

May 11, 1989

Teri Ralston
4221 Tujunga
Studio City, California 91604

James C. Mandelbaum
Armstrong, Hirsch & Levine
1888 Century Park East 18th flr.
Los Angeles, CA 90067

Dear Mr. Mandelbaum:

As director of GLORIA DUPLEX, I would like to try and clear up a few things here. I have tried to the best of my ability to honor the vision and desires of the playwright. I believe she has written a beautiful, original and important piece of work. She has created a unique informal format that calls repeatedly for improvisation and ad libs with the audience-- it is a night club environment and she has asked, in her script, for improvisational actors. She has also asked for a half hour of Cajun music at half hour with no suggestion here of songs. Within that format, I have been trying to keep Rebecca informed as to what I'm trying to do and asking for her opinions and help. I have written her and called her on numerous occasions but she will not return my phone calls. I received a letter saying she sent warm wishes for my experience with GLORIA DUPLEX, but she could not have an "active participation in this production."

In the rehearsal process, we of course try things-- not script changes, but simply interchanges. Her words are not changed at all. I have carefully described things we have found to Rebecca and asked for at least a discussion which I have not gotten. I told her I had a song that I felt would fit very nicely. I wanted her to hear it-- I have not changed her music and have no intention to-- other than to add songs as indicated in the script.

I will not change anything without her approval. The only thing I feel very strongly about for this production is a slight order change. We have a terrific lady playing Lu, the club owner. It seems to be stronger to have her open the show and introduce Gloria. It's stronger for Gloria and stronger for this production. I would also like to keep two things from Rebecca's earlier versions-- one is from an earlier script which has Lu giving a couple current announcements and the second is from the tape Rebecca gave me of her production in Seattle which had a brief interchange between the Reverend Mother and Gloria, and reversing the order of "Leaning on the Everlasting Arms" and the Reverend Mother's first speech. That's it. I am not changing her script and I am not changing her music. I had written her with three or four other suggestions that I had hoped we could work together on, but if we can't, obviously I'm not going to put this in

the production. Due to the lateness of her response, I would appreciate if I could hear by the end of this week if I may add the above mentioned elements only. We are all trying to be true to her vision.

Thank you.

Sincerely,

A handwritten signature in cursive script that reads "Teri Ralston". The signature is written in dark ink and is positioned above the typed name.

Teri Ralston