi in, begging him to
^{try to} animate the golden - this would
spark action & bring it into the
present tense. (this is an excellent
idea, and would connect with

Also, Richard said
Loew was not
so not enough to be
WT's opponent.

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BOY's timing to WT at end.) Richard
~~also~~ also said he advised the
attempt to link the WT & golden
scenes together - but maybe this
wasn't the right moment in
the golden story to connect w/ the WT.

Entyglazed - but no more than
that - by Richard, B. & I
decided not to do the golden scene.
Richard incidentally started feeling
guilty - and Robin Hirsch was
upset at any non-sharing of the
process with the audience. But
B. said to him - rightly, I
think - that we had
explicated & explored, which
is what the festival is
supposed to be about. As for me,
I'm relieved - and said
so when Robin asked me - that
a scene I see problems with
is not going before an audience
before / until I had time to fix
it - if we (Richard's suggestion
shows a way how) I do feel sorry for
Tony Rosquolini, the BOY, who had

done fine, clear work.

The day's highlight was the O.M. scene as done by Sam Gray. When he'd auditioned a few weeks ago, he'd said he couldn't understand the emotion in the scene, Boy, he has found it (as I told him at the break). What a feeling actor: intense, exact, gives you goosebumps.

Ben continues a pallid disappointment. However, his acerbic cool quality - which I think reflects a certain alienation from the process - does play well against Sam's humanity. His questions, however, are hostile; Sam's are frequent & truly searching.

Afterwards, B. said she really felt we could not go on - and I agree. There are no real alternatives. We have neither a WT nor a supporting cast for HOCAH.

B. & Jesse & I went out to dinner afterwards. Jesse was really upset about cancelling; when B. was in the Ladies Room, Jesse asked me if she could call me at home - that she'd been talking with Robin. "Uh-oh!"

Thursday, June 14,

9-10:30 am, Rehearsal of Old Man - scene, upstairs at Open Eye.

Sam Gray was beautiful. The moments when he discovers something in moments are almost physical - like a guy finding a diamond on the floor. A real Stanislavski actor, "looking for his beats," his "physical conditions" (he pointed out the necessity of the O.M. at opening finding the patch of blood that the WT is late to dip

his fingers in). Sometimes he gets the sense of a line wrong, but when this is pointed out, he beautifully works it right. Subtext gleams through his line readings; this is a ~~order~~ in the category with ~~A. Roberts~~ and Tom Hill.

Ben continues uptight and grudging on the WJ. He's not there half the time. Bengo had to keep pulling him back into the scene. What's intended is the sense that he's just not trying, that he could be there if he worked a little harder. B. was so exasperated that she seriously considered cancelling the scene; but I pointed out that during the CM scene with an OM who seriously challenged the WJ had its points - made sense as an effort.

(2400h → 1 p. -) Went for a walk - the park with Jess, who wanted to air her feelings about cancelling (She felt perhaps partly responsible because B. had asked her how she'd feel if it was cancelled & she said: "Relieved." I assured her this was not the root of things likely to sway B.)

I spent most of the afternoon + early evening with B., mostly discussing her personal problems. But we did talk a lot about Robin's promise to continue - which neither of us understand the roots of, but B. really wants Robin had had Jean Ershan call B. to ask B. to continue. "I'd have expected Jean to understand," I said. "She did," said B.

Friday June 15

10 a.m. - 1:30 p.m. | Rehearsal -
 cum Technical rehearsal (light
 levels, explosion light and sounds)
 - of the O.M. - new substance at
 the Open Eye.

Sam continues to find and
 find; Ben is in and out,
 but his lizard-like coolness
 does bring out something interesting
 in Sam.

But the "big event" of
 the morning was Robin Hirsch
 calling (from his Cornelia St. Cafe)
 to me ~~at~~ the theatre to try &
 persuade me to persuade
 Berya to go on with HAAHA &
 EVO group (from SE.)

Robin pitched (I pitched and
 pitched) - the call went on for
 an hour or so, with Berya
 occasionally picking up the other
 extension) his case on the festival
 going on on the need for
 seeing how it all looked -
 and on responsibility to

the audience.

I was patient with Robin,
 would not say we had a
 Hegelian conflict of 2 goods.
 But really, the idea that
 we're let down the audience...!
 We're the disappointed ones!

I also told him I couldn't &
 wouldn't ask Berya to work on a
 basis she felt was invalid -
 any more than ~~I~~ I would
 accept that from anyone else.

There was one moment in
 the conversation (B. was on the
 line for this) that I really
 disliked. Robin said: "If I
 don't see the whole thing
 yes - I can hardly
 know but we feel about it"
 - it was a bluffy threat, and
 B. immediately called it. "The
 we'll have to think about
 taking the protest somewhere
 else" I would have believed
 Robin capable of this.
 Moreover, it was quite clear from

in conversation B. had with
Jean later that Jean is not
at one with Robin on this -
that, indeed, she can't understand
why Robin is only - fuss
about it?

~~As~~ Robin wants this whole
problem to be discussed tomorrow
in front of the audies, to get
their input. I said, OK,
"B at remedy, Robin, the
audies is this is a participant
not a jury" (B nodded to
me emphatically.)

2:00-3:30 B. & Jesse & ^{in 5th st} ~~Cl~~
walked down to Le Cucke
for lunch.

B. couldn't stop asking
Robin. She got up in the
meat + wine, to call Jean
& Rebecca.

She was particularly
incensed at ~~Rebecca~~ Robin's
hypocrisy: he consulted his

production of The Lodges
just because he ~~he~~ couldn't
bring himself to tell one actress
he (or Joan Schanber) didn't
want to use her!

4-7 pm. A + B. & apartment.
B. spoke with Richard Edel-
mann & Pamela the designer
& Ben Hassin. All supported
her decision to cancel - as do
Rebecca & Rob Lancaster.
E. couldn't understand with the
product understand!

B. thanked ~~me~~ for all the
personal & professional support
I've given her in the last
few days, stressed how this
is a positive not a negative
experience.

Saturday, June 16 | Stayed ready of
the OM - scene at the Open Eye,
11 a.m., followed by discussion.

Program in
envelope

OM - Sam Gray
WT - Ben Hayzen

B. ran through the scene
once ~~fast~~ at 10:00 A.M. It
was the best ^{that} I've ever seen -
Sam at his most humane, Ben
more in it than usual.

Meanwhile, Pamela was
improvising grovestones (out of
brown paper, colored chalk and
black wood cubes) while Michael
(the costume designer) built a
broomstick into a staff with
a wire hanger (I love to watch
these craftsmen work). [Note: the
staff the OM carries has become
very important, since Sam found the
action of handing the staff to the
WT as a way of letting him have
the role].

The actual performance of
the scene was very moving.
Practically none of the funny

moments came across as funny,
but the pathos of the scene
has now been done - B. said
the other day it's his favorite
scene in the play.

transcript
by
Susan
Lindsay

The discussion was quite
people felt its isolation
without Gole (B. had not
made clear what Golem-scene
was - I had Golem over - in
his preliminary remarks).

Robin Hirsch did his damndest
to make the discussion be all
about our rights/wrongness -
not continuing after this much.
He tried to make the audience
the jury between him and Benny
& me.

I was startled & pleased
by Jean Enderman's coming out
in favor of a one-day
full version (before dinner and
after). Because I've been granted

Forward just such a 2 day
2-part version (though I'd thought
about them as being on 2 separate
days.)

Lise Liekman - a producer
& friend of Berya's (and daughter
of Klaus & Olga Liekman) -
was there, & she wonderfully
perceptive & appreciative comments,
and a of suggests we might get
forgetful & talk - she gave me
her card & said if I
ever had any other scripts, she'd
be interested in them as a director.
"I love your work."

Cari and Alice Mattison
were there (Cari & Sarah and
Berya & I later went
out to lunch, ~~the~~ Berya still
raging - is nearly raging - at
Robin.) Cari said she could
imagine the WS being played
by a much younger actor.
This would certainly open the cost
possibilities. I later mentioned it
to B. & she said she'd been

thinking of it, too. Michael
Howard, Pelliccioli & B's acting
teacher, had told Pub. (concord
to B) that you just can't
get middle-aged character
actors to work for nothing in
showcases.

7:30-9:00 | back at the Open Eye
to rehearsal of scene ~~at~~ the
Order, being "directed" by
Tom Hennes - a one-rehearsal, slapdash,
no real real intent. It
totally vindicates everything
B. felt about Robin's slapdash
way of working.

Monday, June 18

(11 a.m.) Lynn Davis called. Rebecca's lawyer has not returned her call - but the terms of the contract he's drawn up are even worse than she'd thought. He wants a 2-year option! Lynn negotiates about sticking to 4 months, with a renewal period of 2. "It'd be difficult if Rebecca knew that she's doing B. But she's had 3 months already & hasn't raised any money. A - it's making us more aggressively selling the script elsewhere."

I said I was sure it wasn't Rebecca who was making things so tough, but the lawyer Lynn agreed: "A great make deal lawyers ^{QUEER} them." I told Lynn after B's + my folly cut with the Open Eye that we were perhaps more dependent on Rebecca than we felt

B. told me that in Saturday's discussion, when I'd referred to Rebecca Schull as the "eventual producer of the full production," Robin had noticed.

a week ago at this time! So Lynn said she'd speak to the lawyer again, "I don't want to deal with Rebecca ~~again~~ on this; I like her," said Lynn.

I asked Lynn if meanwhile B. + I could talk with Rebecca about the price of the script. Lynn said, "Of course."

3:30 p.m. Lynn called back. She'd got through to Rebecca's lawyer; he admitted in principle he'd asked for too much. "Don't worry about it," Lynn said; it'll be no problem.

4:00 p.m. I ran into Sam Gray - in the elevator of Dad's house! He lives here! I told him I was glad to have a chance to tell him how much I admired his process of work as well as his results. He said: "I - glad it pleased you."

5 p.m. - mid-night, rehearsal, ^{staged} reading
of The Order, + wine-party
following, at Olin Eye.

A budget $\frac{1}{3}$ the cost was ~~at~~
on phone w/ cost; Seymour
Pezner, Barton Heyman, Robin
Hirsch, Paul McLara, Benny,
me, Bill Steele (with whom
B. + I had dinner)

It interested me and saddened
me a little, what an easy,
joking relationship I had with
these people when we overs all
actors together for the evening.

How different from the mutually-
respectful - but - tense atmosphere
when it's actor and playwright!

Tues., June 19

2:30 p.m. I finally -
almost 3 weeks later! -
returned Gene Frankel's call.

He didn't say anything
to me about using the

material in a workshop or
ything like that.

He just out and said
he wants to produce the play
at his theatre next year.
But he quickly added he
wanted to have "strong input"
into the production; "that's the
contribution I feel ~~as a producer~~
I have to make as a producer."

I asked him about the
process of development would be
"We schedule it - I've work
on it," he said, unimportantly.
He added it was - massive
work, or so he said phrased.
He invited me to come by and
see the new space.

I answered him that the
script was in the midst of
option renewal negotiations,
that I'd have to talk
to my agent about that.

He asked about the staged
reading, the nature of the option,
etc. I answered in as general

terms as I could.

I did let him know that there's now a shorter version of the script - this in reply to his remark about how missing the script is.

I said I'd call Brian back when I'd talked to Cygan and to Berya about this. He said he's scheduling next year now.

4:30 p.m.] Berya called. I told her about the Frankel call. She was ambivalent. On the one hand, (she pointed out) he knows a lot of people. On the other hand, his reputation's down + his theater (she said) is perceived now as a school.

Basically, I think she feels we shouldn't bother with him (This was her reaction when I suggested Cygan might call him). I also suggested that after B + I talk tomorrow, we might

then present our results to Rebecca directly on Thursday. B. shied away from this. She says she feels angry toward Rebecca + fears this might surface in a 3-way meeting (We discussed Rel's instincts, esp. in regard to John Loubseroff's offer to invest.)

Wednesday, June 20

(noon - 6 p.m.) Berya + I met together, talking about the script.

She, I put had less to say about the script than I'd anticipated from her remarks of 2 weeks ago. That impression was just a "moment" for her. (The only part of the script she disagrees with I about is the PP-scene; she feels the language is too oblique, as I don't, I feel it's a part of the action of ~~the~~ PP's deflecting the WJ)

What she mainly wanted to talk about was her growing sense that ~~it~~ even H-H-B's produced too many pressures to conventionally ~~do~~ that we should be doing it in a Soho loft and taking it from there. And that the money raised for the product should be spent on ^{fining} good actors, not on rental or production values - even build props, etc. ourselves. And not being dependent on ~~the~~ or the Open Eye.

This both appeals to me + scares me. B. says I must cut fear that it was a bubble, was to get off the ground, etc. But the whole ~~is~~ fully between 2 stools "expect ~~the~~ the product is for do make a fearful.

As for the final forms of the script, my ideas (and B's reactions) were as follows: ~~I~~ I mentioned the possibility of "planting" the NEIGHB. scene that PP is the WT, destined in Coesman - but exposed for this would conventionally the thing sequenced (if ~~the~~ WT has a real reason for going to Coesman, then he's not under compulsion...)

B. said she didn't see the necessity of this tie-in.

EX. SCENE. (B. said she felt it definitely should be in.) I said I could conceivably cut the whole funeral shib "poning" conceit - but B. said that she liked this + thought it could be ~~made~~ made clear through production values.

OM - SCENE. I suggested using basically the ~~the~~ March version, ^{specific} that incorporates the golden ~~the~~ & de-specific the historical thing. B. thinks the

historical specificity" is good,
but likes the ^{of Prague} version of the
scene with the gala - speech
- it - i.e. the March
version - with the cuts she
made in it.

HUCHH. Basically, back to
the original version, except for
the cut ~~of~~ the long speech.

WOM. SC. } I told B. this was
END

the one part of the ~~play~~ of
really ~~was~~ I was ~~would~~
only - we have it tried the
scenes - justification.

I told B. of some of the
right form of the play
being - "TWO-DAT" &
"ACT. + EVENING VERSION"

(Jean Erdos's suggestion) -
with the OM scene as
a bit of: "the archetype meets
the stereotype," I put it to B
in her own phrases of last
winter.

I said the big problem for
me was just ~~where~~ the OM
scene should go - in the
middle - go but I don't
really like it as either ~~at~~
the end of Day I or the beginning
of Day II. It just feels like an
"intermezzo" to - B. said
this could well be solved on
the production level.

She agrees with my "2-DAT"
"ACT + EVENING" format - that's
the main thing.

We discussed the OM as
prologue - something that had
occurred ~~to~~ me - but both
of us felt it's a late-in-the-~~play~~
~~photo~~ scene.

She talked about re-introducing
of place-to-place via
ring-to-ring ~~the~~ rings for
the March PD scene, which
pleased me. I thought it
was ~~amazingly~~ ~~amazingly~~.

B. told me of certain things
Rebecca had said that made

she feel better about Rebecca
 e.g. ① that Mr. Dean. I want
 to have to "be - powder"
 ② that she hadn't
 contacted John Leubsdorf
 et al because "you can't
 approach people when you're
 not sure what you can
 offer them"

I said I felt a need
 to talk ~~to~~ with Rebecca
 about the script etc.
 B. said she didn't want to,
 but I should go ahead.

So at 6:30, I called
 Rebecca & arranged to talk
 to be at 7:00 to ~~over~~ night
 - meet her for drink
 I said "I know this
 negotiation is going on between
 you & your lawyer but
 I want to talk to you
 about the script." She gave
 an enthusiastic "Yes!"

Note: I came away from
 the meeting with B. agreed
 that the ~~work~~ ^{work} # all that
 work ~~to do~~ for me to do
 on rewrites, other than
 try to tighten & simplify
 the PP-stuff somewhat. (I offered
 to go over this with her
 but she said: "I - not sure
 I can do that work help
 on that level"

Thursday, June 21

3:30 - 4:30 p.m. | Met with Rebecca
 Schull at Jimmy Ray's, an actors'
 hangout bar on 8th Ave betw. 46th & 47th
 I began by ~~showing~~ showing
 Rebecca a sheet I'd drawn up
 outlining the scenes in a TWO-EVENING
 or AFT/EVENING version - including
 which version of each scene would
 be used, & how long each
 "act" would take.

Rebecca immediately liked it.
 "These are all the best scenes."

she said, "And there's an
attraction in the ~~an~~ offering
they for people (we both recalled
Strong's ~~entire~~ ^{and she thought of Alan Ayckbourn's} ^{Mexican Congress})

I also mentioned B's idea
of moving to a loft, Rebecca
was not receptive, but said she
still wants to talk to the Open
Eye. She said they told ~~the boys~~
they'd know their financing
possibilities by end of June. I said
I'd let Benny tell her
(B's) reasons for being away from
Open Eye. (I also gave her
a copy of the scene-outlines to
give to Benny)

Our only real disagreement
was about actors (though I was
not as emphatic as B. is - I'll
let B. fight that out with her)
She does feel we can get
away with not paying actors
(a pay of \$15 a week) and
still find enough good character
actors between jobs to fill the
roles. As for losing actors,

"I can ask people for that," she
said, "being pretty certain they'll not
go to get it back. But not
\$10,000-11,000."

she said: "That happens Off-B'way
and in regional theaters, too. Not,
usually, in the relevant period"
[I'd referred to the pay], "but, say,"
the day before rehearsals begin."

She showed me a rough budget
she'd prepared, - the ones of
\$4-5,000. I felt (but didn't say)
it's not enough. A - I was tending
to talk about investment from
the fly as a virtually sure loss
seems to me defeatist & self-
fulfilling. (I gently reminded her of
Wings' success)

I ~~thought~~ told her how often
in the first months I'd felt
like talking to her direct, but
had feared to guess the deal,
somehow. She said she had. I
these feelings, but felt it was
near quite the profitable moment....
A guy, I think we'll be in
close touch in the future.
She invited Susan and me out to

her L.I. house one weekend this summer, I thanked her and accepted.

She told me when I did, actually, physically, re-arrange the script, she'd like "2 or 3 copies to show people."

Rebecca told me how bad ~~was~~ performance, had the effect of shy me "don't let the material" (e.g. PP in the last version), I said I'd had the same experience.

She's against too much doubling (as is B.); suggested there should be no doubling within the 2 parts.

She also told me how good I'd be as an actor - Pt. II. "I really believed that was your ~~best~~ ^{EXPERIENCE}, you just you ~~would~~ ^{talk} about," Rebecca said (what an interesting compliment). Rob also told me she's reading my book & finds it "very interesting"

Rob also said I sent the script to McCarty.

Sunday, June 24,

{ 1:30 p.m. Berya called + spoke to Susan and
9:00 p.m. I called back B.

B. got into a set-to with Robin + K.C. at the Directors Forum yesterday. The rift - at least with Robin - seems deep. ~~PROB~~ ^{Lap} ~~meat~~ ^{chests} told B. that he'd been associated with Robin 10 years ago at another theatre when Robin had done the same sort of thing, alienating people in the same way. I said to B. I thought the New Works problem may go on without Robin - as with Robin as primary inter parts. B. said she's going to have lunch with Jean Erdman soon.

I told B. about my meeting with Rebecca. She was glad we'd met, but a little (only a little) disturbed I'd mentioned the left idea.

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to her, (I gently reminded B. I'd checked mentioning this to Reb. with her on Wed.)

- Bill Cole and Nancy Morgan showed up from Baltimore at the Open Eye yesterday! Ory! (I had to sit them - flies because I assumed they were traveling in land - I could not be reached.)

- B. said she'd been thinking in casting it might be a good idea to cast HOCAT first

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Tuesday, July 3!

(in envelope) received letter from David Bromwich giving his response to the March reading.

Saturday, July 7!

(in envelope) received drawings from Jean Truanti about of March reading

Friday, July 13!

12:30 pm, Becca told me, on the phone, that Rebecca would like some scripts as soon as possible.

Sunday, July 15!

noon, Rebecca called - to get your Davis' number on the island (I was only able to give her the Manhattan home phone) Reb., too, said she'd like "2 or 3" ^{revised} "scripts" as soon as possible to show to teachers, I said I could have them for her by the end of the month.

(cont.)

Rebecca said: "I've talked to the lawyer, and Lynn, and I'm supposed to be hearing from the O'pen Eye this week" sounds like the contract approacheth!

Monday, July 16

(1-6 p.m.) in N.Y. to see Bevo. We didn't, mostly, discuss the play. But we did discuss some aspects:

(1) B. said she would put together some copies of the Final Version, plus the various fragmented scripts she has around, to give to Rebecca.

(2) B. said, since neither of us is too keen to work on the play, maybe we should put the production off "a month or two". I said I didn't like to see that it could be wholly in control, that it

depended on Robert's availability for one thing... B. said: "Specially of Robert, I don't know how to approach him any more. He is agent made it clear his movie commitments come first. And he's always wanted a finished script." (This last made me feel I should get back to work on the Final Version.)

(4) B. told me Rebecca had been offered a role in a honor movie, and that she, Bevo, had a serious talk with her. She told Rebecca that Rob. has to make up her mind whether she's producing this play or not....

Tuesday, July 17,

10:15 a.m. I showed Lynn Davis to see if Rebecca had reached her. (She hadn't.)

Lynn began by saying "I bet you thought you'd never hear from me."

She said she'd written a long response to Rebecca's lawyer, that he was supposed to get back to her last week and didn't.

I told Lynn that my sense (based on Sunday's conversation with Rebecca) that it was all coming together, "at least in Rebecca's head."

I asked Lynn what she thought of the low amount (about \$5,000) Rebecca is planning to raise. Lynn didn't seem to think it was outrageous low, that the astors would be "paid" and work for little or nothing, that there's rarely any publicity for shows, etc.

But she did ask me about Bryon's thought about the money + getting actors (I told her it was B.'s + my June experience I was speaking from "Well, that was an short notice," said Lynn.

I told Lynn about the "Strange, stultified" idea for the Lind script. Lynn's reaction was that, if it was going to be on 2 evenings (she thought of Norman Corbett), it was important that the two part end work as an evening of theatre.

- Lynn told me she'd had Rebecca to a party on the island, "and everyone said 'Who's that splendid woman?'" "That's no splendid woman," I said; "That's my produce," Lynn got the point, and quickly added it wouldn't affect her toughness.

in deal on my behalf with Rebecca. (Susan later reminded me how unsympathetic Lynn had been when I asked her to deal sympathetically gently with Lynn.)

(11 a.m. - 2:00 p.m.)
- Began work on the Left/Evening version - CCL

(8:30 p.m.) called Rebecca Schull to tell her:

- ① that Lynn Davis is back in town. (Reb. said she'd already talked with her - but that's all she said.)
- ② that Beverly would put together some copies of the Final script for her.

But see my June 21 notes, in which Reb. did quote me \$5,000.

Wednesday, July 18

(10 a.m. - 2 p.m.) worked on Final Version at CCL

(~~11~~ 11 a.m.) Lynn Davis called; I was out, but Susan took a detailed message which I here transcribe(=)

① Lynn spoke to Rebecca. Rebecca's notion of the budget is \$10,000, not \$5,000.

Lynn: "\$5,000 would not be enough; \$10,000 is enough."

② Lynn: "Beverly or somebody was wrong re: \$5,000 - Rebecca told me her notion of the budget was never \$5,000."

Lynn said she handled this discussion with Rebecca in a non-insulting way, "Everything is O.K."

③ "Looks as if Jean Erdos will co-produce." If this happens, then Rebecca would only have to put up \$5,000.

Susan asked, will David be informed by someone as soon as Jen decides definitely one way or the other? Lynn: "Of course. We now take a step without consulting David. Tell him not to worry."

Lynn said there was no need for me to call back. "These are the only 2 things I have to say" - Lynn

Thursday, July 19

11-2:00 worked on Final Version in ECC

6:00 p.m. Beverly called, with some good news.

Rebecca got an idea of minty Robert Blonson a letter, saying that much of her interest in producing the play was interest in his doing the role, that neither she nor Beverly nor I could really imagine anyone else doing the

role, etc

Rebecca asked Beverly if B. thought it was a good idea. B was very enthusiastic - asked only (characteristically!) that she (B.) might look it over first. Rel. read it to B, and B. told - e it was "strong and feeling." So Rebecca sent it.

(Susan said afterward that B.'s withdrawal from active work on the production right now seems to be having the effect of making Rebecca do more.)

B. also said she's getting the feeling that Jen Enderson is definitely interested in coproducing - independently of the New Works project, possibly. (B. said she heard from Corey K. write that Robin H. had received a 5-page letter of criticism re: the Festival from Nola, the new administrator.)

(cont., next page)

- B. confirmed my sense that the disparity ^{telling} betw. Mel. fully mt \$5,000 & Lynn Davis \$10,000 was owing to Mel's expectation that Jean Erdman would pick up the other \$5,000.

- B. told me she'd put together one ~~of~~ Final Arrangement of the Script & give it to Rebecca.

Friday, July 20

10:00-2:00, worked on Final Arrangement of Script in (CC)

Sat., July 21

10-12. worked on Final Arrangement = (CC)

(First day of work on idea of having the City of the Exonians be the city the OM is being)

Monday, July 23

10-2, worked on Final Arrangement in (CC)

Tuesday, July 24, ⁽¹⁰⁻²⁾ worked on Final Arrangement = (CC)

3 p.m. returned Beverly's call.
- B. told me she'd had a nice letter from Jean Erdman saying, among other things, that Jean would hear from NISCA this week, & would know about co-producing them.
- B. said she wants to talk to me about casting, what we do if we can't get good enough actors.

- I told B. of idea of we been working on for pulling together QUEST. & OM. She liked it but had no doubt about losing the specificity of each of those 2 historical moments.

(6 p.m.)
Told Susan the linking idea;
she liked it

Wednesday July 25

[10-1] worked on OM/QUEST
links - CCL

{1:30 - 3:00} worked on typing
{4:00 - 5:30}
of a mock-up of the
new OM-QUEST link to
show Buzyn who she
comes to visit us on Friday

Thursday July 26

(9-11 a.m.) finished cutting Hays/
stapling the mock-up of revised
QUEST → OM

(6 p.m.) Susan looked at the
~~OM~~ QUEST/OM revision. She found
the insertion of the mob with
different meanings of it rods
at diff. places, wonderful. but now
somewhat dubious as to whether

clearly not-connecting the OM
to QUEST might not dispel
the air of dark, unattractive
Jewish suffering of the OM scene.

Friday July 27

(10-11:30 A.M.) re-read from
beginning of play through OM
(and new QUEST & OM arrangement)
I, too, have doubts about OM
as really coming out of that
town.

(1 p.m. - 9 p.m.) Buzyn visiting us
in New Haven:

~ Over dinner, Rebecca called
"mainly to talk to Buzyn,
but to tell you, too" that
Robert's & Robert's agent both
say he will be involved
in at least one of 2 movies
so can't do the show
in fall, BUT might be
interested in doing it in January

B's + my first reaction was to feel only an "ironical" commitment from Robert would make postponement worthwhile - he's said this some sort of thing so many times before.

But then B. sort of talked herself into feeling that Robert is interested, that it just had to be further away from June + its problems that we could work slowly in workshops throughout the fall (and if added this could be presented to Jean London as a possible new version of "New Works Project" - a developmental workshop; B. thought this a very clever suggestion.

- Before the call B. had told me the Open Eye was scheduled the opening for

Nov. 8, she ~~made~~ said Jean was "raving" to [co.] produce - but there are practical problems.

- B. complained much about Rebecca's half-usedness, finally summed it up in the phrase: "She doesn't know how to move." B. said she'd almost, on an impulse, asked a successful producer - friend of hers to take over last week.

- Between 4 and 5 p.m. B. + I had a talk that deeply disturbed me. She gave voice to so many negative feelings about the play. She said she was his "devil's advocate," but still ... I feel a sense in her (since June) - a new kind of impatience with the material, which she imputes to the script, but which I feel is really her own "going

state" on the material.

It began by her re-introducing Gene Frankel's old idea (which by now she's persuaded herself is her old idea) of embedding everything in H.C.H.H. (I told her I would neither further "crystallize" the earlier short scenes, nor return the build of H.C.H.H. itself with a whole lot of earlier material stuck in it. She backed off.

But then she started saying they like the play "is contemplative, not acting." I replied my scene had a through-line, very character on objective; she backed off and said, "then we have to find good actors." (When she did this, I got very confused about whether she's really talking about the script or the actors. She also expressed so many fears

today about not being able to get good actors - the right age-range.

Robert had expressed doubt to her that the play is "really dramatic" - I now had Rebecca. It seems to me she's been "infected" by this view.

She said for example, that it's the same thing happening over & over - each scene "like a friend who tells you the same problem over & over again"; and that the language often got in the way.

She was also enthusiastic (but this is OK) about my having to think in terms of cutting & rewriting during rehearsal. I explained I've never been willing to do this, but I don't know how to work so fast.

But then she went on to say how the script was only a sort of raw material for product, how it'd have to absorb a "literary" sense of it. I felt patronized. She seems to look the same of a playwright as writing a sketch of action.

- Also, she expressed doubt whether the 2-part version might be "too much for an audience to digest" - at least with the kind of actors and the degree of rehearsal time we'll have. (Again, I don't know if she's talking script or actors. But why didn't she bring all this up when we agreed on the "Strong Intellectual" music, now in early June.

- I gave her the new Q&A material to take home & look at.

Saturday, July 28

[6 p.m.] John L. Eulsdorf called. He had finally received a letter from Rebecca. He read it to me. It stated that that Reb, intended to produce the play the fall & that investments of not less than \$500 could be left in escrow with Reb's lawyer; and that - given the conditions of showman production - there was very little chance of making money or, or even making back, their investment.

This last point - being in the letter seemed to me self-defeating. John said it was because she had to avoid the possibility of fraud. But he ~~agreed~~ ^{agreed} with my saying that Reb could at least put in something about conditions under which the production could make money.

John was puzzled by the letters regarding on several points:

① How will ticket - receipts - and profits if any - be divided among investors?

② What is investor's share if it goes to Off-Broadway Broadway. And if in order to get it to Off-Broadway Broadway they need more money and someone else comes in - then what?

③ If it's not going to make a profit, how about doing it on a charitable basis?

We agreed John would write to Rebecca with these questions - so as to make her aware that she needs to provide more info. - but also making it clear that he's not backing, he does want to invest.

He'll send me copies of Reb's letters + his reply, so I can ask Lynn Davis about them.

Sunday, July 29

(10:45 p.m.) Beverly called; added that ^{back to her} she'd just spoken to Roberts - and it doesn't look good. He was, she said, somewhat distant to her ("Maybe Marilyn was standing by"). He said he really wasn't interested in working on the stage right now - he's never said anything like that before. He said he may well get a lead in a movie, which is really hot now - and ~~if~~ he might find out as little as 6 weeks before January that he had a movie role - January.

But B. was not entirely discouraged. He does want to see the script; she feels the need to talk with him - ^{person} We agreed she should go ahead & talk with David Warriner, Carl Loew, etc.

I asked B. what she thought of the QUEST + OM revisions

They're basically OK, with her. She said, she misses the special Prolog moments, but feels the OM-scene somewhat empty after the EXAMINERS. I had to question & question her, though, to evoke these responses. She seems more interested in making big general points about the script's problems than in really working through cuts & revisions with me. (I told her I wanted to go over some cuts & revisions with her, and she was very like-woman about the idea.)

I told B. about Leubsdorf's letter from Rebecca, which led to B.'s voicing many of the ~~issues~~ ^{issues} about the ~~script~~ ^{script} should give voice to Friday

Wednesday, August 11

9-11 a.m., 4-5 p.m. I began typing up, arranging, etc. the "Strongly Interrelated" version of the play.

^{to envelope} 1 p.m. ^{Received} Note from Stanley Kauffman with a look with the play and enclosing an article from Commentary about the W.T.-legend.

7 p.m. I began called. (I'd tried in vain to reach her on the phone she'd was in N.Y. yesterday; so I wanted to check some ideas for cuts & revisions, before I started typing.)

She first said she wanted to discuss the revisions in person. But when I started suggesting times, she said she was planning to leave town, couldn't plan more than a day in advance, etc. "But, David, you know, I always agree with any changes you make

in the text; I've never
disagreed with any. This isn't
true, but I was touched by
her, thinking it is.

She told me she's
been doing creative thinking
& trying to get hold of
Carl Lown & David Warriner.

Thursday, August 2

10-31 typing up "strong dates -
links" version - study

Sat, August 4

received xeroxes of

Xerox in
envelope

① Rebecca's letter to John

STAPLED
TOGETHER

Leubsdorf

Xerox
in envelope

② John's reply to Rebecca

John's questions are phrased
in a nitpicking way - but
they are important questions,
questions any ~~one~~ investor
would have

9-4:30, FINISHED typing
Strong Interlinked version, took

it to AMED SCH LIB at 5:00,
to xerox one spare copy
& copies of pages with proposed cuts.

Sun, August 5

10-11:30 A.M. I drew up copy
of possible cuts for Bevo

carbon
in
envelope

wrote letter to Lynn Davis
about the Leubsdorf/Rebecca
exchange, state of negotiation
with Rebecca/Open Eye/Roberts
- told her I'd finished
new script.

noon - left script at TRCO
to get 14 copies.

Monday, August 6

(5 p.m.) Rebecca Schell returned my
call, to say she would not be in NY
for me to bring her the new
scripts tomorrow; I said I'd leave
some for her with Bevo.

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→ Rel. mentioned something I didn't understand about possibly Open Eye producing with her administration - but she said it it is a time that made it sound as if she was being pushed aside.

Rebecca said she plans to send HOCHH around to potential investors "as the most approachable part of the play." Also, she asked if I'd write ^{not a synopsis} a paragraph-to-page statement of what the play is about, to send to investors. I said this sounded hard, but I'd try. I thought afterwards: if it's just HOCHH she's going to send around, why has she been writing all this time? And if she needs this statement, why didn't she tell me before since presumably she intends to write till she's got it to send script to producers.

I asked Rel. what's happening at the Open Eye. She said they can't co-produce. The NY State Council on the Arts says co-produce with an independent producer would impede their grant. But they will contribute some for rehearsal space, etc.

Rel. then said, "I broke this run + upset you, since I know you thought \$10,000 wasn't enough, but I now intend to do it for \$4,000." This, she explained, would be by not paying actors anything, doing the publicity herself, not paying a designer, etc. "Are you upset?" she concluded. "Well - I see how you're getting where you are," I said, like then related on June's conversation about the availability of enough good actors at one time, etc.

At one point she said: "I now have 2 definite investors, one of the you find Mr. Lenzendorf (no other reference to her + John's exchange, which, I suppose, she didn't know I'd read).

8:30 p.m. I called John Lenzendorf to compliment him on the questions he'd raised with

Rebecca. He was amused by Rob's
 says no more than that about
 him. He also said the NLSA
 prohibits of Ober Eye working
 with a co-producer could come
 from either (a) specific conditions of
 the grant or (b) sense that they
 wouldn't be able to examine the
 co-producer's books, as they could
 then granters.

Tuesday, August 7

11 AM - 1 PM. I delivered ten (10)
 copies of new script to, had
 lunch with, Bevya.

B. got really excited about
 the script. "I just looking through
 the new makes I want to
 get back to work" she said.
 Her ability of her to get
 re-excited upon of the script
 by me the look of the
 script ("I like the [light-blue/green]
 color of the folder," she said; "I
 suggest coming out of the dark.") - is

always precious to me.
 I went through ~~the~~ PP, EXAMEN,
 OA & HOCHH - old script, new
 script, revised of prepared added
 out (I bid I also left her a
 copy for PP, HOCHH & EXAM - so
 she'd see all the cuts I'd
 made, or would consider making,
 to the PP cuts she said.

[re: change of "instantiated" to
 "an instance of"]: Oh I liked
 that funny word

[re: cutting of deprestat]
 "yes, I think WJ's long
 PP's showing agent was too

arcane
 to the ^{prepared} cut off in EXAM:
 - [cut # 5410]. She thought it
 possible.

[cut of "analogous Figure,"] she
 felt it could work

[cut of "Jesus' scroll story"]:
 "Oh, that's one of my favorite
 speeches - but we can experiment
 with it in rehearsal."
 To the preoccupant with

cut she was very sympathetic
- in interest. She said it's
the job direct to go, with
the cuts, "they all be able
to listen to it."

We talked (first) about
Rebecca. B., too, is disappointed
with Reb., says she's going to
give Reb. - Feb. talk about
producing next week.

Apparently the other
of the 2 definite investors
is - Pat's father. Pat has told
B. she "doesn't know that
kind an acquaintance" in NY.
B. has tried to tell her she
has to reject investments
from strangers (!)

B. says despite the Open
Eye's not being able to
co-produce, Jean Erdman
- whom B. has talked to -
says really easy to help.

Re: actor B. has spoke to
Carl John (whom she saw in
Stokhardt's Every Good Boy Does
- Fanny) - and didn't like, as
either an actor or person.

She had Joseph Sumner to
her house, liked him -
but he's doing a B' way
married in ~~the~~ October.

She's heard David Warilow
is in Europe, but will try
to track him down.

Friday, August 10 |

11 a.m. | Lynn Davis called.

- She had nothing to advise
on the Lumbard/Rebecca
exchange: "I'm never represented
~~by~~ producer or a lawyer" (hardly
the point)

- Her basic message was:
"David, I don't know
what to advise you. There are
too many uncertainties."

What we finally decided

was to let Becca go on looky
for actors, Rebecca for books
Lynn said Rob's lawyer had
been trying to reach her (Lynn),
"but it's been avoiding him -
he's been avoiding me long
enough - till we know more."

"Lynn said she'd had dinner
with Rob. the other night (!)
and would help her raise money
(That was good to hear.)"

- Lynn said (perhaps Rob. had
said this to herself) that
Rob's descent to \$4,000 was
owing to a change in the
Equity Showers ~~rules~~ rules
that any show with a
budget over \$4,000 must pay
actors. "So you can't raise
\$10,000 instead of \$4,000 - you'd
have to raise \$20,000."

- Lynn also defended Rob's
rather sanguine (as they seem to me)

views about the availability
of actors, all-d-overs, for nothing.

- I ended the conversation by
telling her for calling to
share her puzzlement with me.
She laughed knowingly.

Tuesday, August 14 [RECORDED AUG. 23]

10:00 AM. I called Becca
- She told me she's considering
Rene Aubergin, and also is
still trying to reach ~~Barra~~
David Warilow

- She told me ~~Rob~~ Rob
Lanchester had been calling
her to buy the "stubs"
of the product. "I may
be paranoid," said B., "but
I think he's trying to
steal it away" ~~at which I'd~~
~~call him +~~ But it's you
who, I thought I should
tell you. I said I'd call
him + see what he wants.

- She (like Susan + I) had seen Roberts in Escape from Alcatraz. We both agreed on how nothing his performance had been - I told her I was going to Cambridge to write, she wished me well.

(6 p.m.) I reached Rob Landwehr at home in NY (having just missed him at the McCarter in Princeton, where he is now head of their new plays series, replacing Michael Farley - I told him the whole history of Dan Seltzer, Michael Tucker, Michael Farley.

- He said it was "one of the few good plays I've come across" and he wants to show it to Nagle, the new artistic director. I explained the

present status of the NT product, but said I saw no reason why Nagle shouldn't see the script now.

I asked which version. He asked if I liked the latest better than the original; I said yes. He said then to send the newest version; as for the Moral version, he said he had it well enough - mind to make comparisons.

- He said: "while I've got you on the line - does Bevo come with it." I explained my commitment to Bevo was for the NT product which, it appeared, would be the first production.

- He also said they might be interested in it in several contexts: for script development, workshop, etc (B had spoken of a suddenly opened up find slot: this 79-80 storm.)

Wed. Aug. 13 |

mailed Brew "Stray Intended
script to:

Rob Ca-chuck
McCarte Theatre

copy
envelope

along with letter

mailed Berya 6 copies
Rebecca 12 copies of the
description of play & I
will rep at Rebecca's
request.

Aug 15-23: (- Cambridge)

Wed., Aug 22 |

(11 pm.) Berya showed
me at John Leubsdorf's
apartment where I'd been
meeting this past week.

Marilyn Belson's again
didn't give Robert the
message: he hadn't
picked up the script yet
B. furious about this
But Robert will now get it.

B. spoke to Nola, the
new administrator of the
Open Eye. We can have the
theater "Jenny" if that's what
she decides to do it.

Rebecca suggested to Berya
that she, B. + I start
our own theater, which
upset B. (as a "brow.")

B. says she told Rebecca
she thinks we should fix
in a date and sign contracts.

B. has shown to Rene Arber
Jonas' sister + drafted a letter
to David Warriner

B. asked me all about my
conversations with Rob Ca-chuck
I assured her I'd made clear
her prior claims. "Because after
I'm put in all this work -"
she began, "Right I said
she said the description I'd
sent to her + Rebecca was
"great."

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(BACK in New Haven)

Thurs. Aug. 23, 1

ⁱⁿ envelope card from Robt. architect
at McLaister, acknowledging
receipt of MS.

Saturday, August 25, 1

6 p.m. Berya called.
Roberts wants to do it!
BUT!

He only want to do
Hochhimelfahrt.

His major commitment for
the early fall has evaporated.
The only thing he has is a
commitment to do another
play between Nov. 1-15 (this
could include the whole
rehearsal period. He would
though, have to have an
"escape clause" in his
contract (B. said she'd have
to get very clear with him
the conditions of this clause.)

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B. said the assistant to his
agent had told him not
to do it; but his agent had
told him it was OK.

He also said he'd be willing
to do exploratory work, "which
with him," B. said, "would be
really something."

- I asked B. just when
the product would be
(A Nov. 8 opening would be
out, but Roberts only 4 more ho-
pe - the early fall - which
would see to me at January.)
B. said this would have
to be worked out: "I'd start
tomorrow," she added.

- Roberts said he'd want
to be in on the choice of
the other actors, "which
is OK with me," said Berya.
(Me, too - he could bring in great
people.)

~~At~~ Naturally, I have very mixed feelings. As I said to B: "I feel it's an enormous compliment - mixed with a terrible criticism." B. said she, too, has mixed feelings.

* But she didn't think I should feel too criticized. She said she feels Roberts' wanting to do only HOCHH may well have been owing to practical reasons - and personal reasons of Roberts.

(This may be, but I reminded her that ~~back~~ ^{last} December Roberts was already saying "HOCHH is a whole play" and not seeing the point of the early scenes.)

B. said she hadn't really asked Roberts his reasons, but that this was something she, Roberts + I should discuss. I said that to me,

Roberts' reasons for feeling as he did were very important.

(in New York)

Monday, August 27

(noon) lunch w/ Berya at Wine + Apples, on 5th St.

She is as "conflicted" as I am about Roberts' offer - which - a way relieved me, as it was a little worried she might put the chance to work with Roberts ahead - simply ahead - of everything. But she spoke of her strong feelings for the whole play, for the play as a whole ("it's structure is part of what it's about") - and, from her own point of view, of all the developments 'work' she'd done on other scenes. (She said she'd be especially sorry not to work more on the EXAMINERS + OLD MAN scenes)

I told her I feel that HUCHA could be a big NT success (she said she'd been thinking that, too, on the my own), and that the job also the whole play more attractive to regional theatres in that they'd have both a chance to do a NT "hit" and one-up NT by doing the best show. But I said that while I certainly would recommend her as director in such a case, it was a situation I could control - and how would she feel about being directed the HUCHA premieres at the expense (as it got the same) of doing the premieres of the whole thing.

B's response: in that case, disappointed - but she could live with it. What really worries her is that some

regional theatre is going to "scrub" her as the premieres - premier. I pointed out as I have many times before, that there's no way this could happen: first, because I feel a commitment for her to do the NT product second because I want the NT product first. 3rd because no regional rep could get in a product better than mine + this fall. But it's not entirely a rational thing with her - and Rob Lanchester's interest especially threatens her because he'd be in on her developmental work (I said as far as I could tell, Rob won't even think of himself as director. But to Roberts: I told her my gut-level sense that it galled an actor should be dictated the whole job to play, that I felt

→ I asked B how
 felt about getting the
 woman over. B said
 she had said with
 Moore, she said Rebecca is
 socially content that it be
 B's + my decision

his judgment on the other
 selves were too personal.

B said as she had on
 the phone that she didn't
 think it was a great
 of that — that it
 was all more pragmatic.

We agreed we need to
 full, she + I, with
 Roberts' as soon as possible.
 Meanwhile she'll keep
 trying to read David
 Warner + Peter Aberjona's
 — was to have an option
 when

— meanwhile, B. feels we
 should have a casting
 call next week, just
 to see who's available.

"I wonder if Rebecca
 will pay for the ad"
 B. grinned — but then
 added that B. had
 actually read \$2,000 + my
 "on it" sending scripts
 and, etc.

— We discussed the artistic
 difficulties of HOCHE out of
 context. She said she'd
 been thinking about this;
 that she felt it was
 possible to suggest the way
 approach to HOCHE via
 images, slides, movement
 of frozen action, even as
 the HOCHE WJ + HOCHE CHRISTUS
 rehearsal.

— I said I felt it was a
 psychological necessity for both
 of us that we both have
 some real prospect of
 a full production if we
 go with HOCHE + Roberts.
 She said one way of doing
 this would be getting together
 actors, that we already
 had a company: Mary,
 Bill Steep, "even Barton
 would do on Examine."
 — We discussed dates
 of production with Robert.
 The basic possibilities are

a mid-December opening
 (but by then, Roberts' gift
 was another commitment),
 or an early October opening
 (but could I get it cast
 by then?) I raised the
 possibility that Roberts
 might be able to give
 performance of ours during the
 first few days of his
 Nov. 1-15 commitment.

I said: "What would we
 do if Roberts left in the
 middle?" She said: "We'd
 have to go - the money
 would have been spent."
 But I'll just have
 to see to it he doesn't.

B. said he'd check
 availability of Open Eye soon,
 perhaps later today.

E: "You know, we should be happier."

B: "Yes. So how come we're not?"

I: "From dwelling on the
 negative - because that need
 more discussion."

4 p.m. | B. called. She'd spoken
 to Roberts; he couldn't
 make it tonight.

He said his reason for
 wanting to do HOC was that
 it was "a gem, it radiated
 light" - it was not a judgment
 on the rest of the play
 (B asked how he'd feel
 about doing the rest of the
 play at some future point.
 Roberts said it would depend on
 what else he was doing)

I asked B. if he'd really
 been so complimentary or
 was she editing it? She
 assured me he had.

But when B. suggested
 that she, Roberts & I meet
 Roberts said: "What purpose
 would that serve?" This seemed
 very odd to me, as it
 had to B. But she told me
 she'd call him tonight &
 try to set up such a
 meeting.

Meanwhile, she'd talked to Rebecca, who made the suggestion that the Roberts-in-HOCTH could be the first product of the theatre company she wants to found with Bevyn & me.

Tuesday, Aug. 28

10:30 a.m. | Lynn Davis returned my call of yesterday.

- She's lastly in favor of going ahead with Roberts - just HOCTH. She feels it may make a full

New York product now, not less likely - "though not this season." And

she agrees that it could help with regional theatres

"It's a very specific play, David," she said; "eventually it's going to enter the repertory."

- I told her about my annoyance that an actor

should be making the decision on what part of the play to do, I also told her about Roberts' escape clause; this latter, she said, is "ridiculous"; if he's going to determine the whole fate of the production, he should commit to it.

But, David, "she added, "it's the old story: those with power, use it" - and she recommended we find a standby (which Bevyn also feels)

- I told her about Rob Conchostes; she was glad I'd sent her the script.

- She then told me - to my surprise - that she'd been sending the script around "all over the place," and would like more copies.

(She'd give me the impression she was holding back on regional theatres during the NY-product

period.

- She told me Rebecca's lawyer had been passing her for 6 months (rather than the 2 she'd offered) for Rebecca to arrange a first-showcase production. "I think," Lynn said, we should give it to them because we can always look while they're looking - in fact, Rebecca will welcome our help." I agreed.

7:00) Bessy called, having reached Roberts.

- He wants to start immediately. He points out, rightly, that if we start now, even if he gets another offer it won't be for several months. But B. is beginning to feel what I've been feeling - a certain manipulation coming from Roberts & said it that he takes over

our impulse (me: to do part of the script, only B. to start right away) + she is full the way external to us. - B. said she won't see if she could find actors (I would be she'd wanted to have a casting-call next week, anyway), designers, etc. - She also said Nola the O'Connell E. administrator is away till after Labor Day so she can't get definite word on the availability of the theater.

We basically agreed she'd just go ahead & see what she could set up. But we both also feel the pressure of me felt - June beginning to set in.

8:30 p.m. | B. called again.

- She put an ad in for a casting call next Wed - not reading

"just the kind of thing where actors show up with their resumes, etc. Rebecca has secured us some free space at a theatre on 18th St.

Wednesday, Aug 29

~~10 p.m.~~ Had a drink w/ B. at "Chez Stadium" on Greenwood Ave.

We went over HOCHT.

She asked a number of "historical" questions about HOCHT. References: e.g. who the "Social Democrats" were, whether O'Connell had, in fact, a "Duke" at that period. I answered where I could, but explained I was working not from history, but from my sense of what the 1890-1914 period was like - and other people's sense.

She asked whether the Director didn't get awful

smart all of a sudden when he made that comment explaining the Fourier nature of the "first version" (DIN) well? And what was he asking for? etc.) I explained it was a director hitting on a "bright idea," a "concept."

She also asked for some basis for seeing the Jewish suspects as more sympathetic. I suggested his manipulativeness be viewed as a "first step" toward political power and active-mindedness. I said, in general about the other (non-WJ) characters - HOCHT that they were deepened stereotypes - stereotypes that (I hoped) kept revealing something delightfully unexpected - and true.

B. said she sometimes had this sense that the INSP could turn into the WJ. I said they were strangely bonded, both outside the power trying to control it. I also

said that since the WT is
"playwright" in this sequel,
it's in some ways the closest to me.

- She also asked about the
reference to "Vienna brain-scienc"
(she guessed Freud, but it
sounded neurophysiologized
to her: it pointed out that
early Freud was neurophysiolog.)
and list the "Costy out of
Demons" + "Temptation in the
Wilderness" ones, exactly.

- She said she definitely
wants the TRANC in. thinks
she can establish him
at the opening through images,
but doesn't want to use
the front appearance of TRANC
at end.

- She's been looking for
designers, received what she
feels were rebuffs from
Parasalee and a friend of
Parasalee's.

- As for actors, she read a young
actor Robert had sent Good,
but too young.

She's trying to get an
ex-acting teacher of hers to
double ^{for Robert's} ~~the~~ Larry Moss is his
name.

son Schacht, whom
Rebecca had got ~~the~~ for
the HOCHA WT in June, can't
do it.

- B. feels she has to have the
cost by a week from Friday
in order to do it - October.

- Rebecca found out, when she
went to register the show
at O.O.B.A. as an Equity show
that the director can't be
paid or else the actors have
to be.

- Meanwhile, Robert's boss
started warning B. that a
"call" to Hollywood would
now (acc. to Robert's agent)

just as easily come
 in Oct. as December
 cl said to B. "To be
 perfectly honest with you,
 I'm beginning to be
 a little pissed with Robert."
 B. asked why, defended him a
 little, said it just be
 haults that she had not
 conveyed what he wanted
 + felt well, etc. But cl
 can tell this without too;
 she says she's not sure
 she knows him anymore.

Thursday, Aug. 30

8:30 p.m. B. called
 "Nothing particular to report"
 - just that she's made
 a lot of calls + is waiting
 for them to be returned;
 and she may be having
 some people to read on Sat. A.M.
 and would like me to read
 with them.

→ Susan + I saw this show
 tonight; he is an impressive
 presence.

Friday, August 31

11:00 A.M. B. called. Her calls
 have not been returned yet.
 She suspects people are out of
 town for Labor Day.

She saw a possible wt
 in HOCHH wt - Corey Fisher, in
 Cong. From a Great District
 (the T. roughly Jewish theater)
 But he's going back to L.A.
 She brought up A. Lin
 E. Stein as a possible
 Jewish character (cl agreed,
 after seeing his "Elegant
 Master," = Brecht at Yale;
 said cl could also imagine
 him as it was). She said
 he's - good friend of Robert's.

We agreed again show
 HOCHH could be done really
 minimally (since no designers
 seem to be coming forward).

We discussed the TR ANO;
 cl recommended she consider
 the aging of partitions (as sup
 visit thread) of the March

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vergin to establish his
 she said she had been
 I suggested Bill Steels
 to possibly play the DIR.
 B. said she wasn't
 sure he had the strength
 to control the sit.

4:00 p.m. I picked up a copy
 of Buckley with an Wld.
 announcement in it.

SEPT. 79

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Saturday, Sept 1 |

(11 p.m.) B. called.

We discussed the possibilities
 of trying to use Sam Grey
 after all, as the Jewish Irish.
 B. said to use such - "human"
 actors in that role would
 suggest the underlying humanity
 of the figure which had had
 to be deformed to produce
 the political manipulator.

Other actors she hadn't
 heard from yet. She was
 going to talk to a
 set designer & lighting
 designer this afternoon.

Wednesday, September 5

(10am-6pm.) General call for Hochhimelfahrt, at the Production Company (249 W. 18 St.)

We had about 80 men there - and Rebecca received another 60 pictures/resumes in the mail.

Mostly, the men were too young - 20's + 30's. B. + I found about 35, however, that we wanted to call back on Thurs. + Fri. (B. + I are almost always in agreement about actors)

It's depressing, as a social transaction; these actors come in, try to be charming, try not to be too charming, etc.

B. unflinchingly kind + responsive to them - and pays attention to the training part of their resume, which (as one actor pointed out) not many directors bother with.

No actual readings today; just sizz-ups - v.p.

At about noon, Robert showed up, sat in on some auditions, commented, At 2:15, he, B. + I took a break for lunch at a nearby ^{Indian} restaurant. After 20 minutes or so, Robert said, "I hope you don't feel too badly about only doing Hochhim." I said I didn't + now - I saw many advantages - but I would like, either now or some other time, to hear his reasons. He immediately launched into them. ☺

→ "Hochhim is a gem; it has so many facets; it's witty and clever! Also, it's all I can do ~~to make~~ Adm, it's the only part that, if you're only doing part, is fully independent; all the rest depend on all the rest."

"Also, it's all I can do right now. Jeff [his agent] doesn't even want me to do this; he wants me to stay open for movies. And I have to support

my family."

He claimed his feelings had nothing to do with a judgment on the rest of the script. But certain comments he made show they do. For example, B. said how well the EXS scene had gone - how much Jean E. knows had liked it. "Did the audience really understand it?" Robert asked.

I said I wished he'd been around for the experimental work we'd done last spring, "so that you could have the work on the other scenes to refer back to."

At one point Robert asked, "when will the contracts be ready," - and then said his agent had pointed out "you can get out of a showcase contract at any moment." But he

then added: "But I don't think anything will come out; a few things seemed to, and then they dissipated."

- at 3:30, Rebecca came by, with her 60 mailed - in resumes. She's at work on ^{many} all aspects of the production: looking for graphic artists (she asked if I wanted the job on the poster - I said yes - and on the program) We discussed (with B.) how to do the talk. We decided on:

The Moments of the Wandering Jew

The Hochman-el Fabat Passion Play

She said she's got everything but a business manager ("I could do it myself") - and the money: "but I'm sure I can get it" (I sort of apologized for the overdetailed & John's letter - at the same time intimating that I thought John's questions were

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legitimate. She said she had shown it to her lawyer, would be writing John in a couple of days; (I assumed her John did want to invest.)

At one point, B. asked me to call the Open Eye to confirm rehearsal space for tomorrow + Fri. It got Jean Erdman - who couldn't have been nicer.

- B. told me she'd run into Richard Edelman, that he might be interested in doing the MSP, with Robert. I'd agreed he's a stronger presence than anyone she'd see today - but tend to "demonstration" in his act.

- ~~From the~~ after audition, a couple of designers came. B. invited me to join her - talking to

→ B has lined up a highly designer - the guy who did Sorban's Hosts + Mary Lenka + Shaija's new play ☺ he's read HEALTH + wants to do it

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the better + more promising ones. (I'd been fairly bad B. was talking so much to designers without me, was just about to mention this to B. when she invited me - one more instance of intuitive closeness between us. The designer, Nancy, was from Yale, had done the 1940's Radio Hour. B. described the play to her (very inspiringly). she said: "It sounds wonderful!"

- B. said at one point, after a stretch of dumb actors had gone by "I feel so protective of your script - I can't give it to actors like that."

- 2 strange footnotes to today
① Alan Lipka, that dreadful, aggressive underdog who drove me nuts at Yale, showed up as an NY actor (Tom Stix!). Still a

a muddy, driving rain.
 Benny & misshapen midgets
 introduced to Rebecca he
 said: "May I make an
 appointment to discuss your
 artistic aims?" ("No," replied
 Reb. "I don't have any
 artistic aims.")

(2) An actor named
 "David Cole" showed up.
 Then, 5 hours later,
 a young man appeared
 + said "I was looking
 to see if this was
 production of my room-mate's
 David Cole's play about
 Jews that was done -
 stamped last year."

Thursday, Sept. 6

10:00 a.m. | B. called.
 To my considerable
 surprise - we're not having
 auditions today. B. did not
 succeed in reaching the people

she wanted to have in,
 or in the order she wanted
 to have them in, or
 something. B. is going to spend
 the whole day on the
 phone setting up all auditions
 for tomorrow - and talking
 to the lighting designer
 and technical people.

10 p.m. | B. called.
 - She's got about 20 actors
 coming in tomorrow,
 to the Open Eye,
 between 11:45^{AM} and 6 p.m. tomorrow.
 - We discussed Richard Edd
 as the TSP; neither of us
 is sure.
 - Rebecca spoke to Nola,
 the Open Eye Assistant
 Theater, no problem about
 the theater being available.
 And we'll be able to
 have lots of free rehearsal
 time in the theater.

- She'd spoke to Roberts who expressed misgiving that I was offended about doing only HOCHH. B. assured he I wasn't. "He's back where we were at last week," I said to B.

Friday, Sept. 7

(11:45^{AM} - 6:15^{PM}) reading of individual actors from Wednesday's general call. Bevo had some 26 actors in - everyone I remembered good things ^(at the same) of, and some additions by Rebecca #

Roberts was also there, virtually the whole time.

Roberts read with other actors, (not only his own role, but also the BUKO, the HOCH CHR, + HOCH WT) actors read with each other.

A - I did read - virtually every role - from 12-4 (I'll Roberts took bits + took over from me.)

Overall, I was exhilarated by what we found.

- 2-3 splendid prospects

- 2-3 possible prospects

- 1-2 dubious prospects

No role do we have no prospects for, I know you add, Richard Edelman + Bill Stull (+ Larry Moss, B. old int. teacher, a small talk over for Roberts) who are all coming tomorrow, I think we could come out of this with a really strong cast.

At a couple of points, B. whispered to me that Roberts was making her nervous. And I can see why. For one thing, he "pushes" his friends - a couple of really so-good actors whom he sent over + we worried - (Neither B. nor I did.) But more important, his "enthusiasm" he started, at a couple of

points, answering actors' questions -
 where B's answers had not
 satisfied them. His answers were
 good in some instances, better
 than his (she has a tendency
 to ask for "results" + "objections")
 But she makes actors feel more
 comfortable than he does; +
 the overall ^{bad} effect of such
 intrusion outweighs local advantages,
 I think. Also, Robert kept
 saying the actors about ~~and~~
 to read needed more
 information - which B had
 been giving the outside the
 room.

- B + I are usually not one
 on actors (esp. Wed.), when
 Robert is there, it's sometimes
 she + his "against" me -
 or I - the one negative voice.
 Sometimes I believe he probably
 can see potential of I can't.
 But sometimes I think he's
 just "settling," I do find

a different - of perspective
 from theirs. I - my
 improved by people who "find"
 the rhythms + cadences
 right off.

- Audition script was mostly:
- opening WT/INSP dialogue (to INSP)
- opening BUC/BIR dialogue for BUC/OIR
- "jealous of lead" version for HCH CHA/HCH WT.
- WT/HOCH CHA (for promising CHA).

B's instructions to actors were
 quite general; "more assured,"
 "more arty," "more at stake."
 The smart ones saw, + improved,

- A's for me, reading in
 scene after scene exhausted me
 - I developed a bad headache.
 It was partly the presence
 of Robert while I "acted"
 (he complained - or I work
 in the HCH WT/HCH CHA scene; B. told
 him how good it was -
 the fine EXS. scene.) But
 a couple of hours in,

another reason for this tension struck me: what I was doing was just like writing (i) jump back & forth from the perspective of one character to another...

- Relations between C & R. are pretty good, but "shorty"; we still feel not quite easy with each other - although, as always with actors, they got easier when I "described" for long in acts. For example, at one point, I joked: "don't be working for 24 hours & I don't feel it" - growing in roles. "all of a sudden - the middle of the night you'll wake up and it'll be there."

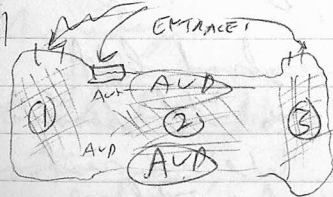
"you mean" I replied "they'll be there" - and we all laughed.

A - a subsisting source of tension is, of course, the fact

that Robots might not be there one morning. He mentioned to me, when B. was out of the room, that he had a screen test for a movie - tomorrow.

- We were upstairs at the Open Eye (which, for all the gone shows, felt like "coming home"). We can have the upstairs space to rehearse in, too; it's the first product. Robots complained of the acoustics.

B has an idea for the set,



- ① main playing area
- ② aisle for "version"
- ③ possible observation area

She wants the space of a somewhat "out of kilter" - the chaotic nature of a space that is both dream space & a theatre not set up

- Above all else, it was thrilling hearing Robert doing - & lies today

Sat., Sept. 8 |

(noon - 2:30) At the Open Eye,
doing auditions with B.

A real come-down after
yesterday. We had only 4
actors (the dogs of Wednesday
call) - none of them a real
prospect.

Roberts was ill and couldn't
come ("Fortunately," said B.)

Neither Richard Edelmans
nor Larry Moss could come,
either.

And then - neither B. nor I
were really in the mood to
work on the play today.

After the actors had left
B. + I went over the people
from Wed. + Fri. We're real
prospects. But not for the
BURG - that's the big problem
(not for the INSP. if we
decide against Richard)

One nice thing: Jean Erdman
came by with a friend and
introduced me to the friend as
the author of an "absolutely
wonderful" play.

Open Eye disorganization was
very much in vogue, as we had
to shift scenes ~~to~~ + times
in 2 hours.

Sunday, Sept. 9 |

10 p.m. | B. called, feeling
discouraged. She's had trouble
getting people together for
Monday's callbooks.

Plus ~~to~~ the ~~message~~ we
talked ~~to~~ on Wed. can't do
costumes.

And she had wanted to have a production meeting
in the next few days.

midnight | B. called back, feeling
a little better. Jean Erdman
gave her the names of some
more costume designers.

Monday, Sept. 10

10:00 A.M. B. called.

Staff prospects are looking up. We have a stage manager. A & Rebecca has located someone who really likes the play and is joined with Robert being in it, to do publicity.

On the other hand, the composer should have come or called to say he can't do it.

As for actors - neither Richard nor Larry have been in touch about auditioning today (as they said they would be).

B. left message, but said: "I'm not going to run after them."

3-6 p.m. Call-backs and meetings at the Open Eye. We had Brian Muchel & Martin Bursley read

the HOCHEWITZ & HOCHEWITZ CHRISTMAS. They're both splendid actors and strike something off each other - Matt in Jeff way. There's some danger of mugging/murdering & Brian can't get to the accent - but B. & I are both happy with the as individuals, & with their chemistry.

Bill Steele came & read for the Director. He was disappointing - not as good as I thought he'd be.

B. has in mind for the DIR Jerry Whiddon - an actor whom I found intelligent but weak, "untheatrical."

B. is coming around to Richard for TASP - & David Cyle for BURG - after I convinced her that they'd each read "as 40-9-30" (B. is "thinly young" - I doesn't want the 2 Jews to be the only 2 elderly ones. I said Richard looks 20 years younger than Robert)

- Robert should B. + vice in the course of the auditions to push his friend Michael Reed for D.R. B. adamant. Good.
- We have a stage-manager; Patt + MacMurtz (sp). She's nice, mild, and experienced.
- The set-designer, Abe came by. I liked the way B. talked spaces to him; his sensitivity to spaces really pays off in this area.

Abe had some good ideas, I thought, for breaking up the undivided space into small, irregular groups.

B. wants the Oberammergau mountains in the background. ~~Abe suggested~~ leaving verticals: // \

I suggested the lines of the ~~contour~~ ^{light} subliminally pick up D. But at first none of us - she wanted the mountains to make a connection for the rather abstract stage-space to the real world. But then she got excited about it. "Like Hirschfeld's 'Nina,'" she said - just what I'd been thinking!

Tuesday, Sept. 11

10:15 a.m. B. called.

Problems: David Lyle, whom we'd been counting on for the BURG, can't do it - he's got another job.

Abe B. had called Brian Muehl + Marti Barselby to tell them we wanted them, and both asked to read the script before saying yes. Brian, moreover, has another showcase, at

Theatre for the New City,
I told B. that Brian had
praised the meeting to me
yesterday - but that Marti
had questions that suggested
a fear of out-of-sentiment.
I suggested Carl Don,
a young older actor who
had read for the IMSP.
last week, as a possible BURG.

B. was struck by the suggestion.
noon: Eileen Blue-Hill called + gave me the name of
an actor for BURG

3:30 p.m. | B. called.

Everything still - that's
no audition today; she's
meeting for actors to get back
to her.

She does now have a
costume designer and a
composer - named Bach!!

5:30 p.m. | B. called to say she
was still trying to reach
actors.

Brian Muhl will definitely
do the HACT w/J, F. Martin

Barabshy she's sure will do
CHRISTOS; also, Richard's voice
on the machine "sounded
interested." I suggested she
ask him for BURG recommendations
+ also emphasized that she
should have Carl Don back
for BURG. She's also having
Robert's friend, Mark Samara,
look for BURG; I'm afraid
Robert's will bring pressure to
bear.

10:00 p.m. | When I got home,
a message that we're set
for 10:30 tomorrow for auditions.
Also a message that Eileen's
actor-friend had called.

midnight | B. returned + return of her
10:00 call

Eileen's actor has a
schedule ~~change~~ ^{conflict} can't do it.
More readings for D.D. + BURG
tomorrow morning

Wednesdays

Wednesday, Sept. 12

10:30 - 1:30, Colk books + new people reading for BURK, DIR + WSP.

Jerry Whidden read for DIR. B. was right - he is good for it. He also gave a for better reading; he has a strong assurance that's very good for the role.

We heard several bad BURK-possibilities, and the found a BURK: Leslie Barrett, an elderly rather rigid man but a strong, clear, energetic actor. B. + I may well be not too open to true innovation; but he does the director. He's for + any the best we've seen.

The problem came when Richard E. Holmes came to read for WSP w/ Roberts. Roberts had been there reading and as B. later

remarked had been tense + odd all morning.

Well - he hated Richard - as I later found out from B., but could feel when they read together; Roberts was barely civil to him.

A + I Richard was not good; he was very tense. B. tried several things to loosen him up. There was virtually none of the assurance he'd had in last March's reading. He said it was because his mind was still on his teaching; I ~~said~~ think I'd heard he was interested by Roberts.

But Roberts' response was disproportionate: he said Richard doesn't even know the theory of acting, vis. to B. I felt a dismissal of ~~Roberts~~ Richard the man that was all out of proportion. ~~B.~~ and he left early who would it have to have done

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"writing
to the day"

with B. & Richard + me (+ Jessie,
who was in a nervous state
of her own) - so we didn't
have a choice to talk
to him. I say "me"
because B. wants me to talk
to him as well; "he just
listens me to your perspective
- this interest"

So B. tried to call him,
got his wife Marilyn - who
infuriated B. by saying;
"We like Robert + Marilyn"
see the Jewish clash as...
"I bet she's the one who
persuaded him to do just H O C H H"
B. said

B. & I will need later
to say Roberts again together.
NOTE: Meanwhile, Jessie, who
had never heard H O C H H,
before, complimented me on it
"especially the lines about
mirrors," she said.

Roberts asked B. when & why the T.R. A.V.G.
B. replied - I replied: to suggest that the wit
comes from, returns to, another reality other parts
of the play. Robert said he thought it ought to be up
to the wit to lift the action into a higher
level - the cannot break competition (recall
his dislike of the can-scene last Nov.)

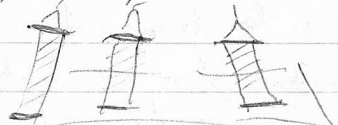
11 P.M. I phoned Beoya. 141
Roberts is absolutely set
against Richard. says he's an
"amateur," who doesn't know
what to do with his hands,
would be lost without a book to
hold.

And B. had to admit
that much of what Roberts
predicted about Richard's "imperfect
ability" + "tendency to panic"
~~was~~ was borne out by
the sudden, unheard things
Richard did - the March ready.

Thursday, Sept 13

Roberts has quit.
It came about like this:
At 11:00 A.M. ~~Robert~~ B. had
a creative product meeting in the
Open Eye green-room. What nice
people! - Alice, the set-designer
Vicki, the light guy
Joe, the composer
Jeanette, the costume designer

They had showed a real ability to "take off" from B's needs & ideas into original - but realizing - correction of their own. Abe has come up with a fine, abstract space-defining technique: ^{wide} stripes of delicate mesh-like, with weights - rods on either end, that can be moved into different patterns.



A ~~low~~ lit ⁱⁿ ~~in~~ different ways, and (to some extent) function like transparent screen.

Jennette made a wonderful suggestion of treating the HOCHH WT's & HOCHH CABINET'S costumes with "added" or "detached" different periods, to suggest accretions to the ~~stage~~.

During Poly - I actually cited the moment in the script where the BLOC says "this man has usually is over 200 years old."

Two things - the meeting I didn't like (but didn't get to discuss with B in view of what happened -) Robert afterwards - see below) is
 (1) B. said the HOCHH WT + CABINET should be in rehearsal clothes + (2) Joe suggested a Shofar for the 1st AMC trumpet.

During the meeting, B. received a telephone message to call Robert. Afterwards, on heart full of foreboding we went down to the pay phone & she called him.

What happened is that Jeff, his agent, has got him a lady role - something at the Kennedy center, that's the substance - but the foir! (acc. to B - and of course to see her face)

He said (a prof of his brother off his script) that he "wouldn't come up into that

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neighborhood" that "he" hated
the "Old Eye." B. asked
what about ~~Julius~~ Deane
he gave her the impression now
he wouldn't do it ever.

I was stunned, I couldn't
get very far with any
reaction: anger, pain,
insult - nothing. B. was
going through them all.

But basically, both of
us agreed we couldn't
understand why we weren't
more upset, why underly,
at all, we felt - relief.

We talked with Jean
Erdman, who (very wanted,
I thought) put it down
to nothing. Roberts couldn't
come to terms with in honestly.
Jean's attitude was basically
that we should just go
forward & find something.
I simply basically

Nola, at one point, when we were
discussing, possibly Nola - Becca - Rebecca
- etc to - over said to me: "And if course
you could not - or not understand
that I don't get into artistic things,
I'm not Robin!"

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anything else was "in place"
(B. & I were ambivalent
angry at Robert for leaving us
with his structure and glad at
being this structure all set.
(B. talked with Nola, the Trust
administrator, about possibly giving
back to the Trust of doing - this
would be no problem.)

This afternoon & evening, ~~the~~ B
tried to locate various actors:
David W. Warner, Alvin Epstein, etc.
No luck.

But we both feel confident -
I feel confident that we're right
to feel confident - that it
will happen, that in some way
it is happening for the best,
that Robert's egotism had become
insufferable.

It is not feeling like Jeep!

In a way, what bothers me
more than the loss of Robert himself
is B's sense that we will

likely lose Richard & Leslie
Barnett, who wanted to work
with Robert.

B. feels we should now go
for an all-young(er) cast
anyway. she doesn't really
want to use ~~Richard~~ Richard & Leslie
Barnett.

Friday, Sept. 14,

noon, B. called, angry at
Rebecca for not helping enough,
- and for running off to the
country during this up-roar,
crucial weekend.

(2 p.m.) Met at the Open Eye
w/ B., Rebecca, & Nola,
the theatre administrator.

Mostly, it was discussion
of things like how many
lights, rusts, ~~and~~ dinner
boards, etc. would the
theatre provide, exact date
(Nola & Nola are just B.'s idea

(luck of D. didn't
call him yet!)

of seeing Sat., Oct. 13 and not to
make it Thurs., Oct 11 - even
though Martin Boralsky has
a commitment on Fri. Oct 12.
B. gave in. So it'll be
3 weekends now - not 2
straight weeks.

Nola was complaining to Reb.
about the lack of signed contracts
- and ^{when} I asked if she'd seen
Lynn recently, she said Lynn
is out - Long Island
not coming in to NY. (Of course,
Reb. is also out - Long Island
half the week.

I was struck again by
Reb's reflex stinging. Told the
price of light rentals, she
responded by: "That sounds
like an awful lot for lights" -
this not based on any numbers,
a purely abstract game.

A day, when she, B. & I met
for coffee afterwards, she wanted
to go "some place reasonable"
(what place is reasonable for

coffee?!) - and near the
 subway so she wouldn't
 have to take a cab to her
 next appointment. Also, he
 only word on the designer
 was that they shouldn't
 spend too much money
 - I had but they did spend
^{they} shouldn't advance out of their
 own pockets.

A, I'd promised B, I would,
 I said something to Reb.
 about how she should be
 in on this weekend because
 I said it would "make a
 break" as she said there
 was no way it would
 break us, this was a typical
 Off-Off-B'ing sit., etc., etc.

A friend of I told
 B: "she acts like it's mother
 problem, she has - to me you
 parents' expression to actors -
 no sense of style."

4:00-5:30) B, being a little
 nutty for lack of actors,
 I made me call to see
 what I could turn up:

① I called Eileen Blum-
 thal, who gave me the
 number of Corey Fischer
 the T. should finish that
 actor whom B had
 approached a couple of
 weeks ago and he couldn't.
 But Eileen said his plans
 have changed.

② I called Betty's family's
 friend, Barbara Cotton, an
 actor & Equity official,
 who gave me about 20
 names.

③ I tried (in vain) to reach
 Anne Cotton's assistant
 at the Phoenix, who'd see
 last December's reading.

Meanwhile, Becca had got
 20 or so names from a
 friend of Rebecca's (whom

It was my first trip in the New-Orleans
in 25 years - again, on a Friday night,
as/for all those Fri nights of my
childhood.

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Rebecca just now remembered
about!) who's a writer,
director.

B. asked me to meet her
at Rebs. apartment to make
calls.

And, for once, B. asked
me to make many of
the calls for her -
about 30.

There were some tense
moments when B. found
Barbara Cottow's recommendations
to be written & quite off-
handed (this after she
wrote down the names)
she kept saying she didn't
blame me, & of course I
won't to blame - she'd
seen all the names - but I
still felt bad.

We lined up about 6
prospects for tomorrow
- none too great. But
toward the end of the

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evening, Bob Balaban, an
actor, B. greatly admires,
called, he's interested - I
I dropped a script off
with his doorman in the
my home.

B. also asked if I
would call Corey Fisher,
I said I would.

Sat., Sept. 15 (I brought the script
to Bevya - first met Bevya -
one year ago today.)

beta/ 10 AM + 1 p.m. | after several
attempts to reach Corey Fisher,
(he was asleep), I finally got
him at ~~10:00 A~~ 1 p.m.

A sweet guy - laughed in
appreciation when I told him
the basic premise of ~~the~~ HOLHA -
but he can't do it. Eileen
was wrong, he hasn't lost
all his bookings - he's got

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→ Note: As Mark was one of the actors Barbara Colton had sent us, Berya was a little sheepish about her last tirade against "Equity-office hacks" - but claimed it was another "Mark" she'd confused this one with.

one in L.A. on Oct 24, i.e. in the middle of our run.

1-2:30 | auditions for 5 actors (none of them - w/ possibility) at Open Eye, downstairs.

One real possibility for INBP, an actor named Mark Jordan - ^{gave} feeling, strong, understanding reading.

Perhaps the best first reading I've ever heard any actor give of anything. B. was also deeply impressed & will see him if we possibly can. Problem is, he can basically only rehearse evenings.

He's certainly better than Richard in the role. At one point B. asked him to give it "more" drama, a slow rhythm. "I have trouble with that," he replied - but also fits in.

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Afternoon, at lunch, I mentioned to B. my two reservations about the decision at Thursday's product meeting:

- (1) I want the TR AMC's hours to be a post hour - for
 - (a) the travel associations &
 - (b) the ~~at~~ shake (☹)

B. saw this

- (2) I thought the HOCH CHR & HOCH WJ should be in stereotypical theater - costumes not rehearsal clothes, since
 - (a) it keeps the stereotypes onstage
 - (b) it varies the costumes
 - (c) it's a demonstration - performance for visiting dignitaries and so would be done in costumes.

B. agreed, esp. for reason (c).

(IN NEW HAVEN)

Sunday, Sept. 16 | John Cemborski called while I was out.

He has received a letter from Rebecca, stating that

she has 50% of the book rights and will have 50% of the receipts

John still has questions, such as: (1) Might John do better if he made it a contribution?

(2) Has Rebecca spoken of making a contribution herself?

[back in NY]

Monday, Sept. 17, noon - 3. Rehearsal at the Old Eye. Only 3 of the 6 scheduled actors came. T was here but so bad - but not for WT.

B. greeted me with a little tirade about how glad, as playwright, she should be in on so much - e.g., the phoning (which she had asked me to do!), etc. she admitted it was for her as well as for me.

As for rehearsal I reminded her that we were the "payoff" for me, since I went to actual actors, - but I would always be glad

to get out of ^{rehearsal} "situation" where my work was impeding the rehearsal process - as I'd (I reminded her) told her before ~~that~~.

This is a thing she goes ~~through~~ ^{through} from time to time, has done so before.

B., very tentatively, brought up Maurice, "miss it" only HoCHH." I reminded her how alienated from the material Maurice had seemed in June. She then brought up Peter Umbras, who did the DR at that first Gene Franklin reading - as WT? I couldn't + in consider that.

(5:45 p.m.) B. called to say Bob Bakaban is interested enough to probably come read for us some time tomorrow.

On first reading he found the layout too complicated - and wasn't sure if he was supposed to find it as amusing as he did. B

assumed he meant was fine -
I think the "literary" level of the
script "worked."

So he's going to read it again
& call her tomorrow, I will
probably audit his script
tomorrow.

"B. said to me at one point:
"I'm going to think - I
almost called you in New
Haven to say - that this
experience we're having trying to
do the play is the
answer to the questions
raised by the play - and
by the Jewish experience, which
is a way the play is about."

A & another point, ^(after) ~~from~~ actors
without any previous ^{or} getting read
the WT, B. said: "When
someone like that ^{reads} ~~reads~~ it,
the role doesn't exist."

Tuesday, Sept. 18

[2 p.m.] Bevya called.

Bob Balaban won't do it.
He claims (my B.) he
likes the script - but it
isn't the kind of script
he wants to work on at
this point in his career.

Marilyn, another actor
she's been ^(Zack-somebody) trying to reach
left a message he'll be
back in town tonight.

David Warshaw, she said,
me as well forget: he
won't want to work on
anything he'll have to
~~that~~ ^{put} together in 3 weeks.

[midnight] B. called, Marilyn Blomson
had called to "explain," invited B
to speak her mind. B. says
she did so.

Zack not yet back in town.

Wednesday, Sept. 19

1-3, more readings at Open Eye.
 What an irony! After all
 these WS-less days, today we had
 2 actors show us who were
 real WS-possibilities:

(1) Mel Cobb, did wonderful reading,
 but very all-American, soap-opera
 looking

(2) Nicholas Kepros, <sup>(an actor Rebecca recommended
 who works with him in Boston
 on T.V.)</sup> wonderfully

trained, intelligent classical actor
 (has done Angels at Guthrie) - but
 somewhat cold; uninterested (as an actor)

He complimented the script, said
 he'd connected with it (esp. the
 Great Speech. Was a little

bothered 2d from nursery-school
 + bickering noise - at Open Eye,

But (unlike Robert), he said so,
 I felt he was a little hostile
 toward B. (so did she).

He said he'd have to read
 the script - but at least he
 is really interested.

at lunch at Ideal Cafe
 B. started asking me what the

BURG & FMSP, in their early
 conversation, were trying to do
 at certain moment: "not what
 they're trying to say, what they're
 trying to do." I find it hard to
 both: "objectives." "Don't take

but I say as "enthusiast"
 I said to B. "Don't worry,
 I don't," she smiled.

10 p.m. returned B's call
 Nick hasn't yet called (he
 said he'd try to call before
 midnight).

We've lost Jessie Barrett
 as BURG - he's got a role in
 a soap. But B. has names
 of more character actors, at
 least we can ~~call~~ ^{contact} tomorrow.

Zack Mattdelon called
 He's just back from town, has
 read the script - and
 he's interested - ready for WS - BURG.
 he'll call B. later tonight.

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