

- 10 Q2 CONSPIRACY OF THE RICH
SYSTEMIC APPROACH TO LAW %o MEDIEVAL NATURAL
- 15 HONOR + EXPEDIENCY = CONGRUENT (STOICISM) : THEME OF BK. I (Machiavelli)
H = Ø %o RHETORICIAN
M = USE TACT %o RADICAL Ø
- 19 EQUALITY (PIATO) v. INEQUAL (ARISTOTIE)
UTOPIA : PIATO - ARISTOTIE : HAPPINESS / SELF-SUFFICIENCY
 - o WHAT = INDIV. HAPPINESS : CENTRAL QUES. OF ETHICS - START OF political
 - o COMMUNAL GOALS TO MAXIMIZE
 - o NECESSARY COMMONWEALTH COMPONENTS
 - o FORM OF STATE COMPON.
- 22 *> HONOR ≠ GOAL %o EXPEDIENCY (happiness)
∴ ⚡ AT ISSUE
BK II = RESULTS %o REASONING PROCESS - %o PIATO / ARISTOTIE
 - HUMAN NATURE : like PIATO / ARISTOTIE - SELF-INTERESTED
 - ALL = MOST PLEASURE = VIRTUE
 - GK : INEQUALITIES
 - UTOPIANS : CONSTANT CARE TO HELP FELLOWS (⚡ culture)
- 26 INSTITUTIONAL STRUCTURE : GOLDEN RULE
 - UTOPIA DEPRIVATION = CONTRA-MORE'S HUMANISM } %o Following GK MODEL
 - UTOPIA IMMORALITY : WAR
- 29 *> EVEN THO U. = ↑ VIRTUE : ELABORATE LAWS
• ADMITS CONFLICT OF GOALS IN HUMAN NATURE = UNIQUE
∴ EPICUREAN 'hedonic calculus'
- 32 *> CONFLICT OF GOALS = MAJOR M. CONCERN : BLATANT DESCRIPTIONS OF PROBLEMS + JOKES
• HUMAN CONDITION
- 41 M = CONNECTION : political + ETHICAL ISSUES / STAKES + RELIGION
 - %o ANCIENT + MODERN Ø'rs
 - M : CLASSICAL Ø = BATTLING SIN → PRIDE = SOURCE OF SOCIAL EVIL
- 45 PRIDE - AS - SOCIAL VICE : OTHER PEOPLE-DIRECTED / ZERO-SUM
 - WEALTH → ENTITLEMENT / SUPERIORITY ≠ PER SE EVIL = FEELINGS OF
 - DESIRE FOR POWER
- 49 BOOK I :
MONEY + POWER → ESCALATION, OBLIVIOUS TO HARM + BLAMING POOR %o PRIDE
BOOK II : PRIDE COMBATED
- 51 *> PLAYERS : ENOUGH RELIGIOUS DOUBT TO PREVENT ARROGANCE / DOGMATISM
WRITTEN AT 40 yrs - LAWYER w/ EXPERIENCE
- 56 MATERIAL COND + MENTAL ATTITUDE - ~ MARX, FREUD
- 85 ARISTOTIE : CONTRA PIATO - EVILS → HUMAN CHARACTER %o PROPERTY POSSESSION
- 91 Himmelfarb : NO COMPLACENCY RE : FUTURE

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of my artistic decisions are being informed by management concerns," Haimes says. "No one's ever going to accuse me of being a crazy artist. The disadvantage is the same: that perhaps there are brilliant things other people could accomplish that I just can't."

The Roundabout, like the Manhattan Theater Club and Lincoln Center Theater, has a different mission from the Public's. Gersten says it's enough of a mission for theaters like his just to survive. All three operate Broadway houses that sustain the more experimental and intimate work they do on their Off Broadway stages. But the Public is all experiment, all intimate. It does not program to attract huge audiences and couldn't sustain them if it did; there aren't enough seats. Beneath its leadership struggles there has always been the fear that a co-equal executive director would forget, or not care, that Papp had meant it to be that way, and would try to turn the Public into the Roundabout.

That fear proved to be grounded when Reiter took office. The official line is that she was phenomenally mismatched to Wolfe's personality, but in the wake of Sept. 11, which deepened the Public's perpetual fiscal crisis, it was much more serious than that. Through clenched teeth, Wolfe describes the problem as a matter of principles. "This is an institution of new work, not of revivals, of daring work, not safe work, about taking on New York City and every aspect of it — about what's next, new, chaotic. And when there becomes a thought process of fundamentally altering that, that is not correct for this institution." He purses his lips. "Not to mention that this is a no-smoking building — and the smoke pouring out of her office!"

Reiter says that if she was mismatched to Wolfe's personality, she was the "third or fourth in a long line" of such mismatches. "I don't believe George was accepting of anyone in that job doing what they were supposed to do," she told me. According to Reiter, she presented Kenneth B. Lerer, the chairman of the Public's board, with a he-goes-or-I-go ultimatum. Lerer chose Wolfe, Reiter left, two key board members resigned, the budget was slashed by 20 percent and the staff by 25 percent to avert disaster. Reiter's job remained empty for almost a year.

No one inside the theater likes to admit, at least publicly, how bad things were. Good pro-

profit Lifecycle.
natural phases in the growth
the Idea, the Start-Up, etc.

When I asked Manus why
the Public was in at the t
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The only one after that w

L ess than two years
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Still, it has not been an eas
ing to Manus, half the work f
since she arrived. Staff memb
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These decisions have been
leaders work well together.
my job, and I don't want
"She's not easily threatened.
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merely watching anxiously, fi
an un-Pappian emphasis on
ativity. But Manus doesn't th
ally exclusive. "I would argu
not in chaos provides greater
ists because the focus is the
place to be unsafe," she say
more sacred when the chaos
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By splitting its leadership
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still such a yearning to fill
Papp redux? "The person w
be the equivalent of a star pla
Yankees," says Lerer, the Pu
moment that