

*The*  
**BACK  
ALLEY  
THEATRE**

15231 Burbank  
Boulevard  
Van Nuys  
California  
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818 780 2240

*Producing Directors*

Laura Zucker  
Allan Miller

*Board of Directors*

John Anderson  
Robb Axton  
Stuart Berton  
Michael Bond  
Tippy Conrad  
William Conrad  
Perry Cross  
Pam Dixon Mickelson  
Lee Ramer  
Susan Schwarz  
Leonard Stern

June 1, 1984

Lois Berman  
240 West 44th Street  
New York, New York 10036

Dear Lois:

Hope your vacation was good.

I think there has been a simple misunderstanding in language about point 6. It is not our intention to agent the play at any time. I think we can change the sentence in question to "the exclusive right to present or assign the right to present the Play as follows..."

I am sorry, but we will not do THIN WALL if we do not share in subsidiary rights as outlined in the contract. This point is not negotiable for us. Within the past year, a play has gone directly from the Back Alley to Broadway, and I do not perceive how our contribution is less than any regional theatre (which takes a heftier slice of subsidiary rights). The scale on page 4 is unique to our contracts; it is our feeling that if the author does not make much on the property, the theatre should take a very small percentage; if the author makes alot, the theatre should share in that sucess in a more significant way.

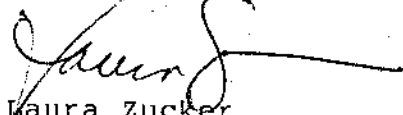
You're right, by the way-- I was miffed initially at the lack of proper credit in A WOMAN OF INDEPENDENT MEANS' program. Although after I saw it, it appeared to me to be a highly fortuitious oversight. Although I would not expect you to police the size of the credit, I would feel more comfortable leaving the size in as a guideline that hopefully will be followed.

As far as the lien placed by Equity against an Equity Waiver production goes-- the lien's intent is to make the cating of one's original cast as thoughtfully carried out as if one was operating under an Equity contract. For in fact, it costs no more to change a

cast member in a later Equity production that, it does to fire and replace an actor from an initial Equity production. In the case of THIN WALL's cast of five actors, the ultimate cost to a future producer, roughly \$5,000, is a small price to pay for having ascertained the feasibility of the play. I believe that is equivalent to a 3"x4" ad in the New York Times. Additionally, we are fortunate to have in Los Angeles an exceptional pool of acting talent, many of whom one would love to have continue on with a play.

I think we're drawing closer to resolving the contract. I would like to start rehearsals by July 1. Please let me know what you think, and please phone if you think it will speed things up. I appreciate all the time you've taken on this matter.

Sincerely,



Laura Zucker  
Producing Director

P.S. I've been appointed as a panelist on the California Arts Council's theatre program this year and heard via that grapevine that the L.A. Stage Co. is shutting down for the rest of the summer. Is there a possibility that FOOL FOR LOVE is open? I saw the production at the Douglas Fairbanks Theatre and was deeply moved by it...