

REHEARSAL NOTEBOOK G

Play: The Moments of the Wandering Jew
Period: • January 1983 - December 1990

HISTOIRE DE LA
RÉCEPTION

⑦ Jan. 1, 1983 → Dec. 31, 1990

G

160 pages

EYE-EASE® PAPER

33-002

80 Sheets 7 $\frac{3}{4}$ " x 5" Narrow Ruled



Sat, Jan 8

- received a call from
Deloss Brown, playwright
I'd met at McCarter last
June. He, now literary
advisor at Julliard, is looking
for ~~an~~ class material

Friday, Jan 14

- delivered, by hand script of
~~script~~ Two Responses to

Letter
in
envelope

Deloss Brown	Julliard School Theatre Center
Litcal Center	66th just west of B'way
NY NY	10023

his home phone is NY
865-1127 (w/Meach)

Sunday, ~~Jan~~ Jan. 23

- copy of play to
(Margie Walker)
(by hand, in New Haven)

Wednesday, Feb. 21

11⁰⁰ AM, left a message for ~~Cynthia~~ Juan Fishman to call me before 3 pm. Call not returned.

NOTE: This hubbened twice more in the first 3 weeks of Feb.

~~Monday, Feb 28~~

Sunday, Feb. 27
~~to phone~~ Deloss Brown at Tejliland - see Response for this dot - Nothing said about WJ

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Monday, Feb 28 |

10 A.M. | called Joan Fishman at American Place - she picked up herself.

She was apologetic - said the workshop had been inactive, but was getting going again - that the work on WJ would be in (late - April).

She said she had been going to do it herself, but had been hired to direct by a theater, had to find somebody else in workshop ~~to~~ to handle it.

I was frank about my feelings, said I found it difficult to believe in the reality of this work - that it had been 8 months - I've still hadn't even talked.

She sounded, as I say, apologetic.

MARCH 1983

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Monday, March 14 |

early aft, in NY: I was working in the apartment when Deloss Brown called to say he'd been reading WJ [and responses], thinks they're both "terrific" - "but I can't figure out what to do with them [for Julliard]"

I asked, was he looking for plays to do, or for ~~classroom~~ acting-class work. He said Julliard only used in a blue moon does a non-classic play - "well," I said, "if you're want' to use them in class, actors could learn from them to do find an intuitive path through 'intellectual' material." "That gives me something to think about - thanks," he said. He also asked about my experience at McCarter,

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about the production history
of the plays.

I told him about the
1979 show, in response
to his saying "The Penn
Play part should be done
by itself." I said "So can
the E. examiners scene"
(no comment from him).

He said he just
wanted to be in touch,
I could call him if I
wanted to; I said I'd
give him a while.

APRIL 1983

7

Monday, April 18

5 pm. I called Cynthia
Jenner, at home in NY. We spoke
for half an hour.

I told her I was angry
at hearing nothing from Joan
after she agreed to
promise to be in touch;
at her not returning my
calls; at her refusal ever to
get together and talk about
the WS.

"In light of all this,"
I said, "you can see how
I'm having some difficulty
believing in the reality
of the project, or of the
A. Place's interest in
my work - since, as yet,
there's been no contact in
almost a year."

"I certainly can," she said.
She went on to say
that they were interested
in my work, but that
there'd been only 5 sessions

of the workshop so far,
"and we haven't ~~yet~~
found a director who wants
to work on the script."

She said that she liked
to let subordinates work
on their own - "but I'd
also fire them - but I trust
that won't be necessary
in this case."

I said, "Please don't
tell her I put it this
way, but after all,
she [Joan] is just some
22-year old kid out of
Washington."

"Yes" said Cynthia;
"but bright." It's -
gesture of courtesy.

"More than that,"
I said. I told her I
really thought I'd find
a home-context at A-Plus
- light of what she'd said
about "a place to bring
anything, you want to

been read aloud by
actors - that much I
promise you. A & P
Wynne Hand-a... dot-dot-dot"
She repeated all this now
and confirmed it.

I said that people
initially attracted to
work had in the past
backed away from it
as too demanding or whatever,
I said, if that's what
was bothering her, I'd rather
just know. She assumed
it wasn't the case.

P.S. Joan's show she was
directing has been postponed
till fall.

I used the word
"feckless" at one point.
"Have you found a
feckless?" she asked. "Not
last summer when we were
working together."

She said I was the only
playwright there I let know

* As of middle of next week
(Thurs., Apr. 26) she still hadn't called.
Fri., Apr. 29 | Joan Fishman called. See below.

10.

anything so far in advance,
so it alone seemed to be
strung along.

She said she was going
on Vacation May 15 - June 4.
I asked if she'd call me
before she went away.
She said: "I'll call you
later in the week." *

"Do you feel better?"
Cynthia asked. "Because
I feel terrible."

[As I mentioned I was
just finishing Gods of the
Plains, a comedy. She said:
"That's just what I'd like
to do - read a comedy."]

Friday, April 29 | in NEW HAVEN

3:30 pm | Joan Fishman
called (in New Haven)

She claimed the phone
message I'd left never
reached her, apologizing.

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She said (as had Cynthia)
that the workshop hadn't
really got off the ground yet,
that she had not found a
director to work on it.

NOTE: That he our producer
she's directly has, acc. to Cynthia,
been put off till fall there
was no mention of her
directly - which both irked &
relieved me.

I asked how important it
was to her that the
director be someone in the
workshop. She replied - "Very."
But then she went on to
add it was not unalterable -
did I have someone in mind?
No, I quickly said not right off the top
(thinking of Berza, thinking of
Michael Posnick.)

So, I asked her, when would
it now be? "June," she said.
"Good," I said; "I'll hear continuously
then."

She said she'd call me "next week."

Monday, May 21 ^{in NEW YORK}

[11 A.M.] I called Cynthia Jenner [to arrange to bring her the Gods of the Plow], at her home. "I feel much better than last time. Don't worry - I talked to Joan." I - not even really about that."

[11:15 A.M.]

I called DeLoss Brown at home to ask if he'd had any further ideas about the play (WT + Response). He hadn't. (Surprise, surprise). "Well, I have," I said. I suggested that he show the WT to Steve Aaron

→ STEVE AARON
Fellows Faculty

I told DeLoss ^{that} Steve had been interested in my work back at Harvard and almost directed a play of mine. He said he thought that was a good idea - that, in fact,

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he was supposed to show
scripts to another faculty
member for a second opinion.

He said Steve was
directly ~~asking~~ 2 shows
was (Winter's Tale, Chekhov),
so he'd wait till next
week to act on it.

[I'd also told him about
possible Posnick product of Responses]

JUNE 1983

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Friday, June 24

[11 A.M.] called DELOSS BROWN
(to invite him to Responses reading)
He told me he'd give WJ (-d
Responses) to Steve Aaron, who
remembered me. "But Steve took
them with scripts," Deloss added

Wednesday, July 6

WS script (along w/ Gods of the script) mailed to:

letter
in
envelope

Noble Shropshire
37-54 64th St. #4
Woodside, NY 11377

home phone:

335-3618

in response to his ^{6/15/83} letter
praising responses + asking to
see more of my work.

Saturday, July 30

see (AUS 2) Gods of the this date

(2 PM) ABBY TETENBAUM (plogist
d met at McCarty) called
looking for script for (a) a ready
grab at Riverside Church ^{led by Rev. R. K. Hoff} -
(b) ^{an} ~~an~~ ^{through} ~~an~~ ⁱⁿ ~~an~~ ^{w.} ~~an~~ ¹⁴ ~~an~~ ^{st.} ~~an~~ ^{with}
led by ~~Rev. R. K. Hoff~~ ^{LEV SHEKHTMAN} (?)
d met ~~at~~ ^{at} ~~us~~ ^{at} ~~the~~ ^{the}
yard for large grab - ⁱⁿ
part of us.

AUGUST 1983

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Tuesday, August 2

see July 30

~~and~~ ~~God of the~~ ~~this date~~

(7:30 - 10:30) went to meet of playreading group on 18th floor of Riverside Church, to deliver script [of God of the] to

ABBY TETENBAUM

[Lew Rakhoff (sp?)]

home: 581-9346

Appt: 730-7979 (ISUO B'way)

(Group of young actors/writers led by Lew R. F. H., non-equity, pleasant, but not very talented) saw Doris Fols We Can't Pay 'We Won't Pay!

He said he read script [of God of the] over weekend, is looking for reads - slot for Aug. 11, 17, 25.)

I suggested a part of WS for this group.

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Saturday, August 6

xerox
in
envelope
copy
of
the
original
letter
sent
to
Joan
Fishman

letter ^{at A. J. A.} for Rob Lanchester
re: Myer's hating Gods of Theatre
mentions he will "bring it
up again" as a possibility
when it "the top is ribs"

Sunday, August 7

11 pm | Calling re: Gods of Theatre
re: Abby Teitelbaum
said he'd read "first part
of your WT quartet" - but
made no comment on it.

Tuesday, August 16

11:30 AM | Deloss Brown called re: Gods of Theatre.
He asked if he'd heard of Steve Aaron re: WT (+ Rephras).
He said Steve had come to a play he'd directed
this summer (Vanya, at A.T.A.), but they
hadn't spoken of it, Steve is moving, etc.
He said he'd direct Steve a bit
about it

SEPT 1983

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Monday, Sept. 26

morning | left message to
call me tomorrow betw 9-noon
for:

NOBLE SHROPSHIRE
(at CSC - his home
phone not listed)
JOAN FISHMAN at A. J. A. Plus

Tuesday, Sept. 27

9 AM - noon | neither Joan
Fishman nor Noble Shropshire
called

copy
envelope - letter sent to Joan
Fishman - at A. J. A. Plus

copy
envelope - letter dropped off for
Noble Shropshire at CSC
(thought to someone who'd
think, was Chris Martin)

Monday, October 10, ^{see also Gyps of the 7th}
Noble Shropshire by CSC
 called, responding to ^{the date} note of
 several days ago. Suso - took message:
 re: WT [and Gods of the Theatre]

People at Theatre haven't
 had a chance to go through
 them yet

He doesn't want to give
 script back now unless I
 need it. If so he could buy
 it by

Season is set for this year,
 but he wants to show it to
 people at CSC re: next 2-3 years
 Also, has "a few other people"
 (implied: not at CSC) he'd like
 to show it to.

If he doesn't ~~hear~~ hear
 from me, he'll take script.

left his home number:

NOBLE
SHROPSHIRE 335-3618

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Thursday, Oct. 13

see GODS of 74.
this date

(11 AM) returned Noble
Shropshire's call - told him
of course he could hear script.

He said CSC isn't
reading new plays right now.
he didn't want it to get
lost in file.

He mentioned that he'd
mentioned my work to
an agent over the summer
who was looking for new plays
(but whose name he couldn't
recall - had I heard? "No.")

He invited me to Big + L. Hls.
at CX, mentioned our getting
together.

NOVEMBER '83
DEC. '83

25

Sat., Nov. 19

script book for American
Place w/ letter from
Juan Freese

END of 1983

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JANUARY 1984

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1984

(in NY)

Tuesday, Jan 3, 1984

Spim. I call for Deloss Brown
at Julliard

He said: he won't do
anything for me at Julliard —
"there's no way to fit them in."
But then, he added
in the 3 years he's been at
Julliard, he hasn't been able
to place one play (!)

I asked him if Steve
Aaron had read any of the
script. He said Steve had
read the WS — "if he ^{Steve} had
any brainstons, he'd call you."

Saturday, Jan 14

script had for Deloss Brown
w/ letters

in envelope

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Monday, January 30

10:30 A.M. called Noble Stronach
at home ^{in Quincy} (212-335-3618)

He told me CSC is out of
business, had given its last performance
(A. A. Hart) last night (let's also
be calling to ask him to get a
ticket for next Fri)

He spoke of showing scripts
to "a university with which I'm
associated" - I don't know if you're
interested in that. I mentioned the Project
study of WT - + dev ex

He said he'd also mentioned
my work to 2 theaters -

Philadelphia:

Philadelphia Drama Guild
(David Rappaport)

address in T.C.G.
Walnut St. Theatre

He said he'd been in
touch - a while or so.

(as of March 5 84, I've not
heard from him again)

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FEBRUARY 1984

MARCH 1984

APRIL 1984

MAY 1984

~~JUNE 1984~~~~Saturday Feb. 4~~

~~letter for AUCIE PATTERSON~~

Thursday, May 31

- letter & script for publisher to

JACK SHOEMAKER
NORTH POINT PRESS
850 TALBOT AVE
BERKELEY, CAL. 94706
phone: 415-527-6260

shelly of his name &
their address checked in phone
sent w/ Response, dev ex

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JUNE 1984
JULY 84
~~AUG. 84~~

Monday, July 2 |

in envelope

Letter fr/ Denver Theater
Center, promising decision on
WT - sent to Larry Eilenberg
2 years ago by Aug. 1

Thurs., July 12 |

in envelope

letter fr/ North Point Press |
in envelope rejected all
3 Phys (WT, Resp, Dev Ex)

~~Aug. 1~~

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AUGUST 1984

SEPT 1984

OCT 1984

Saturday, August 18

- script books from Denver
Center Theatre Co., with
ⁱⁿ envelope letter

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NOVEMBER 1984	
DEC	1984
JAN	1985
FEB	1985

Monday
November 19, 1984

letter
envelope sent to: Dav.

Mr David Godin
David R. Godin Publishers, Inc
306 DARTMOUTH ST
BOSTON MASS, 02116

receipt
acknowledged
1/16/85

w/ Response
deus ex

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MARCH 1985

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Saturday, March 2, 1985

letter scripts back from Goding
in envelope

[LWS not read,
w/ - Resp
- dousex } read]

Thurs., March 14

script to:

letter
in envelope

MICHAEL COFFEY
STATION HILL PRESS
BARRYTOWN, New York

12507

w/ - Resp
- dousex

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APRIL 85

MAY 85

JUNE 85

Tues, Apr. 30 |

(12:20 pm. in NEW HAVEN)

Christina Miller for Station Hill
called (i)

dot
- resp
- detail

"The ~~manuscript~~ ^{manuscript} is
under consideration. We're
meeting a lot of deadlines right
now; ^{but} we'll be in touch in
June."

I said I appreciated
her calling.

JULY 1985

AUG 1985

SEPT 1985

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Mon
 (July 8) Tried Station Hill; no answer

Tuesday, July 30

11:15 A.M. called Christine
 Miles at Station Hill

(914-758-5840), reminded her
 they had to ~~call to~~ get
 back to me in June, as she'd
~~promised~~ ^{is} be a Jul 30 call.
 She: ~~was~~ A lot of MSS; ~~and~~
 several people have to look
 at each.

cl: Is this active candidate,
 or are the MSS sitting on a shelf?

She: [Evans]

~~cl: When my cl expect to hear?~~
 She: ~~late~~ September

cl: cl thought the work would
 be a "match" for Station Hill
 and so did Richard Howard,
 but one has to get on with
 things.

She: Let's say September

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OCTOBER 1985

NOV. 85

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Thurs, Oct 3, 1985
letters to

copy
in
envelope

NOBLE SHROPSHIRE
c/o CSC REPENTON
136 EAST 134th ST
NY NY 10003

re: WJ + deus ex

copy
in
envelope

AMUN GRAY, Dramaturg
BERKELEY REPENTON THEATRE
2025 ADDISON ST
BERKELEY, CALIF. 94704

re: Resp, WJ, + deus ex

ALSO:

Dramatist/Directors Exchange
from WJ

copy
in
envelope

- WJ
- Resp
- deus ex

~~mailed~~ to Dramatist
Guild

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Wed, Oct 16

xerox
in
envelope

letter to Am Lin Grey

Sat, Oct 19

xerox
in
envelope

script of ^{left} WJ [+ Resp + deus ex]
send to

BRUCE McPHERSON
~~PO BOX~~ McPHERSON & COMPANY
PO BOX 638
NEW PALTZ, NY 12561
phone - NYC
→ 695 - 6615

xerox
in
envelope

letter to McPherson's
wife, CAROL ANN SCHNEEMANN
114 W 29 St
NY NY 10021
phone

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is on the
letter and
script of WJ (+ RESP)
sent to:

AMLIN GREY
BERKELEY REFLECTORY THT
BERKELEY, CALIF 94704
415-841-6108

Wed, Oct 23

xerox
envelope

letter to Noble Shropshire

saying Chrus Martin no
longer at CSC, but
he was passing script
(WJ, deus ex) onto GREG BOYD,
new director,

Thurs, Oct 24

letter
envelope

WJ [+ deus ex] back to
AMLIN GREY at Berkeley Ref

Wed., Dec. 4

all 3
writes back to Bruce
Macpherson, w/ letter

48

1986

JANUARY 86

49

Sunday, January 26

→ brought script (along w/ RESP) to

BARBARA SCHOFIELD

425 E. 12

home 475-3569

work 645-3030

→ only doorway w/ stoop on
North side of 12th St.
betw/ 1st Ave & Ave "A",
2nd buzzer to bottom.

Sunday, Feb. 21

5 p.m. called Barbara Schropfield, at her request.

She's reading WT, is at PT II, p. 3 (early in the Examiners' scene).

First she said she liked it. Then she said: "it has the virtues + problems of your other work. Virtues: it's "intelligent," etc. Problems: it's "literary," etc.

She said: "You write too much, say too much explicitly, so that the actors will get lazy + not act it."

Also: "All the voices sound like yours."
"They are parts that work + parts that don't."

At this point I asked her what she'd read, because the date part

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had been revised by
product

She responded: "But
the early part has
to be clear - the whole
you can't rely on the
end" to also things
clear.

She said she rep-
pencil notes: would
it like to go over it
at my point, we
agreed to meet next
weekend if it - in NY,
at end of month if not.
(Her point here Feb 11-25)

She said she was afraid
he comment sounded "broad".
I said, "No, this took a
back to our periods of unity
& revision." Best, as I think
she picked up, it was rather
hurt & felt out sympathetically
her perfunctory comment -
business & moving along

Sunday, March 9

MARCH 1986

called Barbara Schofield. She's more
interested in doing Responses than we.
"it could be done with less rewriting." 53

Tuesday, March 18

letter by Toby Cole at
Berkeley Jewish Theatre,
saying Drew had given her
WT - script, which was now
being read.

Thursday, ^{in NEW HAVEN} March 27

(4:00 pm)

Toby Cole of
Berkeley Jewish Theatre
called to say they're
interested in Responses
→ (see The Responses ④, this date)
For Responses + see Toby Cole comment

I asked if they were
also reading WT. She said
some people there were reading
it, but finding it "rather
dense for our audience."
I suggested they seem for
WT to make up every other
Responses. She said she'd look

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at WT with that in mind

Monday, March 31, 1986

Card
in envelope
letts to Toby Cole,
Berkeley Jewish Theater
about doing seems h/
WT w/ Responses.

APRIL '86

55

Tues., April 1, ~~1986~~

in noon message left on
Barbara Schofield's machine
that she was in town,
had called

Wed., April 9, ~~1986~~

xxxx
in envelope
letts h/ Toby Cole,
asking for more info
on my idea to do
WT - seems w/ Responses

Thurs., April 10

11:45 AM I called Toby Cole
at home (1-415-845-2524)
to ask if she'd got my
prochural - I assumed it
& her letter I received
yesterday had crossed in mail

She said, yes, she had. "You'll
have to be with us, it'll take
 awhile; we're planning our whole
next season incl/ Responses, & we'll
take your WT suggestions into account"

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Sun., Apr. 20

5:30 p.m. | left message
on Burton Schopfeld's
machine that I'd called.

MAR 1986

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Sat, May 31, 1986 |

~~xxxx~~
~~xxxx~~ letter h/ TOBY COLE of
Berkeley Jewish Th

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Tues., June 10

5 pm. Called Barbara
Schafel. A subtenant (?)
said they'd be back in July.

Wed., July 30<sup>also - RESP
- disc ex</sup>

2:15 pm | called Christine
Miller at Station Hill

(1-914-758-5840)

said at home & heard
nothing from her - over a
year.

She said: "We haven't
been making any decisions
like that (?) recently. I'll
talk to the people
making those decisions (?)
and either be in touch
or return the scripts
in a week."

3:00^{also RESP} | called Barbara Schofield
(475-3569)

After some discussion of her
pregnancy (7th month), she
said: "I guess the moment
for our work together has
passed for now." She: "Yes,
but I was just looking
at your plans for
other days, during hours.
Call me next winter," I said

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of model, + told he
about the Berkeley production

AUGUST 86

63

Monday, August 4

Xerox
in
envelope

letter from

TOBY COCKE

saying (WT + Resp)
on hold till
"next season"

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SEPT 86

OCT 86

NOV 86

65

Saturday, Sept 28]

[10 pm.] Marjorie Welsh
told me Fran Tiernan
of New York is now
reading the plays [all 3]
- this is only now
her summer vocation.

Marjorie said after
Fran, she'd like to show
the plays to Frederic
Neumann of Massachusetts
"whom I know
slightly."

66

DECEMBER '86

67

also: RESP
DEUS EX
Monday, Dec. 1/19
3 cpts w/ letter to

carbon
in
envelope

DOUGLAS MESSERLI
SUN + MOON PRESS
6363 WILSHIRE BLVD.,
SUITE 115
LOS ANGELES CALIF 90048
phone: 213-653-6711

CALBUN in
envelope

script w/ letter ~~left~~ dropped off
for ~~RETTA~~

RICHARD FOREMAN
c/o "ASHLEY" (a man)
ARTSERVICES
Rm 225
325 Spring St
NY NY 10013

Artservices phone: 243-6153

Richard Foreman:
152 Wooster St.
260-3328

ALSO/letter
has: copy of
RESP.

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JAN, 1987

FEB. 1987

(1987)

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Thurs, Jan. 22, 1987 ^{1 w. RESD}
^{- docs. etc.}
letter in envelope Scripts back of Douglas
Meserli, Sun + Moon Pen

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MARCH 1987

APRIL 1987

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see also press
this date

Friday, March 13^(in NY)

4 pm | ran into Beverly
just in front of our house.
She said she'd just been
talking with Michael Posner;
he's now replaced Stanley
Brechner as head of 92nd St
"Y" Jewish Theatre; he wants
to talk to me and to read
WJ

Beverly added: "I don't
know how you feel about
working with me but I'd
like to direct it." I said:
"I remember you saying 3-4
years ago you'd like to
direct it again - if I'm
touché." That's all I
said - but I did say I'd
call her after talking to
Michael

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Sunday, March 15

SEP also
RESP. to
date

noon called Michael Parnell
at home

He did say he would
to read "your other
Jewish play" - i.e., the WT.
He said nothing about
Bevyn.

We also discussed
RESPONSES and
doing dramaturgy
consulting work for []

We made an appointment
for Fri at 4⁰⁰, he
asked me to be sure
+ bring WT - script

Monday, March 16

11 p.m., Bevyn returned
by earlier call. I told her
of conversation w/ Michael.
With her, my I said of
more about his directing WT.

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Fri, March 20 ^{see also RESP this day}

4 p.m. Meeting w/ Michael
Parnell at his office at
92 + St "Y."

Toward end he asked
for WT - I gave him
script

"It's long" he said
"But scriptable," I said

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in New Haven

Sunday, May 10!

4:00pm Barbara Da-cash
 of Berkeley found Th. called
 - for 1 1/2 hours.

NOTE: BULK of this
 called described in RESP-4
 for this date. What
 follows concerns only
 WJ

Barbara mentioned
 several ways of doing parts of WJ
 on bill of Resp

① Resp + Hocht (the 1st choice -
 I like the concept -
 I thought it should
 end w/ his stepping into
 cross but the
 liked what followed.
 I said it would be
 a long essay. she
 said Hocht could be cut.

② WJ short scene w/ Resp as "a Vespers"

③ Hoch + short w/ scene + Resp

④ several w/ scenes + Resp

But see below

She said WT send to her "- cycle"
 I ~~told her to~~ said
 that was exactly down I
 thought of it — that it
 had once been done that
 way as 2 stayed next
 (at 0 pm to 4 Satam)
 She said that was ideal,
 but beyond their resources.

(*) Sometimes in our
 conversation it became
 clear that the "full"
 WT might she had
 by Drew now, in fact,
 the 2-part version
 I'd all along (since
 last year) assumed
 Drew would have had
 to give her. Hence
 she couldn't figure
 out how the scene
 + ~~2 sets~~ scene-works
 I'd given her sent
 Tom Cole last year
 fit into the "full" (i.e. 2-part)

version. I said I'd send
 her the 4-part version
 immediately.

She told me she'd
 heard about WT from
 Drew: "Every time I
 go in the store he asks
 me if we've reached a
 decision on your play
 yet." A day or two
 ago — that she'd heard
 about my work w/ La-cx
 Eilenberg, who'd been
 at Drew's Theatre Center
 whose her Quilts was
 developed. (This is surprising
 no because Larry never
 wanted to rights it I
 sent him, at his request)

She asked me if I
 was sure about "Zanem" (P.H.)
 — I said no, I wasn't
 but had stuck last the
 sound

78

Wed., May 13

full script 4-part w/ envelop
mailed to, w/ letters

Barbara Dawashek
93 Francisco Way
Kensington, Calif. 94707
phone: ^{HOME} 415-526-3142

THEATRE,

↳ Berkeley Jewish Theatre
1414 Walnut St
Berkeley, Calif. 94709
phone: 415-849-0498

79

also RESP. this date

Thurs, May 21

rec. by Barbara Dawashek

called Bill Craven, agent
Writers + Artists
70 West 36 St.
Suite 501
NY NY 10018

947-8765

told him situation, ^{at Berkeley + 92-d St. 11}
he was interested to see
works, asked also to see
w/ - showcase agreement
- which I told him I
don't have, "but I
can E give his id"
"Mmm... they can be
very secretive," he said. "well,"
he added "we'll see that
bride when we come to it"

Fri., May 22

script ^{RESP} + letters dropped in
envelope Bill Craven
465 W. 23 (home)
left w/ downtown

80

[cont.]

- "Toward a Jewish
Dante Thy" sent
to Pomick, with
envelope letter at end of study
about WT

Sunday

May 31 (7:30 pm)

Susan + I went to see
Foreman's Film Is Evil; Radio
Is Good at NYU. I saw
Foreman standing by box office,
started to go up to him
- but he came up to me.
"I read the play ^(CW) I
liked it - but ~~it~~ I
don't know what can be
done about it," he said.

JUNE 1987

81

see RESP
to some exty

Monday, June 22

11:00 A.M. I called
Bill Craver.
I read the plays this
weekend, I was just going
to write you a letter.
I admire the plays, but I
can't handle them. They're
of too limited interest. I admire
them, but I've had trouble
with Jewish plays. There aren't
young to be picked up off Broadway
regionally. And I don't
think ~~the~~ French or Doubleday
Play Service would publish them.
One-act, especially, are hard to
sell.

I asked what he thought
about Jewish Publication Soc.
"Author's Workshop" series. He'd
never heard of it.

12:00 AM called Helen Merrill, was
folded by her assistant how to
write to her.

82

JULY 1987

83

Wednesday, July 11

11:00 A.M. called Michael
Pomick [re: his non-response
to proposal]. He said
he wanted to talk later
- same - would I
call next time I was in
NY?

Nitty said about WS (or RESP)

^{copy - on file}
- letter sent to:

Ms Helen Merrill
Helen Merrill, Ltd.
435 W. 23 St, Suite 1-A
NY NY 10011

[691-5326]

request represented

84

Thurs., July 9

in envelope

letter from Helen Merrill, saying she would represent me w/ Posnick/Daushel, but there'd be difficulties about publishing in other than an early edition; asked to call her.

Monday, July 13

11:30 AM

called Helen Merrill? At first she seemed confused as to who I was - but as soon as I mentioned Daushel/Posnick she was very gracious.

She asked about w/ Michael. I told her essentially nothing new. She told me Barbara was directly south in Evanston now.

Get - go - good little of interest; nice, that

~~I said if there'd be a cross over of letters to meet readers, but it would have to be Univ. Press~~
"But there are only 3 of them" "And 2 of them are talking on the phone now." [S]

Re: publishing - she stressed difficulty again of publishing ^{"like Hollander"} any but ^{two} they require NY reviews. Weidenfeld + Nicholson tried a series, but stopped it.

She asked me to see ^(WY + DESP) scripts - "but this is the bone of my existence, it takes a press."

I said I would try to get updates for Michael + Barbara while she was reading it.

[She also asked about books - said they do books that, could it be a trade book ("that's where we make enough money to be played") I said I thought it would have to be Univ. Press, but I'd be interested in mind.]

85

Friday, July 17

[11:45 A.M.] dropped off
WT [w/ Resp.] - scripts at
Helen Merrill's office
w/ letters

(She had said she
was sorry she wouldn't
be there to meet me)

Friday, July 24 + see also RESP
this date

[10-11 AM.] meeting w/
Michael Pomicini at Y.

Along w/ discussion of
- Responses
- me doing theory seminars for him
WT case wh.

45 minutes in,
He told me how ~~few~~
many scripts he had he
wasn't ready, couldn't
read.

He said, "I assume you
haven't read my WT-ply yet."

He said, "No, I've looked
at it. But it's very difficult,
very heavy - like the Talmud."
But he also said he
wanted to talk w/ Barbara
Damashek about how she
was planning possibly to
contact RESP. + WT.

letters to Michel Pomicini
company, I'd put him in
touch w/ Barbara Damashek.

88

89

Sun, Aug. 2, 1987

[5:30 p.m.] left message on
machine of Barbara

Damashek, saying that
I wanted to know her plans
~~that~~ re: Wt. (+ RESP.),
also that I had
~~been~~ news involving
Michael Povich &
Helen Merrill [who
told me Barbara
is in Evanston]

Tuesday, Aug 5

[7:30 p.m.] Barbara Damashek
returned my call.

SEE RESP - (4) for this date

In course of discussing
sit. at her theater, she
mentioned she hadn't really
read the "new" (4-Part Wt)
and sent her.

I also told her Michael
Povich wanted to talk to her

about how to do RESP + WT-part
in some program, she seemed a little
nervous about having her ideas stolen,
but finally said she would

90

Wed., August 5

Carbon-
enriched script sent w/ letter
to

DANIEL SULLIVAN
SEATTLE REPERTORY THEATRE
155 Mercer St.
SEATTLE, WASHINGTON, 98109
[206-443-2210]

see
RESP (4)
Aug 4 87
for Barbara
Damashek
file -

See also RESP (4)

7:00 p.m.
called back Barbara
Damashek [re: calling
Daniel Sullivan].

Also mentioned I'd
been thinking about the
reading run by Sharon
Olson/Toby Cole, and that
I thought what would
be most useful would
be to try out various
WT-Responses combinations
(i.e., various WT-scenes)

91

She said that was O.K.
w/ her, but that as she
recalled, WT was very visual,
& thus need probably
sit-down readings, (⊕) of course
so is Responses; she added.

She then added they had
yet to raise money for
reading series.

Monday, Aug 13
in evening letter to Barbara Damashek

Sat., Aug 15, noon
called Toby
Cole.

New phone [1-415-486-1852]

She confirmed they were
trying to get funds for
reading series, to have me
out in March-April '88.
I said I'd like
to use it to try scenes of
WT with Responses. That was
fine w/ her.

cl asked how she felt about staged vs unstaged reading. she said she preferred unstaged. cl said cl preferred enough staging to make words "legible" - she was amenable.

cl mentioned ~~we~~ cl might be out there with Susan in December - could Barbara, she + cl meet, ~~she can~~ do some advance planning? She was very enthusiastic. "Barbara + cl are dedicated to producing those plays," she said. On the whole, she was more relaxed + gracious than last year.

see - lsc RESP this date

Thurs. Sept. 3

~~check in~~
~~Barbara~~ letter to Helen Merrill updating Povich / D. Washel + requesting meeting.

Fri., Sept 11 | see RESP. this date

2:45 pm. | Coming back to Jewish Theological Seminary w/ Michael Povich. cl told him Barbara Danushel would like to talk w/ him about WT [+ RESP.] - He said he'd just been in San Francisco, had left message after message for her - cl told him she's in Evanston, defusing his annoyance with her, cl thought.

Monday, Nov. 16th ^{see also RESP}
^{11:15} 11 AM [called Helen Merrill

about getting her AR]

I asked if she'd get
 send WT (+ RESP).

She said she had, and
 had some ~~notes~~ comments
 on the overwritten down,
 scanned herself, looked, couldn't
 find them.

"But one of them was
 overwritten," she said.

"Which? The longer ^{one} or the
 shorter one?"

"The long one," she said [WT]

She asked if either new
 w/ P or with a D or Washels.
 I said not really, added
 that Barbara was "considering
 doing excerpts for WT w/ Resp."
 She said she thought that
 was ^{very} a good idea.

She also mentioned she'd shown
 both scripts ^(WT + RESP) to a director Michael
 knows, who was interested in them.

96

DECEMBER 1987

97

See RESP this date

Fri Dec 4

11 AM - 12:15 pm

Meeting w/ Jayne Koszyn,
Michael Poznanski & Mary
at Mossie Th at 92 St
"Y." re: RESP, reading

→ Apropos of what to
read with Resp, I asked
if she'd read WT.

She said, she'd been meaning
to.

[I had a copy^{also} - case
Michael had told her about
it - but not necessary]

I suggested she read
it slowly "almost like -
anthology" with the quote
in mind: what seems or
seems could go with Resp.

"That could get the very
columns - words of David
Cole," she replied

98

Wed., Dec. 16 ^{see also RESP this date}

[1 pm] called Barbara Demushick in San Francisco about getting/working together next week when we are out visiting Drew.

She wants to meet but has a script due for Louisville Jan 7, so is very busy.

No specific discussion of WT [or RESP].

Thurs., Dec. 17 ^{see also RESP this date}

[5 pm] called TOBY COLE in San Francisco, to ask if reading series in which they'd invite me out was set yet.

She said no, they're still waiting to hear.

I told her situation at "F" - did she see any obstacles to either date (March 7 or Apr. 25). She said ask them if they can go with earlier date.

We agreed - she [Barbara, et al] to try to meet next week.

99

(in) SAN FRANCISCO

~~see also RESP~~
this date

Tues., Dec. 22

[4-6 pm] Drew + I went to Berlinart show at San Francisco Museum, discussed his publishing RESP - and WT

(See RESP this date)

specifically re WT:

He said he might want to do part of WT to complete volume - cl, after a little thought suggested HOCHT. He agreed.

Tues., Dec. 29 ^{see ~~RESP~~ this date}

[10-11:30 AM] Coffee w/ Toby Cole, literary manager of Berkeley Jewish Theatre
(See RESP this date)

She agreed to WT - same program w/ WT. cl said

100

I'd be in touch about
which scenes

JAN. 1988

FEB 1988

1988

101

Wed., Jan. 20, 1988

letter to Toby Cole

- (1) for her to use for funding needs
- (2) personal to her

copies
in
envelope

Mon., Jan 25

see RESP HCS det

10:45 called Helen

Memo

conv / mostly about
RESP + (AR) - see

RESP / (AR) this date.

re: WJ

(1) She said, when
I told her of Berkeley
Jewish Tm - re: (1)
"Excellent - you can
hear how it sounds"
"well, actually," said I
"I'm doing best how it
sounds"

(2) She told me she'd

talked re / Michael
"about both plays"

(3) re: few published
[part of Wt as well as RESP]
- of told her Drew
doesn't want the
rights - feels he would
enjoy them ("He's
absolutely right," she said.)
and would be willing
to sell rights to
Drs / Play Service of
France ("Excellent," she said.)

And, she added
"The cautionary notice
should be addressed
to us [Helen Merrill]"

Should of had Drew
get in touch with her?
"yes, how to write
please"

Fri., Feb. 19 + see also RESP
this date

carbon
in envelope
letter to Drew about
published of HUETTT (RESP)

104

MARCH 1988

APRIL 1988

105

Mon.

March 7, 1988 [READING of
RESP at Music

5 pm! Alex Gelman,
who directed RESP-reading at
Music had asked to see
WT.

Noble Shrapshire ~~returned~~
returned WT (a book of Th) ~~script~~
script to me (he played
RABBI in reading) ~~to~~
I gave Alex his ^(Noble's) script:

ALEX GELMAN
212-982-4892

Noble mentioned one
"Elizabeth Margid" who
knows WT, is a director at
Manhattan Purchasing.

COPY in envelope

10 pm, Back in NEW AAVEN
letter fr/ Tobey Cole that
they didn't get the grant,
couldn't do May reading

106

Mon, March 14 ^{see RESP this date}

- called Elizabeth Mursid

She used to be an assistant of Rob Ganschutz at McLaren, didn't actually see WT there but read it around office, liked it.

(MAY 1988)

107

Friday, May 6 ^{see RESP this date} ~~see~~ ~~RESP~~ ~~date~~

scripts of WT [and other 2 plays] back to Seattle Rep, w/ letters

~~xxxx~~ ~~envelope~~

Friday May 13 ^{see RESP this date}

Calling Michael Porsnich to arrange to go to Philly conference w/ him, I was told, first by Jayme, who answered phone, & then by M. himself, that "Gossie" has been asked by "X" to suspend operations.

Then got a possibility of ~~WT~~ w/ a RESP. There the Jayme mentioned this & set a lot of next year's product & really was kind of [RESP. w/] WT

Jayme told me she's going to a theater in Boston - I told her to take WT.

in Philly

Tues. May 17

Michael told me
Joanne has made a bid
over his head to take on
theater at the V @

in NY

Tues. May 24

8 pm | At last of my
talks at "V," Joanne Kosszyn
told me she'd read WT
thought it was wonderful
— "and also the reader
for the theater, it blew
her away."

(This was 1st acknowledgment
by anybody at Mossie that
that WT had ever been
read there.)

She said it ought to be
done. I said it's had
at ~~the~~ in staged reads
— at 0 p.m. Eye.

see RESP this date

Friday, May 27

6:30 p.m. | Called
Barbara Damaskis in San
Francisco (to ask if she'd
~~see~~ ~~recommend~~ ~~my~~ ~~plans~~
to Council of Jewish
Directors of — Election to
June 9) @
"It's not official yet,
but I'm resigning as
head of Berkeley Jewish Theatre."
Well, there goes the
project for my work there,
~~Oh, not at all~~ I said
"Oh no," she replied.
"Toby Cole is committed
to your work. Also she
added: "I've talked w/
you work whenever possible."

see RESP this date

Tues. May 31

51 W. 86 St
NY 10024

letter to Michael Posnick
w/ 20 su — arcs of WT (see RESP)
request ~~him~~ ~~to~~ to recommend it at
June 8-9 Council of Jewish Directors Meeting.

110

JUNE 1988

JULY 1988

AUG UST 1988

III

see also RESP
+65 24

Thurs., June 9

script by hand in N.Y.
to:

SUSAN MERSON*

817 N. Citrus

Los Angeles, Calif

phone: 213-464-2205

90038

* head of Streisand
Center in L.A., who
heard my presentation
at ~~the~~ Council of Jewish
Theatros, 92nd St &
Mosic, the * friend of
Michael Posnick / ~~not back~~
Long Wharf. Has done that
piece on Simon Weil,
Christ mystic

112

Wed, June 15~~th~~ 1988

^{Carbon in envelope} letters to Susan Merson
re: [Rec'd] WJ.

Thurs, June 30

^{Xerox envelope} letters to SUSAN MASON

^{in PUBLISHING envelope} letters to Station Hill Press (returning WJ only)

 SEPT. 1988
 OCT 1988

113

Wed, Sept. 7

^{in envelope} letters to Susan Merson
asking among other things,
for her reactions to WJ.

Fri, Sept. 30

^{in envelope} letters to WJ
Script, ^{a-d Resp + Den Ex} ^{mailed (1st class h/WT) to}

BILL FINLEY
36 W. 20 ST. 2nd Floor
NY NY 10011
212-243-6461

[Constance^{Wilkinson} had told me he wanted to see my scripts last summer. I finally reached him on phone, offered to bring scripts over — "No," he said, "but mail them to me, that will do"]

^{in envelope} received letters to SUSAN Merson,
no mention of WJ

114

NOVEMBER 1988

115

see also REESP this date

Wed. Nov 21

[7:30 pm] AT screening of Cai + Richard's film, Higher Aspirations (at old Huxtable Museum at Columbus Circle), I ran into Ed Cohen, asked him what he knew about Berkeley Jewish Theatre.

He said he'd heard from Barbara Danashele that it was little more than a community theatre - that Susan Merson had been offered Barbara's job + refused it!
"But, listen, if they want to do your plays..."

Sat, Dec 4 ^{see also RESP this date} (DECEMBER 1988)

John Leubsdorf speaks to Drew, who, he says, thinks it's just intended in publishing plays of his - why become of can it say no. 117

Wed., Dec. 7

Sprad called Bill Friday, "I liked the play - can I call you over this weekend?"

Thurs. Dec. 8 ^{see RESP this date}

Ips called JOB- COLE in Berkeley (415-485-1852)

She's resigned, they're not doing plays.

She'll be recommending RESP, but not WJ, either

see RESP this date for details

118

119

~~JAN~~ JANUARY 1989
FEB 1989

Fri.

January 6, 1989 → see also PESH
this date

Devix 1-
envelope

letter by Toby Cole,
saying she was hiring
new staff of Berkeley
guild. Th. sent back
WS script to me

Fri., March 24

^{copy} - letter to DAVE W re
publicist of HocTH
[+ RESP]

^{copy} - letter to PHILIP WINSOR,
about publishing an
excerpt by WJ [instead of
RESP. as he'd requested]
in Penn State's Journal
of Genl Educat [JGE]

Thurs., March 30

10:30 pm Robin Hirsch called,
to ask me to read from my
work at his cafe - I
considered reading some
2-chorus scenes by
WJ - but finally decided
on RESP.

122

APRIL 1989

MAR 1989

123

Tues, April 11

11 AM phone call by
Ellen Schiff at U. Mass -
Northampton [?]

She writes on Jewish
Theater [From Stereotype to
Metaphor], is interested in
Am Jewish playwrights, use
of Jewish textuality (esp. Lit
Sundays),
was told about me by
Andrea Morgan (at Nat'l
Foundation for Jewish Culture)
+ Michael Posnick
we discuss TIKKUN article

She asked about my
plays, I told her about
WT + RESP. She seemed
especially interested in
RESP. I said I'd send
her both.

Ellen Schiff
7 Wilfred Ave
Adams, Mass 01226

124

Fri., Apr. 21

~~letter to Michael~~

carbon script [along w/ RESP] + letter to:

20
Tue, Apr. 11

ELLEN SCHIFF
7 W. Bedford Ave
Adams, Mass. 01220

Wed. Apr. 26

xerox letter w/ Ellen Schiff
acknowledging receipt
of WJ (+ RESP.)

JUNE 1989

RESP 125

see also

Wed. June 7, 1989

4-6 p.m. | Ellen Schiff interviewed me, w/ tape-recorder running, for a book of interviews w/ Jewish threat people, she is preparing. We discussed WJ, Resp, Ticker piece & general questions.

On WJ, she said it was "eye-opening." She recognized its connection w/ El modern Per 6x + Fant location. She was also fascinated by alternation of complex & colloquial language.

Sat. June 10, 89

letter w/ Ellen Schiff
thanking her for visit

xerox
with

126

127

JULY 1989

AUG 89

SEPT 89

OCT 89

Fri., July 28

- script to

letter
in
envelope

DREW DE SHONG
3878 17th ST
San Francisco, Calif.
94114

Calony w/PRESA
(for publication)

128

NOV. 1989

DEC. 1989

129

in NEW HAVEN

Sat Nov. 11, 1989

3 p.m. | David Willinger
[called to say he wanted to
do ~~his~~ RESP., said he'd
like to see map of w/
works, I said I'd send him
w/ (reminded him Berge, though
when I'd met him, had
directed part of it

Mon. Nov. 20, [my 48th Birthday]
scripts to

DAVID WILLINGER
Dept. of Theatre & Dance
City College of N.Y.
138 St + Convent Ave.

Dr. Alice Benston
Chair
Dept. of Theatre & Film Studies
Emory University
Atlanta, Georgia 30322

→ (along w/ RESP, to Ellie's
Chickman, re: visit of mine to Emory)
- A pg. in connection w/ send of
one of my plays)

130

Sun, Dec

~~Thurs, Dec 28~~

met David Willems at
 Performing Garage (Foreman, Laca)
~~He said no Susan & I~~
 sat with him. He said
 nothing about having
 received WT [a short
 RESP-production]

Jan 1990

1990

131

Fri, Jan. 19, 1990 ~~Jan 19~~

in midnight } Ellie called.

Her chairman "blown away"
 by both plays
 She (Chairman) wanted to
 do whole WT
 Ellie will direct. H or h
 rehearsal before I get
 there.

dates: Thurs, Apr. 5 - Fri, Apr 6

Thurs down
 Thurs night
 Fri aft

[see also ~~RESP~~ this
 date]

132

FEB - mid-MARCH '90

133

Note (2) Beta/early Feb and mid-March Ellie Fuchs called several times re Susan + - y coming to ~~ATLANTA~~ ATLANTA. She discussed aspects of each play there, and I didn't have ^{this} photo-books with me, so what follows is what I can recall on 3/17/90

- Ellie will teach HOGHTH on ~~Friday~~ ^{Thurs} 3/22 ^{2:40pm} ~~in~~ ^{class} (Theater?) class.

- Jimmy Flannery will be there, possibly, in his class. She asked me to be ready to discuss w/ him the concept which Jim told me. (Jimmy said they concurred ^{at first} but I think it will ~~be~~ ^{be} the concept

134

- all things out Ellis
will not be doing
HUCHH as a study
needs as well as
RESP. but back when
she thought he was,
she had a long
discussion w/ a subject
w/ speed when he
enters the cross-hair.
She doesn't feel it;
true to his work,
that it's merely
"intellectual" etc.
al tried to explain
that it's a model
of systems, not "the
truth, etc." - that
says she understands
all that, but still
down to life it
She's full of praise
for HUCHH about by
that, etc.

Lin ATLANTA

135

Wed., March 21, 1970
12:30 p.m. (back at Ellis)

E. said she is going
to teach the W5

- ① Summary, whole play
- ② discussing HUCHH
- ③ hand out last 5
pages to be read in
class.

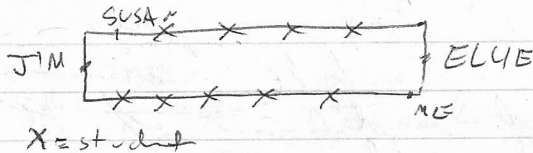
(IN ENVELOPE)

She then gave me
a wonderful summary
she'd written of the
whole play - a real
summary. I told her, as
the W5 himself
might have written.
(It was a revelation
to me that she'd even
ever read the whole
thing. When we first read,
she asked for whole script
- I made but I recall as
some slight comment about
the rest)

Thursday, March 22

2:30 - 5:30 | Ellie's class
on HOCTH, together w/ Libby
Atlan's The Memorials

The class was in a sort
of a square rehearsal room w/
a mirror at a long table.
Ellie's $\frac{1}{3}$ students in Theaterably
see this. - Jim Flannery
brought about 8 of his students
of Criticism course



Ellie began by describing
her course for benefit of
Jim's students - who
had a remarkably
difficult time thinking
plays - with - plays. Ellie
went through some of
Ken's things present

The first hour was
spent on Atlan's Memorials.
E. made very clear this
brilliant, difficult play.

(Jim admitted he'd missed
what a scene she described).
It's a sophisticated example of
theater, though.

After the second hour
she turned to HOCTH & WT
- general.

First she looked out
summary of what play
she'd written - and about
and told her each
had read a scene. This
was a good idea,
I enabled her to
make it w/ the medieval
cycle play (circumstances → Apocalypse)

She asked students
for their impressions of
HOCTH

One girl said she thought
characters in both plays (HOCTH + Atlan)
weren't "intelligent" - by which
it turned out, she meant realistic,

i.e., concerned about "realistic" concerns. But a guy pointed out, they're intellectual positions.

A rather guy said w.t. "takes control" - another that he is a sort of Trojan horse.

Ellie spoke of quest/journing dimension of play, and how this sublimated the other kind of medieval play - morality (Everyman) - into structures of the Cycle.

Ellie got the to list all the ~~the~~ w.t. christas ^{interviews} in HOCTH. (They were a little sketchy on this - but obviously had read the play). She added, characterizing the w.t. as Faust since as "w.t. is a convert"

Then she used this prologue to talk about how earlier - w.t., w.t. meets me or 2 version of himself, now they're prologues: -

She asked me to speak. I told of genesis of play in my reading of w.t. books in high school, the rest was on Baptist, and in New Haven ~~at~~, the art-historical analyses of Christ carrying cross.

I got up + "devoted" her one right show almost w/ a group by physically leaning table - then I said: "I ~~don't~~ suppose I become psychologically alienated, think: 'here I am with a bunch of people I don't know in a city I've never been' w.t. I said is one who expresses psychological withdrawal as physical withdrawal."

This, at a rate, was
my "take" on the climate.
I said I did + I'd
the legend in its original
form & it didn't
reflect too well on
Jesus or Christians.

Also at Ellie's request,
I spoke about my
"influence" i.e. of my
Jung's novels (the disloyals),
and Shaw - how people
had seen all wrong, he
isn't + intellectual, it's
rhetoric being deployed
at the instigation of power.
I mentioned Corneille +
Racine, Trojan Council scene
& Troilus + Cressida
Satan in Paradise Lost - "I
don't + compare myself to
small potatoes, you notice"
I quoted by Theodor E. about
about doing young more whole
as conviction brighten.

Ellie had removed last
7 hrs. of END of WORLD
passed out, we read
it aloud: me as WT,
J - as MAN AND E.
reading final S.P. They read
very well and brought
After this they were
free - their comment
I spoke of being another
giving you no practical
act (accen)

One girl asked about
Heidegger's influence (I
spoke of sense of "moment"
or phases of development)
A guy asked about a
cert. essay of Heidegger
on the table - this re:
a point I'd made that
play does not begin w/
the origin - at WT-JC
encounter, ~~but~~ (libret also
beginning on [p. 2]), but
quest toward it. I also
explicitated cross-base speed

as a violent quest for
origins. E. had spoken of
her unusual this play
was for ~~an~~ American
flavor, I said, despite
its continental trappings,
it was American in respect
to its Emersonian
("only should not we also
enjoy an original relation
with the universe") of
its difficulties with history.

Ellie actually said
it was one of the major
works of the 20th century.
Jim Flomeny said ~~the~~
it reminded him of
G. de la - but he likes
it better!

The girl who asked
the 4 eye-quest (Anya)
and the ~~other~~ wife of PABRI-als
(June) Ellie's assistant, both said
before how much they enjoyed it.

→ He also asked if notes, marginalization
could be read as many of all on some
of being on the margins - but pointed out
it might be seen as an attack on Judaism.

Jim raised the question
of whether first ~~any~~
could be read positively.
(A black girl some steps
afterward I asked this, too).
I said: "Well, he certainly
takes his fate - his own
hands - literally. But, I
admit, WJ does cheer me
up."

A + end class applauded.
I applauded them. I
told Ellie class had
made me happy - to be
discussed in the right context,
and not at random
(as a post-hoc discussion).

Ellie wants to get
Toussaint w/ Bettie - I wrote
about publishing ~~the~~ all 3
plays - see below is
A + box.

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Sun, March 25

see also RESP
- WT this date
(STILL in ATLANTA)

At dinner out w/ Ellie, Sus & all on
the course of talking w/
Ellie about her director
RESP, (see RESP. this date),
she started talking about
getting a N.Y. production
of WT.

She said: "I'm
not sure I could
handle spatial complexities
of WT." I pointed out
no scene but find out
contained more than 6 actors
and ~~must~~ ^{must} contain only
2 or 3. "It's really a
chamber epic," I said;
Ellie liked that.

We discussed doing it
in different spaces, one
space per part.

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Then we discussed specific
venues of potential
Theater for New City
because it's built an audience
prepared for good work.
"Yes, but you're only
one of 3 or 4 plays going
on there," she said.

Then she started thinking
about Brooklyn.

First she thought of
B.A.C.A., where we'd seen
w/ Lori-Aune Parks play with
her. She said, ~~she~~ she could
see it being done there w/
Mac Wellman as dramaturg,
but wondered about getting
it noticed. I said
Erika Mink had put BAOT
the mob w/ her review of the
Parks play - and I said once
to understand the NY Times
interest in any big Jewish event
(She said it should be kept, &
even, rather than 2 days,

w/ family - local
restaurant tie-in for dinner
(I pointed out BACA is
more junior than BAM is)

The person she mentioned
at BACA was "Gretta" or
"Gretchen" - she couldn't
remember which.

Then Ellie thought of
The Arts at St. Ann's - and
got really excited, because:

(a) they've just asked her to
be on the board.

(b) she's got a friend,
Hillary Beckster [?], a
South African Jewish
divorced, who works there

and is looking for a
project ^{→ who wants to talk to Ellie or son}
_{as Ellie goes back}

(c) they've ~~just~~ got several
shows

(d) they've just had a big bit,
Marvin Faithful in 7 Deadly Sins.

She also mentioned Brstein doing
the play - I told her my history w/ Brstein
She asked if I'd trust Akelitis -
I said I won't see.

→ sell ^{als} ~~the~~ _{RESID} _{RECEIVE} the lot
We also discussed publishing
all 3 plays, w/ Bettie-Knapp
in the same series as the Atlas.

We discussed what order
the plays should appear in
(Ellie thinks: "deus ex → us → rest")

I listed points I
thought might appeal to Bettie-
Knapp: "America Clouded,"
"sacred theater," "only Final
Playright = America"

Ellie said she'd write
Bettie as soon as she found time

She thought I should
archive all 3 MS in one
big binder, possibly with a
supplementary note. (We discussed the
possibility of her, as my biggest
donor - purpose)

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[APRIL 1990]

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Mon., Apr. 9, 1990

~~letter~~ ^{at Emory} pt Ken Friedman,
 sends me his book,
^{envelope} Friend's Dress of
Imperial, and
 ushy to see wJ

Mon., Apr. 16

[9 p.m.] Ellie called to
 say she was sending the wJ
^{to} ~~to~~ ^{to} Hilary Bletcher [sp.?
~~to~~ Arts at St. Anne
 (I told her I was planning
 to read Ken Friedman the wJ)
 Ellie says she's been
 working on a long letter
 to Betty Frank about wJ
 [RESP & does it] - it's so
 long she's not yet
 anywhere, so has been
 thinking about sending a
 shorter letter.

"sitting" on the script,
 when Ellie prodded Sam
 Sam said: "I know that
 play. It was in Gene Frankel's
 direct seminar, plus
 Debra Post brought it in.
 It's a lot of
 notes."

"No, it's a double
 epic," says Ellie. "And to
 me," "Let's hope she
 responds to it."

Ellie also said she thinks
 3 KINGS/GOODNESS were as out
 as inevitable in their develop-
 ment as part of play.

She also said she'd
 been thinking: WT ^(the play) moves
 out of history toward "theatre",
 and said in this respect play
 achieves more than document
 can't achieve.

Thurs., May 24, 1990

Letter p/ Ken Frieden on WT

JUNE 1990
 JULY 1990
 AUG 1990 153

Mon., June 4, ^{in New Haven}

[late night]

Ellie called.

Susan Feldman of "Arts at
 St. Anne's" came to see her
 clutching the script - but couldn't
read it.

"I was impressed w/ quality
 of her questions, though - esp. about
 the geometrical design," said Ellie.

Also: "she wanted to know
 why do it now? We had a good
 discussion on this."

Ellie also said she presented
 her view of doing it in different
 spaces in St. Anne's - and
 that this interested Susan.

Susan told Ellie that they
 have no general budget, have to
 raise money for each show
 "And they don't do elaborate
 production. So I told her to give
 me an estimate of how much
 it would cost - and then we'd
 discuss it funding."

(over)

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Also, I told Ellie about Ken Frieden not liking it. She said she wasn't surprised. "A lot of people would find it anti-semitic."

Mon, Jun 18, 1990

^{IN ENVELOPE} letter by Bill Reichblum at Pacific Jewish Theatre. (for a Bertaloy Rep) returning WS which he claimed to have had from "Jessica Teich, formerly of the Tapes." (But in fact I think he got it from Joby Cole. Can it be WS but "I know your wife and am interested to know of any recent productions or new plays you might have."

SEPT 1990

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Mon, Sept. 4, 1990 (see also ^{RESP} ^{deus ex} ^{thru} ^{date} ^{in envelope})

letter for MAC WELLMAN, returning WS [+ RESP - but not deus ex], he can do nothing for me.

Fri, Sept. 14 ^{in NY} 6:45-7:15 pm I met Ellie. Told her I felt insulted by Wellman's letter. She read it, agreed: "he talks to you like a beginner in theater."

She did also say she'd seen Mac & series he would have considered say scripts for has been discontinued.

She also mentioned she sounded out Tim Wiles at Indian Press about publishing some new (e.g. my) plays - but he only wanted stage-approved work, which disgusted Ellie.

I also asked Ellie if she'd heard from Susan Feldman at Arts at St. Anne's. She said she heard William Bane that Susan's "still ready" for script.

(in NY) → all-RESP } this date
 -dec-cc }
 Fri, Oct 5 11 pm

Susan & I ran into Ellis
 & Jim Leverett at the Public
 Theatre, at Sophie Treadwell's Memorial.

Jim & I talked for 10
 minutes or so — our first
 real talk ever in 8 or so
 years of knowing each other —
 re: Eisenhower & A in
 Theatre

At the end of it Jim
 said "you know I'd
 really like to read your
 play. Could you send the
 to me in down (where he's
 heady this term)?" I said
 of course

Ellis told Susan, who told
 me later: "Susan Benson [at
 St Ann's Arts] is supposed to
 be reading w/ this material"
 E. had a copy of it with
 her — my recommending it to an NY
 student for a paper.

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Wed, Oct. 17 |

Carbon
in envelope
Scribble^{with left} of WS [+ RESP + dous ex] to

Jim Levrett
Theatre Dept.
Theatre Building
North Riverside Drive
Univ of Iowa
Iowa City, Iowa 52242

NOV. 1990

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Mon, Nov. 26 |

(midnight) (in NEW HAVEN) Ellis Fush
called. Her best student at NYU
is writing a paper on WT.

Lynn Davis
Davis Cohen Associates
513A 6th Ave.
NY NY 10011

212-242-3346

home: 228-2049

Long Island: 516-324-4129

Barbara Damashuk
93 Francisco Way
Kensington, Calif.
94707
home: 415-526-3142

theater
Berkeley Jewish Th.
849-0498

Cynthia Jenner

3 East 9th St., basement

[bell: Jenner/Schier (Ernie Schier
man she lives with)

home: 982-9289

Am Pl: 246-3730 → JOAN FISHMAN

Service: LTI-6470

WRN HANDMAN (HOME): 265-5990

Mosaic Theatre (KMAH)
1-212-427-6000
(ext 240) - Michael Posnick

Jayne Koszyk [director]
- Melissa Davis [manager]

Noble Shropshire (home)

335-3618

TOBY COLE

Berkeley Jewish
Theatre

Berkeley/Richmond
Jewish Community
Center

1414 Walnut St.
Berkeley, Calif.
94709

home phone: 415-

486-1852 ~~845-2524~~

just before noon
least coast time best

new (spring 87)