

Oral History Interview with Fred Gaines
Interviewed by Julia Stringfellow
September 19th, 2007

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JS: Today is September 19th, 2007. I'm conducting an emeriti faculty oral history interview in the archives of the library. Could you please state your name?

FG: Fred Gaines.

JS: And what years did you teach at Lawrence and what did you teach?

FG: 1977 to 2000, although I went back a couple of times. When I came I was a one person department or essentially that, so I taught everything in the department except I didn't teach technical theatre. But I taught dramatic literature, I taught theatre history, I taught acting and directing, I taught playwriting.

JS: Where did you grow up?

FG: Nebraska. I went to school in Nebraska. I grew up in Nebraska in several places, but essentially Nebraska. I graduated from the University of Nebraska in the early 60s and then I had a Fulbright to go to England and I've never really been back, but that's where I grew up.

JS: What made you choose to go into the profession that you went into?

FG: Like a lot of people I fell into it. I was an actor and playwright at the Guthrie Theatre. The man who preceded me at Lawrence was David Ball. David left very suddenly in the middle of the summer; he essentially called me and said "Do you want a job?" I was a freelance playwright; I had been a freelance playwright for ten years living on a farm outside of Minneapolis with my wife and three kids. I came over and interviewed when there was no one here. David left in like July and had to have somebody signed in August. I came over here on a one year contract. And I liked it and they convinced me to stay. And that's about the long and short of it. Rik Warch convinced me that I needed to go back and get a degree; I didn't have a degree in theatre. I had an odd degree from my school in England, they called it a DD, but I'm not a doctorate of anything. It was a diploma in drama. So I finished my Ph. D. in Minnesota, but mostly that was given for work I had accomplished in professional theatre. And I only had to take a couple courses.

JS: When you were in college were there any student activities that you were a part of?

FG: I was in college at two different times. I went for a year out of high school and then I went in the military. I was in athletics when I was a freshman in college both football and swimming, when I came back I was older, I didn't get re-involved with that. I stayed in the Veteran's Co-Op off campus. I was married when I was a sophomore in college. I was twenty four, but I was a sophomore in college. So I did a lot of writing, more writing than theatre. I was an English major.

JS: How do you feel that your college experience was similar or different from today's college experience?

FG: Oh greatly different. First, between Universities, not because of time, because of the size of the school. Particularly when I went back to Minnesota to teach I was a teacher's assistant for a man named Art Valid, who was one of the instrumental people in theatre, particularly for playwriting. But anyways, I assistant taught classes for 600 people. The intro to theatre was 600 people. And I had to do lectures there a couple of times, not often. But then to come here and teach classes of 15 was enormously different. To go to the University of Minnesota, which I think at that time was 40 plus thousand, and then to come here, was as big as the whole city. So in that sense the size of the classes were markedly different. But I think more than that, the contact teachers have here, and I know that is still the same. The individual contact that people have here is really a lot different. Even when I was working on my graduate degree, I knew my graduate advisor very well, and one or two teachers well but I was in graduate courses of 40 at Minnesota.

JS: When you first arrived at Lawrence, what were your first impressions of the campus and Appleton?

FG: Two different things. When I called my wife, we were living on a farm in Somerset, WI and I came here and there used to be a guest cottage where Avenue Coin is now or that was an ice cream store, behind that was a cottage. And I said "I haven't seen a black man in the whole of Appleton." That was true in 1977. And we would come from a very diverse background particularly because of the arts, but also Minneapolis and St. Paul in general. So that was startling to me. I had been an artist in residence at several small colleges. I had been at Hope College in Michigan, I had been at Hamlin, and I had been to Mcalester. So I wasn't unfamiliar with the small campus or the kind of activities that went on there. There was a bit of a campus ghetto, and I mean that in a good sense, a lot of the faculty live right here. For a couple of reasons, mostly the housing market, we chose to live quite a ways away. So I wasn't a part of that, but I was well aware of it. The faculty here was very close. And I think we were smaller, I know we were smaller, because the conservatory was smaller. I don't know what the total faculty was when I came here but I would think 100 plus, not many more. So maybe 120, I don't really know.

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JS: What was the department of theatre like when you came, you said it was you...

FG: We had another guy who is still around, Joe Hopfensperger, who is still very active in LUX. Lawrence retired him, but Joe had taken a sabbatical that had extended up at Bjorklunden and he didn't come back. He was the designer and director. So I knew Joe and I met him but he wasn't here. There was another man here, who was here on and off because he was in his last year. He was a theatre historian, he taught History. But he really wasn't here very much, Richard France. He was a brilliant researcher, still alive, brilliant man, a good playwright, but he was in the process of leaving. He chose not to even go for tenure. So yeah I designed, helped students design sets. I used to tell people, particularly tell incoming students and their parents, it's a student run department. My designers, my tech director, my shop director were all students. That's what it was like.

JS: And about how many students were in the theatre program when you started here?

FG: That would really be a guess that the registrar could answer. I would think there were years when we graduated as few as two or three majors. And I suppose if you multiplied that out we had a department as few as 10 or 15. But in the middle eighties that changed and I would think we got, I think we're a little bigger now because we have so many double majors, but I would think we were a department of 25 to 30 from the eighties forward. That's a guess.

JS: And when you came was there an evident influence of what Ted Cloak had done for the department of theatre?

FG: This is another one of those long stories. Ted and I had known each other from the Guthrie days. There was theatre group that tried to start, there was going to be an ACM group, they were going to start at any one of the theatres, let's say Lawrence. They would do a play at Lawrence, it was going to be called "Area Theatre" and they would tour to Ripon and Beloit and Macalester and that didn't work out, but that's when I met Ted Cloak. That would have been when I was there as a playwright, more when I was there as an actor. That would have been 1967, ten years before I came here. So when I came here I brought Ted back or I invited him to come back and direct, which he did. He directed several student plays, he directed me in a play, and he was around the department a lot. Ted was one of the people, I mean this sounds like hero worship, and it's not quite that, I knew Ted Cloak before I ever came here. Growing up in the 50s there were half a dozen departments where the head of it was sort of very visible. Even though I grew up in Nebraska, Ted Cloak and Lawrence was one. I knew Jeff Jones too, of Lawrence. Jeff and I shared a dressing room, not a big dressing room, but he came to Lawrence, he came to the Guthrie, you'd have to ask him, either immediately after he graduated or in his senior year. I think in his senior year, and he was a part of that, so I knew Jeff and I knew Lawrence a bit through that.

JS: I was reading that the student productions were a really large component of the theatre department, was that something that you really worked on increasing when you got here?

FG: Yeah it was. We did, here again I suppose this is all something you can find out through the registrar or something like that, I think we had people do projects and get honors. We had years where we had four or five kids get honors or graduate with honors in their projects, not in courses necessarily. But yeah, I think that the strength of the department was student productions. I came here the first year, although it wasn't formal, it was sort of as the writer in residence. And that was my understanding with President Tom Smith. So the very first year I was here I did my Christmas Carol, a version of a Christmas Carol I've done with children's theatre and I did another one of my plays which we toured. The first year I was here I directed five plays, which was madness. But we had no one else to be a director and that's when I invited Mark Dintenfass from the English department in. And I invited past faculty too, I invited Joe down, that's when Ted came in too and directed, but the student productions were really the center of the department. We had years where we did 15 plays by students. Now there were short pieces, but a lot of student plays. Original and second productions out of New York and things like that.

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JS: Were there any, besides the Theatre department, were there any types of activities or traditions on campus that you participated in?

FG: I was swimming coach here for a while. I was a Voice of the Vikings at football games. I did that.

JS: Voice of the Vikings?

FG: I was an announcer. I was an on field announcer. I can't tell you quite how that happened. I think it was through Rik Warch, but it might have been Ron Roberts, the athletic director, football coach. When I came here and interviewed, I said in essence, honestly I think this is probably an economic, because I thought they'd give me a huge bonus, and my dad was a coach and I was going to be a coach at one time, "if you need some help coaching I'll help you." Well, Ron Roberts called and said "We need some help announcing." So I started doing that and then when Ron took a sabbatical and Gene Davis moved into his place I moved into Gene Davis' place, so I coached for two years.

JS: Wow. In addition to...

FG: Yeah, yeah. And we were still a one person department then. So I'd go swim from 3:30 to 6 and then go to rehearsal from 7 to 10. It's what you do when you're young.

JS: And you were also the advisor for the....

FG: BOS yes. Yeah that was a really positive experience in a lot of ways. This is more of a family or personal, about the time I got here our older daughter was getting ready to go to, as it happened, UW-River Falls, and she was young for her class. She left for school when she was 17. And she was so, not frightened, when we left her off at River Falls, I think we all cried and I thought, "If my daughter feels that way," she was going to school and our farm was 30 miles from River Falls, which is why she chose to go there. If she feels that way, what are these kids feeling like coming out of the cities, particularly the black students. But at that time, BOS was literally next store, you know, I mean you don't know, but there was a building where the parking lot is now by the Music Drama, and that's where Fred Stern had his Jazz program and that's where BOS had their meetings and I'd look out and see these kids, not that I wanted to be their dad or anything, I just started to be involved. And I, yeah that was a positive experience. We started Kwanzaa together. I can't tell you the man's name; we had a dean of minority students. An African man, first name was Chris, Chris something; he went from here to UW-Madison I think. It doesn't matter, but yeah we started that, the kids did all the cooking at that time. Yeah, that by a gal named Keisha Ecktor, who was dynamite, organized people. That's when we used to do croissant Colman lounge, or Colman. Yeah, no, I enjoyed that work with BOS a lot. I stayed with them right through the time I retired. I was there twenty years, twenty plus years.

JS: Were there other activities that you did with that group?

FG: With that group no, I mean I attended daily meetings, yeah all the time. We always did a theatre production, once again it was Keisha Ecktor started it but we weren't getting very many minority kids on stage for a number of reasons and Keisha did, I don't remember which one she did first, but she did *Godspell*. Then she did a play with a very unusual title that we tend to think of, *For Girls who Consider*

Suicide/When the Rainbow is Enuf, a Ntozake Shange play. We did a lot of black plays, I just got a call from a guy named George Grant, I'm working with a black playwright here in Appleton named Sheldon Apton, and George Grant has got a theatre now, an African American guy, in DC and he's got to read this man's play, I'm sending it to him. I had a lot of involvement with African American students here. And I work as a volunteer on the Oneida and I have forever and with some of those students, I think, is Louis Clark still in Development?

JS: Oh, he left, he left a year ago.

FG: He left a year ago. He was the only Oneida, he was my advisee, but I know his dad from the reservation too. I still work on the reservation.

JS: Great. Well I'll ask you about that in a minute. With the Department of Theatre were there any other locations where plays were performed besides Lawrence?

FG: We toured.

JS: Okay.

FG: I came in here, when I say I was on the farm, I was still working as a freelance writer and director. And I came in here with, not with a bias towards professional theatre, but I thought, "Oh this is what you do." So we did a holiday play, which is what every professional theatre did, *A Christmas Carol* or *Sleeping Beauty* or *Nutcracker Suite*, so we did that, we toured a play four different places because I wanted the kids to learn what it was like to tour. Shortly after I was here, we did some runs that were as long as five or six weeks long. We used to perform in what is now the coffeehouse.

JS: Oh yeah, over in Memorial Union.

FG: Rich Frielund redesigned it over there and got the light board installed. We did several plays which we did for a month long. But we did a lot of that. We took plays out to, we didn't have anybody doing creative dramatics or children's theatre, and I had several students who took their honors projects out to the schools. Yeah, I think I thought when I came here, during the early 60s there was a real movement for universities to mix professional theatre and education together. There was a program under Kennedy, but Kennedy and Johnson called it the Title 4 program and there was a lot of that. And that's the background I came from essentially.

[00:15:23]

JS: Were there any students or other faculty who really made a big impact on your life, who really influenced you?

FG: Well, oh yeah, I mean this is a different thing, that's almost too big of a question. Too long an answer. At the time I came here one of the first things I was told, this is when they had freshman seminar and freshman studies, and they said they encouraged us to take, as faculty, to take courses to prepare for that kind of work. I thought that was great. And although I had my PhD or soon after that, I

took courses from George Smalley who was a dynamite Slavic guy, I didn't take Slavic from him. I took courses from Frank Doeringer, I took courses from Bill Chaney, I took courses in Film and German, I took German here. A lot of teachers. But in all honesty, it was Ted Cloak. Ted's presence really was more than a classroom. Ted at that time was still coming back to the University to do, to help people with presentation or something. He would like critique a teacher's teaching style and visit their class, not mine. Yeah he was around. He was emeriti but he was helpful, so I would think Ted Cloak. Mark Dintenfass, that was really a plus for the department in lots of ways, not just I think that Mark is a good director, but I think it was a good, literature and theatre goes hand in hand. That was good. And we worked a lot with, we did a Latin production in the department, we did a Spanish production. We did a German production in German. We worked with the language department quite a bit initially. Gerry Reed, who recently died, was very strong in our department. I brought in a young guy who was doing an original production, an original translation of Tartuffe, and Gerry worked with him on that. One other play I don't remember what it was, but yeah Gerry was, the languages in general. We did several translations, the German department; we had a young girl do a modern translation of it, from a contemporary German play, that kind of thing. There was a lot of that going on.

JS: That's really wonderful when you can collaborate like that. Were there any students that you stayed in contact with after they graduated?

FG: I started a newsletter, once again that was at the prompting of not just me but of everybody, from Rik Warch, we started a newsletter that continued, I suspect Rich Frielund's got them all. It's not that I don't remember them, there's too many. I kept in correspondence with, I would think 100 people, and I would think Rich has got copies of that if they don't, I'd have to dig to find those. A lot of our people, I was very involved at the Guthrie and bringing in young, first of all I was older at the Guthrie than most of the Guthrie actors. When I got to the Guthrie in 1964, I came back from England in 1964, I was twenty-seven years old. I was a graduate student at thirty, internships were the thing to do in the arts, and we also did internships out of here. I had kids go to Cherry County Playhouse, I had kids go down to the Milwaukee Rep, I had kids do children's theatre, I encouraged them to do that their junior and senior year. I had a lot of students who went right from here to professional theatre. Stage management, directing, a lot of them, everybody talks about Campbell. Campbell of course had that connection before, I knew his mom from the Guthrie but, no a lot of our people have done very well. [Pause because someone came in]. We encouraged a lot of kids and I'm in contact, I would think, I'd have to look at my email address book, I bet I write to 50 kids from Lawrence still, not all of them in theatre. I think a lot of kids when they leave, if they don't follow their profession they studied, they worry about writing their old professors to say "Well I'm really doing this." But most of those, I've kept in touch with a lot of them. I just had a letter from a poet out in Oregon or Washington, Carter McKenzie, who is doing very well. I heard from [inaudible] who is coming in in two days to do a show with the RLAs. A lot of kids I write to. A lot of them are writers.

[00:20:00]

JS: I was wondering if you could tell me some about the supposed ghost in Stansbury and Cloak Theatre.

FG: I can tell you how it was reaffirmed, but I don't know anything about the original. The ghost, if it happened, happened during the construction. You can look over there on the cornerstone, I think that's like '56 or something. A guy named Rick Davis and Julie Thompson, now husband and wife, Julie was stage manager and very clever, her dad was a theatre director down in Milwaukee somewhere. Very clever technically, she had an old fashioned probably reel to reel, and she recorded footsteps and something else and put it up in the lighting area, the walk above Stansbury, at a time when no one could be there. Middle of the night, we were rehearsing and suddenly we hear people walking. It was Julie Thompson's tape recorder. I don't happen to believe in ghosts, I wish I could say I could. That's the only sort of reaffirmation. The other thing that was ghost-like, I was talking to someone just the other day, we had an old, you won't know what this is, we had a Davis dimmer, which is like those things you have in your living room where you turn them up and down, direct resistance, old, old fashioned lighting board. Somebody spilled a coke on it, well coke is an electrolyte because of the sugar, so it fried the board sort of. So you'd be in the middle of a rehearsal and the lights would go off. That's the only ghost I knew. No real ghosts. Everybody said of course, they always do about theatres, that there is somebody in the prop room who died or some nonsense but, Rich Frielund would fill you in. He knew all about the hoax and Julie Davis.

JS: While you were teaching here at Lawrence, were there places you went on sabbatical or on vacation that were your favorite places to visit?

FG: When I first came here, Rik Warch, although he didn't become president until my third year or something, he made it very clear that my professional work was the production of plays. And I suppose during my time here I had 15 plays produced. All my sabbaticals, without exception, were that. That is I went away to work on a film, I went away to work on plays and rehearsals. I worked on that. I didn't go away, I never took a job teaching or anything like that. I've had a lot of productions done.

JS: Have there been any favorite theatres?

FG: The Theatre of the First Amendment, in DC, which is George Mason University, has done three of mine. Center Stage in Baltimore, Children's Theatre in Minneapolis has done a dozen of mine I guess. The Guthrie has done three of them. Two of mine in full production; one was in a work shop. I really have been lucky; I've been produced all around. A lot in the Twin Cities, though it's not my home town, I was with the Guthrie from almost the beginning and the theatre community is very small, you know each other. Recently I've been working with a theatre in France who has done two of my plays. This is another connected story. My oldest son was a rock n' roll singer and he married a gal from Israel; we have five grandkids in Israel. This request to do a play in France came out of the blue, we thought "Oh, We'll go to France and then we'll go to Israel." So we've done that twice, they did a new play of mine a year ago and they're supposed to do a play of mine this coming spring, I don't know if they will, I don't know if I will, but that's been fun. They do it in French. My French is reasonable, but they have to translate it.

JS: I was wondering if you could tell me some about Attic Theatre because...

FG: Boy, I'm the right person and the wrong person. I did it right off the bat when I came here. I assumed that was a natural connection. Ted Cloak's wife, Zoe, had been instrumental in starting it. I did a play my second year there and it was *A Bus Driver's Holiday*. I did theatre all year and then I did it there in the summer and thought "Oh, no that's the end of that." I had four kids, my wife and I had four children, and summer was just a time for us to do something other than theatre. I know lots of people at Attic, I've stayed involved because I was like the landlord or something because they used our theatre. I had good relationships with their history; I really can't help you with much. That was my only contact; they've asked me back for this play about Appleton called *Hometown*. I think it will happen, but I've stayed out of it so I don't know.

JS: I was looking at the 75th Anniversary of the Theatre Department which was a couple years ago and I noticed there was a film festival named in your honor. Has that been an annual occurrence?

FG: A play festival not film. I thought it was going to reoccur and I think it will. I think it has to do with the post-doc situation. They wanted me to come back this year and the girl that is there is the post-doctorate, dynamite director, in fact she did a play reading for me this summer, I think they thought was going to be gone but she got an extension and they didn't have the money to bring me back. So that didn't happen, but they want me to come back to teach avant garde I think because they don't have anybody that does that. And I assume it's going to continue, they were originally going to do it like every generation. Every four years, I don't know what their plans are; this would have been the fourth year. Yeah we did ten or twelve plays. That was a good experience. There are some really good directors and writers that I'm connected with.

[00:26:13]

JS: And the time since you've retired from Lawrence, you had talked about working with the Oneida Reservation Outreach Program...

FG: I do work with the Oneida. They did a play of mine, they've done a couple. I've taught playwriting, I've taught oral history, which seems like taking calls to Newcastle, they know more about oral history than I do, but I've taught a number of courses out there. That was a connection again I've made before I left Lawrence through a woman named Beth Beshara, who is an arts coordinator, arts director, something like that. One of my students did a full length play called *Pow-Wow Something*, which was produced at St. Norbert's theatre. I went up to see a stand-up comic the other day, one of my writers, [inaudible], who is trying out for a theatre called The Thrivent, or The Venture Theatre. I work up there for a couple of reasons. I continue working with not only Oneida, but with a man named Eddie Two Rivers, who is an Ojibwa. He is a poet, he is a remarkable poet. In many books he's been published. He's an ex-con and came out of the Chicago prisons. He's been straight for fifteen years. I've worked with him teaching and I've done an adaptation of his poetry into a play. It's a great environment to work in.

JS: And you mentioned that you also...

FG: I teach at the county jail. I taught a variety of things there. I'm not a poet, but it's turned into a poetry class for reasons I can't tell you. I've taught the men for six or seven years. And then I taught

juveniles for a while but that wasn't a good fit, simply because most juveniles are held for less than 72 hours. This means they are released in three days. So I'd go in to teach one week and then they wouldn't be there the next week, it would be somebody new. So I started teaching women and that's been a good fit. So I teach men and women. I teach two classes. Their writing, people talk about gender differences, one of the things I do at the end of the class is I create a book list. The guys want airport fiction. They want Tom Clancy, they want anything you buy when you get on an airplane, James Patterson, they want adventure stuff, they want shoot em up, and they want crime novels. The women want books on relationships, on religion, on marriage, and occasionally romance but not much. The bookstores here have really been good. They give you books at cost; Conkey's gave books for free. I have a two hundred dollar account at Conkey's; private citizens just gave two hundred dollars. That's mostly dictionaries I get at Conkey's. But the used bookstores are where I go. Anyway I circulate a book list; I get twenty-thirty books a week. So I know what the people are reading and there are just lot of differences between men and women. At least in the jail system. The other thing is that I taught at Renaissance. I was one of the teachers at Renaissance when they started. The last thing I did was an original play that I thought was fitting. One of the girls that played the lead, Lauren... I'll tell you her name in two seconds... she taught at West and Renaissance. I live literally across the street from West. They were taking their first picnic of the year, they have a little picnic at the park and then they walk back. And Lauren said "Come join us!" and I said "okay". I started teaching there. I taught everything there and that was a good experience. I've given that up for a couple reasons, I just have. And I suspect I will stop at a couple other places. I teach at Central, which is the alternative high school, I volunteer at all these places, but I'll continue probably working at the jail because of the positive response. I enjoy the guys and the women. We're putting out a book of poetry. I really am not a poet but, the classes are of such a length that they can write in class. And jail is not the same as prison; we don't have the prisoners for a long period of time. So they tend to write short and it's become a poetry class. I enjoy that work very much.

[00:30:40]

JS: You'd also taught an oral history class at one of the schools?

FG: I'm teaching that right now. I don't know if you know anything about Central, but it's mostly slightly older kids. They are kids who have dropped out of school, for whatever reason, grades, discipline, and they are returning to get their HSED, High School Equivalency Diploma. So they take some electives and I'm teaching a class they call Creative Expression. But the largest component of it is called Oral History. I've taught one at Renaissance, I've taught one at the Oneida, they do interviews with another generation. Now a lot of the kids at Central, I have too many to get into, are either out of one parent families or they are coming out of foster situations, there is a lot of break with the past. So they're not all interviewing their own family. It's just another generation.

JS: That must be very interesting.

FG: Well as a writer the reason I'm doing it is not because I want to turn them into historians. You want to learn about yourself because of the thought process you have when you engage other people, if they

are listeners at all. The courses at the Oneida have been totally different. There was a project during 1930s, an oral history project that was funded by the state and federal government, interviewing people, mostly in Oneida to capture oral histories. That project, after 70 years, has picked up again. I didn't work on that project but mine was parallel. Young people who are anxious to get down their parents and grandparents story. And these people are oral historians; they do pass things down orally. Some anthropologists don't trust those and I don't have to question them, I just let them do it. That was a different experience, the people who were really working hard with their tape recorders and going out and talking to people about what the past was like. I enjoy working out there. I work with the Oneida sporadically. I go when I am needed and I teach once a year. I teach one term a year. I did this last year. It's a lot closer, I don't know if you know, you must know this about Lawrence, Lawrence was founded in part with education for the Oneida.

JS: Right, its first class consisted of....

FG: One of them stayed at the president's house. There have been very few of those since, but it's very close. I think the kids from the organization Larry, which is a tutoring group, have been out. Its twenty minutes away. Twenty, twenty-five minutes. And the Oneidas are one people who have done some of the right things with their gambling, with the bingo money. They have a buyback program, they have industries. I had a young student here, I don't remember her name, I had a very short time, who was from Montana. She was Cree Indian, I think, and at that time I got a lot of the kids who were, not minorities, but interesting challenges. They became my advisees. And this girl, I said to her one day, "I bet you miss fry bread." Fry bread is traditional. I said "Why don't you come out to the reservation with me?" I took her out there and she said "This looks like a white suburb." And I said, "This is the reservation." People are driving through it when they go to Packer games, they don't even know it. They've done very well.

JS: I was wondering of all the plays that you've written which has been your favorite?

FG: Everyone will tell you that their favorite play is the last one. I'm very anxious to see a production of *Hometown*, which is the play about Appleton. It is about Appleton, it is set in Appleton, and of course it mentions Lawrence University and College Ave. and the old Elm Tree Bakery, all those kinds of things, but it could be done anywhere. I'm interested in seeing it now because I just finished it. The last play I did at Lawrence called *Bloody Speech* which was not a fabulous play but it was a play about sexuality in the 50s. It had a lot to do with women, that has been done a few times and I need to get it published so it can get done more, but I tend to do two or three plays a year. I need another agent, I haven't had an agent for some time and I need an agent to push my work. My wife and I are taking care of a three year old grandchild, that's why I have to go and that's been great. We have her three days a week and we're about to have another one five days a week.

JS: That's a nice adventure.

FG: It's wonderful.

JS: I think that was everything I wanted to ask. Is there anything we didn't talk about that you want to...?

FG: No, except I think I know this and this isn't talking out of shop, but I think I'll probably have a continued relationship with the department. Tim was a student of mine, Rich is a good friend of mine, and Dave is a good friend. Kathy by odd coincidence, she acted with my brother.

JS: Oh, Kathy is from Nebraska, too.

FG: Yeah her degree is from there so she worked with my brother, a professional actor. So I assume I'll be back, I don't know when, at their pleasure. I'm glad the doctoral and post-doctoral programs worked out. They need more people, so I don't mind. Yeah I think I'll be back.

JS: Wonderful. Great.

[End: 00:36:33]