AN INTERVIEW WITH
Austin Pendleton

Director of Professional Rights Robert Lewis Vaughan and Director of Publications Michael Q. Fellmeth talk with Austin Pendleton about his New York hit, Orson’s Shadow, and his life as a consummate man of the theatre.

ROBERT. Orson’s Shadow had an amazing run here in New York at The Barrow Street Theatre following Tracy Letts’ fantastic Bug (also represented by DPS). Tracy was in your play, in the role of Kenneth Tynan. Two hits in a row — two actor/playwrights in a row — one theatre. What do you have to say about that?

AUSTIN. There’s more to it than that. Tracy Letts caused this to happen. He told our producers (Scott Morfee, Chip Meyrelles, Tom Wirshafter) about Orson’s Shadow. He put together a reading with the Chicago cast, directed by the Chicago director, in Chicago, for Scott, Chip and Tom to come and see and hear ...

Continued on page 3
**NEWPLAYS**

Rob Ackerman

DISCONNECT. Goaded by the women they love and haunted by memories they can no longer suppress, two men at a dinner party confront the lies of their lives.

Jon Robin Baitz

THE PARIS LETTER. Wall Street powerhouse Sandy Sonenberg finds his personal and professional life threatened when the secret that he has been hiding for the past forty years finally starts to unravel.

Stephen Belber

McREELE. An expose article leads to Darius McReele’s exoneration from a sixteen-year murder conviction. He is transformed into a media darling, but the journalist who told his story seeks to determine which way he’ll ultimately fall.

John Bellusso

HENRY FLAMETHROWA. The sick are flocking to Henry’s comatose sister’s bedside, praying to be healed and claiming their prayers have been answered in this drama about faith, spirituality and the intrinsic value of human life.

A NERVOUS SMILE. Three parents explore the consequences and emotions they face after abandoning their children with cerebral palsy.

PYRETOWN. In a hospital emergency room a middle-aged single mother and a twenty-two-year-old paraplegic find love in the age of HMOs.

THE RULES OF CHARITY. Love and hate, cruelty and goodness are the everyday contradictions in the life of Monty, a disabled gay man.

Jesse Berger

THE REVENGER’S TRAGEDY. Part black comedy, fiction with contemporary resonance, this thrill-er that changed the world.

Lee Blessing

THE WINNING STREAK. Can America’s favorite pastime provide solid-enough common ground for the sensitive Ry to establish a relationship with the absentee father he never knew?

Adam Bock

THE SHAKER CHAIR. An examination of the con-strictions and possibilities of middle age as one woman is forced to redefine her view of the world and her place within it.

Eric Bogosian

HUMPTY DUMPTY. Four friends gather for a holiday at a mountain getaway where unforeseen events bring them to the brink of the end of the world.

WAKE UP AND SMELL THE COFFEE. A meditation on making it to the top of the ladder, on falling off the ladder and on the exhilarating thrill of the ultimate crash and burn.

Deborah Brevoort

WOMEN OF LOCKERBIE. While roaming the Scott-ish countryside looking for her son’s remains that were lost in the crash of Pan Am 103, a mother from New Jersey meets the women of Lockerbie who are determined to convert an act of hatred into an act of love.

Laurie Brooks

FRANKLIN’S APPRENTICE. Blending historical fiction with contemporary resonance, this thril-ling play for families culminates on a stormy night with the crack of thunder: a blinding light and an experiment that changed the world.

John Cariani

ALMOST, MAINE. An eccentric cast of Mainers (or Mainiacs, if you prefer) fall in and out of love in ways that only people who live in close proximity to wild moose can do in this swee-tly enchanted evening.

John Cusack

THE WINNING STREAK. Can America’s favorite pastime provide solid-enough common ground for the sensitive Ry to establish a relationship with the absentee father he never knew?

Lanford Wilson

GOD OF GRAPEFRUITS. A small town in Texas where the entire population converges to witness the birth of an unusual child.

**Serving the American Theatre Since 1936:**

**A Brief History of Dramatists Play Service, Inc.**

“In every town, in every school, in every organization, in every church there are people who are eager ... It is astonishing how much time and work they will be willing to give to the performance of a play. It is an exciting venture, gratifying in its achievement, and one that leaves deep satisfactions in the memory.”

—Howard Lindsay, one of the founders of DPS, in his booklet “How to Start a Theatre”

“In those days, it was all about Broadway. I was seeing Broadway shows several times a week. Then Off-Broadway started to develop, in the beginning in the coffee houses, and we were really the first to pay at-ention to those plays and playwrights—for example, John Guare, Lanford Wilson, Sam Shepard. Once I went to Café Cino to see a new piece by Guare, and Lanford Wilson was our waiter. But we recognized these were immensely talented authors, and we sup-ported them early on. So many of those plays would never otherwise have been offered throughout the country. And as a result the Play Service did and continues to do so much to make new American plays widely available. The impact has been enormous. The Play Service has enriched the American theatre considerably, all the while being scrupulous about publishing plays we could be proud of.”

—F. Andrew Leslie, former president of DPS, from his home in Massachusetts
An Interview with Austin Pendleton

AUSTIN. ... and though I knew him, because he and I are both ensemble members at Steppenwolf, I didn't know him that well. And then when we couldn't get our original Tynan to come from Chicago to do the part, he played it when we asked him to. Dazzlingly. I don't believe the play would ever have been done in New York if it hadn't been for Tracy. Playwrights are sometimes very generous people, but this is incredible. I keep thinking I haven't thanked him enough.

ROBERT. Peter Bogdanovich directed you, Streisand and Ryan O'Neil in the classic comedy What's Up, Doc? Bogdanovich and Orson Welles were quite close, weren't they? What was your relationship to Orson, and can you tell our readers what the Orson's Shadow post-performance talkback with Bogdanovich was like?

AUSTIN. Peter and Orson were great friends. Orson lived at Peter's house in Beverly Hills for quite awhile at one point, a thing Peter made possible. He and I are both ensemble members at Steppenwolf, and the talkback was a way to honor him. Orson had a very big influence on me, and so had Streisand and Ryan O'Neil. Orson was a generous person, and I think he was one of the last people to really understand that about me. He's a fantastic actor, and he's a fantastic person. I think he was one of the last people to really understand that about me. He's a fantastic actor, and he's a fantastic person. I think he was one of the last people to really understand that about me. He's a fantastic actor, and he's a fantastic person. I think he was one of the last people to really understand that about me. He's a fantastic actor, and he's a fantastic person.

AUSTIN. All I can think of to say about Joan I've tried to say in the play. That she's an honest, loving, forthright woman who somehow manages with all that to possess the soul of an artist. That she's cheerful and sad, clear-headed and passionate, angry and patient. The Little Foxes: Elizabeth Taylor is as sweet-natured a celebrity as I've ever worked with. Possibly because she started acting prominently as a child, she will do whatever you ask her to do, with full commitment. She's extraordinarily thoughtful of people she works with, and everybody connected with that revival visibly relaxed when they were with her, either acting with her or just dealing with her. I hope she's happy in what appears to be her retirement. She gave a lot of people a lovely time. Lillian Hellman could be impossible. She was also one of the funniest, most stimulating people I ever met. I miss her terribly. I still have conversations with her in my head, almost twenty-two years after her death. We had the worst fights I've ever had with a colleague in my professional life. We also had some of the best laughs. But whether laughing with her or fighting with her, or just ruminating with her, I always felt, strangely, relaxed. She's also one of the most flirtatious women I ever met, sort of a cross between Emma Goldman and Scarlett O'Hara. But with a subtler mode of behavior going than either one of them. Mike Nichols told me to listen to her very carefully, because as he put it she “always sounds wrong and is almost always right.” This is absolutely correct. She managed to be dogmatic and inquisitive, hot-tempered and full of reason, all at the same time. I want to add that she's a curiously underrated writer. She wrote a lot of wonderful plays, and they're all different from each other. I'd love to direct them all. But I wish she could be around when I'd be directing them.

ROBERT. Which of Lillian's plays would you love to get your hands on right away if the opportunity presented itself?

AUSTIN. The Children's Hour. I directed it at Smith in 2001, while my daughter was there (she had nothing to do with the production; I just wanted to be up there while she was there). I picked the play because it had lots of good parts for women. It proceeded to knock me out. Since then I've been trying to get a big theatre to put it on, and no luck. Some have indicated that it's a homophbic play. This is flatly absurd. Some have said it's old-fashioned. It's not, really, properly played. It's a beautiful, subtle, urgently necessary play, and it's a great evening.

MICHAEL. What so amazes me is how completely a man of the theatre you are. You've acted in some terrific films and turned in performances that were just absolute gems. In fact, I recently rewatched Two Days in the Valley, and I couldn't help thinking that in your brilliant time onscreen you stole the whole movie! But as a man of the theatre, you have acted in and directed some of the great plays of our time; you are considered one of the nation's leading teachers of acting; you have served as artistic director of a major theatre; and now you're an extraordinarily accomplished playwright. The critics have somehow managed to miss all that.

--Continued on page 4--

Jean-Claude Carrière
THE CONTROVERSY OF VALLADOLID. English version by Richard Nelson. In a sixteenth-century Spanish monastery, the fate of millions of American natives from an ocean away hangs precariously in the balance as a papal tribunal debates over whether or not they are human. Based on a true story.

Julia Cho
BFE. Thanks to a fortuitous misdial, fourteen-year-old Panny strikes up a phone friendship that seems to be the connection she's been longing for. However, she soon finds that out in BFE, a.k.a. "the middle of nowhere," anything can happen — and usually does.

Eric Coble
THE DEAD GUY. The pitch: Give a good-looking loser $1,000,000 to spend in seven days. The catch: It will be his final week on earth. The hook: Everything — including his death — is broadcast on national TV. The best part: Viewers get to vote on how he dies! Does America have the stomach for this much reality?

Gregg Coffin
FIVE COURSE LOVE. Five dates. Five restaurants. Innumerable sidesplitting laughs. A hilarious musical salute to the deliciousness of dating.

Steven Dietz
SHERLOCK HOLMES: THE FINAL ADVENTURES. In this pulse-quickening play, passion and intellectual collide, and the most insignificant clue can unlock the deepest secrets of the mind and heart.

Christopher Durang
MISS WITHERSPoon. A chronic malcontent — and why shouldn't she be given the state of the world. Miss Witherspoon is determined to commit suicide, but it turns out that the Buddhists had it more or less right, even though reincarnation proves a lot less pleasant than advertised.

David Edgar
CONTINENTAL DIVIDE: DAUGHTERS OF THE REVOLUTION. When former sixties activist Michael Bern finds proof that one of an eight-strong group of activists was an FBI informer, his questions about who forced him to confront his former friends and, more profoundly, what has happened to his former self. A companion piece to MOTHER’S AGAINST.

CONTINENTAL DIVIDE: MOTHER’S AGAINST. With five weeks to election day and the polls on a knife edge, Republican candidate for governor Sheldon Vine gathers his key advisors at the family home where it soon becomes clear that the most dangerous divisions are within the campaign itself. A companion piece to DAUGHTERS OF THE REVOLUTION.

Gina Gionfriddo
AFTER ASHLEY. In this blisteringly funny and heartbreakingly truthful satire, a teenager is unwillingly thrust into the national spotlight when a family tragedy becomes talk-show fodder.

Daniel Goldfarb
MODERN ORTHODOX. When, at Ben’s urging, the orthodox Hershel takes off his yarmulke, his life begins to fall apart. Now Ben and his fiancée, Hannah, are determined to solve his problems by finding him a wife — on the Internet.

Paul Grellong
MANUSCRIPT. In the bedroom of a Brooklyn Heights brownstone, three ambitious college freshmen confront the discovery of an unpublished manuscript that can guarantee success.
David Grimm
THE LEARNED LADIES OF PARK AVENUE. Dickie wants to marry Betty, but her mother’s plan is for Betty to wed a most pompous man. Molliere meets Cole Porter’s Jazz Age in this tale that asks whether reason, greed or true love will win the day.

Rinne Groff
THE SUNRISE. The story of the birth and promise of television through the life of Ruby, who in 1927 struggles to realize her dream of inventing and perfecting the first all-electrical television system. Twenty-five years later, her daughter faces similar battles of will and crises of faith as she works to get Ruby’s story told on network TV.

Stephen Adly Gilgulis
THE LAST DAYS OF JUDAS ISCARIOT. Set in a small New Mexico town, this production explores the connection between the life of Judas Iscariot and the artist Pablo Picasso. It is a story of betrayal, redemption, and the pursuit of artistic genius.

Jeffrey Hatcher
COMPLEAT FEMALE STAGE BEAUTY. The career of the greatest female impersonator on the seventeenth-century stage is impelled when the ban against women appearing onstage is lifted.

Noah Haidle
MR. MARMALADE. Unfortunately four-year-old Dicky has a cocaine addiction and a penchant for pornography. A beat-up her personal assistant, has a cocaine addiction, and a penchant for pornography. A savage black comedy about growing up in these difficult times.

Ron Hutchinson
MOONLIGHT AND MAGNOLIAS. Over the course of five days three men cloister themselves deep in the inner Hollywood sanctum, sustained only by bananas and peanuts as they work tirelessly to reshape a screenplay that’s just not working.

Robert Simonson
Orson’s Shadow. In 1960, Orson Welles directed his adaptation of Eugene Ionesco’s Rhinoceros on television. It was a ratings disaster, but it has since become a beloved cult classic. Simonson explores the reasons for its failure and its enduring appeal.

AUSTIN. I started out wanting to be a writer. I wrote the libretto for a couple of musicals in college. This was the great age of the American musical, so it was an inspiring time to do that; and I still have that hankering. But then I started to get work as an actor in New York, and then one summer at Williamstown, where I'd apprenticed and been an Equity actor for a while, Nikos Psacharopoulos, who ran the place, following a hunch, suggested I direct something. The first two shows I directed there were well received; had they not been, I'd have stopped directing then and there. Many since, there and other places, have not been, but, you know, once you get started ... Then Herbert Berghof, with whom I'd studied at HB, asked me to teach there. I had no idea what to do, so I just started copying what Uta [Hagen], with whom I'd also studied, did when she taught, added in some Robert Lewis teaching techniques (I'd also studied with him), and gradually found my way into it. I didn't get back to writing ’til I was fifty.

MICHAEL. The French have a saying, something like, “Twenty is young for a poet, thirty for a novelist and forty for a playwright.” Of course, in France this is much more profound; but I want to make the point that in France you’re still a young playwright. In your introduction to Orson’s Shadow, you describe how the play was inspired by a conversation with a friend, and then I know you worked on the text for five or six years. How did the writing of it evolve after that meeting? Did you begin with research or did you write scenes and then research? Tell us how it came into being.

AUSTIN. Judith Auberonides had the basic idea for this play: Orson directed Olivier in Rhinoceros in 1960, and it didn’t work out, big-time. She asked me to write it for her husband, René, and for Alfred Molina, two brilliant actors. And as I began to learn as I worked on it, the more I realized how much it says about the French. At first I was hesitant and just started researching it to see what I would find. Then one day I began writing scenes; none of these scenes are in the play as it is now. Gradually I added in Vivien Leigh, who seemed more and more important to these people, and then Kenneth Tynan, and then my fictional creation, Sean. I wrote lots and lots of scenes. I thought an overall structure would never present itself. Finally it did. This took three years. Ironically, René and Alfred have never done the play; one day I hope they do, separately or together, but meantime I’ve been brilliantly served.

MICHAEL. During the writing and the readings and the various productions, while you were continuing to work on the play, what surprised you, both in terms of the play itself and audience reactions? And at the various talkback sessions too. What about those?

AUSTIN. What surprised me from the first production on, and through all the subsequent productions and revivals, was that it connected to an audience. I never really expected it to. I just got started on it, once Judith had proposed the idea, and then it became a sort of very slowly rolling stone that became harder and harder to stop working at. But it was tough not only because I went up so many blind alleys but, because each time, while I was struggling to find my way out of them, I kept thinking, “Not only is this uncastable — which proved completely untrue — but who will give a flying f— about any of these people or this story!” I think the Vivien Leigh thing anchored it, somehow, and, as I said before, she was a late addition to the idea that I came to after I kept running up against the fact that it was during the Rhinoceros rehearsals that Olivier, finally, after years of hesitations, made the break with her. I kept thinking that that and his fear of Orson’s mysterious instability somehow connected in him, in a way he maybe didn’t even fully understand. And people’s responses to her character and her involvement in the play seemed to indicate that she grounded the story for them, which is strange because she was by no means part of the original idea, necessarily. Maybe another writer could have grounded without her. But she did it for me. And, significantly I think, her long scenes were the only ones that rarely changed throughout the rewrites and productions since the first time the play was done in 2000. I never heard a response, pro or con, in the talkbacks that surprised me. I did hear, however, some wonderful stories from some of the guests at those talkbacks. From Chris Feder, for example, Orson’s daughter, from Peter Bogdanovich, from Jonathan Lynn, from Buck Henry, from Lynn Redgrave, Wonderful things. Things I wished I’d heard while I was writing it, but then I suppose that sort of thing will go on for the rest of my life with these characters, these wonderful people that this play tries to bring alive, in however inevitably limited a way.

ROBERT. What young playwrights and actors do you have your eye on, and why do you admire them?

AUSTIN. The playwright John Kolvenbach. I’m directing his play Love Song at Steppenwolf right now. The actor Tobias Segal. I acted in a two-hander, The Lives of Bosie by John Wilkes Booth, with Tobias and directed him in a workshop of a new play by Dana Zeller-Alexis. There are others, but they’re better known, and others that are not well known. But these come to mind. They’re young; they’re original; their craft is in place; and they’re ready to go. As they will. I could make a longer list, but then it would get to be dicey about who to include and who to leave off. It would get to be hopelessly confusing and misleading.

ROBERT. Since you’re entirely devoted to the theatre and always have been, what words of advice would you offer to young writers and actors?

AUSTIN. If they’re interested in a life in the theatre, they’re out of their minds. Which will be of help to them. Just keep the faith, that’s all. Everything is arrayed against you, more than I can ever remember. But you are needed. Just get to be very good, that’s all, even if it breaks your heart.

MICHAEL. But is there any other profession that offers so many opportunities for delight and joy?

AUSTIN. There probably are other professions that offer as many opportunities for delight and
In January of this year the Play Service and the theatre world lost one of its most beloved authors, Wendy Wasserstein. Wendy, who, in the words of The Times, “spoke for a generation of smart, driven but sometimes unsatisfied women” in such plays as The Heidi Chronicles, The Sisters Rosensweig and An American Daughter, succumbed to cancer at only fifty-five. Although we will miss the pleasure of looking forward to a new play by Wendy opening on Broadway, she has left us with a rich legacy, a collection of plays in a voice that could belong to no other author, whose archetypal characters find themselves wrestling with trials and choices in life that are both distinctly of our time and familiar to us all.

That Wendy’s plays have provided splendid roles to actresses of all ages is well known. It is equally well known that some of our finest actresses cut their teeth on Wendy’s characters. But while the rare excellence of her female characterizations has from the beginning been acclaimed, Wendy wrote full-bodied men too, whose behavior may have provoked consternation among her intelligent, capable women but who remain nevertheless three-dimensional creatures, flawed perhaps, indecisive, even capricious, but always believable. Such was the compasion of Wendy’s vision that even her antagonists at their most antagonistic moments were allowed full humanity. But this should come as no surprise. As the words of just a few of Wendy’s friends attest below, she was above all a good, kind and generous person, an uncommon woman and a gentle soul; and in her plays and in her characters, that could not help but show through.

I can think of no better way to commemorate Wendy’s life than that her plays, her life’s work, be seen and celebrated. Read the plays you have not read, revisit the plays you have. If you are new to Wendy’s work, I envy you. You are in for an exquisite journey filled with laughter, sparkling wit and heartache. If you know her work, share it with your audiences. Let them learn what we have learned. Read the plays you have not read, revisit the plays you have. If you are new to Wendy’s work, I envy you. You are in for an exquisite journey filled with laughter, sparkling wit and heartache. If you know her work, share it with your audiences. Let them learn what we have learned. Read the plays you have not read, revisit the plays you have. If you are new to Wendy’s work, I envy you. You are in for an exquisite journey filled with laughter, sparkling wit and heartache. If you know her work, share it with your audiences. Let them learn what we have learned.

Wendy’s Plays Published by the Play Service:

- An American Daughter
- The Heidi Chronicles
- Isn’t It Romantic
- Seven One-Act Plays
- The Sisters Rosensweig
- Uncommon Women and Others

“Uncommon Women and Others changed forever what I expect from the theatre. Although I had been reviewing plays for years, I sat there, stunned, realizing that I had never before seen women onstage talking about things my friends and I talked about, in a language and style we knew only as real life ... Her Uncommon Women asked, ‘Why didn’t someone tell us that being exceptional would have repercussions?’ ... How wise she was, this girl-woman barely out of college, already able to observe social upheavals while living them.” —Linda Winer

“By the time any of us had seen The Heidi Chronicles we felt she was an old friend ... the smartest one at the pajama party ... the girl who was nice to everyone. You didn’t even feel intimidated by her brilliance because hadn’t she written exactly what we were all thinking? Wendy had a way of letting us hear our own thoughts and laugh while we listened.” —Jill Krementz

“Wendy had a great talent for friendship. Besides me, she was also friends with at least half of Manhattan.” —Billy Kimball

“Wendy was a charter member of the company of nice women, a river of accommodating humanity that flows through Manhattan just as it flows through Des Moines and Oneonta, NY, organizing library fund-raisers, running day-care centers, ordering prescriptions for elderly parents, buying all the birthday presents and giving career counseling to the nephew of a very remote acquaintance who is trying to decide between making it big on Broadway and dentistry ... (Wendy once noted in an essay that niceness had become unfashionable and promised to be cranker in the future. It was just a literary device. Wendy understood that being considerate in a society of self-involved strivers was not for wimps. It required a steely inner toughness that was the hallmark of many of her heroines. She also knew her own nature. ‘Frankly, I never want to leave a room and be thought of as a horrible person,’ she admitted. But Wendy never explained what the rest of us were supposed to do when she left the room before us.” —Gail Collins

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The New Diary of Anne Frank
An Interview with Wendy Kesselman by Michael Q. Fellmeth

MICHAEL. Wendy, your adaptation of The Diary of Anne Frank has been received with phenomenal enthusiasm. We published the acting edition in 2001, and ever since the play has been steadily climbing the charts. This year it regularly appears among our top-25 most-popular acting editions and is now poised to overtake in popularity one of the most famous plays in the American theatre, the original Diary of Anne Frank. This, it seems to me, merits some talking about. I know you have a deep interest in the Holocaust, but I’m wondering what specifically led to your adaptation of the play.

WENDY. The director Jim Lapine and I had been friends for years but had never worked together. He was the one who suggested me for the new adaptation. The moment he told me, I was elated. Rereading Anne’s diary was a revelation. Anne was a real writer, something I’d never realized when I first read the diary. The diary was crucial for Anne — it sustained her throughout the years of hiding. I wanted to make her words shine. That decision especially involved the phrase that has come to be totally identified with Anne: “I still believe, in spite of everything, that people are really good at heart.” Yes, Anne, spirited, optimistic Anne, wrote these words, but they are part of a far darker, more pessimistic entry: “I see the world slowly being transformed into a wilderness, I hear the approaching thunder which will destroy us too, I feel the suffering of millions.” Anne did not know how her story was going to end, but we know, and of millions.” Anne did not know how her story was going to end, but we know, and of millions.”

MICHAEL. Yes, that moment in particular seems emblematic of your version. The original was very much a product of its time, the 1950s, when the Second World War was still palpable, the Cold War at its apex, and there was a real and understandable desire for hope. Not that your adaptation abandons hope, but I think The Times said it well: “Undeniably moving. It shatters the heart. The evening never lets us forget the inhuman darkness waiting to claim its incandescently human heroine.” You have read just about everything there is to read about Anne, and you have talked with people who knew her. What during your research was especially illuminating?

WENDY. The trip to Amsterdam made a profound impression on me. The night I arrived, I stayed up til three talking passionately with Natalie Portman? MICHAEL. What do you think Anne would make of her story being told to a new generation, a generation whose parents, even whose grandparents, did not live through the Second World War, a generation for whom the Holocaust may seem like just another distant historical event?

WENDY. I believe that Anne would absolutely have wanted her story told — she told it herself, revised it painstakingly, wanted it published after her death. “When I write I take off all my cares. But I want to achieve more than that. I want to be useful and bring enjoyment to all people, even those I’ve never met. I want to go on living even after my death!”

MICHAEL. What would you do based on the experience you’ve had thus far, on the response you’ve received, on the success of the play?

WENDY. I feel during that experience found its way into the new adaptation.

MICHAEL. It was your first Broadway production. What was that like for you? How about working with your young star, now a global celebrity, Natalie Portman?

MICHAEL. Your adaptation has helped ensure that, Wendy. Thank you.
ILLINOIS
NEW JERSEY
HAWAII
IDAHO
ILLINOIS
INDIANA
IOWA
KANSAS
LOUISIANA
MAINE
MARYLAND
MASSACHUSETTS
MINNESOTA
NEW HAMPSHIRE
NEW JERSEY
NEW YORK
WISCONSIN
VIRGINIA
WASHINGTON
WISCONSIN
WISCONSIN
and joy. I’m just not in them. I can’t imagine my life without this one. I mean, I can, but I’d rather not.

MICHAEL. You have so many wonderful stories. You had, for instance, such a unique relationship with the great Arthur Miller. Please share a little about it with our readers, and I beg you to tell the story of when you went to see *The Crucible*.

AUSTIN. I loved Arthur Miller. I love his work, and I loved him. I directed two of his plays at Williamstown, two of myfavorites, *After the Fall* and *The American Clock*, and acted twice in a musical he wrote with Stanley Silverman called *Up from Paradise*, adapted from his play *The Creation of the World and Other Business*, itself adapted from the Book of Genesis. (Arthur didn't fool around.) The musical is very beautiful and touching. And very funny. Arthur was very funny. We insulted each other cheerfully many times. After a preview of *The Crucible* at the Roundabout a few years ago (okay, sixteen years ago), I found him surrounded in the lobby afterwards and announced that I thought he had “real promise.” Once, that wonderful wife of his, Inge, told me that she had met someone who said to her, “You know Austin Pendleton!” Without missing a beat, Arthur said, “You denied it, I hope.” Stuff like that. His sense of humor was very off-center and funny, much like the humor in his plays — for which he is, I think, too rarely given credit. Also, when you worked on one of his productions, his aesthetic was, well, quirkier than people seemed to think. He was structurally very daring. People just take for granted now how daring *Death of a Salesman* is, and the two plays I mentioned earlier are downright radical that way. And he was restless, always trying to get deeper and more revealingly into the things that obsessed him in his life and work. I think it’s an amazing body of work, and I loved knowing him.

ROBERT. Thank you, Austin.

MICHAEL. It’s been a pleasure.