

SANTIAGO, January 5th. 1965.

Dear Mr. Bobkoff,

It was a very nice surprise to receive your letter of December 14. I have great interest in the possibility of the production of "Let the Dogs Bark" in an Off Broadway Theater, and, at the same time, I am very well impressed with your qualifications. I hope that you can carry out your plans in the near future. You can count with my permission for a one-year option on the production of the play in the United States as well with all the cooperation I can give.

I wonder if this letter with my permission is sufficient or if I must fulfill other formalities.

Now I will answer one by one, all your questions.

1.- In a few days I will forward the original Spanish version of the play.

2.- The address of Lysander Kemp that I have is of 1962. I don't know if he is still there:

Belen 491 - 1
Guadalajara, Jalisco
MEXICO

3.- I have not the slightest idea of who is the actual Director of the Dallas Theater Center. I know that Paul Baker, who was Director when "Let the Dogs Bark" was produced, resigned. In any case, I think you can get the information by writing directly to Dallas Theater Center:

3636 Turtle Creek Blvd.
Dallas 19, Texas
Telephone: Lakeside 6-8857.

4.- The description of the furniture at the Uribe's home in the first act corresponds to an economic situation that exists in Chile as well as in all South America. For money reasons it is not easy for Chilean middle-class families to change the furniture of the house and, for years, they gather chairs, sofas and tables (bought separately or received as gifts) which don't constitute a harmonious unity. No one will get rid of an easy chair bought some years back even if it turns old fashioned.

I have never seen in Chile the sight, more or less frequent in the streets of New York, of part of the furniture lying in the street to be taken away by the garbage truck. The description of the house in the first act reveals a rather low income. I underlined the difference of the furniture of the house in the second act to show clearly a great financial improvement that certainly does not come from honest work. Therefore there is no symbolical intention in the mixed nature of the furnishings.

I could not say either, that the middle class homes are antiseptic. Here lies, I think, the great difference with the American middle-class homes. It is not that our middle-class homes are not clean but they give the impression of having human beings living in them. This is an important point in the set of the first act for this cozy feeling must disappear with furnishings of some luxury; it must turn cold, without the homely appearance that Esteban Uribe's home had before his sudden wealth, in the second act.

5.- I cannot supply you with an article on how middle-class values affect Chilean culture. The subject is too vague and broad. Instead, I am very willing to answer questions on the points you wish to know.

6.- I understand perfectly that one of the weak points of the play is its traditional structure. I am sorry, but the play was conceived and written in this way. As you can imagine, it is very difficult for me to think of another kind of approach, so I am waiting for your suggestions on this point. You, as director and playwright, may have another point of view to save this difficulty. I am willing to cooperate but I need your suggestions. In any way, I think we are running the risk -by looking for a new approach- of having the play lose its solid theatrical structure which, in my opinion, is one of its greatest values.

7.- With reference to the additional dialogues you propose, I would like to suggest the following: you write the additional dialogues as well as cut where you think necessary and then submit it to me. I think this is the best way of cooperating since you are in New York and I in Santiago, Chile. To this you must add the language problem: if I wrote out a dialogue it would be in Spanish and you would have to translate it which would take too long.

As a whole, I am an author who likes to collaborate with the director, and understands clearly that each play needs changes according to a new audience. Therefore, I believe that the director must have some freedom of action, but, at the same time I would like to have all the changes made in the text submitted to my consideration.

8.- Through your suggestions of additional dialogues in some scenes I see that you are worried with a possible lack of motivation in Octavio's behaviour at the end of the play. Octavio's decision is rather sudden and this hastens the end but, all this could be avoided with the direction of the play, by underlining Octavio's conflicting position, making it clear that his cynical attitude is only an occasional mask and that he is still, basically, the same good boy of the first act. In the first part of scene Three, Act II, Octavio and Carmen's dialogue makes this point clear.

I hope this letter is the first of a long and friendly correspondence.

Sincerely yours,

Sergio Vodanović