

REHEARSAL NOTEBOOK F

Play: The Moments of the Wandering Jew

~~Period: September - October - December~~

Period: October 1979 - December 1982

HISTOIRE DE LA  
RECEPTION

⑥ Oct. 25, 1979 - Dec. 31, 1982

F

150 pages

EYE-EASE® PAPER

33-002

80 Sheets 7¾" x 5" Narrow Ruled



B. said neither Robin Husch nor Richard  
Edel-- liked Mick: "too Gielgudist"

Thursday, Oct. 25

(11<sup>am</sup> - 12:30<sup>pm</sup>) A series of phone  
calls to/from Bevan about how  
to get a script - and how  
much of which version of the  
script to get to Ellie Fuchs  
at the Chelsea (Neither of us  
had a complete script of any  
version on hand). Finally, we  
decided I'd lend ACG "HOCHI" (H3)  
at Chelsea for her - and B.  
would leave Pts I, II + IV of  
Amy script for her. (I'd want  
her to read whole final  
version before she goes back to  
other versions.

(12:30 p.m.) Lynn Davis  
returned my call. I told her  
about Kaufmann, Schechter  
(she agreed I should handle  
~~the~~ Rev.), Fuchs, P.A.F.  
I asked her if she'd  
called Folger again. She said  
no, it would only buy them.  
But she could get them.

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→ This for the April slot at Kennedy Center.

remembers if she'd sent the a script or not (or just invited the to the showcase) etc. on ~~sent~~ event, she has. I heard from the.

We discussed which version to send to David Chambers at Arena. Again, she couldn't remember which version she'd sent, finally decided it must have been original, at least she should send ~~HOATT~~ only; she disagreed, felt it should be ~~HOATT~~ March abridgment.

We agreed in any case to wait till Ellis Fuchs presumably returns, Goh's review comes out wed.

3:00 pm I dropped off a part of MS at Chelsea (405 w. 43rd St.) for Ellis Fuchs. Bery's part was already there. I left note explaining the MS dir.

Carlin or Envelope

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about 35 people

8 p.m. ~~TENTH~~ NINTH PERFORMANCE

It was down from last night, & everybody's concentration was off: John overacting, Mark mechanical. A & Nick had lost his <sup>non-fatal</sup> control over the rhythm of his performance (I complimented him on the quality just before curtain; I hope it didn't kill it for him!)

The audience was smart though; laughed a lot - including a big laugh on CHRISTUS' last line but on "E. pt. 1 is also an opportunity".

Bernard Becherman & his wife were there, at my invitation. "I don't know what to say to you," he said. "It would need a change in a day - like school to make a sharp the WT's perspective - and the play down. A do that for me." He also felt the BUNGE/NSP/PIN-level was too like the "version level. Mrs. Bechermann said the opening "yiddish" scene offended her - even though she

Also, B. said he said they would +  
pick up ~~the~~ a workshop, would only be  
interested in whole play.

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realized it was in context. B. at the  
new ball extremely moved by the  
CHLSTCS - scenes.

Bob Blacker, the head of  
the production - seeing unit of  
the Public Theatre (whom B.  
worked for), said that when  
he'd read it (I didn't know  
he'd read it) he hadn't  
realized it could be dramatic.  
now he did! (This is reported by B.)

Roger Downey, of the PBS  
series Theatre - A <sup>series</sup> <sup>series</sup>  
was there, he'd read <sup>some</sup> of the <sup>script</sup>,  
which B. had left <sup>up to</sup> for his  
superior, whom B. friend Phyllis.  
He told me before he was  
impressed with what he'd read.  
After the show he was very  
nervous wanted to talk with  
me then - I put it off  
till next week.

Casa Kutti + Alan was  
there. B. + I went out for drinks  
with them at the Lion's Head -  
Swind Square. Alan pointed

out ~~to~~ ~~Beckerman~~ ~~had~~ ~~felt~~  
that the INSD/DIA/ARC are for  
white in their rhythm; partly in the  
mimicry, partly in the playing.  
Corey pronounced the play  
"a fucking masterpiece";  
I would + change a word"  
(though she did think the  
Monologue should be read clearer.)  
She also admired B.'s protest  
stunt for the "Oberammergau  
mountains" end of the set:  
"It's not clear where they  
are; indoors or out? part of the theater?"

Friday, October 26

[11 a.m.] Bevya called, a little  
discouraged; uncertainties about  
directing, what to do next, etc.

She said she'd call Bob  
Blacker at the Shakespeare  
festival to clarify what he'd  
said, but she had the  
feeling they weren't really

6 → McCarver people were supposed to be there, but didn't show up, as far as I could tell.

interested. "They want political plays, not philosophical ones," she said. "They have no rights about not picking up Edith Man, which they had a chance to do."

Also, she'd talked to Andy, with Marilyn Redfield's friend at Manhattan Theatre Club. He knew they'd rejected the script last year, said they would + would be interested in producing it.

7:30 p.m. - talked with B. at theatre. She's still very down on divas, the cast, etc.

8 p.m. TENTH PERFORMANCE <sup>30-35 people</sup>

Another disappointing one. Nicholas again could not regain the control he had earlier in the work.

Liza Lipson + her boyfriend were there. I didn't talk to them. Trako, Susan + ... is ... returned (should bring this ...)

Floris + Jake Jacobson were there too. Susan + ... out for a drink afterwards. Floris claimed to like it - but we talked about other things the whole time.

Saturday October 27

7:30 p.m. B. had a state: the theatre's phone had broken down all afternoon.

8 p.m. ELEVENTH PERFORMANCE <sup>30-35 people</sup>

Another down. Technically, it was the messiest since opening night: a couple of lights came on + stayed on for half the play, spoiling lighting effects all over the place.

Nick ducked lines, lost his thought-lines; the others lacked energy + conviction.

Reed Isaacs, the minister of the Church the Oken Eye is in, sat behind me. I turned around at the end + his face was working almost to tears. "That's very moving, that final scene, the image of Christ + Ten Draggos + met through the waters of history together." He added that he'd found the "perfection brought below limits" stuff hard to

follow.

Harry Wiener, Dad's "boss" at S.C.O.P.E., was there, looked bored & fidgeted the whole time, but congratulated me afterward.

Nicholas introduced me to Barry Stavis (and his wife) a playwright who's had several plays on American themes done at the Guthrie. He complimented me on the play, said he, too, was interested in <sup>wild</sup> plays on religious subjects.

Kim Mancuso <sup>friend of Harry Wiener</sup> ex-student <sup>at the Drama School</sup> was there, told Susie "I liked it very much, want to read the whole thing." She wasn't sure she liked Nicholas.

Leon <sup>Travanti</sup> & Robin Orde were there. Leon told Susie he didn't like the light/sound moments, wasn't sure he understood the Monologues.

Nancy Morgan + Bill Lee were there - up from Baltimore for the day! Bill: "what a great play!" Nancy said she'd been really to it mainly intellectually till the breaking of the ice; then she began to respond emotionally.

Bea Tarustik (Susie's mother's Erasmus-High School friend + Leslie Brisson's aunt) + her husband, + 2 60-ish friends of theirs from Rockaway Park were there. I don't know who said what, but one of the men said it was "a classic," another woman pronounced it "the best evening I've spent - theater since I don't know who."

Sunday, October 28

(11 a.m.) I showed Joel Schechter  
of Yale/Theater, Yale Rep, in  
New Haven ('Stanley Kaufman  
had told me he wants to  
read the script. He does,  
I asked him if he'd  
like to give me his  
reaction to the show.  
He said: "I don't like  
to get people's hopes up  
[at Yale]; I'd rather  
wait till I've read it.  
He did say, however,  
it was "at points a little  
abstract," but had "intelligent  
writing."

(1:30 p.m.) met Roger Downey,  
the guy from W.N.E.T., in the  
Brooklyn subway.

He's reading the script -  
he's almost up to the end of  
the Examiners' scene.

Re: the producer, he said

he felt the monologue should  
have been played as a  
clear, intellectual, single-direct  
"advance" ~~rather~~: that way,  
he said, it would have been  
more ~~overly~~ truly "mad"  
than an overly mad way of  
playing it made it  
(6:30 called Elias Fuchs to set up lunch, Tues. She said  
her review in the Sub News was short because  
the show would have closed, but good.)

(35-40 people)

8:00 p.m. (TWELFTH [FINAL] PERFORMANCE)

A great performance - in my opinion  
the best of the run. Nicholas  
had the role at his disposal  
as never before. The audience was  
smart & laughed at the right  
times.

Maryi Robinson, in from Cleveland  
on business (Susan & I had dinner  
with her first) said it was wonderful.

Barbara Bundy, in from California  
on business, was also full of  
praise. Her laughter was loudest  
(and least discriminatory, I afraid)  
of all; she loved up the audience.

Cheverre, a former student of Barbara Bundy now a grad. student in music, said the play summed up her whole life since Grad. School began.

12 Nola, the theatre administrator, said it was ~~one~~ of the best showcases she'd ever seen. Ellie Schell told me - "I have really have - how much the play impressed her."

Dear Mary Faith Dargatzis - looking a little dismoyed during the revisions - nevertheless called the play beautiful & funny, & noted the relevance of the Aristotelian theory/praxis distinction (!)

Sister Ann Bullis (Frouel) laughed accordingly to Susan, hardest at all the innuendo. Tony Farnsworth was there & praised the play's language.

Mary Farnsworth was there. She said: "The comic & serious interlock perfectly. The Voice review is amazing."

Rebecca's father, Mr. Wattenberg said he wanted to read the rest of the play.

Nick left right after the show for a birthday party without saying a word to anyone. I put it down to his abnormal aversion for praise, but B. was deeply hurt. B., in fact, was quite

unlucky altogether, - furious at Rebecca for not providing a house manager, for one thing, but generally alienated. I shared many of her feelings, but still felt sorry for her, seeing her go off all alone in her long, straight black coat, clutching her grey knitted shawl prompt-book.

Rebecca, obviously trying to get me to tell her we were printing things than Bevo had, started - a howl this product was fulfilled - its own right... I said - I need that didn't preclude working for a pick-up.

Marty Barolsky, before leaving, told me some ideas he'd had about the CHRISTUS seeing the BURG/INSP. urgent as sacred.

Victor En Yu Tu, Patty, & Wayne were striking the set, I looked



copy of listing  
2-24-90  
We were listed in Our Town (local newspaper) this week.

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in (out of masochism?), got roped into helping move a thing for dinner board.

John Michalski mentioned to ~~Becky~~ Susan that he had started planning down his books at one point to "test" Becca (he didn't think he should be so central in that scene)

End of the Showcase  
Production of HOCHHIMMELFAHRT

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Monday, Oct. 29

copy of AUB. version left off (curb copy by Susan) with letter envelope for Joel Schwalter at Yale Drama School.

12-1:45 Had lunch with Becca at Buffalo Rookhouse.

B. had just get off the phone from a 90-minute flight with Rebecca, in which she told Pat all her complaints about Pat's way of producing - and Pat told her she'd be acting like a petulant child this week.

B. full of negativity; put Nick's "never had - question" which even Maurice had. She told me some of the most unfavorable comments had come from other playwrights - including one who told her she should now turn to "something commercial"

She said again what she'd

said last week about how it  
was no outrage to her  
that we need to notice  
the status & course of  
the script.

We discussed the regional/  
Off-B'ing situation. She is  
obviously not optimistic.

She had no suggestions  
about how to deal with  
Elina Fuchs - or about  
which version to send to Aron.

She's back at feeling we should  
have done it in a loft, like  
its reputation grew, etc.

1:45 p.m., phoned Roger Downey  
at WNET, set up lunch  
for Wed. for him, Bevoza  
& me. From his reluctance  
to have B. & me come to  
his show, I think B. is

likely right that he's not  
very powerful at PBS, is just  
doing this on his own time.

5:30 p.m. | After attending  
Richard Edelman's acting class  
from 2-5, I went out for  
soup with Richard afterwards.  
He didn't like Nich  
("the WJ as John Gielgud",  
he never transcended this,  
E duardian"). He also found  
Marc Jordan too rooted in B'ing  
for the INSP ("that's what  
the INSP should be struggling to  
suppress."). He admired the HOCHUT  
& HOCH CHRISTUS.

He didn't like the choice  
of him for the show/light  
underlining, nor did he  
like the "mountainscape"  
end of the set "too representa-  
tional. it should have built  
on the X-pattern."

late night, when I got back to Dad's there was a message that <sup>Jean Hartman</sup> Bart Ciannatti's secretary had called, that he had received the flyer, but was sorry he couldn't attend the play.

late night, spoke to Susan in New Haven, she read me "fan-mail" notes for the Deen + Aimee Bailey.

Tuesday, October 30,

1 p.m. met Elina Fuchs - the Solo News Center + Chelsea (outgoing) dramaturg - at the Chelsea for lunch (at a ~~restaurant~~ <sup>restaurant</sup> across the street).

I had to bring up the review of the prospect for Chelsea Monthly, she questioned me on the play for her upcoming Performing Arts Journal magazine.

→ She suggested I have Lynn send script to Brooklyn Audgen, B.A.M. Des McAniff - that she'd also call him about it.

Re: the Chelsea, She said she thought the play was probably too intellectual for Bob Kalfin - though, she said she + Robin did intend to bring it to his attention (in fact, they I tried to bring him along to the show, but he doesn't go to theatre much!) when he next turns to reading plays which you + he tell next summer!

Re: the review she'd told me it was going to be a short one, so I asked if she'd like to add anything. She said she thought the prospect was excellent. Nick was "crystalline + elegant" and had an "intense" "reading for it" quality. She said she liked the music + liked the space, though she could imagine it in other spaces. She didn't like the draped cloths: "it was like the cover of some Paulist Press book."

What we finally talked about was my play in the category of "hysterical" (as a genre), including Faust, Peer Gynt, Caïn, etc.

She told me she'd been reading the rest of the play - and (I gathered) not liking it as well. She said: HOCAT she'd found the wit on the "cutting edge" of consciousness; but in the earlier scenes he seemed to be in "blankness" - I said that his dilemmas, & the play's dramatic "space", were constituted by the fact that a fulcrum was always in danger of passing into an emptiness, or emptiness to a fulcrum.

She had trouble remembering the order of scenes - Pt. I, found them "fragmentary" in comparison to HOCAT. She asked how they played; I said "funny"; she was surprised. (When I told Bengt of this later B. said if ~~she~~ Ellie had seen ~~the~~ the early scenes & not HOCAT,

she'd be feeling the same thing about HOCAT. Herein lies a danger of doing just HOCAT - or just doing one part: it discards the theatricality of the rest.)

She said at the Monologue she experienced a "breaking of the tabe" - but she trusted the Jew & tried to follow it.

We discussed why such plays were so rare in American theater. I pointed out "histories of consciousness" were not read - other aspects of American Art. I said: "If O'Neill had been a bad naturalist & a good expressionist, instead of vice versa, things might be different."

~~She~~ I told her I liked the category of "consciousness" she brought to the play. She noted it did not seem to rattle for me - as it did, she said, in some of the other plays she included as "hysterical" - higher conscious. That's right, I said; just

everyone's consciousness, what's going on inside every head... - on the history thereof.

She said she was interested just about mysterious having both a horizontal + vertical base axes - and I related this to the 2 beams of  $\gamma$  cross.

I also decided to be a little worried that the WT's formalism + irony was not 2 versions of same impulse - but essential sense that they were - and also of sense that these "big, open" dramatic forms were an attempt to avoid mere irony, but that they couldn't. She said it seemed to be about something or other formalism. I said, yes, the distancing impulse behind formalism.

She told me her 14-year old daughter had been thru Sun. night + been moved to tears.

Robin Hirsch came by at one

point as we were having lunch, but said almost nothing: it - quite sure it wasn't planned.

Scopy re-envelope

Ellie Fuchs really smart + favorable review appeared in Sol. News

Wednesday, Oct. 31

12:30 - 2:00, Beza + I met Roger Downey, of Channel 13, for lunch at <sup>the</sup> Cha - el 13 Cafeteria (356 W. 58th St.)

He had four pages of notes and questions on the play. But B. + I agreed afterward it had been tiring and confusing talking to him. For one thing it was not usually clear whether he was praising or criticizing in a given comment. He began by asking what the WT's objective is; B. + I finished by making him see that the point to ask that question is to show the WT's sphere: "The WT's objective is to find an objective," I said.

He did say he'd show script to the biggest producer he works for - "Norm" Somerby - but he had to Ken Cavendish. But he added there's no money for new theatre in America shows for the next year and a half!

He had negative feelings (I think) about the verbal elaboration, the changing use of italics (!), On the other hand, he seemed to like the recurring symbols, the intellectual agility.  
Oh, I don't know!

2:00 - 5:30 | B. + I went for a long walk through Central Park up into the Upper West Side (which figures largely in her past as in mine - she showed me all her old apartments!). We did more rehash of the production. She said: "My real strength is in seeing what's going on among people - not the staging + spatial stuff - and that I never had a chance to do with these actors."

Thursday, Nov. 1

10:00 A.M. | I stopped off at Lynn Davis' office to pick up my \$90 option check. "Next time it'll be thousands," said Lynn.

I also left her a note with instructions on sending the script (Aug. version) to the Brooklyn Dodgers, Brooklyn Academy of Music, Des McAniff mentioning Ellie Fuchs + Rebecca (who acted in these last spring).

Also, instructions about sending MARCH Abridgement of whole play and HOET. showings script to David Chambers at Arena so he could choose among them.

A so, I left her a copy of 'B' + my agreement. (I asked her for a copy of my + Rebecca's contract - but she didn't have one, a rather, had only one: I asked for a xerox.)

Also, I left her extra

posters, programs, reviews of  
the Voices & Solo Plays review  
(which latter she had to  
yet see.)

1 p.m. | Just as I was  
getting ready to leave my  
father's house and NY,  
B. called to say goodbye.  
She'd spoken to Bob Blocker,  
the guy who'd come from the  
NY Shakespeare Festival. He'd  
been very impressed, said it  
was one of the 2 best things  
he'd seen among such works  
recently. But, he said, he  
knew Puff wouldn't be  
interested, that it was too  
intellectual, not getting enough for  
Puff's taste. He commiserated  
with ~~her~~ her about the  
difficulty of finding a place  
for such a play - a main  
theater.

She'd also spoken to

Stem Zuckerman, the director  
she'd assisted at I.R.T.  
last year. He laughed at the  
talk-in. Elinor Fuchs had  
made with Romantic drama said  
that had meant nothing to him.  
Also, he criticized her staying;  
he felt the "mountain" play  
area aroused expectation it  
didn't gratify, said he'd  
have done the whole thing in  
prose.

## BACK IN NEW HAVEN

NO COPY  
KEPT

Friday, Nov. 21 dropped a note  
to Elinor Fuchs, thank her  
for review, invite her to dinner  
if she comes to New Haven  
next Sat. to review Yale Rep. -  
and tell her, in P.S.,  
that I'd instructed by my  
Dad to send note to Des  
McAniff at Brooklyn Diner,  
B.A.M.

Monday, Nov. 5 |

<sup>12</sup>envelop - received a letter from  
Ellie Fuchs, ~~say~~ re:  
her daughter's response to the  
play

<sup>envelop</sup> - 8:00 p.m. - Dad called to  
read me a letter from  
Rob Landchester, that his  
assistant Veronica Brady  
arrived late & had to  
get in!

Also, that he prefers  
Murch more to Amy  
Also that his boss Nigel  
Jackson is broody over  
WIP for future

HOW COULD THIS HAVE  
HAPPENED??

Tuesday, Nov. 6 |

(10 p.m.) Bill Alfred called  
to say he was sorry he  
couldn't make the play, that  
it sounded wonderful.

Wednesday, Nov. 7 |

6 p.m. Susan & I had dinner  
with Mary Farnon at the  
Club Restaurant on Chapel St.  
We talked largely about the <sup>product</sup> play.  
She said she wished it had  
been longer! Also, that Marc <sup>as I exp.</sup>  
had seemed a good mediator  
between the serious & comic  
aspect of the play. That she'd  
like <sup>(she had doubts about the "contingents")</sup> the setting & light  
but had doubts about the music.

Thursday, Nov. 8 |

The letter from Rob Landchester  
[see Mon. Nov. 5 arrived]

6-8:00 p.m. | Susan & I had  
dinner with Kim Marcusa, (S.'s  
former student, now a playwright  
student at Yale Drama School.

Kim told me how moved &  
impressed she was by the



language of the play; as for  
the production, she said  
smth. tactful lks she  
was not "needed" to it.

Friday, Nov. 9 |

(<sup>in</sup> ~~London~~) - letter from Elinor Fuchs  
arrived, says she was getting  
in touch with Des McAuff  
(Brooklyn Dodge director at  
B.A.M.) "but I must know  
whether your relationship with  
Beyza is negotiable."

Sunday, Nov. 10 |

(9 p.m.) called Elinor Fuchs,  
told her about the existence  
of B's + ~~the~~ my agreement,  
"But I hope B. would be  
taken into consideration to  
direct any production at BAM,"  
I said. "I - not trying  
to 'get rid' of Beyza,"  
said Elinor quickly; I just

need to know because Des McAuff  
is a "brilliant director."  
I told her there was nothing  
in B's + my agreement  
that should keep a  
director from considering  
the script. "That's what I  
needed to know," said Elinor.

Tues., Nov. 20 |

9 A.M. | Elinor Fuchs called to  
say Jürg Ledwach - the Swiss  
Playwright, <sup>from Basle</sup> with whom she'd come up  
to New Haven to see Handker's  
They are Dying Out with Susan + me  
at Yale Pub - had been "looking at"  
the WS, thought it might be  
translatable. He'd asked for a copy  
- could she give him hers.  
I said, of course.  
She said: "Don't get you  
hooked up, he hasn't even  
read, 'well, I feel like it -  
I would," I replied. "Exactly,"  
she said.

Wednesday, Nov. 21 |

11 p.m. | Benny called,  
returning my earlier call (she'd  
also tried to call yesterday  
to wish me Happy Birthday).  
I told her about Rob  
Lanchester's letter. She said one  
night there was a girl who  
was, mistakenly, being brought out.  
It was the first time B & I  
had talked since I left NY.  
It started hanging out, but we  
ran out of steam.

Thursday, Nov. 22 |

10 p.m. | At the Gornitsch's  
for Thanksgiving dinner.  
Matthew gave me some  
helpful responses. He hadn't  
liked the Sharon/light production  
at all, otherwise would the  
production.

in Brooklyn

Friday, Nov. 30 |

8:00 p.m. | Ellie Fraker took  
Susan & me to the Brooklyn  
Academy of Music - Brooklyn  
Dodgers Theatre - to see Jeff  
Wanshell's Habswill.

There she introduced me  
to Des McAuff, the Director,  
she's trying to interest in us,  
and Michael David, the  
Executive Director of the theatre.  
She prodded & reminded  
both of them about the wts.  
script (Michael David  
said they'd received it.)

But after the <sup>Wanshell</sup> show,  
Ellie said: "I don't think  
they'll be your play; they  
have to the audience for it."  
I agree.

~~But~~

34

DEC. '79

35

Saturday, Dec. 1 1979 1

Ellie Fuchs, said she thinks  
pt. I could do without  
the Futura - news

1980

1980 - JAN

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Wednesday, Jan. 2!

7:30 p.m. Beverly called, mainly just to talk. But she told me that "Patty at the Oken Eye" (an stays-nongs 'al gun?') had told her they was wait for Beverly and me at Oken Eye. But, said B. all she ever received was <sup>one</sup> letter from a guy in Kansas who I read the Voice review - but she's since mislaid the letter.

Wednesday, January 9.

9 p.m. Rob Lancaster called. First, he invited me to the first of a series of New Plays Readings at the McCarter. Then he said that "Nagle" (the head of the McCarter) is still fascinated by the work, <sup>and the work</sup> would like to see the shorter version. I said I'd send it. He also said I'd try

to come to the first reading (this coming Monday) - is it one of the later ones.

Rob said "Nagle would be there every one except Feb. 4 (Rob had earlier said that Nagle wanted to talk to me about it.)

Rob made sure of giving me his number, unashed;

WORK: 609-452-6619

HOME: 609-737-9629

Saturday, January 12 |

Susan mentioned to me - belatedly! - that when she'd spoken to Marilyn Redfield in N.Y. a couple of weeks ago, Marilyn mentioned running into Nick Kepros, who'd told her (Marilyn) the following:

- (1) he didn't like the long plays and staying
- (2) he didn't feel the play

→ ironic, since Beza from day 1 worked with him to get him to lighten up

had been played enough to comedy

(3) he respected the play and didn't feel Beza understood it.

Monday, Jan. 14 |

- mailed Rob Lancheater at the Carter ~~also~~ copy of short version he'd requested, along with tells

copy  
in  
how  
envelope

ROB LANCHESTER

McCarter Theatre Company

91 University Place.

Princeton, New Jersey 08540

5 p.m.! Ellie Fuchs called (about coming to us to get Rob, us to her - Brooklyn) abt the course of the conversation she mentioned that she is no longer writing the last chapter of her thesis first - "that the chapter

that's - part about you play  
and would have made the  
Performing Arts Journal - article."

Tuesday, January 15!

7:00 p.m. At a Party at  
the Dramatists' Guild in  
New York (in honor of their  
members who'd had pas-  
sionations this past fall), I  
met Don Riffkin, a playwright  
friend of Bevo's whom she'd  
once introduced me.

He told me he'd  
really liked the production  
of what Bevo had done.  
As for the script: "It's more  
intelligent than 99% of  
what you see."

Saturday, Jan. 19!

received a notice of  
the Princeton <sup>McCarte</sup> reading series  
from Rob Landreth with  
Feb. 4 circled: "NT [Nagle  
Jackson] not here" - Rob  
clearly wants me to meet him

Monday, Jan. 21!

received a card of  
acknowledgment from  
McCarte for sending them  
the revised (2-pt version) of WT.

Wed., Jan. 23!

noon - 4:30! I spent the afternoon  
with Bevo in NY. It was  
the first time we'd seen each  
other since I left NY in  
early November. A happy  
reunion - and we made something  
of a point of not discussing  
about the WT. Nevertheless  
some interesting things were

said.

Most important, B. told me that some day, when she'd done more work, more of a reputation, she still wants to do the full version, and that in fact, ideas about it have been germinating in her mind. I told her this was thrilling to me.

I felt obliged to tell her about the whole thing with Rob Lanchester, which had come up since she'd had last talked. She was not upset, but fatalistic. "He'd never let me direct there," she said, "though I hope you'd put in a word for me." I said, of course, I would.

B. also quoted to me something Edie Schull had said to her about the script: "he doesn't leave or show returned." I like that.

Note: Feb 18 - July 17, 1980

FEB. '80

only written up at one blow  
on July 26 1980. Avoidance!

sp. Nagle Jackson  
Rob Lanchester

From NY where I'd  
been staying for 10 days  
the case of + Mum (C.)  
while Dad + Betty in  
Cousin

Mon., Feb. 18] I took the train out to Princeton to hear a playreading (Danielle Keith's So Early in the Morning at "The Acting Studio," 185 Nassau St., Princeton, J. 30 p.m.

(I'd arranged for this = a series of phone calls to Rob Lanchester + his asst. over the past week or so)

I arrived a few minutes late (I'd had dinner with David Brownish and his girlfriend Georgiana). Rob was making some 'tense' introductory remarks - to an audience of some 300 people (!), (who stayed to the bitter end of a long dull, daughters-return-home ~~the person~~ family drama)

Went up to Rob, who was very brusque to me but immediately introduced me to Nagle Jackson, who was extremely welcoming, at once began expressing enthusiasm for the play as "brilliant."

→ (cont.) →

Basically, he said he'd like to work on it in some form next winter.

He said he wanted to present it, in some form, wanted to experiment toward different ways of experiment.

He especially praised the Examines - scene, said he felt that should figure in any version, was disappointed to hear the 2-act version didn't contain it, or contained only fragments of it.

He also praised the Future - scene (which Ellis Fuchs thinks is too emblematic), ~~of the~~ but did. I like Pontius Pilate (which Stanley Kaufmann liked so much) - and so it goes.

He said the man I saw huddle would get point of an End of World - scene - although, as he spoke, he reminded himself that = Melancholy he'd put on

Biblical Mystery plays which

people did get. It is basic idea for how to do the whole thing is to do scaled-down versions of each scene. For example, in HOCH, he said he'd do

the first of the "versions" whole, but after that do only the beginning of each version. I said all the versions worked well whole in the NY production. <sup>He said</sup> He agreed - but added he was talking about a piece place in a whole version of the play.

At one point he said, "Of course on one level it could seem to our audience what's all the fuss about a drawing on a wall?"

I liked Nagle: he is smooth & charming. It is connects & responses seemed to me either acute or hastily-thought-out. Nothing he said or suggested





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if the rather anti-woman  
(young?) strain I picked up -  
Nagle

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MARCH 80
APRIL 80
MAY '80 - NOTHING
JUNE '80 - NOTHING

Thurs., March 13 |

Note received on note on fly  
for Florie Jacobson  
(Post prod. evidence)

Fri., April 18 |

copy in envelope  
WJ mentioned in program  
for Berya's production of  
Jury.

Wed., April 23 |

copy in envelope  
mention of Berya's direct  
of WS in Ellis Fuchs'  
review of Jury in Soho  
News (Apr 23<sup>1980</sup>, p. 29)

Thursday, July 17

5 p.m. | Rob Lancheester called (just as I was pondering whether to call him, just one day after I finished The Responses - day before! - and just the one day we were in New Haven for virtually the whole summer).

He said they've got a slot in their experimental space (where they reading last Feb. was) for some kind of low-budget production in Jan. Domain <sup>(by whom?)</sup> is being done on their mainstage.

They have an arrangement whereby 3 readings will be done in the Fall, & one of the scripts <sup>then</sup> done in production in this slot.

Rob hinted - but did not promise - or say how he could guarantee - that if we were one of the readings - scripts it would be the production -

Rob also implied that it would be he, not Nagle, who'd be directing (which seemed odd to me, given Nagle's own, personal-seeming interest in Feb.)

Rob asked me if Nagle & I had talked that night in Feb. after the reading. I told him yes & struggled to recall just what we'd said.

Rob asked if Nagle had broached a full-version-with-evid.-score-scaled-down product I said he had, but this was a kind of production I'd always been dubious about because I didn't know how to scale the score. He then said I felt the "TWO-EVENING" version was the best. (Rob had already mentioned the possib. of devoting 2 of the 3 readings - evenings to the WT.)

Rob then repeated what he'd said in one of our early phone conversations: that he felt it should be either the whole (original) version or a regular-length version. I said I felt the 2-evening version retained all that was best, & retained all that was weakest, - the original full version. Rob said he'd get hierarchy of it back from Nagle & look at it again.

We agreed to talk again in a few weeks.

Saturday, August 9

4:30 - 6 p.m. I had a drink with Nick Kepros at his apt. (77 Washington Place, 4-R) - the first time I'd seen him since last October.

He bit into Beoya - as he'd already done play & called him on the phone a few days ago to set up this appointment.

He allowed she understood the play - but that's all he allowed.

He said categorically: "She knows nothing about directing."

He said at some point she closed to the idea of anyone else knowing anything about the play - "perhaps because she'd been working on it so long, she'd become possessive about it."

He was much kinder to her for a lack of

craft; "She just doesn't know how to get a play on that stage."

(Some of this is very niggling; he remembers every botched light cue from 10 months ago! But his real point is that, as he said at one point, the show was constantly broken.)

He said a very interesting thing about ~~the~~ the choice of space. He wanted to do it on a bare, proscenium stage (in other words, ~~my~~ original ~~stage~~ specification) and opening it out as she did (he said) - ~~open~~ ~~up~~ ~~and~~ ~~allow~~ ~~the~~ ~~public~~ ~~to~~ ~~light~~ ~~all~~ ~~sorts~~ ~~of~~ ~~areas~~ ~~with~~ ~~not~~ ~~enough~~ ~~instruments~~ - Beyer (he felt) had "re-imposed" the plays' largeness on the stage. "She <sup>should</sup> have let us play it ~~and~~ in a conventional

space and let us open out the space."

On a less exalted level, he was still twitching about the spill from the stage-lighting onto the feet of the first row.

Thursday, August 21!

(2 p.m.) Rob Lanckester called (it happened to be in the PM aft for the day; Susan was in New Haven for the day).

He called to offer me a reading on Oct. 20, or Oct 27 or ~~Oct~~ Nov. 3. Of the two-part version, I asked if he'd reread the two-evening version. He said yes, but he still liked the 2-part version because unlike all the others, it had transition between

the parts, although, he added, he was sorry to see the EXAMINERS' scene go. He said he might want to see the PP + HOCH somewhat, "but we can talk about that."

This reading would be only a once-through rehearsal that afternoon + the reading. I asked him what had happened to the January slot. He said they were doing something else - an adaptation of a Bulgakov story - ~~possibly for~~

"mostly for costuming reasons." The reading is "all we can offer you this year, I know you'll find so many readings."

I said I was inclined to say yes - but I wanted to try to think of something new it could be. He said he understood: "you've had a

lot of readings."

At one point towards the beginning of the conversation when we were talking about which version he wanted, I had said "the first but version," I said: "you mean the one you were in." He said, distinctly annoyed, "I don't remember what I was in." (!)

I said I'd call him within a week.

Friday, August 22<sup>nd</sup> <sup>of the Progress</sup> <sup>some date</sup>  
 (6pm) dinner with Bevo at Buffalo Roadhouse to hear her response to The Reshouses. Her course of explaining to her the difference in intensity of felt between her + other people's responses to my work, I told her about Rob Lancaster's

latest offer: that I would probably accept it, but without much enthusiasm for it.

Tuesday, August 26,

(see Responses for this date)

6 pm. spoke to Lynn Davis in East Hampton (516-324-4129) - for the first time since last November!

I told her about the McCarter offer, said I basically saw no reason why not. She agreed, I said I was + very excited. She said I should be.

She said they shouldn't get to thinking they'd acquired rights in the script by the reading. I said I felt Rob should call her; she agreed, said she'd be back in her office the week of Sept. 8.

(see Responses for this date)

Wednesday, August 27

delivered to Lynn Davis's office (along w) copy of Responses sent for Alden Cohen to take out to Lynn -) a letter re: what she should do about Rob Lanchester, Princeton

Thursday, August 28

3 pm. I phoned Rob Lanchester at the McCarter [609-452-6619] (I later found out from Susan that he'd been trying to reach me) to tell him that, yes, he could do a reading of the short version.

I told him I'd overcome my sense of stejn on long reflection that it was bound to be a new experience with different actors, directors and, above all, a different kind of audience. He said a number of playwrights had remarked on the differences between



NK + Priscilla audieras, I bet!

We discussed costing. He asked if 7M 2K was the minimum. I said I thought w. of asked if it could have a budget in the cost. He recommended I come in at the first couple of productions - prever - last sects.

(In general, she felt this would be the best thing for us + a talk. He can't get any to NK, as it'd asked because he's in the first 2 shows.)

He said they'd a mostly male company, I had great confidence in it, and that it could be drawn on for ready. I asked if he had someone in mind for w.

He said no - then added - embarrassment, it was odd he hadn't. But, he said, an actor he'd worked with

before and liked Mrs Lee Richardson, who (he said) he'd recommended to B royal. I said I thought he was good, but too costly; Rob agreed. I said I felt the role needed someone who was (1) intelligent & (2) had a spiritual quality. He said: "well, Lee's intelligent."

We said we'd both thought about it, and he wanted to see the new man in the company. If he found one he thought could do it, he asked if it would be O.K. to show him the script without commitment. I said yes. At any rate, he said, it was always possible to bring someone from N.Y.

I asked about someone then doing some graphics. I pointed out the scene-to-scene transitions for above scene he preferred this <sup>(shorter)</sup> version. He said

he runs a too optimistic  
 since all these designers are  
 busy in <sup>the</sup> mainstay shows &  
 said I'd look around, too.

We discussed availability  
 I said I thought there  
 was no problem but he  
 should call Lyman. He  
 started asking about "subsidiary  
 rights" I said "you'd  
 really better discuss that  
 with her."

I asked if there was  
 payment. He said unfortunately  
 no - just expenses. The actors  
 end get \$53 above expenses  
 - and it was this above,  
 he said, that had kept  
 Leguina from closing down  
 their ready series, is it his  
 local head of Circle - the  
 Squires, Chelsea (Robin Hursh), etc.  
 "Expenses" includes script Xeroxes

Oct 20, 27, Nov 3

O of the } 3 dates he mentioned  
 last time, he said he'd  
 like to do it on Oct. 20  
 - "start the series off with  
 a bang." "You mean," I said,  
 "if they can take that,  
 they can take anything."

We agreed to work independently  
 on possible cuts (I'd told  
 him it ran almost 3 hours)  
 - I perhaps mailed the  
 marked over scripts to each  
 other.

At the end, he rather hesi-  
 tantly brought up the subject  
 of Beverly. I hope you'll  
 explain to her," he said,  
 that in this 'series' it's  
 understood that I have to  
 direct all of this - that's  
 my job."

I replied: "If we were  
 talking about a full  
 production of the play,

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I would want Bryan  
 given considerable as a  
 director. On the other hand,  
 I realize that a theater's  
 interest in a play is likely  
 to mean that someone  
 there is interested in it.  
 At any rate I have  
 discussed it with Bryan.  
 As my wife, she doesn't  
 like this version of the play.

SEPT '80

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in NEW HAVEN

Tuesday, Sept 21

letter - letter from Rob Lancheater's  
 assistant at McCutcher.

Noreen Tomassi

re. - of coming out there  
 to talk with Rob, see  
 their shows

Mon., Sept. 15 |

letter/in envelope - long letter from Rob Lancheater,  
 outlining his ideas for revival &  
 conventions, cuts, etc.

→ Earlier this same day in NT  
 I had reread the 2-Act  
 version for the first time in  
 a long time. Pretty impressive.  
 I noted some possible cuts,  
 when Rob's letter arrived  
 a few of the cuts correspond.

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in NEW YORK

Tuesday, Sept. 23

Lynn Davis returned  
y call.She told me Rob  
Lanchester had told her  
McCarte has no designs  
on subsidiary rights, etc.I told I wanted to  
discuss with her who to  
invite after I'd been out  
there and see the quality  
of the acting. She says  
her idea is just to hit  
the invite then submit  
list. (!)

Wednesday, Sept 24

9:30 p.m. | Rob Lanchester  
returned the call I'd made  
to him about coming out  
there next Wed. - it's OK.

Thursday, Sept 25

Lettre  
encl. -  
to → lettre  
Lettre p/ Rob Lanchester responds

OCT '80

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in Princeton

Wednesday, Oct. 1

[10 AM - 2 PM.] meeting with  
Rob Lanchester in his office at  
McCarte, and reading of actor (Tom Robbins)  
for WT for upcoming Oct. 20 reading  
of 2-Part version.We first discussed visual conventions  
He feels that pretty much everything  
can just be told or implied.  
We agreed a real Trumpet Angel  
- and trumpet! - are needed and  
a real star for the 3 KINGS.  
We decided best way to show  
cross/hair business - FECTH was as  
diagrams in the program (tho'  
the actor, Tom Robbins later made  
a little suggestion: that he  
do the Big Head illustration  
with a big head and magic  
words on an easel.)I suggested to clarify end  
of PP / beginning of OM scene that  
OM be approved WJ and PP  
be needed. Rob liked this, but  
submitted it to WT moving from PP

to @M.

at 11:00, we read Tom Robbins for WS. I had very mixed - bifurcated! - feelings about him. On the plus side, he has the best instinctive sense of my rights of my own. It's done it: he just "fell into" it. On the minus side, he's not crazy enough, he goes through it without having the perceptions. He isn't saying a stranger's I speak of it.

Rob agreed with all my criticisms of him but wants to go with him: there really doesn't seem to be anyone else, and I can't keep coming down to Princeton for auditions.)

When Rob told him to go down at one point, he did find some: I told Rob to tell him to "take time to have the perception." Rob liked

that, said he'd pass it on - and used (also at my request) works with Tom - tho' he doesn't believe - doing too much pre-work on reading (some of his - Bery's disagreement).

(Re: Bery: He said he liked her, but didn't like her doing so much vaguely stayed stuff in the reading, that it blurred it. ~~He asked~~ I said B. has such a <sup>strong</sup> sense of the visual aspects of things and this play that she hated to ~~play~~ that. He asked if I'd asked B. to come. I said, not yet, I asked, "would you like to go to?" He said "Sure, why not?" I'd spoke to Bery on the phone last night, told her what I'd said to Rob about expecting her to be considered for any more extensive productions. She repeated her sense that it was good for me to see the play worked on by other people.)

Rob pointed out that "form" of the speed is that each non-response & King is taken as a response.

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At the audition with Tom (which lasted almost an hour), Rob had had his get up 3 long speeches. Rob's directions were swift, glowing & clear - tho' not very deep-feeling. He often asked for comments, and I found I could clearly see both in & for Tom.

For example;

① WJ's speech to 3 THINGS; I told Tom, "you know all along for the stunt that something's badly wrong. If you has one experience like this, it'll do all this sort of experience from now on."

But he couldn't really get this preboding into his reading.

Speech to Crossbar: I told him it had to be clear that WJ begins by explaining, then starts seeing new things.

~~Final Speech~~ But he & Rob had questions about the "single

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image "sufficing" passage, I explained it was moment when WJ "went too far" (we re-read a little for clarity). Significant that this moment of passage its "marker" was the one specific question Tom heard!

Final speech (to ~~3~~ 7th Act)  
Here I told Tom that, again, (as w/ 3 things) it was a question of knowing all too well and hiding the knowledge from himself. He clearly understood this, but it only minimally affected his re-performance (Rob's slowing him down, though, did help).

On the way to the audition, he asked me: "What is the WJ - symbol of - the spirit of Judaism?" I said: "He's not so much a symbol he's a way of responding." But that's a Philistine's question none of the other WJ actors would ever have made.

Working with Rob is quick, easy funtimes. He always sees of point & names, & he is good in joining with me to cobble workable-like solutions, in all these ways it's a contrast with Bruce. BUT, this is not that deep intuitive connectiveness with the material, it's all too pleasant!

Rob & his (just pleasant enough) assistant Noreen Tomoni took me to see the new reading space - far less about than the one I visited last Feb and the one I had had seen a time. Rob asked what I wanted out of the reading. I said: a more 3-D sense of the play with all-new people and audiences, etc.

Rob said he wanted the play done as a main production, but that Nagle had his doubts about the script's being organized too much around

visual motif. (So then Nagle's usual: "Some people just think it's about a brow on a wall" was really his own deep feeling!) And that he - Rob - being one to the script as an "actor" from the bottom" (his phrase), had felt the script was dominated by the image of he - Rob - wanted to see the reading to show Nagle that.

When we were discussing Tomoni's look of "craziness," Noreen said she had a fond ~~but~~ mind to start with - but rather a single man who stumbled into a complex perception.

Rob & I discussed the program. He'd print the scene-names & characters in order - but down I want to print the "not finish, not Christian" declines.

8 pm - 11 pm I saw Nagle Jackson's production of Taming of the Shrew, with Rob's casting list <sup>for us</sup> in hand. Most of the choices he'd made were as good as the company allowed. There are typical regional rep. actors; bright, competent, energetic - but except for the Kabbans (who'll not be in the reading) not hugely exciting or dully exploratory. Tom <sup>Robbins</sup> ~~WJ~~, was intelligent and energetic as Travis - not too nice (but what more could he be - that role?)

There was one of the actors I had doubts about - Jay Doyle (Vincentio) whom Rob had drawn as PP, BUKG, + max arc. But Rob assured me he's very good. So what could I say; Vincentio isn't much of a role.

Thursday, Oct. 21

10:45 - noon, met w/ Lynn Davis (first time in almost a year!) to discuss McCarter reading [and responses]

I told her my feeling was that it might be, at best, a "bright, theatrical" at worst a brittle, go-through of the play; therefore I may not wish to invite the world and his brother. Lynn agreed, said she doubted people from other theatres would come, that the best to hope for was - product from McCarter itself.

I said I hoped she'd come. She said she'd try hard.

I told her about the Rob - coming - Nagle - of - WJ's - theatrical aspect of the reading.

I told her it bothered me she never let me know the exact <sup>reputation</sup> of her dealings w/ theatre in the play's



behalf. She said that you'd just go crazy trying to figure out theater's motive. (Beside the point, I feel).

She mentioned at one point she'd found the scene at the original Gene Frankel reading to be more theatrical than the HCUH production. Also, she said she thought Beving's strange or vivid than verbal aspect of directing ("It's like she tries all kinds of movement & language as if the same importance!")

Saturday, Oct 4,

7 P.M. I mailed Nish Kepros <sup>note</sup> informing him of that Oct. 20 reading at the McCarter.

Sunday, Oct. 5!

8-11. discussion w/ Beving. [in course of rehearsal of The Response] of certain things touching on the W.T.  
For one thing, B. told me she'd felt obliged to go on with the HCUH - Showcase, despite Zosh Metalon, because she'd cancelled the previous June's readings. I told her that was total news to me, that I'd wished she'd told me that at the time; I'd have released her in a second if she felt that way. She said it wasn't by me she felt restrained, but just by her whole sense of the situation. She also said she felt we both "a little green - our first time out" and that we wouldn't fall into that "symbiotic relationship" again. I agreed, said that I was for her &

The response, for me, had  
 carried us beyond that point

and then invited B. to the  
 Princeton reading. I said I  
 wasn't sure how she'd feel  
 - I'd been trying to reconquer  
 her - but I wanted her  
 to come. She said, at first  
 she'd thought she did the  
 wrong & so sure, then thought  
 of her Monday night Kabuki  
 class. Then, as if I hadn't  
 expressed my feelings, she  
 said: "Do you want me  
 to come?" I said, "I always  
 want you to be there when  
 you're going on with the  
 WT - but I can see where  
 you might find that ironic  
 in this case." I told her  
 of Rob's, also, inviting her.  
 We left it up to her  
 for the moment.

Wednesday, Oct. 8

received a hundred fliers  
 from Princeton for the midnight  
 for WT reading.

Thursday, Oct. 9

copy  
 in  
 envelope

drew up instructions - NY →  
 Princeton, sent them out  
 with fliers to 70-80  
 friends, associates

NOTE: only dramatic of  
 mailed <sup>one</sup> to me  
 Russ Vanderbrugghe at  
 Mark Tapes

copy  
 in  
 envelope

sent Rob Landwehr a letter  
 with:

- ① some notes on TRAME
- ② my bio for program  
 (same as Showcase HOCH,  
 with addition of  
 sentences on Bunge as chief  
 of Open Eye products;  
 I'd thought of this, asking  
 B. if she'd like it,  
 she said yes,

Sunday, Oct 12 |

[p.m.] As I was leaving  
Bryce after the session  
she said she  
wanted to stick with  
me in the rehearsal, B. said:  
"I still want to go to  
Princeton."

"Still?" I said "The  
last time we talked you  
were sure."

"No, I want to go," she  
said "Can we ride down  
together?"

"No," I said "I'm  
going earlier in the day  
for rehearsal."

She: "Can we have dinner  
out there?" I: "I've no  
idea of my plans around  
that time of that day."

in NEW HAVEN

Wednesday, Oct. 15 |

(p.m.) I phoned Rob Lanchester  
at the M. Carter about  
Monday's reading.

He agreed to the various  
Act I insertions of TR ANU I'd  
written him about - but also  
felt we should keep the  
~~the~~ FIGURE/ON business at very  
outset of play, which I felt  
should be cut because  
ONE.IV (ON) reprise of it is cut.  
(He said it'll set up end: I  
agreed).

I asked him about casting.  
He said he'd worked with  
Tom Robbins for an hour  
earlier today. A low that he  
had not been able to cast  
3 of the actors from the  
company he'd figured on  
("include Jay Doyle, you'll  
be glad to hear.")  
Also, that he hadn't got  
a TRAVEL yet.

He told me there'd be

5 hours of rehearsal ~~last~~ Monday  
aft (1-6 p.m.)

He told me he'd talked  
to Robin Hirsch, that Rob  
was coming bringing "a  
whole bunch of O'ber Eye  
people." "Remember well" I said.  
Then I told him Bezya  
was coming. He said he  
was a little nervous...

5:30 p.m. | Bezya called  
Cre @ Suspension of Response-  
workshop - q.v. for the dot.)  
I told her about the  
O'ber Eye bunch. "Probably  
Jewelle Ed Erin," she said.

She asked again (if I  
wanted her there. I said  
I'd always wanted her there,  
but didn't want to put a  
pressure on... She asked to speak  
to him to urge to go out  
there with her.

Thursday, Oct. 16 |

[11:30 a.m.] called Lynn Davis  
to ask if she'd be coming.  
She said she'd try, but  
these drugs (with her father  
dying of cancer) didn't know  
when she'd be "10 minutes  
from now."

Monday, Oct. 20 | READING of 2-PART

VERSION at McCARTER THEATRE  
PRINCETON, dir. by Rob La-  
chester.  
(at basement theatre, Princeton Inn College, an  
"all-black-walled, experimental th., set up "thrust")

1-6 p.m. | REHEARSAL.

Rob began by giving the  
cast their movements - exits,  
entrances, arrangements, redimentary  
blocks, where possible, for  
whole script. This took about  
an hour and a half.

He then did a run-through,  
almost near intermission  
(though always very much to the  
point when he did. I was

quite discouraged by the run-things.  
 Though it - and the "performance" (see  
 below) - flew by (under an hour  
 for Pt. I, 1 1/4 hrs for Pt. II) - it  
 seemed to take forever, minutes  
 & minutes.

RUN DOWN of RUN-THRU BF scenes  
 MEIGAB) WT's urgency not there  
 from start, nor felt to build.

3K's) Rob stayed this w/ the  
 3 of them sitting in a row,  
 facing ~~center~~ star on pole. Doesn't  
 suffice to suggest sort of real

PP) This PP (John High) excellent,  
 that he has a perfect ear,  
 but the scene lacked a sense  
 that we had urgent need of  
 his help.

FUTURA This <sup>pub did</sup> <sup>pillow</sup> <sup>w/ 3 chairs</sup> <sup>back to back</sup> <sup>one</sup> <sup>sitting</sup> <sup>feared</sup>  
<sup>she</sup> <sup>could</sup> <sup>could</sup> <sup>could</sup> <sup>could</sup>  
 actors could

really get a handle on it,  
 lurched back & forth for  
 weeks to little girl to  
 submerge mother. She didn't  
 need WT, nor he her.

WOMAN Marcie Rigby fight  
 and bitchy to WT, no

sympathy at all.

OM) Robert Blumenfeld  
 began soft & uncertain,  
 now quite good at the  
 later questions - & challenging  
 parts of the scene.

HUCH contradictory exchanges  
 seemed endless, WT needed  
 no sense that ~~this was~~ <sup>scene did not need an</sup>  
 opportunity for him, nor  
 the GK SPEECH as a break  
 though. [For this, Rob had big  
 slab of brown paper w/ it taped  
 to back wall. WT ripped  
 paper - GK SP. HUCH, WT,  
 picked up, folded paper.

END of WORLD Rob urged stage:



clt marked OK this way  
 I here note of one bloody  
 suggestion: that WT corner  
 around to just outside Apr.  
 set - WT, look at it, then

well into it. (Rob had had  
 WS stay, pay out, after  
 end of HOCHA.)

The final business was  
 done quite well. Tom Robbins  
 got very much clear;  
 Chris, the dark-haired  
 haunted-looking undergrad  
 who did THE AVO was indeed,  
 in certain presence they had  
 to be a value transfer  
 though. WS looked a bit  
 like a jazz musician.

After the run-though, Rob  
 asked me to talk to the  
 cast.

I began by saying I'd  
 see a lot of actors grapple  
 with script over past 2 years,  
 appreciated their varied funds, &  
 clear voices.

I then said moments  
 that had worked best had  
 been those where they went  
 for a simple human truth

of which played against the  
 intellectuality of the script. I  
 suggested they do more of this.  
 I told Futura (Liz Fillo)  
 to play her more as a little  
 girl thrilled with attention,  
 threatened by challenge - and  
 having to fresh up - goddess  
 protect the gods.

I told the woman (Marcie  
 Riggs by) to play it as if  
 putting out a hand to grief  
 and comfort a self-destructive  
 friend. ~~I told~~

I told the OM (Bob Bluefield)  
 to look up for the madness  
 and grief for the  
 self-identification of WS proceeds.

I told the DIR (John  
 M.-sfield) that this was a  
 very temperamental, slightly  
 bitchy theatre professional who  
 bureaucrats are trying to tell  
 his job. ~~The~~ nodded and  
 smiled - he knew the story.

With the WJ (Tom Robbins),  
 I waited till the others had  
 left. Then I told him his  
 best moment had been when  
 he allowed himself to be struck  
 by the strangeness of what  
 he ~~was~~ saw. (What the hell is  
 this I'm looking at?) and they  
 tried to transmit it back  
 to others. (Actually there'd be  
 few such moments, but by  
 telling him he'd already been  
 whacked by it, I tried to  
 encourage him to go for it  
 more. D the with but  
 I said to the other actors).

Between rehearsal and performance,  
 Bob Blumenfeld tried to  
 engage me re: what he  
 saw as the "ante-venia" of  
 the play, esp. in re: the INSP.  
 I told him no one voice  
 - the play spoke for Judson,  
 that he himself was an actor  
 heard just ranged by OM to INSP.

20 Judson could contain both,  
 John Hight (PP, BURG) asked  
 what was the difference  
 between PP & BURG. I answered:  
 BURG is an actor-politician,  
 always trying to smooth things  
 down.

7:45-10:15 "PERFORMANCE"  
 (ready, semi-staged, for an  
 audience of about 130 people.  
 It took, with a 10-minute  
 coffee-break, just under 2½ hrs.)

I must say, it was up  
 from this afternoon, in energy  
 & clarity.

The audience - Susan and  
 Broya later told me -  
 were smart & responsive.  
 (I heard mostly the O her Eye  
 people, see below, next to me.)

The problem was, as always, this was - a big hole - the middle of the show. It was as Sunny Blich, as it remarked to David Brownell at interview. His energy is incredible. He seemed to have more at end than at beginning.

But it all goes into this ~~or~~ that (gratifyingly well-understood!) line and it's a performance not about it.

All the comments of I made after the afternoon rehearsal kind of, to some degree; all these actors went in the direction of I suggested and it was better.

The CM - scene registered as comic only!

HOLT came out being about the INSP/BURC ground. We, in a way, drubbed out, the 'CHRISTUS' (Rick Russo) was the one actor who, of felt, really disliked the play.

His performance was all a holding at arms length, I felt: irony emerged ~~but~~ (which the quick audience caught) but nothing more. The HOLT act (Greg Thornton) was knowingly good however, a heartening good actor in that all his roles. The BERG & WSA relaxed into their roles and were better already than Zach & Mark - last year's showcase.

The ENJOY agreed (short version) of - very proud of just very the level of craft. The connectivity of CORRIEN angel was excellent.

10:20 - 10:50 discuss, we / me & Pub sitting up on stage.

SUSAN did a transmitt and then - talk of it just say that I was pleased this was so



little - and that, so muted -  
of Jewish - Christ stuff.  
People discuss structures (the  
2-foot form) and imagery  
(the TN ARC + the final human)  
far more than in previous  
Open Eye discussions.

Of Open Eye People, there  
were present:

Jewell Gomez

Robin Hirsch (who said at  
intermission what a riot it is.)

Mark Rootstein

John Genke

Erin Blochall, (with

whom I was and I rode  
back on the train) path

She declared herself "a  
wandering Jew groupie,"

said that the play was  
"360" degrees, and people can't  
bear it whole - and that  
what makes them squirm  
with it. She also said it  
finds way: "People have to see;  
it's not the end of the world.)"

→ Susan told me B did  
not applaud at end -  
that she laughed several  
times during HUCAH.

Berzga I saw very little  
with (she came out on the train  
with Susan). At intermission she  
said to me: "The WS goes to  
Broadway. How to make the  
visible invisible." A-d just before  
Pt. II started, she came over  
and said: "I just came over  
to touch your elbow" - and did so!

Nayel Jackson came up to me  
afterward, introduced herself  
said he'd liked it but felt  
to one really need to have  
read the book to understand  
it fully. (Why?) (When I told  
Rob this, Rob said Nayel  
likes the play but something  
is bugging him just it; also, that  
for him there was high praise.)  
I said I'd really like to  
talk to her about it  
on another occasion.

Rob Cavallaro had seen  
pleased. He said when you  
read it to yourself it seems  
unplayable, but it works

when done aloud.

Afterwards, along "young  
woman" came up and thanked  
me. "friend of Eileen  
Blumenthal's" (Parda or Tanya?)  
came to say Eileen had  
sent her, which liked it,  
and one petite, young, 40ish  
soft-spoken <sup>woman</sup> came over with  
bubbling eyes to say how  
few had understood it, but  
it was wonderful, "we should  
be thankful to have you  
in the theater."

Back - NT, Susan said she  
should - reservations about WT,  
but had filed it nonetheless.  
"Beyza ~~felt~~ <sup>felt</sup> the ~~idea~~ <sup>idea</sup> - he  
and Rob didn't ~~understand~~ <sup>get</sup> but  
Rob understood the Beyza  
didn't," she said - although,  
as I pointed out, most of the  
new line - reading provided by  
the actors, not Rob.

Tuesday, Oct. 21 |

11<sup>th</sup> - 1:30 p - I called Beyza to  
get her responses; we talked  
for an hour or more, then  
she suggested "a lunch break"  
so we met at The Wake on  
7th Ave for lunch.

Predictably, she hated  
it. But I just say I  
agreed with her almost  
down the line.

She felt whole first  
part seemed disjointed, 0/10  
score. was without home -  
but H O U S E had been  
pretty good. She said she

didn't know what Rob was doing w/ end of world.

She felt PP-sense had no urgency.

She said, though, it had reminded her of the pace of the play.

I just had record a response I had yesterday, <sup>they</sup> I thought. After having written this play it is no longer possible I should have lived in vain.

Monday, Oct. 27 |

4:30 p.m. | Coffee with Robin  
A visit at his (Cornell St.) Cafe.  
He told me the Princeton reading had left him feeling the limitations of this 2-Part version, that he wanted his own copy of the Full version (He included the Golden as among the scenes he missed).

Thursday, Oct. 30 |

11:20 am. | Rob Landbeck, whom I'd tried several times over the past 10 days to reach to learn Nagel Jackson's response finally returned my call.

Susan took the following message: that he hadn't talked further w/ Nagel yet, thought he should wait till after the last of the 3 readings, this coming Monday, would to find "the most opportune moment" to get Nagel's response. "Don't worry," Rob said, "I'll push the production of the w/ play hard as I can." He said he thought he'd have something from Nagel in a week or so. If anything else "important" happened, he'd be sure to call me before then.

Friday, Oct. 31 |

in envelope - letter from Rob Landbeck saying how good the reading had been, along w/ photocopy of the script as used (w/ cuts)

in New Haven

Sunday, Nov. 9 |

received letter from David Brownick bearing a print on WT and on Private WT - reading

term in envelope original in Response envelope

Monday, Nov. 10 |

received letter from Rob Lanchester offering me a special production at Mc Carter.

Friday Nov. 14 Lyman Davis - copy of Bob's letter says I'd call her next week.

in NY

Wed, Nov. 19 |

in New Haven

10:00 A.M. |

called Lyman Davis to get her reaction to Rob's/Princeton's offer.

She was excited, but saw as I do - problems, said we ought to talk more. We agreed to meet next Monday AM at 10 AM in N.H., at her office.

Thursday, Nov. 20

letters  
in envelope a letter from Rob Lamberts  
listing ~~from~~ people/theaters  
who want to see the  
scripts done at the  
McCarte reading for  
perhaps specifically want  
to see WT; it's <sup>not</sup> out  
clear from Rob's letter)

Monday, Nov. 24 10 AM

10 A.M. meeting with  
Lynn Davis  
of told her ~~my~~ my  
various misgivings. But we  
agreed that the bottom  
line is: I do want the  
Princeton production.

I reminded ~~her~~ her  
about the showcase  
contract for AOCT last fall.  
She didn't have a copy  
(as far as I know, only  
Rebecca Schull and the Actors  
Union do).

She said I should ~~first~~ <sup>find</sup>  
out about what McCarte  
would pay me, and  
on the basis of that  
she'd talk to her  
"longer friend" (Ken Weaver)  
at Dramatists Guild  
about negotiating w/ McCarte.

re: the Rob Lamberts letter  
(see: Nov 20, 80), Lynn scanned  
the list and said she  
would send copies of shorts  
wt (and response) to:

- Alison Harris, Literary Manager  
Seattle Repertory Theatre  
Box B Queen Anne Station  
Seattle, WA 98109

- Lloyd Rose, Literary Manager  
New Playwrights' Theatre of Washington  
1742 Church St, NW  
Washington, DC 20036

She advised not to do anything  
about the other 4 who

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names of Lawrence Harbin at  
 Saml French ("They, dramatic  
 amateurs rights; I don't think  
 you're going to get too  
 many amateur productions")  
 and Claire Nichtern at  
 Warner Pictures (!)

(in New Haven)

[written up Mon-  
 Jan 12, 1981]

Tuesday, Nov. 25

I spoke with Rob Landrate  
 at M.C. Carter.

I told him that basically  
 I was excited at the idea of  
 the type of production he'd  
 written about. He seemed glad,  
 also, oddly, relieved.

I said I didn't quite  
 understand his grudging tone in  
 the letter about Nagle's  
 proposal. He said it was  
 because ~~he~~ he thought  
 I was very attached to the  
 idea of ~~a~~ ~~start~~ of the  
 program the plays being  
 part of the regular

He also said he'd be taking this on  
 in addition to his regular role in  
 the company and ~~the~~ director of  
 the new plays Academy series

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production schedule. I said, no;  
 that I had always been  
 attached to the idea of  
 a "special event" sort of  
 production.

He said it was the  
 spacing after the coming one

As to the director, he  
 said: "It won't be Nagle;  
 it will be whoever he  
 assigns, probably me." From  
 then on in the conversation  
 we talked simply of him as  
 directing.

I told him I would not  
 want Tom Robbing to do WJ.  
 He said, perhaps in their  
 hiring of actors next year,  
 they would hire ~~the~~ actors who  
 would have light dates  
 in the regular shows and  
 would give much of his time  
 to the WJ-rol. (This also  
 appears of our later decision of  
 adequate rehearsal time. See below.)

On the rehearsal time question, Rob said he felt it was important to push for more than one week at the end. This year, he said, this <sup>res. in</sup> schedule ends April 19, so that ought to be possible.

I told him of course I too crazy about Nagle's idea of doing it outdoors. He agreed. He said he felt outdoors would create an overboard focus for what ought to be a "chamber" aspect of the play. He said he felt that Nagle had been misled by the reading; that since it had gone pretty well without visual dimension, so could a full production (NOTE: Here we come up, again, against Nagle's prejudice against the visual aspect of the play.)

As a substitute for the "outdoor" idea, I suggested ~~to do~~ <sup>to do</sup> it at the different parts in different spaces around the university. He said I could come down & spend a week looking for around Princeton spaces.

I said I saw the whole project as showing something else a regional theater could do besides doing some plays in repertory (why should it do always and only that?). Rob didn't seem to understand what I was getting at.

The basic form of the comment was my saying: "I like the idea, but" — and listing my reservations. At the end, he (actually) said: "I share all your reservations."





"opened out."

He said he would like to see both <sup>new</sup> versions, I said I would get him copies in New York next weekend. CP Washington Square, N.Y. 10011  
777-3742

He kept using phrases that implied he was interested in, and thinking about working on, it. But he never did actually say this.

Also there was no allusion <sup>either</sup> on his part or mine, to that time - the summer of 1979 when I had promised to call him back about his call to me about working on the play the following fall - and never did.

Sat, Feb. 28 1981

5:45 pm, I brought scripts of 2-Part & 4-Part WJ to Gene Frankel at his studio (36 W. 62nd St.). He said it had "stayed with him" all this time. He said it would take him some time to get to all this; "you have my number." I felt like saying: "For Christ sake, who asked who?"

Monday, March 9!

10:00 A.M. In the course of talking with Lynne Davis about reading of The Response on March 30, Lynne said: "What ever happened at Princeton?" I told her I hadn't talked to Rob recently, but that he'd been pretty vague about money (whether admission would be charged, whether you'd be paid).

Noon I called Rob Lanchester, I first got Noreen, who had him return my call.

He began by apologizing for not having been in touch, "but there's nothing really different."

He said Nagle still speaks as if he wants to do it. But he went on, there are uncertainties about the degree of commitment - and the extent of this whole "Second Stage."

Nagle, he said, has the  
 way of going along as if  
 everything is settled, and then  
 she it comes right to it,  
 realizing he hasn't worked it out.

He said ~~he had~~  
 Nagler had agreed on not  
 doing it outdoors - but indoors  
 had ~~was~~ a problem. Rob  
 had suggested the McCarter  
 main stage - but this turns  
 out to be impossible,  
 because of post-season  
 commitment of the building  
 to underground groups, etc.  
 I said I was sure there  
 were places around the  
 university. Rob said this  
 was harder than it used  
 to be around Princeton.

I asked if there was  
 anything I could do from  
 my end. Rob said I could  
 perhaps suggest some actors  
 for WS. (We had been  
 talking about how the

select of an actor, especially  
 for this role could provide  
 something for the whole project  
 to crystallize around).

Nagle is leaving for Milwaukee  
 and April 1. After ~~that~~ before <sup>next</sup>  
 after ~~that~~ his return, Nagler  
 could get round to this -  
 though, Rob said, ~~the~~ Nagler  
 class, I always make his final  
 company casting decisions till  
 August (!)

Tuesday, March 10

10<sup>00</sup> AM I went to see Lynn  
 Davis at her office.

I told her about my  
 talk with Rob. "I'd like  
 to do something to light a  
 fire under them," I said;  
 but I - not sure what  
 lighting a fire would consist of  
 in this situation," Lynn said.  
 "I agree."

I mentioned to her my

+ Rob's sense, that production could congeal around a WT. She had one suggestion:  
JORDAN CHARNEY  
 (now in Hollywood.)

Sun., March 15!

Having lunch with Susan + Marilyn Redfield at Allstate cafe, Marilyn introduced a casting director friend of hers

Debbie Brown 581-0404  
 I told her the McCarty/W.T. interest @ She recommended an actor named

Richard Baver at Arena said I could call her next for more names (I'd told her the general nature of the role, that Robert + Nick had played it.

Wednesday, March 18

6:30 p.m. | Ellie Fuchs came by (to get Susan + me to go to theatre with her; we didn't)

I asked for Joanne Merlin's phone # for W.T. casting.

Ellie said it would be better if she called, explained the situation, that Joanne was out of town right now, I said OK.

Sunday, March 22!

CARBON ENVELOPE letter sent to Rob Lanchester with casting suggestions for lead WT.

in New Haven

Wednesday, April 81

4 p.m. Rob Lancaster called, with, as they say, good news and bad news.

The good news is that Nagle definitely wants to do the WS; it is budgeted for next year.

The bad news is that there are going to have to be cuts in the McCarter budget - and it's possible the WS will be among them.

Rob said he won't know for sure for another 2 months:

Nagle is just-directly in Milwaukee now and is just beginning to think out the costing for next season. Rob said he ~~was~~ Nagle was glad to get my costing letter and had passed it on to Nagle.

One problem is that they're not going to have as large a company of male actors to draw on next season, because of the play-choices.

Another is that 2 of this year's play choices were

financial disasters, which -  
 along with cuts on govern-  
 ment grants thanks to  
 Reagan/Stockman - may lead  
 to budget cuts.

I mentioned the  
 possibility of juggling the  
 doubling - but Rob said he  
 couldn't see any way of  
 doing with fewer than  
 my specified 7 Male, 2 Female.

Another aspect of their  
 company structure that will  
 create a problem is that,  
 Rob says, much more than  
 this season, the actors will  
 be coming back and forth  
 many of for this is the  
 production - so that there  
 won't be a core of  
 actors there throughout the  
 season to rehearse on the  
 basis Payne has specified.  
 between I & between.

I mentioned the possibility  
 of doing, say, just the

Examiners' scene as a full-length,  
 Rob + I joked about how  
 the play was getting done in  
 fragments.

I asked Rob at the end  
 if there was anything I could do  
 - as I'd done with the  
 costly - letter - to "help  
 or clarify" things at this  
 point. Rob said he couldn't  
 think of anything.

NOTE: Rob + I also discussed  
 The Response. See "The Response"  
 notebook for this date.

(15 NY)  
 Saturday, April 11!

I phoned Rob Lanchester, called  
 me in NY to say he had  
 thought of something I could  
 do: write of them/his - letter  
 they could point to as evidence  
 that their New Playwrights  
 project was really well. I said  
 of course I would.

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Wednesday, April 15!

- wrote Rob Lanchester the ~~handwritten~~ letter re document last Sat.

CARBON IN ENVELOPE

Wednesday, April 22

11:00 AM

Leslie Goldstein from ~~THOU~~ Jenial Theatre at 92nd St YMHA called.

They're looking for stuff from a reading series - had heard about my work from both Robin H Gurd at Russ Vandembrouck at Mark Taper; would of dig thru the WS and The Response - this afternoon.

cl brought up the script of the IV-Part version and a letter this aft.

Carbon in envelope

SEE  
FACING  
PAGE FOR  
HER

MAY '81 - Nothing  
JUNE 1981

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Monday

June 1/1/81

in New Haven

in Private ~~to~~ white plastic bag

- letter from Rob Lanchester (dated 5/20/81) received in New Haven: McCarter production off, for financial reasons.

Friday, June 26

5 pm, message from Leslie Goldstein at 92nd St "Y" Jenial Theatre that she can't guarantee she'll get to WS till Sept.

Leslie Goldstein

home(?) 247-4982

sewicz: 869-3050

at the "Y": 427-6000

(Performing Arts Office)

JULY → NOV, 81  
NOTHING

DECEMBER '81

Sunday, Dec. 13 |

4-part  
- script given to Robin  
Hirsch at his cafe  
Robin had suggested  
to me that he get  
help bring it before the  
Royal Shakespeare Co -  
that he had <sup>(in 1979?)</sup> mentioned  
it to the then (acting)  
Literary Manager

COLIN CHAMBERS  
and that now, when he  
had an actor - friend in NY  
with the Nicholas Nickleby  
company, this actor got  
to call for help get  
it before

TERRY HAND

DAVID EDGAR

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JANUARY 1982

1982

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Saturday, January 16 |

[Spina] called Robin Hirsch (re: chapters of his memoirs he'd sent me)

Without prompting from me, Robin said: "My friend at the Royal Shakespeare Co. pissed off without my seeing him. I'm going to just send it; it'll mean more sent by someone other than the playwright. I suggested he at least use his temporary script reader friend of 2 years ago."

Wednesday, Jan. 20 |

xerox  
- filled out application for  
New Dramatists w/  
w/ us 2-d choice (of 2)  
plays.

ATHEON in 1982 w/ envelope at McCarth  
Sat., Jan. 23 | - letter to Rob Lanchester  
[re: Gods of the Theatre, but mentioning  
- his 1st type - my feelings about  
cancellati<sup>on</sup> w/ - 2-d asking if there's  
any likelihood of reviewing it.



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Friday Jan 29  
 Kelly (copy) by ~~the~~  
 Rob Lanchester (re:  
 Gods of the Theatre)  
 does not mention WS

FEBRUARY 1982

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Monday, February 1

11<sup>30</sup> Interview at New  
Dramatists, w/ Lynn Alvarez  
 submitted WS as  
2nd choice script:

New Dramatists  
 424 w. 44 St

Lynn Alvarez

1 copy along w/

is response  
envelope

application

- {Chickin } rotten or Response
- {Warrior } reviews
- {Munk } reviews
- {Fuchs } reviews
- Kraffman Review of bk.
- { 2 copies of Response }

- mentioned that Joan Slackton,  
 one of the current New  
Dramatists, had seen +  
 liked WS

Lynn Alvarez - said she's  
 a friend of Joan's, would  
 mention it to her, made  
 notation on the application

told me, decision made in 3-4  
 months, by June at latest

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Fri., Feb. 19 |

- received from letter fr/  
New Dramatists saying  
that they're lost  
their D money,  
David Capelin to the  
Phoenix\* replacing  
Anne Cottaneo, of blessed  
memory), are still considering  
of interest  
D\* Luce Alvarez, who  
interested in, is said to be  
the act, dramatic.

MARCH 1982

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Sunday, March 21 |

- 7-10 pm | went to hear  
Robin Hirsch and Marilee  
Krauth-Singer read at Cornelia  
St Cafe.

- Robin told me he'd sent  
the wt to Royal Shakespeare,  
that he'd received a note  
saying they were moving,  
that it would be a while.

- Then Robin ~~sent books~~  
said he'd like to talk  
to me about doing the  
whole wt <sup>they've started at the cafe</sup> series of  
Tuesday <sup>play readings</sup> mornings  
that we should <sup>full</sup> <sup>and</sup>  
I thanked him for having  
the idea.

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APRIL 1982

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Saturday, April 17!

in <sup>Response</sup> <sup>country</sup> ~~country~~ letters for New Draw - artists  
 say, delay now would be till  
 Oct - Nov.

Thursday, April 22!

called John Genko  
 (to ask about his St. John  
of Cross piece, which I'd  
 missed).

He told me he'd ~~been~~  
 told (Jerry Engelbach)  
 at Soho Rep about the  
 work when he (John) was  
 working there in Mathews  
 the house. I said I'd  
 get - found with him  
 about it.

Friday, April 23!

5<sup>00</sup> pm | Robin Hirsch <sup>called</sup> to  
 say he's going to England  
 next week, will try to  
 find out how script is doing  
 at Royal Shakespeare Co.

He asked what I'd been thinking about his proposal of Tues. A.M. reading JWS at his cafe.

I said I was both intrigued by the idea of doing that - some sense, whole ("out of. complete of 3 years ago," I said). Robin seemed to dislike "this covert reference to B. evyn). But on the other hand, I worried about the slapdash nature of such a way of doing it. He said he'd talk a moe.

Tuesday April 27

9<sup>30</sup>-12<sup>30</sup> AM, I went to Robin's cafe for a reading of Guente Grass' Max Sastor and 10 readers members half of whom left, all of whom seemed Robin's friends.

Monday, May 31 <sup>SEE response notebook entry for this date</sup>  
11pm. I called, at his invitation Eric Overmyer at Plympton's Horizons re: Response.

At end of conversation he said he'd like to see other work of mine. I mentioned the WS, but said, if he'd found Response inside range of Plympton's Horizons #1, 11. He said, he didn't see by the title, just that he would like to hear it, but that he'd heard about it from Rob Hirsch. I said I'd drop him by a copy.

Wednesday, May 5 <sup>SEE response notebook entry for</sup>

5:30 p.m. - Cynthia Jenne, director, for American Place, asked to see WS, who was having drinks at her apt (3 E, 9th, basement: 982-9289.)

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Tuesday, May 11 16-7 pm

Cynthia Jen - American Place  
 Dramaturg, hey for drafts  
 I gave her, at her request,  
 a script of 4-part WT.  
 She said she likes "2 evening"  
 division, right off.  
 (see RESPONSES - this date)

Friday, May 14

called Eric Overmyer,  
 to tell him about reading of  
 responses at American Place,  
 said I'd be dropping off  
 WT - script for him -  
 couple of days.  
 (see RESPONSES - this date)

Tuesday, May 18

[5 pm] dropped off 4-part WT  
 script for Eric Overmyer  
 dramaturg at Playwrights  
 Horizons.  
 (see RESPONSES - this date)

JUNE 82

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Mon, June 14 | At McCarter, he meets w/  
 Playwrights read this in last 3 years

Tuesday, June 15 | Larry Eilenberg,  
 now literary manager of  
 Denver Center Theatre Co., called  
 to ask for suggestions for an  
 Inter-ethnic Theatre panel  
 for the I.T. Festival (transplanted  
 to Baltimore w/ Al Krauss!)  
~~and~~ He asked to see  
 2 plays. I said I'd send  
 WT (and Responses)

Tuesday, June 22 | <sup>both NY & New Haven</sup>  
<sup>addresses give</sup>  
 - script of [full] WT  
 (and Responses) sent to:

(left)  
 LARRY EILENBERG  
 DENVER CENTER THEATRE COMPANY  
 1050 13th St  
 Denver, Colorado 80204  
 phone: 303-893-4200

Tuesday, June 29

<sup>In envelope</sup> received letter acknowledging receipt  
 of WT (and Responses) to Eric Overmyer  
 Larry Eilenberg

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Wednesday, June 30 |

- Robin Hirsch says he  
got back the WT with  
"only a curt note" p/  
the Royal Shakespeare Co.

JULY 82

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Sunday, July 11 |

4:30 - 5:30 | (Meeting with  
Cynthia Jenner re: Response  
ready at American Place.)

I asked Cynthia if she'd  
read WT right yet.

She said "Joan Freeman  
Chambers' assistance" is in the  
middle of it."

Tuesday, July 13 |

THE "AMERICAN PLACE"  
IS INTERESTED IN PUTTING  
THE WT INTO WORKSHOP!

1:15 pm / Cynthia Jenner called  
She said: "Joan Freeman has  
finished the WT. She likes it.  
She wants to put it in to  
workshop in the fall."

Cynthia added that Joan  
did have some negative criticisms  
of it - thought it was too  
~~intellectual~~ literary and needed  
some rewriting.

(She said that she herself  
would not be able to read the

ply till August.)  
I realized afterwards,  
she did not say anything  
or not try - Howard had  
to approve this.

Sunday, July 18, <sup>see also response  
this date</sup>

12:00 pm Cynthia Jenner  
called (to give Wye Handman's  
version on Response) - mention she  
was Joan Freeman had  
said anything about us at  
the Response - ready at  
America Place last Thurs, July 15  
I had tried then - July 15 -  
to discuss lines of Authority  
- Joan, Cynthia, Wye - re:  
the workshop since Joan  
wants us to but came very  
quite puzzled.

Wye being dead - set  
against further work on the  
Response, Cynthia said:  
"I've learned to fight  
for what I have"

chance with" - and spoke  
of working on WS in this  
workshop for series next fall.  
She told me Thurs. that  
workshops are in-house, not  
necessarily for performance.  
Today she added they are  
zero-budget. She said Joan  
will direct some of them;  
I asked Joan's background.  
"Wesleyan B.A. - that's it,  
but she has good instincts."  
I said, what from Joan,  
did they have a list of  
directors for the series? She  
said no.

I asked about calling  
Joan to get her reactions while  
they were still fresh.  
Cynthia quite definitely  
did not want me to do this  
- though she'd been emphasizing  
to me Joan's independence. So  
I backed off, said I'd hear  
Joan's reaction after she'd  
read it in August.

[So they can't say I didn't  
tell them!]

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She asked where I knew  
the play had been done,  
I mentioned that there'd  
been stage readings at  
Open Eye & MacCartney  
- and that it had had,  
part of it, a showcase at  
Open Eye

(She said Open Eye seemed  
like a natural for my work)

She said she got the  
sense ~~to~~ h/ from that kinds  
of WT were no dramatic  
than others, I said we'd felt  
that working before in play  
- but that sometimes it  
had been just the  
affair that were there  
(I think of the Gale &  
the E. Samson). She said  
it would probably be best  
to try all sections. (Good!)

~~Wed Jul 21, letter h/ C/~~

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Wednesday, July 21 |

~~in response~~  
~~letter~~  
envelope

letter h/ CONTACTA  
JENNEN at AM. PLACE,  
saying she was sorry  
they didn't work  
out w/ response - "on  
to the WT, eh?"

Monday, July 26 |

~~in response~~  
envelope

- card h/ Eric Orange  
(sorry he couldn't  
make Am. Place response  
ready) would read WT soon,  
we should talk after  
Labor Day.



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NOTHING | AUGUST 1982  
| SEPT '82

(14)

Friday  
Sept. 3 | ~~4~~

5:45 p.m. I called Cyndie  
Jenner at home to tell  
her we're going back to  
New Haven, will be in  
New Haven Sun night - Thurs  
aft in NY Thurs night thru  
Sun' aft. She repeated: ~~Thurs.~~  
night thru Sunday morning  
[sic]

She said absolutely nothing  
about the WJ (though she  
was in the middle of some  
legal thing when I called).

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OCT, 82

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Friday, Oct 1

left a message on Eric Overmyer's machine, if he's been on NT/see Haver schedule in case he wanted to reach me about WT.

Sunday, Oct 3

5 pm I called Cynthia June. She said she and Joan will be getting to workshops this month - that's why I hadn't heard from her. ~~She~~ asked if she'd see WT yet. She said: some scenes.

Also, when I told her about new ply, she told me I could buy it - or anything else I liked - into workshops. "I said, 'I've always wanted a black like that, and I've never had it.'" She said: "Now you have it."

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Monday, Oct. 11

(Spa) Susan Einhorn returning  
call about Responses

She asked about other work  
I mentioned that Rebecca Schull-  
also was in her show. Before she  
~~is~~ Ever Born did I see + liked  
at Theater for New City - had  
produced it. She, it turned out,  
had seen it, liked it "though"  
I had reservations about  
the production, I know

Berya... there was something  
<sup>else</sup> about the play I didn't  
get - I'm not sure whether  
it was the play or production.

She asked to see new  
play

Tues., Oct 12

noon at Dad's funeral lunch;  
Kenneth said he disagreed with review (Erica  
Montis - I'd no idea he'd read it) that  
language went too far in WT - he  
felt (as - Responses, he said) that  
character's exaltation justified it.

He - explained  
CSC, tho. not liking it - ul

NOV. 82

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Monday, Nov. 29

See also "RESPONSES"  
notebook for this date

noon lunch with Eric Over-  
myer, ~~at~~ a playwright + dramaturg,  
at Playwright's Horizon, at a coffee shop  
on 42nd St.

He said he was very  
impressed with the writing of WT,  
would like to direct it (he's had  
some experience as a director, he said)  
- and added this was response  
he usually had to a play  
that really interested him.

On course of answering his question  
about various versions of the  
play, I mentioned that in 2-act  
version I'd had to cut Eric's  
scene. "I really like that scene"  
he said. <sup>He said he could sooner see making local cuts  
with- in the end of the two parts</sup>

He asked what was happening  
with the play. I mentioned the  
American Play workshop. He said  
if that didn't work out, I  
should let him know and he  
would try to promote the script  
"dramaturg". I said interview bookend  
at A. Place, Cynthia Jean had

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made it clear to me this was most  
likely to lead to production  
and I certainly felt no obligation  
to A-Pl. I said I'd  
talk to Cynthia June and get  
back to her later - the week

2<sup>30</sup> pm called Cynthia June.

She assured me, yes, the  
workshop was being planned -  
that she was on vacation for 3 weeks  
till Dec. 6). She suggested I call  
her assistant Joan Fisher about this  
(I tried; Joan was not available).

She said re: the workshop.

- (1) it would not always be  
the ideal actor
- (2) there would be rehearsals,  
- that was point-beta/revision.
- (3) there'd be a director and  
a dramaturg working w/  
each playwright.

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Tuesday, Nov. 30 <sup>see responses  
thru date</sup>

1:30 pm Joan Fishman  
returned my call.

I suggested getting ~~gally~~  
together to discuss both the  
A-Pl. workshop program - general,  
and the WT - it. She said she  
was sorry - show this week,  
couldn't get together, but asked  
me to call her when I get  
back to NY (after Dec. 19).

She said the basic set-up  
of the workshop was to assign  
a director and a dramaturg to  
each playwright.

She said she'd been trying  
in vain to get Cynthia to read  
the WT for months. She said:  
"Some of it will have to go"  
(!), but she "loved it".

4<sup>00</sup> pm called Eric Orange,  
told him what I'd been told  
about the A-Pl. workshop.  
I said: "it sounds over-planned  
and under-important". Eric said:

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fly right to ask what that  
 I just produced the fly"  
 I told him I felt he to  
 have him show the script.

DECEMBER 1982

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Saturday, Dec. 18 |

<sup>in envelope</sup> note from Joan Fishman  
 at American Place, (returning  
 Tring, which I'd sent Cynthia  
 Jenner last summer) saying I'd  
 hear from her soon re: WT.

Monday, Dec. 20 |

3 pm | Joan Fishman, <sup>at American Place</sup>  
 returned my call.

I said I wanted to  
 be sure and meet well in  
 advance WT-reading. She said  
 of course - but wants to meet  
 after the 1st of year <sup>year-end</sup> ~~year-end~~ <sup>away</sup>  
 she'll be busy till then.  
 She said, 1st session -  
 "if there's more than one[!]"  
 will be reading of parts of it.

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Wed., Dec. 28

in - script <sup>of bus</sup> & letter to  
envelope

JOHN HOLLANDER

3 Loomis Place

- letter
- both addresses in letters  
and on wt. title  
page - also copy  
Davis address)

END of BK.

on to Vol. 7

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Lat. Am. Fwi, Feb 27 '81

Extra-plan, B...

NEW: A-80

516-324-4129