



DAVID GAARD THEATRICAL WORKS

Coll2008-072

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Descriptive Summary

Title

David Gaard Theatrical Works

Creator

Gaard, David 1945-

Extent

Number of containers: 3 records boxes, 1 archive half-carton, and 1 oversize box.
Linear feet: 5 linear feet.

Date

1973-2008

Repository

ONE National Gay and Lesbian Archives, Los Angeles, California

Abstract

Scripts and screenplays of original theatrical works and adaptations for the stage and screen by David Gaard, alone and in collaboration with others, together with some production and performance materials, including contracts, set designs, e-mails, schedules, flyers, postcards, programs, and reviews.



Administrative Information

Access

The collection is open to researchers. There are no access restrictions.

Publication Rights

Researchers wishing to publish material must obtain permission in writing from ONE National Gay and Lesbian Archives as the physical owner of the material. Note that permission to publish does not constitute copyright clearance. ONE National Gay and Lesbian Archives can grant copyright clearance only for those materials for which we hold copyright. It is the responsibility of the researcher to obtain copyright clearance for all other materials from the copyright holder(s).

Preferred Citation

Box #, folder #, David Gaard Theatrical Works, Coll2008-072, ONE National Gay and Lesbian Archives, Los Angeles, California

Indexing Terms

This collection is indexed under the following terms:

Gaard, David, 1945-
Gay dramatists
Gay theater
Stage adaptations
Screenplays
Scripts (documents)
Treatments (documents)

Index

Bausch, Richard, 1945-
Brecht, Bertold, 1898-1956
Carroll, Lewis, 1832-1898
Cummins, Robert
Gaard, David, 1945-
Ionesco, Eugene, 1909-1994
Kaplan, M. Sanford



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Kingsley, Sidney, 1906-1995
Lentsch, Bill
Muldowney, Dominic, 1952-
Peterson, John
Shakespeare, William, 1564-1616
Sophocles, 496 BCE-406 BCE
Swenson, Swen, 1932-
Weill, Kurt, 1900-1950
Yu, Sun, 1900-

Acquisitions Information

Gift of David Gaard per deeds of gift dated December 29, 2001, February 22, 2005, and November 20, 2007.

Processing Information

Collection processed by Michael C. Oliveira, December 31, 2008.

Biography

David Gaard was born April 4, 1945, in Duluth, Minnesota. He graduated from high school early, just after his 16th birthday. He attended the University of Minnesota; however his participation in Vietnam War protests, a role in a university theater production, and an active social life left little time for his studies. In the autumn, he left school and stayed in Minneapolis, obtaining a role in a community theater production. When the show closed, he convinced his parents of his need to “find himself”, and with their blessings he left for Los Angeles.

He found a number of positions through the California State Employment Office, including one with a Hollywood casting agency. Gaard also found bit parts in various stage productions through Minnesotan connections. His work and social life continued to leave little time to complete projects; after leaving a group sales position, Gaard returned to writing. For three months, he focused on writing through each afternoon, allowing time in the evening for his social life. By early 1967, he had completed his first play, *Lee Foster*. After receiving positive feedback from friends, he relocated to New York City to sell his play.

In the city he found a “dark and depressing studio apartment in the bowels of Hells Kitchen”, a job, and within a month met his future partner, M. Sanford Kaplan, a married graduate anthropology student at New York University. While Kaplan sought to overcome his ambivalence about his future, Gaard returned to writing. By the autumn of 1968, Gaard had completed the play, *And Puppy Dog Tails*, and he and Kaplan were living together. The play previewed in September, only months after the Stonewall riots, and ran successfully through January 1970 in New York, and through that summer in San Francisco. The following year, Bill Murray played a part in a Chicago production.

Off-Off Broadway, with its understanding of the counter culture of which Gaard and Kaplan were a part, was booming. Gaard continued writing and Kaplan continued his graduate work, including a trip to Bali in the early 1970s. They arranged to meet in Nepal; during the trip Gaard purchased a script for Sun Yu’s play *The Women’s Representative*. He adapted the play and it was performed in New York. This changed the fortunes of Mr. Sun and led to Gaard’s trip to the People’s Republic of China a decade later.

In New York City, Gaard’s works were been performed at The Old Reliable and The Extension; he adapted works for Richard Schechner’s Performance Group and was a founding member of the Nighthouse Company. In 1975, Gaard and Kaplan left New York for Northern California. With the advent of AIDS, “the whimsical world of *And Puppy Dog Tails* had turned into a vicious frightening mad dog”. They sold their telecom business, relocated to Woodstock, New York, and Gaard returned to writing in the early 1990s.

In 1994, the Society of Stage Directors and Choreographers (SSDC) selected one of his plays for a reading of new works at Lincoln Center. In the following years Gaard worked with avant-garde troupes such as GAil GAtes et al, Gorilla Repertory Theatre Company, The International WOW, and New York Fringe Festival. The New Jersey Public Library selected his play, *Made for Each*



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Other, for their AIDS awareness series in 1996; however, library officials closed the play during the opening night intermission.

Gaard continued with several success productions at the HERE Arts Center. He garnered the Audience Favorite Award for his production of *All's Well That Ends Well* at the 2000 New York Fringe Festival. Gaard and Kaplan presently live in New York City where Gaard continues to write and direct.

Scope and Content and Container List

The collection contains original and adapted works of playwright David Gaard, written alone and in collaboration with others, including his long-term partner, M. Sanford Kaplan. The materials include proposals, treatments, drafts, scripts, and screenplays for developed and undeveloped projects. The production project files contain a variety of production and promotional documentation, including scripts, set designs, e-mails, schedules, flyers, postcards, programs, and reviews. The collection consists of three series (1) Original Works, (2) Adaptations and Productions, and (3) Personal and Miscellaneous.

Series 1. Original Works

Date: circa 1966-circa 2004

Extent: 67 folders

The Original Works Series consists of works for stage and/or screen written by Gaard, alone or in collaboration with his partner, M. Sanford Kaplan. The series consists of proposals, treatments, and production and promotional materials, including scripts, set designs, schedules, flyers, postcards, programs, and reviews. The plays are organized alphabetically by title. Gaard's first completed play, *Lee Foster* was performed as *The Acme Novelty Company*; another early Gaard play *Swing to the Right* was performed as *The Day They Gave Babies Away*.

Box	Folder	
		<i>About Bernard Carlton</i> , 1999
1	1-5	Early script with notes, revised scripts, promotion materials, and reviews, 1999 (5 folders)
5	1	Promotional materials and reviews, 1999 (Oversize)
1	6	<i>The Acme Novelty Co.</i> Script, 1971
1	7-8	<i>And Puppy Dog Tails</i> , Scripts and promotional materials, 1974-1975 (2 folders)
1	9	<i>As Tears Go By</i> , Script, 1999
		<i>Befriending Beau</i> , 2000-2002
1	10-12	Scripts, screenplay, production and promotional materials, and reviews, 2000-2002 (3 folders)
5	2	Promotional materials, ticket sale reports, and reviews, 2000 (Oversize)
1	13	<i>Cocaine Before Chapel</i> , Early script, circa 1985
1	14	<i>The Day They Gave Babies Away</i> , Revised script, circa 1973
1	15-16	<i>eXs</i> , Script, promotional materials, and reviews, 2001 (2 folders)
1	17	<i>The Fabulous Ten O'clock Scholar</i> , Scripts, 1999-2003

- 1 19-20 *Flash!!* Scripts by David Gaard and M. Sanford Kaplan, 1997 (2 folders)
- 1 21-22 *Fog Over Frisco*, Synopsis, sample dialogue, screenplay, 1995 (2 folders)
- 1 23-24 *The Ghost of Sergeant Pepper*, Synopsis, outline of screenplay and novel, and three sample chapters, 1994 (2 folders)
- 1 25 *Gramercy Park Dot Com*, Project outline, circa 1997
- 1 26-28 *High Crimes and Treason*, Synopsis and scripts, 1995-2002 (3 folders)
- 2 1 *Hook, Line, and Sinker*, Screenplay rough draft, 1998
- 2 32 *Later Than Spring*, Rough draft and script, 1994
- 2 2 *Lee Foster*, Script, circa 1966
- Made for Each Other*, 1996-1998
- 2 3-6 Scripts, production materials, and reviews, 1996-1998 (4 folders)
- 2 7-8 Screenplay by David Gaard and M. Sanford Kaplan, 1998 (2 folders)
- 5 3 Reviews, 1996-1998 (Oversize)
- 4 1 Photographs - Publicity Stills, 1997
- 2 9-10 *The Marilyn Project*, Script, 1974, 2004 (2 folders)
- 2 11 *Mother's Day*, Treatment by David Gaard and M. Sanford Kaplan, 1999
- Power Strokes*, 1999-2001
- 2 12-13 Working script, production and promotional materials, and reviews, 1999-2001 (2 folders)
- 5 4 Ticket sales reports and reviews, 2000 (Oversize)
- 4 2 Photographs - Casting Headshots, 1999-2000
- 2 14 *Prairie Light*, Script, circa 1982
- 2 15-17 *The Sailor, Home from the Sea*, Script, production and promotional materials, and reviews, 1999-2000 (3 folders)
- 2 18-20 *Shadow Boy*, Script, 2001 (3 folders)
- Sheets*, 1997-1998
- 2 21-24 Production and promotional materials, draft and revised scripts by David Gaard and M. Sanford Kaplan, 1997-1998 (4 folders)
- 5 5 Reviews, 1998 (Oversize)

- 2 25 *Something Evil*, Synopsis rough draft, circa 1995
- 2 26 *Steve Adams and the Curse of the Vindictive Heart*, Cast list, circa 1973
- 2 27 *Swing to the Right*, Script, 1969
- 2 28 *The Talent for Deception*, Script, production proposal, and synopsis, circa 1985
- 1 18 *The Ten O'clock Scholar* (working title), Script rough draft, 1999
- 2 29 *Thursday's Child*, Rough draft, circa 1985
- 2 30-31 *Young and Deadly*, Script, 1998-1999 (2 folders)

Series 2. Adaptations and Productions

Date: 1973-circa 2005

Extent: 27 folders

The Adaptations and Productions Series consists of theatrical works and screenplays adapted, directed, or produced by Gaard. The series consists of proposals, treatments, along with production and promotional materials such as scripts, set designs, schedules, flyers, programs, and reviews. The plays are organized alphabetically by performance title.

Box Folder

- 3 1 *Alice in Wonderland*, by Lewis Carroll, produced by M. Sanford Kaplan and David Gaard, Program, 1997
- 3 2-5 *All's Well That Ends Well*, by William Shakespeare, conceived and adapted by David Gaard, 2000
 Treatment, script, production and promotional materials, and reviews, 2000 (4 folders)
- 5 6 Promotional material and reviews, 2000 (Oversize)
- 3 6 *Antigone*, by Sophocles, adapted by David Gaard and M. Sanford Kaplan, 1996
 Modellbuch for a mixed media production, 1996
- 5 7 Set sketches, 1996 (Oversize)
- 3 7 *The Battle for Brennan Street*, from a story by Robert Cummins, adapted by David Gaard and M. Sanford Kaplan, Screen treatment, circa 1985
- 3 8-9 *Dead End*, by Sidney Kingsley, directed by David Gaard, 2001
 Script and promotional materials, 2001 (2 folders)
- 5 8 Reviews, 2001 (Oversize)

- 3 10 *The Flowroom*, by John Peterson, directed by David Gaard, Production and promotional materials, 1999
- 3 11 *It's Enough to Make You Sick*, 3 plays directed by David Gaard and Bill Lentsch, Flyer, circa 1973
- 3 12-13 *The Killer*, by Eugene Ionesco, directed by David Gaard, Proposal, script, also production and promotional materials, 2001
- 3 14 *The Last Good Time*, based on a novel by Richard Bausch, Script by David Gaard, 1987
- 3 15 *A Midsummer Night's Dream*, by William Shakespeare, produced by M. Sanford Kaplan and David Gaard, Program, 1997
- 3 16 *Mother Courage*, by Bertold Brecht, translated by Ralph Manheim, edited by David Gaard and Richard Schechner, Script, 1974
- 3 17 *Much Ado About Nothing*, by William Shakespeare, Proposal by David Gaard, circa 2005
- 3 18-20 *Two Gentlemen of Verona*, by William Shakespeare, 2001
 Treatment for an environmental production, conceived and directed by David Gaard, 2001 (3 folders)
- 5 9 Promotional material and reviews, 2001
- 3 21-22 *Wars, Whores, and Tin Pan Alley*, text by Bertold Brecht, music by Kurt Weill and Dominic Muldowney, conceived and adapted by David Gaard and Swen Swenson, Scripts and programs, 1986 (2 folders)
- 3 23 *The Women's Representative*, by Sun Yu, adapted by David Gaard from The People's Republic of China play, Script, 1973

Series 3. Personal and Miscellaneous

Date: Circa 1994-2008

Extent: 9 folders

The Personal and Miscellaneous Series consists of various biographical and miscellaneous materials relating to Gaard's personal and professional life. The biographical information consists of autobiographical notes written for performances and to document the materials in his collection; it also includes Gaard's personal recollection of the production of the *PRIDE Newsletter*, forerunner of the *Advocate*. The Clippings file consists of newspaper clipping which may have been considered for concept development. The Correspondence File includes e-mail and letters not directly related to a work, other performance programs, and loose performance



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materials. The GALE GATES et al. file documents several performances of the company. The spiral bound notebooks include various incomplete titled works and acts, including *A Sky Full of Moon*, *The Ghost of Sergeant Pepper*, *Those are Revolting Queens*, *Dakota Visitor*, *About Leonard Carrington*, and *Midnight in Marrakech*.

Box Folder

3	24	Biographical information, 1999-2008
5	10	Clippings, 1992-2000 (Oversize)
3	25	Correspondence, 1993-2002
5	11	Fringe Festival programs and newspapers, 1997-2001 (Oversize)
3	26	GAle GAtes et al., 1996
3	27-29	Spiral Bound notebooks, circa 1994-circa 1997 (3 folders)
4	3	Photographs and a slide from an unknown outdoor performance, circa 1998