

Paul Green Foundation

NEWS – June 2011



LOTS OF NEWS

Paul Green Festival:

Co-chairs Betsy Moyer and Laura Weeldreyer met with their committee in Lillington (Harnett County) in June to begin plans on what will be a very comprehensive weekend celebrating Paul Green – his life and work.

Working with members of the Green family, Foundation trustees and director, the Harnett Co. Library, Campbell University and other local groups, the festival will feature: music, drama, barbecue, readings, papers, activities for Harnett County students, and maybe even a baseball game!

The two-day event is scheduled for spring 2012. Sponsors will be sought – both in-kind and for financial support. You'll get an update at the annual meeting from Betsy and Laura.

Outdoor Drama:

Remember that there's still time to take in an outdoor drama: **Paul Green's *Trumpet in the Land*** playing in New Philadelphia, OH – check their website at: trumpetintheland.com
The Lost Colony is: thelostcolony.org
Texas Musical Drama is: texas-show.com
The Stephen Foster Story in Bardstown, KY can be accessed at: stephenfoster.com
And also from **Mark Sumner**
Pathway to Freedom, Snow Camp, NC is the story of the underground railroad: snowcampdrama.com

Annual Meeting

Is your calendar marked **November 5, 2011** for the annual meeting at the N.C. Botanical Garden?

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N.C. Botanical Garden:



I'm working with the Garden folks to provide a more prominent place for the Paul Green Cabin to be accessed on their website.

Johnny Johnson:

I called **Tim Carter** of the UNC-Chapel Hill music faculty to learn more about his extraordinary research efforts as he edits a version of *Johnny Johnson* that will be true to the original as well as to the best changes made through the years by Green, Weill and others and to discard those that didn't work. This will result in a book, *Johnny Johnson*, (KWE Series I, vol. 13) as part of a series of all of Weill's work, by the Kurt Weill Foundation.

Through their lives **Paul Green** and **Kurt Weill** had many disagreements about the play and music. It began in the Group Theatre in Nov. 1936 – Green wanted historic music and overall *less* of it; Weill wanted modern music and *more* of it. In Dec. 1936, Green revised the text and the Federal Theatre Project published it. In 1937 a good version was performed in Los Angeles – but it ran for 3 hours then with cuts for 2 ½ (Professor Carter is recreating that LA version with complete text and music appearing together in the manuscript). A 1939 version done at the Provincetown Theatre had hardly any music; in 1940 Weill produced a piano and voice version and so it went.

Professor Carter told me about the 68 separate speaking roles in the original version but how those parts can be doubled up. But I'd like him to tell you this himself – I've invited him to speak to us at the annual meeting and McKay can tell us her plans for the PlayMakers' production in the next year or two.