

REHEARSAL NOTEBOOK Q

Play: In the Black and White of Fire

Period: June 1995 - February 1996

IN BLACK & WHITE

① June 22, 1995 → Feb 16, 1996

Q

13 pages



**Narrow Ruled**  
**Eye-Ease® Paper**  
**Single Subject**

**33-002**  
**80 Sheets**  
**7¾ x 5**

Dennison National Company, Holyoke, MA 01041

JUNE 1995

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SCRIPTS (20) to:

- ELLIE FUCHS  
6/29/95 →  
by hand, in NY
- BEVYA ROSTEN  
6/30/95 →  
by hand, in NY
- JOHN LEUBSDORF  
7/22/95 → 9/30/95  
by hand, in NY
- DAVID BROMWICH  
1/19/96 →  
by hand in New Haven
- MARYA BRADLEY  
2/16/96 →  
by hand, in New Ham

in NEW HAVEN

~~Thurs.~~  
~~Thurs.~~ ~~6/21~~, June 22 (evening) play read by  
 Susan - its first reading.  
 in envelope he comments on sheets

Thurs., June 29, ~~the~~ gave ELLIE  
 FUCHS the script, at Lincoln  
 Center, after our late-aft.  
 meeting w/ Robt Woodruff re: WT

Fri., June 30 gave BEVYA ROSTEN  
 the script, at our meeting for  
 coffee at La Laterna di Vittoria  
 on MacDougal St.

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Tues, July 4, 1995 | 6<sup>30</sup> pm

picnicking w/ Ellie + her John  
 - Central Park prior to  
 The Tempest, Ellie mentioned  
 she had + get read the  
 play - just the first 4 pages!

Wed, July 5 '95

Susan re-read the play,  
 discussed it w/ me at DOJO's  
 and

→ Thurs, July 6 '95:

<sup>3 pm</sup> Susan wrote up, + gave me,  
 her comments on 2nd reading  
 of play  
 in envelope

7 pm Susan + I met Beverly  
 to go to Robt Wilson + msn. Harriet  
 B. was carrying script of  
 BLACK/WHITE, said she hadn't read it  
 yet, but added: "I see you're writing  
 paratheatrical texts - going directly  
 to write a sacred text instead  
 of a play"

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4

(is NK)

Mon., July 24

9 pm message on machine from John Leibold that he read the play and was "very impressed and affected by it. I want to read it again before I say more."

Later on the phone he said: "It's a mysterious play." "To me, too," I replied.

Tues., July 25, late night

I called Ellie (re: my recent dealing w/ Robert Woodruff - see WJ History this date)

She gave me her reactions to Black/White.

She'd read it once, has to read it again.

She called it "a very remarkable play"

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"It would be very difficult to find a general audience for it - Gab's would be the ideal audience."

"You have to become very still - it's a dub, dub meditation on writing."

"I'm full of respect for it."

"What is the threat for this? A theater that doesn't exist."

"It demands a theatrical form but not a grossly material physical form."

"And the language!" I thought at first you were pulling my leg & that the language was going to transform itself. It has to be a difficult language. Does it seem?" (I said, not that I was aware)

She said: "Of course it responds to this impromptu?" I said: yes, a tribute - and a challenge to it be not going far enough."

6

Fri., July 28, 3 p.m. I had the  
idea of giving the script  
to Richard Foreman tonight  
when I went to see  
Adrienne Kennedy's The Owl  
Answers in your Director's  
seats at his Ontology-Hysteria  
Theatre (2nd Ave + 10th St.)  
But Foreman wasn't  
there.

AUGUST 195

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in NY

Sunday, August 20, 6 p.m.

[with Susan + John L. at  
Shakespeare-in-the Park (Trails + Crosside)]  
John Leubsdorf told me he'd  
read the play a 2<sup>nd</sup> time,  
and was again impressed.

SEPT 95  
 OCT 95  
 NOV 95  
 DEC 95

in NY

Mon., Sept 11 (1 pm)

Had lunch with Beoya  
 at French Roast (6th Ave +  
 11th St), prior to Respon  
auditions at NADA

She told me she  
 hadn't been able to  
 connect w/ BLACK/WHITE,  
 "despite the importance of  
 what it's about because of  
 the language: all the  
 'Thou speakest'.... Of  
 course you never know  
 till it's read aloud."

in NY

Sat., Sept 30

John Leubsdorf returned me  
 his copy of the script

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JAN 1996

in New Haven

11

Fri., Jan 19, 1996

- copy to DAVID BROMWICH  
when at his home for dinner  
(along w/ Muse-play)

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FEB 1996

in New Haven

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Fri, Feb 16 96!

- copy to Marye Bradley,  
by hand, in New Haven