

## James at 15 Transcript

[Opening Music]

Susan Neville: Hello, and welcome to Naptown. I'm your host, Susan Neville, and our guest for this initial series of interviews is writer Dan Wakefield. Mr. Wakefield is the author of nine non-fiction books, two memoirs, five novels, including the best-selling *Going All the Way*.

Bill Moyers called Dan's memoir, *Returning, A Spiritual Journey*, "One of the most important memoirs of the spirit I've ever read." In his book, *Island in the City: The World of Spanish Harlem*, James Baldwin wrote, "Dan Wakefield is a remarkable combination of humility and tough mindedness, it makes these streets and these struggling people come alive."

Over the next few episodes, we'll be talking to Mr. Wakefield about his life, including his deep friendships with writers such as Baldwin, Anne Sexton, Joan Didion, and Kurt Vonnegut, and his interviews as a staff writer for the Nation, the Atlantic Monthly, the New York Times, and other newspapers and magazines, with such luminaries as Bobby Kennedy, C. Wright Mills, Dorothy Day, Adam Clayton Powell, Joan Baez, and Golda Meir, some of whom became good friends.

Again, I'm your host, Susan Neville, welcome Mr. Wakefield back to Naptown.

[Transitional Music]

Dan Wakefield: One balmy spring morning in Hollywood, a month or so before my 48th birthday, I woke up screaming. I got out of bed, went into the next room, sat down on the couch and screamed again. This was not, in other words, one of those waking nightmares left over from sleep that dispelled by the comforting light of day.

It was, rather, a response to the reality that another morning had broken in a life I could only deal with sedated by wine, loud noise, moving images and wired to electronic games that further distracted my fragmented attention from a growing sense of blank, nameless pain in the pit of my very being, my most essential self. It was the beginning of the year in which I would have scored on

the upper percentile of those popular magazine tests that list the greatest stresses of life.

I left the house I owned, the city I was living in, the work I was doing, the woman I had lived with for seven years and had hoped to remain with the rest of my life, ran out of money, discovered I had endangered my health, and attended the funeral of my father in May and my mother in November.

The day I woke up screaming, I grabbed from among my books an old Bible I hadn't opened for nearly a quarter of a century. With a desperate instinct, I turned to the 23rd Psalm and read it over several times, the words in the King James cadences, bringing a sense of relief and comfort, a kind of emotional balm. In the coming chaotic days and months, I sometimes returned to reciting that Psalm in my mind. And it always has that calming effect. But it did not give me any sense that I suddenly believed in God again. The Psalms simply seemed an isolated source of solace and calm, such as any great poem might be.

In that first acute state of my crisis, I went to doctors for help, physical and mental. I told an internist in Beverly Hills that I had an odd feeling my heart was beating too fast, and he confirmed my suspicion. My resting pulse was 120, and the top of the normal range is 100. An EKG showed there was nothing wrong with my heart, and the doctor asked if I was in the entertainment business. I confessed to television. I had been coproducer of a TV movie I wrote and so earned the title of writer-producer, giving me the high Hollywood status of a hyphenate.

The doctor nodded and smiled saying many of his patients in the industry suffered from stress, as I evidently did now. He prescribed medication that would lower my racing pulse. The beta blockers lowered my pulse but not my anxiety. And I explained to a highly recommended psychiatrist in nearby Westwood, home of UCLA, how I had come out to Los Angeles from Boston nearly three years before to write a TV series called *James at 15* that ran for a season, and then I stayed on doing TV movies and a feature film rewrite I was fired from. I told her how I had grown to feel alienated in Los Angeles. The freeways and frantic pace and the rollercoaster of show business were driving me nuts, and I couldn't stand the sight of a palm tree. The psychiatrist said I should take a vacation. She suggested Santa Barbara.

At that moment, the voice of Bob Dylan wailed in my mind, the line from Just Like Tom Thumb Blues that my best friend the doctor won't even tell me what I got. Watching the National Weather forecast on Good Morning America I pictured myself on the bottom left-hand corner of the map in the dot of Los Angeles and felt I had slid to the wrong hole on a gigantic pinball machine, wanting to tilt the whole thing so I could get back to the upper right-hand corner location in Boston where I felt pull by internal gravity.

My Southern California disorientation deepened because I no longer knew when anything happened in the course of a year, since all of the seasons looked the same to me. When I saw a videotape of Henry James' *The Europeans*, the New England autumn leaves and the sunlight falling on plain board floors, brought tears to my eyes.

I tried to forget about Hollywood by starting a new novel, but the room I worked in was next to the swimming pool. And the service people who came to test the chlorine were unemployed writers and actors discussing casting calls, making it hard to concentrate. Besides, the damp seeped into the pages and stiffened them, giving the manuscript the texture of corpse. I wondered if I might end up one of those bodies in the movies of Hollywood who float face down in their own swimming pool.

A plumber who came to fix the toilet saw the typewriter and tried to pitch me an idea for a TV pilot about a jewel thief who gains access to rich people's houses by working as a plumber. When he asked if I wanted to get involved, I wasn't sure if he meant in a criminal operation or a TV series, and each seemed equally unappealing.

I longed to leave the land of deals and palm trees and live in a building made of solid brick with a tree outside I could tell the time of year by. Finally, on one of those frantic mornings, I stopped in the midst of all I was doing, and failing to do, and called American Airlines, booking a seat on the next flight to Boston.

Susan Neville: That was a passage from Dan Wakefield's book *Returning*. It's a beautiful book, as you can tell that the phrase that's, you know, the way that you describe the manuscript pages taking on the feel of corpse.

Dan Wakefield: Yes, it really reminded of that. And it all started so brightly. And that's the bizarre thing about this true to life story. It began with a phone call. When I

was living in Boston, the way I had always hoped to have a life, I was writing a book. I was living on Beacon Hill. I owned my own townhouse. I was living in it with a woman I loved, and we both shared a pledge that neither of us wanted to have children. And everything was fine.

And one day, there was a phone call, and I happened to be in the kitchen, we had a phone there. I picked it up and a voice said, is this Dan Wakefield? Yes. Would you like to write a television script? And I later thought, it was sort of like when you get one of those calls from the Fred Astaire Dance Studios saying if you can answer this question, you'll get a lifetime set of lessons from Fred Astaire Dance Studios.

But I said sure, thinking nothing would ever come of this. So the man who was calling was David Sontag who at the time was head of 20th Century Fox Television which had nothing to do with what we now know as Fox Television. It was simply a Hollywood production company. And he had on the air a couple of very successful series. One of them, The Paper Chase.

Susan Neville: I got that.

Dan Wakefield: And one of them was something about Daniel Boone. And anyway, so he simply said well, would you be willing, we'd be glad to pay for you to come to New York and have lunch with me and an executive of NBC who is interested in a television series and would like to speak to you about it. And I said, well sure, I'd like a trip to New York.

So, both my lady friend and I went to New York. I had lunch with David Sontag and a man from NBC, an executive, who was very grumpy. And he said that he was hoping to have a series about a boy growing up in America. That was the entire concept.

I later learned that he had hoped to get J. D. Salinger to write this series, and it had to be explained to him that Salinger did not aim to do those things. So instead of Salinger, he got me, which might indeed have made him grumpy. But David Sontag had told me he had read my novel *Going all the Way*, and he liked the way I wrote about young people. So that seemed fine. I thought that would be the end of that. The NBC guy didn't seem very enthused about me.

And then about a week later, I got another call from David Sontag, and he said, we would like to have you and your lady friend come out to Hollywood and have a meeting with the NBC West Coast production staff, and we'll put you up at The Cottage, at The Beverly Hills Hotel. That was sort of the A plus that you could do for a visiting writer. And so I said sure, that sounds good. So my friend and I, who was named Eve, not Eve Babitz.

She and I got on one of these wonderful 747s. In those days, the 747s, I think they were Boeings before Boeing got in trouble, and they had what looked like a hump at the beginning of the plane. And that hump led to, in those days, a little stairway that you went up, and there was a piano bar. And so if you were in first class, you got to go up and have a little drink at the piano bar before lunch.

And whatever you do that has to do with any writing, it comes under the Writers' Guild of America, and part of their contract with all of Hollywood studios and agencies is that whenever a writer is brought any place, it has to be first class accommodations and travel. So, there we were in this first class flight to LA, and in those days, those 747 flights, I'm pretty sure they were on United, and they featured Trader Vic's lunches. And we love Trader Vic's anyway, went to Trader Vic's a lot in Boston. And these lunches were preceded by the cocktails and the piano bar. And then wine with lunch. And then brandy afterwards. Huge incredible chocolate sundae and more brandy. And so you were sort of poured off of the plane.

And we got to The Cottage in the Beverly Hills Hotel, and I think we just slept until the next morning. And 7:00 in the morning, David Sontag was there to pick me up to go to this meeting at NBC. David had a sports car. I'm not sure what kind, but it was small and sporty. And I'm pretty sure it was convertible.

So, we took off very fast over the mountains to get to NBC, and as we're rocketing along, and I'm feeling the incredible pain of hangover, David said well, so have you thought up the story? And I said no, I thought that's what I was coming out here to do. That you and I and whoever these people are at NBC that we would figure out the story. I said all I know is that I'm supposed to write something about a boy growing up in America. But there's no story. And David said, don't worry about a thing.

That's when I began to learn about Hollywood. He said, so have you thought of a name for the boy. I said yes, I've always liked my uncle Jim, it's my father's uncle, and he was a very colorful character. And I just like the name James. And so he said okay. Have you thought what age the boy would be? I said well, growing up, I figured 15 would be an age in the midst of growing up. And David said, that's it. I said what? He said we'll call it James at 15. I said yeah, but there's no story. He said, don't worry about a thing.

So, we go to this meeting, and if you ever saw the movie Network with Faye Dunaway, it was like that meeting that I went to. The meeting was chaired by a glamorous woman named Deanne Barkley who was very Faye Dunaway-like. And three or four men who were her minions who sat there at this long table. And she sat in the middle and conducted the meeting.

And the meeting started out with David saying no, we're very lucky to have Mr. Wakefield come out here all the way from the East. You know, it sounded like I had come from Damascus. And he said, and he is, you know, he's really a novelist. He's a very highly regarded novelist. But he's [inaudible] to come out here and write a television script. Oh, we're so glad, we're honored to have you have you out here Mr. Wakefield. Oh, this went on. It was like some Japanese ritual of welcoming.

And finally, after all the patter and good nature and congratulations, appreciation, Deanne Barkley said, what's the story? So I looked down at the floor, and David said, you know, we could bore you with a lot of standard network kind of series, episodes and so on, characters, but this thing is what we're doing is very original. Said something that's never been done before in television. And you know, you'll either get it from the title or not. And if not, that's okay. We have a meeting later today with ABC. Oh my God, what is it? What's the title? David says, we call it James at 15.

Oh my God, that's fabulous. Incredible. So original. Oh my, and Deanne Barkley gets up and she starts pacing back and forth across the room. Oh my God. This is, I can see it. I can see it now. And what about, what if, there could be spinoffs. And what if it goes a second season? What'll you call it then? David says, very coolly, well, we call it James at 16. Oh my God, this is just beyond belief. This is the best thing we've ever heard and blah, blah, blah. So, we shake hands.

We leave the meeting and I said to David, what just happened? He said, you have to go home and write a television script. I said I've never even seen a television script. And he said, the one good piece of advice I got in my entire time in Hollywood, said write the best story you can. And so I did. So he got one of the programs, one of the computer programs that set up the format of a television script. I used one called Movie Magic Screenwriter so that the characters are centered and dialogue and scenes and all that stuff.

Susan Neville: What year was this?

Dan Wakefield: This was 1977. And all this that I'm talking about after that meeting, that was probably in April or May of 1977.

Susan Neville: So you had a computer, or would it have been one of those initial word processors in it?

Dan Wakefield: I'm trying to think. No, I didn't get a computer until 1980. So I was wrong. I only later used—

Susan Neville: I got it. I just wanted to—

Dan Wakefield: Yeah, you're right, you're right.

Susan Neville: Yeah.

Dan Wakefield: So my God, I had to do the whole thing on the typewriter. Yes, it was really difficult.

Susan Neville: He must have given you a template or something so you knew how to do it.

Dan Wakefield: Well, they had shown me a script. By the way, I remember Joan Didion and John Dunn told me that before they wrote their first screenplay, which became a movie called Panic in Needle Park, they had never seen a movie script, which by the way, looks the same as a television script. But anyway, they'd never seen a movie script. And they were at a restaurant in Beverly Hills and some actor was there and had left a script on the bar where he'd been sitting. And when he left, they took the script and ran home.

Susan Neville: Oh, that's so funny.

Dan Wakefield: And that's how they knew what a script looked like.

Susan Neville: I hope the person had another copy of the script.

Dan Wakefield: So no, in fact, I also realized this was in the winter. This must have been January or February of 1977, because I remember going on the subway to Cambridge to get copies made of the script, and it was snowing. And I remember it was very exciting. We were going in the snow, and we were getting this banging.

Incidentally, they told me to write a one-hour script, and so you figure that 60 pages, a page a minute, and then they said, but to end the story so that if the network liked the one hour, they would commission it to be two hours so it would become a TV movie.

And so that the first hour could either end there, or it could lead into a second hour. So, what I did was have James' father be a college professor, and at the end of the second hour, he gets an offer, they're living in Seattle or something on the West Coast, and he gets an offer, the father, to teach at a university on the East Coast in Boston. So the family is going to have to move to Boston. So it could have either ended there or led on to another. And the network liked the first hour a lot, so they told me to write the second hour.

So it became a TV movie, and that TV movie, by the way, was shown on Labor Day of 1977, and it was the highest rated show of the whole week. And everyone was thrilled, etcetera.

But at any rate, after the meeting with NBC and after I wrote the script and after they approved the two hours, then it was up to David Sontag to start assembling a team that would produce this thing. And the main thing he had to do was find an executive producer and a director. And as luck would have it, he got two very classy people, and the three of us really hit it off. Otherwise, this thing would have never happened.

Susan Neville: Interesting.

Dan Wakefield: Because I have been on things where like that movie I was fired from where none of us could stand each other. But the producer was a great guy named Martin Manulis. He had just been head of the American Film Institute which was a very prestigious thing in Hollywood. Before that, he had been in the early days of television in New York. He had been the producer of one of the first series, I guess it was a sitcom called, it was about a character named Dobie Gillis.

Susan Neville Oh, I remember Dobie Gillis.

Dan Wakefield: Yeah, the Loves of Dobie Gillis.

Susan Neville: The Loves of Dobie Gillis.

Dan Wakefield: And he had a different girlfriend every week. At one point Martin said, well we could always do that, you know, just James have a different girlfriend.

Susan Neville: Let James have a different girlfriend.

Dan Wakefield: We didn't do that. But also, Martin was a producer of Playhouse 90, a very prestigious dramatic show out of New York. And then The American Film Institute. So he was a very well respected veteran of the television business. And then as the producer, they got a man named Joe Hardy who had just had a great success producing the musical of Charlie Brown on Broadway.

Susan Neville: It's an amazing team.

Dan Wakefield: Yeah. And so I first met them, the two of them came to Boston, and I showed them around. And I had a good friend who lived in Cambridge named April Smith. And I had her help me show them around to different sights in Boston. And in fact, she wrote a piece recently about being her first job in television.

You know, well Martin was the executive producer. He oversees the whole thing. Then there's somebody called the line producer, and he's the one who, you know, makes sure that there's an elephant if you have to have an elephant and where the shots were going to be. And they were going to first shoot outdoor scenes in Boston that they could use to intersperse to show that the boy was living in Boston. But April wrote about taking it around the line producer, and he stopping for martinis and then proposing to her.

[ Laughing ]

Susan Neville: That's funny. So when the film came out, the two-hour special you were writing it and still living in Boston?

Dan Wakefield: No, no, no. I'm going through the steps.

Susan Neville: Okay.

Dan Wakefield: So first they sent the people to Boston, and that's where I first met Martin and Joe. And they both had a great sense of humor. In fact, I remember we were driving past 8 Arlington, which was the wonderful historic building where the Atlantic Monthly had been for many, many years. And I said, well, there's the Atlantic Monthly, and I'm a contributing editor and I have an office there. And then Martin said, well, you're no wetback.

And anyway, Martin and Joe and I, as I say, we were just really in tune. And they had really liked the script. And Martin said he'd been shown a lot of scripts, but this is the first thing he really wanted to do. Joe felt the same way. So, then they offered me to be story editor of the series, which meant that I would move to Hollywood. And so Eve and I decided to do that. And you know, I could have been paid well just to sit in Boston and say that I was the creator of the series. But no, I wanted to jump into the whole thing.

Susan Neville: Did the idea of Madelyn Pugh being from Shortridge and having preceded you as the writer for I Love Lucy, did that occur to you?

Dan Wakefield: I would love to say that entered my mind, but it did not.

Susan Neville: But it didn't.

Dan Wakefield: What entered my mind was, you know, I had had some good times in Hollywood. I knew some people there. Joan and John were there. Eve Babitz and Tom Nolan and so I thought oh, this could really be fun. And the money just sounded astronomical. And I think, you know, for being story editor I got something like 1,500 a week or some damn thing.

And Eve and I had decided to sell the beautiful townhouse in Boston and get a, no that was after we got out there, we decided to sell it and get a condo in Boston and ended up selling that and buying a house in Hollywood with the [inaudible] swimming pool doing the whole thing. Anyway, we went out and before we had gotten our house that we were going to live in in LA, they put us at the Chateau Marmont, my favorite place from the past.

And we were invited to a screening of the pilot, the two-hour pilot, and oh my God, it is such a thrill to see words you have written spoken by actors and actresses on a screen. It's just amazing and gives you an unreal sense of power.

Susan Neville: That's interesting.

Dan Wakefield: And then we watched the actual show when it was on television, just like millions of Americans. By the way, oddly enough, it was not shown in Indianapolis because it was at the same time as the Colts' preseason game.

Susan Neville: That's interesting.

Dan Wakefield: Which was really, made me mad. But anyway. So Martin and Joe came over to Marmont to watch with Eve and I. And then it was triply or quadruply amazing to see actors saying your words and knowing that millions of people are watching this damn thing and listening to what you wrote. And I was practically insane. I remember at the commercial, there was a commercial for vitamins, and I was yelling, eat those vitamins. And Martin and Joe were saying, you know, come on, calm down, Dan. But it was a thrill.

Susan Neville: I never thought about how powerful that must make a writer feel. It's like you're a puppet master.

Dan Wakefield: Yeah, yeah. And equally, you feel as powerless and depressed when somebody buys the rights to your novel like *Starting Over* and just uses it as what they call a launching pad and does a movie that's a romantic comedy, which has nothing at all to do with your novel.

Susan Neville: Exactly.

Dan Wakefield: And the same thing happened to John Updike with *Witches of Eastwick*. I remember when he and I were on that panel with Vonnegut, somebody asked

him how he liked the Witches of Eastwick, and he said, he took his wife to see it. They had to buy tickets just like I had to for Starting Over. And after 15 minutes his wife whispered to him, John, you should take your name off this. He said that's not the way it works, dear. And he said they had filmed the movie 20 miles from where he lived. And they never invited him to the set. He said I would have liked to meet Cher.

[ Laughter ]

So I had a similar experience with Starting Over.

But back to James at 15. I was there, I was in Glory and Men as story editor. I got to have my own office in one of those buildings on the lot of 20th Century Fox where I'd read about writers from F. Scott Fitzgerald to Faulkner living and having their little one-room office things. And it was very exciting. And suddenly, you know, I'm living a wholly different life than I was in Boston.

Boston, I was with Eve all the time, and she was in on everything. And this way, I'd get up at 6 in the morning, and she drove me to the studio and came and got me like 7 or 8 at night. And, you know, when you're working on a series, it's just all-consuming.

And also, in those days, they hired one other guy, I was story editor, he was story something, I can't remember his title, Ron Rubin who was very good, professional, TV writer who had worked on a lot of other series. And the two of us essentially wrote the whole series. And now they have 40 people writing an hour series.

And anyway, one of my thrills was when I was first there, and the pilot had been on the air and then we were going into production for the series. And I called up my friend April Smith in Boston, and she was at the time working for an ad agency, and she was working on an account for a pickle company and had to write radio jokes about pickles.

And I called her up, I said April, this is probably one of the two weeks of my whole life that I will have power. And I want you to get on a plane, come to the Chateau Marmont, and I will get you an assignment writing an episode of James at 15. And so she took my word for it. And the day that her plane was to arrive that afternoon, David Sontag, who's still the head of Fox Television,

calls me into his office. He says Dan, he said, do you know any young writers who have never written for television. I want somebody fresh but writes good dialogue. I want him to write a pilot about a young boy who builds a sailboat and tries to sail around the world. I said David, in about an hour and 42 minutes, that writer will be arrived at LAX, and I will bring her to your office. She, in fact, recently published a short story in the Atlantic Monthly called Sailing—

Susan Neville: Oh my gosh.

Dan Wakefield: about a boy and his sailboat, and it has wonderful dialogue.

So, I brought April to Sontag's office. She came out of it and said well, eh told me I'm going to write a pilot for this series. So, we celebrated. I remember taking her to the Venice Pier, and we went out to the end of the Venice Pier where you can see the skyline of LA. And I said April, all this can be yours said the Devil. And she ended up writing the best episode of James and then went to work for the Lou Grant Show.

And then started doing movies of the week. She got three Emmy nominations for movies of the week that she wrote and produced. And married and is still out there and has two children who are now grown. And I remember I went to her wedding at the Bel-Air Hotel, a very fancy place, and that was the first time I met her mother. And her mother was very unhappy at her moving to the West Coast, and especially to Hollywood. And when I went down the receiving line, April said Mother, this is, I want you to meet Dan Wakefield. And her mother looked at me and said, oh yes. If it wasn't for you, none of this would be happening. That was the last I ever saw or heard from April's mother.

Susan Neville: But you're still friends with April?

Dan Wakefield: We're still very good friends.

Susan Neville: That's great.

Dan Wakefield: So one of the problems with what turned out to be the longevity of the show was that Martin Manulis and Joe Hardy and I, we didn't know or care to play politics as it was done in the television business. An example is this. Our first meeting with NBC, one of the NBC execs said, well, we think Dan having the

father of James be a college professor is a little elite, that it will put the show out of the reach of the interest of the common man. And so Martin Manulis jumped up red in the face says all right, Dan, yeah, change that, make him a garbage man. Make him a garbage man. And then he says oh no, no, don't do that. Okay, all right, let him be a college professor, you know.

Susan Neville: That's, that's so odd because you said that one of the contemporaneous shows with James at 15 is The Paper Chase. So it seems like, you know, people were be kind of used to that world.

Dan Wakefield: None of it makes any sense.

Susan Neville: Oh, none of it makes sense, okay. I'll just stop trying to make it make sense.

Dan Wakefield: Yeah. So, the first shock was James at 15 was supposed to be on 7:00 at Sunday night, which made it a family show. And so young people could see, kids, and its opposition would be The Six Million Dollar Man. And The Six Million Dollar Man was already getting rusty. His parts were beginning to fray.

And so we thought oh my god, this is going to be glorious. This will be on forever. So after about four or five weeks of working on the show, the pilot was on, but the series wasn't to start until a month or so later. And somebody came in the office and said hey, I see we're going to be on Thursday night at 9. I said no, that's impossible. Where'd you hear that rumor? He said well it was in Variety today. Which meant it was the truth.

And NBC for some reason still never known to me, took us out of what would have been an all-time time slot and put us in Thursday night at 9. It was not only a bad time, it was too late for a lot of kids to watch. Secondly, we were up against two of the most popular series of the day, Hawaii Five-0 and another very popular series. And actually, we did pretty well. We would come in second. A couple times we won the ratings of the evening.

But then that NBC executive who never liked us decided to start a thing NBC would do that fall called stunting, which meant that they would interrupt a series to have a special, like a magic show. Or a concert or something, so that we were never on in a steady way Thursday after Thursday. And so that made it more difficult too.

And when you're writing a series, you're getting notes, that means direction, from the production company and also from the network. So like we're getting them from David at Fox Television and from whoever at NBC. And inevitably, these notes are telling you totally different things. In other words, David was saying let's make this show more serious. Let's have it be some really hard things at stake. And the network is saying let's make it a little lighter. I mean this show should be fun.

So we're caught in between these things, and we just went our own way and didn't pay attention to either of them, which made both of them mad at us. So the point was that we were to have, I believe it was the pilot and nine shows, and then they would decide if we were picked up for another 11 shows which would make it a whole season. And that was the aim was to get a whole season.

And so the time came, and the great news is we're getting picked up for the whole season, but the bad news is, that they're firing Martin and Joe. So that really takes out the heart of the show. And David made Ron Rubin the producer because he was very thick with Ron.

And then the grumpy NBC guy comes out to LA to have a meeting with those of us who were left, and he says, I'm going to tell you what the next three shows will be. One, James will turn 16 and lose his virginity. Two, James will worry that he has contracted a venereal disease. And three, James will get his driver's license. So, I said well, I want to write the show where he loses his virginity, but I want to be sure that I can really speak freely about birth control. Because we had a little thing in the pilot where a guy even mentions carrying a condom in his wallet, but we don't even say the word condom. We just say that thing you never use but you still carry in your wallet. They cut that out.

So, the executive, the NBC assures me oh, you can, anything you want. Feel free, hard hitting, everything. So I still knew the executives, the programming people are one department. Then there's another department called standards and practices who are really the censors. And I knew that they were going to give this a hard time. So I thought I had come up with the most brilliant way to do this. Before James goes to bed with this girl, who by the way is a Swedish exchange student.

[ Laughter ]

Susan Neville: Was that your idea?

Dan Wakefield: It somehow came down to it. Right. But anyway, I write this whole thing where James says listen, before we do this, are you going to be responsible, or am I responsible? And they had this whole thing about who's responsible. It's obvious that they're talking about birth control. Well, we get back the notes from the censors. Board of Standards and Practices says I can't use the word responsible.

Susan Neville: What? You can't, okay, this is another thing that makes absolutely no sense. You can write about sex, but you cannot write about birth control.

Dan Wakefield: That's right, because they're terrified of the Catholic Church. They're terrified. The great irony, so anyway, I quit the show.

Susan Neville: Oh, okay.

Dan Wakefield: And I took my name off it, and I was so pure I said I didn't want anymore money from it. Oh God, what a nut. But anyway—

Susan Neville: And was the second season called James at 16?

Dan Wakefield: Yeah.

Susan Neville: It was.

Dan Wakefield: Yeah. Well it wasn't a second season. It turned out to be one full season, but it was just called James at 16 after that show. And I quit the show, and there were stories in Newsweek and the Washington Post, etcetera.

Susan Neville: Were they accurate stories? I mean—

Dan Wakefield: Yeah. And there was an organization in Washington called Action for Children's Television, and they loved our show. And they fought for us, but NBC didn't give a damn. And the irony was, okay, this is like in November or December of 1977. In March of 1978, CBS has a two-hour movie based on the Judy Blume novel, God, I can't remember the name of the novel. But in this novel, a young woman who I believe is 16 goes to a birth control clinic, gets a

diaphragm, has sex with her boyfriend. Nobody complained. Nothing happened. The Pope didn't come to America. It was fine. All this is just in the sick minds of the NBC censors.

Susan Neville: That is so interesting. That's so interesting.

Dan Wakefield: So then, I'll never forget, Lindon Chiles who played James' father, all the cast, by the way, were great.

Susan Neville: Who played James?

Dan Wakefield: Lance Kerwin.

Susan Neville: That's what I thought.

Dan Wakefield: Lindon said to me, when they announced that Joe and Martin were fired, Lindon said Dan, go back to Boston, you know. You'll be much happier. This thing is not going, this thing don't lead to heaven, as Harry Crews said in one of his novel titles. But I foolishly stayed on, and I thought that I could do TV movies and make a lot of money and do great work and blah, blah, blah. So—

Susan Neville: So at this point, you're still living in Venice. You sold—

Dan Wakefield: No, no, I haven't lived in Venice since 1968.

Susan Neville: Oh, okay.

Dan Wakefield: I'm living in Hollywood. When I went out in 1977, Venice was in 1968.

Susan Neville: Okay.

Dan Wakefield: And Eve Babitz was 1971. Now we're in 1977.

Susan Neville: Okay, it makes it clear. And is the second Eve, and I hope there's not a third because that will complicate matter.

Dan Wakefield: No, no.

Susan Neville: But the second Eve is still with you at this point, or is she gone back to Boston?

Dan Wakefield: Yeah. No.

Susan Neville: Okay.

Dan Wakefield: She's still with me at this point. I'm the one who goes to Boston. She stays there.

Susan Neville: Oh, interesting. I want to hear that.

Dan Wakefield: And then goes to San Francisco. So I thought I could stay and do these movies of the week. I had three assignments to do movies of the week. Two of them were never made, and one was made, and that was the last thing I did in LA. And that was a CBS movie that Joe Hardy and I who had been the director of James, he and I came to, he'd be the producer-director, and I'd be coproducer and writer. And I had optioned a novel that I liked called Bliss written by Elizabeth Gundy who was the wife of a good friend of mine of those days named Bill Kotzwinkle who wrote a couple of hilarious novels.

Susan Neville: The Fan Man.

Dan Wakefield: The Fan Man. And after that, he wrote one called The Bear Went Over the Mountain.

Susan Neville: Every once in a while I'll wake up in the morning and start saying dorky, dorky, dorky, dorky, dorky, dorky.

Dan Wakefield: Yeah, or Horse Badorties.

Susan Neville: Yeah, Horse Badorties. I'm Horse Badorties and my number one pad.

Dan Wakefield: Yes. Anyway, so there's was a nice quiet novel. It's about a woman schoolteacher in Vermont who's never been married and is sort of thought of as an old maid. But she's only like 40 or something. And she falls in love with the janitor of the school. So, we got to play these roles Lynn Redgrave and Brian Dennehy. And it was Brian's first leading role on television. And he was thrilled to be opposite Lynn Redgrave, and everybody was really happy.

And we filmed this thing, and then they got as executive producer a very great TV veteran named Edgar Scherick. And I will never forget that when we had the first screening of the movie, in a darkened room with only about six or seven people and Joe Hardy and I are there, and Edgar Scherick is there and a couple other people.

And, you know, in television, you always want to make the first act that's before the first commercials as the longest act because you're trying to hook the people into wanting to watch more. So, our first act, as we're sitting there watching it for the first time on a huge screen in this darkened room, and everything is very subtle and leading up to the act ending, which is supposed to be highly dramatic is when Brian Dennehy is climbing up a ladder to repair the roof of the Lynn Redgrave, the maiden school teacher, and she hands him wrench.

And his hand comes down, and their two hands hold together. And then the act ends. As that act ends and the screen goes blank and you hear Edgar Scherick's voice say, well, the cat's out of the bag now. And I knew for the first time this thing I'd written is a piece of crap.

[ Laughter ]

Susan Neville: Oh, that's so funny.

Dan Wakefield: But no, it was okay. And it was great working with Joe. And I'll never forget, we would have different directors all the time. I mean Joe couldn't direct every show. And you know, you'd see that there'd be some directors come in and they're like boys, you know. And they, [grumbling] and that, and they're yelling at people. And there's others that come in, have a very quiet approach like Joe did.

And when Joe and I first met with Lynn Redgrave and Brian Dennehy, they had just a read through of the script in a motel room sitting there. And when they finished, Joe goes over, Lynn's sitting on this couch, and Joe sits down on his knees in front of her. Joe is, he's a brilliant gay man, and he is not, in those days, that was still in some areas a stigma. But he had no fear of it or whatever.

And anyway, he went down on his knees in front of Lynn Redgrave and he said, what you read was wonderful, but, and he starts going into everything that

was not quite right. And that was the whole approach. And it was really fun doing that show.

But then the other disaster, the network, and this is CBS, see, so they're all crazy. This is CBS. They test the titles of things they're going to put on. So Bliss didn't test well. People thought Bliss meant quietude and peace, and we thought it meant passion and fulfillment. So, they changed the name of the show to The Seduction of Miss Leona, which was so awful in every way. First of all, it's Miss Leona who seduces him, not the other way around. And it made it sound like a Civil War hoop skirt movie. And so that turned out to be a great disappointment. And that was my Hollywood finale.

Let's see what else. There was another alternative life path, which was when I first got to LA, I had lunch with a wonderful man named Cecil Smith who was the TV critic of the LA times. And he said Dan, I know right now you're having a great time. Everything is very glamorous and fun. He says but you're going to get really sick of this place. And I'm going to tell you where you go when you get sick of it. You got to a beautiful place called Borrego Springs. It's a national desert, and it's 75 miles east of San Diego.

So you go south to this place, and then you stay, there's a place called the Casa del Zorro. And it's like a little motel, but you don't stay in the motel. You go in the motel and they will rent you a cottage out in the desert. And oh boy, these were the most beautiful times. And even I would rent a cottage and being in the desert, I hadn't been in the desert since I'd been in Israel, and I'd forgotten what quiet was like and serenity. And Eve would go to the grocery when we got there. She was a wonderful cook.

And we went there every season, spring, winter, fall, we would go for a week to Borrego Springs. And you know, oddly, a lot of people from Hollywood go to the Royale Hawaiian Hotel in Hawaii, which we went to, and it was awful. It was like being in Hollywood. But Borrego Springs, and we both loved it. And the last time we had been there, we saw a house that was for rent for, I guess, as long as you wanted, and it was \$700 a month. It had a swimming pool. And Eve wanted to have us move there. And I understood that. And that was a tempting offer, but—

Susan Neville: And if you'd followed through with that plan, you would have been writing novels.

Dan Wakefield: And I would have been with Eve.

Susan Neville: And you would have been with Eve.

Dan Wakefield: Yeah.

Susan Neville: And you would have been done with screenplay writing and—

Dan Wakefield: Well, probably not, because I had been close enough that I'd get sucked in again.

Susan Neville: Got it.

Dan Wakefield: But it was an attractive alternative. And frankly, in my mind, I didn't know which way to go. And she came with me to Boston, but she didn't want to stay there. And she liked being in California. Sort of Boston had been my world, which I never thought of.

Of course, I never thought about the woman's point of view or life or feelings or any other damn thing. And it was awful. Because we had an awful scene of sorrow. And I later, she then moved to San Francisco. And I went out to visit her about three or four years after all this. And I wouldn't have recognized her. She, her hair had been shoulder length, and she'd had bangs. She cut her hair, and it was totally white. And she gained weight. And she had always been, you know, she took yoga before I even ever heard of yoga. She did yoga classes. She was always in perfect shape.

And she told me that she loved to travel. You know, we had met in Haiti actually on vacations. And when I was with her in Boston, we had gone to the islands three or four times. And she said, this is now when she was in San Francisco and I'm visiting her four years after Hollywood. And she said she had gone to the islands once. And she met a really nice man. And he had wanted her to come and live with him in Chicago. And she said she thought about it, and she decided I've already done that. And I understood.

And then I saw her once more, and then I just got the feeling. I understood that she didn't want to get together anymore. I mean it wasn't anything bad. It was just that was a part of life she wanted to put behind her. And I respected that.

And I got in touch with her. And then years later I tried to find her and couldn't and had a detective woman I knew in Miami try to find her and found that she had died. And that was a real shock.

Susan Neville: What was Eve's last name?

Dan Wakefield: Dorosit [phonetic].

Susan Neville: Dorosit. And you met her on a trip to Haiti?

Dan Wakefield: Yeah, I was with a woman who I sometimes took trips with. She was with a guy who was sort of a boyfriend in New York. And yes, that was one of the great dramas of my life. We stayed at this place. I had gone to Haiti. I would go to all these great vacations. I'd get an assignment to write about an island either for GQ or if they had already done it, I would do it for the Diner's Club Magazine and get a free trip and all this stuff.

So, I had taken this friend who lived in Denver, that was our whole relationship. We took trips together sometimes. And they were either great or awful. And the Haiti one was awful. We stayed at the Hotel Oloffson, which a Boston Globe reporter had told me about. And the whole Haiti thing, for one thing, whenever I went to a place, a different country, I always took a book, a novel or something about the country.

So whenever I went to Haiti, I took Graham Greene's *The Comedians* and which is making fun of Papa Doc and his Haitian regime. And at the airport, when we landed, they searched my luggage and they took that novel from me. They said this is a communist novel.

Susan Neville: Oh my gosh.

Dan Wakefield: And you can't take it into the country. Of course, Graham Greene is a leading Catholic writer, etcetera. But anyway, and at the Oloffson, the day started out with rum and orange juice. And then there was rum at lunch and rum at dinner and rum after. Everybody there was drunk. I have never seen anything like it. It was all Europeans and Americans. And we were drunk.

But we sort of hooked up with this couple Eve and this guy she was with. And I kept thinking about her, because I really was drawn to her. And when I got

back to Boston, about a week later I called her up. I woke up at 6 in the morning, and I called her. I said if I get on a flight, this is the days when everybody took shuttle flights from Boston to New York and vice versa. I said, if I get on a shuttle flight, would you meet me for lunch at the Four Seasons? And she said okay, I'll do that. So we met for lunch at the Four Seasons. We had wine with lunch. We had brandy afterwards.

But there was no talk of anything, and we got back and I got in a cab with her. And no, at the very end of the lunch, I hadn't even held her hand or anything. I just said listen, I know this is going to sound crazy, but will you just quit your job and come and live me in Boston? And she said well, that's a very nice offer, but I don't think I. And I said well, I understand. I just thought I would ask.

Susan Neville: Wise, wise woman.

Dan Wakefield: In a cab, took her to her office. We never held hands, anything like that. I thought well, that was a good try. And then I went down the village and had dinner with my agent Knox Burger, and we got, or I got very drunk. And I went back to my hotel and the phone was ringing. And it was Eve, and she said well, I've been thinking about what you said. And why don't you come down and we'll discuss that. So I went to her apartment, and we ended up being in bed, and there was a knock at the door, and it was the boyfriend.

Susan Neville: Oh my goodness.

Dan Wakefield: And luckily, I just hid under the covers. I mean she just said you can't come in. And she said Dan is here. Oh my God. Anyway, so the next morning, hungover as we are, she said look, here's what we'll do. This was like around the end of November. She said I've got to spend Christmas with my parents. It's a big deal for them. They live in New Jersey. Why don't I come up the weekend of New Years Eve and then we'll just take it from there? So she did, and we had a great time. And we decided we would alternate her coming to Boston and me going to New York every weekend.

Susan Neville: Every weekend.

Dan Wakefield: And then around April she said well, why don't we rent a house together some place where you can write, and I can commute to New York. She had a good job. She was a colorist for a company that made rugs and cloth things and

coverings of expensive couches or whatever. And she would go to the company in North Carolina and oversee the coloring and so forth.

Anyway, so she said we'll spend the summer together and then we'll decide if we should do this. And we rented a house in Connecticut, and she commuted. And it was all very nice. And she quit her job and came to Boston. Shit, how irresponsible I was. Oh, and you know, and I've always felt that if we'd have stayed in Boston, we would have stayed together. But the Hollywood course was just everything was opposite, you know. And I remember—

Susan Neville: Upside down land or something.

Dan Wakefield: Yeah. And she didn't know, she was not in the world I was in. And that was painful.

Susan Neville: And you're writing all the time.

Dan Wakefield: And being at this, when I'm not writing I'm involved in the production, and it was like a 24 hours kind of thing really. And the best times were in Borrego Springs.

Susan Neville: So at what point, we started this podcast with you reading waking up screaming from Returning, where were you and at what point you woke up screaming in California, and you and Eve had, she went back to Boston with you after that, or, yeah?

Dan Wakefield: I woke up screaming. I went back to Boston like on a recognizance mission. And then I went back to LA and told her that I wanted to move. So she came with me to Boston, and I said I really have to live here. And she said I really can't live here. And can't we do this thing in Borrego Springs?

Susan Neville: Wow, and then, I mean at that point in returning, you're basically fighting for your life. I, you know, you stopped drinking. You're doing the stationary bicycle hours every day.

Dan Wakefield: Yeah.

Susan Neville: And it was really a change.

Dan Wakefield: Total. Yeah, it began, you know, oddly enough, I was 48, and I've always said, looking back from I'm now about to be 87 [laughing]—

Susan Neville: That's not possible.

Dan Wakefield: It's really bizarre.

Susan Neville: I know.

Dan Wakefield: Anyway, looking back, I always felt the best decades of my life were my 50s and 60s because I got healthy for the first time. I was doing yoga all the time. I did Werner Erhard stuff, which gave me great power, empowerment. And I had no fear. I just did whatever seemed good. And you know, I would, by the way, there was an era there where I was actually a contributing editor of The Yoga Journal.

Susan Neville: Oh my goodness. Actually, I sort of weirdly remember that. And a picture of you in People Magazine doing a yoga pose in a swimming pool.

Dan Wakefield: Yeah. And God, I've had many lives.

Susan Neville: You have had so many lives, and that's a very good thing. I think that's probably a good place to start the next time we can talk about Returning and the Werner Erhard era and moving to Miami. And maybe a little bit about Selling Out, the novel. When did you write that?

Dan Wakefield: I wrote that when I came back to Boston from Hollywood.

Susan Neville: Yeah, I tell you, that's one of my favorite novels of yours.

Dan Wakefield: Really?

Susan Neville: Yeah, it really is. I know you don't agree.

Dan Wakefield: I look at it, it makes me sad. By the way, one thing I should say about the era of Eve Dorosit. One of the most amazing things we did, and we had some amazing times together, I owed Sam Lawrence a book from a three-book contract. And the only way we're going to get some more money was to finish

this novel. A novel. And I didn't even know what the novel was. So, I'd said let's go, well we went one summer to Nantucket.

And we couldn't find a place we could afford to rent except on in town, and it was, it turned out to be a lousy summer. I remember mainly we sat inside and watched Perry Mason reruns. I said well, I'll never come back here unless we can find a place on the ocean with a plate glass window. So some realtor drove us around on the last day we were there, and we saw a place on Dionis Beach, and it was one room with a plate glass window looking on the ocean, and then behind it was a bedroom. That was it. I had a little kitchenette was in that big room. And I said this would be, I could really do it here.

So we rented that from the first of, not even the first of May, I think it was from Memorial Day to Labor Day. And I wrote the novel Home Free in that time. I wrote every day. We never went into town. We would sometimes to take a break, we would bicycle to a little crab shack and have crabmeat sandwiches. That was it. And she's the only person I could ever write with when they were in the same room.

Susan Neville: Yeah, I was thinking that when you were talking about it. I think it's really hard to write even with someone in the same house.

Dan Wakefield: Yeah. I know. But and she would read, she never said, and then she would take walks on the beach. And again, we'd have these wonderful meals, and we both loved it. And I finished that book. It was sort of amazing.

Susan Neville: Did she talk about color? I know that's a silly question, but because she was a colorist, would she come back from a walk and, you now, bring a sample or a talk about color when you were walking? This may be a dead end.

Dan Wakefield: No.

Susan Neville: No, okay.

Dan Wakefield: It never came up. I'll tell you one sad thing, and this is about Joan and John. One of the things that made the time in Hollywood difficult was that before that, Joan had been on a book tour in Boston, and she took Quintana. Quintana was about 12. And we had her for dinner. Eve made dinner. And Eve was a

great fan of her. In fact, Eve's mother once said when Eve said I was a friend of Joan Didion, Eve's mother said, you should write more like her.

[ Laughter ]

That was really helpful. Anyway, Eve was a very, I don't know how to explain it. She was a quiet person. She was not, I don't know how to explain it. Anyway, I think probably she was very impressed with Joan. I think Joan took it as that Eve didn't like her that trip. So when we went out I said oh, it's going to be great. And we have these great friends Joan and John.

When we got out there, like there was a screening of the pilot before it was on, and I invited Joan and John. Only John came. John brought Quintana. And I kept thinking, well, you know, and asking them to, I thought they'd invite us to the house. Finally, and they had moved from Malibu to this very what I felt was a kind of uptight grand house in Bel Air where the real rich people lived. And finally, I mean I just sort of pleaded with them to have us for dinner. And of course, by then, Eve was mad feeling like well, they didn't like her. And I later saw they felt she didn't like them or something. And so it was terrible. And I got so mad at them, and in fact, I wrote about them meanly in *Selling Out*. They're a couple that you wouldn't recognize. And I was really angry.

And the weird thing is, I remember seeing them in New York after all this. We had sort of were making up and being friends again. And Joan said something like Eve never liked us. And I didn't even try to explain. You know, it was just too painful and complicated. We just sort of went on, and we were friends again.

Susan Neville: Do you think there's a way that friends kind of help a relationship too.

Dan Wakefield: Yeah.

Susan Neville: It becomes part of the relationship and the family.

Dan Wakefield: Yeah, Joe Hardy was great. Joe, he took Eve and I on the most wonderful trip from LA to San Francisco driving up the coast. And he knew exactly where to stay. We stayed in San Simeon and did the Hearst Castle. We did all this stuff,

and he knew where to stay in San Francisco and where to have dinner. I remember, by the way, later being in New York and looking up Joe and having dinner, and he was living in the village. And he took me to a place I'd never been to in the village, although it's a great old Greenwich Village place called Gene's Restaurant, G-E-N-E, and we sat down, and Joe was great about, he loved different cuisines. And he knew all about food, and he was a great cook and so on. And when we got to Gene's and we opened the menu and he said now Dan, let me tell you, here at Gene's, what they have is food.

[ Laughter ]

Susan Neville: As opposed to bicycle tires?

Dan Wakefield: Yeah. By the way, oh I forgot a great Hollywood story. When things were getting bad, when Joe and I were going to do the CBS movie together, and he knew that, and that's the other thing. You know, you get a movie, they say they're going to do it, but then it's not on their schedule. And you wait for months and months and months and maybe years.

But anyway, we're waiting for months and months to say yeah, you can begin production. And I was very depressed, and Joe said one day, come on, Dan. Let's do something. Who do you want to meet in Hollywood? I'm going to have a dinner. Who do you want to meet? I said I don't want to meet anybody that has anything to do with movies or television or any of that shit. I said, I want to meet Christopher Isherwood.

And I had read, and I think Isherwood is, you know, one of the great writers that probably nobody even knows anymore. He was sort of beginning to be revived because this is 1977, and gay people in San Francisco were honoring him. And I had read particularly a novel of his that I loved called Down There on a Visit. And part of it was about based on his early days in Hollywood in the 40s when it was orange groves and all that. And he and a lot of Englishmen, I've never understood this, they came to LA to live. Who was the other guy? W. H. Auden came.

Susan Neville: So we're, because it's hard to associate Isherwood, Auden, or particularly in my mind Thomas Mann.

Dan Wakefield: Yeah.

Susan Neville: You know, I just cannot imagine the person who wrote Magic Mountain living in Hollywood.

Dan Wakefield: Loving Hollywood.

Susan Neville: It just does not compute.

Dan Wakefield: And Eve Babitz decided Thomas Mann is one of the people with Stravinsky and all the other great minds, yeah. Isherwood, so Joe had a whole dinner party so that I could meet Isherwood. And Joe knew him as part of the gay community and also as creative people, writers, etcetera. And Isherwood had written some screenplays. And he wrote a novel about Hollywood called, I think it was called The World in the Evening. And he also wrote a novel called Prater Violet that was about the making of a movie. I don't know what movie he wrote, but he did write some.

But anyway, this great novel of his Down There on a Visit was so brilliant about LA and the early days in the 40s. So anyway, Joe had this dinner, and Isherwood at the time, I think he was 77. The year was '77, and I think he was 77. And he was sort of being re-celebrated because of the gay community and the literary world re-recognizing him. And he was wonderful. And at this dinner party, there were about 15 people, a lot of them were unemployed actors who were very depressed.

And Isherwood was going around cheering everybody up, you know. I remember he went to this one guy and said, son, how old are you? He says 40. My God, you're just beginning. What are you, you know. And so I got my time with Isherwood and I said I loved Down There on a Visit. And I said, you know, I just assumed that wonderful part about LA and the early days was your fictionalized account of your time there. He said oh no, my dear boy. No, no. He says I wrote all about that in a nonfiction book called Lions and Shadows, I think it was called. I know it was Lion something.

He said but he says you know, he said, I guess I asked him why he came to LA. He said when I came out here, he says, the strangest thing. It was when I went to the desert, he said, I felt at home. And he says it makes no sense. I grew up in England. I grew up in greenery all around. But when I went, and he had been to Borrego Springs, and he had written about the salt and the sea, which was

around there. And he said, I don't have any other, it was just like spiritually a home.

And you know, he became very involved in a spiritual life in the Vedanta world. There was a Vedanta center in Los Angeles. And Isherwood wrote a wonderful book, which I wrote about a lot and stuff I wrote when I was doing the spiritual stuff. He wrote a book called My Guru and His Disciple. And this guru part of it was, I think he met this guru in the 40s, and these were days when being gay was simply a mark against you, a handicap socially. And this guru had affirmed his being gay and affirmed his loving the man he loved. And it was very important to him. And he wrote just beautifully about this, his relationship with the guru. And the guru was very un-guru like and was a chain smoker. Anyway, it was some of these other LA people sort of dabbled with the Vedanta center, but Isherwood was serious about it. But I got to say, he's, if I'd say who are the great people I've ever met, he would be one of them.

Susan Neville: It's interesting. Well, thank you so much. This has been a privilege as always, and we will talk again soon.

[ Music ]

Thanks again to Mr. Wakefield and thank you to our listeners for listening. Naptown is taped at Butler University's Irwin Library with the help of Megan Rutledge-Grady. Funding for Naptown was provided by the Airs [phonetic] Fund, National Endowment for the Humanities and Indiana Humanities. This is a Dominique Weldon Rory Deshner production. Again, this is your host, Susan Neville. See you next time in Naptown.

[ Closing Music ]