

REHEARSAL NOTEBOOK 0

Play: The Gods of the ~~Machine~~ Theatre

Period: April 1983 - December 1985

# FROM THE MACHINE

① April ~~30~~<sup>29</sup>, 1983 → Dec 31 1985



141 pages

EYE-EASE® PAPER

33-002

80 Sheets 7<sup>3</sup>/<sub>4</sub>" x 5" Narrow Ruled



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MADE IN U. S. A.

- ✓ ELLIE FUCHS  
4/30/83 - 5/20/83  
by hand in NY
- ✓ SUSAN EINHORN  
5/1/83 - (BAC)  
dropped lat her house  
in NY
- ✓ CHRIS GIANNOTTIS  
5/1/83 - late May 83  
by hand in NY
- ✓ CYNTHIA JENNER  
5/2/83 - ~~5/10/83~~ <sup>Jan 83</sup>  
by hand to her house  
in NY
- ✓ ROB LANCASTER  
5/2/83 - (McCart)  
1st class mail in NY
- ✓ MARGORIE WELSH  
5/4/83 -  
in New Haven, by hand
- ✓ MARK FARNHAM  
5/10/83 -  
in New Haven, by hand
- ✓ ALICE MATTISON  
5/12/83 -  
by hand, in New Haven
- ✓ CAL EMMONS & RICHARD  
HOWARTH  
5/14/83 - 6/15/83  
by hand, in New York
- ✓ MAMLYN REDFIELD FOR  
JERRY ENGELBACH (S. New  
York)  
5/21/83 -  
by hand, in NY
- ✓ JOHN LEUBSDORF  
5/30/83 - 7/5/83  
by hand, in New Haven
- ✓ ELAWE SHRAAG <sup>For  
Halle  
Theater  
in New Haven</sup>  
6/6/83 -
- ✓ RICHARD FOREMAN  
~~6/22/83~~ 7/21/83 -  
~~dropped off at her house~~  
~~in New Haven~~  
~~to print center~~
- ✓ CRAIG SMITH (COLTAN)  
6/30/83 -  
dropped off at Coltan
- ✓ NOBLE SHROPSHIRE  
7/6/83 -  
1st class mail
- ✓ DELOSS BROWN  
6/27/83 - ~~7/11/83~~  
by hand, at Julliard  
Theater Center
- ✓ BEVVA ROSTEN  
7/6/83 -  
by hand, in NY
- ✓ MEG & DON GERTMEIAN  
7/19/83 -  
by hand, in NY
- ✓ ABBY TETENBAUM }  
LEW RAHOFF }  
8/2/83 -  
by hand, in NY
- ✓ RICHARD HOWARTH  
late Aug  
by hand in July
- ✓ JULIE BAKER  
Escort to her by  
Mary Farnham,  
Seat 83, To  
Charleston
- ✓ JOHN GLORE  
(ARONA)  
5/31/84 -
- ✓ NORTH POINT  
PRESS  
Frank Shuman  
5/31/84 - 7/12/84
- ✓ DAVID GODIN  
11/19/84 - 3/8/85  
1st class
- ✓ JOHN GENKE  
1/11/85 -  
dropped off in NY
- ✓ KEITH CASEY  
3/14/85 - 3/29/85  
1st class mail
- ✓ STATION HILL  
PRESS  
3/14/85
- ✓ AMELIA CHAY  
10/19/85 -  
1st class in NY
- ✓ BOBE  
MCPHENSON  
10/19/85 -  
1st class in NY

## The Gods of the Theatre

written: July 28 1980 - April 15 1983

typed: April 18 - 28 1983

xeroxed: 12 copies, Apr. 29-30 83

Friday, April 29 |

<sup>comments</sup>  
<sup>in envelope</sup> Susan read play in New Haven

Saturday, April 30 |

in New York

- script to:

ELLIE FUCHS  
(by hand, in NY) (<sup>both</sup> address)  
- NO LETTER

Sunday, May 1 |

- script <sup>by hand</sup> to:

SUSAN EINHORN 319 West 82nd St. NY NY 10024	- <sup>both</sup> address - <u>NO</u> letters
---	--

phoned  
787-6832

(cl phoned her first; she said she'd like to see it, but wouldn't be able to get to it for a couple of weeks. She was undressed; would cl drop it by ring her buzzer, and she'd come down? cl did, saw her come out + acknowledged)

- script by hand to

CHRIS GIANNOTTIS

to make 12 <sup>more</sup> Xeroxes, but not on 3-hole paper

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Monday, May 2 |

- script mailed to

letter  
in  
envelope

Rob Laucheste  
Mc Carter Theatre Company  
91 University Place  
Princeton, New Jersey 08540

phone (Rob's  
office)  
609-452-  
6619

both addresses  
give

(I tried to call; he wasn't  
there today, I said I'd call  
back tomorrow for New Haven.  
Meanwhile, I mailed script)

- script dropped off to;

Cynthia Jensen  
3 E. 9th St, basement

phone (home)  
1982-9289

both addresses  
no letters

(She said she'd IS send, she had to  
read "for courtesy" first, before  
she lent to E. glad on May 15 -  
maybe she'd give it to Jon first)

5

IN NEW HAVEN

Tuesday, May 3 |

11<sup>00</sup> AM | Rob Laucheste called  
in New Haven, I told he I'd  
mailed him the script, thought  
he'd like it because of its  
"brochsty" character.

script to:

MARJORIE WELISH

(by hand, in New Haven -  
she was visiting us to teach  
in Susan's class)

Tuesday, May 10 |

3pm - Chris Giannottis called, to say  
xeroxes were done that he'd read  
parts of play and they were "great"

5pm copy to MARY FARNHAM  
(by hand, in New Haven)

Thursday, May 12 |

copy to ALICE MATTISON  
(by hand, via Susan, in New Haven)

Saturday, May 14

6<sup>30</sup> pm | copy to (CAI EMMONS)

+ RICHARD HOWARTH, -

New ~~Haven~~ York

<sup>In envelope</sup> Tuesday, May 17 | ~~Susan's~~ Susan's second <sup>in NY</sup> ~~comment sheet~~ <sup>comment sheet</sup>

Wednesday, May 18 |

6<sup>00</sup> pm | Rob La-chester

called. He wants to do the play. <sup>He said he really likes it, hasn't</sup> <sup>taken it all in yet.</sup> He said he felt it should

be done on the McCarter main stage - "but Nagle has the main stage sewn up for next season."

Also, he said he won't <sup>sure</sup> the mainstage <sup>subscription</sup> audience would get it.

"I could do it in the second stage series - but <sup>we don't have a threat with</sup> <sup>much space</sup> this season." "It would be, he said, the same space they did 'not - ready in'."

"At least we can do a reading." (He said earliest reading next year would be in February)

I said:  
"I thought  
you might"

He said Nagle was away in Europe till ~~next~~ the end of the month - that he'd talk with him when he'd get back. (I said he'd be in NY all summer.)

cl said, "I not only thought it would be good for McCarter I had McCarter - mind while writing it." He said he'd thought of particular actors: Penny Reed for DEA, G. Wood - for op (only I'd heard gone to San Diego)

6:10 pm | Chris Giannottis brought 16 - over copy

11<sup>45</sup> pm | Ellie Fuchs called. She's read the play and is fascinated by the whole scheme of it. "I'm not sure I get it all - do you mind if I ask questions rather than make comments."

I said: Rather than -  
splendidly isolated, that  
made - feel work/

She said it should be published - that it's an "absolutely original" voice. "There's no one else doing anything like this in the American theatre." It's not the patchy "poetic" mimicry of Poet Theatre. (I said: "You mean I can't get into the Salon de Refusé?)

She remarked on the resonance - all the verbal echoes, as well as the large ones.

She said it's the best of the "in theatre" plays. She said the characters are "all alive." She said it should be read at once every late this month, at Robin's cafe.

She asked if I'd made up or researched the less familiar Greek terms (I said I was partial to the old-fashioned scholars

who vented colorful guesses before Peter Arnott struck down all that - but that I'd made up - pen)

She said 1st Act had led her to expect it would be something it then didn't turn out to be.

She began by calling it "a tremendous imaginative act."

Friday May 20 1

5<sup>30</sup> - 6<sup>30</sup>; Ellie Fuchs came to see me at the NT apartment

She said the first act had created all sort of philosophic / religious / tragic resonances for her - and that the second and third acts had been more

"on theatre" - "though no less interesting for that" she quickly added, thought I felt (and she was strong for sure we talked) her let down.

I said I'd thought of the 2nd Act as the one different from

the 2 others.

She said the first part had read all about the human journey, the departure of the gods, etc.

She said she felt there was a potential of tragedy in the play that the play did not seem to be in touch with.

That there was a further point to which it did not go... (She had said this of the responses too)

I said "Maybe I had to not know it for it to be there." Ellie replied:

"But I'm not sure it is there." She added: "I'm not sure you have a sense of how terrible what's going on down there is."

NOTE: It seems to me that her reactions show her own efforts to move her transcendental "mysteries"

perspective to deconstruction, self-reported hermeneutic.

We discussed the final business of Act III: I giving a rather straightforward account, she insists "you may not know all you've got there" - I then try to bring her to a more deconstructed ("undecidable") reading.

She read aloud 1st speech on III. 41, but I didn't understand her point, quite. She said she felt final outcome should be VG becoming the strip he sees down there. I pointed out he does do that, at end of Act II.

We discussed Act II. She said she had wanted to "punch" the CRK for all the puns, but she added "it does make things more concrete. Apropos of the

report of tragedy ~~she~~ she  
 quoted #19 "Needs must be  
 "aspire down" who aspires to be  
 joining of the tragic hero."  
 I'd been saying I felt  
 Act II could use more cuts;  
 if you said that was  
 precisely one of the ~~point~~  
 things I wanted to cut,  
 then reinforcing her sense of  
 avoidance of tragedy.

She said she doesn't  
 like the subtitle - finds it  
 belittling

She also said she  
 really wants to hear it  
 read - that Nolan would  
 do it at the cafe, in a minute,  
 she thought

Saturday, May 21!

[1 pm] Susan and I had  
 lunch with MARION REDFIELD  
 who is in a play at Soho  
 Rep. <sup>(Fidelity's Rep. (New Rep.))</sup> She offered to  
 copy of the script (which  
 she has: I read) to  
 Jerry Engelbart the head p.t.  
 I gave her a script at 5 pm.



IN NEW HAVEN

Monday, May 23!

(2:30 pm) Alice Mattison called to say she read the play - I liked it very much. She said it's "crazy" - "wildly original & wonderful." Especially that moment when they all discover it's a real event.

We agreed to meet to talk more on Thurs.

Tuesday, May 24!

[Suzon, who saw Alice today, reported he saying that the play was "wild and large"]

- that it was "clever in the best sense"
- that she'd been particularly delighted by the Act III, "At-check!"
- that Suzon asked her if she liked the DEA - and they looked at each other and laughed
- that Alice had "questions" about Act II.

Thursday, May 26!

3-5 pm heard Alice Mattison comment on play, in kitchen of her house.

She said she "loved" the play, found it "original." She admired especially the way it "broke out of itself" when YG comes into real event.

She has doubts about the second act. But, she said, she didn't like the characters of the YG and CRK as well as the other 3 - so her reaction to Act II could be that.

(On the other hand, she found it "wonderful" when the CRK raises to YG the possibility he may not have had all these effects at all.)

She said she was unsure how much we're supposed to experience the play from the YG's point of view; that he seemed like protagonist, to me.

extent, but also less  
interest - I less funny  
than others; esp. the  
overtone of "young god"  
as life guard (i.e. as handsome  
bros).)

She said it was unclear  
to her exactly what other  
dei were supposed to be  
going down to do (I said  
I'd had this <sup>more</sup> specific  
but had then decided to  
leave it vague; she said  
this might be for the best)

She asked why there was no  
reference to the Oedipus complex as  
one of effects of cannibal Oedipus/Laies  
(I told her I'd had one, but not it)

She said she thought the whole  
structure of Greek Theater allusions  
was wonderful

Also she had no trouble with  
its being simultaneous ancient  
& modern.

Friday, May 27,

9:30-11:30 AM coffee with  
Mary Furnham in Westville  
She'd read the play last  
night and clearly liked it.  
She said it's the most  
accessible of plays.

She said she'd loved  
the characters - esp. the Old  
Den ("you'll find me in  
every literature/drama dept in  
the country) of the DEA  
("but is she necessarily  
a woman?")

She said she likes the way the VC is not, at first, at the center, but gradually becomes central - he + (Hera) Mechanis.

She likes the way the whole problem of theatre/world/text comes together as one problem.

She commented - the first to do so - on the complexity and richness of the VC's descent into darkness - Act II of his telling about it in Act III.

She commented positively on all the "down" - how this at first doesn't come and then begins to take on meaning.

Also, she liked the moment of CRK putting on Hera's gear, now too small for him.

or asked her specifically if she felt there were problems with Act II.

She said no, that it had seemed to her shorter than all the rest (contra Ellis + Susan).

She said she'd liked the one-liners, esp. those about theatre - e.g. re: the Delphi: "the oracle grabs the crowd".

She was also intrigued by the heaven-as-a-greenroom idea.

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in NEW HAVEN

Monday, May 30

~~9:30 pm~~

- copy given to JOHN LEVBSORGE  
(when he & Kathleen were  
visiting us in New Haven)

- 9:30 pm | CAI EMMAUS  
called to say she liked  
my, was ready at  
again, had many  
questions.

JUNE 1983

21

in NY

Wednesday, June 15

3-5 p.m. | Cai Emmaus came  
by to tell me her response  
to the story

SEE SHEET OF HER  
COMMENTS in ENVELOPE

↳ In addition we discussed:

She said she felt the need  
of time to pore & to be in  
some of the more difficult,  
passages, e.g. YG's ACCT of going  
through darkness.

I asked if she had felt  
there were problems with Act II.  
She said, and in so far as  
there were, problems with Chk.  
She said she had trouble  
understanding what status he  
had in water till Act III,  
when she realized this  
was the "wrong question."  
Not that it gets answered,  
but it gets laid to rest.

Thursday,  
June 16

(~~Drew's~~ ~~to~~ ~~bring~~) ~~in~~ NT, gave  
her script for Magic Theatre  
in San Francisco - and also  
to show to Drew.

Tuesday, June 21 John & Lebesdorf called  
the forward the script "entertaining"  
~~Friday~~ very funny in places." Period.

Wednesday, June 22

(6 pm) ~~to~~ Craig Smith,  
the Jean Cocteau actor doing  
RABBIT in Response reading,  
when I told him about  
Gods of the Theatre, said  
he'd like to read it.

Friday, June 24

morning! Calling around to  
invite people to Response  
reading. I'd talked w/  
following people about  
Gods of the Theatre:

• Susan Einhorn - She's taking  
script to county to read this  
week

• Marjorie Oberlander - I described  
it as "not necessary" than  
Response. She immediately  
said she'd like to see it.  
I said I'd bring a copy  
to the reading.

• Deloss Brown - I described  
it as a "greenroom comedy"  
~~and~~ ~~to~~ ~~actors~~. Would he  
like to see it. Enthusiastic  
"yes." "But you know the price,"  
he added. "yes," I said,  
but I also know you  
intend."

• Beverly - BJ" to check you're  
finished the new play, what  
kind of responses have you  
had. "oh I don't want to  
tell you other's responses. I'd  
like you to read it"

and these here yours."  
 B) Next time I see you I'd  
 like a copy. [Note: she  
 must e ask!]

Saturday, June 25!

6:30 p.m.!

[Having told me Richard Foreman  
 wanted to see more of my  
 work after The Response]

→ Ellie Fuchs told him about  
 the guts of the Thrust - "thrust,"  
 (she added to e) "it's pretty  
 untranslatable and he's  
 looking for <sup>with few characters</sup> ~~the~~ <sup>year</sup> ~~to~~  
~~that~~ ~~to~~ ~~reach~~ "Gort, has  
 given him."

And Ellie drove me  
 down to the place  
 he's staying in NY till he  
 goes back to France on Thurs.

RICHARD FOREMAN  
152 WOOSTER ST

There I put together  
 a packet - envelope (letter)  
 script - I slipped it  
 through the mail-slot  
 for him.

I had no time to make a  
 copy of letter. I + read,  
 or approx-ally.

June 25 1983

Dear Richard Foreman,

Ellie Fuchs told me you were  
 interested by → Response - play  
 - but didn't like the last  
 moment. I'd like to hear  
 your reactions.

Here is a copy of the  
 other play of mine Ellie  
 thought you might be interested  
 in? Could you give me a  
 call before you leave for France?

Best,

David Col,  
 c/o ORDER  
 address  
 phone

(Note: both NY + NH  
 addresses in script)

Monday, June 27

copy my letter envelope

26

DELOSS BROWN  
Julliard Theatre Center  
144 W. 66 St, 4th floor  
[just west of Broadway]

his home phone:  
865-1127

- script dropped off for

Thursday, June 30

- script by hand to

CRAIG SMITH at  
Cocteau Rep (677-0860  
Cocteau Rep

(who had asked again, after reading on 6/27, to see a copy)

JULY 1983

27

Tues., July 5

- script back for John Leubsdorf

Wed., July 6

copy of letter in envelope

script mailed to

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

HOME PHONE: 335-3618  
NO PHONE LISTED  
CSC Building 136 E. 13  
677-4210

(in response to his letter to me promising responses + asking to see more of my work for CSE)

11:30 A.M. | Craig Smith called

He said he'd xeroxed some copies and read through the play with some of the Cocteau actors last night. He said they found:

- (1) Humor terrific
- (2) 3rd Act ~~great~~ "got long," they wanted it to wind up sooner
- (3) Ben short a male actor they had a woman dir

the SCH D. - and this  
was very effective.

He said they'd like to  
read it again with me  
there, probably this  
evening Tuesday ~~at~~, July 12,  
at 7:30 p.m. - he'd call  
if there was a change  
(phone at Catero: 677-0860)

8:30 p.m. Had coffee at  
Caffetteria di Vittorio on  
McDougal St. with Beverly  
who'd phoned earlier  
in the day to say  
she was "coming out" to  
her incoherent phrase "and  
asked to see what I  
brought it; she was a  
bit tense in general.  
As we parted she said  
she read it in a week  
or two.

Saturday, July 9 |

8<sup>30</sup> p.m. | Dinner with  
Marilyn Redfield [and Lawrence  
Senelick] at Montana Exp  
after 5:00. Marilyn said I  
had seen S. Shepherd's  
Foot to Love at Childs Rep.

Marilyn asked if I'd  
heard from Jerry Engelbach  
at Childs Rep - she said  
she had given it to him.

Trying to describe the play  
to Lawrence, she said...  
"this concert" no, it's more  
like a concert... all  
these gods up there... you'd  
like it, you'd like all  
David's plays."

Sunday, July 10 |

a script by hand for  
[MEC + our GEATMEXIAE]  
- NP



Tuesday, July 17<sup>th</sup>

at Artsonus

got a letter <sup>in envelope</sup> fr/ George Ashley  
that Foreman had never  
received the script!

7-10 pm.

First Reading Even of  
Gods of the Theatre,  
at Jean-Cocoteau Rep,  
downstairs - their lounge.

(times)

Act I 50 min

Act II 40 min

Act III 63 min

→ 28 min to DEAC

→ 33 min of dialogue

total playing  
time: 2 hrs  
and 33 min

(that's with reads all  
long S.D.'s)

in III) to VC, entry, 5 min!

- VC's Acct:

(III, 5 mid-11 mid) (6 min)

- IN/out

(III, 12 mid-19) (6 min)

- to entry of CRK (28 min)

- to "party shots" (47 min)

- to end of party shots (50 min)

- FINAL CONV/ L12-13 min!

cast 1  
OD - Earle Tusser (stout, monstrous,  
earthly, very good)

SCH D1 - John Bower (owl-like, <sup>bright, quick</sup> glasses,  
like a very bright undergraduate,  
read easily, well - like a  
smart young undergraduate in lab coat)

DEA - Martha [I didn't get her  
last name], class first act,  
pleasant but not too funny.  
Really hit her stride -  
Act III, with a kind of  
collow goy - right on that was  
irresistible.

CRK - Craig Smith. Very dark,  
sincere / seductive - though but  
trouble with the language.

Y6 Andy Cracker [sp?]. Young,  
sharp-nosed "beach boy" looking  
blond - but very intelligent,  
straightforward actor.

I must say, I liked it!  
 Act I is perfect. Act III  
 perhaps runs longer out of  
 cumulative fatigue of actors  
 than it really is. Act  
 II is somewhat turgid, but  
 a sense of how the  
 climax & breathless pace  
 can make it clear - and  
 Craig's direction gave it a  
very distinct undertone.

I read S.D., who all  
 actors read, others Craig did  
 we all sat and ate



The actors laughed a  
lot - real delight!

Afterwards I thanked them,  
 & they me. Then I asked  
 for the comments/criticism and  
 - unlike actors' comments at

staged readings - they had  
reads to say. (see below)

Craig said afterwards (we  
 all went out to a bar on  
 Great Jones St.) he thought  
 it was "definitely producible"  
 wanted to read it half  
 again, then have another  
 reading for "some people."  
 He added: "Maybe you'd  
 like to do me direct"

Craig also mentioned he had  
 not finished reading the play  
 though he himself before he  
 scheduled the reading.

Three (at least) of the critics  
 - YG, Craig, OD have been  
 in the first reading.  
~~They~~ (and John Bone - SCD -  
 -was there). The woman who  
 read SCD was Barbara  
 Scapfield, former member of Casteau  
 and a colleague of Laurence  
 Sordelicks at Tufts now.

## ACTOR'S COMMENTS

→ [Actor very identified name of their role, not their name]

- SCH D felt Act II was bulky toward a climax betw VC & CRTK - but the Final Conv. too long, it doesn't happen

Note: VC didn't feel this the 2<sup>d</sup> time thru

- CRTK had sense that CRTK's objection in Act III is to get the other gods off the stage

- SCH D <sup>SAID he would be so glad to see the world</sup> felt cut out of Act III - they are back when they re-ent - Act I, doing an improv - he wanted to see how dei are when VC isn't around. [Note: But we do see this in first 5 lines]

- CRTK felt that SCH D is not as fully anchored in plot as other 2 "stereotypes" <sup>Other actors used this word for 3 dei.</sup>

NOTE: There was a friend of Craig's, "Tom," thru the mid, before leaving, he had felt they were over when 3 dei left, didn't really understand Final Conv.

- OD compared acts to musical units

I: exposition

II: development

III: recapitulation

Final conv: Code

- VC said he likes ending being a kind of red herring.

- SCH D. says language is not always playable
- OD said he really agreed that neither it pushes on too fast; that in Act II esp., sentence structure pushes on too fast; that YG suddenly gets too good at debate w/ Peet.

SCH D agreed  
 OD said that YG should have said "what do you mean?" <sup>I said, it's OK if I should</sup> <sub>to show process during the review</sub>

- YG asked if of CRTK is Hermes? I said no per us I know
- YG said first time he as "YG" was pissed off w/ CRTK; but tonight, on second reading, "it's like finding you're in a play with Oliveres."

- They argued whether it was more like Shakespeare or Shaw (this after one actor had said it's like Shakespeare or Shaw)

SCH D's "Like Shaw, the argument 'tuning & tuning' OD's file Shakespeare in number of syllables per second

DEA + YG "loved [chant of] OD, quoted several of his lines with joy. Craig, likes, quoted Act III "Catal old Mr. Organ in Act III" line.

(NB) SCH D thought CRTK should have pulled out and play with it, but he's not staff, ~~to~~ DEACB at YG ~~said~~ group of students good

- SCH D said he likes structure better and better

- SCH D. said, at end, it would be nice to have YG instantaneously down

- some discussion of whether  
platform was really needed, how  
it could be done - small  
things, etc.

- SCH D } but if Act II ending  
- OD } must not done, but told?  
(Craig disagreed)

- SCH D said he was intrigued  
by whole structure of an earlier  
time when gods walked forests

- SCH D didn't feel Act III  
resolves mystery of Act II

- OD: YG/CRK argmt - 2 needs  
clarity

- OD: should be clear that  
CRK is leading YG down -  
guide path.

- SCH D wanted to feel more strongly  
the "now that we're alone" aspect  
of FINAC conv.

- someone said YG should have  
more imitations w/ METCH at  
outset of II

- SCH D said progression from  
innocence to experience is there  
in YG - but ~~the~~<sup>his</sup> experience is  
too early on one level. He goes  
(II.12) "desert M is the desert of  
an eye down a list" as  
epitaph of YG too early on one level.  
Result is that YG down it has  
a clear voice.

- SCH D he didn't really  
like the "re-encounter" ~~what~~  
next of FINAC conv. I told  
of earlier draft (i)  
("YG - to - Herons: why don't  
you go?") "Yes!" said SCH D, "that's  
the rest of the thing" "Why  
didn't you hear that?"  
Me: "Because I didn't know  
what to have CRK reply."

- As another example of VC's over-articulation Beth cited "vector" in VC's review of epic of land, he said, he really liked.

VC said he liked this, but "VC" doesn't get it out of - book

set 11/19 sounds like forward presight  
 UD alt bless VC, via.

Friday, July 15

4-6 pm Coffee w/ Marjorie  
 Welsh at Peacock.

Her comments mostly expounded on her letter

in envelope

- But in detail, she said:
- (1) It is an "imitation" of The Resonance in the Aristotelian sense of a purification
  - (2) the whole deus ex machina number clear that arbitrariness is intrinsic to theater
  - (3) the title is "too frontal and distancing." She thinks I should leaf through text and pick out a phrase

Thursday, July 21

remailed script to Foreman  
 in Paris (it never reached him in NY)

Richard Foreman  
 88, rue Huxmas  
 Paris 6<sup>e</sup>, FRANCE

letter in envelope

sent  
 "air mail"  
 small  
 package  
 should take  
 3 days

Monday, July 25, 1971

[7pm] Going out to dinner w/ Ellie at Arab Restaurant on Greenwich Ave, we came across - Beyga, bands Act 2

Sat., July 30

2pm, ABBY TETENBAUM (playwright

of met at Mc Carter) called looking for script for (a) a <sup>led by LEW RAKHOFF</sup> ready group of 15 actors, ~~and~~ <sup>at Riverside Church</sup> (b) a <sup>not equal to yours</sup> group of 15 actors, ~~and~~ <sup>in the</sup> studios on West 14 St, ~~led~~ <sup>led by LEW RAKHOFF (SA?)</sup>

el said Gods of the world to god for the playready group [see Tues Aug 2] [and w/ m. group of 15 actors] [see w/ this date]

[6:30pm] ~~7pm~~ dinner with Chris + Co-stance. Co-stance said:

"I've been reading your script, el' re been having a lot of fun with it."

Tuesday, Aug 2

see w/ this date  
July 30

- letter fr/ Jerry Engelbart at SUFFO REP, saying they're not interested, el should come for script.

- 7:30-10:30 pm) went to meeting of playready group on 18th floor of Riverside Church, to deliver script (w/ w/ script) to:

ABBY TETENBAUM  
LEW RAKHOFF (SA?)

hse 581-9346  
off 730-7979 (1500 Bway)

[Group was actors/writers, led by ~~LEW RAKHOFF~~ LEW RAKHOFF, <sup>LOU RAKHOFF</sup> ~~over-~~ <sup>over-</sup> ~~equity,~~ <sup>equity,</sup> pleasant but not very talented - seeing. <sup>read David Poir. We can't pay? We want to pay!</sup>

[~~See w/ this date~~] <sup>to be</sup> he said he'd ~~read~~ <sup>read</sup> script on weekend - is looking for scripts for ready-acts on Aug 11, 17, 25

Saturday, August 6!

envelope letter of Rob Lauchester:  
Nagle hates play, "there's  
not a great prize at it  
McCarte." d' - stunned

Sunday, August 7!

(11 pm) Abby Teter bar  
called. He gave Lev

Lev Shekhtman at  
Theatre in Action (T.I.A.)  
430 W. 14 St, Rm. 308.

want to do a reading of  
Gods of The Theatre this  
Thursday night.

Abby said Lev is "proud"  
by the ~~the~~ the thinking, but  
doubts its breadth of appeal  
- but this was OK for a  
reading, because he's trying  
his company to do

difficult stuff (they've so  
far done 3 projects, no  
product are being found  
a production of Anouilh's Antigone

I asked Abby about  
Lev. Seems he's Russian,  
trained at Leningrad Institute,  
was director of a regional theatre  
in USSR, most recently has  
~~trained~~ taught at Sonia Maura.

Abby liked him. I read  
Gods - just posed it on  
to Lev. "But frankly," Abby  
said, "I'm reading part of  
you w/ it, d' - not  
sure his English is up to  
you lounge." O y! (Plus, he  
mentioned these are "young actors  
who see him as a "father figure"  
O y - d' double o y!")



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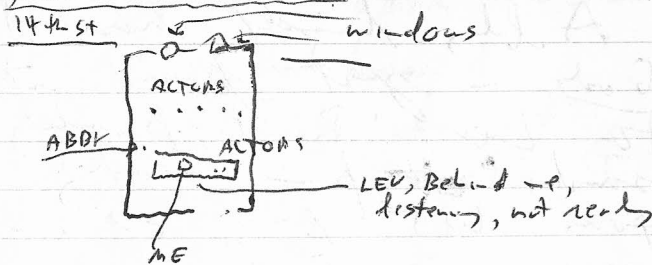
Mom died 10 years ago today.

Thursday, August 11

7-10:30 pm | Rehearsal of the play by members of T.I.A. (Theatre in Action), headed by Lev Shekhtman at:

430 W. 14 ST (near 9th Ave)  
Room - 308

A room in a redone warehouse, seats about 20. Set-up



Young, non-equity group  
Lev a great bear of a man: heard sparkling eyes. Russian accent.

Ralph, very tall dark-haired intense, Jewish-voiced actor who did YG was quite good; intelligent, and also com

Act I 55 min (not incl opening SA)  
Act II 45 min (very slow end of talk)  
Act III forgot to

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expressive, thirsty, chatty, quality that was very interesting. The other varied for hours, competent to along with. I was guys - one who read OP - I read the other who read. OK - II - could barely read; it was like remedial reading.

They switched the roles at Act III to give everyone a chance - and all 3 Dec wound up being read by women. The women were little readers, but the whole thing sounded too intimate & cozy. Also, I felt 2 of the women were "really fun" of the role for outside, rather than taking role upon them.

There was much laughter. Every Greek name/word became a major problem. I read stage direction.

48 that reads along in it had enjoyed it as much a heavy it.

(post reading DISCUSSION)

A big Tetenbau (who is sort of their dramaturg - Lev has directed his adaptation of Goyol's The Marriages) began the discussion by saying it seemed to him a "political" play (!) - connected with theater experiments of the 60's, where one "did" theater by staying out of it and doing something else: demonstrations, happenings.

He also said he found he was enjoying it mainly intellectually, that much of it went by, for post, he wanted to hear it again.

Then he asked why I'd matter it as a play rather than an essay (Oy!!) I said heard for me it was a situation: A dem can't get down. He replied it seemed "about 1/4 that; the rest is stuff of theater satire.

Cocoteer reads makes clear this is not a probl.

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Woman who'd done OD - III said the types were "delicious" - but she was only clear on DEA: for OD + SCH D the "pieces" didn't fit together.

She said she'd found recognition of CRTK as Herms by YG clear - but got lost at end, didn't see point of Herms trying to persuade YG to do a theater piece (and indeed she then stated exactly backwards content of CRTK's proposal; ~~with~~ that CRTK is trying to persuade YG to reply his withdrawal).

She also said it struck her as big about action-fiction.

Abby: the reversal in the initial premise - that YG asked clear as men aspire up - "gave me <sup>all sorts of</sup> headache, I had no solid

reference point."

He said he felt that the play of interpersonal relationships and the sides - vs: the symbols and the satires - seemed to go down two different paths.

WOMAN she did DEA in I!  
 OD in III said she met some throughout - but recognized this was related to their function in regard to JC  
 But she still felt this created difficulties in intermediary for those 3 actors.

WOMAN she did OD in III,  
 when Y6 said that there, what's going on among dear - she was 'A dear - this

Finally (LEV) spoke:

He said he'd enjoyed it more hearing the ready (this, especially, in disagreement w/ Abby's comment that ready was just so good)

He described it as "intellectual satires - a conflict of positions"

He said, "No growth in 3 characters - but also no necessity for it."

He said Y6 goes through growth in his experiences; rather than having a change in characters, he changes as attitudes.

He also said CTK is "dear" to him.

He said amount of info gods come out with, audience gets distracted and loses track.

He said, all the threats refs, the clearest is the Oedipus stuff.

The real complexity of language is a problem; they all talk like "scientists, academics & poets" - except DEA. [Abby here integrated DEA is the "easy-listening station" for him.]

He said he felt that structurally the play held very well - but that the chance "allegory" could be done in a simpler way.

There was also much discussion of the Greek words. They seemed to feel as expected audience to know all this, and they obviously wouldn't. I pointed out that Greek words are always explained by context: gave "ikria" + "keravostopion" as examples.

Lev said afterwards (he & I did 4 & 5 of the actors (not Abby) as next act for a beer at Bista on Jane St.) that he wanted me to be a playwright associated with the company. I don't think so. E right for Pulch, I just mean it in deal with the actors; tho' I did like Lev. I said I'd see them. A month Antigoné - next couple of weeks, though.

Saturday, Aug 13

<sup>in</sup> envelope letter to / DUN GERTMENIAN

~~Thursday~~

Tuesday, August 16

11:30 AM DeLoss Brown from Julliard called, apologizing for not being in touch sooner (I said it hadn't been in touch so long)

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He said he'd read and liked  
the play - had to think  
about it in relation to  
Julliard, would be back in  
touch.

[see also WS, RESP. this date]

Thursday, August 18)

in envelope letter from MEG GERTMANN

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Thursday, Sept. 11

- wrote letter answering Meg +  
Dora Gertmann

in envelope

Wednesday, Sept 14

3pm left message on  
Cynthia Jenner's machine  
had she yet <sup>read</sup> the script  
I'd left - Meg? I said  
she could call up in NH  
Thurs night → Sat aft, or in  
New Hanover next week.

in NH

Friday, Sept 16

in envelope - note from Cynthia Jenner  
she's on 6-month <sup>to Finish her thesis</sup> leave; I  
should call Tom Fishman.

in NH

Monday, Sept 26

11:00 AM, called SUSAN  
EINHORN. Very apologetically  
she says she still hasn't  
read the script, it's sitting  
in her ~~college~~ county - please

she promises to send it  
this week-end [exactly what  
she told me - June!]

"Let's do this - a final  
time, shall we, Susan."

11<sup>15</sup> A.M. left a message  
for NOBCE SHROPSHIRE  
(at CSC - no listing for his  
home phone) to call me tomorrow  
A.M. - over the weekend

10<sup>00</sup> A.M. left a message  
for JOAN FISHMAN at  
A - Please to call me  
~~Monday~~ tomorrow A.M.

~~at~~ 12<sup>30</sup> pm | CRAIG SMITH  
at Coctem Ref returned  
my call per earlier this  
A.M.

cl told him cl'd be  
thinks with pleasure of  
the reading last summer -  
that cl'd had another  
reading since by less experienced

vectors and that this made me  
appreciate the Coctem vectors  
more. cl asked; was there  
any interest at the theatre  
in doing some work on the  
play.

A is now quite non-committed  
at first.

But then he said he,  
personally, would like to  
do it - but probably  
outside the regular season,  
- June, that he'll have  
to talk to the powers  
that be - "cost is always  
the bottom line"

He said he'd have to  
think more, that we should  
talk later in season; and  
midpoint

He asked me if anything  
else was bothering with the  
play - I told him about  
McCarter falling through - I  
about the other readings last summer

Tuesday, Sept 27

9-12 noon | waited - in vain -  
for JOAN FISHMAN at Ameri-  
Place to return call of  
yesterday.

copy envelope sent her letter

copy envelope [2:15 pm] letter  
dropped off for NOBLE  
SHROPSHIRE at CSC [given by  
hand to someone who, I  
think, was Cheri Mart]

Friday, Sept 30

(8-11 pm) went to see Robert Patrick's  
Judas at Cocteau Rep.

Talked to CRAIG SMITH afterwards.  
He said (as a phone message) he'd  
have to see how he felt later  
- year about push for production  
at Cocteau; if not then, he said  
he has a producer - friend who was  
at one of readings he'd give it to.

Also saw John Bury (SCAD) in July, 1983,  
who compared the Patrick play to mine:  
"perhaps either love it or hate it"  
- also saw the guy who did OD  
in Feb 1983

Monday, October 10

See also WT this date

Noble Shropshire to CSC  
called, responds to note of  
several days ago. Susan took message:  
re: SCPS OF THE THEATRE [and WT]  
People at Theatre ~~haven't~~  
haven't had a chance to go  
through them yet.  
He doesn't want to give  
script beds now unless I need  
it. If so, he could buy it by

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

if he doesn't hear from me,  
he'll buy scripts.

left his home number:

NOBLE  
SHROPSHIRE

335-3618

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Thursday, Oct. 13, <sup>see w/ this date</sup>

11 A.M., returned Noble Sharp-  
shire's call - told him, of course  
he could ~~send~~ keep script

He told me he'd talked  
to EVE ADAMSON of Cocteau  
Rep. "Your ears would  
have burnt. They're very  
near wanting to do it."

He said CSC is ready  
new plays right now; he  
dit. I want it to get  
lost in pile.

He mentioned that he'd  
mentioned I used to ~~be~~  
an agent over the ~~same~~  
plus was looking for new plays  
~~was~~ (but whose name he  
couldn't recall - had it  
been? "No.")

He invited me to Big + Little at  
CSC, mentioned on gilly lyell

NOVEMBER 1983

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Saturday, Nov. 19

script book for American  
Place.

<sup>the</sup> parade letter for Joan Freeman-  
(not Cynthia Tenner)



Saturday, Dec. 31

- dinner w/ Cai + Richard  
at Broome St. Bar (after seeing  
documentary films on Jap Chirik  
+ Bill Whitelaw/Rodney at Fil-Four)  
Richard told me his  
visions - of which I made  
my first [I] - entry this of  
March 6 17.

He said he really liked  
it - though I gradually  
got the impression it was  
only the comic stuff among  
the 3 des also filed.

One comment puzzled me:  
he asked just how FB's  
feel doesn't differ from his  
evolution over - this, I thought,  
was clear.

(in New Haven)

Saturday, Dec. 17, 1983

11:30 A.M.

A pleasant surprise!

Rob Lundester called; they are going to do a staged reading after all!

Rob said Nagel's attitude had changed to "benign skepticism" — he hesitated. "Out and out hatred?" — I suggested we both laughed.

I told him I was especially glad because I'd always had the McCurtis — mind and had felt especially sad when it fell through. He said, "But you must know your work is 99% better than most of what's around." So I tell myself 8-10 times a day, "I said. He laughed.

The date will be <sup>Monday,</sup> April 23 (Shakespeare's birthday, Sam tells — and the 21st anniversary of the opening of the Broughton Warner).

He mentioned some ideas he had for actors (he also asked for suggestions)

- DOUGLAS WATSON (for Hermes) ("Kent = the Jones Earl Jones Less")
- PENNY REED (Dea) — long friend from Milwaukee
- BOB BLUMENFELD (Scholar D) — from their WT reading; Judith I. esp., et
- RICH RAMBU (?) (O.P.) — ("G. Wood would have been perfect, but he's gone")
- TOM HEWITT (YC) — "has worked at La Mama, looks/moves beautifully"
- STEVE STROUT YC

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We were talked about me  
coming down - January to  
see the show, we'd  
do it - a play about  
a Vermont farm

JANUARY 1984

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1984

Tuesday January 3

8pm call from Delos Brown at  
Julliard.

He said: he can't do  
anything for me at Julliard  
- "There's now way to get  
them in." But then he  
added: in the 3 years ~~at~~  
he's been at Julliard, he hasn't  
been able to place one play!

Saturday January 14

~~letter to~~  
- scribble back from Delos  
<sup>to Delos</sup> Brown <sup>JULLIARD</sup> letter. ~~is~~

Thursday Jan. 27

<sup>to Susan</sup> letter by SUSAN EINHORN  
- she is not interested

Friday, Jan 28 <sup>late at night</sup> Ellie called to say  
she'd seen Foreman (at his Dr. Setarex review) that  
he'd said to "apologize to David for not getting  
back to him, but this script wasn't his."

Monday, January 30

10:30 AM called Noble Shropshire  
at home in Queens (212-335-3618).

He told me CSC is out of  
business, had given its last performance  
(his as Hamlet) last night. (I'd also  
been calling to ask him to get me  
tickets for next Fri.)

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

He said he'd also mentioned  
my work to 2 theatres in  
Philadelphia:

- Philadelphia Drama Guild  
(David Rappaport)  
address in T.C.G.
- Walnut St. Theatre

He said he'd ~~been~~ be found  
in a week or so [as of  
3/6/84, I've not heard from  
him again]

Saturday, February 4

- letter fr/ Alice Mathison  
written in June '83, on certain  
prints of script, which she  
forgot to send at the time.

Thurs., March 8 ~~1984~~

letter by SANDRA MOSKOVITZ  
at McCarter asking for  
a 50-word (!) bio for  
Apr. 23 reading program

Wed., March 14

11<sup>45</sup> called SANDRA MOSKOVITZ  
at McCarter to ask if there'd  
be separate files for my  
reading (No). I asked her to  
send 700 of the group - files  
(she's only got 50) to  
New Haven

- reading starts at 7<sup>30</sup> in  
Princeton Inn - College  
only 150 chairs - readings  
well attended, demand

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Thursday, March 15

CARDON  
ENCLOSURE ~~document~~ SUSAN EINAORN's  
note enclosing return envelope  
(-mail to her fr/ NY)

CARDON  
ENCLOSURE ~~letter~~ w/ "50-word bio"  
sent to SANDRA MOSKOVITZ  
at McCarter

Saturday, March 17

4 pm. As I was writing  
a letter to Rob Lauchester  
[- see MARCH 24 -] he called - had  
had a message fr/ Sandra  
Moskowitz, though he was  
supposed to call me.

I told him I was  
writing him a letter - he said  
he'd be away till March 29

Saturday, March 24

CARDON  
ENCLOSURE finished, typed & sent  
~~letter~~ to Rob Lauchester

APRIL 1984

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Saturday, March 24

CARDON  
ENCLOSURE Finished & typed ~~letter~~  
to ~~ROB LAUCHESTER~~ re: reading

(in NY)

Monday, April 2

Rob Lauchester called,  
to say he'd got letter  
that it was wonderful.

He said he'd been thinking  
of the play more in terms  
of motivation, why some  
had it, some didn't. I said,  
I liked that, considering  
what a loaded term  
"motivation" is for actors.

He said some "raised platform"  
convention would definitely  
be possible.

He said he thought, as to  
use of Heron Garb, it was  
better not to use costumes

is a ready - it only  
reminds people how much isn't  
there

He said he agreed about  
the necessity of left on II, (6-17)  
but didn't - less what to do.  
I suggested 200 stronghold with  
flushlight

He agreed YG + others should  
look over some sides: other  
sides more too specific.

He seemed to like the idea  
of YG + Hemes - voter meeting  
with me in NY - advanced  
But there's one question the  
Hemes - voter would be for NY

STEVE STOUT is set for  
YG - he lives in Brooklyn

But DOUGLAS WATSON  
"loved the play, but he  
can't make it that day  
to do CRT"

LEE RICHARDSON not available -  
- didn't even read the play  
Most likely prospect now  
is BOB PAULUS, who is  
"retired" as a voter and is  
now chairman of the McCarter  
Board

~~SET~~ BOB BLUMENTHAL  
is set for SCH D.

PENNY CANE can't do  
DEA. DIANA KRAME will  
do it ("she's not so young,  
but very bright")

Main casting problem is  
that there's no one to do  
OP. I said if I think about  
this and get back to him  
Thursday

IN NEW HAVEN!

Tuesday, April 3

11:45 AM | I called  
 CRAIG SMITH ~~at~~ COCTEAU,  
 to tell him about & invite  
 him to the McCarter reading.  
 He said he just might be  
 able to come. They  
 had an opening this week  
 before. I asked him if he  
 would also tell Eric  
 A. Dawson about it.

I told him about the  
 casting problem with OD at  
 McCarter, asked the name &  
 address of actor who'd  
 done it last summer there.  
 He told me EARL TRUSSELL  
 222-7015

He said he was seeing Earl  
 late that day, would  
 mention McCarter to him.  
 He said if Earl could't do it,

pron. Eye-chee

to try

JEFFREY EICHE  
 245-1459

who, Craig said is very  
 talented, slightly strong-looking,  
 with electric red hair.

I finally asked Craig how  
 things looked with the  
 play at McCarter. He said  
 he didn't mean to be  
 discouraging, but it really largely  
 depended on his energy  
 level - and at the moment  
 it's probably up of eyelids."



Thursday, April 5,

- 11:45] called Rob at McCarty  
gave him <sup>cost</sup> recommendations

(OD) EARL TRUSSELL 222-7015  
JEFREY EICHE 245-1459  
(DAVID WOHL 877-2326

h/ last summer  
response - ready -  
I told Rob he was  
good, but a little  
twist with Bob  
Blumenfeld.

(CRK) NICK KEPROS 475-6276

"Oh, I know Nick.  
Bob Paulus would be  
better" said Rob.

RICHARD EDELMAN 691-4293

"Oh, yeah..." said Rob  
remembered, as if  
he had. I thought  
him in years.

[I also suggested switching Bob Blumenfeld  
to CRK]

Friday, April 6,

- did a big mail-out  
h/ New Haven - 70-75 fliers -  
(with maps, timetable for McCarty  
run).

Notes to many people  
(on these fliers) of "head" +  
head or head back for.

(CARBON  
since) letter to EVE ADAMSON  
at Cateau

~~At~~ Tuesday, April 10,

[10:30 AM - 12:30 PM] met with

ROB LANCHESTER at the McCarty  
in Princeton, at the long table  
just outside his office, with  
coffee, with Amy + Sandy  
his 2 assistants - the bookend,  
not very much.

We just discussed the long stage directions at the opening of I, ends of II + III. His idea was to do up much - possibly, rest the rest - this way, he was able to cut a lot of the redundancy of SD;

We agreed (his idea) not to try for ~~the~~ costumes but (my idea) to keep the actual white feathers - I suggested a writing plane. I also pointed out ~~with~~ of the Herms' - prob, we could probably only do the cap, and the cap & the feathers would spring into unwarranted juxtaposition.

A - a way out of the light, first on II. 16-17, we discussed cutting for middle of II. 16 to II. 17. "Shadows perhaps of event," with some juxtaposition of

the S.D.'s  
 "While we're on cuts," I said I have some others - Act II cl'd like to suggest"  
 Rob did - took: "I didn't realize you ever..."  
 "It seems so tight - tight."  
 (But he had suggested cuts for this in reading.)  
 cl then suggested cuts on  
 II, 9 (bot. half),  
 II, 10  
 II, 13  
 II, 14  
~~II, 36~~ } most of which we agreed on.

cl also emphasized necessity for a pause, a breath, on III, 36, after dei's departure.

We then talked more generally. I expressed ~~some~~ some misgivings about the second act, said I felt sometimes (thinking esp. of II. 5-6) that the rhythm of dialogue was

not simple enough for the  
strength of action - but that  
I couldn't do any minute  
before the 23rd.

Rob talked about his  
sense of the play, says  
some wonderful things.  
He said "it's about  
being god, on one level."

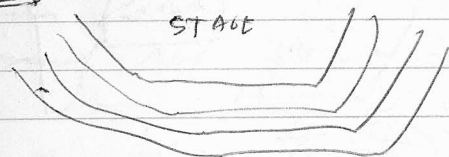
He also said it's long  
a brochistyl comedy, very  
not very of long, but  
more general concerns.

He said he thought it  
would come through it  
was just a "brochistyl comedy."

He also spoke again of  
his sense of motivation as what  
the play is about.

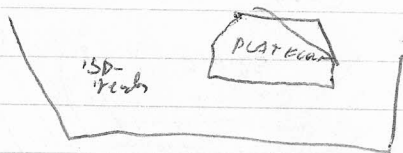
We spoke also of the  
necessity of keeping the PG/GPK  
& "come" action together.

We then went over to the  
theater - see place as WJ  
ready, basement of Princeton In-  
Theater, black basement room,  
seats like so:



Rob asked whether I'd  
prefer 6" risers pointed like  
natural light-wood planks  
or 2" <sup>black</sup> risers. The 2" block  
was better, but very narrow  
not enough for 4-5. We  
fully decided on the  
broader 6" risers, but with a  
row of the 2" blocks over at  
back for a sort of entrance  
ramp. (We also considered  
raising whole room so  
audience was below, looking  
up, but dropped it.)  
Platform would be slightly  
off-center, person reading SD  
in lower, longer flat space.

(cl pointed out this was right place for reader of action, who would substitute for actions :)



cl told Rob my idea was that indices should grow increasingly important & wonder why the V6 didn't just go down. Rob said: "cl figured you had in mind something like that."

cl forgot: first thing he described - his office was costing.

He moved BOB PAULUS (the McLaren Board Chairman) to ply OD.

For role of CLK, he did get RICHARD E BELMAN

He said EARL TRUSSELL (the COXETER OD) made him a speech about he hated professional rep companies, but that he'd be willing to do it "as a favor to David." but Rob thought not.

RICHARD & STEVE scarcely in town at same time between now & ready. cl said cl'd call each in N.Y., see if cl could get them together.

6 p.m. | back in N.Y.  
 tried to call Richard; his  
 wife, Rachelle, said he was  
 teaching in Amherst:

home: 413-253-5833

secretary: 413-542-2411

Richard

NY

691-  
4293

I tried to A home no  
 answer.

Left a message for  
 Steven Stout in Brooklyn

home 212-622-6729

service 581-6470

He called back around 8pm,  
 can't make a rehearsal  
 with Richard on Sun., Apr. 22  
 He gave me other times he was  
 free; I said I'd talk to Richard, get back to him

Wednesday, April 11

11 pm | ~~left <sup>Spoke</sup> message for~~ <sup>briety</sup> with  
 Richard at Amherst. He said  
 he was delighted to be  
 doing the role "not so  
 much because I'm dying  
 to be an actor or because  
 it's by you"

I said I thought his  
 own reluctance/commitment  
 to act would serve him  
 well as Chk.

4 pm | <sup>Richard</sup> ~~He~~ called back,  
 He can't make any of  
 the times Steven Stout can,  
 nor can he back in NY

till April 22 (when Steve  
 can't make it) <sup>I told him to let this seem  
 to have his reactions</sup>

I suggested he and I meet  
 the late - aft. evening of  
 Sun., Apr. 22; he agreed, said  
 he'd call me as soon as  
 he got in Sun. late aft.-evening

[5 pm] called Steve Stout, told him he & Richard could & would make some proposal that he & I met. He agreed.

We decided on 7<sup>30</sup> Mon, I offered to come to him in Brooklyn.

He said he'd "take another gander" at the script.

NOTE: ch on 2 comments he said nothing about the phy. Richard heads & get read it.)

Friday, April 13

MESSAGE TAKEN  
BY  
SUSAN

10:50 AM Rob Lancaster called to chat, "just finished reading play again, can't find any more cuts to make beyond what he & I discussed"

if I'd like to chat he said, I could call him at home this Sunday or at his office Tues. aft.

Monday, April 16

7<sup>30</sup> - 9<sup>15</sup> Went out to work w/ Steve Stout at his apt in Brooklyn at 518th Ave, near Grand Army Plaza subway in Brooklyn.

I began by saying we could read Act II & FINAL CONV/ and did he have any general questions? (No)

He told me Rob really likes this play, that he'd done 6-8 readings for Rob & never had him so enthusiastic for one.

I said I'd stop & take comments that get to of use.

At opening of Act II I said "you had a taxi, you take me to 59th St, draw up 'Fund' what's 59th St?"  
Are you sure you want to go there?" At end of Act II I told him (then), "you realize there's no 59th St, no taxi."

of your in the cuts  
Rob + cl made.

II. 1 bot - 2 top) cl pointed out  
ambiguities of misinterpreted quest  
II. 2) ditto on "where you're head",  
"areas of contentions"

II. 3) cl pointed out Stan/CRK's  
ideally analogy, on 4 guys

II. 4) it in the cl pointed out  
rattling effect of VC's "Hermes"  
sentence on CRK

II. 5, 8, 12) cl pointed out  
sequence of VC's intent

(Someone else → you! → Heros)

II. 8 bot - II. 9 top. He was confused  
about how real of this was  
attributed, returned to CRK

We worked it. cl told him,  
there's a copy, the 2 guys  
on the plain are

= VC's, + CRK's is don't know "cl said he  
to put that in act 3 scene 1"

II. 11) cl convinced A installs/cuts  
stuff w/ his on Act III accent

II. 12) He did recognize spend  
planned like a page, cl said,  
yes, a somewhat page

cl emphasized the recognition  
II. 12 bot - 13 top) worked - great  
detail cl - not sure he got it

II. 16 VC "Say that are no:" cl gives  
the way of a tower of words  
CRK liked, he chills out

II. 14, series of "land up" pass. He ~~longed~~, for  
only 4 times

(we didn't rattle,  
Act III, III. 6-11) got just told him;  
it has several lines, he should  
pick them one that's just  
clearest.

FINAL COM/

We read them without too  
many breaks (his wife but come  
in + was making dinner!)

III. 42 VC "What is it with you?"  
cl told him, he's seeing back  
over whole course of act

cl found Steven a pretty  
good actor, clear, handsome -  
but no good on inner world  
of conviction

(still in NY)

Tuesday, April 17

(noon) Craig Smith at Cooter called, "we're coming," he said, asked for some 3 or 4 seats, (I guess this includes Eve Adams) I said: "I can't tell you how pleased I am you're coming."

I told him they weren't using Earl Trussel, didn't go into negative sense but he'd of him. Earle, Craig said, had developed a personal cross next day, couldn't have made it.

3:20 pm I returned Rob LaChester's call of last Fri

I told him about my meeting with Steve, & that I would be meeting with Phil in Sunday ~~at~~

I also asked him to save about 10 seats for people to arrive. I also asked about ~~train~~ to be there Mon. He said: "Do you want to come down with the folks - the 11:10 gets - 12:09."

He told me he'd been thinking about FINEC cover, that maybe there were 2 more turns in it "it plays so well up till there." I said: "Maybe two more turns for the play as a whole are needed by that sense." He: "Maybe it needs a brief, sharper rhythm of renewal." I: "it gets that my



dates - the same, after  
1st try → 2.

- He asked if it was "Hermetic  
Brecht" or standard phrase like  
"death of God." I said "I think  
about it meant, but I'd  
invented it." He: "After they've  
used it a couple of times, it  
sounds <sup>as if it's supposed to be</sup> standard."

He also asked if it was  
related to "hermetically sealed"  
I explained "Hermetic" in  
the systems of Hermes / Frances Yates, etc.

- He told me about a ref at  
end of Love's Labor's Lost where  
"Mercurio" is made out to be  
patron god of drama

- He asked me about <sup>incarnation</sup> ~~incarnation~~  
how that was like / parallels  
descent? Was there a time-limit or  
hang down. I referred him to  
II.11 speech

<sup>in New Haven</sup>  
Wednesday, April 18,

5:10 p.m. | Berya called to  
"computer" & on ready.

She said she'd never  
finished the play, never ~~finished~~  
it gone on with it after that  
with Sam, Ellie & I met  
her - July - Arab Restaurant.

She said: "It's like Ellie's  
Death of Characters article - you  
know, sides without characters."

<sup>in NY</sup>  
Sunday, April 22!

9:30 - 11:15 pm | Richard Edelman  
came over to rehearse (at my  
NY apt. - Susan went to the  
movies).

Richard had not finished  
reading the play - in fact, he'd  
only read the first act (!)  
So we immediately sat down  
→ I read Act II together.

He immediately asked if  
 he could give it a kind of  
 "brooding" "trinkles" or "juist"  
 (I said yes, after 1st page)  
 He said it was not point: I  
 feel it's been through this  
 material before - - -  
 different ~~aspect~~ He also:  
 "I understand this guy  
 from the point of view of  
 his being a teacher - that's  
 the part I can connect  
 with on this brief occasion  
 time."

I said, apropos these  
 comments, that I felt  
 different bits / CRK + ~~Harry~~  
 - I Robbi was that Robbi  
 clearly wishes the Scribs  
 Govt (though he is not averse  
 to putting him through  
 pain), whereas there's something  
 malign about CRK. I  
 said, really, with him, I  
 even though I should have  
 all the advantages (I'd rather

the fly of his disliking to know  
 what was coming next), that  
 I felt, really, with him,  
 as I'd felt with the  
 part; at a disorientation, a  
 little afraid, that I felt  
 more outside CRK than I  
 even had any ~~connection~~ ~~contact~~.  
 He said: "That's because he's  
<sup>confronting you</sup> ~~dealing~~ with the question (I  
 "What are you doing in the  
 theatre, anyway?" "A - how  
 do I get replaced?" I added,

After we read Act II  
 he said: "it's wrong."  
 He said this again after  
 we'd read FINAL CONV and  
 he read - aloud, to himself -  
 the final SD.

He told me it was  
 more "available" than Responses  
 - and more "available" than  
 Eulian Atlon's The Memoirs  
 of whose premise my play reminded

him (as it had told).  
 "Richard!" I said, "This is  
 a landmark in my career  
 - the absolute first time  
 I've ever been told off  
~~and~~ ~~not~~ ~~something~~ of mine  
 was more desirable than  
 anything else by anybody!"

I told R. the story of Act III  
 (he was delighted) and he  
 read FINAL COPY. He "cut  
 in" a bit early - a lot  
 of lines, but very very  
 good at getting the tone of  
 exchange, always.

"I always get the  
 meaning of a line just after  
 I've read it," said R.

At one point, he said: "This  
 needs more of a woman character  
 actor than me." But I like  
 his "turning it back on you" approach  
 a lot. CRH: not woman.

Written up a month  
 later (!), on May 23,  
 1984

Monday, April 23 |

STAGED READING AT  
 THE MCCARTER

I can't remember when I  
 first met Richard Edelman.  
 We were met at state by  
 Mr. Steve Stout & Bob Blumfeld  
 also on train. In ~~his~~ ~~case~~  
 on way to theater ~~we~~ they  
 talked about production  
 of 3 Sisters the main actors  
 had been in.

1-6 pm REHEARSAL

Rob announced ~~we~~ <sup>we</sup> were going  
 to go though it 3 times.  
 I thought he was kidding,  
 but he did - in a sense.

First he gave all cuts  
 - basically all S.P.'s except  
 essential action at end of  
 II + III act.

Second, he ~~went~~ <sup>went</sup> through it  
 giving basic movement changes  
 (the actors modified many of these  
 - the run-through).

We spent ~~from~~ about 3-6  
~~do a single~~

Before the actual run - though  
Rob asked if I had  
anything to say to the cast.  
(1) reassured them about  
Greek words and (2) said that  
for me, they were about all  
the gods, the 3 dei were it  
just comic relief.

From 3:30 - 6:00 we did  
an actual run-though.

Bob Blue <sup>SCOT D</sup> - very  
intelligent - but so intelligent  
that he minimized my real  
stabs for the SCOT D.

Bob Paulus O.D. Large, barrel-  
chested, short white curly hair.  
Stolid seeing, and somewhat  
stolid in his interactions  
- but this ~~guy~~ felt a sly  
comedic rhythm - he was  
quite funny.

Diana Crane - ~~DEA~~ English;  
did the role in - sort of  
Joyce Grenfell / Anna Russell  
style - amusing at first,  
but ~~eventually~~ became too  
heavy and slow and  
unfunny after awhile [Rob gave her  
a C-2 - not on this.]

[Three comments on dei  
true of every's purposes, too.]

I gave a few comments  
to the actors between acts.  
We almost didn't do  
find CONV - rehearsal  
because it was getting on 6:00.  
Richard had little energy  
- kept going forward sly  
to "small/exhausted"

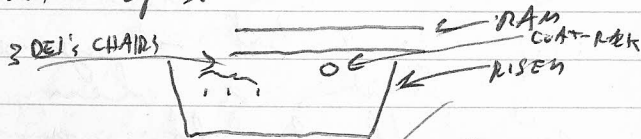
The actors did Act II and  
business, not real feathers (the  
one actual theme)

At first, Rob thought we could get away without reading any of the final S.D., just doing it. But Steve couldn't convey all that in/out rehearsal. Rob asked if it was not his S.D. if couldn't, on the spot; he did. The way it was finally done, the S.D. was read - a way that did not say verbally that he disagreed. He just stopped off the river - but I think that understated my hand the effect.

Throughout the rehearsal, Rob asked a little questions - but I couldn't always answer: my mind kept wandering.

"PERFORMANCE" - 7:30 - 10:00  
 (NB: with an interview, it may run in 2 1/2 hrs, without the S.D.'s long read)

Layout of set



of flight, it went fairly well - a "legible" performance.

Richard lost energy in Act II + FINAL COMV)

But Act II was not noticeable "downs"

though of course it didn't hold right with no rehearsal (CAI, who was there, told me it had seemed more dramatic than in the reading.)

With Steve Stout as Y6 somewhat fine happened. (Or) in the performance (not in the afternoon's work) He developed a quality of finding a clear, simple way through the material on stage - at all cost, this fed beautifully into Y6; whole project.)

(CAI told me on the way back on the train he said he made several choices were that he only saw ~~the~~ wrong when he was too far in the day - but that wasn't the effect.

Cathy Smith + Catherine - people never made it. At noon, Susan got a message they needed an extra ticket. At 6, I got a message their ride had fallen through.

Bill Lee + Nancy Morgan were there. Nancy loved it. "it's so good, David" she said.

Lise Lieppa - was there - which startled me. She said she's now connected with Circle Park, could possibly introduce much of my work there. I said: "What if my work - they never do ~~the~~ like  $\rightarrow$  work." But

⊗ Not Eleanor - she had a  
filar co-ferene

106 Nancy Thomassis & Jack were there;  
she liked it.

she said she liked the play.  
Cai & Richard were there  
(see above. Cai called a  
couple of days later with  
her response.)

Eileen Blumenthal  
Michael Gold } SEE BELOW

See Sun + Cassette

The audience response was  
disappointing - hostile to  
a non-realistic "intellectual"  
play, etc.

Cai told me one woman  
at intermission said to be  
confusionally: "You know  
some of us men, it coming  
back." And indeed some didn't.

Am old crowd; only  
one student.

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Afterwards, Michael Goldman  
had Susan & me (and  
~~Eileen~~ at night Nancy & Bill)  
and Eileen Blumenthal had to  
his rented house for white wine  
→ the drive is to the  
train

Michael had commented  
in the discussion re: the  
immense implications of  
breach of ethics - Laws  
(I got felt he meant  
they didn't really take  
account of them) He  
also asked something about  
the hullis cross.

He said several times  
how much he liked the  
"Actuality" - request.  
"A great moment" he said.

Eileen said she had  
trouble knowing what was  
important about what she was  
asked to focus on. "Tell  
me?" I asked. "Throughout,"  
she said, spontaneously.  
[She also said she  
wasn't from had no signifi-  
cance - and that she  
found the E. J. Deer  
Assessors]

Received notes of no get to/

- BARBARA CLARK
- BARBARA LANCKTON
- MICHAEL POSNICH
- DAVID WARRILLOW

I saw Nigel Jackson this  
morning, but he was not  
at work.

Saturday, May 12

CASSETTES of <sup>McCart's</sup> READING &  
DISCUSSION, with letters  
for Rob Lauch  
arrived in mail

Wednesday, May 23

(noon) called CRAIG SMITH  
at Cocton (whom I had not  
heard from since early).

He asked how it had gone:  
I said well, ~~well~~ He  
asked how I stayed they are  
I explained Rob-Nagle club.

I then asked if there  
was any prospect of his  
being done at Cocton.  
He said it all depended  
on him, and frankly  
he had to stop energy.  
He was already doing  
subjects for next fall.



I asked if it was, in any way, a matter of "margin" product rather than part of the schedule. He said yes.

I told him Noble Shakespeare had pointed on to a ~~part~~ Eve Adams' my positive view to the play; I asked how she felt about doing it.

He said: "Eve is not negative - but not wholly positive. Middle ground." (This puzzled me: Noble told me "your ears would have found" it you'd heard his comments.

He did my bid pass on the script to JOHN MORRISON of N.Y.T.E. (or based at N.Y.T.E. - he's the 2nd gen. of a new company there)

He also said he'd talk again to the Soho Pub people, (now that they're in the new space) - that they'd liked being their trucks was mentioned - I fly ("A sort of invertebrate," I said.)

Most important, he said he & the same actors who'd done the reading last summer would be glad to do another one "for my people you might want to show it to." I said I wasn't sure when to ask, but I appreciated the offer and would think about it.

4:45 pm I called JOHN GLORE literary manager at Arena in Washington, asked him about sending script to Arena (I said a woman at

McCarte, <sup>reads</sup> had suggested  
 A new jet he ~~travels~~;  
 he used her name; I  
 said "just someone from  
 Washington." Note (3) it was Susan!  
 I said I'd had  
 script had to be submitted  
 through agent - mind  
 (I ~~mentioned~~ Gynon + Davis-Cohen)  
 was out of business.

He said the McCarte  
<sup>reads</sup> would support;  
 "if it was good enough  
 for the to do, it's  
 good enough for us to look  
 at."

Thurs.,  
 May 31, 1984

CARBON IN ENVELOPE letter + note to Rob Lanchester

CARBON IN ENVELOPE script + letter to

JOHN GLORE  
 LITERARY MANAGER  
 ARENA STAGE  
 6th + MAINE AVE, S.W.  
 WASHINGTON, DC 20024  
 Glore's phone: 202-554-9066

CARBON IN ENVELOPE letter + script (for publication) to:

JACK SHOEMAKER  
 NORTH POINT PRESS  
 2650 TALBOT AVE  
 BERKELEY, CALIF, 94706  
 415-527-6260

(spelling of Shoemaker's name, +  
 address, checked on phone  
 w/ copy of WJ + response)

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JUNE 1984

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Saturday, June 9

<sup>in</sup> ~~envelope~~ card from Area acknowledges receipt of script

Thursday, June 21 /

- joined Lise Liepman, at her invitation, at CIRCLE REE DIRECTOR'S LAB (161 Spring St (corner of 6th Ave & Spring), 4th floor to see ~~4~~ 4 new acts

She said she'd like "parts of" the play. It turned out she liked the 1st & 3rd Acts but found the 2nd act a "lecture".

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JULY 1984

~~AUGUST~~  
~~SEPT 1984~~  
~~OCT~~

117

~~Thurs~~ Thurs, July 12!

in script book (along w/WT & Resp) envelope  
to North Point, w/ letter

Fri, July 13!

envelope letter re: ply to /  
BATVA LAKS

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AUG 1984  
SEPT 1984

119

Sat., Aug. 18 |

script books from Arena,  
<sup>includin</sup> with letter encouraging  
further submission

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OCTOBER 84

121

Monday, Oct 1

dropped off script and  
510 and <sup>envelope</sup> envelope  
for O'Neill

O'NEILL THEATRE CENTER  
234 W. 44 ST, 9th floor  
phone: 382-2790

[deadline is Dec. 1/1984  
~~Oct 1~~]

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NOVEMBER 1984

DECEMBER 1984

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Monday, Nov. 191

letter  
in  
envelope

script to

MR. DAVID R. GODINE

DAVID R. GODINE PUBLISHERS, Inc.

306 DARTMOUTH ST

BOSTON, MASS. 02116

w/ Response  
wt

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JANUARY 1985

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Friday, Jan. 11 |

(5pm) dropped off script  
for

John Genke

161 W. 75th St,  
Apt 10-B

carbon  
of 75th  
Apt 10-B

877-6035

Sat., Jan 12 |

(card in envelope) (card acknowledging receipt of script) - d w for  
Response J p / Godine

Sat. Jan 19 |

(in envelope) letter querying status of  
ply J p / O'Neill

Sunday, Jan. 20 |

(carbon in envelope) d acknowledged about



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FEB 1985

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Saturday, Feb 21

card from O'Neil  
saying all was OK  
with submission

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MARCH 1985

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Saturday, March 2

letters-  
envelopes Scripts back from Goding  
[w/ <sup>WJ</sup>  
- Responses]

Thursday, March 14

script to

lets  
in  
envelope

MICHAEL COFFEY  
STATION HILL PRESS  
BROOKLYN NY, 11250  
w/ <sup>WJ</sup>  
- Resp

script to :

copy of  
work in  
plot

CASEY KURTTI  
190 15th ST,  
Brooklyn, NY 11215

phone: 1-718-768-5408

for: New Writers at the  
Westside (former Chelsea  
th)

SEE OVER

I'd been to Casey's  
 reading at Westside Arts  
 Center on Monday, March 11,  
 called to make a tape  
 to talk, told her deus ex  
 machina & had a NK  
 reading yet. She said  
 she'd been telling them  
 what a great playright of  
 —, it should read  
 her script before we get  
 together on March 29 (probably)

Wednesday, March 27

(in pencil) rejection letter from O'Neil  
 [swift, it said, to be  
 said back later]

Friday, March 29

(3:30 - 5:30), drinks w/ Casey Hunt  
 at White Horse bar on Hudson St.

SCRIPT  
 BACK  
 BY  
 HAND

She said she liked all  
 the stuff about gods, the  
 fights, the use of the  
 stage — but said all the  
 theater stuff bored her: "who  
 wants to hear about theater?  
 Who wants to hear about Viola Spolin?"

She said Chris Silva,  
 the head of New Writers at  
 Westside (with whom, it turns  
 out, she lives ~~there~~), had said  
 it was obviously the work  
 of a "really excellent"  
 playwright — but it was "not  
 the kind of thing New  
 Writers did, not about  
 anything New Writers is  
 interested in."

I asked if she'd seen or  
 felt any connection between  
 the ~~the~~ theater jobs & the  
 young god fete, but no.

She said: "I didn't realize you  
 would be so funny."

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She said: "you cut the legs off the character by not including these types. Maybe if they were based on Elizabeth LeCompte or someone like that." And later, after we'd talked about more personal stuff: "you know, you really ought to write about relationships - you're so smart about that, about people."

APRIL 1985

MAY 85

JUNE 85

~~JULY 85~~~~AUG 85~~~~SEPT 85~~

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Tuesday, April 30!

(12:20 pm in NEW HAVEN)

Christine Mills for Station Hill called ☺

"The manuscript <sup>→ deuce</sup> <sup>keep</sup> <sup>it</sup> is under consideration. We're meeting a lot of deadlines right now, but we'll be in touch in June."

I said I appreciated her calling

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JULY 1985

AUG 85

SEPT. 85

135

Mon., July 8 | Tried Station Hill,  
no answer.

Tuesday, July 30 |

(11:15 AM) called Christine  
Miller at Station Hill (914-758-5840),  
reminded her they hadn't get  
back to me in June, as she'd  
promised - her A part 30 call.

She: We've a lot of MSS;  
several people have to look at  
each.

cl: Is this acting consistent  
or are the MSS sitting on a shelf?

She: [Laughing]

cl: I thought this would  
be out a "match" for Statute  
Hill and so did Richard Hough  
but we have to get on with  
things.

She: Let's say Semtex.

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OCTOBER 85

NOV. 85

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Thurs., Oct 3, 1985

letters to:

copy in envelope  
NOBLE SHROPSHIRE  
c/o CSC REPERTORY  
136 EAST 13TH ST  
NY NY 10003

re: WT + deus ex

copy in envelope  
AMLIN GRAY  
DRAMATUNG  
BERKELEY REPERTORY THEATER  
2025. ADDISON ST.  
BERKELEY CALIF 94704

re: WT, Resp + deus ex

DRAMATIST/DIRECTOR EXCHANGE  
form

mailed to

copy in envelope  
DRAMATIST GUILD  
w/comm - ams 1  
~~AMS~~ - WT

- Resp  
- deus ex

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Sat, Oct 19

in  
encl

letter, script (+WT) to

AMUN GRAY  
 BERKELEY REPERTORY THEATRE  
 2025 Addison St  
 Berkeley, Calif. ~~94704~~  
 94704  
 phone: 415-841-6108

in  
encl

letter, script (+WT + Resp) to

BRUCE McPHERSON  
 McPHERSON COMPANY  
 PO BOX 638  
 NEW PALTZ, NY 12561  
 home 695-6615  
 NYC

in  
encl

and letter to his wife

CAROLEE SCHNEEMAN  
 114 W. 29 ST.  
 NY NY 10021  
 phone

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Wed, Oct 23

letter for Noble Shropshire,  
 saying Chris Martin  
 no longer at CSC,  
 but he was putting  
 my "loud plays"  
 on + Greg Boyd,  
 the new director

Thurs, Oct. 24

(WT) + deus ex machina by  
 letter  
 encl  
 Audin Gray at  
 Berkeley Rep

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DEC. 85

141

Wed., Dec. 4, 1985

<sup>for</sup> all 3 scripts, w/ letter,  
back from Bruce  
McPherson

Sat Dec 7, 1985

8 pm ~~met~~ <sup>met</sup> Richard Foreman  
in BAM lobby before  
his BIRTH of a Poet.

Said he'd read  
deus ex, but that  
it "just wasn't it."  
might be out

LI THINK  
HE  
SAID