

REHEARSAL NOTEBOOK I



Play: The Moments of the Wandering Jew
Period: August 1993 - July 1997

HISTOIRE de la
RÉCEPTION

9. Aug 15 93 → July 23, 1997
[FOREMAN] →

I

135 pages



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AUG 15/1993

[Aug 15-29 written up Sept 9 93
incl notes]

Sunday, Aug 15, '93

10³⁰ pm) Ellie called to country

Jim Leverett come up
to spend the weekend with
her - and on the way up
read WT (which, along w/
RESP + decs ex, he's had
since OCT '90).

It impressed him, and
he + Ellie discussed it
- country.

Jim has inquiries about
"Raven" + the "2 WT's"
scene - finds end a
"hunchout."

Fears play is too
articulated, would keep the
unspoken from being commented
But is impressed with the
whole "acc" of it.

Ellie + Jim discussed
by when and at what
times it could be done.

Jim suggested Richard Foreman at his new St. Marks Theatre.

Ellis asked how I felt about Foreman. I said I worried about his ability to operate inside another's stage vision.

Ellis: "You know, David, you control language & stage action too tightly, maybe it's for you to give a little."

Me: "That's not the level I worry about - I can see him doing WT & cutting the ~~it~~

She then asked if Foreman had ever read my work. I said ~~by~~ I was sure he had read Responses - liked it all but last line.

I said I had a vague impression he'd been brought up at some point by somebody, but couldn't be sure.

She asked if she & Jim could approach him and maybe his partner, David Hershkovitz at St. Marks Theatre "con person". I said: Definitely.

She also asked if they would say I'd be willing to put some money into it. I said yes.

She also told me Kate Mannheim is sick with "neuropathy" - not life threatening but very painful - I think was limiting Foreman's movements & ability to make plans.

(in NY)

Mon, Aug 23

late night: Ellie called me in New York:

"Foreman wants to direct The Wandering Jew"

He asked her if I'd be amenable to change. He said, for example, he'd like to see what

"The woman who loved the wit" was doing in the play ("But" said Ellie - when I pointed out this was the one scene everybody liked, "the fact he's being so specific shows he's sincerely interested")

Foreman said he does not want to produce. He thinks it should be done at a bigger theatre than his on 2nd Ave.

He also said he wants to do it with enough money to have good actors

We discussed theatres ("At least A.R.T. would have money," I said "Would they?" said Ellie).

She felt a good project might be En Garde, the 5th-specific company run by Anne Hamburger (I've seen several of their MacWeller pieces in Central Park, an abandoned 42nd St Theatre, a Brooklyn Warehouse ~~at the~~ Krapp's Last Tape).

I said I wondered if Foreman, who so likes to create & control his own show, could be happy with an "interest" space created by others. I told her that, about earliest stage readings of wit being

in different parts of the church building. Other try occupied in spring of 1979.

She said I'd have to get her - w/ script for Anne Hamburger. "Jim is dog-eared, I don't think we want to take Foreman away."

She said Foreman did remember reading Respons Foreman also said Kate had, a year or so ago, done illustrations for a children's book on Wandering Jew. "It's all in the timing," Ellis said.

(in NY)

Wed. August 25

3⁰⁰ pm | ran into Jim Leverett at a used book vendor's stall outside the NYU library (he trailed me) & I thought him for all he'd ^{re: Foreman} done. He said he was sorry to have taken so long reading the play & said I realized this from Ellis that this hadn't been the easiest year - 2 of his life - in any case, what he'd done had more than made up for it.

He told he'd already dropped off his copy of w/ with Anne Hamburger of En Guard, asked me to tell Ellis this if I spoke to her.

late night called Ellis to tell her Jim had got script to Anne Hamburger. Ellis knew this, said

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Anne had said she'd
take it away with her
over Labor Day &
call Ellie/jim the

| SEPT 1993

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Mon., Sept. 13, 1993

^{ignores}
w/ folder letters from Ellie (along with
her "Gertrude Stein &
Landscape Theatre" article)

She says ~~she~~ she spoke
to Anne Hamburger, who
"sounded a bit lukewarm"
though she is planning to
read it ~~any~~

Ellie then asked what
about the Jewish Theatre
cl'd had contact with?

Wed., Sept. 15

11 pm called Ellie in the
country (914-895-5476) in
response to the letter I received
from her 2 days ago

I asked her to tell me
in more detail Anne Hamburger's
(as Eva Gorda) reason for
not being interested - w/
w/ Foreman. Ellie said reason
was that Hamburger

found it "not contemporary enough" - "by which," Ellie said "she clearly meant: not political enough." "well," I said, "if that's her ~~own~~ reason, she's right: reading it again" (as Ellie said - the letter Hamburger wanted to do) "won't change anything." Ellie mentioned Hamburger thought she might like to hear how a reading of it, "but I don't see the point," said Ellie, "Neither do I," I said.

I told Ellie re: her question about the NY Jewish Theater as possibly body product, I thought it was - terrible idea. (I briefly went through Ed Cohen's bafflement of NESP, who Michael Poznick devalued it at Jewish Art Administration;

Copeland - and also, Stanley Brechner's new reading of work, despite it being brought in by his own literary manager Bob Blumenfeld (an actor who had read it + had discuss at Princeton in '84)

Ellie ~~she~~ said she also thought it was a terrible idea - "actually it was Forum herself who raised the possibility"

I mentioned in a desultory way CSC (Ellie didn't think much of it as a space but I pointed out they'd done Peer Gynt)

I mentioned as a possible producer Alec Racolin (who'd produced Bevia's Trial). Ellie said: "Racolin's not a producer; he's a banker."

→ cont.

I then said to Ellie:
 "What about Foreman
 himself calling around to
 some places he feels
 comfortable with."

Ellie said F. had
 mentioned 2 such: (1) La Mama
 & (2) ART

(1) As to La Mama, F. had
 said to Ellie: "I think
 Ellen [Stewart] would give
 us the Annex - but then
 we'd have to provide a
 producer."

(2) As to ART, I reminded
 Ellie of Brustein's outipathy
 to me in Yale-days
 "but certainly that's no
 reason not to try him."

Ellie said she was seeing
 Brustein on Oct. 1 & would brood
 it - also that she'd be talking
 more to Jim Leuth again, soon.

For the moment, I'm content
 to leave it in ~~Ellie's~~
 their hands

Places I meant to
 mention to Ellie but didn't

- McCarty
- La Jolla
- Guthrie
- Publicis
- B.A.M.
- ACT
- Peppery Gump

Thurs., Sept. 16

Ellie called to say her
 mother had died in Washington
 on Sept 10.

(CUNY)

Tues., Sept 28!

6³⁰ pm. I dined w/ Ellie in NY
 at the CUNY Grad Center.
 We talked, of course, mostly
 about her mother's death.

But she did bring up
 the possibility of St. Annis for the
 WJ - said she might talk to
 Susan Berger there

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9 pm | visited Eileen Blumen-
thal, told her the situation
w/ Foreman, asked
if she - as herself, a former
producer (of the Cambodian
dance-toms) - had any
ideas about how to
produce WS.

She said, ~~she~~ in her
case, producing had meant
raising money from foundations.

She didn't seem very
excited about Foreman - her
attitude being: "well, you don't
have that many prospects."

OCTOBER 1993

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Tues. Oct 18 |

~~That~~ Having talked to Ellie
a couple of nights ago
and (although she'd earlier
mentioned she was seeing
Buster in Oct 2 & got
told to lie about WS -
this, despite mentioning
Yali "history" with Buster,
he not having mentioned Buster,
I sent her ~~an~~ B's
11/1/93 NEW REPUBLIC review of <sup>you
in
envelope</sup>
The Kentucky Cycle, in which
he talks about Epic plays
in the American theatre,
along with a note <sup>you
in
envelope</sup>
suggesting perhaps they meant
B. would be interested in WS?

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Sun., Nov. 7,

late night Ellie called. I'd just been at, & seen her at Katie's reading from her novel, Vile Island, at Robin Harsuli's cafe.

She said, re: Brustein, that, conditions being what they were, she doubted if Brustein or any regional poet would visit us - "although maybe Seattle or Minneapolis". She went back & put on calling Brustein, finally said, "I just had to call Brustein, I think I'll talk to Jim [Everett] again." I said, whatever she thought best.

Thurs., Nov. 11

(3 p.m.) dinner w/ Ellie at Columbia [after Berya's Trojan Women there]. She said she would be talking to Foreman tomorrow re: his use of Kabbalah, would discuss w/ J-product with him (see Dec. 6. for action)

Mon, Dec. 6

late night) I called Ellie to tell her the amount of the Nathan prize had been raised from \$5,000 to \$10,000. "Great!" she said. "We'll blow it right into WJ"

Then she asked me if she had ever told me about her conversation last month w/ Foreman (see Nov. 11-entry). No, I said (I'd assumed she hadn't after all spoken to him).

As to Brustein/A.R.T. (Richard says he can't consider working outside NY because of Kate's illness^{or} (still undiagnosed possibly hysterical, acc. to Florence Falls, but a recent bloodtest suggest some organic basis. Basic sympt: nerve pain, (neuropathic))

What he thinks is that we should just get a place - e.g., La Maison Annex - then get a producer, whose tasks would be purely administrative, not artistic.

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As for who this might be, apparently the name of Alex Rocholin came up again.

~~Ellie~~ had said who I might be up: "He's not a producer; he's a booster".

This time, Ellie said: "Apparently, Rocholin just raises 'seed-money', \$20,000 or so."

This led to how much production would cost. Ellie had asked ~~Foreman~~ ^{Foreman} how much his productions cost. Answer about \$100,000, mostly raised from Grants.

So extrapolate w/ my would cost ~~\$100,000~~ \$250,000. O.K.

JAN 94

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[written up 3/8/94]

~~To~~ Fri, Jan 28 94, ^{5pm} dinner w/ Ellie at Spaghetti Trattoria on Bleeker St. We discussed what to do next. I said I thought Foreman should do some calling around - not me. Ellie said he's "reclusive" I said, he can't be that reclusive, he's had 25 or so NT productions, he must know people.

Upside: Ellie said she thought F. + I should meet, just him + me, after his current show (My Heart Was a Sledgehammer) loses

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FEB 94

23

[written on 3/8/94]

Fri., Feb. 18, [NEW HAVEN]

dinner w/ Ellis + Susan at Arteca.

She'd been talking to Jim Leverett about where to go next w/ Foreman + WJ. Jim suggested talking to Jeff Horowitz at Theatre for a New Audience at St. Clements. I said I'd heard good things about the company, really liked the idea of St. Clements.

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MARCH 94
APRIL 94

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(NEW HAVEN)

~~Wed~~ Fri, March 4, dinner w/ Ellie
and Susan at Artsea.

Again, Ellie mentioned Jim
talking to Jeff Horowitz
of Theatre for a New Audience
at St. Clements - again, I
said I liked the idea.

S. + I agreed to go
with Ellie + John to see
Titus Andronicus at Horowitz's
Theatre (dir. by Julie Taymor)
on Sat., March 26)

(NY)

Sat., March 26

Susan + I saw Titus
Andronicus done by
Theatre for a New Audience
at St. Clements

[JUNE 21 94 - But Ellie +
Jim never follow up
on Theatre for a New
Audience

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(in NY)

Sun, March 27

saw Penthesilea,
staged by David Herskovits,
by the Tix, Mythic
Theatre Company at
Here, 145 6th Ave NY NY 10003,
w/ Ellie + John

afterwards, I congratulated
Herskovits (whom Ellie
introduced me to) told he
d'd see his Little Eyol
at Foreman's Theatre -
few years back, felt the
same thing w/ that as
tonight; that what seemed
at first like belittling,
undercutting moments -
just proved ways into the
material.

I congratulated ^{me} on Greg
Nathan, which he said ~~at~~
just heard about
SIGNIFY ALL THIS: Ellie thinks
it's just like a version for WT if Foreman
falls through. I said: "More like, God of
the Theatre." "Well, let's work on one
thing out of a ~~piece~~" said Ellie.

MAY '94

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NH

Thurs, May 19

Ellie called to ask
how I felt about
her + Jim sending the
script to New York
Theatre Workshop (Jim Nicola)
(they're the ones that did
Caryl Churchill's Mad Forest
and are now doing
Ann Bogard's McLellan - piece),
The Medicine, at their
East 4th St Theatre
(79 E. 4 ST, across fr)
La Mama)

I said: "good idea!"
She asked me to send
her - fresh script
[which I later did]
She said she'd told their
artistic director, JIM ~~the~~
NICOLA, that Foreman would
direct it that ~~the~~ "we've
almost got a package
with Cole + Foreman"
and that she was sending
script to him [NICOLA] "to have a
look at with an eye to producing it"

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(NY)

Sun, May 29 '94

saw Anne Bogart's
The Medium atNew York Theatre Workshop,
79 E. 4, w/ John &
Kathleen

JUNE '94

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(LENDX)

Sun, June 5 '94

At Claire's wedding,
Ellie told me she'd
send the script to
Jim Nicola

Mon, June 20 '94

received a copy of
Ellie's core letters, sent
w/ my script, to

JIM NICOLA

New York Theatre
Workshop220 w/ 42nd St } their
NY NY 10036 } business
Ad →11 pm.) called Ellie to
thank her for the
epullat core letters

JULY 1994
AUGUST 1994

(NY)

Wed., July 20, 1994 | dinner w/ Ellie
at Claire (7th Ave, betw/ 19-20th Sts)
7 p.m.

Ellie said: "Some good news - that could come to nothing"

It seems Jim Nicola, the literary manager at New York Theatre Workshop, and Greg Gunter, the artistic director, really like WS and want to do a reading of it in the fall
(This all via Jim Bennett)

Moreover, they've shown the script to Bob Woodruff, who also liked it, has been asked to do a play in Israel (Haifa), might want to do WS - and bring Haifa production back to NY Theatre Workshop

Ellie confirmed sense they don't want to bring in Foreman (NYTW)

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She asked if I'd heard
 by NYTW people (she'd told
 them I was in NY not
 New Haven, I said no.)

Tues., July 26 (late night)
 → Ellis called to say the
 reason I hadn't heard
 by NYTW people is that
 they're on a month-long
 retreat they go on
 every summer

SEPT. 1994

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(N.H.)

Sunday, Sept 25 (7³⁰ p.m.)

Ellis called
 last Thursday (Sept 22), she'd
 called Greg Gunter (artistic
 director of New York Theatre
 Workshop) to see what's up.
 Gunter ~~says~~ said he's
 "just wild about NY"
~~forgot~~ → New Haven
 number & said he'd call
 me in the next day or so
 [but still hasn't called]

He said they do want
 to do a reading this fall
 But they're waiting till
 Bob Woodruff gets back to
 Chapel — December —
 they want him to direct it.

Gunter also told Ellis
 he'd had a call from
 Michael Green (who directed A Bright Room
Named Day + Sophie's Trendwells)
 Machinale both of which I saw — at
 Public Theatre, under Joanne Alcazar's

and is now at La Jolla.
 Greif asked Gunters: "What's
 the best play you're looking
 at?" Gunters replied: WT.
 Greif asked to see it.

I told Ellie that all
 these bright readers liking
 the play was itself a
 kind of recognition. Ellie agreed.

We also discussed how I
 should report to Gunters my
 knowing Ellie. Ellie said
 not to stop should mention WT,
 as that was a long time ago,
 though not to deny it, either
 insisted just to say I'd
 known her a long time &
 recently she'd asked to
 find WT in her Emory theatrical
 course.

We also discussed how to handle
 Equity Showcase rights over HOCTH.
 Ellie pointed out ~~it~~ ^{Full} ^{WT} could be seen
 as a new play...

Ellie also mentioned
 that the Kennedy Center
 play-sponsoring program
 (which Sophie Burwellson
 reads for - and Ellie too)
 would, she was sure,
 pick up funds for
 a NY Theater workshop
 of WT (they subsidize
 theaters, not playwrights)

N.Y.

Thurs, Oct 6, 1994

Book Party for Marc Robinson's
American Theaters & Exile
books.

Richard Foreman was there
We talked for the first time
since I learned of his
interest in the WT 14 months
ago.

All he said was: "I'm
sorry I may get to do
the play" (This was first
I'd heard it's definitely
off)

I said "Well, whether
you ever do it or not, I'm
glad of your interest,"
said I (stubbornly -
present tense)

Meanwhile he's going off
to direct Mahagonny in
Lyon - he, whom we couldn't
get up on an American product
out of town because Kate
is so rich!

(over)

At Marc's party of
also saw Jim Everett
who asked if I'd heard
from New York Theatre
Workshops, I said no.
He said he felt sure
I would. "Remember," he
said, "they're a typical
loopy downtown theatre
group."

(NY)
Mon., Nov. 28 |
11³⁰ A.M. I got a call
from (GREG GUNTER (correct
sp.), "Literary Manager/Dramaturg"
of the NY Theatre Workshops
[I'd later find out he'd first
called Susan in New Haven
so he has both members.]
He asked if he could
get together with me before
I left New York. I
suggested Wednesday; he
suggested Wed at 3⁰⁰
at: [220 W 42 St (betw/ 7-8th Ave)
#18th floor

He said they'd be
interested to see other plays
of mine, if I had scripts
in NY. I said I'd check
& bring them if I had them.
I said word had "drifted"
my way "w/ Ellis & Jim Everett
that they were interested in my
work & I was glad to hear
from them.

→ I immediately called Ellis & told her
that I'd finally called. She was thrilled.

Wed., Nov. 30, 3-3:20 pm.

meeting with
GREG/GUNTER
Literary Manager/Dramaturg
of New York Theatre
Workshop
at their office
220 W. 42 (betw/ 7-8
Ave)
18th floor
NY NY 10036

Greg a cheerful, slightly
diffident ^{pudgy} gay guy w/ earrings
in both ears.

A very confusing meeting!

He began by saying:
"I love the WT"
That was all he said
about the play

He told me he is
also dramaturg for
Michael Greif at La Jolla,
is sure Michael would love it,

would like to send it -
and other scripts of mine - to
Michael.

Moreover, he is leaving
NY T.W. to go ~~work~~
full time for Michael in Jan.
at La Jolla

He said he has to be
careful at this point,
not to favor one theater
over the other.

As for NTF: they're
looking this year, I
probably for next

Robert Woodruff is
interested in the script -
but is already pretty well
committed to directing an
open board on Caryl
Churchill. They ests at
NTW next year

But Greg would like
Bob to direct a read
(unstaged - we get only 15
hours of time for Equus)

They don't do
readings in JAN &
FEB, he said

at NYFW in March -
April or May
"to see how people
like it"

Meanwhile though,
he thinks they could do
a read at La Jolla
before that - maybe - Feb

He sounded like
Woodruff was interested
but busy by committee.
~~A~~ ~~to~~ ~~be~~ ~~seen~~ ~~as~~
regards doing it at
NYFW "and his
relations w/ La Jolla
are tenuous."

up Gary said he thought
it ~~is~~ ~~not~~ need - think
with ~~no~~ resources - e.g.
The Critics.

It reminded him of
preference was for a 9-1/2 days
production w/ int set, "for
aesthetics as well as practical

reasons: I want to
retain the chamber
dimension."

He ~~also~~ told me
he'd seen a wonderful
production of Eliza, Eyelott's
The Devil - 5 1/2 hrs. - dis-
by Woodruff at NYU:
How would I feel
about an NYU-based
production? I said I'd
been impressed by
Wilson's Hamlet-machos at NYU,
but (1) I wish I were
most young actors could
handle Wood (2) the
play was already liked
to study people as
"intellectual" without setting
it in a University
(He said that books &
occurred to him)

(cont.)

He asked me how
I felt about reading
the phys. I told
him about AD - he
said he had read + was
the connection of me as
the David Cole below
most theatre books
(he was also vaguely
aware of Susan's rehearsal
book - I got him
title + publisher)
I also said I'd
learned from comments
at reading even when
they contradicted each
other

He asked about
Foreman's interest
I told him I'd
heard 14 ~~months~~ ago F. was
interested but he by
last month (see Oct 6)
he was already talking

about the possibility in
the post sense

He said he was
surprised Foreman - "who's
been mostly small lately" -
would be interested. I
said: "Maybe this is his
way of getting out of
working small - I told
how F. didn't want to
do it in his own theatre."

He said they'd be
interested in Foreman,
but I got the impression
they're much more
interested in Woodruff.
I said emphatically
I thought Woodruff was
an exciting thing

We left it I'd get
him scripts of RES P/ deus ex
son

I gave him permission of
all to Xerox all 3 scripts
for Greif (cont.)

At very end of our meeting, ~~Jim~~ JIM NICOLA, the Artistic Director of NRTW, came by and Greg introduced us. Jim was polite, but nothing more - seemed to have no clear idea who I was, tho' Greg had mentioned WT play.

Also, at one point, he asked how I'd feel about getting WT published - Yale/Thurs - possibly in a special script issue. I said fine. He asked if I thought Yale would be interested in doing the play. I told him, about their rejection it.

New Haven

Thurs.

~~Fri~~, Dec. 1st, 1994 | late night
Told Ellie about my meeting w/ Greg Guter, at NRTW. She agreed it had been confusing.

Also, she wondered ~~if~~ if La Jolla/California audience would get "European" WT. When it came to a play for Yale/Thurs, she said: "How about The Responder - I'll talk to Erika [Munk]."

Sun, Dec 4, 1994 | late night

Talked to Ellie again. She'd told Jim Everett about my meeting w/ Guter + how he seemed strung out between NRTW + La Jolla. Jim's reaction: "Why not both?"

Fri, Dec 9, 1994 | 3³⁰ PM. | copy in envelope

left a letter (w/ scripts of NESP + dens ex) for Greg Guter, saying we should discuss WT before he goes to California.

(NH)

Sun, Feb 12, 1995

11 AM Ellie called h/ Cambridge
 The course of ~~the~~ hers
 at Harvard on "Theaterability"
 in which she was going to
~~be~~ teach w/ ~~it~~ line
 & work to Cambridge on
 Apr. 27 (the 32nd Anniversary
 of closing of Broughton Warren)
 - failed to make it

(NH)
 Mon., March 6, 1995

see also
 RESP + decs ex
 this date

xerox
 in
 envelope

letter to:

GREG GUNTER [Guster]
 La Jolla Playhouse
 Box 12039
 La Jolla, California 92039
 phone: 1-619-550-1070

asking why I'd heard
 nothing further from
 him re: WJ [and if he'd
 read RESP + decs ex - see
 notebooks for this date +
 3/10/95]

Fri., March 10, 10:30 p.m.

see
 RESP +
 decs ex
 this date

Greg Gunter called, in response
 to my letter, sounding somewhat
 abashed.

"You would have no way
 of knowing this," he said,
 but I'd been terribly sick
 for 6 weeks after our meeting."

(Of course I wouldn't know why didn't he let me know, I wondered, And AIDS, I wondered)

This meant, as re: MSP + ideas etc, that they'll see only now being sent to him per NPTW - he promised to read the work.

As for WS, he said "Bob Woodruff is no longer interested in the script."

I said, "Well, you said he was also committed to working on Caryl Churchill's translation of Seneca's *Thyestes*."

"No" he said, "it's not that. Forcibly, he's just changed his mind - you know what I mean?" (What does he think I mean?)

"You must understand," he said, "NPTW is a very directly-driven theatre. They're considering 300 plays at a time, and the ones likely to get worked on are those with a director pushing for them."

While, as for directors other than Woodruff, I reminded him of Foreman's interest in the script - ^(which I'd told him about on Nov 28) - but not in producing it at his theatre Grey. "I'm sure if Foreman wanted to do a reading ^{at his} at his theatre, Jim Nicola + CSC + others would be glad to come." Me: "Since he ~~hadn't~~ hadn't want to do it at his theatre, I don't know if he'd want to do a reading of it there. How about Jim Nicola asking Foreman to do a reading at NPTW?"

Grey said he thought Jim would be interested - that - and said that he, Grey, would talk to Foreman about it and get back to me in late March about that, too. (I cautioned him that Foreman might now be in France directing an opera)

Grey offered a further speculation (I think it was a speculation) that Woodruff had not been able to interest the director that he was working at in WS, and that's why he wasn't part of it at NKTW.

Grey said: "of course I know that the problem is, I think it (WS) is an absolutely marvelous play but maybe people are

~~scared~~ scared by its length, or cost-say or expense."

As to expense, I told him: "I have some money I could invest in a production under the right circumstances. I don't want a vanity production but this should be featured." Please look it over (He will be moved)

I asked him also the new Literary Manager at NKTW replacing him was. He said:

JERRY MANNING

(new literary manager at NKTW)

He also said Michael Grant had not yet read the play

Sunday March 12 (8 pm)

Ellie called.
 I told her about my
 March 10 conversation
 w/ Gwente. (She, too, thought
 "AIDS" re: his sickness.)

She was sympathetic
 I said: "I feel the
 bundles are being raised
 it's not enough I write
 the play — now I have
 to provide the with
 director."

"Well," Ellie said, "that's
 how it is, no point
 complaining" — and she
 actually had some
 specific ideas re: directors.

① MARK LAMOS, who has
 just directed Tony Kushner's
 adapted The Dybbuk
 at Hartford stage

(cont.)

* Marc Robinson dramatized for
 (roomed with?) him. He got Susan
 Smith for Lee Brewer's Warrior Act,
 in which he was Asst. Director.

② MARCUS STERNHE * 59
 who is now in Cambridge,
 at A.R.T. directly — play
 that opens April 6.

Ellie thought best way to
 approach Marcus might be
 via

TOD LONDON
 who is temporary (this spring &
 summer Lit. Manager at ART),
 who, Ellie says is smart,
 & whom she is waiting
 for a callback from about
 something else. She thinks
 she could offer it to
 him to read as something
 Marcus might be interested in.

(N.H.)

Sun, April 2 [late night]

Ellie called

She xeroxed + sent a
copy of WJ to JUD
LONDON [see Sun March 12]
with a cover letter suggesting
he might want to send
it on to Marcus Sterne

Sun, April 9

Susan went to closing
night of the new Foreman play,
I've Got the Shakes, at St Mark's
(w/ her friend, Annie Heddy).

Foreman was there

^{to do} Program says his French
production of MATHAGONT
opens in Nov. 95 + will
tour Europe in Spring 96.

So if I have not
heard from Greg Gantz (who was
supposed to call F. + get book
to me by late March), it's
not because F. is in NT.

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Sunday April 16 (late night)

Ellie called.

Marcus Sterne has got
the script from Ted London
though, unfortunatly, without
Ellie's cover letter.

Marcus ~~had~~ gave Ellie
his N.Y. phone #
& invited her to call he
about us.

MAR 1995

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New Haven

Tues. May 16

(11 pm) Ellie called.

Marcus Sterne in Cambridge
had left a message on her
machine that he found the
script "very interesting,"
asked her to call him
tomorrow

Wed. May 17

^{written up 5/2/95}

(midnight) Ellie called. She'd
talked to Marcus Sterne.

"He talks so fast I could
hardly follow him. He's
interested."

He's very struck by the
play, Ellie says. He's
looking for a way
to provide, as director, a
"second text" — i.e., he
feels it's so realized on the
verbal level already, etc.
Ellie made ~~me~~ suggest
about not seeing us as a
Shakespearean comedy
rather, as a play about

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someone who "misses ~~his~~ ^{his elegance}"
for authentic experience +
must prove such it, etc

Marcus found this very
interesting.

Marcus talked with
Ellis about doing a
staged reading with perhaps
2 weeks of rehearsal - or
one week of discussion/prep
& one of rehearsal.

Ellis + he discussed
approaching Jim Nicola,
getting funds for the
reading.

Marcus said he'd like
to talk with Ellis +
Jim Cervint (but not yet
with me!) when Ellis gets
back to NY after June 10.

[JUNE 1995]

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in NEW HAVEN

Thurs., June 11 (9 p.m.)

got back to New Haven
having inadvertently left
the phone machine on,
and there was a long
message from GREG GUNTER,
as follows:

"I had a long talk
with Woodruff. He asked for
a 2^d copy of WS I'd
sent him one. Will be
~~reading~~ speaking to him
later in week.

"I may have spoken
out of turn on Woodruff.
He's very interested, but not
ready to settle on 'yes,
let's do it'

"I asked: 'why have
you ~~not~~ taken so long?'
and he was like, 'I don't
know' ~~that kind of thing~~
Parts of it I love' - that kind of thing.

"A guy, I wanted to be
an outlet for you, and
of course + maybe give
Lerrett + you some kind
better leads on other venues."

"I'll try again
[and he left his ~~number~~
voice mail # + La Jolla
extensions]"

Fri., June 2, (10 pm)
back to NY (today),
Susan out, another message
of Greg Guter on New
Armen machine. "I just
want to touch base &
give you further thoughts
& updates, I'll
call you next week."

11 p.m. | Ellie called.
Greg Guter had just
called her! "I didn't let
on I'd - in contact with
you, know you." I said I

was surprised he'd called
Ellie since he only mentioned
him on his machine message
(to me). Ellie said: "Maybe he
just came upon my
number on the script."

"A guy, I told her
I'd prefer not to tell
him I'd heard from you
so as to set up the falls of
the same thing." Ellie agreed.

Ellie told me Greg had
spoken to Woodruff who
doesn't like Part I, but
is interested in exploring
the possibility of a re-visit.
Greg raised (to Ellie) what
would money come from
than re-invent playwright
said something about raises
too money...

~~Greg~~ (cont. over)

GREG G. TO ELLIE:

① "Michael Grey has read the damn'g script & particularly responded to it" [one: and Grey was so sure he would.]

② "There's a brilliant director I'd like to show the script to - David Schweitzer" [I told Ellie David had been a student at Yale, that he is a brilliant director, and I'd like her to know of such.]

③ "I - Nicola hasn't read the script - he reads slowly" ["That's why it's important to have a reader" - Ellie]

Ellie said she wasn't sure if she should, but she made a split-second decision to tell him about

Marcus Stearns's interest. She was afraid Grey might back off - but no! he seemed the most interested because someone he knew & respected was also interested.

I reminded Ellie that Gray, who last heard from, was supposed to be round out Foreman about NYTS. Ellie said, when I talked to him, I should ask him whether he'd be followed up on Foreman

Sat. June 3 9:51 (noon) left a message to Greg Gunter on his VOICEMAIL at La Jolla, to call + Mon., before 2:30 or I'd call him.

Sat., June 3 11 p.m. / Ellie called. She'd just meet BOB WOODRUFF, gone out with him & others after a performance of ~~his~~ Charles Mee's Trojan Women at A.P.T. in Cambridge directed by him - "the best"

thing of 're see - Comlinks
this term," Ellie said.

She gave him to understand
that the WT, which he had
received from Greg Guter,
Greg had received from
Ellie and Jim Everett.

Woodruff said, acc. to
Ellie: "I love that play,
I'm crazy about it.
I'm not sure about
Part I - but Part II."
[note: does he mean story I
of 2, or Pt. I of 4 - sounds
like the former.]

He said: "It's so large!
It's based on the novel,
is it?" Ellie explained
the novel [Sue?] and
they are both based on the
legend.

Moreover, he said he'd like
to meet me - maybe in
June [Ellie gets back to NT
on June 10].

Ellie says Woodruff is
supposed to be difficult to
work with. A - his
productions are notorious
for their violence [e.g., his
Dances of Malfi at A.C.T.]
Cl said: "Maybe he
sees the violence of, and
to consciousness, in WT and
is interested in finding a
stage equivalent."

~~And~~ Ellie discussed a
2-mul. - rehearsed staged
reading.

Woodruff said: "I have
\$6-7,000 left over from a
Pugh [Pew?] grant."

Ellie said: "He's a
silly of a seducer, Marcus

Stemp is maybe a solid
project

→ Also she said: Most likely time for meeting between her & Jim & Marcus was June 14 or 15 - NT (Jim leaves for Ireland on June 20)

IN NEW HAVEN

Sat, June 17 (noon) Ellie called

She said, "I've had a long talk with Marcus Sterne, with contradictory results.

Marcus, she says, is committed to going ahead with a "cold" reading at NT TW in Jan 96 and a "hot" reading in MAY 96.

But, Ellie says, she is coming to feel that Marcus is "not really the right director" for WJ

(CONT)

I asked why
She said, she thinks he's "frustrated" with the "largeness" of the play - but the largeness he sees is more a contrast with realistic theatre than a perception of the large themes the play is really about.

She thinks Woodruff is the better possibility - what did I think?
I said, "This may sound corn but at this point I incline to whoever is really committed to the play."
Ellie tended to agree.

She said Woodruff wants to meet me and she's going to set up a meeting for the 3 of us by the end of June (Jim Cervett will have left for Ireland).

PS I told her Gray Guther had not returned 3 calls

NEW HAVEN

Tues. June 20 (11 pm.)

Ellie called.

She's set up a meeting
with Bob Woodruff,
her & me at 4³⁰ pm
on Thurs., June 29.
(She'll give me address
later - thinks it 29 Charles
St.)

Thurs. June 22 (11 pm.)

Ellie called to give me
Woodruff's exact address

Bob Woodruff
29 Charles St, Apt 2A
4³⁰ Thurs., June 29

for her/my/Woodruff June 29 meeting

I also discussed with
her several uncertainties I
have about this meet:

(1) re: Woodruff not liking PT I
of play. I said I was
uncomfortable defending
"rationalizing" my work.
Ellie said: "Try to give her
a sense of the arc of the
work. Show her how the
opening scene we needed to
set up what follows.
We'd better both re-read the
play before next Thurs."

(2) I asked if I should
mention the showcase in '79
& possible contractual tie-ups.
"That could be a real
deal-killer at this stage.
On the other hand, if
he asks if it be would
or "you're not going to
do"

(3) I asked if I should
mention (my) money for
product. Ellie said, no,
that we should leave it.

this was for NY TW
to work out the fingers
for the kind of rehearsal
stage reading he wants.

(4) I should be Greg Gunther
had not returned 3 calls →
calls: should I try to
reach him again before
the Woodruff meet?
"No," said Ellie
emphatically. "He's taken
himself out of it."

IN NEW HAVEN

Mon. June 26 }
Tues. June 27 } re-read WS
Wed. June 28 } in preparation
for meet w/
Robert Woodruff
on 6/29/95

is NY

Thurs, June 29, 1995 [11^{AM}-3 pm]
in NYU Lib., wrote up a
7-page defense of Pts I + II
of WS as setting up

4³⁰ - 6¹⁵ AM

meeting with Ellie +
ROBERT [not "Bob"] WOODRUFF
at Woodruff's apt.

29 Charles St [just west of 7th Ave]
Apt 2A

I arrived first
Woodruff a tall, thin,
Mediterranean-looking man
with ~~a~~ dark black hair
— a pony-tail. Warm,
intense — not very clear
(see below)

While we were waiting,
W. asked me if other
plays were "historical." I
said: more "mythic."

He asked about previous
published work on WS
I told him: all just had

been done in staged readings, plus
a workshop product
H2C44. "How did that go?"
he asked. "Good," it said.
About now, Ellie came
in.

My general impression,
which I liked W. is
that I did not, ~~often~~
more often than not,
understand what he
meant by his comments &
questions. Again & again
he'd ask a question
in very vague terms. I'd
pick a meaning it might
have, answer, politely & precisely
but without any confidence
that I was answering his
question.

He expressed reservations
about the 1st part of the play
(Pt. 5 - not ~~interesting~~ Orme)
"I don't like the style of it"

as much. By the time
I - with the E rammer
- that figure coming in on a
funeral ship, breaking the
windows etc., I'd completely
pulled in. But - Pt 5...
I like to be ahead of
the audience, and here I
think the audience will be
ahead of you. On the other
hand "he added a little
later, "I really enjoy the
play but to earn its
right to be where it is
- the E rammer scene."

Ellie, chief - on Woodruff's
"side" here. Her misgiving
concern the 3 FINGS/ETC scene,
as we discussed afterwards
(see below). But Woodruff's
problem was w/ NEIGHBOR
& PILATE scenes as well.

Some of what W. said
I just plain didn't get.

He's working on a production of Ten Siss in Israel, & tried to connect w/ with that. Then he said something about w/ as represent "contemporary Israel" & this I didn't get at all. (Ellie told me later, neither did she)

By the way, at one point W. asked me point blank if Ellie & I are close. I wasn't going to lie. "yes," I said.

W. said nothing that made clear to me what connect he felt to the play or why he wanted to work on it or what he felt it was "about."

Plus, he said a number of things that made me feel a certain

level of sympathy for characters of w/, e.g., (re: last scene), "who does he think he is, to stop the last judgment like that?" I mean, we're all the stars of our own movie, but... (Then he asked if final scene meant last judgment never takes place. I said I wasn't sure, but it was hard to see how it could.) I tried to explain, but I'm apologetic for being this way in the world. In the works can't find a way to live the experience. But I partly in pain was he feels a sort of arrogance in the character that put him off.

[CONT.] →

Most of all, I came away with an impression of W being against the urgency of the piece. This impression emerged from various comments, both ~~positive~~ and critical, but he made, ~~in~~ some quite positive e.g.

(1) "I really like the Woman scene, because it all comes down to a small, specific situation."

(2) "It's large - it's not large - never - and the 6-7 characters onstage"
(Ellis added: "A 4-5 plus epic")

~~(3)~~

But he also seems to want to cut the hell out of it, viz (i)

(3) "Two evenings - I can't see that, I don't know what '2 evenings means'"

(4) [In response to Elbe pushing him a little as to whether he actually wanted to work on it:] "I can't ~~not~~" Not on the present scale. There'd have to be ~~at~~ some shaking - the polite word for cutting (though I'm not one of those guys crazy for cuts). But it does double back - it says a thing & then says ~~thing~~ again."

[I said the script he'd read represented the 3rd revision of original script, so of course it's necessary ^{to cut things} ~~to cut things~~ "I'm glad you said that," Elbe whistled when he was called to phone.]

Also: Woodruff thought OM could be
narratives detached by Ellis's scent
(he mentions it had originally
followed (out) EOWEN

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I suggested he make
a report of script, mark
up places where he thought
cuts should be - & then
he & I should go over
the cuts. He agreed, & I
then told him I'd be
in NY more than Aug 4
except for July 10-20, &
gave him a NY phone.

(He'll be in NY
July - Aug then in obscur,
then back Dec. - Jan - so
I staged notes would have
to be there.)

Ellis, bless her thought
pushed for coming down to
a specific commitment.
When he said he'd be
willing to work on a
shorter version at NYTW,
Ellis said she'd call Linda
Chapman. He said: "So will I."

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Ellis & I left ^{at 6¹⁵} & I
rode her up to Lincoln
Center, where she was meeting
Joanna Merlin.

She spoke of a radiation,
an energy in W. I said
I'd liked him, but had
found him hard to
understand.

"But then, I've never liked
the trolls in 'Poco Gnat'"

Most of the rest of the
way we'd argued about
37605 & FOTUNA, which
she thinks is a mistake,
opens the play into a
world of pure images for
soon. I saw her point,
but she is wrong.

She also said opening
of TRAVE & (FALSE W) is
too much for books-end.
I said it was meant it was
on an ironic page, but it was
an afterthought - I ^{shd} could be
right too.

Fri., June 30, ^{still in NY} late night
 returned. Ellis' call.
 Again no argument about
 3 HX65/FUTURAL ^{Conversat}
 cut short at 1³⁰ AM, when
 her house guest fell downstairs

Sat., July 1, 6³⁰ pm | Just as
 as Susan + I were going
 out, Beryl called, say'
 she'd "spilled the beans"
 to Ellie about RESP. grant
 - [see RESP - for this date]
 - ~~WT tip~~

late night | called Ellie
 explained - as B herself told
 me she had to Ellie,
 is that reason I hadn't
 told BE about RESP grant
 is that Beryl had
 wanted it kept secret
 Ellie understood <sup>I said (which is true, I'd be
 about to tell her last night
 when her house guest fell)</sup>
 of the said of
 had told Beryl nothing
 about all Ferna - & after
 interest - WT, out the
 sense she'd be protective
 & resentful. Ellie said
 she'd had me sense
 I had also said
 nothing to B.

Tues. July 4 [6:30 pm]

In Central Park,
for Tenet, Picnic w/
Ellie & her John.

Ellie took Susan aside
& tried to get her to expect
her wife's influence on me
not to turn down Woodruff!

I had made some negative
remarks about W. saying to
want to pick - & - choose
parts of the play. Ellie thanks
me. But I reminded Ellie of
her ~~husband's~~ proposal working
with W. on cuts.

Susan said: I trusted she
to me, director, tried to solve
difficulties, not at the
Barrow?

(is NY)

Thurs. July 6 [1⁴⁵ pm]

[copied w/ Susan's notes - she took
message w/ Ellie]

ROBT WOODRUFF WILL DIRECT
WJ STAGED READING at
N. Y. T. W (New York Theatre
Workshop), IF HE & I CAN AGREE
ON SCRIPT!

Linda Chapman [former manager
of Wooster Group, now manager of
NYTW] ~~also~~ called Ellie, and
called Woodruff - she approves
the whole thing.

Theatre space & money
available.

Linda will now read script (!)

Woodruff told Linda that he's
for it & that he has to work
with playwright on the script.

Linda said that provided
the director & playwright can agree on
a script, they will do it.

JAN time slot is what
Linda agreed to

David + Robert now have
to agree on a script.

Woodruff got a grant
from Pew Charitable Trust
that he can only use
at NY TW, just at times
WT reached him. He "doesn't
really know Ellie."

Ellie: "You [David] should
spend time with as open
a mind as possible w/ your
script. We have to make
this happen now. It's all
falling together."

"It's partly on incursion
on your rights of the
director's incision. But you
must trust me that this is
an extraordinary director
I guarantee this."

Ellie has mouth of Jan.
in NY - can be available
to come to rehearsals. She doesn't
know if Woodruff will want her
as a dramaturg. He doesn't
really know her.

~~As~~ Ellie sees the project
~~as~~ w/ Woodruff directly as a
way to get the WS published

As to Bevoza: Ellie
thinks B. is ^{the} projects - or
at least of (Ellie) would be
in her situation, living on
student loan.

"If you [David] tell her,
it should be very iff'x"

(END of SUSAN'S PHONE-NOTES w/ ELLIE)

3³⁰ pm) I got home + called
Ellie. We were both ecstatic
(thugh, as always, I had to
fight annoyed at an interupt
to my work!)

- I asked Ellie what of W's
I might have seen in 80's
dir. by Woodruff besides
True West at Public Th. ~~She is Mr.~~
She said: "Not much. He
used to be ~~Public Th. director~~
Sam Shepard's director. His
great productions have been
out of NY: Durham of Malf.
at A.C.T., Julius Caesar,
Charles Mee's, Antigone
Trojan women at A.C.T.

- She said, I shouldn't
stress w/ W's, that this was
an old play. But I told her
she'd already asked me
(before she got there on 6/29/85)
what its story history had
been

- I told Ellie this would
not fall through because of
my stubbornness.

- We discussed Beyna. Both
of us felt (tho' we're going
with her to Robert Wilson,
the one-up Howard tonight)
that there was no reason
to tell her anything until
it's really definite.

E. said: "What if Beyna
gets curious + asks why I
was asking her so many
questions about PT 5 of W's
when she called me the other
day?" We agreed we'd tell
her Woodruff was interested - but
not how far it's gone."

(in NY - Susan in Greece)

Thurs, July 20, 3²⁰ p.m.]

Arrived in NY, right away
call Robt Woodruff.

"Robt This is David Cole"

"Hi!" he says, like I'm
his long lost friend

"I understand things
are ^{now} ~~place~~ place now more or
less in place at NYTW for a

staged reads of WJth.
 "When?" he cuts in -
 like this was the first
 time he's hearing about it
 "I don't know, exactly;
 sometime in Dec. or Jan.,"
 of think."

listen, can I call
 you back - I've got
 someone here. Can I call you back?"

"Sure." He takes my #.
 He never calls back.

Fri, ~~July 21~~ July 21

[11³⁰ AM] I call Woodruff
 again this time get his
 address, leave the following
 message:

"Robert this is David
 Cole again. What I was
 starting to say to you
 yesterday is: I understand
 things are more or less
 in place at NYTW for a
 staged reading of The March of the
 Wth - provided you & I can come
 up with a version of the script."

"I'm back in NY &
 I'll be here continuously
 through Fri, Aug. 4

"So if you'd like to
 talk more about, or do
 some work with me on,
 the WJ, there can be 2
 meals - get be a good
 time." A good left phone #

Mon, July 24

3¹⁵ pm I Woodruff calls
 back, very apologetic: he'd
 been away for weekend, only now
 got my message.

He asked: "So who have
 you been talking to?"

I said: "I haven't
 talked to anybody. A week
 after our meet, Ellis Fisher
 called to tell me she'd
 talked to Linda Chapman,
 that NYTW is up for a
 reading if you & I can
 work out a script."

→ Coem

Woodruff said: "The trouble is, I'm ^{very} busy ^{working} with ^a ^{handful} ^{of} ^{these} ^{other} ^{scripts}. How long will you be here?"
 I told him: "Till Aug 3 or 4."
 "But" I reminded him, "I live in Northam but I always come to ~~the~~ ^{the} ^{NY} ^{apt.}, all just that, this is a time I'll be here continuously."
~~He said he~~ → So, if you develop some time...
 He said he'd try to get back to me before Friday [I'd trust he must next Fri - Aug 4].

Tues. July 25 | late night!
 I called Ellie to tell her whole history of my transaction w/ Woodruff.
 "But he spoke to Linda Chapman himself!"
 She mailed, I said I

thought that's what she'd told me.
 "Well," she said, "he's perfectly capable of flaking out. We'll have to think, if he does + get in touch by when you go back, whether we want to say there's another director interested..."
 "But do we want to pressure him?"
 I asked, "That's the problem, I'll talk about it with Jim."
 I also told her: "I know you think I'm going to be intrusive. But I'm here in NY w/ variants of scenes that address some of his concerns; and though I'm deep into a new play (Mose-play), I'll wrench myself out if he calls."

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in BROOKLYN

Mon. July 31, 7pm dinner w/
Ellie, Claire, Peter at La Bourdonnais
Ellie said: "How about I call
Woodruff and offer to get him
a script to mark cuts in,
before you leave NY?"
cl said: "sounds like
the logical next move,
but we don't want to
buy him."

AUGUST 95

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in NY

~~Wed. Aug 9, late ~~Ellie~~ night~~
~~Ellie called from Berkeley~~

Sat. Aug 5

in envelope

- sent Woodruff a letter
saying I was sorry we hadn't
worked on script this past
2 weeks, giving him
NY + New Ham photos

Wed. Aug 9, late night

Ellie called from Berkeley -
she's been helping Claire move
WOODRUFF - IS OFF!
She'd called him ("actually
last week - but I didn't want
to tell you while Susan
was in Greece") to prod I
gently

He said, the play
interests him BUT he's
overcommitted for the coming
months. He did say maybe
this could be discussed again in NOV.
"Why am I not
surprised?" cl said.

I told her I felt somewhat relieved, that I hadn't been looking forward to working w/ Woodruff, because I didn't understand, nor feel understood by her.

Mon, August 21st

(late night) talked to Ellie.

She asked if I had any post-Woodruff ideas for directors ("Woodruff being - not dead, but moribund")

I said no.

She suggested Susan E. Johnson, who's directly involved by ~~the~~ Kolt's at UConn Rep this Oct.

I told Ellie Susan E. had liked RESP, not liked Out of the - but said I'd see the Kolt's

New Haven

Wed, Sept. 27th

[7 pm] Jim Leverett returned a call I'd made

Early in pm name of) (SEE RESP SEPT 21 95)
 votes Ellie recommended for RESP. read, couldn't remember name of, but said lived in Jim's building - Jim couldn't remember it either.

After we discussed the above, I told him whole story of Woodruff/NYU (much of which he knew w/ Ellie), asked his advice. He hadn't - I'd expect to stay in + connect with "the all" - and he told me his gift - nowhere - point - Susan - Sontag - script for the 10th time.

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OCT 1995

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in NEW HAVEN

Sun, Oct 11

Ellie called to say she'd heard from Jim & was worried about NYTW's woodruff situation, and she was going to do something about it. Sophie Burnham has begged her to come to Washington [from Milwaukee, where Ellie now is] for the Kennedy Center Playwrights Banquet. Ellie said she'd do it IF Sophie put her out - Fable next to Jim Nicola, the Artistic Director of NYTW (Sophie agreed) "so that I can find out what's going on."

in NY

Sat, Oct 7 | late night

Ellie called to say she'd been at Sophie's banquet yesterday, had sat next to Jim Nicola, and had good news.

[COPT] →

Nicola began by saying "we really should do ~~something~~ you + Jim Everett send me," which Ellis took as soft soap.

But then he said that they're still interested in WT, "it's on the top of my pile," said Nicola ("like Ellen Stewart, he probably never reads scripts").

Moreover, they're still thinking about it for the original Journey news slot, even Thy' Woodruff as also supposed to be doing a workshop. Elizabeth Egeloff adapted Dostoyevski's The Possessed ("but she's more on more with Woodruff.")

Nicola ~~also~~ asked if she could could meet with him re: us (and also a continuation of Ellis' last summer's workshop w/ Rachel Rosenthal, which that is it went to work more on] - but it can't be when Ellis is in New York next week 'cause Nicola will be out of town.

Nicola also mentioned that the new literary manager JERRY MANNING likes WT as well as GREG GUNTER did. So Ellis will try to talk to him next week and encouraged this - build as wide a base of support as possible at NYFW and not necessarily wholly dependent on Woodruff.

is New Haven

Tues, Oct 17, late night

Ellie, in NY on a visit
for Milwaukee, told me
she'd not been able
to meet with Jerry
Manning (the new literary
manager at NYTW)
because he as well as
Jim Niccolò is off on
a "staff retreat" for NYTW.

However, she's talked
to Woodruff! She had to
call him to check a fact
on the Voice story she's
writing for Harvard's theatre
year ~~last~~ spring.

She asked if he's
still interested in WT.
He said yes, and they
agreed to discuss it when
he gets back to NY in
mid-November.

Meanwhile, he left Ellie
tickets for his NYU Graduate
Acting Program production

of Women of Troilus,
which Ellie saw - it's done
in Japanese Bhatta style - and
just brilliant!

And, by coincidence,
sitting behind Ellie was
Linda Chapman, Managing
Directress of NYTW.
Linda assured Ellie that
they're definitely interested
in WT for the Jan. slot.
"and the script is on the
top of my pile."

(Meanwhile, Woodruff is
definitely not doing Elin.
Egeloff's adaptation of
Dostoyevski's Possessed - Ellie
suspects this is because
Egeloff doesn't want to)

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(NOVEMBER '95)

See RESP
this date re: Woodward/Bevya

(MAY 96)

in NEW HAVEN

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Mon. Nov. 6 [6 pm]
BEVYA called re: RESP/reading
[cont. fr WJ, Histoire this date]

Bevya asked me if I had met Robert Woodruff.
She asked it significantly, as if she had "heard something," possibly from Jim Leverett, but more likely from ALANA GREENFIELD. At New Dramatists, who had taken it upon herself to recommend (+ possibly contact or talk to?) Robert Woodruff to direct RESP, which BEVYA had asked if New Dramatists would be interested in ~~the~~ ^{his} product/direct.
I told Bevya, I had met Woodruff, that Ellis had been inspired by a product of his at A.R.T. last spring and asked if she could show him WJ script, & I'd said "yes."

I continued:

"He told Ellie he was interested - script, though with reservations. Ellie & I had a meeting with him last spring. I found him very hard to understand, wasn't sure what interested him. Anyway, I asked him to mail up a script of wt with his suggestions & then we'd talk more. I never heard from him again. Ellie later heard ^{from him that} he was too busy w/ jobs - NT & E might be do wt."

B said: "I - surprised you were told about this." I replied: "Well, it was all very vague; I didn't want to talk about it till anything happened & nothing ever did."

NOTE: I did not tell B anything about:

- ① Fern
- ② NT TW / Greg Gauthier
- ③ Marcus Sterne
- ④ ~~Linda~~ ~~Chap~~ Jim Nicola & Linda Chap
having good things about script
- ⑤ ~~the~~ Woodruff from Pell Grant he could only use at NT TW
- ⑥ Fact that we'd get still later - Jan 96.

(late night) I called Ellie to explain about B's finding out about Woodruff & what I had, & hadn't, told her.

Ellie said it would have been better if I'd told Beryl how she and Jim had shown the wt to NT TW & Greg Gauthier ~~then~~ had sent it to Woodruff, who warmed & cooled to it - all this

before Ellie herself got involved,
 so as not to make it ~~as if~~ a
 whole project had come from Ellie.
 I acknowledged the wisdom
 of this ~~idea~~ (and said I'd
 fill all this in for B.
 next time I spoke to her)
 but pointed out that,
 without a moment to
 "prepare" my response to
 her initial question,
 my instinct had been to
 reveal as little as possible
 which we also discussed B's enviousness,
 close to the best behavior of ours in 1st place

See RESP this date is NY

SUN, Nov. 12, noon met Bezya
 at Barnes & Noble, Union Square,
 [to discuss RESP - reading]
 and filled her in on rest
 of background of Woodruff
 getting WJ script, etc.
 [The way it came up
 was, as on Nov. 6 - see entry
 above - Alona Greenfield of
 New Dramatists tells B. that

she'd sent RESP script to
 Woodruff. Since Nov. 6, B had
 talked to Alona Greenfield
 again & been told - no,
 there was no mistake, she (Alona)
 had known B. was directly
 RESP who she sent RESP script
 to Woodruff (or perhaps: just
 considered doing so) - she just
 thought it would interest Woodruff

So I told B. essentially
 what Ellie had requested I
 tell her [see Nov 6 ^{JUST ABOVE} end of entry]
 namely, that Ellie & Jim Levent
 [whom, incidentally, I met
 yesterday outside KNU lib, &
 who seem to have had
 nothing to do with driving in Bayc]
 had given script to NYTH
 that Gary Gantner from there
 had given it to Woodruff
 when he reported at first hearing
 the cool on script. That ~~was~~
 Ellie had spoken to Woodruff
 - Can't say to see if W.

was still interested - at
 I also told B. of
 my difficulties in understanding
 his, or believing in nature of
 his ~~to~~ intent when we'd met.
 B. said: "You better be
 careful if he ever directs
 your play."

I still did not mention
 to B.:

- (1) the (outside) possibility
 Jan workshop on WT at
 NYTW under Woodruff
 might still take place
- (2) the whole Foreman
 interest -

(in NEW HAVEN)

Sat. Nov 18 11:16 pm I talked to Ellie
 told her that I'd given Beverly
 the extra info. on Woodruff +
 NYTW as she'd requested

[see NOV 6 + NOV 18 entries above]
 "How did she take it?" Ellie
 asked. "Fine," I truthfully said

stab 174-1259

IN NEW HAVEN

Tues. Nov. 21 11:16 pm I Ellie called.
 She'd spoken with Linda
 Chapman at New York
 Theatre workshop.

The door there is
 permanently closed.
 "Woodruff definitely doesn't
 want to do it. He's decided
 he's done too much Jewish
 stuff"

I laughed aloud.

* Ellie asked, what about
 NYTW's interest in the script
 apart from Woodruff. *

"No," said Linda Chapman.
 "It's Bob's project."

So, with "the old one-two,"
 the door slammed shut

I brooded Marcus Sterne to Ellie.
 She said: Jim knows him better than
 I. Let's let it be follow for awhile.

* We'd heard Jerry Manning
 the new library manager there
 liked it, it was at the top of J.
 Niccolis' pile, etc.

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in RESP. this date

Sat., Nov. 25 95, 6pm
 (talked w/ Bevya about
 RESP. / reading. She may
 call Ellis about a
 job opening at Emory)

Called Ellis to tell
 her of hadn't (in case
 Bevya called) told Ellis
 about the 11/21/95
 Woodruff full-through,
 because of hadn't told
 Bevya Woodruff's reading
 at NK+W was even still
 a list (if unlikely) project.

JUNE 1996

OCT 1996

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Wed., June 19 | in envelope

- script book h/ GREG
 GUNTER at La Jolla
 along w/ letter saying
 he couldn't get Woodruff
 a Michael Greif to do w/ it
 and so he was sending
 script book

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in NY

Monday, Nov. 4 | 6pm at
Ellie Fuchs's book party,

Six weeks or so ago,
Ellie had told me that
she had finally heard
from David Herscovitz about
WT, and she'd not been
sure to book - I think
it interested ~~me~~ him, that
at first he'd had doubts, but
had then come to see it
as "chamber epic."

Now, at Ellie's party,
just as I was leaving,
Ellie introduced me to
David Herscovitz (whom actually
I'd met once before at
his production of Penthesilea
- late '93-early '94 just after
I'd won Nathan)

We talked for a while
he told me he was "very
impressed" with the play,
would like to talk with me
about, was going into rehearsal
in Julien Green's South in 2 weeks

I suggested we talk before that - he agreed. I said I'd call him the next time I was coming into NK.

in NEW HAVEN

Wed., Nov. 6: late night

I called Ellie to tell her I'd set up a meeting w/ Herskovits.

① I asked if she wanted to come. She said - no; and added - that she'd already met w/ Herskovits about WST. I said it was odd she hadn't mentioned this. She said: "He probably assumed it you knew" I thought: "Why didn't I know?"

② She said: "It may be another Form; he has no money."

③ She mentioned H.'s wife is the novelist, Janice Egan.

Fri., Nov. 8

I left Herskovits a message on his machine suggesting we meet on Fri., Nov. 15.

Mon., Nov. 11 (11:AM)

Herskovits returned call, said he'd be away over the weekend, said he couldn't meet on 15th, said it was right before he goes into rehearsal.

He suggested we meet at 4 pm Fri., Nov. 29, at his house

131 W. 28 St, Apt 4-D
phone: 212-594-5222

in NY ^{written up} Dec 28 '76

Sat., Nov. 30 10-11 AM

finally met with

David Herzkovits at his loft

131 W. 28, Apt 4-D

212-594-5222

We turned out to have a lot in common. He'd been a student at Yale in the 80's - not a drama major. More important, an overabundance of sensibility, at least.

First thing he said was: "I don't want to mislead you. The Times ^{is} my friend [H's]. Theatre won't do you play - I'm not doing new plays. BUT - I like it and I think I can help you with it - contact people you don't know + I do" (He gave as examples Melissa Cooper at the Dallas Theatre Center + the head of the Ashland, Oregon Shakespeare Festival.)

What he proposed was that, after Jan. 7 when his production of Julian Green's South opens, ~~he~~ he go through his address book to work up a list of people to contact. He said: "I'll contact each, then you send the script, then I call to follow up, then you call to follow up."

I said I'd very much appreciate this.

He said: "I'm not a member of the cult of staged readings," but he felt "a reading in Feb or March for books" - possibly, a Jewish book like the late Alec Rocklin though the play isn't just Jewish, would be a good idea to me. I wasn't sure if he meant: directed by him (this only occurred to me afterwards)

(cont over)

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- prot Hist
- lat chican

He asked if I was
willing to have modified
some of the very specific
spatial directions of species
if ~~that~~ didn't allow, I
said, in most cases, yes -
except where action is the best
case at very end of play).
I also told him, briefly,
the product lists of WT.
the various staged readings,
with McLante + Beavys
product of HERE.

I noted that, in all
our conversations, Hershovits
never said anything substantive
about the play itself. Just
like Gray Genter (my the
initially end there!).

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DECEMBER 96

JAN 97

FEB 97

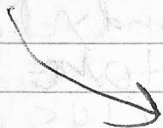
MARCH 1997

Note on Hershovits betw/
Nov 28 1996 and March 14 1997

→ On Fri., Jan 10, 1997, I
went to see Hershovits' production
of Julien Green's South at HERE
(145 6th Ave). H. hugged + libe
an old friend. I told him
afterwards I'd found it very
interesting, which I did.

Between Jan 10 - March 6 '97,
I tried several times to set up
a 2nd meeting with H. He
first didn't return my call,
then called back very apologetic,
then failed to get back to
me, ~~as~~ we'd agreed he'd do, or
a meeting we did set up.

Finally, on Wed, March 5,
I called him for 3rd time +
we agreed to meet on
Fri., March 14 at 4pm
chez lui.



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He began by telling me (as on 11/30/30) that he couldn't direct plays, his ~~theater~~ - TARGET MAXIMUM - was doing old plays

Fri., March 14, 4 pm

met w/ David Herskovits at his house.

I told him my reactions to South in some detail & when he told me his next project was to do a late 19th - early 20th century play, I told him I'd send him info on a new Yale Press book on this period.

He suggested 3 places/people he would call - and I would send WJ right to - mentioning his call:

① Douglas Langworthy
Oregon Shakespeare Festival

② ~~Madeline~~ Melissa Cooper
Dallas Theatre Centre

③ Randy Rollison
HOME
(1456 J L Ave)

→ He gave me all 3 addresses

I asked his idea about mentioning earlier development work - we agreed it couldn't hurt.

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He said he'd call right then, just to be sure each would be willing to ~~hear~~ read WJ, and unless I heard from him to contrary, I'd ~~send~~ send by next Mon or Tues, I'd send off scripts.

He also said he'd be willing to call:

ANNE CATTANEO at Lincoln Center
(I told him I seemed to remember she'd read WJ book in 1978. but I couldn't remember how she'd felt)

LINDA CHAPMA at NYTW (New York Theatre Workshop)

I told him whole Woodruff story there. He said they might well feel they'd let something slip through their fingers.

Also, more vaguely, we discussed (PUBLIC THEATRE)
 (He said he knew one or two
 there; I mentioned Marcus
 Sterne's interest in the play,
 said Marcus has worked
 there

(2) ART (I mentioned
 that Foreman had been
 possibly going to take it
 there - but also told
 him about my tensions
 with Buster at Yale
 + the "other D of Cole"
 story - he said said
 his opinion of B. was
 that he did hold grudges

As I was leaving, I
 thanked him + he ~~said~~ said:
 "Listen, there's something - it
 for me, I'm getting for me
 the reputation of only directing old
 plays, it would be good if I directed
 a reading of a new play" - so he
 would direct a reading, possibly,
 e.g. at HOME.

Wed., March 19 (noon)

Tried to check w/ Hershovitz
 re: if he'd called the three
 theatres we'd discussed on
 Fri. March 14 - but his
 machine was off + there was
 no answer, so I went
 ahead and sent scripts +
 cover-letters ⁱⁿ to Paul ^{envelopes}
 then set copies of cover-letters ⁱⁿ
 w/ a letter to Hershovitz (to H) ^{to}

(1) DOUGLAS LANGWORTHY
 OREGON SHAKESPEARE FESTIVAL
 BOX 158
 ASHLAND, OR 97520
 phone: 503-482-2111

(2) MELISSA COOPER
 DALLAS THEATER CENTER
 3636 TURTLE CREEK BLVD.
 DALLAS, TX 75219-5598
 phone: 214-526-8210

(3) [Mr.] RANDY ROLLISON
 HOME
 145 Ave of the Americas
 New York, NY 10013-1515
 phone: 212-647-0202

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APRIL 1997

JUNE 1997

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in NY

Thurs., April 17

[8 pm] ran into David Hershovitz at Savage (a version of Myer's Cuckoo plays) at the Ontological St. Marks.

He told me he'd made all the follow-up calls and that the only one who'd pretty much said no was Linda Chapman at New York Theatre Workshop. Linda, David said, remembered the play (though she hadn't read it) being brought to the theatre by Woodruff, but didn't think there was much point resubmitting it.

David also said to let him know in a while if there were no responses - he'd make some follow-up calls, "and generally keep touch."

Note: Hershovitz's next production is Dishonorably Yours (a play by Preston Sturges) in "late August"; he's also interested in Boucicault's The Poor.
New York

Monday, April 21 ^{is NR} ^{part} dinner at Apple's Restaurant on Waverly Place with Susan and Marya Bradley, who had just read & gave me her reactions to.

She feels it's "funnier" than my late plays.

She said I don't "stay with" things as long as she'd like - I go in as long as I sustained as long as in late play (she mentioned Mus - ply). For example: she wanted Palto scene to go longer.

(I pointed out that this in a play about not being able to stay with things.)

She ^{moved} was big EXAMINER's scene.

We discussed the "false sublimity" of the false WT.

She also wanted WT to be moved by "Blood on the road" and move on. She wanted him to be able to

ego retain all his developed consciousness - not just go off into solipsism. I said for me that had to wait for next play, The Response, where one can have all those voices as outside the self and aspects of the self - at which the RABBI (as opposed to WT at end) can move freely.

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JULY 1997

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in N.H.

Sun., July 20 1997 | late night

Batya calls called h/I roel,
 asked if she could work on
 one of my plays w/ 2 English
 language theatre groups she is
 working with - Israel.
 I recommended Old Man
 & Woman scene of WT.

~~Mon~~
 Tues., July 21 1997 | late aft

Susan faxed Batya OM.
 & Woman scenes

Tues., July 22 | noon

I sent Batya full WT script
 by International Express mail

Wed., July 23 | ~~4~~

4 pm | message on machine h/
 Batya: OM scene would be
 "top notch" for her actors but
 she's "in love with" woman
 scene - will call you