

REHEARSAL NOTEBOOK E

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

HISTOIRE DE LA  
RECEPTION

⑤ Sept. 20, 1979 - Oct. 24, 1979

E

160 pages

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Thursday, Sept. 20,

10:15, B called. Zack Matalon  
is ready for us at noon

<sup>in</sup> 11:00, ~~John~~ <sup>Xerox</sup> of Refreco's reply to John  
Leibsdorf's question (quite competent,  
d found), forwarded by Susan, ~~A~~  
arrived

<sup>Open Eye</sup>  
~~to noon~~ We have Nick Kepros  
as the ~~WT~~! He called B. at the  
theater.

We had Zack Matalon read  
for WT - many questions, very  
aggressive, not very good. He  
complimented me on my acting as INSP,  
however.

We then had <sup>elderly, partly</sup> ~~an~~ ~~man~~ ~~read~~  
~~read~~ for BURG - fairly good, if he'll  
do it.

After the auditions, B.,  
Patty McManamy (the stage manager),  
& I had lunch.

B. shot over at me a lot  
of (good) questions about the

polites of characters, where characters were going when they left the stage in certain cases, etc.

Friday, Sept. 21

[p.m.] B. called. Nick Saunders won't do it. He's having another actor come read at his home right now.

We fought about this. We've been having a running fight about complaints - e have to read other; she that all we're with each other too much of of power is a demand on her; I, that she doesn't acknowledge the demands she makes on me, & projects onto me tensions from other relationships.

I told her, it wasn't that I don't trust her judgment but that her judgment is being clouded by personal things. I insisted on the right to approve the actor tomorrow.

She said she must have a few rehearsals with the actors without me after the first reading. I reminded her I'd offered this all along - but didn't want to miss too much of the rehearsal process.

[midnight] message from B. when I got home that the actor who'd read for BURG for her at her home had been no good.

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BEGINNING OF REHEARSAL  
PERIOD FOR SHOWCASE  
PRODUCTION OF HOCHT,

Saturday, Sept. 22

9:30 A.M. B called

Two last-minute changes have produced a "dream cast"!

- ① B. persuaded Zack Madelon to do the BURG. He has a complicated schedule, but B. thinks she can work around ~~it~~ it.
- ② Jerry Whiddon quit. We had an actor named John Michaliski, who was for us last week, ~~also~~ for BURG. + WS. He was + right for either, but afterwards B. + I both felt it was a pity DIR was already cast (Jerry), that John could do it better. So when Jerry quit, B. immediately called John - and he's doing it!

This is the strongest cast we've had at any time in this whole 2½ weeks of casting - so it makes the whole period seem retrospectively worthwhile.

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With this cast, and 4-5 weeks of rehearsal, we'd have a certain winner. With 2½ weeks, we've still got a crack at a great product.

There was no tension in B's voice. I felt her making a real effort to come off it, and I tried to meet her. The one thing was, when I asked B. if ~~she~~ - since Zack can't be at today's rehearsal - I should read BURG. (Earlier in the week she had said: "If we're no BURG Sat., we should still have the first reading; you can read BURG."). But now she said: "No, probably not Patty [McManamy, our stage manager] will do that; the playwright should do that, the stage manager should do that." This ~~is~~ must have certain advantages, I felt: (1) actor less intimidated (2) I could watch - and one disadvantage: actor less excited by first reading. But I felt a little of the edge coming back into her voice.

2:00<sup>5:00</sup> p.m. | Open Eye, upstairs theater

FIRST READING of the  
HOCHH PASSION PLAY  
SHOWCASE PRODUCTION

I got there early, talked with Nick K. before for awhile first. I told him how Bobby ~~had~~ I was he was doing the part. He said he'd told Michael Feingold he was doing the part, and Feingold said something about "David Cole's blockbuster play." Unwilling to reveal what Feingold had written about the play (I'm certain what Feingold had or hadn't told him), I said only:

"Stanley Kauffmann must have told him about it. 'Stanley Kauffmann's read it?' said Nick, and he said 'yes, he's helped me a lot with it.' S.K. it turns out, is his parents' theater critic. A so (nice way) he's turned down roles at Yale Rep + Long Wharf that would have conflicted

He feels he has to stay + work in N.Y.

I saw Rebecca told her John L. had sent her the check. She said: "If you know anyone else..." I - out of rich friends" I said quickly. She showed me the rough-cut for the poster, circled - and was ~~very~~ white on a black poster, very nice.

B. + I had greeted each other only at a distance. Then B. came up to me, very deliberately took my bag & coat out of my hands & set them down. I'd give me an enormous bag. "Right" I said. "Everything fine," she said. Oh a way, the <sup>sudden</sup> ~~pos~~ of her unattracted diversion to me of this post was as disorienting as the aversa itself.

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B. made almost no introduction.  
The actors read through the original version of HOCH.

Peter <sup>(Zack made to - couple + he + the)</sup> read the ~~script~~  
BURG, Patty, Mc M...  
read some of the more  
critical stage-directions.

Mark Jordan was excellent -  
every rhythm + intonation right  
Martin Bandshy <sup>parade CHB</sup> was superb -  
his "don't - earthly" just the  
right feel for ~~the~~ the wt

Brian Muehl <sup>HOCH wt</sup> was  
very good, now a little  
banned.

John Michalski was a  
little subdued - but then,  
he'd never even read for the  
role of DIR

As for Nick, he is  
incredibly intelligent. It comes  
through in every line. He is  
cold, though, though at  
moments, one can see the  
potential humanity that he  
can and (I'm sure) will come to.

Running time of each of 2 readings:  
about 1 hr and 15 min.

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He was thrown by suddenly  
having the full fusion of the  
GR SD to work with; that  
was some surprise.

- After the first reading (B. had the  
read through it again), we  
took a break.

There was palpable good  
feeling <sup>(or -), the actors</sup> of the kind of "green room  
joking" they immediately fell  
into showed the beginnings of  
real rapport.

→ For example:

① Costum Designer: "We'll use  
various things to suggest the wt  
is outside time."

Mark Jordan: "Like a scheratta  
trailing out of his costume"

~~John Michalski~~ John Michalski: "Or moss."

[ Mick Kepros: "A Wandering Jew  
gathers no moss"

② Brian Muehl asked for help with  
the Yiddish, we all pitched in.

→ note: I'd been thinking this for the instant  
before he said it.

B. made some remarks about the set.  
 Jeannette Olechka, the costume woman, showed some sketches of slightly Expressionistic distortions of 19th cen. ~~costumes~~ costumes. B. gave her a revision that it should be costumes for Pami Ph, not rehearsal clothes that HOCHH CHA + <sup>HOCHH</sup> "us" means.

B. spoke of her uncertainty as to which ending to use, whether to use TR ANC

Mark Jordan said: "It could end with ~~HOCHH~~ HOCHH CHA's "wait here till I return"  
 B. was struck by this and tried it the 2<sup>d</sup> time through. But she doesn't like it; it's too neatly ironic.

B. expressed her sense that maybe we should open the 16 rather than the 11th

→ Martin Barolsky raised the interesting question: "How far are they from the time when they have to perform the scene? It seems like only a few weeks - but there's a line that the "new Christus isn't yet chosen!" 11

of October, Actors uncertain; Rebecca opposed (she won't be in NY the; gets only 2 rehearsal for ads.) etc. won't finally decided.

B. then, to my surprise, had a second read-through. The actors were short on energy, but their concentration was better, and some extraordinary improvements + relations developed. E.g., John Michaelski as DIR really grew. Marc Jordan as INSP loosened into a really powerful figure (with Rebecca as BURK, the INSP. dominated the scene more than he does in script.)  
 At end of reading, B. said: "What a great cast! What a great play (to me) and (to Nick) Thank God for you"

Afterward, leaving the theater, B. + I were discussing what a great cast they were, and

said to B: "They're our reward."  
She nodded.

- at no point, Rebecca asked me for Stanley Kauffman's phone number, I told her I didn't think he'd do a pre-endorsement, but get help other ways.

Sunday, Sept 23

11:00 A.M. I called Bevy.

The first thing she said was "I love you as thrilled as I am about yesterday." Indeed I am. She said she was a little worried about Brian, at first, but that he got better.

- The next thing B said was:  
"I feel terrible about how

I've acted, ~~the last~~ I went beserk the last 3 days, "as you may have noticed," I told her I was glad she said that. She said: "at least we learned something about each other's rhythms." I said: "As long as we're 'together,' we don't need to be together."

- We then discussed textual variants (!) I said I'd go over all that in the next day or so, and give her a list of changes/additions in to the original script.

- We then discussed the TKA end question. B wants to cut the 4th ANO altogether - and I agree; - in fact, it was my first instinct when we decided to do just HUCHH. I told her I did not like the idea of ending w/



the HOCH CHA's, "wait here till I return," that it's an easy irony, an O'Henry ending.

She said she thought not, that the effect should be: first nothing, then a sudden realization [as in stage directions]. I agreed with this, but said I felt it was important that HOCHH end with WJ feeling he's come to end of his resources, that I - not me "I just judge" stuff should be in an independent HOCHH, but that WJ's "I begin to have had enough" must be in to show that. B. suggested WJ might start to move after CHA's line, accelerate to a run, & then say "I begin to have had enough." I said something like this was possible.

Yelling at me on the phone Fri. she said: "You've already been in on so much; most playwrights would have been locked out long ago."

- I had been prepared to tell B. I must defer to her sense of when I should come/not come to rehearsal, but she said first, - apologizing, "you can come to rehearsal" - making her only exception be the times when she or actor felt need to be alone to work on certain moment, or whatever.

- In closing, B. again said: "I want to say again how terrible I feel about the last few days. I want us to be close; I miss talking on the phone to you."

Monday, Sept. 24,

11:00 A.M. | Berya called to complain about Rebecca. She's hedging on re-imbursing Abe Lubelsky, who's laid out \$150 on fabric for the set. I said,

besides "Depression cheapness," this was a case of not understanding deficit financing - of trying to make other people take his risks for him.

Also, B. feels that the poster Rel. his got is chintzy; also, its design and the photographs Rebecca's got are only student, I told B. I was trying to read Lynn Davis, would take up this stuff with her, B. immediately got anxious that I would report Rel. too unfavorably to Lynn.

Also, B. asked if she could come with me to Lynn; I put her off on this.

B. was annoyed the option agreement wasn't signed yet. "I'd buy the rights," she said. "Sold," I said.

[12 noon] B. called back to ask some good questions about the script:

① How is it the WT seems now knowledgeable, now not - about the modern world (I said I'd need examples)

② ~~B. said~~ How is it INSP, doesn't seem to know origin of festival, when he knows so much else? (INSP, something to do with a war undertaken in a plague-season...), I said <sup>either</sup> INSP not interested in details on INSP, contemptuous - but I acknowledged it was more for the sake of introducing the story than for charm. of INSP.)

<sup>am</sup> 9-12 <sup>noon</sup> worked on reconciling the various versions of HOATH; I think I've got it.

[2-7 p.m.; rehearsal at Open Eye, upstairs.]

A wonderful rehearsal! As I said to B, afterwards, "In 20 years of

writing plays, & watching & being involved in their production, I have never felt so fulfilled as a playwright."

(2-4-100 p.m.)

First, B worked for a couple of hours with WT & INSP on their opening scene.

They read it through a couple of times.

Nick's questions on opening speeches identified the "phantom"

as conventional Judaism - but his readings were superb.

Marc aggressively questioned on whether the WT - legend was Christian or not. He is a bit of a Jewish INSP.

Nick said: "you read it - and then you realize each line means something else as well."

Marc looked at me & said:

"Are you all right?  
you look like you have a question."

B. replied: "He always has a question; that's where the play comes from."

They then got up & moved in the space, finding their relationships in spatial terms, Marc, especially, worked up on this, presenting the subplot area as "Hochhelfheit."

After a break, B. had them do an improv. of the WT telling the assassin anecdote on the train & the INSP. persuading him to come along. It was a really thoughtful improv; a lot of all, when they did the scene again, the relationship that developed in the improv was there in the scene.

Marc, who said he hadn't done an improv. in 8 years, proved surprisingly good at this work. Nick, cold but intelligent - but cold.

4:30 - 6:45 p.m. | B. did a really brilliant rehearsal exercise.

She had the HOCH DIR. (John) direct the HOCH <sup>(Brian)</sup> wT<sub>n</sub> + HOCH <sup>(Maureen)</sup> CTR<sub>n</sub> in the original version of the scene + the first variant.

The point was to develop relationships among these 3 actors - and it worked beautifully.

The DIR. emerged as brisk, manipulative + somewhat condescending. The HOCH wT sought humble, anxious to please. The HOCH CTR. protective of the role, cranky.

It went on - little too long. A + B made what was probably a mistake in asking them to add a distorted spatiality to a realistic improv.

But how fascinating!

The DIR. directs the actors

B outside controlling it

M + J play outside all of the controlling it...

- Brian raised the question of whether "An ever-varying Christos" means an ever-varying Jew" - idea that all the CTR/wT ~~are~~ variants are different. Good question! As I told him, ~~it~~ all we see of HOCH's ability to "move with the times" is this scene: how his question is answered shows whether or not HOCH lives up to its potential.

- Nick at one point said something about that I must be "fearing of hair cut" watching the. I quickly set him straight, told him how I got off on actors working from my material.

11 p.m. | B. called, I told her how happy I was with, and admiring of, the work she'd done today.

She was a little anxious about the distorted space

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B. called Bill Steele & told  
him more of using the ANO.

exercised being gone, may but  
was otherwise ~~equivalent~~ about the  
openness of the actress, &  
the progress toward relationships  
among them.

She also implored me about  
how I'd been bearing with  
an angel - the absence of  
the TR ANO. I told her I  
was glad my delight came  
through to her, since my  
anxiety so often does.

Tuesday, Sept 25

11:00 AM, I called Lynne Davis.  
She was astonished to learn  
we're in production with still  
no contract (what did she  
expect, since she hasn't yet  
negotiated it?)

Lynne asked if she could  
come - no, she said: "I'd  
love to come" - to rehearsals  
I told her - later; B. wouldn't  
want visitors yet.

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- We made an appointment for  
10:00 A.M. tomorrow. "If you come  
earlier, I'll buy you breakfast,"  
she said. Feely - bit guilty,  
apparently.

3 p.m. Rebecca called. She's  
heard Marty Perutz has lots  
of money for Jewish causes  
& she wanted to call  
Stanley Kaufmann about  
approaching him.

I said quite emphatically  
this was not a good use for  
money of S.K., that he'd  
probably feel his critical  
integrity was tarnished, that  
it might make him less  
likely to help spread word  
around.

But Reb. seemed set on  
trying this; it really  
bothers me.

4:30 p.m. B. returned my call  
about Rebecca's call. B.'s advice

was that Rebecca should call Marty Peutz direct, + mention Stanley Kuffman's name. Good advice; I called Rebecca back + left a message to that effect on her machine.

B, it turned out, had a whole list of grievances of her <sup>own</sup> against Rebecca's passivity, <sup>+ stringency</sup> w/ds, posters, money, etc.

B. was to hear Joe Bayar's music today, didn't like it, it was all piano. Then he played her some music of the period which she liked better, but wants to hear

[6:15 p.m.] met B. for supper. She told me some more about the music, went into her quarrels with Rebecca.

[7:15 p.m.] Rehearsal at the Hebrew Actors Club/Union, 31 E. 7th St., opposite the NYU film school.

B + I got there first, went over the textual choices I'd prepared (all basically OK w/ B.).

B. began the rehearsal by telling the actors she'd been reading my book (the Ch. 8. on Jung, which, she told me at dinner, she'd never read before), and she recommended to them my approach of letting the movement of Jung lead the books to movement of ~~consciousness~~ consciousness. This being to hear of a book on a play - that matter has always been a veiled plea for any way of writing, anyway - made me feel complete.

Zach was held up, Patsy read BURC in some of the ensembles. E was under that limitation, the relationship-building Mark + Nick had done was visibly paying off.

- Brian was fearlessly trying things, left and right, some hilarities, some awful. Great!

- When Zack arrived, B. had a read-through of what Matt. It had already deepened since Saturday. Nick becomes very wary (see below).

Zack (whom we'd never actually heard do BURC.) is a little wary. He has a mount of really getting it, mount of being out to lunch. He worked with a German accent too much. yet his portrayal is basically strong: easy, condescending power - makes the BURC rather cynical.

- After others left, B. worked with Zack + John (DIP.) on opening DIP/BURC. scene. Relationships there, too, are beginning to build. John is a little troubled by his

"furnishings of the stage" speech, but B. encouraged him, rightly to take it as an inner moment.

- I took Nick aside and told him his exhortation of WJ was taking me back to my oldest imaginings of that consciousness and voice. He told me how excited he was getting.

He said he anxious to learn the lines quickly so he can really internalize them. I told him how much I thought he'd "taken in" since Saturday. I added that if he wants to learn lines quickly, he'd better decide on which version of the Great Speech to use. He's very anxious to use the original (long) one, so is B.

- Zack comes in whenever possible to discuss the play, his work, his plays, etc. He + I + John split a cab uptown.

Wednesday, Sept. 26

10-10:45 A.M., met with Lynn Davis at her office.

- She was on the phone w/ Rebecca when I came in.

Reb. has raised only \$1,500 of the \$4,000, but Lynn said she is going to help her raise the rest.

- The lounge is sending the contract by messenger to Lynn today.

- I asked Lynn about sections in the Equity Showcase code concerning the author, but Lynn didn't know her glasses & couldn't read it. She suggested I call a man named Ken Werner at

Dramatists' Guild. She added: "I don't do that - out Showcase."

- I asked her which Off-B'way houses to press or attend. She said she'd go through the list; Right off, she said

she couldn't imagine Manhattan Theatre Club doing it, but maybe Circle Rep, Public, CSC.

She said what she can do is write or phone around to every possible theatre person she knows. I suggested: write, <sup>then</sup> phone; she agreed.

- She said she knew a woman who could do a great job on publicity; I suggested that she talk to Rebecca directly about it.

- She said she wanted to show script to Charly. I was enthusiastic. She also mentioned a party that she & Alden now report Sam Shephard.

- We talked about Eileen moving the show. Lynn said she would ask her.



- I told her I saw four possible paths to pursue:
    - HOC#H picked up - NT
    - HOC#H to regional
    - whole production - ~~NT~~ NT
    - whole production - regional
- but ~~not~~ <sup>not</sup> ~~sure~~ <sup>sure</sup> I still have to ~~talk~~ <sup>talk</sup> with them all, choose among them. She said she saw no reason why it shouldn't be possible to pursue all.

- I told her the Stanley K/ Marty Peretz/ Rebecca thing. She thought I was being too scrupulous. "They all expect that kind of pressure; money doesn't exist."

- I told her the problem we were having with Rebecca's stringency. "She's an avastar," Lynn said. "She's moved in a very closed world." She said, jokingly, maybe

you should consider ~~you~~ <sup>don't</sup> you \$100 to the." "I've thought of it," I said. "Oh, no," she said. "You keep your \$90 and I'll keep 7 \$10."

- She said again she wants to come to rehearsals, that she's fairly great job in her theatre knowledge.

- She said she wanted ~~me~~ to hear about the next play. "It should take you 10 years [i.e. the WT taking 5]. This play [WT] should take you whole life." I assured her I'd finished the first draft of a new play. She said she was delighted, asked me to tell her about it but I refused to divulge more than the cost - requirement + length.

- We talked about the WT getting picked up. She said she believed it could go on Broadway,

but that she regarded Off-Biz  
as a little first step,  
that one shouldn't ever underestimate  
B's my audience, etc. I reminded  
her that they have limitations  
they're not even aware of.

She said my product  
is "dispensable" - that she'd  
always felt Robert was  
"dispensable." I said I felt  
this product was going to be  
extraordinary, and that it would  
show the true theatricality  
of a play that after such  
people reading it as "literary"  
since B. was working precisely  
against that

12 Nov - 5:30 p.m. / Rehearsal at Opera  
Eye, upstairs.

(12:15-21) B. worked w/ whole cast  
on the ensemble scene that  
follows the ~~first~~ BURG/DIA scene.  
She had the more - the

Zack greeted me with a suggestion  
that I write the BURG, a cabbying  
speech - or suggestion which I  
politely parried

stage-space, finding their relationships  
as spatial relations.

There was some rebelliousness  
on the part of the cast  
to the lack of guidelines: they  
argued about sight-lines, conditions  
position, etc. What they wanted  
was their blocking. What  
they really wanted was a  
trail clearly marked by B.  
through the unknown space.

B. (we talked later about it)  
saw it as creative disagreement  
(which it was), but was also  
on some level bothered by it.

(2-3:00) B. worked w/ the DIR  
& BURG on their opening scene.  
elt was dead, she couldn't  
really get anything from Zack.  
He's a bad actor - a  
defensive one; we agreed his  
negativity could be channeled,  
but he's going to be a  
problem.

(3-4 p.m.) M and discussion w/  
Abe Lubelski (set designer)  
re: how to do Cross phase  
B. doesn't even want it  
to stand upright: ~~to~~. She wants  
the stand to be something the  
Cross rests diagonally on for the  
start: ~~to~~. This, of course,  
removes the element of surprise  
for the ~~act's~~ version, but it  
doesn't seem possible to  
have the stand/support in the  
box to hold the cross and  
still have it open enough for  
the WS to move in.

B. then recalled she was  
doubtful that an actual physical  
Cross/box could be used: that it  
would be ~~distra~~ distracting,  
that maybe a projection  
should be substituted. Nick  
protested (before I had to) that  
he needed his Cross to work  
with. We agreed to also  
have a prop at present  
which is good, since it establishes

the ~~act's~~ <sup>best</sup> "sublime"  
quality.  
Marty, Nick, B. & A. he  
then worked on a compromise:  
some downstage platform  
support, the Cross/box: ~~for~~

4-5, B. rehearsed Nick &  
Marty on the first ~~of~~ of the  
~~#2~~ HUGH CHR/WT scene.  
They're got a great, full  
rapport. Nick told me later  
they went to work in sharing  
some fruit. B. & I analyzed  
it as their full, the  
~~#2~~ CHR/WT empathy first on  
the level of human relationship,  
which is just where it should  
begin. A joy they're  
beautiful together.  
Nick analyzed the  
scene as the ~~act's~~ not  
literally believing: CHR, but,  
in his explanation & discouragement,  
"entertaining the idea." Fine!

5-5:15, chatted w/ Rebecca, who'd come in in time to see the tail-end.

She'd called Stanley Kraffman. He had ("as you predicted") refused to fund-raise, but had said ~~Marty Perety~~ she could use his name in approach. Marty Perety. She called him, he sounded interested, asked to see the script.

Reb. said she ~~was~~ her husband was short on dough (her husband's business is not doing so well). This gives a context to her reluctance to be left footy the bill. And, too, perhaps she didn't know she'd be in those straits when she started producing.

She also said she was feeling torn about being in Pittsburgh doing Sea Breeze on a ~~very~~ night; that she's considering quitting that show

Wed 7:30-9:30

7:30-9:30 p.m. B. + cl rehearsed the Great Speech with Nick at his apartment (77 Washington Place)

cl got there a little early. He expressed to me his sense that he would like clearer guidelines from B. cl said he should discuss that with her, (apart from himself, he did, and they agreed to try & compromise his need for definites & hers for openness at this stage.)

He also asked me about 2 colloquialisms: "ever since when" and "from the word 'go'". I told him each stemmed in the WJ's situation (He doesn't know since when; and Christ said "Go!" to him).

Nick wanted to cut 2 sentences on p. 47 ("I thought the eye for the eye re. recourse to irony.") which cl, too had been thinking about cutting. A good sign.

The actual rehearsal work on the GR. Sp. went beautifully.

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We still don't have a poster.  
I called <sup>Leontina</sup> ~~Leontina~~'s in town  
for the weekend. He'll call B  
tomorrow morning about doing it.

all a paradox: I'm convinced that  
there is much of it that on  
the purely "pure sense" level  
they don't understand. But  
B's guidance of her, and his  
work, are definitely taking her  
where he should go. and my  
attempts at "clarifying" don't  
Nick complained some of Mark Jordan's  
tie-tying, + over-explicit moves on this

9:30-11:00, B + I had dinner  
at Emilio's; I told her about  
a meeting w/ Lynn; we  
rehearsed the rehearsal; and  
B told me her negative  
feelings about Zach.

12 midnight, when I got home, there  
was a message to call B, when  
I'd just left. Zach is making  
new schedule + wants B. thinks  
he's lying down. I like her as an  
actor <sup>on screen</sup> is considering firing  
her; ~~lighting up the~~ prospect Rebecca's  
give her; I told her to go slow, above all  
we must not have a gap in  
the cast.

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Thurs, Sept. 27,

10 A.M., I called Ken Werner  
at <sup>P</sup> ~~P~~ <sup>Paradise</sup> ~~Paradise~~ Guild re: the  
author - pertaining clauses of the  
Equity Share ~~contract~~ contract - and  
learned that it means something  
disturbing.

The clause means that if  
an ~~actor~~ <sup>actor</sup> is let go <sup>for a</sup>  
picked-up production - the  
playwright is responsible for  
buying out his contract - and Werner  
said this could go as high  
as \$2,000! The only out is  
if there's ~~provision~~ a change in the  
contract by which the producer  
assumes liability.

I immediately called B  
to inform her of this re: Zach.  
She already knew it, she  
said.

I then ~~do~~ went to Lynn's  
office to drop off some  
HOCHH scripts. I asked her  
if we had such an

indemnity clause with Rel.  
 She wasn't sure! She said  
 she thought so, ~~but~~ she'd  
 had the basic contract for  
 form drawn up years ago  
Jesus!

12:00 - 4:00) rehearsal at Old Eye  
 (12-3) ~~rehearsal~~ A really / fascinating  
 rehearsal w/ Nick + Marty of  
 the first (and, at the conclusion,  
 the 2nd) of the final w/J/  
 CHARLES scene.

The dynamics is fascinating.  
 Marty + Nick like each other  
 + respect each other's work.  
 They want to establish informal  
 rapport, "2 guys sitting on a  
 couch." (Nick said he loves  
 scene like that, mentioned  
 beauty for Godot, + Lean +  
 the Foot at the end of Act I.  
 Also, last night he said he +  
 Marty wanted to share  
 food - the scene - (points)

bread + wine, but at least fruit;  
 and they did split a roll  
 today.)

All this makes for a  
 beautiful, intimate, human  
 scene (Marty congratulated  
 me on its "color") The  
 aspect of the scene that  
 they don't yet want to  
 confront is the cross-purposes,  
 the misunderstanding, Nat, of  
 course, that they're all unaware  
 of it. But B. has to keep  
 reminding them of it; and  
 said to be later, they've  
 got to learn to internalize  
 it.

Nick had some questions  
 about "parallelism," etc. which  
 I cleared up. ~~I told~~  
 I told them at the  
 beginning they'd have to  
 feel the difference between  
 the first + late w/J/CH  
 scene, as a result of w/J  
 having read his last book

removed.

Now when they come to do the 2nd act/CHM scene, I could see the resisting the break-up of the support they'd so beautifully achieved (on the basis, as Nick said, that they'd both "lost everything").

3-4) rehearsed the BLOC/DIA opening scene.

I found Zach as annoying as yesterday (unless yesterday he went on + on about Benson being fondly when B. told him the BLOC wouldn't be so physical; today, he went on + on about the court pronunciation of chateaux - I want the "z" sound at end for clarity.)

But B. didn't + she whispered to me: "It'll be all right." A + Zach

was better. Not really good, but better. He found more, but he doesn't know how to find - as, say, Mark does, to limit only to the more conventional members of the cast. John is clean, nervous - just the right quality.

5:30) B. + I had supper at the English Pub (57th + 7), and showed us some of how well things are going.

We went down there to go over music with Joe Bayne, but he couldn't see it.

8 p.m.) When I got home, there was a message to call Lyman.

We do have a clause in the contract that makes Rel. responsible for drugging out actors, what a relief!

Friday, Sept. 28

9:30 am | Lynn Davis called to ask the number of the indemnity. ~~She~~ ~~has~~ ~~been~~ — the Showers code, because she found a clause in the lawyer's version (?) of the contract that I agree to abide by "Section #36." But in the revised code there is no section #36. I ~~hope~~ this doesn't put me back in the liability point.

9:45 am | Bevyn called just before her meeting with Lynn to give me some messages.

She mentioned she was going to go into the quest of what happens to her if a regional theater picks up / does the full run of *Therese*.

noon - 5 p.m. | rehearsed at Ober Edge, upstairs.

noon - 2:30 | B. worked with Nick + Marty on the 2nd (final) WJ / Christus scene. The rehearsal dynamics are fascinating. As a scene, as I said to B. afterwards, Nick + Marty went, as WJ + CHR, to walk off into the sunset together; they resist everything that "finds a distance" between them and the result is this being a little uncomfortable in the scene. It's a clear case of the ~~by~~ concern of a scene coming out as the dynamics of its rehearsal process.

2:30 - 4:30 | B. rehearsed the E results for the 11 to 24 thing. ~~with~~ Mark Jordan was there, and I had to walk through as WSP.

Rebecca + Zach complimented me on my acting but I was certainly not in it for a goal.



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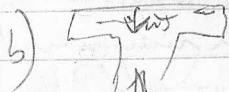
Mick asked if the list I gave you, these could attempt to "entrap-out" before "But on the side of history..." should be cut to facilitate the transition. I said no, he should go over it to his line; later he told me I was right.

as in the Joe reads, as w/T, I am not the INSP. I had the feeling I was making Nick nervous by my presence on stage, but since frozen was made in getting natural relationship-patterns to build just bloody.

4:30-5:00 | B. rehearsed Mary + Brian - when "yiddish" new Brian very funny - presentational quality, but really tight. B. changed blocking in



to



from

But she had had first w/T CHR bloody, showing a); and I pointed out she'd have to change that

Rebecca was at rehearsal, looking fixed, saying she was "sty-ied, temporarily" (to assume about the money).

Rebecca called B. while we were at Jos to ask how I'd feel about working in "the woman who found the way" so - when before/after HOCH, so she would feel so bad about not doing see call in Pittsburgh, OY!

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7:30-9:30 pm | B. + I went to talk with the composer, Joe Bayque, at his studio at 850 7th Ave, Apt 304 (54-55th St) re: the incidental music.

He played us a shawm solo he'd recorded off the radio for a w/T motif. Great!

Some disagreement over what would be best to adhere to it. Joe played records of some French baroque music to suggest the period of the play's origin, 1900's music to suggest the period of HOCH (Schoenberg's Gurrelieder and Verklärte Nacht) + some F. recobaldi music for organ + brass choir, to suggest churchy, Catholic, "burgerlich" respectability.

B. was tempted by the medieval songs, although - real + double tempo. alt was a steady effect, but, as I ~~basically~~ pointed out, basically suggested for the music that HOCH was taking place in Middle Ages. B. felt the 19th cen music set too heavy a tone. She was right about this.

We finally settled on the Fusco-  
baldi. B. wanted it - double  
take; but this, as Joe & I  
noted, just made it sound  
like Bach.

B. also ~~wanted~~ <sup>wanted</sup> to insert some  
sentimental German cloud music  
Joe played her before the  
WJ/UA version. O.S!

9:00 - 9:30

B. & I talked, sitting on the  
steps of a building near  
Joe's, about her ~~task to get~~  
~~going~~ <sup>meeting</sup> with Lynn  
Davis this A.M. She had  
asked about publicity, what  
Lynn would do, etc.

She also asked by in what  
could be done about putting a  
clause in the contract ~~that~~  
to ensure that she would  
be picked up with the show,  
giving her a stab at direct  
regional production, etc.  
Lynn agreed that she should

be protected - at some cells, said  
she'd work a real - clause.

Now I want those protections  
for Berya, too; & I think it  
was a good idea her talking  
to Lynn about it, too.  
But Lynn's being no protection  
of B. bothers me - only  
because, when I suggested ~~the~~  
real - clause for B. look,  
last winter, Lynn's reaction  
was almost hostile. ("A contract  
in it the place for taking  
care of your friends," etc.)

Lynn also suggested to B.  
that in lieu of salary,  
Rebecca get you B. shares  
in a subsequent production.  
This seems eminently fair -  
though a bit theoretical at the  
moment.

(10:30) went to Leon Travanti's  
studio to see the (superbly  
balanced) poster he's doing  
for us. We called Berya to

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check some things; he'll get it for  
her tomorrow.

2:00 that "Egypt  
approved characters" must  
appear on it

2:00 A.M., When I got home  
there was a message. Nick Kepros  
had called, I should call him  
if I got in before midnight.  
Uh-oh.

Saturday, Sept. 29

10 AM, Tried Nick Kepros  
twice, got his machine.

12:00 pm lunch with Susan &  
Barbara Bundy at Spring St.  
Natural Foods Restaurant. Barbara  
had had to read only  
thru p. 28 of HOCHA, found it  
"funny" (washed out to be the  
jaded accent for her), compared  
the Apocalyptic elect - w/ to  
the Roman use of No Apocalypse  
without Me. (Then I told her  
about my end of world)

Victor is going to pick up WJ's comments  
of isolation in characteristic  
light-patterns onto Abe's muslim "soils,"  
back in the oil

I also enjoyed watching Abe hang the  
muslim strips, figure angles, etc. It was like he was  
calmly building the space of play.

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3 p.m. Arrived at Open Eye for  
production meeting. B. had a  
Leon's photo liked it  
but found the 'letter-size' of  
actor's names too small &  
was trying to rush him  
about it. I finally reached him:  
too late to change it, but  
he said he could speed the movie -  
and he did so. Patty went & got  
the original; it looks great. Saw  
myself, Marc Jordan, on Equity -  
march, deplored the absence of  
asterisks.

4 p.m. <sup>11pm</sup> Rehearsal at Open Eye  
upstairs.

All Nick Kepros wanted was  
to ask me the pronoun-reference  
in "gives consciousness to itself"!

- B. worked first with Brian  
& Marty on the "version."  
Brian invents, trying anything,  
good or awful. Marty, clear  
& strong. B. began by

trying to get Marty to put aside some of his literal-mindedness. (He said at one point: "I always feel when an actor is asked to do an improvisation, it means he's dumb, he hasn't any imagination.")

- At 6:00, Mark + Nick arrived + B worked with them on the IMSP/WT scene. B. tried to get them to put aside book and think if they forgot a line. But then they had trouble with it, she insisted, and some exciting new stuff emerged from Nick. Mark made some remarks about women-directors pushing men around, more or less good-humored.

Actually, as I told B, I'd never seen her much better; she was just the right blend of supportive + demanding for these actors.

- From 8 p.m. to 10:00 p.m., B. worked all the ensemble scenes from p. 11 to p. 38, or so. What had been pre-blocked became blocked; what had not been worked before became pre-blocked. Most of the work was on spatial adjustments of relationships. All the play but 3 pages or so has been physically set now.

- At one moment, B. had to figure out how to get some chairs offstage. She had, at Zach's suggestion, Brian or Hock WT take them away as acted WT discussed on "how one becomes WT" (The blocking implies it's as easy to go from ~~working~~ <sup>working</sup> to WT as from [Hock] WT to working-on. Clearly instead of a practical solution taking a little beyond itself.

- I had some interesting exchange with Nick.

When I asked B. if she'd be willing to open  
night, B. said: "Is Susan going to be here?" "Yes."  
"You don't have to come. This confused me: was  
she seeing a protest or just trying to get  
Susan + me together."

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At first break, he told me:  
"What a great play! One  
most stuff I do, the problem  
is how to make it sound  
like something. Best here...!"  
And I'm really identifying  
with it."

After GR SP (which he did  
on his feet - public for first  
time) he said, "I don't want  
to admire, but tell me I'm  
doing something right." I  
replied: "You're constantly finding  
On one level, that's just what  
any good actor does at the stage.  
But also, it feeds in directly  
to this character."

Two phrases occurred to me  
about me and Nick: (1) We know  
each other - the character and  
(2) as WS, he "resembles some better  
than I have him to resemble myself"

We saw the WS's (intend version of scene).  
An incredible moment. As I watched it,  
I thought: "I have written a great play.  
I am going to have to live with that pro-  
non on"

I had Susan ask Maudie - Redfield (who's in the Neil  
since now) if she could get Susan from Maudie Ayzenberg's office

28.5. Nick asked me if "the Jew" in  
WS's opening speech is the WS or "Jews in general."  
I answered in my mind it was the WS  
but actually should have it both ways.

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Sunday, Sept. 30,

(noon - 6:30 p.m.) rehearsal at Open Eye, upstairs.  
4 p.m. B. began with the ensemble  
stuff p/ page 22-38. More fixing  
of actors' movements as blocking,  
~~and~~ coming into shape

Nick, prior to rehearsal,  
asked me about cutting a  
sentence in the "I had it!"  
speech. I showed him, and  
he agreed that it could be  
built into the rhythm.

They do ask me questions, the  
actors - though I try to deflect  
the questions if they raise any  
interpretive or exploratory points.

Brian asked me what "scabers  
falling from eyes" means.

More asked me what a  
"Swedenborgian" is. I can see it  
makes B. nervous that they come  
over and ask questions, and I tried  
to assure he on the phone later  
that I don't give definitive answers,  
or, in most cases, any answers at all.

Joe Baque was there, said: "it's not a comedy,  
it's heavy." Patty said: "it plays"  
- Rebecca Schull was there, saying how all CMA/way  
scene played, complaining about money. He brushed,  
Gene took photos at break - one w/ B. & I framing  
the actors' faces. Rebecca approved Gene's work.

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4:30-6:30 | B. worked with Brian  
& Marty on the "version" - oping  
& "Leah! Leah!" These guys are  
great, they'll try anything.  
A & I said to B. later,  
they are not just toney,  
~~they're~~ <sup>they're</sup> enacting my act of writer's  
transgression (- drugging Christ);  
they are ~~doing~~ - transgression  
of their own. We're at a stage  
of work on these scenes where  
working on detail & dig out  
new stuff don't conflict.

7:00-7:30 | Marty, Patty, Becca  
& I went out for a beer.  
I got a chance to talk  
to Marty some. We got  
on very well, though he is  
- ~~fair~~ <sup>fair</sup> of lateral  
- For example, he (and Nick,  
actually) both said something  
to me about the WSP's  
anecdote being played as funny.

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whereas B. & I feel, that  
although the story was the  
shape of a joke, the point of  
the scene is what the story  
has meant to the INSPI.

Marty also said he thinks  
we shouldn't <sup>make the audience</sup> afraid to laugh.  
I tried to explain that much  
of the humor of the scene is  
humor of juxtaposition, can't  
be played as jokes.  
As I was leaving, I said  
to Marty, "I'm glad we ~~can't~~  
got a chance to talk." He said:  
"At last."

(11 p.m.) B. called me, quite giddy  
& pleased. She feels it's going  
beautifully, "though I don't feel  
we've seen any great art so far."  
We talked about how we  
each feel a special rapport with  
Nick - since the WJ is so close  
to both of us. I said of Nick  
that he has "elegance of spirit."

Evelyn, after rehearsal having been B. had said in jest: "I'm going to have to kick him out soon" at which he at my presence rehearsal was OK, still, with her (I've felt it or been very in support. She said: "You've been a good playwright." (I also had told B. the day before, just I'd missed rehearsal to be at Tom Leubsdorf's wedding next week)

58a Phyllis B. seized on as "just right" B. complained that Rebecca's subplot had not made enough of her in the free release - just listed her up the stage name - I said I felt the work had been lifted onto another level, this week. - I mentioned my sense that John Michalowski is "gliding." She agreed, said the name of Mark Ford. - She's brought up book to rehearsal the last 2 days, today asked me how I felt the rehearsal work was coming with it. I told her I saw the sort of inward quest I wrote about there. She seemed to need more validation from me, I couldn't find the right thing to say. Finally I did. She asked "Are you happy with how your plays are realized?" I said: "It's not just being realized. A new theatre work, based on it, is going up. This was what she needed; I'd felt it the last couple of days. - we shared some misgivings about Zack. She feels he'll be O.K., that

Monday, Oct. 11  
 (10 am.) Lynn Davis called to say the contract was ready to sign.

11a - I went down to Lynn's office. The contract had arrived by Rebecca's lounge. R. herself had to sign it. I signed first - after we had the following discussion.

Lynn had talked to the guy at Dramatists Guild, the volume, I had inserted a clause that Rebecca would be responsible for indemnifying actors - I did to pick up, unless I was the only one to oppose picking the up - a given case. I explained Rebecca's

general financial planning, said that - light of that, I wondered if she'd come over the remote prospect of further liability.

Lynn also insisted a clause in my contract with her agency, which, she said, "you'd better read." I did, it seemed OK.

I also suggested she have the title of the play contract read: The Moral of the War, The HCOH, Russian Play (was on bulletin), so that we were not locked into Rebecca for the whole play, if with, she can not.

Lynn told me Reb had wanted a clause giving her right with a 100-mile radius of N.Y. I pointed out PAF & McGarty - my 2 best regional prospects - were both in that 100-mile area.

We discussed B's own position.

"I'm worried about her," Lynn said; "she has no real protection." Lynn had had B get in touch with some sort of directors' equivalent of the Dramatists' Guild.

Lynn spoke of possibility of someone coming to pick up the play in New York without B. as director (this hadn't even occurred to me.)

Lynn said the only real protection for B. is a contract with Rebecca. ←

11:30 p.m., returned B's call.

I told her what Lynn said, suggested she get hold of a basic director contract, go to Rebecca with it.

B. also mentioned in passing: "This is the best theatrical experience of my life."

Note Zach's agent has insisted he be included in my pickup prospect (not just be given 1st refusal). Rebecca had to agree.



Tuesday, October 21

12:30 p.m. <sup>2:30</sup> met Bezza at Joe Baques' apt. her invitation, to work more on music.

Joe had had a revelation, from the rehearsal he attended Sun., about the nature of the piece.

"It's about existential desolation.

This guy's in desolation. He's completely alone. He's the whole roll. He's embodying consciousness (Great! That's some of the best stuff anyone has ~~not~~ said yet.)

In musical terms, this involved a dueling of his own work, instead of contrast a Strauss & Froschabaldi, he ~~was~~ invented

his own musical equivalent of "outside" music (Jewish/oriental - including the skronka) and

"Hebrew" music (a Bach-like chorale). The chorale, at B's & my suggestion he voiced to provide entries to the various versions: martial (for WS engage), domestic-Mozartian (for WS - love)

and Ligetian for WS as - or Faust. (This last was my suggestion. I said: "Play the <sup>basic</sup> chorale you're worked out as if Liszt were making a piano piece out of it.")

B. + I converged upon him to get him to do an opening section that started as chorale, but shifted into Jewish-oriented & loud - as if a restless organist were getting ready of the 4-symphony choral, chords; slipping into a Jewish mode: the returning, chastened, home.

We decided to keep the skronka as WS's "voice": it's plaintive yet full of energy, even a little like Coltrane.

B. really "directed" Joe into life, as I told her.

B. noted how thoroughly she & I seemed to agree on things. It's true. The only real question is who gets the first.

2:30-3:30] B. + I met with Jeannette Olesha, the costume designer. She'd worked out basic "type" designs. B. had to ~~be~~ bring specificity & distortion to the ~~the~~ choices.

3:30-4:00] B. + I over lunch shared our sense of how well things were going. She told me she finds me now "grounded" & "open" & "having a space of your own" in a way I hadn't before rehearsals began. I discussed my paradoxical use of actor/props - rehearsal (→ in that it's my gambit anyone is referring to → in that I'm little). B. said she felt I'd developed an independent relationship with the actors. We agreed my presence had not inhibited work thus far - either B.'s or the actor's. I said if she felt it ever did, she should tell me.

8pm. → mid-night, Rehearsal at Zack Matalon's studio, 149 ~~D. Essex~~ St near Rivington.

An interesting rehearsal; a lot of resistance, but a lot of opening. B. had told me this was going to be "crack down on actors" - well. And she began by insisting on a more rigorous work-atmosphere, e.g. ~~to~~ 5 min. of silence at outset.

B. tried to get them to work on relationships via improv. But all resisted: "it was too late in the work (Nick), or there was no offstage assist: to connect with (Marc) or "I have my own method of 24 years + that Another Penn + Peter Brook could get me to change themes" (Zack - cry! what a boast!)

They also refused to stray & depart from the text - but pointed to me + talked about how exact the words were. I felt it was their own insecurity.

Finally, B. got them to agree to slow up & deliberate. This brought some distortion, but much discouragement of true moment.

B. had been right to insist. She was shaken by the actors' resistance, though I needed me leading up at the midpoint break.

After break, we worked on the later ensemble scenes. And when we hit the return for the Rathos - st. 44-5 - all hell broke loose against the script.

Zack had earlier complained that he had no finish, spend Mark now made the same complaint. And it's true: I have MSP + BURC waiting there, taking their foot, while DIR finished up w/ us. I'd thought "taking their foot" (in the speech) was within enough; but Zack said no, it would only be messy; and Marc said

Nick suggested cutting whole "WT's earlier visit" - episode - a bad suggestion.

if there's one thing the MSP in it, it's a distress.

So I asked, since they felt the need to insert, if they would do this seem inserting some formal speeches. But - as with the earlier improvisatory work - they visited this. They did discuss me formal insertion & moment of insertion, however; and on the way home, I made some notes.

My basic revision was to make divvy divvy up some of the dialogue now given to DIR. to MSP + BURC as well, so it's a continuation of their call going up on WT.

They all seemed to feel they had to read me - less on "not taking it too hard," "all new plays being revised," etc. I felt, I saw the problem, didn't feel attached & was already thinking about solutions.

On my home, Zack, John & Marc agreed it was the best revised yet.

Wednesday, Oct. 31

9-10 A.M., worked it & refined the speech-distributions for that scene

10 AM Stanley Kaufman returned by coll. cordial if rushed. He seemed genuinely glad to hear the show was going on, & couldn't out and ask him to come, but he did agree to "spend the end". He is suggested for picks - who did & go and layed his original suggestion on who to send it to.

noon - 5:30) rehearsal at the Old Eye

The new version basically pleased the actor, except that many of the DIR's lines went back to the DIR, & the DIR's exit speed is to 45 hours the BURC's speech.

At first they had trouble timing & moving it, and B felt

an inclination to have BURC + MSP exit the house ~~with~~ pick up a DIR - amount of wt. in it. But this proved anti-climactic. Maurice + Zerk's notes (but valid) objects were in the end, John core of by a line or two added to end of their roles, making them to finish.

We then worked on the opening "rigged over" DIR/BURC scene. Zerk had the idea of opening this scene to include HULL + HULL - WT; & it made a tremendous difference. The scene feels more balanced & human. But then Zerk launched into a thing on how pretty up his leg (which B. had quite rightly) asked him not to do) was right for the 19th can be. He has good instincts; but his execution is really up to it.

Finally B. worked on 2 of the "versions." Brian said: "Bugs we have a real pull. We work for sticks + there are no other teeth and they're not coming together." B. had his concentration on a single objective - and it worked beautifully.

in envelope

It was sort of a broken-up rehearsal: people coming in to see the trusts, scheduled building (Abe built a show, lighters, cross). And at one point, B. slipped a copy of the ~~sample~~ - contract she'd obtained for the Society of Stage Directors & Choreographers which she would like to sign with her - modified & delimited to specifics - so she has some security. I want to be able to put ground under ~~her~~ feet, but I don't want

to feel "bound + tied" for the foreseeable future. I said I'd talk to Lyman about it.

B. + I went out for dinner + drinks afterwards. B. is rugged + focused about all the uncertainties and wrinkles in the product anyway. I begged her not to pigeon-hole this into the unk.

(9:30 p.m.) Reached Rebecca, with whom I had to discuss various things. One thing she said disturbed me. I told her I was seeing Lyman tomorrow, and would she like me to add any off-B'ing threats to the list from her? She said: "Don't you mean off-off? There are very few off-B'ing houses - and most of them are rentals." So I thought: so who are we trying to get to pick up the show?

10:30 p.m. I went over to Andy  
 Duoser, <sup>on W. 11th St.</sup> Rebecca's publicity man,  
 to get copies of the press  
 release. Nice but totally unorganized.  
 And he mentioned <sup>in passing</sup>  
 he's now done <sup>publicity for</sup> a ~~show~~ <sup>play</sup> before.  
 His conference room and he'd  
 really suggestions for things to do  
 that he'd never heard of! OY!

Thursday, Oct. 4

9:30 A.M. I called Ken Werner at  
 Dramatists Guild re: the SSDC  
 agreement - for B. had shown me.  
 He said they advise members  
 against signing it, since it can  
 lead to directors being able to  
 endorse productions of plays, it  
 is a contract. And it's totally  
 undelimited. He advised it  
 should be limited as to time &  
 place & contain a buy-out clause.

11:00 A.M. I left off script,  
 publicity material for Bob Lewis  
 at his office.

12 AM - 1 PM I brought files &  
 publicity release down to  
 Lynn Davis &

We discussed the agreement  
 with Benny. She, like me,  
 wants it for B. I've  
 agreed on the following terms:  
 It gives B. <sup>6 months</sup> <sup>substantial</sup> <sup>without taking away A's</sup>

- N.Y. City
- pick-up of this production
- buy-out clause
- clause expressing playwright  
 will make every effort to ensure  
 to ensure director hired for  
 production ~~not~~ covered  
 by agreement.

and also gave Lynn a list  
 of people made up of people/threats  
 for Lynn to contact, with  
 notes on my dealings with  
 knowledge of them. Lynn said:  
 "You don't need an agent!"

But Beryl told a  
 late. Rob said she  
 was a bit of a let  
 happen; also that Lynn  
 had been going to meet  
 herself, but could not find  
 herself. The name of the  
 present condition would  
 not be given.

Rebecca called <sup>me</sup> while I was there,  
 in despair about money  
 (Lynn thinks she's only raised  
 \$2,000). Lynn said: "If she  
 doesn't get with it, this isn't  
 going to be a production."

As I was leaving,  
 Lynn said: "There's so little  
 that's good - that's why I  
 like working on this play."

1:30-3:30) rehearsal of Nick's  
 GREAT SPEECH at Ober Eye  
 He is not finding and connecting  
 stage, brown # yet, as he built it,  
 "got it in my chemistry," ~~yet~~  
 But his wonderful, & his  
 why it is so compelling & comprehensible,  
 I told B. afterwards that  
 nothing so of his whose  
 that speech was like <sup>watching a</sup> "stray"  
 of myself struggling to write the  
 play (with B. as guiding &  
 sustaining anima)

3:30-4:00) I talked ~~with~~ <sup>with</sup> B. about  
 the terms I gave & I had  
 hammered out. They were basically  
 agreeable to her but she one  
 wanted one addition: if the  
 product - these actors - was  
 picked up by a regional theatre,  
 she would direct it. At first  
 I thought this was getting into the  
 regional picture, which B. & I have  
 always kept out of ~~our agreement~~  
 But since it's just the product  
 - the actors, it would be added  
 to a regional theatre, pick up the  
 play to do with it as  
 company. B. agreed, told her  
 to tell Lynn about it,  
 said Lynn had said she  
 was willing to draw up the  
 contract if B. did. I feel this  
 was a conflict of interest;  
 B. said there was a woman at  
 S.S.D.C. she wanted to talk to  
 Tally about Rebecca's difficulties  
 with fund-raising, B. said: "David dear,  
 don't you know it's going to be you  
 & me raising that money."

(6:30-11:00 pm) rehearsal at the Hebrew Actors Club/Union, 31 E. 9th

B. worked first with Nick + Marc on the opening (MSP/W) scene. At first, it went great - mostly because the brightly lit & quiet rehearsal hall made a good contrast to O for Eye.

Nick had spoken earlier in the day of his need "to find a way through the psychological voyage of the - had come to the others table. Tonight, B. gave him a starting point, so his finish would be different from his start. He told him to play this opening scene much more lightly, more ironically, more delightedly (delight in being in NYC + H. at last)

The next night some-what as people tried <sup>Mary ~~had~~ asked B. to stop interacting this with "7:00" in - with.</sup>

The second half of the evening, we worked with Marty + Nick on the 2 ~~first~~ first CHRISTUS

scenes. This did not go well. Nick did fine, but Marty was intimidated by the excellence of his own performance last time. In rehearsal this scene, it was tense.

They got into an interesting moment on the CHRISTUS "Simon Legwade, Beat Chest" Marty has taken to beating his chest - initially because (as he told me) he thinks the line is too compressed in words. Nick has taken to going in by way of a smiling shared moment. A I thought they discovered a sad "shared fate" ends thereby - his own dilemma quality.

We've taken to calling this "The Love Scene."

Nick at one point said: "This play has everything; feeling, humor, wit - if we leave the room (from, turning)." He also said what fun it would be to do this play with actors who'd worked together before, or again with these actors, after they'd done it once.



Friday, October 5

(10:00 a.m.) Lynn called to say she'd talked to her lawyer - friend and that my agreement should contain a clause to the effect that if in <sup>my</sup> opinion <sup>with B</sup> along the play was not being picked up solely because of B, then she must agree to step down & be compensated. To me, this sounded like taking back from B a lot of what the other classes granted her; but I told Lynn to ask her.

Later - the day when I saw B, B said that was fine with her ("I wouldn't want to get in your way," she said). For some reason both Lynn & B feel Rebecca shouldn't know about this clause; I don't quite understand why.

(10:30 a.m.) talked with Eileen Blumenthal about choice of reviews. She said Feingold (who I know

doesn't like the play) probably would review it anyway; "you don't want Arthur Sainer, he'd give it a good review probably, but he's stupid" Jay Novick, she said, probably would like it - a Jewish intellectual, etc.

(12-5) Rehearsal at O for Eye, upstairs.

The first 2 hours was Nick, mostly on the monologue - rehearsal was concerned with technical details of mount than with real exploration. A lot was there; we all made suggestions on how to stabilize the huge Cross/hair push.

After this phase of the rehearsal, I had to go out on the balcony & wait 6 P.M. Hobbs & Dickson, finally go out - the street. B. was concerned I was angry or something (as much as she was bothered by my presence a couple of weeks ago, she seems to

depended on it now). But it was just that, every time I see Paul in that speed I do re-experience just with the play, and I just had to get my brain on <sup>verbal</sup> rhythms.

2-4, B. worked on the 3 ~~book~~ <sup>late</sup> scenes (the INSP, anecdote, the post-monologues stuff, & the post-Rothman stuff).

The post-Rothman was great, after the hammering & revisions of 2 days ago.

The INSP - anecdote was OK

The post-monologues stuff, though, is very weak, because the actor is basically the BURG holding things together, and I ask him to do it, as I told B. (he felt he was better today: he was, but not in this scene.)

The main event of this afternoon, though, was MARC's "Fountain". A - rehearsal

techniques, B. has been having the "do scenes" + "slow" - and it has produced very good results. But today Marc blew up at it, complained that if he said 2 words faster than the others, she was down on him that he wasn't able to find his rhythm of "perform". B. was, as they say, "quiet but firm" - but it was a bad moment.

However, when Marc did get back to work, he did slow down, & he found more than before!

4-5:30 Nick/Marc on INSP/NS scenes

6:00-8:30, Bevy, Rebecca (who was there at part of rehearsal) and I went out drinking.

Rebecca has a big fight with money. The "The Eye" is threatening not to let us put in the show next week, unless she's put up at least \$2,000 - which she doesn't have. She says she may have

to take out a lunch-loan,  
but she won't let the  
show close. A month, this  
is pretty new for O for type.  
There was no agreed schedule  
of projects.

M. enrolled, Rebecca went on  
& on about her medical-  
Q. way, her costs for the  
Sengul - Pittsburgh, etc.  
And she personalizes everything!  
B. started asking her about flour:  
"I'm not going around hounding  
them," she said. (Who asked her to?)  
A. I when I said something about  
needing more rehearsal time, she  
made me a speech: about "You  
have to realize, David, actors  
have to eat; you can't expect  
perfection - a showcast," etc.

Once, when B. left the table,  
I tried to hint to her how  
badly B. needs relief of  
rehearsal tasks; but Pat  
wouldn't take the hint.  
But Pat did finally say

→ I told her at that point off the problem  
was that Marc was 1-1/2 stages of  
rehearsal process, she wanted to be out.  
For him, it's week 3; for her, week 2.  
Problem is, it's both week 3 and week 2. 83

to us: "it's not for you two  
to worry about money."

9:00 - 12:00, B. & I talked  
first - he started, the  
Mountains E. re's. The whole thing  
with Marc had thrown her,  
she couldn't keep off it, and  
that it had to be about  
the limits of the work.  
Tonight, for the second time she  
said: "I know I felt that  
there has been any amount of  
'great art' yet." But beyond that,  
she sounded let down by  
the experience of directly itself,  
that it didn't feel truly  
creative to her. I said: "Maybe  
you should change your definition  
of creative." "Maybe I should," she  
replied. I told her she'd turned  
Marc's outfit back into threads,  
without denying to herself it was  
also personal, and that was  
about all she could expect.

But she couldn't stay off it.  
 We rehearsed all the acts,  
 the strengths and limits of each,  
 I told her, in a kabbalistic way,  
 it was the time of the Beauty  
 of Wensels. Next week, the  
 Festival of Speeches.

Saturday, Oct. 6<sup>th</sup>

Through a series of late-breaking  
 conflicts, all rehearsals were  
 cancelled today.

I spoke to B. at 11:00  
 "to take her pulse," as I  
 told her. She was still on  
 ground - 2 hrs about yesterday's  
 thing with Maria. "I don't think  
 being hit into," she said.

11:00 AM - 6 P.M.) A basket  
 without breaks, I wrote letters  
 and addressed' fliers - all the  
 stuff of a hard no time for all week.

Letters to.

copies  
in  
envelope

- Lynn Davis (re: on agent - / Bay)
- Stanley Kauffman -
- Howard Lord at P.A.F.
- Rob Landwehr at McCarty
- Russ Vanderbroeck at Mark Tapes

At 4:00 p.m., Marilyn Redfield  
 returned my call. She'd read  
 HOCHBA, found it "real interesting,"  
 had mentioned it (but not then,  
 before reading it) to the guy  
 in Mary Esler's office.

Sunday, October 7<sup>th</sup>

IN CAMBRIDGE FOR  
 JOHN/LEUBSDORF'S WEDDING

→ Consequently, I missed ~~the~~ rehearsal  
 for the first time - what I  
 anticipated would be a big rehearsal.  
 (back in N.Y.)

11:30 p.m. I talked to B. on my return.  
 The spirit of the rehearsal

that had been covered with  
enable some work - from the end  
of the last version through the  
monologue - had gone well.

But, she said the first  
run-through that followed was  
smelly, else again - mostly  
on account of people being late.

Moreover B. says Joe Baynes  
music is "all wrong" and  
because she has so much else  
to do, I will have to go to  
him + take care of straightening it  
out. This is OK with me  
artistically, but I'll have to  
understand just what's wrong,  
what's needed.

Monday, Oct. 8

<sup>10:30</sup> B. called to say Joe Baynes  
can't make it today, so she  
set it up for him + me ~~at~~  
for 1 p.m. tomorrow. We discussed  
a little more about whether

for - and what doesn't -  
in his music, where the cues are, etc.  
B. told - a little hesitantly -  
that she wanted to work with  
Brian + Marty alone today  
I said fine; I'd trust the  
judging of absence, <sup>surely</sup> might produce  
a need for more of the same.  
But it's no more than I  
asked - demanded! - of Eric Segal;  
as long as it doesn't come  
from personal tension between B + me  
- which it obviously doesn't now.

<sup>1:30</sup>  
[12-~~11~~] B. had told me that  
Rebecca needs my bio + the  
background - info on WJ - legend, etc  
tomorrow, so I worked on it.  
Good thing I did, since Reb  
called at 1:50 + wanted info  
over phone.

I read her, and she took down  
both bio and background, but told  
me to check (and I would, too)  
with Benny. Reb. felt into a  
other part of why would help

audience. So do I, ~~but~~ I also think it will help clarify the picture on ~~my~~ <sup>my</sup> HUCHH vs whole play. But I have the feeling B will want to simplify.

1:30-2:30 Out on a walk I strolled by O's Eye to see what it would feel like to go by with the rehearsal going on inside. What it felt like was: a slightly sad, but also liberating sense that the play was <sup>was</sup> longer <sup>longer</sup> belong <sup>belong</sup> to <sup>to</sup> us <sup>us</sup> as <sup>as</sup> it <sup>it</sup> did, <sup>did</sup> that <sup>that</sup> - as Kate Croy says "We shall never be again as we were."

Nick was going in as I met by. We chatted a bit. I told him not to tell B. I'd kissed by, that it would make her nervous. But I shall tell her myself.

10:30 p.m. Spoke to B. on phone. After rehearsing w/ Joe's music yesterday, she's come to feel it's not so totally off.

Her reaction to <sup>telling her</sup> ~~the~~ <sup>the rehearsal</sup> ~~was~~ <sup>was</sup> ~~an~~ <sup>an</sup> ~~explanation~~ <sup>explanation</sup> of saying that experience was "Get off it, David!" - not exactly angry, a little hysterical, but not free of anger either (though I think what bothered her, if anything, was <sup>of</sup> telling Nick "you insisted," she called him - not to tell her. This bothered me; I felt very ~~read~~ <sup>read</sup> ~~experience~~ <sup>experience</sup> in this point should be reacted to by her - my terms - or my terms, too.

She told me Nick had called to "tell her the thing he's not going to do," namely: walk - floor at the beginning & speak to Sharon music. She explained ~~his~~ <sup>his</sup> a historical, & he wound up praising her sensitivity, speaking of their future actor/director relationship. "I trust you, Beverly," he concluded.

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B. told me cross base, which still isn't right physically, asked about drill guiding. I said, it all depended on how guiding looked in "lights down" scene.

Tuesday, Oct. 9,

(11:15am) arrived at Oke Eye to pick up, he instructed in use of Jean Erdman's take-records so I could go + work with Joe ~~Back~~ Bague.

While waiting, + after finish, I wrote up notes on most frequently muffed lines + rehearsal comments. (When I later gave the letter to B., she said "What a gem," I was wondering when these would start.)

(1:30-2:00) went over music cues w/ B. at 4pm. Em sure to know what she meant.

2:30-6:30 (!) worked with Joe Bague at his studio, 850 7th Ave, Rm. 304, recording + u-records all 15 music cues: showman program, showman solos, introductory alternate of Jewish/Christ themes, version music.

At first, Jewish tapes records wouldn't record, much worry about electronic shops - the rain. Finally, I suggested we play on her machine, record

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on his (I'd assumed some artistic reason why this could not be done: he just hadn't thought of it.)

I got his greatly to improve the opening - by playing like an instrument (He told me he enjoys/needs working with people. He means he needs to be told what to do.) (He also told me how much he admires the play)

But toward the end of the session he got grumpy + hurried; I couldn't get him to repeat things

2-4, while I worked w/ Joe, B. rehearsed w/ Nick + Marty

8:15-11:45 pm. | Rehearsal at the Macy Anthony Dance Studio, 736 Broadway (at Waverly Place), 7th Floor.

A most peculiar rehearsal. B. began by having them sit - circle + run lines (she gave them the notes I gave her on lines - but not the substantive notes).

This done - she had the

do the same thing again: the entire rehearsal was one long line-one rehearsal!

I see the point of it. Lines are a major problem, especially for Marc, who <sup>isn't</sup> ~~isn't~~ <sup>isn't</sup> thinking, and they held back Sunday's run-thing.

A low, intensely thoughtful energy. The actors seem now to have internalized the play, now to be having a conversation about it. A few more actors, unfortunately, are far better on this internal level: e.g. Zach.

Nonetheless, we are 8 days from opening; and not to be up on our feet...

Wednesday, Oct. 10

(10 a.m.) Called by man to nudge her about following through on calls & letters to theater. "Look, David, I have a business to run here." "That's your business," I replied.

Meanwhile, she's spending much time & energy drawing up contracts with B. + me, B. + Rebecca!

11:45 - 61 rehearsal at Open Eye. I arrived early so B. could hear the music for & I re-recorded yesterday. She found meeting very <sup>with</sup> about all of it, though by the end of the rehearsal (when the actors were reacting to it; see below) she'd convinced herself it was all wonderful. ~~That~~ <sup>Just a</sup> ~~work-~~ <sup>work-</sup> thing, for about 12:30 - 3:30. Quality was so-so, I felt. Rebecca, who was there toward end, thought it had really grown. I took my line notes - and some substantiated notes, which I copied over + gave to B. I was not pleased by her cavalier way with these: "Most of this just runs from run-thing to run-thing. Let's talk about the music." - Re: the music. All the



→ His showing signs of temperment  
Re: the still not technically right Cross/hand  
by said: "if it's not right today,  
tomorrow, Nick's going home."

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actors really rebelled  
against it. Nick out & out  
refused to do one music cue.  
A & Zark said aside to  
Rebecca & me: "I think it's  
ridiculous; it may get longer."  
B. said (tongue) they were being  
"babis"; but it does change  
the dramatic sub-structure  
(as Marc insisted, & B. denied),  
I said to be late, it  
does make a change in the  
theatrical style of the production;  
from one in which sudden  
jumps out of town are made by  
the ~~production~~ actors, to one  
in which they are made by the  
production style. But she wouldn't  
allow the complexity of this:  
"it's much simpler, they're  
just being babies, it's  
already talked to the."

At about 4:30, we  
started a second rehearsal,  
much better, only to have it

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interrupted  $\frac{2}{3}$  then by the theatre  
staff - should start at the  
space to a dense group from 5:30!

The actors were really thrown;  
B. was furious. Actually  
when they adjourned to the  
C in Room & did a line-through,  
all the relationships were  
beautifully there - as they had  
not been in last night's  
line-through. I felt real progress.  
Also, this is so the  
tomorrow when all the actors  
will come together - not <sup>next</sup> Monday,  
the night of dress-rehearsal!

Meanwhile, Phyllis, B.'s  
TV-producer friend was there  
today; I exploded a little with  
her <sup>what she</sup> get do: apparently she's  
going to help Rebecca follow  
up on theatre. She was - I  
liked the play: "I like  
things when I can feel the level,"  
she said. "If there's one thing we got,  
it's level," I said to her.

- Rebecca told me this afternoon she's raised the rest of the money, in fact \$2,250; \$250 from Marty, Percy (even though he didn't really connect with the play. "\$250 is probably his idea of nothing" I said), the rest from a rich 2nd cousin of Rebecca's! Well, it's there.

- A few ~~more~~ ads & listings appeared <sup>today</sup> in the Voice & Soho News. Very small & hard to read - as B. immediately pointed out (which infuriated Rebecca. Reb. also got on B.'s nerves by insisting on talking to her when she was trying to re-block a Nick/Marty scene.  
7:00] + <sup>some</sup> ~~the~~ <sup>the</sup> ~~costume~~ <sup>showed</sup> 'up w/ some of

7:30 pm.] A & B. & I were leaving the theatre, she dropped a bomb-shell: she doesn't want me at

rehearsal Thurs or Fri!  
I was stunned first, second I felt we were past the stage in the rehearsal process whereby process & absence really mattered. But mainly, it was because I felt that 'projected hostility' of 3 weeks ago was gone from B. again. She denied it, told me I was projecting. There was, like 3 weeks ago, no acknowledgment of her feelings in my mind. A + her suggestions we postponed, agreeing to talk later.

(11:45 p.m.) B. called while I still feel very irritated about some truth, I also believe she has real (i.e. artistic reasons) for needing to work alone. She said she needed to work personally with the actors in order to give the play "another level, which it hasn't reached yet." This is



Poster List by floor: CUNY Grad  
Center, 42nd St E. School Theater,  
Actor's Studio, Still A Life  
Circle - Synce Schools, Actor's  
Restaurants in 40's, Julliard,  
Lincoln Center Library Theater  
Collect, 40 Upper West Side  
bars.

(10 p.m.) B. called re: today's  
rehearsal, it was apparently  
a rough one. Zach, who B.  
asked him not to cut short  
his time a rehearsal, exploded,  
called B. a "spiteful bitch,"  
said he was only doing the  
show as a favor to Ruben,  
etc. B. said she was glad  
of some of them for that;  
I just say, ~~and~~ so and  
I couldn't have interceded, & would  
have hated her discomfort at hearing  
me hear it.

Friday, Oct. 12

(10-11 a.m.) picked up more posters  
at the theatre, took me to the  
92nd St YMHA (they refused it,  
they don't put up posters for  
non-Y things) & the Jewish center  
~ <sup>West</sup> 86th St.

(11:00 AM - 12 noon) met with Lyn Davis  
She showed me the agreement  
she'd drawn up with B.  
She told me B. had called her,  
wanted 12 months instead of 6.  
~~The rest~~ of said agreement -  
stands could be interpreted as  
6 months to arrange for a  
production - which got her  
12 months from then, so that  
6 was already plenty of  
time. Lyn wanted to type  
in ~~my~~ my understanding; I  
told her to leave it alone.  
When she expressed worry about  
Benya, I reminded her that  
B. had had all this time  
to get somebody else to

report her - dealing with  
Lynn, that she approached  
Lynn, etc. Lynn had to  
acknowledge this was so.

Lynn also told me Rebi's  
lawyer was upset that we'd  
attend the title - the play  
for The Mount of the WT

for The Mount of the WT. The  
HOC/HH Play, Lynn thinks we  
ought to get it back, that  
Rebi's entitled not to have  
to worry about other products  
of other parts of the play  
going on in NY. I agreed  
but said if B's agent with  
Bevra specified what play  
I was only HOC/HH, this  
was a real ambiguity.

"You ought to have been a  
lawyer, David" said Lynn.  
But she should be one of  
a lawyer, in these things.  
(She did remind me we're dealing with  
multiple contingencies. "But," I  
said, "what's the point of all

these agreements if we're not taking  
these contingencies seriously?)  
I asked if she'd invited  
Joe Chaitkin. She said she had,  
but it was doubtful he'd  
come, that he was - rehearsed,  
not too well, etc.

She told me she wasn't  
be going to bring night: she's  
got a "Snake-eaters" meet. Jesus!  
She also wanted me to deliver  
copies of B's + Rebi's agent  
to B - and me to a meet  
Monday where B + Rebi sign  
their agreement. I said I wanted  
to back out of all this.

(2000 - Sp. - I'd planned  
the ~~best~~ Valley + Soho w/ posters.  
Partial List: New School /  
Shirley Squire, 7th Ave South  
(restaurant, mostly), Blue St  
Blue Cines NY U (+D.R. School  
of Art Local, Local Stud of letters),  
La Moma, Phoebe, Soho stores,  
CSC Rep, La Stronky Institute, American Plus

at Shind Square, I  
met Mary St. in, last  
year "return." "See you,  
I miss you scene," I told her.

9 p.m. Spoke to B.  
The atmosphere at rehearsal,  
she said, was much better,  
everybody being very sweet. I  
asked if she'd resolved that  
"added dinner" she'd  
mentioned Wed. night. She said  
she wasn't sure. I asked  
if she felt ~~the~~ the  
experience was more "creative" (as  
she'd said last Friday it  
wasn't, as much as she'd  
hoped). "I put it to be  
thinks for you," I added.  
She said with Brian &  
Marty & Nick sometimes  
but with the others it  
was too much like pulling teeth.  
I tried to speak to her  
of a couple of spinning off

- I am sure the least  
2 days; ~~that~~ of "letting go"  
not by absence, but by being  
there while others take the  
material into them. But she  
doesn't really understand or  
sympathize, I answer, -  
Gundjiff-gungon.  
She told me today they  
only got about  $\frac{2}{3}$  through in  
the Tech. Rehearsal Rehearsal  
is 6:30 tonight. She'd like  
to wait till 8:30, so all  
the light ones will be new to her.  
She said: "I want to present  
your vision, realized, to you."  
That moves me, but at the same  
time, as I told her, missing  
the process makes me feel cut  
off and unable to let go.  
She said: "it's like not being able  
to let a child marry." I added  
"More like missing 2 years out of  
the life of your child." She said,  
"When I watch you watch the  
monologue, I can see you

- we also discussed Nick's granddaughters as  
 an act, how B. can't get him to  
 lighten up at school.

not letting go of the experience  
 in that play. "My new play-  
 I began, "I don't mean  
 in your play, I mean metaphorically"  
 - and finally, "She doesn't  
 understand a writer's intention  
 of life + wanting."

Finally I said to B., "My  
 play is still a play - yet  
 also now a 'thing-out-there'  
 in the world. I have to  
 synthesize those 2. You may  
 understand when the same is  
 true of your production  
 next week." "Well," said B.,  
 "let's talk about it next week."

(10 p.m.) Talked with Leon  
 Trowanti. He's quite upset  
 about the write-ins to his post

Saturday, Oct. 13

(1:30 p.m.) Rebecca called. B.  
 had complained to her that  
 there's no mention of  
 Obera - - organ - program.  
 Reb wanted to put up some  
 stuff in lobby. I told her  
 of my very strong objection  
 that we didn't want libel-suits  
 or protests; and besides, if  
 I became organ player I mean  
 anything to a theatre-goer,  
 being given the context there +  
 then would I help. Reb.  
 said it was OK with her;  
 if B. disagreed, she'd have  
 B. discuss it with me.

(3:30 - 5:30 pm) Put posters in  
~~6:00 - 11:30~~ restaurant + stores all up + down  
 3rd Ave. from 59th to 89th St  
 and on 1st, 2nd + 3rd Ave - the  
 blocks near the theatre

6:00-11:30 p.m. Rehearsal at Open Eye.

An ambivalent experience. B. had told it was going to be 2 hours of finishing up yesterday's Tech rehearsal, then a run-through. In fact, the whole evening was a Tech rehearsal - and even then we had to stop 3 (~~the~~ out of only 46!) lights, cues for the end, etc. It was the most inefficient Tech rehearsal I've ever seen: ages between each re-take of a simple light cue, pages of dialogue gone on with for the hell of it, instead of a brisk cue-to-cue.

Beyond now it, Patty gave the Tech up, Victor En Yu Tan, (light) was sitting on on side with a telephone to the electric bookstage guy cues.

But on the other hand?

There is a new feeling of ensemble among the actors, in comparison to what was

three 3 days ago. It shows up in the quality of their huddling around; it's now with each other, instead of one guy holding forth. It shows up in their good humor (I've never seen actors less tense during a Tech). But more to the point, it shows up in their acting. They are together with each other on the stage in any they have it been. Even the <sup>tw-</sup>snatches between cues, one could feel this; Rebecca applauded at the end.

But on the third hand!!

How could we not have a run-through on our next-to-last day before opening. In fact, we have it had a run-through since last Wednesday? B. was enthusiastic, kept saying how good it looks, was feeling comfortable with the actors, Patty, Rebecca - all the "disciplinarian" aspect of her directing was gone; it'd never



see her like that.

Her + my relations were odd + troubling. At the beginning of the evening she said to me:

"I'm mostly going to ignore you; you shouldn't even really be here." (This last, I discovered, referred to the fact that it was going to be all Technical.)

Then, out of nowhere she turned + said to me: "There's

a whole - the middle of the play - what's happening - that whole scene of the INSPIRE anecdote. It used to be one of my favorite parts, but..."

(After a minute's thought I answered her: "The picture is a cesspool; the reality is that the BUREAU + USU

go right on fighting." This satisfied her. Her good humor did not extend to me; but at the same time, she was obviously eager for approval of the ever more she'd deal with

Brian + Marty, especially (it's good but - little overplayed + dragging.) At the end she said again, "I wanted to surprise you." "Bezo," I replied, "I'll be surprised asleep every night. you don't have to worry about that; and as for Ted rehearsing, I know what I'm seeing."

The one serious problem I saw is that in the W5's "version" the ~~it~~ is not isolated by the lights. B. went pale when I pointed this out - she'd obviously overlooked it! She immediately called Victor over; he + I discussed it - I'd be sorry it ~~was~~ be easily done.

I felt anew tonight the playwright's exclusion. They did need my absence to get to this point - and this ~~concomitantly~~ excludes me - not me personally, but the playwright. On the other hand, I

realized a basic thing about  
 proximity tonight as I sat  
 going back-and-forth in [my] mind  
 between between what I saw  
 + cramped Paris hotel room  
 where I'd written it that  
 proximity is the only activity  
 where the re-called, re-presented  
~~moment~~ <sup>moment</sup> ~~from~~ <sup>from</sup> one's past has  
 more presence than does a  
 present event.

Gene Schull was at rehearsal  
 taking photos.

Rebecca asked if I'd  
 serve as treasurer, going to  
 daughter Ellis - check each  
 night for the box office receipts  
 so she wouldn't have to carry  
 them around. I said no, it  
 would constrain me too much.  
 Honestly!

Sunday, October 14

(11<sup>am</sup> - 6 pm.) Rehearsal at Open Eye

First on first run-through  
 with Tech. The Tech, however,  
 was totally rough; almost no  
<sup>light/sound cues</sup> worked right.

The ensemble is definitely there.  
 The "nerios" are a little over-ripe  
 but funny. Nick has slipped back  
 some, I talked a little with  
 him before; he's nervous.

At 3:30 - the break before  
 the next run-through, B. + I had  
 lunch in a bar around the corner.  
 I gave her notes on vocal  
~~quality~~ <sup>quality</sup> lightly of I in version  
 (Vivian later filed this) and the piece  
 w/ J. (to Hoch w/ J) "Thanks, I'd better  
 trouble you further myself."  
 I but nervous days been slighted.  
 (The lightly problem is there, too)  
 B. apparently passed these notes  
 on to actress, it was all better  
 for 2nd time.

B. + I also discussed our



# I told him I felt he'd found the psychologist trying to play the ply; he said he felt he had it only roughly.  
 ≠ complicated decision to costumes.  
 askew way.

[7 p.m.] B., Nick & I went out for a beer at the Heidelberg in 85th + 2nd.

I had ~~never~~ <sup>never</sup> seen B. so unambiguously angry with ~~anyone~~ <sup>anyone</sup> as with that cost. She revealed it to Nick & me (though Nick - as he said at one point, said B. did not deny it - was included in it).

She could not come down off it. The cost - as Marc said - had a right to be heard & considered, since they were unanimous in not liking the ~~music~~ <sup>music</sup> to some extent (Only John wanted to cut it altogether), and the effect of the music is dubious. When it works, it's good, but sometimes it's in the way & we need more time to experiment with it, actually.

- Nick & B. went over Lyell/Shaw cues, Nick suggesting cuts & change of sequence, B. mostly assenting. (I had put in Nick's head - the theater - after checking with Patty - that his final line should come before shown. B. agreed.)

- B. complained about actors' literal-mindedness, lack of any real sense of community with "her people"

- B. asked me to be "devil's advocate" & talk about cutting the music. I said I felt actors were jealous of other things, means doing their thing for them, that it would have been better if music had been there from the start. B. agreed.

A+ moment, she seemed serious & strong, then at one point asked a little: "How was I? How did I come across?"

Only 2 things I said to B,  
really got through to her.

(1) "On the one hand it's  
all in the process. On  
the other, it's frankly in  
frisk. You have to accept its  
double-hem."

(2) "Twenty procedures from  
now, you'll know how to  
get what you want without  
using so much energy to get  
it each time. For now it  
ought to be enough for you  
that that you're getting out  
of the water what you want."

Nick was nervous about his  
meeting with Marty: "I can't  
believe that Humphreys can possibly  
be Christy. B. & I made ~~many~~  
suggestions; he wants even older, more  
authoritative Christy, I noted, & said at  
one point, that Nick's problem w/ Marty  
as CHN is w/ T's; problem w/ HCH CHN as  
CHN: Encha wants to believe "it's Him" -

and can find no ground. (I also suggest  
we could find Marty's "old" Christy)

Monday, October 15

(10 A.M.) B. called to say Nick had  
left a message on her machine  
last night that everything was fine, he  
felt good.

We then discussed the agreement  
between her & me. She wants a  
year instead of 6 months, I  
offered her <sup>either</sup> eight months with  
~~which~~ product is to be  
licensed or 1 year with which  
option is to open. She asked  
for both. I said I didn't  
quite see how both would work  
together, that I'd have to  
talk to Lynn about it.

I called Lynn, who said:  
"Be a sport, give her what  
she's asking for - it doesn't  
really concede anything substantive  
- addition."

So I typed up revisions  
for agreement. (When I showed B.  
a copy later tonight, he went  
on to say nothing about Lynn having  
agreed to a one-year option on all procedures.

later, I also got  
a poster in Elaine's

I quickly scotched this for hubs, I  
(hope.)

1:30 - 5:30 I put up posters  
all along Broadway from  
Columbia to Lincoln Center  
(with a hiatus between 96th + 110th)

One elderly Jewish bookstore owner  
near Columbia said: "What is it,  
a Jewish provision day?" "Sort of,"  
I replied. "Wait a minute,"  
he said. "Who gets crucified."

3:30 I stopped off at Rebecca's  
to drop off some of the copies  
of the press release she'd  
requested ("Do you have any  
posters in you," she then  
~~asked~~ asked!)

She said she's been  
calling & calling various newspaper  
critics before she leaves town  
tonight for Pittsburgh Rep.  
(She'll be back tomorrow night  
for Chicago.)

8:00 - 11:00 Rehearsal at <sup>(still in Boston)</sup> Open Eye.  
Zach was not there, and I  
walked through the role of BURG.  
This threw the actors, of course.  
But for some reason it  
oddly calmed me: something to do  
with restoration to immediate  
contact with the actors -  
and with the script.  
Also, walking through it & spending  
time bookishly, I saw how  
complicated the light & sound  
cues are to work.

Nick said the rest  
thrown by my being there:  
he grinned at me all during  
the BURG's long welcoming speech.  
It is perhaps more oddly fluid  
though: he seemed more able  
to "get outside" the set  
than he ever had before.

The show- & light cues are  
still largely off.

B. had worked the final "version" with  
Brian & Marc. It was much better.

Tuesday, Oct. 16

11-3<sup>30</sup> continued my postering;  
Gothic <sup>2nd Ave</sup> - <sup>5th Ave</sup> <sup>St</sup> <sup>road</sup>, <sup>Books</sup>, <sup>Inc</sup>, <sup>bookstore</sup>,  
University Place; TDF-offices (1501 B'way)  
- and 2nd Ave from 64 to 84 St.,  
plus Elains.

4-6:30 p.m. Final Press-thing  
It was traditionally terrible  
in any way! The Tech-stuff  
was like they'd never rehearsed.  
The acting had no "line" or  
concentration to it.

A 6:30 the victors went off  
to Cronies (88th + 2nd) and to  
Hawthorns (88th + 2nd) - and B.  
stayed at the theatre going on  
the cues one last time.

When I returned to the theatre,  
Jean Erdman slid me a  
tiny bottle of "B & B" and a  
note saying "It's a big moment.  
For us, too."

Three new telegrams from John  
Leubsdorf + Kathleen, and from

Sister Mary Faith Dargon.  
At dinner, I had the  
impulse to write B. a thank-you  
note, and when I came back  
to the theatre I gave it  
to her - she had a note of  
congratulations ready for me.

8:00 p.m. FIRST PERFORMANCE

It was wonderful!  
All the technical stuff  
(well, almost all) worked out  
- and the actors were never  
"better."

I had been going to  
stand in back; B. thought it  
wrong that I should sit.  
So I sat in the back row  
of ~~the~~ <sup>the</sup> ~~theatre~~ <sup>the</sup> ~~theatre~~ <sup>theatre</sup>, in back of all of  
Dad's friends + <sup>our</sup> relatives!

It seemed to me to go  
very slowly, but this was ~~my~~  
surely a subjective impression.  
There wasn't as much

← nearly full  
house (60  
or so)

laughter <sup>was</sup> this should be;  
it was like they were intimidated  
from laughing by the seriousness  
nature of the play.

(Serson's reactions) S. smiled with  
delight at right & rhythms of Nick.  
She felt; Zach not as bad as  
feared; Brian got tiresome after a  
while; Marty good, but mumbled.  
The opening long music good -  
but then the entrances of the  
actors in amidst it break the  
concentrated music establishes.  
The isolated "shaw + light"  
moments good - correct, but  
not quite left enough in  
execution; the isolation of WT  
is okay, very powerful.  
D. said: "For the first time,  
I felt I'd seen your play."  
But she felt <sup>HCCA</sup> ~~it~~ was not  
self-contained.

Jeor Erdman loved it, found  
the actors, said everything was  
deader to her having only  
HCCA & focus on them ~~at~~ had  
in the case - June ready.

Cai E - - was found it wonderful,  
praised the "abstraction" of Nick's  
presence; liked the "shaw/light"  
moments greatly (I told her to tell B).  
found that it "built" & held her.

Audrey Bloch + Marilyn  
Erdman proposed not to leave  
undisturbed it all, but (Audrey  
especially) to have been moved  
and to want to read the rest.

### Also there ☺

- P.A.P.
- Cash + Betty
- Stone's
- Mosses
- Peggy Burton (B's friend)
- Phyllis Gella (" " )
- Barbara Redell (" " )
- Constance with her son &  
her boy friend Chris
- Rebecca + Gene Schell
- Mel Gorda (Fro - top -  
but he walked out  
after 10-15 minutes,  
I was told)

→ both very - used by it  
found Nick incomparably  
best w/ yet found general  
level of cast very high.

→ Reb. said afterwards, at  
outlet party, "The more I  
see this, the better it gets.  
I'm proud to be it."

Note: B. + I signed & initialed the 3 copies of  
our agreement, without B. even bringing up the  
subject of anything "more."



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Wednesday, Oct. 17!

noon - 1 p.m. | Talked several times with B. about putting in more show/light moments to establish the convention more firmly. She asked for suggested lines; I tried to come up with a few, but it was basically nothing. She wanted to do herself

1 p.m. - left a message for Eileen BLO - called for her to double check that Eileen Monte had assigned a recipient

1:30 - 3:30 p.m. | I put up posters along 1st Ave. from 60th to 84th Sts

6:00 p.m. | Beuzo called to say we had only 8 people coming tonight, I should call everyone I know. But I didn't have anyone to call...

8:00 p.m. SECOND PERFORMANCE

Only 13-15 people there - of which 4 were Lynn Davis & her husband + 2 of their friends. 2 more were casting agents, one - friend of Zack's

and went back & told the actors so

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It was a good performance; better, on the whole, than last night's, I felt: more continuous - and Nick got to level - the monologue had more reached before. Two had there were ~~too~~ few there to hear it! Those few need response.

By Mr. Davis said to me afterward: "It's fantastic. Beuzo has done an incredible job."

When I got home, there was a card from Gene with that he couldn't come, his wife was sick - but that he'd told John Tillinger at Long Wharf about it.

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Thursday, Oct. 18

10 a.m. spoke to Lynn.  
 She said: "I love it!"  
 I told her now is the  
 moment to follow up.  
 "I have followed up!"  
 she insisted. But she was  
 home sick, so we could not  
 pursue it.

11-1 pm. I tried twice to  
 reach Erika Munk to be  
 sure we'd be long reviewed  
 this week. Talked to her assist,  
 Susannah. First Erika was  
 not yet in, then she was  
 in, but just <sup>then</sup> making assignments.

- called Muriel Stasis at  
 the Post; they're not  
 covering the show.

- called Our town, the local  
 paper, to check on their coverage.  
 Art's editor out, left message

and she <sup>person</sup>  
 I spoke to didn't  
 know since when.

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- B. called a couple of friends,  
 She's ill, wanted me to  
 invite Harold Clu-a-, etc -  
 but is also worried about  
 buying books, Etc., etc.

- called 3 regional theaters.

516-  
 271-  
 4319

① P.A.F. Howard Lord, who's  
 been so interested <sup>in what I'm doing</sup> in script,  
 is no longer there!

His replacement, Shelley Mason,  
 has been sick for 2 weeks,  
 will be back soon.

I left a message for  
 her to call me when she's  
 in & well again; also that  
 I'd call her.

203-  
 757-  
 4284

② Long Wharf, spoke to John  
 Tillinger's assistant, Kate Percy.

She said they'd  
 received the Press info. -  
 but then she couldn't find  
 it among her stuff.

She said Tilling was very busy, but if he was in N.Y. ... I pulled out all the stops: ex-board member + script reader Gene Wirth. A min reading earlier plays...

③ McCartes

609-452-6127 left message with Rob Lancaster's Assistant (a woman)

Veronica Brody She said he's "real" interested

609-452-6619 She said he'd done a few days after present show close, either he or she would come - that she'd call me to my when.

3-4:30 p.m.

- dropped off publicity material
- Our Town, 500 E. 82 St
- Harold Clugston at The Matin (57th Ave) (7:30 AM)
- " " " + home (205th St) (57th)

This fills me with anticipation, since we'll go - Babe's assistant and, sometimes directors - as well as the author of that surrealist piece that B. + C. saw at the performance gary last December.

3:30 p.m. I called back Erika Munk's assistant, "Susannah," at the Valley View

We are going to be reviewed by them - by Terry Curtis Fox, to be specified BUT!

→ They can't guarantee he'll come tonight - which means there's no guarantee he'll be there in time for us to be reviewed while the show is still playing (their deadline for next week's issue is tomorrow!) On view of this, I asked Susannah to try several times to reach him + get him for me tonight. She said she would.

6:00 p.m. I got a (garbled) message that Rob Lancaster can't make it, will send his assistant

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## 8:00 p.m. THIRD PERFORMANCE

B. + the actors thought it the best yet; I didn't. B. at Nick but a still high level in the monologue.

Only about 20 people - of whom 13 were the Letzlers! A couple of young people were there, laughing in all the right places, for the first time. That felt good!

What the Letzlers made of it I couldn't tell; they were all polite.

Before the performance, I told B. about Rob Landauer's message. She said she felt he'd been hit but he died there "because I'm a woman." She also told me Robin Hirsch is now literary manager of the Chelsea, + he'll be coming with some Chelsea person.

After the performance, B. told me

Lynn told me the other couple she + Buri, had been with the other night were the Lionel Abels - but he hadn't liked it, didn't find it cruel about "people." "Too bad," Lynn said. "He knows a lot of people." I was surprised the other couple had not been in play.

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she'd given Zach some very minor notes; he said, "I don't know how to do this any more; maybe you better get somebody else for next week."

Note: I saw in visitor bk. that Joel Scheckel (of Yale Theater + Yale Rep.) is coming.

Friday, Oct. 19!

10 a.m. Lynn called. She'd had a letter from David Chambers at the Arena, asking to see revised version of the script. ~~She~~ ~~had~~ ~~heard~~ Neather of us was sure whether he'd been sent the original or the March revision, and whether now I should send him the March August revision - or just H. vch. Anyway, she also said the letter ~~wasn't~~ was one from the Arena can make the Showcase.

11 a.m., B. called. She'd heard that, at PAE, only Joy Board the artistic director, really made any decision. So I

<sup>In detail</sup> sit down & write a letter to Susan, explaining whole confusing situation.

11:15 - 12:15 B called back several more times.

(a) The Public Theatre is sending "Bob," the head of their script development, on Sun.

(b) Margaret Croyder is coming Sunday.

(c) B. is working, though her friend Peggy Brewster + others, to get the time this

(d) B., "blowing dumb" (as it's put it), called Marilyn Stasio of the Post at home, got a curt reception, but also a promise to reconsider not coming to the show.

4 pm, Reached Eileen Blumenthal. She said Terry Curtis Fox's not coming last night didn't definitely mean that show wouldn't be reviewed.

in next week's Voices - that they could insert galleys w/ the Monday, though they didn't like to.

about 20-25 spectators

8:00 p.m. | **FOURTH PERFORMANCE**

A "growing" performance continues to improve. Nick came somewhere he never came before in the monologue; the "versions" were especially good.

Son Gray (on June 04) was there - more as a friend of Zack Mataloni (from Golda) than on account of me or B. Gray. He said to me afterwards: "It seems so different [he'd seen the March reading]; did you rewrite much?" I told him, hardly at all. "For it must be the staging," he said.

Miriam (B.'s sister) was there, had "ritzy feelings".

Randy Rose & Al Kahn were there. Randy (after a day in divorce court)

somewhat incoherent. Ad, her graphics -  
designer boyfriend: "I liked it. It  
made me think."

An audience of about 20-25, including  
many bright young people.

Saturday Oct. 20

(11 a.m.) B. called. Her sister,  
Miriam, had ridden on the  
cross-town bus with Marc + John,  
expressed a view it was noisy  
- and Marc had responded with  
a tirade how B. + I were so  
rigid, never let her share  
anything, etc. B. furious,  
expressing trouble with ~~her sister~~  
the actors, + furious with  
her sister.

B., however, also expressed her  
~~own~~ sense that it ~~was~~ slow  
to be last night, started in  
on a Hall's odd comment that  
the scene of the full scene  
should be condensed.  
B. had had a little fun her friend - of -  
a friend at the time that this dudling  
was already past for covering the show

(6 p.m.) B. called, excited. A  
reservation had been made  
for Eileen Blumenthal and  
Erika Mack. What it meant  
wasn't clear - was either/both  
reviewing it? And what about  
Terry Curtis Fox? "Please come up,"  
said B., "I need you." A -  
she was - a state, scurrying  
and arranging chairs, etc.

The "See? Eileen your own  
sister" B. had anticipated from Marc  
didn't materialize. I tried to  
calm B. down: "Anyone who  
likes the script - we will know  
Eileen does - will like your  
production, A, for someone who  
down + like the script..."

~~about B.~~ "Like my sister" said B.  
If asked: "Want to sit with me?" "No, no!" she said, scared  
by the idea

(8 p.m. FIFTH PERFORMANCE) <sup>about 30 spectators</sup>  
Somewhat down, Nick a little  
rugged (changed find - line blocking to  
sitting down, for which B. was furious with him).  
2 act, though, a little better than usual

→ Did he stop - or she would review show if she liked it enough, wasn't liking it enough, so stopped

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re: Erika Munk + Eileen Blumenthal  
Still a guy, Erika arrived late (we waited the curtain for her) she + Eileen were both taking notes at the beginning; Erika continued ~~with~~ throughout. So we might assume one of them was reviewing it. But which? A- I had happened to Terry Curtis Fox of sun pleasure after on both their pres.

Afterward, they both arrived + talked with Susan, though when Susan <sup>with the author</sup> tried to bring me in, Eileen said only: "I have to let my impressions form" and Erika talked only of other things + seemed nervous.

Rosie + Dennis Percell (whom Susan + I went out with afterward) were there. Rosie loved it, wanted to write down lines, loved all the "versions", praised the "universality" of the WT (she said she'd been afraid he

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wouldn't be universal enough), she also loved the WT/CHRISTUS scene ("so inevitable"). Dennis probed the construction especially, that kept (he said) the arches clear + moving along. Rosie only negatives want us that sometimes what explained too much. Dennis noted how ~~it~~ important it was that ~~the~~ the WT-legend be understood by the audience before starting. Rosie wanted to see the whole script.

Eric Brass (the Open Eye mask-maker/director) + Moona (the oriental dancer giving a recital at Open Eye soon) were there, both full of praise. Moona: "A wonderful play." Eric: "Beautiful scene" - only, he found the first WT/NSA scene too long, + wanted B. to ~~also~~ the find "I begin to have h. d. enough" more of a moment, + were full of what precedes.

Mary Savage: "I was overwhelmed."

Matthew Gurevitch, "In reading this scene, I remember it as more a debate; in seeing it the debate was broader to follow - but it was much more dramatic." Susan Gurevitch saw the closeness to Shelley.

"A doctor in Oberammergau," dressed as Red Davis, Jim Mitchell's love partner in Maine, had read the play when Jim had it, said: "The comedy and the interplay come through so much clearer in production."

A Mr. Redd, a playwright-friend of Rebecca's & her husband printed the play to - e.

Ben Crattenberg (Rebecca's sister) said how much he'd been

Sunday, October 21,

- At last we have a radio listing - the NK Times Sunday Entertainment - section

Also, a reference there to a new play coming by Terry Curtis Fox may explain why Eileen/Erika asked for

7:30 p.m.) Rebecca and Zach got into a shouting match when Reb. asked him not to take so many free tickets. So,

7:45 p.m.) Zach cornered the whole cast, Bryan, Rebecca, met Patty.

He announced that he was not going on next week unless he stopped being singled out for "abuse," as he put it. He never specified what the abuse was. But he insulted Bryan terribly in front of the whole cast, implying that virtually every note she gave him was "irritations," that he built in



his suggestions only at the expense of his performance. He further implied that he was not the only one in the cast dissatisfied with B. - though he left this on the level of innuendo.

(Marc was very conciliatory, defended Berg's right to give notes. John mattered to me afterwards: "A - not only that, but no one plugged in the coffee machine.") My impression was that the cast was exasperatingly embarrassed by Zach's power play (if that's what it was). The level of the <sup>subsequent</sup> performance was definitely affected for the worse. Zach himself dropped several sentences of the BURG's long speech to the INSP + the W ("Gentlemen, let us not misconstrue," etc.) - something he'd never done before. A - & other actors bumbled & dropped lines; Marc + Nick dropped out a whole section of dialogue.

Nick made nonsense of ~~the~~ a line he'd always done perfectly. Bad enough Zach did this at all - but to have initiated it 15 minutes before curtain (he was still at it at 5 to 8:00) - and on the night when Stanley Kauffman was there!

8:00 p.m. SIXTH PERFORMANCE <sup>about 20 people</sup>  
(See above)

One good thing: Nick did read another new level in his monologue.

Stanley Kauffman told me beforehand he'd have to dash right afterward, that we'd talk at some later point. His wife smiled a lot. Marilyn Redfield was there. She was full of praise. She said she'd liked it when she read it, but it was so dramatic & moving on stage. "It's cerebral and emotional at the same time."

→ Rebecca, too, but compared the play to Beckett, said she never knows who to compare it to: "Maybe ~~to~~ Shaw - but it's not Shaw."

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old like Beckett."

Mary of Rebecca's relatives were there. I heard one call it "wordy," she quoted some to me as saying it needed more time to digest.

→ Marilyn also said she'd spread the word among friends, & talk to a <sup>friend</sup> ~~guy~~ at Manhattan Theatre Club named Andy Walk.

As for Manny Azenberg, she said she'd talked to Les Cohen in their office, but that they were looking for West End properties, nothing happened.

[11:00 p.m.] Gene & Rebecca invited Susan & me & Beverly out for a drink at Rathbours.

B. very tense & harassed, constantly whispering aside to Reb. & Gene trying to prevail on her that they have a cast party - what a moment to discuss that!

1405

midnight | when I got in, there was a message on Eileen's machine - but it was too late to call back.

[am.] B. called, ostensibly to reassure me she wasn't at all that upset, but also to let it all out. She said a lot about not being able to do any more, that it was time to move on to other experiences, etc, etc.

Monday, October 22]

[10 a.m.] Nick called to go over last night. He was contractions of ~~his~~ Zodi's outburst. But there were other things bothering him, too. For one, he wanted to tell B. the lights on the ambience are too bright; being the leader is conceited. He also complained that the other actors (Mare excepted) don't listen; that he's not getting the notes from the book needs to get into the monologue.

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3:00 p.m., returned Eileen Blue-thal's call  
Her reaction:

"Something troubled me - it took  
me a long time to figure out what  
it was. There is a problem in  
the play, and Berga, by his  
way of directing it, has  
accentuated it. That is:

"You're cleverer than you're  
trusting yourself to be. And  
Berga's direction this  
conscious going - for - significant  
eff. in case of WT's best."

"The play is pulling against  
itself. It has a wonderful  
sense of comedy & theatricality,  
but when you get to The Point,  
you don't trust comedy &  
theatricality to carry it."

→ Shaw's/light she gave us as an  
example of this. A reminder of  
significance. "The play would work  
better if it ~~wasn't~~ weren't: Hey!  
you've been enjoying yourself  
for awhile. Now it's time for  
significance; that was the comedy-contin-

"The line of that play is ~~definitely~~  
his + maintenance of a world of tone. A play  
with lines like '... a nation of Fausts' doesn't  
need to reach for significance of tone."

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"This is not a fundamental  
conceptual problem."

She felt WT's point clear &  
my things monologue; (she felt that  
almost all the philosophical things  
were too long - even the shortness)  
She said Erika Aldrich had noted  
that I'd set myself an impossible  
task re: Jews own version being  
to be "right." The solution of  
having his version be "nothing" is  
probably the right one.  
But then the monologue  
"takes back" the "nothing", tries  
to make it something. (I  
pointed out the situation was  
one of ~~being~~ being forced to  
make something of nothing; she  
said monologue should be shorter."

She liked all the actors -  
except Nick. The Players, especially,  
were wonderful. The scenes with  
the BURG & IVSP. ("who I think is  
very good; he knows comedy; he

+ CHRISTUS de justice to the comedy") are comic. But that w/ w's news are."

(cl told her how hard B. had worked with Neal to lighten tone.)

She said: "~~It's not~~" There's no reason it shouldn't be at least a possibility that w's is a roadblock"

"Wait here till I return" - shouldn't be the same words as original line. "Reading script, it seemed funny; oversteer, check." ~~Could just be the original~~ ~~you had~~ been "wait here till I get back." She said: "it could be run further. 'wait here! I'll be back'"

"Bryon did the opposite of what you said she was doing: that is, she directed away from comedy, esp. with anything involving w's." (cl agreed comic lines could be more

she said she loved open Yiddish-version.

finds placed somewhat - she said Erika had laughed at line despite this not being given comic pointing - but said it had been humor + critical truth ~~not~~ comedy, that was B's main concern.

She didn't like opening w's. She said, "it would be funnier without."

It was not clear to her that players at comic stage at opening was doing so as HOCT players, not just as own actors.

She'd suggest cutting all ~~the~~ shown/light ones, cutting monologues by half (cl told her about shorter version). (Erika Munk had asked her if they were meant as a joke)

Also: Erika had been indignant about the "Trotzly-hat" in Version 2 - but had laughed in delight when she'd heard first line of that version.

Eileen said she wasn't sure if Erika had written a review or not, but that it was her (Eileen's) opinion that Erika thought more of play than production, and Eileen got impression <sup>Erika</sup> ~~she~~ going to "poke me fun" at the director if she does write a review.

[3:30 p.m.] spoke to Constance Walterson.

She liked the product a lot, found Nick excellent, the comic versions wonderful.

She did feel the monologues were too long; he's "glossing over something but it never clear what." Also she felt that Becca & I, as Jews, couldn't really understand Christ... (!!)

She said the intellectual argument didn't seem like argument, but like drama. She didn't like Zack alone, of the actors.

Tuesday, Oct. 23

11:00 A.M.; Becca called. I told her Eileen's reactions. They upset her in themselves — & the more so as she saw the us prefiguring Erika Mank's review. I didn't tell B. all the negative things Eileen had reported Erika as saying because (1) the review may never come out and (2) if it does, she'll see tomorrow.

[6:30 p.m.] B. had asked me to come down to the village & hang out with her. She was in a bad way — worried about the review; down on the actors; saying she didn't enjoy directing, really; etc. I said what I could.

At 5:00, I had a date to meet Cai and I asked B. to come along with me so she could hear Cass' more positive responses (esp. on the

shawn / light cues) and Cai was very helpful. B. left at #6:30 for the theater (I stayed with Cai a little longer) fully and better.

8:00 7th PERFORMANCE about 30 people

A very good performance. Nick had a new piece of script, he had the show "at his disposal" in a way he had it in several weeks. And the monologues, while down in some details, met completely it had never gone.

Beyza's parents were there. Suzanne + Bob Levine were there. Bob didn't say much about the play, praised the acting + directing. Suzanne, however, seemed really moved, praised the play greatly, said: "My head's reeling, I want to go home + think about it."

Joan Shaaktan, the playwright, (Signs of Life at the America Place last year; The Lodges at Open Eye New Works, dir. by Robin Hirsch) and friend of Beyza.

She said: "I enjoyed the play very much, David. Playwright-to-playwright I have some criticisms: At times are very juvenile things in it, but it needs cutting. Some of the lines don't metabolize (??) into gestures." To Beyza she said (when B invited her to join her + Joan for a drink at Rathbone's): "Beyza, you did a good job."

She thought the actors were good. She thought the light/shawn cues were too many. And she gave her opinion that Erika Muck, whom she knows, would not have a play about ideas - "but then, she's a simon bitch." // Joan also said David was a low would have to be "intellectual" <sup>his</sup> WJ.

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COPY  
in envelope

Wednesday, October 24,

9:30 - 1 p.m. | Benny called me to read Erika Momb's review in The Voice to me -

I'd not yet been out to buy a copy - <sup>and the called back 3 or 4 times.</sup>

B., naturally, was upset by Erika's somewhat mocking comment about "significant" moments. It bothered both of us that she'd been so slighting to Nick.

I noted that Erika's mostist points were - and reading for transitions in her expository prose. Also, her dismissal of monologues + use of play was a refusal I know well for Hall to allow an artistic revision - she wants it all to be pounds of Oberammergau.

B., calling back, quoted Joan Shanley that we couldn't use <sup>this</sup> reviews to

as if having an odd, right kind of face, at the ordinary

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get the play picked up. B. very worried about Nick's response. She called again to say she'd got the Nick before The Voice did - and what he was (though by this time I'd passed on Stanley Kauffman's comment on him - see below).

(10 a.m.) I called Stanley Kauffman to get his response.

Stanley said he was "much taken." He said the show was "pretty well acted." Nick he thought was "very good." "Matsdon was pretty good," he said, without enthusiasm. "The INSP. he thought 'a bad actor - or tend to badness.' 'Marty' doesn't have much in him."

As for Benny: "The Director obviously has a very good feeling for the play. She handles the actors as well





① (P.A.F.) Couldn't read Jay Broad  
 & Shelley Mason. But later  
 trying to reach Lynn Davis  
 (who also was out), and  
 got a message from Lynn's  
 partner, Arden Cohen, that  
 Shelley Davis is coming tonight.

② (how about) Basically the same  
 answer as last week from  
 Kate Perry, John Tillinger's assistant.  
 John will come if he can, he's busy,

③ (McCarter) talked to Veronica  
 Brady, Rob Lanchester's assistant.  
 She's coming either tonight or Friday -  
 probably Friday.

8 P.M. EIGHTH PERFORMANCE

about 35 people

Best performance yet, Nicholas  
 totally in command; Zach, even, good.  
 A very smart, free-to-look audience.

Elinor Fuchs, critic for Soho News was  
 there, loved the play. Also, she wants  
 to recommend it to Chelsea Theatre,  
 where she is outgoing dramaturg  
 (Robin Harris, who came with her,

is the new dramaturg; he was very silent last  
 night). Also, she wants to write about it in  
 her dissertation on the "mystery" as a modern  
 form (To Dumas, etc.)

Howard Lind (PAF outgoing dramaturg) and  
 Shelley Mason (his replacement) ~~was~~ <sup>were</sup> also there.  
 B. talked to Fred for a moment beforehand; they  
 left without talking to either of us.

Richard E. Delmann was there,  
 asked me how I enjoyed the process,  
 praised the space - but otherwise  
 said nothing.

Alon Biller was there from  
 California (on business; we had  
 dinner before, at Home-Let us 84A + 2nd.)  
 He praised the play, liked the  
 "Platonic forms" aspect of the ~~to~~  
 in the big speech ("... brought  
 under limit, and itself sustaining  
 those very limits,"), though he had  
 some misgiving about the speech.  
 He also liked the Trifid - had  
 Jew = (a) Wandering Jew (b) Jews (c) both  
 (for audience), but felt at one point  
 the word was not equally all three.

Alon Finkelstein, an earnest

His teacher had  
told him about  
→ back the other day.

young cousin of Ellis Fuchs was also  
there, very taken with play.)

Elaine + Jack Richard, (my  
cousin Elaine, the Uncle Jack's daughter)  
were there, seemed very impressed

Dad + Betty were there, liked it  
better than before. Dad commented on  
(~~CHRISTOS~~) "dumbness" that gets it  
just right.

The Coshman were there again,  
with Kenneth (who, Dad later  
told me, wants to read the whole  
play.)

Mrs. Leubsdorf was there (with a  
friend who's a dean at Hunter),  
lumped at all the right places

signed first  
by Zack!

On the eve of his birthday, the  
cast gave her (without some knowing)  
a card, a bottle of wine - and  
a "wondering Jew" - blount!

Wayne Schoenberg, Tech Director of the Open Eye  
saw the show for 1st time, said: "I had no idea,  
it gave me goosebumps; the analogue is  
orgasmic"

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