

~~REHEARSAL~~ NOTEBOOK K

Play: The Responses

Period: March 1980-August 1982

THE RESPONSES

② March 30, 1981 → August 31, 1982

K

153 pages

EYE-EASE® PAPER

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MADE IN U. S. A.

\$. 89

- FRANCES ALEMKOFF
3/30/81 →
by hand, in NY
- NATALIE SWEITZER
4/1/81 →
by hand, in New Haven
- LAWRENCE HARBISON
[Samuel French]
4/3/81 →
1st class, h/ New Haven
- LLOYD ROSE
[New Directions, Wash. DC]
4/3/81 →
1st class, h/ New Haven
- ALISON HARRIS
[Seattle Rep]
4/3/81 →
1st class, h/ New Haven
- ALICE + AL LETZLER
5/12/81 -
via Susan
- MARTORIE WECISH
5/25/81 -
by hand in NY
- DAVID WARRLOW
5/23/81 -
1st class - rail in NY
- LESLIE GOLDSTEIN
4/22/81
by hand in NY
- DREW DESHONG
5/31/81 →
by hand in NY
- MEG + DON GERTMEIAN
7/10/81 →
by hand in NY
- JOE CHAIKIN
9/24/81 → 10/16/81
1st class - rail in NY
- TOM COLE
11/2/81 →
to his sister, by hand in NY
- BONNIE BREWSTER
12/24/81 →
1st class - rail, in NY
- BARBARA CLARK
1/9/82 →
by hand, in NY
- SUSAN EINHORN
1/14/82 →
1st class in NY
- CRYSTAL FIELD
[GEORGE BARNUM] (NY in New City)
1/14/82 → 1/20/82
1st class in NY
respt Feb 4/82
- CYNTHIA JEMEN
[American Play]
1/14/82 → 1/21/82
1st class in NY
- PAM BERLIN
[E.S.T. one-act Festival]
1/14/82 →
1st class in NY
- JONATHAN ALPER
[Manhattan Club]
1/14/82 →
1st class in NY
- ANDRE BISHOP
[Playwrights Horicon]
1/18/82 →
1st class, h/ NY
- KENYON REVIEW
1/18/82 → 4/5/82
1st class, h/ NY
- ANDRÉ SERBAN
via Eileen
Buckthill
1/20/82 →
by hand, in NY
[to be given him in 6 weeks]
- JOHN DILLON
[Mittelman Rep]
4/21/82 →
via Tom Cole
- STEVE KENT
[Provisional Theatre]
1/23/82 →
1st class - rail, h/ NY
(BGB)
- WOODY WOODRUFF
1/28/82 →
1st class, h/ NY
- JOHN HOLLANDER
1/23/82 →
1st class, h/ NY
- NEW DRAMATISTS
[Elyon Alliance]
2/1/82 →
2 copies by hand in NY

- BEA MANLEY
ALAN MANDELL
3/2/82 →
by hand, in LA., to BEA to give to ALAN
- TRAVELLING JEWISH THEATRE [NAOMI KENT]
3/11/82 - 6/17/82
Steve Kent mail -
then his copy
- ALVIN GOLDFARB
5/11/82 -
under his hotel room door in NY
- ELLEN STEWART [La Mama]
4/1/82 - JUTTALISED to her
- GAIL MERRIFIELD
4/19/82 - 8/27/82
by hand, at Public Th
- LARRY GILLENBERG
[Denver, Colo. Theatre Company]
6/22/82 →
1st class - rail, h/ NY
- MARILYN REDFIELD
7/28/82 -
by hand in NY
- MARGI WALLER
8/2/82 - 8/5/82
by hand in NY

GENE JERRY ENGELBACH
5/20/82

Monday, March 30

9⁰⁰ A.M. | Nick Kepros called to ask me to reserve 2 seats for him and a friend he is bringing - a director, head of The Cribbit Theatre in Minneapolis. He said we might have a drink afterwards, I suggested we make it at a less hectic time (since he was going out to dinner with his friend afterward).

3:30 p.m. | Arrived at South St Theatre to learn that Reagan had been shot. My first thought: "This is going to kill the house." (It didn't though, so far as I know only Constant Wilkison and Chris were "wounded out" to come - acc. to Constant, who called next day).

Eileen Blumenthal was there (she couldn't make the rendezvous) when I arrived

We had a run-through from 4:30 to 5:28.)

NOTE: Play takes under an hour, and did in the actual reading, too - even with the stage directions being read aloud.

This run-through was pretty terrible. Not on the absolute ^{scale} of our previous work, but in terms of the extraordinary "spike" that occurred yesterday afternoon. Richard was back in his "pushing ahead in though it" mode of yesterday's ^{first} rehearsal.

Richard kept wanting me to say something about it but I tried very little to say - and have very little to say now.

Eileen clearly didn't much like it - play or performance. I asked if she thought it would be clear. "Not entirely," she said. (I'd offered her a script and noticed her consulting it

frequently.) She said something to the effect of "on either side we can't be sure we have any way to follow... One can of course assume he's looking for it" not having any action until last few minutes. Also she didn't like Harris, really didn't like him.

[6:30 - 7:30] STAGED READING

It was good.

It was fine!

They did recapture some of that neat opening they had on Sun. Not in the same place or in the same way, but there was a real process going on up there.

Richard slipped into "singing" at times, but much of it was felt, and all of it was clear. Harris showed great clarity throughout. And in the first section, he made a

writes ~~it~~ out of his excess
 By that I mean that
 his ~~own~~ was wrong - but he
 made it a positive source
 of performance energy.

People laughed a lot
 in the opening questions
 section. Later on, I couldn't
 tell their reactions at the time
 - but they were clearly not
 bored and there was
 sustained applause for the
 40-50 people present.

I have no more - if I had
 any - doubt that The Response
 is a viable theatre piece.

TRANSCRIPTION OF AUDIENCE
 DISCUSSION (that followed,
 moderated by Robin Hirsch)
 - TAKEN DOWN BY SUSAN -
 → IN ENVELOPE.

As transcript shows, people had
 questions/reservations about this aspect
 or that. But I did not

pick up - except in Eileen,
 beforehand(!) - a general resistance
 to the mysteriousness of the
 play. This greatly encouraged me.

Some comments afterwards
 to me direct (not in discussion):

A woman from Brooklyn
 (rather handsome & small) asked
 where I got the idea for the
 play. I showed hostility - but she
 said nothing hostile.

Bob Souderyard introduced
 himself (a friend of Steve Aaron,
 it emerged - and an ex-cutter).
 He said he found it a "privilege"
 to see the play.

Cari Emmons said, it was
 the best reading of anything
 she'd ever been to. She also
 said, she felt she only now
 understood the play for the
 first time.

Dad showed me his
 sweating palms. He also said
 he'd been more curious about the
 questions, than the answers.

6 - Ellie Fuchs shot me an approving look as I sat
on the ~~stage~~ ^{back} of the discussion.
Susan told me Nick Kepros, who had to
leave right after, would call me tomorrow.

Mona Toney & Eris Bas also
talked to me afterwards - but
I'm a blank on what they said,
beyond what's in the transcript.
Likewise Franco Alexikoff,
who later went out to dinner
with Susan and me, Robin,
his assistant Lisa and Richard &
his wife Rochelle - at the
Blorney Road on 42nd St
just east of 8th Ave.

Richard was very soulful
silent for long stretches, then
talkative. But it gradually
dawned on me: he was badly
relieved. I'd never seen him
quite that way. It ~~was~~
very touching.

Robin & Richard (and
Susan & practically everyone
but me) was furious with
Cossey. I wasn't. In fact
nothing anybody said really
bothered me. This was partly
because I sensed no

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real hostility. But also,
it was because I ~~was~~ did it
get ~~of~~ of the sort of stupid
questions ~~from~~ so frequent
in WJ-discussion: What does
the play mean? Are you an anti-Semite?

But also, I think I've
come round to feeling that
everything really is grist for
the mill - the avoidance and
resistance included.

At dinner, somebody said
something about "the next
step after this." Richard and I
exchanged a look and each
muttered something about "... we'll
talk now." But for the first
time I got the feeling Richard
might want to go on with
a production of the play.

Tuesday, March 31 MICK KEARNS DIDN'T CALL

8:30 ~~AM~~ AM | Phone rang - it was Richard. He just wanted to commiserate, I think. He wanted to know if I'd heard of any feedback - he was especially curious about Nick + Ellis. I said I expected to be hearing from Nick today + Susan + I were having dinner with Ellis Friday - I'd call him and tell him what they said.

9⁰⁰ AM | Lynne Davis called. "What happened?" I said. (She hadn't been at the reading.) She told me her

85-year old Aunt Anne had died.

I told her my delight that audience hadn't resisted play. She said, she thought there'd be less resistance to the responses than the last "because people are more open to the mystical than the intellectual." That's an interesting point - I don't know I hadn't thought of.

She also, when I told her Eileen's remarks, said: "Eileen's very limited, in education and sensibility. I mean, I love her, but" I said I'd keep her apprised about Richard's and/or Nick's interest in going on with the play.

10⁰⁰ AM | talked with Susan (who was back in New Haven) !

in envelope - card from Cloyd Ross at ^{New} Playwrights in Washington can't take reading, wants to see script

10

~~New Haven~~~~Wednesday, Apr~~

APRIL 1981

11

Tuesday

in New Haven

April 1

I heard from Susan that Batya Laks (who was there with Mary Farnham) that Batya had thought to compare the play with Romantic poetry.

Mary Farnham, with whom I had drinks at Cavanaugh's "conference" she had. I see the dramatic potential in the play till she saw it onstage.

Friday, April 3 | scripts ^{Xeroxes in envelope} w/notes, sent to

Lawrence Harbison
Samuel French, Inc.
25 W. 45 St
NY NY 10036

Lloyd Rose, Literary
Manager
New Playwrights' Theatre &
Washington
1742 Church St, N.W.
Washington, DC 20036

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

my letters to these
2 consisted of
xeroxes of this
card to me
w/ my note
written below

[in NY]

6 p.m. dinner with Ellie
Fruchs at Roman Indian
Restaurant on East 6th St.

Ellie wanted to talk
mainly about the end-section
of the play - from the
SCRIBER's tirade on. She feels
that the introduction of
the taped voice changes the
dramatic mode - and subtleties
such a change of dramatic
mode at this point imply
about a ^{change in} "spirited" level. This
explicit questioning made me
realize how much I'd followed
my nose here.

Ellie did not like
Richard much, felt he was
reading, not acting.

Saturday, April 4]

^{1:30} p.m. I returned, from
the Library, Eric Emerson
call (Susan had told me she
called).

Eric agreed that the
audience had not been hostile
to the story & density of
the play.

And she liked Richard.
Beyond that, it was
more a conversation of her
ask - questions, etc.,
than if substantial new
comments about script or
performance.

1 p.m.

→ I also got a message Nick
Keenan had called, & I had been
back, but he'd gone out, & I left a
message I'd call Sunday.

Sunday, April 5

11:30 A.M. returned Nick
to epros call

His feeling after seeing it
is that he does not
want to do the role.

The following is a transcript
of notes I made as he talked:

NICK'S COMMENTS

He said he "enjoyed it"
but found it "unrelieved."

After 15-20 minutes, "my
mind began to refuse word of
the same - although I realize
that to ask you to change
that is to change the nature
of the animal."

He said he felt hand
gestures couldn't go on continuously

He said he was surprised
the SCRIBE is "as good as
a strong part as it was" -
though he felt "there was
too much weight put on Scribe
- the main weight should be on Rabb."

He found Richard "unpleasant
in personality" and "all his intention
choices was identical" so "one
couldn't see the possibilities
of the role from him."
Consequently, he felt the response
the audience received of the play
was not a fair one.

He said he felt it is
"a dramatic piece in a
very limited sense. One has
to approach it from a larger
view than most people as
audience are willing to give."

He felt that the Rabbi
is "exposed as a fraud" at
the end, with no goal; that
Rab. is "suddenly empty"
[on "at once without questions."
and had no answers.

He finally said: "I know
you want me to say I'm
reluctant to do the role. But
I don't think the Rabbi is

a role for me
"It needs someone with
more age."

"A lot of it's awfully Jewish."
[I'd ^{deserved this} kind of heads & been
too pleased w/ Richard & Harris
doing it so Jewish]

"I'm not attracted
to spending the kind of
time & work it would take -
for example, the hand gesture.
The personal rewards wouldn't
warrant it."

"I'm just a little
afraid of it."

It must say I felt
disappointed in this lack of
nerve in Nick - especially
since he'd just been going
on about what an empty
ply A murderer is.

A lot of us felt discouraged
that Nick ^(not just in substance) & Bevy - for all the
intensity of their original excitement
both "run out of fuel" on the subject.

7:30 p.m.: left a message with
Richard Edelmann with Rochelle
that I wanted to have a "rehash"
now of the reading.

^{in envelope} ^{back in New Haven}
letter from Erin Blackwell,
w/ sonnet written in response
to the March 30 reading.

Wednesday, April 8,

^{in envelope} post-card from Lawrence Hurbin
at Sam'l Friend, acknowledging
receipt of ply.

[4 p.m.] Rob Lancaster called
[re: WT product at M. Carter]
In the course of this conversation,
he asked how the reading of
The Prophecy had gone. (I

told her about Richard & Harris
breakthrough on day before the
reading - and also how audience
had not resisted mystery of
play.) Her course of comment
Rob picked up it being only
2 characters. "Only 2 men?"
he said. [I had been talking
about problem of # of actors - WS]
"Why bother to do it?"
I said I had to & wanted
to compare the issue w/ WS,
but Ron said several times,
emphatically, he wanted to
see it. I promised I'd
send him a copy.

Friday, April 10

- received book script from
Feudrick Playwriting Award
(Nat'l Foundation for Jewish Culture)

IV a letter
ENCLOSURE

Saturday, April 11

(7:00 p.m.) Susan & I had
dinner with Barbara Lankton &
her husband, Larry Connors, at
East West.

Larry asked if I had been
trying to show spiritual practices,
because he felt I had.
(I replied I'd been trying
to construct a model of
spiritual practices out of material
I knew)

Barbara said she would
have liked the opening
question-section to be longer
& that she appreciated
the need of not only the
audience feel uncomfortable,
also that she really
liked the visionary part -
but didn't want to prompt the
Robbi to be gone it
so quickly.

Sunday, April 12

(12:30 p.m.) Susan + I had
brunch with Frances A. Leinikoff
at O. + G. Dining Room, Sola.
Frances said she liked
the way the play had brought
her to - kind of prodigious
awareness.

Wednesday, April 22 ^{WRITTEN UP (MAY 29 '81)}

(11:00 A.M.)

Leslie Goldstein, from
A Jewish Theatre
at 92nd St Y.M.H.A.

She was apparently unaware
that I'd already submitted
the play there. She said
they needed material for
their reading series, and
that they had heard about
my work from Both Robie Hiesel
and Russ Van-brooke (not Mark
Faber) - would like to see
both responses + w/s
she asked if I'd bring

them up today. ^{at 1 pm} I left
off - copy of each pr:

Leslie Goldstein
YMHA at 92nd St
Perforin; Arts Office (Grand Floor)

4 - 6 pm

met with Richard Edelman
for the first time since
the reading. We met at my
apt., and then went for a
~~walk~~ coffee to a/an Italian
fruity place (Ventricchia?) on
1st Ave at 11th - 12th St.

At this distance, [I don't recall
May 29 '81], I don't recall
much of the conversation,
which didn't contain much -
until the last 10 minutes or
so when he drove

He'd been telling me, earlier,
how he just couldn't
seem to find the energy
to get involved in productions

right now.

cl'd been wanting to sound him out about his interest, if any, in going on to a production of The Responses.

So, as ~~we~~ we were parting, cl said: "You know, you & I have never really discussed the possibility of going on to a production. At the outset I think we both took for granted it ^(the reading) was a self-limiting project. And I guess now, in light of what you've been saying about not getting involved in production, you wouldn't be interested."

"I'm ... not uninterested," he cut in. "And after a moment: "How do you feel about rewrites?"

(Earlier, he'd said he felt that one element needed to be rewritten: it needed

to be made clear at more than one point (as at present) that SCR is now where KAB ~~was~~ ^{was} then.)

cl said, I was always open to rewriting when it seemed ~~to be~~ to be coming from some place genuine. He said: "Well, let's talk more; let's see what comes up."

But how is anything going to "come up"? Or am I expecting every director to be an advocate, like Brecht?

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MAY '81

25

in New Haven

Wed., May 6

- got script back from
Anne Cullane at Phoenix.
Letter in envelope

Monday, May 11

- Alice Mattison called.
She'd been reading the
play again, said she really
likes it - "it's such a
successful way at getting at
the process of a search
for truth, this is no
way of literally searching for"

Tuesday, May 12

- Betsy Lake was over at
the house to talk about
the play. [I'm writing this up
2 1/2 weeks later, I can't remember
much she said or asked - mostly
asked - but I felt very
responded to.]

in N.Y.

Monday, May 25!

gave script to Marjorie
Wellish in N.Y.

Thursday, May 28!

11:00 AM I phoned
David Warrilow - something
I'd wanted to do for a
long time.

I introduced myself,
said I was a playwright,
that I had a script,
I'd like him to read

He said "I'd be glad
to read it, but I can't
hold out much hope" -
and then he told me
something I didn't quite
take in about having just
done a reading with 2 other
actors.

I said: "I've seen
your work with the Malroy
Mines, with Foreman, and

in the one-man Beckett show.
I always feel - you acting
- quality of seeing something
"out there" and transmitting
it back to us."

"I put a wonderful thing
to hear," said Warrilow.

"Well, my play deals with
that kind of seeing and
transmitting back. That's why I
want you to see it."

"I'll read it and phone
you or ^{write} ~~write~~ you, Mr. Cole,"
he said.

carbon
in envelope
script, ^{letter} mailed to:

DAVID WARRILOW
428 E. 9 ST
New York NY 10009
673-1619

in envelope

received card from Marjorie
Wellish, saying "it's perfect!"
on my out to ^{mail} ~~mail~~ script
to D. Warrilow.

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JUNE 1981

29

in New Haven

Mon, June 1~~received~~ picked up in New Haven

in envelope card acknowledging receipt
 fr/ New Playwrights Tr of Washington
 [post-acked May 20 1981]

in envelope letter fr/ Allison Harris,
 Seattle Rep., acknowledging
 receipt.
 [post-acked May 15 81]

in envelope card of rejection fr/
 Lawrence Hackman
 Samuel French

is NY

[written Thurs, July 9 '81]

~~Friday~~ June 12

- Maryjoit Welsh here for drinks
 & a pizza dinner, good for
 vacations (and d, to his poems).
 [I'm writing & recall later,
 remembers very little.]

What struck me most
 was that her comments
 were limited almost entirely
 to the first 8-9 boys. She

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kept flicking back + forth
- always with these kids.

She said a wonderful
thing about all these
voices being contained in
one voice, the writer's (my) voice.

Mon, June 15

^{in envelope} - received note - inter-dict not - for
David Wavilow

Friday, June 26

^{Spn}
[message from Susan that]
Leslie Goldstein (from 92
nd St "Y") had called
will be returning
Responses script.

JULY 1981

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Friday, July 10

^{invelope} letter from Drew DeShong with
his responses to play

Saturday, July 11

- dinner with Don + Meg
Gertmenian, her - NY
(Susan had given Meg the
script the day before
Don had read it already
and commented.)

Don called it "fascinating"
Don said the play
was "more of an 'action',
in the Aristotelian sense,
than the WT was - or was
meant to be."

He praised the way
it ~~is~~ the play
"is consumed by its own
implication" (wonderful phrase!)

He asked if I'd invented
the word "Katon" (in "Katon")

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Rabbinical Board")

Monday, July 13¹

in envelope received a second letter (dated July 10) from David Warnilow.

Sunday, July 19¹

scripts returned by:

lots in envelope - NEW PLAYERS' THEATRE OF WASHINGTON

letter in envelope - AMERICAN JEWISH THEATRE (at 92nd St - "Y")

lots in envelope for letter from Seattle Rep re: their not having envelope to return script - doesn't say whether they want to return script!

AUGUST-1981
NOTHING
SEPT 1981

33

(circa) Friday, Sept. 4¹

- received letter from Meg ~~B~~ Bertmanian w/ responses to fly.

Saturday, Sept 12¹

- dinner w/ Eileen Blumenthal at The Big Wok on Hudson St. Eileen showed her Warnilow's letter, asked her about the Chaikin recommendation.

She was visibly impressed with the letter, pro-voiced the idea that all Warnilow meant was that Chaikin is a Jewish actor.

She immediately gave me his address, said it should mention that both she and Warnilow had suggested it send it.

Saturday, Sept. 19¹

dinner w/ Eileen B., Susan - and Chaikin! - at Mykonos restaurant. Before it had a

chance to prepare a letter, Eileen had been - tried with Chaikin and he asked to have dinner with us (also interested in Susan's idea on mourning)

Eileen told (him & I went back to her house after dinner) that she'd told Joe about the play - presenting it (by my summary) as on the romantic problematic of return from ^{+ problems of} war. And Joe had said it sounded interesting.

Thursday, Sept. 24

letter * script sent to

JOSEPH CHAIKIN
46 3 West St, #929-A
NY NY 10014

Phone: as of Jan 24 '82
242-4004

Thursday, Oct 15

^{to the 11 envelope} received letter from Joe Chaikin, ^{dated Oct 6 '81} offering to recommend play, and returning script.

Monday, Nov, 21

- Susan delivered script ^{with me} to Tom Cole ^{Elli's agent, playwright in residence at Milwaukee Rep, who, she said, would read it as a possibility for the}

c/o [his sister]
Elizabeth Wishengrad Cole
140 W. 79 St
NY NY

Monday, Nov. 9

Tom Cole (whose opening we were to attend tonight) called this afternoon. Susan took following message:

That he'd tried several times to call re: play. He "loved it - wonderful, wonderful verbal gift"

He'd read it several times commuting New Haven → NY

"A remarkably rich & subtle piece"

"The Melancholy Rep is commensured in its taste."

But he wants to discuss play - can't get envision it onstage;

Would I call him at theatre betw 5-6 p.m. tonight (his opening night)

- 5:15 p.m., called Tom Cole at Astor Place Theatre. He repeated his praise, spoke of: "verbal suppleness"
- "seizable mystical flight"

- 6:00 p.m. | We met at Astor Place Theatre for reading of his play, Fighting Bob, (on La Follette).

He told Susan on short he "couldn't get envision it onstage," now added that it was Rabbi's hand motions he could. It quite clear it would be done. I replied we went in and out of it - rehearsal. We agreed to talk more next week:

in Kent, Conn. 203-927-4406

at Sister ^{Eliz} NT 724-8126

Astor Place 254-4370

10:00 p.m. | Tom introduced
(Susan & I) me to Robert
Redford, his friend who
was appearing as "this wonder-
ful playwright whose work
it'll be ready on
train from New Haven."
"Hello Susan," said
Robert. "Hello, David" -
shaking our hands.

Thursday, Nov. 12 |

Carbon
in envelope
sent reply to Joe
Chicklin

Monday, Nov. 16 |

Eileen Blumenthal called while
I was out. Message was that
she was thinking about -
[+ had mentioned to me that
Chicklin was thinking about -
Andrei Serban as a possible
director for my play. Had

Chicklin mentioned it to me,
she wanted to know? He
mentioned it to her - though
she wondered if Serban could
handle the Jewish element...
Anyway, she'd been seeing
"but if Andrei recently
and felt she could be -
liaison, if I was interested.

I returned her call later,
said I'd not spoken ~~about~~ to
~~for~~ Chicklin since that letter
(which I told her I'd just
answered).

I said yes, I would like
Serban to know my work, at
least, ^{and that} I was not worried
about the Jewish element
as about Serban's ability to
get the nuances of English,
but she didn't feel this
would be a problem
I didn't quite know
how to say though I
hinted - that I wanted

to her for Chair's brief
 first, before doing anything
 about Serban. Finally, it
 came her to go ahead to
 talk to Serban if she
 saw him.

Sat. Nov. 21

- at Eileen's for dinner w/ Susan.
 At end, she asked if I
 wanted to talk about Serban.
 Since there were other guests,
 I said I'd rather call
 her after Thanksgiving.

Wednesday, Dec. 21

- ^{11:00 AM} Eileen B. returned my
 Monday's call, where I left
 a message on her machine
 that I'd like to talk to
 her now about Serban + my play.
 But Eileen was busy
 from teaching - said only
 that she'd come to feel
 Serban should see my
 play (I thought I'd already
 agreed on that), would talk
 to him about it but not
 in the next 10 days -
 he had a show opening
 (La Traviata at Julliard).

- ^{10⁴⁵} p.m. Margorie Welsh
 called to get response to her
 "Sensational" lecture at
 Cook Union last Mon.

In course of our discussion,
 she spoke of The Response
 as "rhapsodic." "The whole
 play seems a rhapsody -
 songlike but dramatic"

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(She described a rhapsody as "language conceived resonantly ~~by~~ ~~repeatedly~~ as sensory presentation & epithet.")

She spoke of "a series of crises, of changes," and said it reminded her of Yeats (I'd owned the plays but she said something about the "late obs. of Yeats").

Thursday, Dec. 24

mailed script to

BONNIE BREWSTER
20 HENRY ST., Apt 3-A
Brooklyn, NY 11201

phone: 855-2158
855-0689

(actress friend of Ellis' I met at Ellis', who showed interest in my work)

JANUARY 1982

1982

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Saturday, January 9

wrote to David Bromwich, asking him to speak of response to John Hollander

DAVID BROMWICH
20 WESTERN WAY
PRINCETON, N.J.

Monday, January 11

talk - dropped off script for Barbara Clark (friend of Marjorie, an Asst. Editor Assisted at Farrar - Straus, who I met & had a good talk with New Year's Eve at Constance & Chris's)

BARBARA CLARK
FARRAR, STRAUS & GIRoux
19 UNION SQUARE WEST
NY NY

Thursday, Jan 14

received letter from Barbara Clark, acknowledging receipt of script

(over)

(Jan 14)

now - I spoke with Eileen Blumenthal. Seaman had called her, she mentioned my play, he said could it wait, he's going to Eureka for 6 weeks? She said yes.

I also asked her about not having heard from Chaitin. She said, important, he'd just this week gone into rehearsal

evening | scripts sent to:

carbon in envelope

SUSAN EINHORN
319 W 82 ST
NY NY 10024

at Ellie's suggest

NO Chaitin/Warshaw letters

carbon in envelope

CRYSTAL FIELD AND GEORGE BARTENIEFF
THEATRE FOR THE NEW CITY
162 2nd Ave
NY NY 10003

at Ellie's suggest

NO Chaitin/Warshaw letters

carbon left in envelope

CYNTHIA JENNER
LITERARY MANAGER
AMERICAN PLACE THEATRE
111 W. 46 ST
NY NY 10036

with
Chaitin/
Warshaw
letters

carbon in envelope

PAM BERLIN
LITERARY MANAGER
ENSEMBLE STUDIO THEATRE
549 W 52nd St
NY NY 10019

with
Chaitin/
Warshaw
letters

FOR ESIT. One-act play
festival (deadline: Feb. 1)

carbon in envelope

JONATHAN ALPER
LITERARY MANAGER
MANHATTAN THEATRE CLUB
321 E. 73 ST
NY NY 10021

with
Chaitin/
Warshaw
letters

at Ellie's suggest

into WT books,
written here by accident

Saturday, January 16

5 p.m. I called Robin
Hirsch (re: chapter of his
memoirs he'd sent me)

Without prompt from me,
Robin said "My friend at
the Royal Shakespeare Co.
piped off without my seeing
his script. I just
send it to the ^{script} ~~playwright~~
suggested he at least use
his temporary script reader
friend from 2 years ago.

Monday, January 18

scripts sent to:

ANDRE BISHOP
PLAYRIGHTS HORIZONS
416 W 42nd St
NY NY 10036

w/Charlie
Karr, low
Rotts

KENYON REVIEW
KENYON COLLEGE
GAMBIER, OHIO 43022

w/Charlie
Warrington 3 letters
Mon
Fuchs } wt-reviews
Resnoist - South St Flis
Kauffman - review 1 - but

8 p.m. | Coffee with Margorie
Weld at Cafe degli Artisti
on Greenial Avenue.

Margorie brought her
copy of The Responns, with
comments written all over
the margins and blank
facing pages.

She again stressed the
"musical" structure

She said it's about
a "condition, a state of being"
rather than an action.

She said it works
on "the literary, Romantic,
Modernist & mystical" (!) levels.

She asked if the use
of the sea was an
"epistemological cliché."
I said yes, the romantic
tradition of poetic incarnation
at oceanic edge.

She quoted me the line
 "as awareness grows bright,
 language becomes more
 inchoate"; said that - the
 fly, ~~light~~ at high moments, the
 language got very simple -
 was this what cl'd meant
 in the book? cl said
 the favorite 18th cen. exp.
 of the sublime was: "And
 there was light"

She said she always found
 the structure perfectly, mysteriously
 transparent - but that the
 language was occasionally "a
 touch off - sentimental or too
 much."

She asked what sources
 cl'd had besides Talmud (cl said
 the Responsa themselves). ~~She~~
~~said~~

She said she admired the
 dramatic way the RAB + SCR
 move together and apart.

Wednesday, January 20

Xerox
 in
 envelope

- filled out applications for
 NEW DRAMATISTS, w/ Responses
 + Moments of WT.

in
 envelope

- received letter fr/
 DAVID BROMWICH
 saying he'd written
 Hollander

sent copy

copy to Eileen Blumenthal
 to give to ANDRE SERBAW
 when he gets back from
 Europe in 6 weeks
 - filled out copy of New Dramatists Application

Thursday, Jan. 21

- called David Copelin,
 literary manager of New
 Dramatists. He said he was
 leaving the job at end of
 month, cl should call back
 next week for ask to speak
 to "Donna."

2pm | Eileen Blumenthal called to say that JOE CHAIKIN had forgotten, but now remembered (!) that he thought I ought to send the ^(Bob) script to ~~the~~ Woody Woodruff and mention his name.

She ~~also~~ gave me ~~the~~ ~~script~~ his phone number - he didn't have the address.

Eileen also gave me the name (Steve Trent) + phone # of a director at the Provisional Theatre in L.A., that she thinks I'd be interested in. Responses.

4pm | called Woody Woodruff, told him Joe Chaikin had suggested I send him script. "sure; fine," he said.

6pm | Tom Cole called ~~to say~~ (+ change on date for today.) He said he was going to see John D'Flon, director of Milwaukee Rep, in New Haven this week: would I like him to give Dille the script.

yes, I said, I'd good feelings about Milwaukee Rep. Tom said ~~the~~ Responses was not really Dillon's brand of play - but D. was interested in language.

Friday, January 22 |

- received acknowledgment of receipt of script at Manhattan Th. Club,

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Saturday, Jan 23 / Scripts to:

STEVE KENT
Provisional Theatre
1816 1/2 North Vermont Ave
Los Angeles, Calif 90029
HOME: 213-625-2658
THEATRE: 213-664-1450

w/ Xerox of
CHAIKIN's
letter

(BBB)
WOODY WOODRUFF
82 Christopher St., Apt 2-B
NY NY 10014
HOME 255-4207
SERVICE 730-1188

w/ Xerox of
WARRICK's
letter

JOHN HOLLANDER
3 Loomis Place
New Haven, Conn 06511

* Bronwicht forgot to send
me his address; Yals would't
give it out on phone. I
checked Univ. Directory when
I was in N.H. Friday

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[Sat,
Jan 23 (cont.)]

carbon
envelope

letter to

DAVID WARRLOW
428 East 9 St.
NY NY 10009

carbon
in
envelope

letter to

ROB LACHESTER
MCCARTER Theatre Co.
91 Univ. Place
Princeton, NJ 08540

- [concerning Gods of the
Theater, but telling
him only of news sent
him responses]

carbon
envelope

note to

DAVID BRONWICHT
20 WESTERN WAY
PRINCETON, N.J.

thank, him for his
letter, & for writing
Hollander

in
envelope

card from

PLATWRIGHTS HORIZONS
acknowledging receipt of
script

Tuesday, January 26 | c

Script book from ~~George~~
~~Barrett~~ Theatre to the New City
 with letter from George
 Bartenieff

Thursday, Jan. 28 |

(4 pm) I phoned George
 Bartenieff, as his letter had
 invited me to do, by way
 of follow-up.

He said, he found it
 "too much talk without
 physical action or transportation."
 I said I didn't believe
 in trying to talk people
 out of their reactions,
 but he should know that
 the play had had a
 staged reading at South St.
 Theatre to a mixed audience,
 I had been perceived
 as a visionary, not an
 intellectual, experience (This, in
 response to a point in his
 letter that the play that

the play would work for a
 Talmudic audience (not a
 general one) I also told him
 the act of the play was
 not "reasoning," as he'd
 implied, but the process of
 feeling breaking out ~~through~~
 for "behind reasoning."

He said "maybe we ~~ought~~
~~could~~ have a reading." I asked
 could I get the same people
 together? I said probably not
 (I mentioned Richard's name), but
 that I'd like him to
 hear my future reading.

He said "I'm sort of
 interested"; he asked me to
 call him tomorrow between
 1 + 2, or next week.

5:15 [phone message taken by Susan]

BOB WOODRUFF called:

"I'm going out of town for
 3 weeks and David won't
 hear from me until I
 get back - but am taking

the script with me and
will get back to David
on my return."

5 - 7 pm

drinks with Tom Cole
at Cafe Paris + Chocolate,
Waverly + Mercer.

He mentioned he'd be
seeing John ^{OF MILWAUKEE REP} ~~Rob~~
next Friday (Feb. 5)
and get him script
then.

He also spoke of an
actor at Milwaukee Rep -
JIM PICKERING - who he thought
could do Bohmer. (I know
that name from somewhere.)

Friday, Jan. 29

1¹⁵ pm called George Bartenieff, as requested
~~was told he was out in all day.~~
at this time

3²⁰ pm called + made appointment with
New Dramatists interview (they just met
Lynn Alvarez for an interview)
letter to ROB CAMHESTER (w/ Gals & Th), does not mention
respon

Monday, February 11

- 11³⁰ interview, at New
Dramatists, w/ Lynn
Alvarez, gave her 2 copies
of Respon on First choice
script, w/ letter of Charters &
Wavilona

Lynn Alvarez

rev of
applicat forms
in envelope

NEW DRAMATISTS

424 W. 44 ST

2 copies, along w/
- applicat
- Charters letter
- Wavilona letter

[Monte } review FW]
[Fuchs } review FW]

- (Faustmann review of FW)
- (Ewert FW)

mentioned that Joan Shankar
one of current New Dramatists
had seen + liked us.

Lynn Alvarez said she's
a friend of Joan's, would
mention her to it ^{made a notation} in the applicat

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

Thursday, Feb 4

[6 pm] Script "re-sent" to
George Bartenieff at
Theatre for New City

A few weeks of
not being able to reach
him on the phone, I
wrote him another letter,
~~and~~ sent:

- letter
- script
- copy of Bartenieff's letter to me
- { Clarke } letters
- { Warrick } letters
- return envelope (\$1.56)

dropped off at

Theatre for the
New City (Upper)

Thursday, February 18

in envelope received letter from
DAVID WARRICK

letter in envelope script book for
Ensemble Studio Theatre

letter in envelope letter from BARBARA
CLARK (→ script book)

Friday, February 19

received form-letter from
New Dramatists saying
that they've lost their
dramaturg, David Capelin,
to the Phoenix (replaces Anne
Cattaneo), and are
still considering material
of Lynne Alvarez, who
interviewed me, is said to
replace him.

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Sunday, Feb. 28

carbon in envelope - wrote letter to Joe Chaikin, mentioning Warrilow letter [see Feb 18] of myj cl'd lib to see him March 10-15.

JOSEPH CHAIKIN

463 West St., #929-A
NY NY 10014phone: as of 1-24-82
242-4004

MARCH 1982

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in LOS ANGELES

Tuesday, March 2,

gave copy of play to BEA MANLEY, actress to give to ALAN MANDELL, director at Marge Perloff's house in L.A. (her address available from Batya)

Wednesday, March 3

went to see Bea Manley in 2 Becht plays dir. by Alan Mandell (who was in the 3rd) at the Los Angeles Actor Theatre 1089 N. Oxford Ave. Los Angeles, Calif. 90029 phone: 464-5500 in LA

Bea, ^{who was wonderful in Rockaby + East Wall} told me she'd started reading the play this morning. "Most young writers sound like Beckett. You don't do it was stuck by the wit. They it got more serious and there were things I didn't

understand. But it intrigued me. If it were a role for a woman, I'd start studying it."

She then introduced me to Alan Mandell, who said: "Atty she tells me to me read it do."

Thursday, March 4

I finally succeeded in reaching STEVE KENT on the phone (he was just back in L.A.)

He apologized for not reading the script yet asked if I'd like to get together again. I said, if he read script which I was form, why didn't he call me at the Gertmenian in Pasadena, where mine going tonight.

Sunday, March 7

11:00 A.M. | Steve Kent called me at Gertmenian's.

"I've read the play, it's very good." But he then went on to say he didn't have a connection with a theater right now.

He suggested the Jewish Travelling Theatre - those 2 guys I saw at Theatre for the New City and the Jewish Theatre Festival

He said: "If I were doing the play, I'd try to get them as actors."

I said: "I never thought of them because they seem to evolve their own material." He ~~laughed~~ ^{laughed} "Why doesn't?"

He said he would either send it to the ^{with a letter} "direct" or give me their address on Tues, March 9, when he learned it. I asked, since he knew them, if he would, and drop me a card with their address.

BACK in New York

Monday, March 8 |

postcard
in envelope → received postcard from
John Hollander

Tuesday, March 9 |

- called Joe Chaikin to
set up meetg (Thurs) to
discuss Warilow letter
(+ his piece Trusty)
He asked if Miriam
could come. I said yes.

- called Cynthia Jensen
^{drov-g Thurs} at American Place Theatre.
Ch the mail, I had
received a script & book,
and ^{her} letters (and reader's report
on) another David Cole's
play. She was proposing
photographs. They said:
"Are you the David Cole
who wrote the Theatrical Event?
When I said yes, she

ruled about the book,
said she's always quoting
it as audience participation.
She took my address and
phone, said she'd pick the
responses out of the slush pile
and I'd be hearing from her
soon.

Wednesday, March 10 |

(11 pm) Ellis Fuchs called,
with good news.

It seems she's heard
from Tom Cole that the
artistic director of Milwaukee
Rep. really likes the play,
and is waiting for "the
woman who directs them -
she directed [Tom Cole's] Medals-
Honor Boy and [I thought
Ellis said] Am lin Gray's
piece."

She said she'd told Tom
I was away, which was ^{probably} why I
hadn't heard from him.

Ellie also told me that she had mentioned the play to Alvin Goldfarb, a theatre historian specializing in Holocaust theatre (and who ~~was~~ is an historical supplement to her Holocaust). He teaches at Southern Illinois. Ellie asked how I'd feel about a University production of said play (I didn't know, but I'd be interested to know someone with his background read it).

Thursday, March 11

11⁰⁰ A.M. (card from Steve Kent, saying he'd sent an email to ~~me~~).

NACMI POLLACK

Director of the Travelling Jewish Theatre

7967 Woodrow Wilson Drive

Los Angeles, Calif, 90031

1-2 p.m. | lunch with Joe Chaikin (and his Armstrong Myra) in the restaurant downstairs in our building, to discuss Warilow letter (I'd to give him my response to Trespassing).

Before Myra came I gave him Warilow letter, said "I don't know him; I'm not sure of how to read this." He said he'd met him 3 times but didn't really know him either.

After reading the letter he said: "It reads to me like an intensely felt letter about logistics." I said I thought so too. He didn't allude to the reference to himself at first, then he said: "I'd love to work with him; but I'm going to do political theatre next."

He then asked what I'd done about other directors: I mentioned various transactions with Woodruff, Serbova, Kent

The Mirra came in and we discussed ~~Tropics~~. As we were leaving I pointed to the letter again and said to Joe: "So what do you suggest I do about this?"

He said he really didn't know. He said he felt ~~the~~ some context needed to become clear. I jumped at this to mention how I thought the Public Theater might be such a place. He asked if I knew "Gail Pabb" I said no, I didn't know anyone there. He then suggested I might write to her, mentioning his name about

the project. (This was obvious) all he was willing to do - but it's far from nothing)

He also ~~sent~~ said to Mirra when she sat down: "This is David Cole, whose play I was telling you about, that I like."

6 pm - script given to

ALVIN GOLDFARB

slipped under his
hotel room door

Century-Paradise Hotel

235 W. 46 St

Rm. 1426

246-5500

Sunday, March 21

6 pm Drew called.

He mentioned he knows, was going to see Martin Esslin at a party tomorrow. I told him

to meet I'd sent Response

to Kenyon Review.
10 Don told me Esslin is Literary
Manager of the Magic Theatre - San
Francisco - an interesting tip-in.

Monday, March 22 |
- receipt letter from Tom

Cole re: Milwaukee's
interest.

Friday, March 26 |
Gus drives w/ Eileen Blumenthal.

• cl told her about
Steve Kent recommending
Travels with Jack

• cl told her about
Joe's reaction to Warrilow's
suggestion

• cl did not ask her
about Serban - whether she'd
give him the script.

Monday, March 29 |
• (letters sent to:)

NAOMI POCLACK ^{Director, Travelling}
^{Theatre}
7967 Woodrow Wilson Drive
Los Angeles, CA 90031

carbon
in
envelope

DAVID WARRILLOW
c/o Guthrie Theatre
Vieland Place
Minneapolis, Minn. 55403
(he's there till April 10)

carbon
in
envelope

TOM COLE
PO BOX 340, Route 7 North
Kent, C... 06757

Wednesday, March 31 |
3:00 PM

Cynthia Jenne, the Drama-
turg at the American Place,
called me at home

She kept emphasizing
"nothing" had been decided.

But, she said, she'd
been reading it and liked
it, gave it to Wye

Hudson to read and
she'd read part of it.

She spoke of it as
"intellectual" - "play of
ideas"

of broke - that it had not seemed that way in staged work (she wanted to hear all about this, where it was, etc.), but rather "something between a breakdown + a visionary text." She said she'd picked up elements of this, but had not realized it was dominant. It was clear, as we talked she was very work - the script as more possible. She asked what I thought of an actor named David Margolis, I said I didn't know him. "He's Jewish, but not too Jewish," said she (!). I mentioned David Warilow. She said she'd thought of him, that they'd tried a couple of times to get him for readings.

She said she'd like to read with me else I mind, perhaps we could have coffee some time? I said I'd call her when I was back - NY after April 18

Monday, April 5 |

'script back f/ KENYON
 REVIEW, w/ letter f/
 Frederick Turner (in envelope)

Saturday, April 10 |

(2pm) David Warilow called. He immediately said - began by saying - that it was fine with him that I approach "Gail + Eleanor" ~~on~~ on the terms I'd mentioned. The letter (that I was bringing then as script he might possibly be interested in) works on "And that if I can't do it, it has my blessing."

We discussed his schedule:
 Othe Count - The Marriage of Figaro at the Met Opera under Serbon (running till Oct 2 "but I must stay = it's that long")

② is Ernesto Jan - Feb 83

He said he'd be in NT
till MAY 8, but after
APRIL 19 when he ~~is~~ doing
a one-man show at
The Kitchen.

(The Beckett at The
Public has been cancelled
because of Equity problems)

We talked some; he's
nuttier in Spanish, not in
French as one might
think. He asked how I
made money, for example.

He also said: "You're
~~just~~ the only American
who can write letters."

I laughed and said I
hadn't realized I possessed
this unique gift. He said
very seriously: "It's only
kind of your large
gift."

I thanked him for his attitude.
He said of the play: "It's an important piece
of work."

Sunday, April 11 |

7-8:30 p.m. | I went over to
Lu Mamer + waited around
for Ellen Stewart to come
out of the show she was
watching (something called
Vosselo Galton) for 1½ hrs.

When she did appear
I called to her, asked
her if I could talk for
a moment. She said yes.
I told her David
Waindow was interested in
a script of mine, and
immediately she cut in and
said "I have no money
and I'm booked."

I said: "We're talking
about next year; David
has commitments through
~~that~~ 1983."

Ellen said: "Sweetie,
I have commitments through
August 1983, I'll ~~explain~~
talk to David ^{and} explain it was
impossible."

Wednesday, April 14 |

(Spa.) After 2 days of fruitless trying to reach Gail Merrifield on the phone, I did reach Bob Blacker, her assistant, who asked me what it was about. "Are you director, writer, or what?" I replied "I'm involved in a project with David Warilow, and Joe Chaikin suggested I call Gail about it." Bob, impressed, said he was sure Gail would want to talk about it, I said I'd call back Monday when I had a phone she could call me back at [Robin's in the apt., I'm in the library]

and then reminded Bob he'd see the WT, directed by Benny. He remembered that - and remembered that Gail had read ~~it~~ that - and said ~~it~~ ~~was~~ ~~enphatically~~ ~~that~~ ~~she~~ ~~was~~ ~~sure~~ ~~Gail~~ ~~would~~ ~~be~~ ~~interested~~.

Sat., April 17 ~~1982~~

(Lotte) p/ New Dramatists,
 ^{in envelope} saying delay now would be till next Oct-Nov.

Monday, April 19 |

10³⁰ AM I called Bob Blacker for Gail Merrifield, said I was calling back for Gail as he'd suggested last week about the project I'm involved in with David Warilow. He asked for a number "me" "can reach you" later today (CONT.)

12³⁰ p.m. | Gail Merrifield

collected [back]

MY NOTES
FOR THE
CALL
ENVELOPE

She was quite mild,
if not exactly friendly,
I thanked her, said I
was calling at Joe Chalk's
suggestion. There's a script of
mine that David Warilow is
interested in working on. Joe Chalk,
who has also read and likes
the play, suggested that I
talk to you about the
script and Warilow's interest
in it. I then asked David
how he would ^{about} ^{by calling you} let
you know of his interest
in this project, and he
said it was fine with
him.

She interjected: "Do you
have a copy

I said, "yes, certainly,
but I thought I'd rather
than send it to you out of
the blue I'd call."

"Yes," she said. "I understand."

She asked how long it is:
"1 hour, 3 acts, etc. or -
David theme" I added.
"There's another strong," I
went on. Joe Chalk has
been recommending the script
to directors connected with
the Public Theatre - Andre
Serban -

"Oh" she interjected ("present?")
and then Kent (Stev liked
it, Serban I haven't
heard from."

"One more thing" I
said. "I've got to
talk to David Warilow
he's leaving town on May 8."

"Would you put that
in a note with the
script, I would it" "permed."

4pm dropped off a Public Theatre
script for

letter in
envelope

GAIL MERRIFIELD

8 pm I called Eileen Blumen.
 That was not to
 belie my claim to Guil
 Merrifield about Serbon
 getting the script - to
 be sure she'd got it
 to him.

She had it, but called
 him, he remembered it
 said he was going out
 of town for a week -
 she'd call him about
 it next week.

Tuesday, April 20!

letter - script back to
 in small
 Manhattan Theatre Club

Sunday April 25!

Drew called. He'd asked
 Martin Esslin about the
 play (but Drew thought it
 was the ~~script~~ I'd sent

Esslin.

Drew said Esslin
 hadn't liked ~~it~~ it,
 had written ^{to} me about it.

Monday, April 26!

letter - script back from
 in small
Playwright Hour

Tuesday, April 27!

Tried to call Cynthia
 Jenner at American Place
 to see how things were going
 there - she an appointment
 But she's out of town for week

Monday, May 31

11⁰⁰ AM, I called Eric Overmyer ^(dramatist) at Playwrights Horizons, as his letter he invited ^{me} to do about other plays to place the play.

He recommended Manhattan Theatre Club and Public (I told him it had been rejected by former ^{was} ~~was~~ considered at latter. I also noted A. in Place)

I told him I'd hit up again and again against the "inheritor" but not for us" view he'd expressed in his letter, that it did not even seem "for" any theater: why did he feel that way re: Playwrights Horizons? He said "Andre [Bishop] is trying to develop a voice for this theater, and your play would be outside it". He said that the play is hard to read, and it's

subject-matter is awesome,
but he did not find the
play itself "super" - as he
had heard from Robin Hinch
some people heard at the
Smith Street reading, but
found it

He said ~~he~~ he would
keep his ears open for
any possibilities; I gave him
my address & phone,
[see why w/ ~~history~~ ^{history} for
this date]

→ and that I should
let him know what was
happening with the play.
(He advised me to get a
~~showcase~~ of it done)

11¹⁵ ~~11~~ | B Wynn called.
When I asked her
what she was working on,
she said... she'd been
thinking about The Responses
She laughed nervously and
said: "A response?"

I laughed nervously, said
"I've been thinking about
it, too." She asked if
Chalkin had read it.
I said yes, told her he'd liked
it, offered to recommend it.
We said so - right then.

12¹⁵ | called Cynthia Jenne
at American Place, asked
if they were any further
along in considering the play.
She laughed: "Yes and no."
Wait - let me close the door.
She came back to the
phone and explained: "I really
like the play, Wynn [Hand-on]
is less sure. What I want
to do is do a "stage one"
reading to try and bring her
round. How does that strike you?"
I said I really liked
that approach, because people
who ~~say~~ write alien as
text often have found that,
in a performance or staged

reading, the stranger falls away. "Exactly," she said. "I have to work behind your back in his interest." "Well," I said "that sounds like the definite of a good literary manager." And we both laughed. She then ^{said} she'd been thinking about David Warriner I had concluded he was perfect. "But when I went to see him he was 'crazy' 'crazy-brilliant,'" I said. "Oh, what a crazy brilliant," she replied.

I said I'd talked to Warriner since then and I had last talked, ascertained his continuing interest, had found out it was fine with him if I represented his interest to the A. C. I didn't mention the American Play specifically, as I wasn't sure of how

they stood." I added, on that spur of the moment, "I didn't mention your particular" (This bit, because I didn't want her to know Public is interested.)

I ~~was~~ said: "I don't know if I'll be speaking to David before he comes town this weekend - he's hard to catch in - but if I do, shall I mention our talk to him?" "Yes," she said, immediately.

I said David would be out of NY the next 6-8 months. "That's fine," said she.

She then said ^{about} the play: "I'm so tired of naturalism - if I see one more family revelation..."

She said: "If it turns out we can't do it, I'd like to help recommend it around. It needs a prestigious product to get it across -

and should have one become
 of who you are and who
 Warrilow is. I think Braxton
 would be interested."
 "I had a thought of him,"
 she said

Wednesday, May 5

(5:30 - 7:30 pm) drinks with
 Cynthia Tenn, Dorothea
 at America Place, at
 her place: (3 E. 9, 982-9289)

On the course of a
 wide-ranging discussion on
 modern American Theatre, etc.

She told me several times
 how much she likes the play

She said she regards
 it as basically "finished"
 at not a "little fine
 tuning." (this, in response to
 account of small changes
 for South Street).

She said it's well
 written for the actors
 voices: despite all the verbal

complexity, "there are little
 flicks I can just hear"
 She said she thinks
 it should be done -
 then small theatre/cabaret
 space - "on mainstage would
 kill it."

She asked a what light
 of saw for the play. I
 said: a broken light
 above. (This was Susan's and
 Bevo's - image of the fly in
 first reading)

She said it depends
 on when their grant comes
 through, but she would like
 to do a reading late spring →
 early summer (June, or even
 July).

I told her I believed
 in David Warrilow's interest
 in the piece - she had
 asked if I'd talked to him,
 since ~~we~~ we talked 2 days
 ago - but I felt his schedule
 might be a problem.

She replied without
hesitation "Then we'll get
someone else" - and mentioned
D. J. Murgolieth. This ^{was} ^{her readiness}
a relief to me; she'd made
up much of Warrilow in the
phone, I was afraid the
likelihood of the reading
might even depend on his
willingness.

Thursday, May 6
10:30 A.M. I called David
Warrilow (waking him, I'm
afraid) [I'd quote of pre-notes (I
"I'd had an ephem-
eral interest in
the American Plus
Theatre

"Well done!" he interjected
"They would like to do a
reading in the summer
fall with a view toward

a production sometime next
season. I've spoken to them
of your interest in the play
They, of course, know your
work - I said very much
like you to do the reading
I don't know how sign-
ful about the American Plus,
and I'm - also not sure
whether you schedule of films
in N.Y. and their reading
schedule jobs. But this is the
first ~~the~~ commitment to the
play I've had from a major
theatre, and I wanted at
least to put it before you."

He replied: "I've just
signed a contract that
will push me out of N.Y.
from MAY 12 till Oct 3!

He several times wished
me well, but I got the
distinct impression (for the
first time in dealing
with him) that he really
wasn't interested.

And also, that - a
sense, it was 'back at Square'
with him - he seemed to
have forgotten much of some
transactions.

For example, he mentioned
Chamber as his suggestion
for the play, I said - I'd
said all this before - I'd
written to him - that
Chamber liked the play, but
soon his views were as toward
political theater pieces of
his own. "He seems to be
simply an exception of
Sophocles," said I, and
[referring to Chamber's present
production of *Antigone*]
[I explained this was a
commitment of Joe's from a
while back.]

On again: ~~then~~ I told
him I'd spoke to Gulf
Merinfeld, a couple of weeks
but hadn't get heard
from him - meaning: hadn't

heard reply his departure
for New York as we'd
discussed - he'd do - on the phone)
He said: "Oh, well - they
get thousands of scripts."

Note: I also discussed with
L - his one man (plus band)
show I'd seen at The Hitcher
a couple of weeks ago.

He said: "you should
have come back; we're
new net." I said: "yes,
I'd like; but I find that
hard to do." "I understand,"
he said, and I: "Maybe we
can meet when you are back
in October."

Tuesday, May 11

6-7 p.m. Cynthia Jensen
here for a drink

I asked whether the
June-July or early Fall date
was now more likely for
ready. She said June-July.
I said: not early June, please: I'd

be out of town. (She said so
would she.)

I told her about David
Warrilow's being out of town.
May 12 - Oct 2. She immediately
said (again) we'd have to get
someone else.

We discussed rehearsals a
little. At one point I
said: "I think you can
over-rehearse a stage
reading." She seemed to
think I was for virtually
no rehearsal. I regretted
the misunderstanding - but
later thought: good, if OK
she should feel she had
to talk me into more
rehearsal.

She also said she
would expect I'd have
some input into the casting.

She said I'd be
bringing her in a
mail or so.

[see WT-HISTORY this date]

Friday, May 14

- called Eric Overmyer
at Plymouth's Horizon to
tell him about America
Place Party (he seemed less
than ^{overjoyed})
Csec WT-HISTORY, this date

Tuesday, May 18

- Spm [dropped off WT script
for Eric Overmyer at
Plymouth's Horizon, with note
that I would ~~only~~ let
him know about Respones ready
(see WT History, this date)]

Wednesday, June 2!

- Ellis Fuchs told me on the phone that Cynthia Tenn had told her that I play was "perfect" for the purpose - couldn't be better if she'd written it herself.

Monday, June 14!

At McCarter for meeting of playwrights. They read - last 3 yrs.

Rob Eichenlaub asked to see Responses - fall. I said I'd ~~send~~ send him a copy.

Tuesday, June 15!

Larry Eichenlaub, now literary manager at Denver Center Theatre Co, called to ask for suggestions for a panel for International Theatre Festival (inspired by Balling, complete w/ Al Kuviss). He asked to see my plays; I said I'd send him Responses.

98

Thursday,
June 17

Let's
in
envelope

- script book - unread! -
b) Travelling Jewish Theatre.

Friday, June 18

Not having heard a word
b) Cynthia Jenne - one
a month (she said she'd
call in a week or two),
I called her at A Line
Place, was told she's out of
town till the 22nd.

So I left a message on
her home machine that
I was calling "to ask if
plans have got any more
definite for the reading
of my play"

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Tuesday, June 22

script sent [with full wt]
to:

Let's
in
envelope

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

- both NY & New Haven
addresses included
- No Claitor a handwritten
letter attached.

Wednesday, June 23

(4 pm) After waiting for
Cynthia & Jenne to call
me back on her first 2
days in New York, I called her.
Her first words were:
"The reading is on," probably
it will be some time next
month, during the day most likely,
and working around Wynn Handman's
jury duty (!)
She said: "Things are moving,

Tuesday, June 29

100
Envelope

Letter to Larry Eilenberg
acknowledging receipt of
RESPONSES [and wt]

- 5 pm Call from Cythia Jenner. Reading is set for Thurs, July 15 at 11 am. She'll be getting back to me about casting by end of week or just after July 4 weekend.
- "Thank you," I said
- "Thank you," she said.

Wednesday, June 30

AL LETZLER DIED
THIS MORNING

- ~~At~~ 11⁴⁵ - 12 pm. called people re: the reading, in this order. Berya. She said she was glad it was happening, said at least I could veto the actor choice. She ~~then~~ said: "at least ~~Richard Edelman~~, at least it'll be better than that thing with Richard." "No," I said.

"There was a real process there, things abbreviated.

Richard Edelman, who said he couldn't come, but ~~that~~ would be glad to discreetly work with the actors, if possible. (This seemed very generous to me.)

Robin Hirsch [who called back at 5 pm]. He didn't sound all that pleased - I think he'd got wind of it already (p/somewhat, Richard said). He asked how Cythia Jenner had got the script, I told her of conversation with Ellis. [Sets on below for Robin's comment that goes] Ellis - who will be out of town that day.

I asked Ellis what she thought about letting Gail Merrifield or Bob Blocky at the Public know about the American Place Reading. She said it would probably be better not to; she knew of

one case where they'd been considering a play and dropped it when another theatre showed interest. ~~But~~ A du, if A-cin Plus mind up not doing it, she said, it would be devalued in Publicis eyes. (She did, however, feel it would hustle Bob Black a little, just mentioning that other theatres were showing interest.)

4 pm | Joan Freeman, Cynthia Jenner's assistant, called to say that the Rabbi would be being done by.

DAVID MARGOLIES
home: 873-2730
service: 582-4240

(This was the first actor Cynthia had mentioned)
He is, however, going to be out of town between now and the 13th.

Well, could she get him the

script today?" Yes, I'd meet him at the dentist.

And could we (since we're not having any rehearsal anyway) ~~at~~ at least talk the dog before, on the 14?

She gave me his number; I asked her to tell him to try to get a dog - and left a message on his service.

9 pm | Got back for dinner w/ Ruth Ann + Robt Mitchell and called David Margolies.

An unsatisfying conversation
"Is this David Margolies?"
I said

"This is David Margolies," he pedantically chided. (Cynthia + Joan had both pronounced it "Margolies") "Is this David Cole? I've just been trying to reach you."

He said I understood he was doing the role in the play, but would be out of

town till the 13th? How could he feel about getting together on the fourteenth?

"Well..." he psychologized; he'd be returning his son to the same mother, wasn't sure what she'd be available the 14th. "What did you want to tell me?" he said?

"It's not so much what I want to tell you," I replied; "but as you'll discover, it's a rather ~~thin~~ ~~or~~ dense script. I imagine you'll have some questions."

"Well," he said, "why don't do it me try it talk on the phone on the 14th?"

I believe in following my instinct in these things; of course, if it's my facted questions."

I reluctantly agreed - but I was upset at his cavalierism (O of course, I had

to remind myself he hasn't read the script yet - and Rob H. must have told me earlier - the show that he's an ~~go~~ intelligent actor - that he'd been in Teddy Gross' play at the O'Neill, I had been the only intelligent one.

But I felt I needed to talk to Cynthia about this,

9:30 pm / Called Cynthia Jenner of Oregon. "She said to leave the politics to you but I'm troubled by Maryolis' attitude."

She immediately started in on her this-isn't-a-proposal spiel. I said that wasn't the point, that I wanted to be sure the play came across as an action, not "just language"; that it had a through line - and for this, if I couldn't rehearse, at least she + I at the 20th should not

down and falls. She said the language would carry a reader. I said they had to be sure right of dialogue took them to rhythm of situation.

"E really", she said, "you ought to be a director, you talk like a director."

"But I see like a playwright," I replied.

"Well," she said, "we could get another actor..." I said I'd heard good things about Margolis [for Paul Hirsch], felt his presence - his voice over the phone. "Joseph Sommers is out of the country," she said, as if guessing my thought.

"A... of course," she added, "David W. [Ward] is still the first choice: that voice, ^{the} ~~the~~ Hirsch..."

She suggested I write Margolis a letter about the play. "No," I said, "had just feel he had the best

in one hand and the play in the other."

She then suggested I make the call on her own earlier (10 AM) and talk them - "and perhaps work ~~to~~ some difficult points," she added. This seemed about the best possible idea this (preliminary) circumstances. "They'll do better for, if they at least hear each other's voices before."

She mentioned in the course of this that these actors are paid nothing for this.

At one point she asked "do they or act - break - you play - I forget." A - astonishing admission, we've never once talked about the play!!

She asked if I had a theatricals related custom - possibly, I mentioned Jimmy. She said she'd like to see it.

She said she felt the work was related to Europa, etc. From the

She also said: "It's a very New York play - not just because it's Jewish. Maybe it could be done in San Francisco or Minneapolis. Only me or Pat would do it here."

~~She said she could imagine~~

She asked if I'd any ideas about directors. I said no.

She said she could imagine it done by ~~some~~ a mixed director - "Hal Prince, say"

She said: "I am trying to give the play another chance with the artistic director, who doesn't believe in it the way I do."

She said if A - Place doesn't do it, she'll look for place at other theaters - "at least make sure it gets read by their dramaturg."

copy in
enclaved

Thursday, July 1

Before leaving NY for Ad Letzler's funeral, I did a mail-out of 85-90 prepared notices of the reading, to friends and professional contacts, most w/ notes ^{giving} address and phone and that I'd be there ("after July 10")

A among the more professionally important, w/ synopsis of note I wrote to them:

(JOE CHAIKIN) - that it would be unorchestrated, undirected - but I wanted him to know

BARBARA CLARK) same as Chaikin - I that it'd be hearted by the panel

NICK KEPRUS | same as Chaikin
JEAN GRAMAN | that I wanted her to know this new world of mine.

BOB BLUMENFELD | that I'd good memories of his work on Print w/ me

ANNE CATTAMEO } that I wanted them to know it was going on
RUSS VANDENBROUKE }

BOB (WOOD) WOODRUFF - that I assumed he not being full on that he wasn't interested - but still wanted him to know.

ROB LANCASTER } wanted them to know
MAGLE JACKSON }

DAVID WARRLOW - that this would reach him only much later, but wanted him to know

TOM COLE - would love him to come? "Have you heard anything from Milwaukee? I haven't."

ERIC OVERMYER! - asked him to come

GEORGE BARTENIEFFI - remind him he hadn't found the right director - maybe this week would shed some light on that

LANN DAVIS - wasn't sure if we're still associated, but wanted her to know about this

JOAN HOLLANDER - SEE COPY OF NOTE TO HIM IN ENVELOPE

Friday, July 9

4 pm, re-read script for 1st time since March 81.

5 pm | Called Cynthia Jenne to suggest she & I get together for ~~an~~ ^{an} hour over the weekend because I'd been making some small changes to make the script easier to take - aloud

[These include mostly changes in the stage - direction - but I was also thinking of the pp. 8-9 into we made in Richards' "production" of the repetition of the first coinciding question which we added the.]

She agreed - but said she didn't have a script at home. I said I'd bring one. I also told her I'd thought about showing her Timmy (I've read it last night) and was going to buy her a copy. She sounded conventionally delighted.

7 pm | David Brownish & Georgann here for drinks and dining.

David asked me what Hollander had thought of showed D. Hollander's potcank - and added of book I heard from his sister.

"John is both loyal and irresponsible," D. said - and proceeded to tell me some grain-raising stories about their relationship.

Sunday, July 11 |

(2:30 - 4 pm) | went over script re: all changes, wrote up a corrected copy w/ all cuts, etc. mostly based on South St changes, but with a few adjustments to an unstaged reading.

4:30 - 5:30 | went over to Cynthia Jenner's apt (3 E. 9 St, basent) to discuss changes.

I presented the pp 8-9 cuts that Richard & Harris had wanted (just 2 questions).

Cynthia said there's some leeway near beginning of p. 8 but I said, still, at least he had to gauge idea of my writing, and now preferred shorter rather than longer.

I presented the need to repeat the Scribe's picked-up try-mail question (p. 12). She immediately saw point of this - and she'd ^{PRE-TYPE} ~~repeat~~ page.

The other, merely verbal changes (including the one addition of a phrase) were fine with her.

I asked about the actor doing the SCRIBE - he still hasn't been chosen.

I specified the need for someone who could read well -

or at least not stumble
to read the SD's. She said:
maybe - third actor (rather
than a stage manager)

She mentioned David
Margulies will not be
around till Wed. evening.

I asked if there'd be
any discussion after the
study. She said, "if I
you wish." I said I
did wish - not only
out of curiosity, but also
because I wanted to
to hear that people
were having a more immediate
experience that he believed
they would (She'd told me
his misgiving is that the
play can't maintain
dramatic interest)

I asked ~~if~~ if Wex
would want to talk to
C. afterward - or give his
reaction though he - or what
She said: "It doesn't

like it, you won't hear
anything back - he'll let
it go. If he does like it,
he'll sweep you away and
that'll be the last ~~you~~
I see of you - but if
you don't let that happen."
("Nette will do," I said.)

I asked her about
revising & leaving around
the explanatory "NOTE" -
she agreed, said if it were
done it should be printed
in the program.

She asked for the
Tenny script, I gave it
to her, expressing
reservations again; she said
she'd send it right away.

Tuesday, July 13

(1:15 pm) When Cynthia Jenney
called to express Am. Pl's interest
in WT, I asked if other
role had been cast.

She said, yes, at least:

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The actor was Richard Schull
 They saw & saw if
 he'd got the script. I called
 about calling him but
 they couldn't find his
 phone number!

However, Cythia did
 agree (i.e. they!) it was a
 good idea that I
 discuss specifics with each actor
 on the phone before then
 at 10 or so I could
 address some specific comment
 to them then

I asked Cythia if her
 their interest in WT would
 affect portions of The Reservoir
 She said: "Not at all, they're
 completely separate." But I find
 this hard to believe.

Wednesday, July 14

(11:30 AM) called DAVID MARGOLIES
 He was much friendlier and
 more relaxed-sounding than the
 other times (when he'd not yet

Wyn Handman (home): 265-5990
 David Margolies home 873-2730
 service 582-4240 119
 Richard Schull (girlfriends): 246-3076
 read the play. He said he
 found the play "fascinating"
 had some questions about
 pronunciation & the meaning
 of certain lines - could he
 call & look either before
 6 pm or after 9 pm?

[Note: Since I first found out
 about Margolies, Eileen Blumenthal
 has told me he's "very good,"
 & Ellis, that he's "the
 most intelligent actor in New York"]

He also said that he'd
 run into Nick Kepros "who
 I understood was in a play
 of yours" & that Nick
 is going to try to come tomorrow.

3:30 p.m. I tried the SCRIBE actor,
 (Richard Schull) - left a message for
 him, too, to call before 6 or after 9.
 (Got number for Joan Freeman)

4:00 I talked with Cythia Jensen
 I asked if it would be
 announced at outset this was

an unrehearsed first-stage reading (she said it would)

(2) asked who would lead the discussion - she said Wey usually took over. She asked what kind of discussion I'd like. I said, I'd rather see what currents of feeling emerged ~~that~~ than ask audience about specific things.

(3) I asked if Wey would be present at the pre-reading (Wey) mainly with the actors. She said: "you didn't request that" (I hadn't realized it was mine to request). I said that was too bad, because I'd like her to hear her play against background of what I'd be saying to actors. She said she could mention it to him, but it would be better if I called him at home tonight; "there should be some personal contact at this point" I jumped at the

(5) I reminded her about Jessamy's copies of the Prefatory note - she had indeed forgotten.

(5:30 pm) Richard Schull's girlfriend returned my call - he's in Florida making a movie, won't be back or get the script till 9:30 tonight, my next call till morning. I said if he did read it tonight & wanted to call, he could call up till 1 am.

(9:30 pm) David Margolis returned my call. He said that much in the script had "clarified itself backward." He asked the pronunciation of "Amorain - d Ta-ain" and "querier - d queried," asked if I'd guide up the word "deciser" (his phrase was: "you made it?"); I told him, no, I'd find it in my research.

cl told him in general about
pronunciation "cl" - just telling for how
it sounds will to e; find a way that
sounds will to you.

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He said there's "some beautiful
writing" in it.

He asked: if the "elderly rabbi"
of Ch. 5-6 is the RABBI,
cl said that was possible,
but ambiguous; that certainly
the 2 characters considered the
possibility. He said: "But
the audience will assume it
is, because of the later
reference to" rabbi recovering
his authority [p. 237-24].

cl asked him if he
would demonstrate the
hand - yesterday (p. 1); he
said of course.

cl then went through a list
of things cl was not sure
would be clear (see yellow
sheet w/ remarks to actors)
on it. Most of them were,
already, clear to him -

a good sign.

At one point in the
conversation he asked: "What
does Wye suggest?" cl said

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cl had to discuss it with
Wye, that sort of
dealings had been with Cynthia.
"Who's Cynthia?" cl told him.
"Oh, yes, cl's ex-girlfriend."
"But Wye has read it?" "Yes."
"And Cynthia wants Wye to
show it?" "Yes, He then said,
out of the blue: "Wye
has a real gift for costuming
- at least at the outset -
but when it comes to produc-
tion, he often comes in to the
director and hires some one else."

[10:15 pm] called Wye Hadda
and said as follows: "Wye,
this is David Cole, Cynthia
has made the call for the
reading of the play for
tomorrow at 10 a.m. - an
hour in advance - so that
she & cl could talk some
with the actors. She called
to ask if it would be

possible for you to be there during that hour on 10-11. My reason for asking is not so much that I want you to hear what I have to say about the play in itself, but that I'd like you to be seeing that actors' work against the background of my sense of the play, & aims for the play."

He said: "Well, I have some things I was planning to do at that hour..."

I said I realized it was last minute, I should have thought of it sooner.

He said: "Why do you want to see the play against the background of what you say?" [a good question!]

I said: "Because it is concerned that the script be played as a human situation, not a mystical flight - that's what I want to tell them."

He: "Well, naturally you wanted the reading to be as good as possible... but this is very 'in house'..."

He: "The actors said they'd come at 10?" I said yes - Margolis for center; but Schall may just get in town. "Well," he said, "I'll try to be there for part of that time."

I thanked him. I felt - he not the slightest enthusiasm for David Erb nor any of his works.

Thursday, July 15

10-11 am, ~~other~~ meeting with actors and Cynthia, pre-reading. I gave them the intro. David Margolis interjected midway to say he thought some of it should be cut. Richard Schall, the other actor, agreed. "Then it becomes too

At 11:05, Wynn Handman, who'd been delayed by a broken elevator, came in.

His first remark to me was: "you look like Richard A. Ambrose from the book."

His second was: "I hear you want a discussion."

Afterward, well, you can have it if you want...

[as who should say: "you're digging your own grave."]

When he welcomed the audience he made a snide remark about: "...cl. - you must of known how David Cole - as if to imply I'd packed the house (which, to my extent I had - but they ^{could} not give the wanted.) I don't ^{shrink} feel a sneer in every word.

Rabbi - David Margolis

Scrits - Richard Schull

stage direction - John Everett

11:15 AM Cold-Reading of The Response at A-erie Place in Davis Fair Experimental Theatre

running time: 58 minutes

It began well: David answered thoughtfully, many of the questions got longer.

But by 10:10 David had panicked and was "singing" - and making - his speeches.

And he held them up till end (he also held up hand-gestures pretty continuously).

Richard read intelligently, got some comic ~~off~~ effect - but there was no sense of his being swept up by RABBI, no relational tension, and no sense of bursting humor - SCR's, find long speech.

(The stage-direction reading kid lipped and bobbled every word.)

I felt the reading was a virtual nullity. The play was not there for me as dramatic event.

Afterwards Handman from the cost perfection, sort of discussion - saying nothing himself, expect to thank me for letting them work on the script when it was over.

And yet, he still got smelly out of it.

→ See notes on discussion (taken by Susan (in envelope))

A few, various people who were there came up ecstatic!

John Geake

Larry Stempel (a musical theater historian friend of Margot's Welsh - Susan and I went out to lunch with them afterwards)

Barbara Luchter was sure the role of the Scribe had been greatly expanded from the other trip.

Rip Heller

Cynthia Jencks and her Asst. Joan Freeman had both essentially the same comment :) that the script needs "breathy places" for the actor - Joan added that the WS had said "breathy places". Cynthia thought it needed more variety, but trying - "but," she said "I'm not really sure how to get the breathy places - I'm not a playwright. One thing - any further reading you should leave in the Scribes" ("open scroll and read" stage direction - which she ~~cut~~ cut just before reading).

Cynthia went off to get her reaction, said she'd call me about it.

6:30 - 10:00 | dinner w/ Susan w/
Bevye at a little mid-
eastern restaurant on Mc Duval St.
(drinks first at our house)

Bevye greeted the reality
was a year, but - character-
istically - told me "not to take it
so seriously" (I was "taking it"
at all; I just felt empty
& scattered). She ^{is} Margolis
was an intelligent actor who
didn't want to get deeper
into these explorations than he
got. She said: "I was
surprised the audience was
laughing at moments when
I was wowed." She despised
Cynthia's / Joan's cutting ideas;
"don't cut a word of it."
She said the perfect actor
for the Bible would be
Andre Gregory. I said that
was strong because I'd been
thinking of the film My Dinner
with Andre during the
post-film discussion.

She had told me, leaving these
guests this morning, that she
had a great idea. We stopped
at the bank on the way
to dinner; Susan went to draw
some money. The minute she had
me to herself she said:
"I want to produce the play."
"Produce?" I said, thinking I'd heard
wrong. She said she'd been
meeting a lot of people with
money, wanted to produce a
play, possibly plays on Thomas
Merton and the American ideal (!)
Susan, meanwhile, had rejoined
us and asked: "Why produce,
rather than direct?" Bevye
blushed and giggled and said:
"well, I'd want to direct it
too." She laughed again: "You
can sleep on it," she said
to me. I don't know how to
begin to deal with this.

Friday, July 16 |

^{morning} Susan took a call from John Genke [at transcribed Susan's notes:]

"It was so brilliant... thrilling... very exciting... so brilliant"

He said he was terribly moved by it.

He had just seen Kabuki - wonderful for actors to have something like this to work with, oh, Robb. Some of some resonances

Call for an incredibly powerful human actor, whole body becomes a hand

Saturday, July 17 |

(late aft.) [Susan took message & I called back.]

Beverly called, to whom I then go to discuss what she proposed the other day. We agreed on Tuesday aft. at 4:00

Sunday, July 18 |

[9 am - 2 pm, working at Dad's. Susan "forwarded" several calls to me]

11:30 AM (Robin Hirsch (returning my call of yesterday) He said it surprised him how well they'd done on no rehearsal - that the unit, at least, was there - though obviously there are areas you can't get into on that little rehearsal.

He said he was delighted by the scene suggested approach. He said to find David Margolis occasionally tedious but when to what play was about - used better than w/ 2 weeks of rehearsal - Teddy Gross' play at O'Neill last summer.

He added that Richard Edelman (whom I'd also tried to reach yesterday)

was impressed with Richard
and had done a better job
than he, Richard, had done.

(2 pm) (returned call of) CYNTHIA
JENNER.

She said she "couldn't
budge" Wynn, that he
considers it too dense,
that he doesn't want to go
on with it even in workshops.

She said she still
felt it was dense, but
that audiences need breathy
spaces. "I just they've been
forgetting the long, perhaps
there'd be moments when
they talk about something
else. Unless, of course,
they're completely enclosed
in a kind of Beckettian
End-Gamey circumscribed
so that shake of the
action implies. It is a
series of questions with no answers

I asked who other woman
in the room was who made
other comment on play I
spoke as a director. She
said: "Aandra Wedder, for -
but she's leaving the country
for a year and she's
too indiscriminately positive!"

I reminded her of her
promise to help me with
script at other theatre.
She said I could always
mention her name & say
it was being done at the
American Place. I reminded
her she'd also said she'd
help me get post the "first
line" of graduate students at
various theatres - but she
had no real suggestions.

I asked her her opinion
of Gail Merrifield's having
had the script (in ^{presence of} David
Warilow's intent) all this while

(cl'd never mentioned my dealings with the Public to her before). She said it might be a good sign of hope. I yet heard, that cl might write these letters (rather than call) re: what's happened.

[see WS - History, this date]

6-8 pm. |

John Gentle here for drinks at Susan's invitation. To what he said the other day he added:

① that he thought David Margolis may have been scared by the part of himself the fly asks an order to explore

② that he liked the way the details of the early part of fly got picked up in the later part

Monday, July 19 |

8-11 pm, at Cai + Richard's for cocktail dinner on roof.

They hadn't that much to say. Cai, who'd seen both readings, thought the first one better, Richard felt the fly did have some dramatic presence ~~was~~ unreleased (cl didn't)

Tuesday, July 20 |

4:00-5:15, drinks with Berya at the Caffè Pane e Cioccolato

B. began by saying that after she'd had the fly's and made the proposal the other day, she realized that there was a "history" between us - but that she didn't feel that history was any longer a problem. This was a theme of hers throughout our conversation - along with, I thought, an increasingly impatient to discuss aspects of that part (but

then she's not a believer in the unconscious) (She gave some additional "proof" for this by telling me that she'd had her first conversation with Robin Hirsch in 2 years; "it's no use holding out any longer.") I said that I, too, felt we were past "mud" of our problems — but that they could resurge again without getting all fought and grounded about it now, we'd have to watch that; she agreed it would be necessary to be vigilant. I said had mixed feelings about our working together — that that was not just a polite way of saying "resentment" but included many positive feelings. I said I'd never felt really alone^{as} ^{with} her, she had first responded to, and made happen, my work. But she thought it was important to

me that more people took for for my work, that I'd feel different if there'd ~~been~~ been 10 productions elsewhere; that it was in no way a quest of "Being the best resort," but I needed other people's input on the script. I said what I feared between us was that communications between us might break down under pressure, as had happened in W.F. — though I believed that on the tensions of that interest was the ~~data~~ her personally; that we ~~she~~ would have to have "high ground" we could go up on to deal with our disagreement; also that we'd need time before "productions" to work through the script, which we had not had in W.F., at least not to find precedent. B. said that she would

want the whole product
planned 6 mos. in advance,
not in September
(This is reply to ^{asking} ~~of~~ ~~asked~~ her if she
could handle director's
producer's burdens without
pulling out of communication
as done by ~~her~~. She said
also she didn't ~~see~~ why
she anticipates of what ~~not~~ - sit
should occur again; they
had it on her later
project.)

She also said if Civic
Circle, or someone of that
 ilk, come along, she
could see just producing
and letting them direct
if asked ~~whether~~ this
producing impulse was coming
from her; she answered
in midwife - imagery, helping
things into the world.

She said she wasn't
going to try to persuade
me - just put it before

me (I picked up a tangle of
implications in this - not with
my last comment, but with
this whole discussion of feeling,
the post, etc.)

She also said: "You
should appreciate, all they
feels sending e things of
yours is the one I want
to work on."

She said she definitely
did not want to do
it just to do it, with
just anyone; "in fact,
I almost feel like saying, only
with André Greyon."
I asked her what level
of product she had in
mind. She said: possibly ~~showers~~,
but also a mini-contract
(open-run).

I told her - actually, I
told her near the outset of
our talk - that I couldn't
give her a simple yes or no
today, that there were

Just the American Plus
thing had been one of these

they spend with theater
individual, both in NY
and out of town, that I
had to get heard on, and
found to take by rushing.
She asked me to tell
her all about it - but I
refused, saying I didn't
discuss it with you.

She asked if the "individual"
was an ~~actor~~ director; I said
no, an actor; she immediately
guessed Nick Koppas and then
Joe Chaitin.

We left it: we'd talk ^{more} ~~later~~

Wednesday, July 21

ⁱⁿ envelope - received letter h/
DAVID WARRLOW re: reading
~~in~~ envelope

- received letter h/
CYNTHIA JENNER
"Saying about responses,
on to what she?"
ALSO: SCRIPT BACK

ⁱⁿ envelope

Thursday, July 22

ⁱⁿ envelope - letter h/ TOM FONTANA
L.A. at MTM
with television script
saying he's son
he could do she reading

Monday, July 26

ⁱⁿ envelope - card h/ JEAN ENDMAN
saying she's son she
could do she reading

ⁱⁿ envelope - card h/ Eric Overmyer
saying he could do make
reading [I would read with
son, ^{be in town} ~~call me~~ after
Labor Day]

Wed, July 28

- script to
MARILYN REDFIELD
(by hand, in NY)

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Friday, July 30

card from Los Angeles
Actors Theatre,
 saying they wanted to
 return script, had
 no envelope.

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Sunday, August 1

- Script to

MARGI WALLEN

(by hand, in NY)

Wed, Aug 4

9³⁰ p.m. Margi Waller
 called. She finds the play
 "wonderful, exquisite."

"The premise is so
 interesting, and what you
 do with it is so tight
 and developed."

"It must have taken
 you a long time."

She asked if she could
 come by tomorrow morning
 to discuss it more.

Thurs, Aug 5

10:00 am Margi Waller here
 at apt to discuss the script.
 She didn't add that much,
 but said she liked the whole
 meteorite/probe aspect.

Monday, August 9 |

- Called Bevya (just to suggest we go to movie) mentioned that I was trying to get info on stats of play at various theaters, so far had only heard ^(negative) from L.A.A.T.
She smiled sympathetically, said ~~there~~ absolutely nothing.

Tuesday, August 10 | at "Engel Pub"

(6 pm) At dinner w/ Bevya & her friend Michelle after seeing Von Trotter's Sisters B., lastly her friend friend, said:
"And there's one I can't remember" I thought she was kidding. She wasn't. She literally couldn't remember the response.

Wednesday, August 11 |

4 pm, tried to reach John Dillon at Milwaukee Rep [414-273-7121]. He was out till Fri, I asked for a milin Greg's number (since he was also mentioned in Tom Cole's letter. They gave me a number in NK. Called

AMLIN GRAY

(212) 691-2836

He remembered the script said he'd liked it and in fact it was he who'd recommended it to John Dillon (not vice versa as the Dillon - just in Tom Cole's letter suggested)

He said he was going to be talking to Dillon soon, would ask him about the script

He also suggested sending it to John Schneider (now at Mickey, Amsterdam - back in mid-fall) at Theatre X, Milwaukee

(7 pm) dinner at Alfredo's with Eileen Blumenthal and her sister, Judith

Eileen still has not got

script at Serban, but will
be talking to him soon (!!)

She also suggested Jim Lapina,
whom she knows, and
recommended 2 producers:
Ellen Herzog (Cal-a-ads) & Eric Kuebs

Thursday, Aug 12

(11 AM) Called Bob Blacker at
the Public Theatre
following up my letter
of last week. He said:

"The head of my
department, Gail Merrifield,
has the script. I'll have
to check with her to see
if she's read it."

I asked if he'd call
me, & he's there every day
between 10 & 4. He said "Sure."

Friday, August 13

[3:30 pm] Called John Dillon
at Milwaukee Rep (414-273-7121)

He said: "I like the
voice... there's some
beautiful writing. But it's
not right for our audience.
I can't do everything I like."

Saturday, August 14

midnight, Ellis returned
my call (about various things)

She mentioned she'd seen
Bevya at the "Women in Theater"
thing of the A.T.A.

"And when," said Ellis,
"I asked for her future
projects, she did not mention
yours, talked about Faust"

Monday, August 16

noon, Bob Blacker called back.
He said Gail Merrifield has
been out of town on vacation for
the past month, doesn't know
if she's looked at it or not.

cl told him cl'd be in
NY till Labor Day, then
in and out.

He said: "You're welcome
to give me a call
before you leave town on
Labor Day."

Wed. August 18

9 pm AMLIN/GREK (691-2836)
returned call.

He told me that
John Schneider at Theatre X
in Milwaukee had already
read the response - that
he'd ~~sent it~~ ^{sent it} to
John Dillon (whose response
I told Amlin about).
I don't see when he
got in there! But Amlin
wondered what John
Schneider's reaction had been
or what his sending it on
to Dillon had meant.

I asked if he had any ideas about theatres or
directors, since he'd found a liked script. But he said he'd
been out of NY for 5 years, had no
ideas. We said we'd look for each other's work.

Friday, August 27

Script back to Public Theatre,
ⁱⁿ envelope / letter to Morgan Jenness on
behalf of Gail Merrifield.

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

212-242-3346

home: 228-2049

Long Island: 516-324-4129 [Ave 50]

Richard Edelman

691-4293

in Woodstock:

914-679-2012

Robin Hirsch at South St.

212-947-7007

home(?) 741-1069

Cynthia Jenner

3 East 9 St., basement

bell: Jenner/Schier (Eunice Schier
man she lives
with)

home: 982-9289

Am Pl. : 246-3730

service: LTI-6470

WYN HANDMAN (home) 265-5990