

TRANSCRIPT OF INTERVIEW  
with BARRIE STAVIS

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for the

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MK: My first question is, how did you become involved with the Federal Theatre and how did that fit into your career?

BS: Right. I'd written a play called The Sun and I and it had a rather good reputation around the theatre. Nothing was done with it by any producer, however, and it just kicked around and went from hand to hand for a number of years. Actually this play was initially produced, The Sun and I was initially produced at Columbia University where I was taking courses with Hatcher Hughes and Milton Smith. And it was produced, I believe, in 1932 or 1933.

MK: At Columbia?

BS: At Columbia University and I was then, as I said, taking courses with Hatcher Hughes and Milton Smith. And I reworked the play on the basis of that production and it had some reputation around the city. And then the next thing I know is that Eddie Goodman called me and told me that he heads the Popular Price Theatre, he has read the play. I don't know how it was submitted to the Federal Theatre. Probably my agent submitted it. He said he had read the play, liked it very, very much indeed, would like to talk with me about it. And we met, we talked, and I was utterly delighted to have a production of a play and that's what happened.

MK: Well, were you involved with some other theatre groups during the thirties?

BS: Yes, I was. I was involved with one theatre group that was doing productions on 41st Street and I cannot remember the name of the group. I imagine if I go through my papers I might find somewhere—I know I was stage manager at one time and I did technical backstage work while I was writing plays and studying with, at Columbia University. Then there was an earlier play of mine called In Every Port, which was done by another theatre, a little theatre in Queens that was actually the very first production I ever had. That was in

the fall and as I recall, The Sun and I was produced at Columbia University in the spring of the next year. That would be 1932 or 1933. So I was working in other theatres, but working in the Federal Theatre was, of course, an enormous explosion, an enormous jump, an enormous growth. It was very important for me.

MK: Tell me what you actually did for the Federal Theatre? Were you hired to work as a playreader or anything like that?

BS: No, I was not hired by the Federal Theatre. I was simply or only a playwright whose play was being done by the Federal Theatre. But I did work closely, indeed very closely with Eddie Goodman who both was the director of the Popular Price Theatre and also who directed the play. And I did work closely with the actors and I did work--that is Eddie Goodman and Tom Adrian Cracraft--don't ask me how I remember these things after all these years but it's, you know, as I'm talking to you it's suddenly coming to the fore of my consciousness. And Tom Adrian Cracraft and I worked on the sets rather carefully. We found a marvelous Joseph in the play by the name of David Enter, Ender, Ent something, David, David--

MK: Okay.

BS: Oh, you have a program?

MK: I have a program. David Enton.

BS: How do you like that!

MK: E-n-t-o-n.

BS: There I am. Ent, Ent, and I can't get the rest of it. He was a marvelous Joseph. He had a lovely, dark, fiery quality. Gee, this is a very interesting to see.

MK: Yes, you can have that.

BS: Good lord! Look at the cast, will you, the size of--

MK: They're there.

BS: Yes, but you see this is--

MK: It was a big play, wasn't it?

BS: Yes. All my plays are big plays but of course they continue to be big plays but I work them out now that they are doubled and tripled and fourpled so that you don't have excessive--you have large casts but they're not excessive. Here of course the object was not to double or triple but on the contrary, to give everybody work. <sup>give</sup> Not/everyone work, to employ those who were on the staff, to have the people on the staff be working, you see, on the program be working. Oh, yes, there's Gustav Gordon. I remember these names.

MK: I saw one notice that said Whitford Kane was supposed to direct it. Does that ring a bell? Because he was an actor, wasn't he?

BS: Yes. Whitford Kane was an actor who on occasion directed or liked to direct. I don't remember the details of this. But I have no recollection of Whitford Kane being involved in this.

MK: I think that must have changed then.

BS: Away from the beginning, Eddie Goodman and I spoke only about Eddie doing the directing. I don't remember Whitford Kane being involved in this. I think that Whitford Kane was supposed to be in the play. I think. And he would have played the part of Arraffi, which was played by Halliam Bosworth. But that's all I can say about him. I don't recall Whitford Kane coming in the sense of the question you asked me.

MK: Hallie Flanagan mentions Frederic Tozere as Pharoah. What sort of actor was he?

BS: Oh, Frederick Tozere was a splendid actor, a very good actor. He had a good stage presence, of course. He had a good center of gravity. He had concentration.

He had a sense of dramatic irony which the part called for and was necessary in terms of the whole thrust of the play. He had, well irony was the word. He had a wonderful ironic quality on the stage with a good timbre. Everything was just right about it and he played it exceedingly well. And actually the Joseph and the Pharaoh, David Enton and Frederic Tozere, they worked off each other very well indeed.

MK: Did they go on to have professional careers in theatre, did you know?

BS: David Enton I do not know anything about. Frederic Tozere had a reasonably good career, not a great one but as I know, a reasonably good one. And he died a few years ago. I recall that he was in--he played one of the barons in, oh, the French play, oh lord, about martyrdom. Burton and O'Toole played it in the movies.

MK: Oh, Becket.

BS: Becket, yes. He played one of the knights in Becket, the leading knight, and played it very well though it was a smaller part. But he was involved in theatre all the time. He never became a star but he was a good, accepted, solid working actor.

MK: So were you impressed with the New York production of The Sun and I?

BS: Well, you must understand, Mae, that this was the first big production I had had. At that time--let's see, what year was this?

MK: It opened in February of 1937.

BS: 1937, fine. Well, at that<sup>time</sup>/I was 31. I'd banged around New York City for about six years or so without any productions of any kind excepting the two small ones that I had mentioned. And here I was involved in a big production with professional actors, a good director, a splendid set, etcetera etcetera. And of course this was an enormously exciting thing for me. Was I impressed

with it then? Enormously so, enormously so. Would I be impressed with it now, on the basis of a fairly long career and having worked with some very splendid directors, including Tyrone Guthrie on two of my plays? I probably would have some reservations but again it's hard to say. I'm trying to look at this now very objectively and coldly though on the basis of some 40 years ago. Hell, that is a long time, isn't it? But I think that was a very, very respectable production. I think it was a good production. It might have been a very good production but I'm talking very objectively now, very detachedly, very coolly. It might very well have been a splendid production. The costumes were fine, the acting in the major parts were good.

MK: Cracraft did the sets.

BS: Tom Cracraft did the sets and they were beautiful. Now I think there was Suzanne--yes, sure, Suzanne Caubaye was in the play, too, and she was good as Vashnee, the wife of Potiphar. But the two main people, Fred Tozere, that I recall and Joseph played by David Eton, they would stand up in any production today. They played off each other very well indeed.

MK: And was it a popular play? It had a good run.

BS: Yes, it had a good run and of course it played in the 54th Street, what was the name of the theatre?

MK: Adelphi.

BS: Adelphi Theatre, played in the Adelphi Theatre, which I believe at that time was at 52nd Street, now a parking lot, I think. And the Adelphi was a big theatre, like 1200, 1300, maybe 1400 seats. And the price was 28 cents, you see, 25 cents and 3 cents tax. And I remember coming into the theatre, oh, about a half or three-quarters of an hour before opening, and I'd look at these tremendous, tremendous rows of empty seats and up in the balcony, you know.

And I'd say, "My God, how is this ever going to get filled?" And somehow or other, by 8:20 it was respectably filled and by 8:30 it was quite, quite well filled. I'd do this, oh, I must have done this a dozen times. And you have a sense of foreboding and fear at 8:00 and by 8:20--everything--you'd have a sense of euphoria. Yes, it was a well-received play by audiences. They very much enjoyed the play. They read into it, I had written into it, if you will, political parallels to the time then and which are germane right now. And audiences were very hep to this. There was much appreciative laughter, much nudging of ribs as I recall, and good applause, very good applause, again from the performers that I saw. And rather--I don't know what the statistics are but I think that the audience--my recollection is that they were good audiences.

MK: What sort of people were in the audiences?

BS: Everybody, everybody. It was just remarkable, it was wonderful. In the most profound sense, the Federal Theatre was a people's theatre, in the most profound sense. You know, if ever you talk about a theatre which--you see, the theatre today at \$11, \$12, \$13, \$14, \$15, and then who knows what else beyond that, is really an upper bourgeois theatre or an expense account theatre or a rich man's theatre. It is not a student's theatre, it is not a blue collar, it is not an unemployed man's theatre, it is not a housewife's. It is nothing like this. There is a very sharp cleft and the problems in New York, of course, stem (1) from the question that it's real estate, (2) that the production is designed to line the pockets of the entrepreneur, who is the producer, and not to fulfill the soul of the audience majorly. I mean, it may do that as a side issue but the basic reason why a play is produced by a producer is to make money and this is totally different from the concept of the Federal Theatre.

And there was an outpouring, the whole city and community, there was an outpouring of this, you see. And remember, we were in the Depression and this was an enormously political time. I mean, everybody was examining the social structure of the country. Everyone was examining its ethical tenets. So you had truly, truly an outpouring. I remember seeing children of 12 and 13, young kids would come hand-in-hand. You know, 17- and 18-year-old high school and college kids would come and then the older people. And you'd see fine fur coats and fine--the men would wear melton--

MK: Topcoats?

BS: --topcoats with the velvet collars. I still remember that. You know, the sort of tan velvet collars. And side by side, you'd find someone coming in with obviously a blue-collar worker with his wife and obviously coming from Astoria or the Bronx. And they would sit side by side and to me this was the most wonderful thing. Even then I knew how wonderful it was, and certainly I realize it now. But it was truly a demonstration by the people and if ever you wanted proof of the fact that all kinds of people can be stirred by a cultural event, this was the proof of it. And I'm talking very specifically about this specific play in this specific theatre, but I went to the Living Newspaper all the time. I saw John Houseman's and Orson Welles' theatre in Harlem and there was another company down at the Princess Theatre, I think on 39th Street. Now I'm pulling this out of my memory as I'm talking. I haven't thought of this.

MK: If one really sticks out, then describe something like if a certain Federal Theatre play was really impressive to you. Do you see Murder in the Cathedral?

BS: Yes, I saw Murder in the Cathedral. Let me make another point. Sure I saw Murder in the Cathedral. It was directed by Eddie Goodman and it was the

same theatre that--it was the Popular Price Theatre. Of course I saw it.

Murder in the Cathedral, Saturday's Children, I think was the title of one of the plays which was a translation from a German playwright. Then immediately preceding mine, there was the--

MK: Oh, It Can't Happen Here?

BS: It Can't Happen Here immediately preceded my production, you see.

MK: Oh, tell me a little bit about that. Was yours supposed to have opened in the fall and it got pushed back?

BS: That's right, yes. There was a ruckus. I'll tell you about that in a minute. But I want to go into this business of the outpouring of the people. I have never in my life, any place in the world and I've done a good deal of traveling since those days and seen a good deal of theatre all over Europe and some parts of Asia, I have never in my life seen such a mass--not the word mass--such a popular outpouring and such a vast spread in class and in age as I did in these theatres, because everybody went, everybody went. Of course, too, remember the television didn't exist and of course too remember that radio was interesting but certainly it was not visual. And here you were able to go to the theatre for 28 cents, 56 cents a couple, you see. But in New York now, if you want to see a hit, you have to count on spending \$50 if you want orchestra seats because the price of the two tickets will hit you close to \$30. If you have children, there's a sitter's fee, there are fares. If you don't want to go out to your home and then come back, there's an expensive restaurant meal. And this all amounts to lots of money. So what happens? If you're going to spend \$50, you want to be guaranteed of a good evening and therefore you pick the hits. And thus you have the enormous centering on the hits and the quasi-plays that could, or should, have a life of say three to eight months or so, these fall

by the wayside within a matter of days or weeks. And this didn't exist then because people could afford the chance of a poor evening if you're involved with 56 cents for a couple. And that's quite a stretch from \$50, you see.

MK: Even 40 years ago.

BS: Oh, yes, indeed yes. I'm talking about even 40 years ago and I'm talking about even in the Depression. Now you asked me a question about It Can't Happen Here.

MK: What was that situation? I'll go on and ask that question. Did the run of It Can't Happen Here delay the opening of The Sun and I?

BS: Yes, it did.

MK: What was the situation?

BS: Well, do you know anything about the situation?

MK: A little bit.

BS: What do you know and then I'll add to it.

MK: I know that Sinclair Lewis--

BS: Sinclair Lewis, yes.

MK: --had said that the play would, had agreed that it would run a certain amount of time and then it was supposed to move on. And then close to the ending he decided that it would be nice for it to continue. Was that right? It was his wish that it--

BS: Well, what happened was this: Hallie Flanagan got in touch with Eddie Goodman and she, I and he talked about the situation. And Hallie asked would I give way to It Can't Happen Here, even though my play had already been announced for production and was planned for production and so forth, because of the fact that there were plans to open It Can't Happen Here in like--again I'm dredging this from my memory--like 27 theatres across the United States.

And this would be an enormously important cultural event, social event. To have the same play open across the United States was just grand, and I as a public-minded citizen and believing that such a thing would be enormously important and caring for It Can't Happen Here and hoping that the production of the play would be splendid, I said, Yes, I would give way. And there was a guarantee at that time that the play would be moved to another theatre within a certain number of weeks. I don't remember the number of weeks. It might have been eight, it might have been 12. I don't remember but the absolute guarantee was that the play would be moved out in a certain number of weeks and then we'd go ahead. And then as we came closer to these weeks and I knew we should go into production, I got in touch with Eddie Goodman and I said, "What's happening?" And he said, "My hands are tied." And I said, "What do you mean by that? "

And he said, "Well, Hallie tells me that Sinclair Lewis will make a big stink if the play is pulled out. He wants it then and he doesn't want it touched." I said, "What kind of a thing is that? I gave way for him, you see, and here he's going ahead--" I said, "Look, I consider this very, very reprehensible conduct on his part. And I'm going to <sup>pull</sup> split this to the newspapers and just indicate what's going on here, that he is really trying to run the Federal Theatre in the sense that he is threatening to withdraw his play from all the theatres if it's pulled out of this one."

So he said, "Please don't do that." And he got in touch with Hallie Flanagan and the next morning she called me. I was at that time living at the Holland Hotel on 42nd Street. I remember that very distinctly. We had a long talk from Washington to New York.

And I said, "Hallie--" you know, we had differences about this but we were

friends and she had appealed to me initially about opening the play. Because as I recall, we were contracted, you see, to open at a certain date. And I said, "Hallie, you know the situation. I don't have to go into it. And I think this is absolutely unfair conduct to me and to my play. And I don't have to tell you this is an important thing to me."

She said, "Yes, I agree thoroughly. Maybe you can go and talk with him about this." So it was arranged that I see--within an hour Sinclair Lewis called and asked would I come and visit with him at his house.

So I said, "Thank you very much." He was living out in one of the suburbs.

I said, "Thank you very much but I have no car."

He said, "Oh, I'll send my car and chauffeur." Or "I'll have a car and

chauffeur brought for you." So I came up there to his house and there was

one man present, a neighbor of his---I'm using these words pejoratively and

I intend to--a very besotted Madison Avenue fellow, an advertising man but an

unpleasant one and on the edge of drink at that time. Now, when I came up to

his house, Sinclair Lewis was very, very cordial to me and he said, "Let's

have dinner first and then we'll talk afterwards." We sat down to dinner and

we were served by his housekeeper, I would say, and there were just the three

of us. The conversation was strained for the first few moments. You know,

Mae, this is the first time I've ever--I'm digging this out, I'm recalling

the images as I'm talking to you now.

MK: You're telling it wonderfully.

BS: Well, I'm digging it slowly, you know, I'm recreating it. Fortunately, I have good recall as you know, as you gather. I have very excellent recall.

The conversation was very strained in the beginning and then suddenly he turned at me very--he'd been drinking heavily.

MK: He did drink a lot, didn't he?

BS: Oh! I'll tell you what happened later on. Oh, awful! The conversation was

very, very strained and he was eating very sparsely but drinking heavily.

And suddenly he turned on me rather ferociously and he said, "Why do you want to take my play out of this theatre? Why do you want to abort this run? What are you, a murderer?"

I said, "Mr. Lewis, please." And I went over the whole situation with him.

I said, "The agreement was--" You know, this was at dinnertime and in front of this other person who didn't utter one single word during the entire dinner. And he was quite furious with me, you see. And I said, "I don't think this is being unfair on my part or untoward or unkind. I think that the reverse is true, that you are blocking a play of mine. And I gave way to your play and happy to do so at that time, not happy now any more on the basis of what's going on between you and me." And you must remember this was a very, very famous guy and I was a pipsqueak of a writer who had maybe promise but certainly hadn't done anything important at that time and certainly no major work to my credit. And I stood up to him because I felt absolutely outraged and I also felt that the worst that could happen is nothing would happen, namely the play would run until it ran and then hopefully The Sun and I would get put on. So I challenged him about this and he was very furious with me. And the conversation broke sharply and then suddenly he said, "Excuse me. I'll be back." The gentleman and I ate the rest of the meal of another 10 or 15 minutes and then the conversation—I said he hadn't spoken but he hadn't spoken, of course, when Sinclair was there, Sinclair Lewis was there. But after that we had very desultory conversation and the dessert and the coffee was brought on. And then another 15 minutes went by and another 15 minutes went by. And I said, "What on earth is happening here?" Now this would have been a good three-quarters of an hour from the time that Lewis had gone out.

So he said, "Well, something must have happened. I'll go and see."

So I said, "Well, I want to go with you. I have to talk to this man. This is no way, to walk out like this." Now you must understand too that a chauffeured car--it was a limousine. I remember now it was a hired limousine and it was waiting for me all this time. So I said, "This can't go on." Well, we went through the lower rooms and couldn't find him. And then we went through--I should tell you, you're the first person I've ever told this story to and I have notes on it somewhere but I never wrote it out fully. I have diary notes on it. But we went upstairs to the second floor and he couldn't be found. We went through the bedrooms and then we went up to the--it might have been the second or the third floor. There was a small room, very sparsely furnished. It seemed to be a kind of, oh, a spare room in case of emergency. And there was Sinclair Lewis stretched out on a single bed. It was really a cot; it wasn't a bed, it was a cot, it was narrow. He was stretched out in a terrible, terrible sprawl and one arm was over like so and his head was leaning over the bed and there was spittle coming out from his mouth down to the floor. He must have been about a foot above the floor, you see, and he was absolutely dead drunk out and he'd been dead drunk out all this time. So the man looked at me abashed, this Madison Avenue guy looked at me abashed and he says, "This doesn't happen often but he's under great strain right now." I said, "That's all right. I'm nobody's judge. But I came here very specifically to talk with this man about a specific problem and nothing's happening and I certainly am not able to talk to him in this condition."

So he said, "I hope you wouldn't talk about this to anyone else."

I said, "Look, this is not my business but I wonder if it would be possible for you to get a message to Mr. Lewis to call me at my hotel tomorrow so we

can carry on this further conversation, if necessary, over the phone."

And that was it and then the chauffeured limousine brought me back to the Holland Hotel. Then the next morning Hallie called me from Washington and said, "What happened?" And I went into detail with her telling what happened. And I said, "Hallie, this can't go on. I'm going to call in the press. You know, I mean, I've been fair about this and I've been patient about this. But we've come to a point. Either the play will be done or it will not be done. If it's going to be done, it's going to be done now. And if it's not going to be done, then I'm going to let the press know why it's not going to be done because my reputation is at stake, not merely that I want the play to be done. But I can't have a play pulled out from under suddenly like so."

So she said, "You're absolutely right. I understand." And she said, "Please, I ask of you not to go ahead and talk about this to anybody and certainly don't do the press thing. Let me get back to you." Now Hallie got back to me a couple of days later and she said, "Barrie, I beg of you not to make a scene about this, not to make a thing about this, but I promise you that the play will get on fairly soon. Because we've been checking the population attendance of the play, of It Can't Happen Here, and it's not going to last very long."

So I said, "Hallie, this is a very difficult assurance you're giving me but I'm going to accept it because I have no choice really. I'm not going to go ahead for two or three weeks of playing time or a month of playing time. I'm not going to try to damage the Federal Theatre because I believe too deeply and profoundly in it. My belief has nothing to do with whether or not I'm being damaged by someone else who shouldn't be damaging me."

And she said, "That's very generous, that's very good" and so on and so on.

And that's what happened. The play gradually petered out, it was removed. Meanwhile we were in rehearsal and we opened. But that's the one and only time I ever met Mr. Lewis or talked with him. He never did call me back, by the way.

MK: Never wrote you a note?

BS: Oh, no, not a line, nothing. Never called me back, nothing. Well, listen, if you read the biographical information about him, you realize. You know, his later life in Rome and so forth. He was a terrible drunk.

(End of side 1, continued on side 2)

MK: . . .Hallie?

BS: Hallie? Well, enough said. I don't know if the tape showed or didn't show. I said she was a genius. In her way she was a great sociologist, you know. She understood everything. She was a great administrator. She was warm, she was kind, she was thoughtful, she listened. She had a million things in her head and on her head she worried about. She was pulling a whole national theatre together and this was some great human experiment, some great social experiment, some great aesthetic and cultural experiment. But when she talked with you, despite all the things, at times you were sort of embarrassed because you knew the burdens which she carried all the time. And sure, the talks we had from Washington to New York when I was in the Holland Hotel. Sure I was embarrassed taking her time this way about this but nevertheless it was my life that was at stake and my play that was at stake. And she had a stake in it too and she understood that. So that while I was at the same time hesitant about taking up all the time on this thing, it wasn't of my making, you see. But she'd listen to you and she was there and it was a very close relationship. You know, the eyes, and you knew and when she talked to you, you knew that she

was saying the truth as she understood it at that moment fully. And it was quite wonderful. She had great courage, very daring. Now, I don't know whose idea it was to show, this wonderful idea of showing It Can't Happen Here in all these theatres opening on the same night, just marvelous, you see. It may have been her idea and it may have been someone's else. That's unimportant. The important thing is that the idea came to her ultimately either from someone else or to herself and she executed, she pulled it off. And she did things like this all the time and it isn't that she worked only in this theatre. She worked with the Marionette Theatre, she worked with the Children's Theatre, she worked with the Black Theatre in Harlem and she worked with the Musical Theatre and so forth and all around the United States. And this had never been done before and I wonder if it'll ever be done again quite this way, you see. This was a tremendous outpouring and she generated it. She had the social insights and the aesthetic and cultural insights and she was a grand lady. I mean, she was warm and she was generous and she was kind and she was thoughtful and I worshipped her. She was a great, great person. I don't think she's really, really been recognized yet in the halls of fame, everything. Statues should be made for her, plaques should be made for her, everything. About this, it astounds me, for example, that there aren't statues or plaques or busts of her in theatres, in museums, in Washington, wherever, you know, in public squares and things of this kind. They've got these goddamned generals jumping around on their horses all the time with their swords and their fallout stares, you know, looking out at some great vista of dead soldiers. And Hallie Flanagan, who pulled this off in such a marvelous way. Well, okay.

MK: Well, I would love for you to continue a little more about her because. . . .

(Interruption)

BS: . . . wrote Arena--I see a copy of it there--and then. . . .

MK: Dynamo is her book about Vassar.

BS: That's right but also she wrote--

MK: Shifting Scenes.

BS: But she also wrote E=MC<sup>2</sup>, I think. Do you know that play? Oh, yes, I'll tell you who you should interview on that.

MK: I talked to Robert Schnitzer yesterday and he was at Smith when she did E=MC<sup>2</sup>. He talked some about that.

BS: Yes, but the person who worked with her on the script--Bob Schnitzer, not Bob Schnitzer. There was someone who worked with her on the script E=MC<sup>2</sup>. She did the first drafts and then I think he ran it through as he described it. He ran it through the typewriter once or twice and I can't recall his name.

MK: Day Tuttle?

BS: Day Tuttle, that's it, Day. You should see Day because he would have had closer experience with her. And if I recall correctly, he was either teaching at Smith or he was living around the area and he might have even taught at Vassar. I don't know but he would have been around the area and would have remembrance of it.

MK: Did you have any--

BS: Further connections with her?

MK: --further connections?

BS: Yes, I did. We corresponded. Oh, I visited her at Smith when she had--well, what happened was that my play about Galileo, Lamp at Midnight, opened in New York in December of 1947. And actually historically it was the first play of the second round. That play initiated the second round of the off-Broadway movement. In 1916 or so you had Eugene O'Neill and George Cram Cook and Susan Glaspell and the whole--

MK: Provincetown people.

BS: Yes, the Provincetown people, that whole group there, you see. And then off-Broadway, that is, that whole Greenwich area, died away and what you then had was vanity productions of one kind or another. And then there was a long hiatus. And then came Lamp at Midnight, the play about Galileo which, you see, that preceded the Tennessee Williams' production of Summer and Smoke and Circle in the Square by three or four years. Three years I would think it is. So that Lamp at Midnight was the first play that initiated the whole off-Broadway movement again historically and that was 29 years ago. It opened in 1947, December. But immediately after that, the next production was at Amherst and Curtis Canfield did a production of that. Amherst was quite close to Smith and Hallie had a party for me. Oh, Curtis Canfield had asked me to come there and talk on the historical--on notes and stuff like that, you know, research methods and how I worked out the play and an evaluation of

I went up there to see the first performance which was lovely. In fact, it was grand. Hallie lived fairly close by and she had a big party for me that Saturday or Sunday, I don't recall. And we saw a medium amount of each other. I visited her, oh, a couple of times and we corresponded, not frequently. You know, we wrote back and forth and then she heard that I was beginning to work on a new play and she said to me, "We have a grant, a Rockefeller Grant." The National Theatre Conference had a Rockefeller Grant and if I would send her a report of what I was working on, she could almost assure me--since she was one of the key people--almost assure me of a grant. And so I did send her this report and she did get me the grant from the National Theatre Conference and then a renewal grant for the next year. Now the grant she got me was to work on the play which became finally my play about Joe Hill called The Man Who Never

Died. Now The Man Who Never Died has been done in 19 languages to date. Its last language was Tokyo, Japan, Japanese and it was so successful there that it toured through 30 cities of Japan after performing in Tokyo. It's been made into an opera with Alan Bush doing the music, I doing the text, and that opened at the Strauss Opera in Berlin in 1970. And as a matter of fact, I have only today spoken to Alexis of the Greek National Theatre, which is opening tomorrow--no, today is Monday--which is opening on Wednesday. I will be seeing the play on Wednesday, we're having lunch on Thursday, Alexis and I, with a view to his doing the play in Athens at the Greek National Theatre. And if they do agree to do it, it'll be the twentieth language. Now, all this--the play would have been written on any basis, you see, but it was awfully convenient to have the money at that time, month by month, to be able to work on the play. It gave me the opportunity to go out to the country and spend the first six months working out the basic structure of the play and the first sections of the play. And this is thanks to Hallie. Now, the play would have been written but maybe under different circumstances, maybe later, you know, and it's awfully nice to have it the way it happened. It was she who came to me and said, "I can have the money for you if you give me the following." But I will point out to you, I think it's necessary to point out to you, that it wasn't the matter of her saying, "Hey, you're an old friend and I like your work." It's "I care for your work and I admire what you're doing." As I see it, she would never let the friendship elements enter into an aesthetic decision or an artistic decision.

MK: You were someone she admired and she was delighted when the chance came to help you.

BS: That's right. But if she didn't care for my work, even if we were close

friends, I wouldn't see daylight I feel. This is my evaluation of Hallie. But she was a grand, marvelous,--I continue to worship her and it just kills me that she is not recognized the way she should be. She is a central focus in the American theatre and millions of good things that happen now happen because of Hallie's vision and really, really fantastic view of what America culturally could be if given half a chance.

MK: Did you last see her when she was still rather active and healthy?

BS: Yes. I'll tell you. I saw her once when she had the Parkinson's, the tremor of the hand. I saw her once then and I can weep as I'm talking. She was apologizing to me for the fact that she couldn't focus, that she couldn't think. I tell you--and I would say, "Hallie, please." And I remember putting my arms around her and hugging her and sort of lifting her at the same time. This was at the house she had and then--yes, there was a published version of The Man Who Never Died before it opened in New York. It opened in New York in the year 1957 is my guess. It might have been 1958 and the book was published in 1954. There was a promotion piece about the thing and I sent, of course, the work to Hallie in manuscript first and then I'd sent the published copy to her with my great love. But she was bowled over by the play. She was too ill at that time to attend the annual meeting of the National Theatre Conference which had given me the money, you see. But she had sent down a message, I believe it was to Paul Baker or it might have been to Barclay Leatham, I don't know. She sent a message to New York asking that I be invited to attend the lunch there because I wasn't a member--you know, only the operating members were members of NTC and certainly I as a playwright couldn't be. And she had proposed that a number of the theatres in the organization of NTC do the play. And again this whole idea of hers having

half a dozen or more organizations do the play at the same time. And the publishers—I'm talking two stories at the same time. You're going to have to separate them. That's one thing. And then the publishers were getting out a circular on The Man Who Never Died and I wrote to her to ask for a statement. No, she had written me a letter telling me about what she thought of the play and it was just marvelous. And in the letter too, all she did was sign her name. It had been typed or written by someone else. I don't recall. I have it somewhere in my files. But she had written out the name and if my memory serves me, in the letter she was apologizing for the fact that she couldn't do the letter herself and could only do the name and it was a scrawl, you see, where she had no real control over the pen. And I had asked her what part of a letter. . . .(Interruption - telephone call)

These aren't bad notices, are they?

MK: They look pretty. . . . (Interruption)

You were telling me about Hallie.

BS: Yes. And then I wrote to her asking her what parts of the letter I can use, with minor variations, for this circular. And she wrote back, showing me what I could, you know, what she thought was personal rather than—and it was absolutely right, her decisions. So it was used. But then I think I saw her one more time and that would have been it. Now she died what year?

MK: 1969. You know when Neil Armstrong walked on the moon? She died right in that July of 1969. But she was so ill that I would say, from what I understand, that last 10 years she really—

BS: Wasn't functioning at all.

MK: Her daughter, Joanne Bentley, said that she just could do things like watch television because she couldn't really read that well any more. She couldn't

concentrate real well.

BS: Well, I would say that I saw her last in 1959. Oh, I phoned her. I remember phoning her once after that and again she was so apologetic about the fact that she had no energy and could I hear her and to please forgive her, that she had such problems in developing voice, you know, over the phone and so forth. And again I was weeping when I hung up. That was the last time. That would have been about 1959 I would say, maybe 1960.

MK: Let's see. Tell me about some Federal Theatre plays or playwrights that seemed exciting to you. Do you remember any specially, ones that maybe we know about?

BS: Well, you'd know about all those that I remember. You must understand first that I saw the plays in New York City and they were all rather well-known. I mean, I saw all of the Houseman and Orson Welles plays, including the Italian Straw Hat (Horse Eats Hat), and I saw all of the Living Newspaper plays. And these were absolutely breathtaking. I mean you see Power and you see One-Third of a Nation and you see—

MK: Triple-A?

BS: Triple-A Plowed Under. What's the one about Ethiopia? What was that called again?

MK: Ethiopia.

BS: It was called Ethiopia? Yes. I saw a preview of it. I don't think it ever opened. I think it wasn't allowed to open. I saw a preview of it, fortunately. Then there was Marc Blitzstein's play, No For An Answer.

MK: Cradle Will Rock.

BS: No, The Cradle Will Rock. Yes, The Cradle Will Rock. And just consider the ferment of those days. And can you imagine what would have happened had a

theatre like this been allowed to live to now, what kind of a burgeoning there would have been of artists? We talk about the Renaissance, yes? We talk about the Renaissance in Florence. Well, theatrically--you see, I can't talk about painters and I cannot talk about musicians because that's not my field and I didn't know it that well then. I know more about it now. But I can tell you theatrically there was a true flowering comparable to, let us say, the flowering of the Renaissance in art forms. And had it been allowed to live and flourish, there is no knowing where we would be as a nation dramatically. You know, who's to say that you wouldn't come up with, not a Shakespeare, but who's to say you wouldn't come up with half a dozen great playwrights, really profoundly fine playwrights, who's to say? When you have a flowering culture of this kind where you have people working, where you can be attached to a theatre, etcetera etcetera. It was such a burgeoning of energy. The thing I remember more than anything else, I think, the single thing is the enormous amount of energy that was being generated, the inventive explosion. Everyone was involved in ideas and exploration of ideas and ways to do things and ways to write and ways to act. Everyone was talking about this, you see. There was tremendous ferment and it was all there.

Now, I happened to be in Washington, by accident, the very day that there was the cutdown by Congress of the Federal Theatre. I happened to be in Washington and I went to the halls of Congress to listen to these lice, you know, killing the theatre. And the hypocritical mouthing that went on, the self-serving statements that went on by the Congressmen who "regretfully" were killing the theatre for one reason or another. And they killed it and to me it was a great crime to the nation. I think that the Senators and Congressmen who killed the theatre were committing a crime against the nation at that time, not merely

locally--this would be a narrow vision--to the artists that were thrown out of work. That's not the smallest thing, that's an important thing, but I don't think it is as fundamental as the fact that because these people were deprived of the capacity to function and because the theatres were knocked out of existence, they committed an enormous crime to the nation.

MK: To the people of this nation.

BS: I'm talking about the people of the nation, you see. And I happened to have been in Congress that very day. Oh, yes, I was in the Press Box. I was invited there by someone in the Press Box and the guys who were listening--I don't remember who it was--but the guys who were listening and one of the reporters going out to file his story said to another as he was going out, he says, "Well, the people have been screwed again." I remember that phrase.

MK: Because that's what was happening.

BS: That's exactly right. He says, "Well, the people have been screwed again" and he went out to file his story.

MK: Now that wasn't the time that Hallie testified, was it? That was later when they were really--

BS: That was the last day.

MK: They were having the final vote?

BS: That was the final vote. I was there that final vote. I happened to have been in Washington to visit a relative and I knew it was going to happen and I called someone I knew who introduced me to someone. And for the day I had visitor's privileges to go into the Press Box.

MK: Did you have some close friends on Federal Theatre? Any close associates or friends among those young playwrights who got hired like Norman Rosten or anyone like that?

BS: Oh, sure, Norman Rosten. Mention some of the other names. You see, I was in various groups along the way and I don't know which of the ones I knew at that time. I knew Ben Bengal, for example. He wrote Plant in the Sun. Norman Rosten is an old friend of mine. Mention some other names. Arnold Sundgaard.

MK: Arnold Sundgaard?

BS: Yes, yes, of course.

MK: Did you ever know a John Crosby who later became a Herald-Tribune columnist?

BS: No. I never knew he was on there. Oh, Arthur Arent and Morris Watson. I told you that I was going to do—Morris had talked with me about doing a Living Newspaper on coal.

MK: So then you would have gotten right into Federal Theatre again?

BS: Then I would have been hired by Federal Theatre as a writer, you see. But up to that time I wasn't hired. I was simply getting my royalties, but I was working. You know, when I say "working," I was close to the theatre. This was my home.

MK: You had graduated from Columbia?

BS: Never graduated.

MK: But you'd gone to Columbia?

BS: Gone to Columbia, yes.

MK: And then writing and doing technical things in theatre?

BS: Oh, yes indeed and I had a job. I went to school at night and I had a job during the day. And I studied, I wrote afterwards and it was a very, very seven-day, around-the-clock thing, working, doing my writing and trying to learn how to write, Saturdays, Sundays, evenings, early mornings. You know, setting the alarm at 6:00 and working until 8:00 and running down to

my job.

MK: Was Leona Stavis your sister or your wife?

BS: Leona Stavis was my wife. She was my first wife, divorced. She's died since. Her name is on the program and if you're interested, I can tell you.

MK: How she was part of The Sun and I?

BS: Yes, how she was part of The Sun and I. The writing was mine. She worked on it critically. When I say "critically," she would advise me on it. And when the play was about to be done, as a gesture—we had a very nice relationship—as a gesture I said, "I'm going to put your name on it." She said, "I'd be very happy" and that was that. But in point of fact, the writing was not hers. All the writing was mine and the evaluations and criticisms and suggestions were hers, no question. And that was pretty much it. And if you follow my other writings, you will see that The Sun and I absolutely is the base—not the base, but follows in direct line with the kind of work I do and the concepts that I have about the world and about the way theatre should function.

MK: Did you write The Sun and I before the Depression or in 1932 or 1933?

It was

BS: / produced in 1932 or 1933 at Morningside, you know, at the Morningside Theatre at Columbia University. (Interruption to close window)

BS: Where are we up to now? Oh, yes, about The Sun and I.

MK: If you had had the conception of doing the Joseph story that way after the Depression hit or—

BS: I'll tell you. The Sun and I was an outcome of a course I was taking with Hatcher Hughes at Columbia University at night. As I said, I was working during the day, and what had happened was I was taking the course and I was working on the play and this would have been 1930, 1931. And I'd finished the

first act and Hatcher had--one of his teaching methods was to read plays, the first acts of plays written by students, and he would do the reading and then he'd ask for comment and discussions and so forth which would generally carry one session beyond the reading and sometimes two sessions beyond the reading. And that gave me the courage to go on and finish the play, the fact that it was selected to be read, the first act. Was it an outcome of the Depression? No, I don't think so. The play was and is a direct outcome of my own education and training. I come from a most orthodox Jewish family, Hebrew family. I studied the Talmud, the Bible, of course. You know, I read Hebrew by the time I was four. I went to a parochial school. I was being groomed by my father to become a Hebrew scholar or a rabbi. I broke from all this rather decisively when I was eighteen and a half or so. But the story of Joseph, I was familiar with the story of Joseph by the time I was six. And there is a ritual in the synagogue that you read one section of the Torah, the Bible, the Old Testament, each week. And on the fifty-second week, you read the last section and the first part of the first section again, the idea being that you have a constant circle, you see. So what I'm indicating to you is that the Joseph story would come up in the reading of the Bible at least once a year, year after year after year. Secondly, studying the Bible in Hebrew school--and I went to a Talmudic institute when I was a child--I would come across this again and again and again.

(End of side 2, continued on side 3)

MK: Tell me about that radio adaptation of The Sun and I that I didn't think you were very happy about. I found this correspondence when you wrote to Robert Evans, the head of the Radio Division. Did they sort of tamper with The Sun and I?

BS: Was that the production that was done by WNYC?

MK: I think so. It was done in 1939 and it was done under Federal Theatre, but--

BS: You know, you're absolutely flooring me. I don't even remember this and I have pretty good recall. May I have a copy of this?

MK: You can have that and I'll xerox another one.

BS: Oh, fine. Oh, WEEI, I see.

MK: And I just thought that since this isn't oral history and you're the first person I've talked to who had his play produced and then had a radio version that you could tell me how it fared.

BS: Looks like pretty good writing. Did you expect me to read this now?

MK: Oh, no, I don't want you to. No, I was just showing you what I was referring to.

BS: Well, we were talking about--you had asked me a question. What--

MK: Okay. Tell me about the radio adaptation of The Sun and I.

BS: Well, I have no clear recollection of it and only now do I realize that I was dissatisfied with it and I see this letter from February 28, 1939 no less and obviously I must have been burnt up about it from writing a three-page letter. That would take me some time to work out and to clean up and so forth. I can't say more than that.

MK: But they somehow had sort of distorted it.

BS: Obviously they bastardized the work or distorted it or didn't understand what the play was about. Maybe they should have talked with me about it instead

of the author, whose name is Edward Morton. I mean the adapter. Maybe they should have talked with me about the thing.

MK: Isn't that odd because there you were right in the city but you didn't get consulted.

BS: Yes. Well, maybe they had someone in the Radio Division. Incidentally, I make it a practice to do as many of the adaptations of my own work as I possibly can. For example, I did the adaptation of the opera of The Man Who Never Died. The Galileo play, Lamp at Midnight, was made into an oratorio last year with Lee Hoiby, a tremendous inauguration, just marvelous. Lee Hoiby did the music but I did the adaptation of the oratorio and so forth. But to go back about the play, The Sun and I, of course, is the precursor to all of the large plays. I did the play on Galileo, Lamp at Midnight, the play on Joe Hill, The Man Who Never Died, the play on John Brown, Harpers Ferry, which was done at the Guthrie Theatre and directed by Guthrie and Coat of Many Colors, which is a play about Joseph.

MK: So you went back to Joseph?

BS: Yes. You see, what happened was this--and just this October 14th my play on Washington opened in Texas.

MK: Oh, I don't know about that.

BS: Yes, I know. Well, it's a new play. It just opened. It was a commissioned work and I finished it barely in time for the opening. As a matter of fact, I was there at rehearsals with one-half of one scene not yet finished from the middle of Act II. It's a two-act play. And they rehearsed around the act as I was writing it during rehearsals and I finished it two weeks and one day before opening night, the final scene of the play. Well, there were a number of reasons that delayed me. They're not worth going into right now. I was

about three months behind schedule but I never missed a deadline in my life and I had no intention of missing one at this stage of my career. So I finished it about 4:00 in the afternoon, that scene. I had copies xeroxed before 5:00 when the shops closed and I gave these copies into the hands of the stage manager by 7:00 and they were distributed. By 8:00 that scene was in rehearsal so that's all hot, you see. You finish something at 4:00 and it's in rehearsal at 8:00 and it's just marvelous instead of kicking around for two or three years before something is done. Well, that was two weeks and one day, ample time. We opened fine October 14th and the last—

MK: And where is it?

BS: In Texas, Midland, Texas.

MK: Midland?

BS: Midland, Texas.

MK: I have a sister in San Antonio so I was hoping it—

BS: No, it's a ways. It's about 250, 300 miles. It must be 300 miles away. But it opened in Midland, Texas, the Midland Community Theatre and it's fine. I like to work that way initially. It gives me the chance to see the play and there are no pressures. I'm able to do the writing and the rewriting and, in fact, I've just finished that late last night. So that it will go--I'm going to look through it once again rapidly and it will go to be typed and mimeographed within two or three days and then I'll start showing it. But all of the plays since The Sun and I deal with big concepts. They're big works, all historical plays and they all are of a piece.

Now, to go back to Coat of Many Colors, I always felt that The Sun and I never quite said fully what I had hoped to say. And in the back of my mind I knew that some day I'd go back to this material and rework it and make it the play

I wanted it to be. And I began working on The Sun and I for about three or four months and felt that it would probably be better for me to scrap the play entirely in the sense that that's a play of a younger period, I'll let it stay, and I would now do another play on the same material with new vision, greater maturity, deeper understanding, certainly a greater awareness of the theatrical medium etcetera etcetera. And so I did. And so I just turned my back on The Sun and I, though I did use some of the concepts. And it's a different play and I think an infinitely more successful and richer play. It's a much more sardonic play. It has a more bleak vision of man. At the same time, in its way, it has an affirmative quality, which all of my plays have. What else do you want to know?

MK: Did you know anything about your Sun and I production in San Francisco? We have some material on that.

BS: I had gone to Europe. I found out about that only recently and from—I forget her name now. (American Theatre Association) At one of the ATA/meetings, I attended a Federal Theatre session and the person who was talking at that meeting told me about a production in Boston and one in San Francisco.

MK: Yes. This was the one in San Francisco with Ralph Freud who later was at UCLA (University of California at Los Angeles) did the directing.

BS: Well, I should tell you something. This is the first time that I've seen a program. I knew nothing at all about this until a couple of years ago at the ATA convention and I was told there was one there and there was one in Boston. Now, I'm sure that I got royalties for this and I'm sure that—

MK: But it wasn't at all like the New York version when you were right there?

BS: Oh, I was deeply involved in the New York production. I was involved in rehearsals every day and Eddie Goodman and I were, you know, examining the play

line by line and we were working very closely. And incidentally, we were very good friends.

MK: I'd like you to tell me a little bit about Eddie Goodman.

BS: Oh, he was great. He too was great, but we worked together. Now, as I said, I'm sure I got royalties and so forth. But I left for Europe while The Sun and I was still playing in New York and was away for a year and a half working in Europe, writing, trying to learn my craft properly, deeply involved on many, many levels, emotional, psychological, political as well as the writing. And at that particular time, too, my marriage broke up when I was in Europe and we separated in Europe very shortly after we got to Europe, within weeks after we got to Europe. I stayed for a year and a half in Europe and I'm sure that the royalties were paid, as I said, but I have no recollection of this because I would have gotten a check from my agent in Europe period. And the reason I didn't know about the California and Massachusetts productions is because I was in Europe all that time and deeply involved in other things.

But sure, I worked very closely--now, Eddie Goodman--

MK: Was he an old pro or young fellow or--

BS: No, Eddie Goodman was an old pro. I was at that time 30; he would have been 45 and he was married to Lucy Hoffica, a Lucy Stoner, by the way, Woman's Lib. She was much older than he, like 15, maybe 20 years older than he, and they lived in a great big apartment on 31st Street and Madison or Lex. I think it was in a hotel, it was one of the old hotels which later was broken up into apartments. And Eddie was a very principled man. I remember one time when there was a question of a cut, when Barber, Fred Barber, I think was the New York City--

MK: Phil.

BS: Phil Barber. You've got to forgive me if I stray once in a while.

MK: Well, I'm the one who's just been reading up on it and you haven't.

BS: I'm pulling this out of my head as I'm talking to you, see? As I'm talking to you, I'm saying, "Now, what was the name of that man I said was Barber?" I said Fred. Yes, Phil Barber. But as I told you, I have good recall. Barber had sent down a request for a budget cut that made it necessary to cut some of the personnel. And Eddie Goodman simply said, "There is nobody that I can afford to do without. I refuse to give you any names for a possible cut." And he was ready to resign on this basis. I think ultimately he did resign on the refusal of--do you know anything about this? Do you have any information on this? But I'm almost positive that this is what happened, that he resigned because he refused to give names which would involve the people in a cut. He was a good director and extremely thoughtful, extremely careful with me. And we became very good friends after that. In later years he became a lush, a great pity, and he never quite made--after the Federal Theatre, he never quite--he was much older. I say "much," 15 or 20 years maybe. But my recollection is that after the Federal Theatre he never made any big--

MK: Splash?

BS: --splash or really worked.

MK: You've almost answered my last questions. One was how innovative and seminal was the work produced by Federal Theatre.

BS: Oh, innovative. I've answered that and--oh, my God, innovative and seminal! I mean, Living Newspaper. How much more seminal can you be? And innovative. Just think of the work that was being done by Houseman and--

MK: Welles.

BS: --and Orson Welles. And think of the black Mikado and think of The Sun and I. My God, that was an exciting work, you see! It was a political satire. Think

of a big order and think of, you know, those reviews were fairly accurate.

I didn't even recall--actually, much of this must have come out after I left.

MK: If you went to Europe and then that would have come out later as publicity.

BS: Yes. That's why so much of this that you're showing me I never saw in my life, you see. I mean, that sheet with the reviews and so forth.

MK: Can you believe that sat in a warehouse for 40 years?

BS: Well, I'm glad I'm around to see it. But then we talked about The Sun and I and then think of Marc Blitzstein's Cradle Will Rock. I mean, these are seminal works. These are landmarks. What the hell have we got now that anywhere begins remotely to touch this? You know, same time next year. You understand?

MK: Yes, I do.

BS: I mean, just look at the level of--I mean, Neil Simon has a fine money machine but what the hell is he writing? You see? This is stuff that--oh, sure, and it's being done in all the community theatres and so on. This is stuff that's going to be forgotten in 10 years.

MK: Do you feel any kinship with Paul Green, the writer in North Carolina, since he sort of sounds that same note of saying why can't we have an exciting play about Patrick Henry, you know. Why does it have to be these odd things?

BS: In principle and in theory I feel a deep kinship with his concept, deep. However, he is writing for a pageant-like, outdoor theatre which depends for its effects upon emotion, color, music, dance and pageantry, you know, pageantry. I depend for my effects upon thought, idea, where two people are in grips so powerful, fighting about their ideas, that these ideas become the passionate statement of their lives. Now, when I'm successful on the stage and I get these ideas across to audiences, I have seen them weep. I mean, in scenes of Lamp at Midnight audiences weep. In scenes of Harpers Ferry audiences

weep when John Brown and Frederick Douglass--night after night after night and matinees when John Brown and Frederick Douglass have that tremendous scene in the abandoned quarry and they bid each other goodby and so forth and so on. But I'm concerned with ideas. I'm concerned with the exploration of ideas and the terrible thrust they have upon the people involved and upon the society and the counter thrust of the society. That is, I'm terribly concerned with the thrust of the idea on the society and the people on the society and vice versa. But he is concerned today with pageant effects, which are nice but they don't at all move me, you see, because I'm concerned with totally different things. However, in his earlier days when he did some of the plays of the South, these were very interesting exploratory plays. They were, for my money, too sentimental and too romantic and too thinly conceived because again I'm making, as I make on myself, very powerful demands.

MK: Hymn to the Rising Sun can be very powerful though.

BS: Hymn to the Rising Sun is a marvelously powerful work. It sure is and many of the--I mean, In Abraham's Bosom and a few of the others. But fundamentally, his concept is a romantic concept and fundamentally, my concept is a cerebral--not my concept is cerebral but fundamentally the thrust of my works is cerebral. But as I said, when I really pull off the exploration of ideas and the conflict which is generated because of it, audiences are profoundly moved, emotionally moved.

MK: So it's another way of getting to their emotions?

BS: Oh, yes. But then, you see--

MK: It's<sup>a</sup> much more exciting way.

BS: Indeed yes, you see. And, you know, the plays have been around and they last. Lamp at Midnight, as I remarked earlier, is 29 years old and is produced pretty

constantly. The Man Who Never Died is about 15 years old and it's produced very constantly and stuff like that. Lamp at Midnight was done on Hallmark with Melvin Douglas and David Wayne and Roy Scheider and George Voskovec and a lot of other splendid actors.

MK: What a wonderful group of actors!

BS: Oh, yes, there were more. There was Hurd Hatfield, wait a minute, oh, Kim Hunter and two or three other very, very splendid actors in the company. So that's the answer with reference to Paul Green.

MK: Well, I'm going to have to say thank you very much, Mr. Stavis.

BS: I'm thanking you.

MK: And it was wonderful to talk to you today.

BS: Are you going to type this whole thing out?

(Interruption)

Yes, I've taught and I've lectured at many universities, and I've conducted seminars in play-writing.

(End of interview)