

YOUNGSTOWN STATE UNIVERSITY

ORAL HISTORY PROGRAM

THEATER PEOPLE FROM OHIO

Personal Experience

O. H. 1099

KIM JONATHAN MILLS

Interviewed

by

Carol Shaffer Mills

on

July 14, 1982

## KIM JONATHAN MILLS

Kim Jonathan Mills was born in Youngstown, Ohio in 1954, and evinced an interest in theater at the age of eight, when he accompanied his mother to the local T.N.T. Theater, in order that he might help work on sets there. He also wrote his first play, "Hail To the King" at that same age.

Kim's first role was that of a corpse in the Japanese classic, Rashomon, and he continued to act from the age of eight through his twenties, participating in adult productions rather than children's theater.

For any student interested in drama, study at Youngstown's Woodrow Wilson High School under Director Robert Vargo, could only be an enchantment. Mr. Vargo is acclaimed for his ability to use teen-aged talent to its best advantage, in stirring and professional productions. Mr. Mills portrayed Don Quixote in "The Man of La Mancha" at Wilson in 1971, and that same year he served as an active apprentice at Kenley Players in Warren, Ohio, one of America's best-known regional summer theaters.

After graduation, Kim did summer stock in Massachusetts, and then after college at Youngstown State, Kim moved to New York City to "become a New Yorker". He acted in several off-Off Broadway productions, and at present is interested in turning his attentions toward the production and playwrighting end of theater.

Mr. Mill is one of the vast legion of professional actors

that feel that the theater profession in New York is a dehydrated and not totally fulfilling pursuit. His plans regarding acting, although he did it for twenty years, in addition to direction, are at this time indefinite. He currently is employed in the Metropolitan Museum of Art, and stresses that art was always an important second interest to him.

Community Theater afforded Kim Mills his main extra-curricular activity and interest throughout his entire school career, and he won several local theater awards, and awards at Youngstown College for his acting endeavors. At age 28, two decades of theater participation is a strong indication that he just might rejoin the mummers at some later time.

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INTERVIEWEE: KIM JONATHAN MILLS  
INTERVIEWER: Carol Shaffer Mills  
SUBJECT: Theater People from Ohio  
DATE: July 14, 1982

CM: Theater interviews from Ohio theater people. This interview is being conducted for Youngstown State University Oral History Program, in New York City, on West 47th Street, Hell's Kitchen area, where the immigrants used to settle when they came over at the turn of the century. The date is July 14, 1982, which is Bastille Day. The subject being interviewed is Kim Jonathan Mills, who moved to New York City in 1977, was a Youngstown resident, born and raised. He is going to give his impressions and memories of some of the things that he best recalls from life here and there.

KM: The beginning, I was born April 22, 1954, at 3:27 a.m. I was born at the North Side Hospital, in Youngstown, Ohio. It wasn't until about eight years later that I became involved in the theater there in Ohio. I wrote my first play entitled, "Hail the King." It was written by Kim Millovich, directed by Kim Millovich, produced by Kim Millovich, and it starred Kim Millovich as the king. There were other people in it that got to say the line, "Hail the king," when I entered. Then I progressed. I went to the real theater when I was about eight, and painted sets at the Trumbull New Theater in Warren, Ohio, which was the first theater I was ever introduced to.

CM: How did you get introduced there?

KM: My mother Carol Shaffer Mills took me to Trumbull New

Theater, up there in Warren.

CM: Who were the people that you met there?

KM: Paul Kimpel was the most impressive person I met up there. I was very young and couldn't do very much, I would just get to paint a door or something, but I became intrigued by the whole theatrical scene of watching the sets be built, and the actual performances, the lights, the people, and I had my first acting stint when I was nine. I played a corpse in "Rashomon" at the Youngstown Playhouse.

CM: What's "Rashomon"?

KM: "Rashomon" is a Japanese play.

CM: Explain it.

KM: Well they probably heard of the "Nutcracker Suite" which is something that I did also when I was very young. I played the mouse king for two years. It was the first time the "Nutcracker" was done by Ballet Western Reserve, in Youngstown, and I guess they still continue that tradition today. Then I went to high school I guess, right? What happened then?

CM: Well what do you remember of your earlier life, where you played, the imprints that Youngstown, Ohio left on your personality, and made you think a certain way? What places were your favorite haunts? What about your grandparents and ancestry, where did they come from?

KM: My ancestors came to this country from Norway and Yugoslavia. I don't remember them being interested in the theater. They were more interested in surviving I guess. And so they did, and eventually, I came to be. I must remark at this time, I hate talking about myself.

CM: Then talk about other people. Did you have any outstanding relatives in your life when you were small?

KM: No. None outstanding.

CM: What was your favorite thing to do in Youngstown as a child?

KM: Astral travel. You would have to use your imagination, because there wasn't much going on with the exception of the trees and animals. I remember in the fifth grade, my teacher pointed out to us all to use our imaginations and at that time when I was eleven, I knew what an imagination was because I was still a child and I still remember her talking about it and me being very in-tuned to it. After you're eleven and you progress through

school, you have a tendency, or at least I did, to lose your imagination and conform to everybody else's standards and I wish I could get back in touch at this time in my life, with the imagination I had when I was eleven.

CM: How many brothers and sisters do you have?

KM: I have two sisters: one older, one younger. And one brother.

CM: You didn't say much about the areas you played in or what you did for recreation.

KM: Recreation?

CM: Yes, as a child.

KM: Recreation as a child in Ohio, all I remember in Youngstown is Mill Creek Park, which I still am very fond of, and going to Lake Erie once every three years was very exciting. I did hope to go to other places. When I was thirteen, I finally did get to come to New York with a church group. I still remember my first impressions of New York, I was taken aback by the dirt, and the genuine ugliness of this city. But then after about a day and a half, I fell in love with it. I still maintain a love/hate relationship with New York. I've currently hated it for about five years now. I treat it sort of as I would treat an ex-wife.

CM: I don't understand. There are some areas here that you think are alright, don't you?

KM: No. I don't like New York at all. I prefer London to New York. I remember New York as being a happier place when I was younger, it has changed a great deal. Money has become the one feature that has taken precedent over all others. You either have money here or you don't. It's very nice if you do, and it's not very pleasant if you don't. The goal would be to acquire as much money as humanly possible in order to have a nice life here. There are cultural events, many of them are free, so that makes it worthwhile, say so than staying in Ohio.

CM: Talk about some of the cultural things you can enjoy here.

KM: The cultural things you can enjoy here. This summer in New York, for free I got to see "Fidelio" in Central park, sung by the Metropolitan Opera, and there are celebrations in China Town, and in Little Italy, and you can learn of the different cultural groups that maintain their traditions here. I particularly like the Puerto Rican Day Parade, which goes down 5th Avenue once a

year. And there are a number of free things, like right now there's free Shakespeare in the park. If you're willing to take the time, you can find things to do without money, but if you do have money, there's even better things to go see. Like if you had \$100, you could go see the Tony Award winning play this year: "The Life and Times of Nicholas Nickleby." I boycotted it because of the ticket price. It really didn't matter that I did that. I could have stood up for eight hours for \$30, but I didn't think it was worth it. So I did not go.

CM: That's the first time tickets ever reached \$100 isn't it?

KM: \$100, right, but it was sold out, perpetually sold out, so that means we can expect them to be \$100 again in the near future.

CM: What do you think accounts for this?

KM: Money. The producers who are arranging these things. "Nicholas Nickleby," to see it on the West end in London, was seven pounds, which is roughly \$14, for the best seat in the house. Here it was \$100, which would have been roughly fifty pounds. So who got all the extra money? Someone.

CM: Is that the same kind of interest that you think are prevalent in what's going on in the real estate crash, tearing down Broadway on the corner, down here on 47th Street and tearing down Duffy Square?

KM: I'm glad that they tore down the theaters and Duffy Square, and I would hope that they would tear down all of Manhattan and give it back to the Indians.

CM: All of Manhattan.

KM: Yes. I would love to see Manhattan leveled, gone back to its original state, and I think we should let the Indians keep the trinkets and beads, just for interest sake. We should start all over again here.

CM: Larry Heart wrote a song called that in 1920 something, called, "Give it Back to the Indians."

KM: Well he knew what he was talking about.

CM: He was complaining at the time about spending too much money. The opening line was, "Two cents more to smoke a lucky, champagne Charlie's drinkin' gin, old New York is simply ducky, give it back to the Indians."

Something made you come here from Ohio. What was it?

KM: I needed to get out of Ohio real bad. I mean I had nice experiences there. I guess if we're talking about the theater, I did work consistently from when I was nine until my mid-twenties, doing different shows, either in school, or in Summer Stock. I learned a great deal. I came to New York, not with aspirations of being an actor, because everyone I knew wanted to come to New York to be an actor. So I decided they should do that, and I'll do something else. Funny that's how it turned out. I didn't do very much here in New York. I've only been about in two plays and I was not paid for them. I've been offered other plays, but unless they give me money, I'm not going to do it. I can't tolerate doing amateur theatricals anymore. So, once it blows down to money again. I guess I'm one of the sold out Americans, that if you give me enough money, I will do it for you.

CM: You mean you'll do other work for not as much money, but you just cannot perform anymore without...

KM: I will not perform without getting some cash.

CM: You did a season of Summer Stock in what year? 1974? Yes.

KM: Right.

CM: Where was that at?

KM: Thomaston, Connecticut.

CM: Tell about that. You didn't make very much money there did you?

KM: No, I didn't make very much money there, but it was only for eight weeks. It was sort of more educational than anything to do with a career. I learned a great deal.

CM: Did you hope to use someday?

KM: I didn't know if I was going to use it. See, there you are again. I don't like to be lumped in with all those other people. The other sixty people that were there, were all there because they were going to be stars within the next six years, and it's been seven years, and none of them, I'm afraid to say, are stars. I wish one or two of them would have been, just for their sake, but...

CM: Do you think that it's possible to work in the theater and enjoy a working life in the theater without being a star as you call it?

KM: Yes, I do think that's possible.



CM: A lot of people seem to do that, I mean, we don't know them because they aren't recognized. Technicians, stage men, all sorts of writers and researchers, action people behind the scenes, not everybody is recognized.

KM: I find that the more interesting aspect of theater.

CM: Production, yes.

KM: Production side. Playwriting and producing are the things that interest me most. I wouldn't wish it upon my worst enemy to be an actor, successful or not.

CM: Tell a little bit what a typical day to go to an audition in New York is like. Start from scratch.

KM: You would read the trades, backstage and showbusiness, and there would be a call. Hypothetically say there's a film called, "Extraordinary" and they need the young male lead who has to be an extraordinary young man. When you arrive at the rehearsal hall for the actual audition, you can count on about 900 other actors being there, who are all extraordinary. And so you wait in line for several hours, with your little picture, resume, and you try not to talk to anyone, because all 900 of them want the same job you want. You finally get in to see the casting director; he looks at your photograph and says, "Thank you very much." You say, "Oh?" "We'll let you know."

CM: He doesn't talk to you at all?

KM: No. He doesn't say a word to you other than, "Thank you for waiting in line for three hours." Then when you leave, I'm convinced that your picture and resume goes directly into the wastebasket. And more than likely, I also believe that in this case, the extraordinary young man was already cast weeks in advance before the notice was in the paper, because it is an Equity rule that they have to post the auditions in the papers. So, once the show is cast they still hold auditions. So these people, for no reason at all, give hours of their life.

CM: Explain Actors Equity to people.

KM: I think Actors Equity is probably singularly the worst union in the United States.

CM: I would say the world.

KM: The world? Well, I don't know about the world. I just know that it doesn't have many benefits. Everyone I've ever known that's become Equity, has not become a professional actor; all they do is pay their dues. And I don't understand paying for something that you get

nothing in return.

CM: That turn you just used, paying your dues, that does not mean paying your union card dues. People tend to tell you that in the theater. Usually the successful ones say, "You have to pay your dues." Most of the people I've observed that say that never paid a due at all.

KM: What kind of dues? Regular dues?

CM: They mean emotional, painful, physical dues.

KM: Right, all those classes.

CM: Like living in a cold water flat, taking classes, being mugged in the subway, losing your friends, not having enough to eat, surviving for days on just oranges.

KM: That's true.

CM: That's paying your dues, right?

KM: That is paying your dues.

CM: But they mean to imply that if you pay those dues, you will then get to be an actor. I found that that is what disillusioned me. No, you just pay those wretched dues, and you don't get anything.

KM: I never expected that if you paid the dues you would get something, because I know a number of actors in their forties, who have been paying their dues, for well over twenty years now with the hopes that some day they will actually get to play Broadway. And sitting there objectively, I wish I could just tell them that, "you know, you're forty-five now. Why don't you try something else?" But they still believe in their dream. Hopefully they'll take it with them to their grave. I doubt very much that they will ever play the Great White Way.

CM: However, we know several people from the Youngstown area who have been successful in their twenties and early thirties.

KM: Temporarily successful. It's so lucrative, I mean, one minute you're playing Broadway, the next month you're not.

CM: Of course, Andy Warhol said that eventually we're all going to be famous for fifteen minutes.

KM: That seems very true. With the stars of today, it terrifies me. Like the John Travoltas and the Farrah Fawcette-Majors that last about six months, they're given hype, the unbelief by the media, and then a year later,

they're unheard of. So it is very possible that we will all get fifteen minutes.

CM: Some people do earn a steady living in the theater, but of the 70,000 paying members of Actors Equity in New York City, aren't there usually only about 7,000 jobs nationwide for actors in a given year?

KM: Something like that. I would say that there are, for each actor that is working, I would say there are at least 1,000 that aren't.

CM: At least 1,000.

KM: At least 1,000. So, it's not very wise as a business to be an actor.

CM: However, what does lure people? I don't think it's always self-grandisment.

KM: I do. I think it's the glamour, I think they see themselves in the spotlight. They don't even consider if they have talent or not. It's just that they're taken aback by it all. By the glamour of the theater, and they want to be part of it. There's a great many people that are never going to be part of it, but they are convinced they're going to be and it's very sad to be in their company.

CM: What about those who do have talent ?

KM: Talent is cheap. So talent is meaningless really. It's helpful if you know someone, and you have talent as you have a chance there. It's more important who your uncle is, or who you're sleeping with, than if you have talent or not, if you're going to be a success in this business.

CM: I have noticed in coming up here for the last twenty years, on and off, that it's very much who you know more than any other business in the world, and totally, impervious to newcomers, no matter what the hype is. People must have a connection even to get their picture accepted in an audition sometimes.

KM: That's true.

CM: Just to hand an envelope in the door. I wonder why those myths are perpetrated across America.

KM: How many people went to Hollywood in the Golden Age, how many hundreds of girls dyed their hair white to be the next Jean Harlow? When Shirley Temple came out how many mothers tortured their little girls by putting their hair up in rags and having them have curly tops in the

hopes that they too would be Shirley Temple? Where are all those Shirley Temples today?

CM: I don't know.

KM: It's very sad. I don't like to shatter their dreams, so I would rather not talk to them.

CM: But with some people, it comes as easily as proverbially falling off a log.

KM: Luck then, fate.

CM: They come here, and usually they are mediocre in talent, they're not astonishing. They have some, therefore I must think, other characters think of their personality, gives them the most needed ingredient in theater--tenacity.

KM: Well okay.

CM: Do you think that is what's needed?

KM: Tenacity? I don't know, I really don't know. I just pointed out those people that are forty-five years old. They had tenacity. They still do, but they are failures and they're going to be failures when they are sixty-five.

CM: In other words, why are they failures? Because they're working in another job, to be in?

KM: Right. If you're working as a waiter and you call yourself an actor, you're totally incorrect. You are a waiter, you are not an actor. If they are giving you money, to be on the stage and you are acting, then you are an actor. The amount of people that you meet here..."I am a ballerina, I am an actor, I am a singer, I am a dancer." They are all typing, or filing cards, handing out flyers on the streets, guarding museums, doing any number of things other than what they say they are.

CM: Yes. And they seem very ashamed to tell anybody what they really do to earn money to eat. I do know that some of them can go as long as ten or twelve years saying that they are just temporarily working at something, when in fact it's their job they're going to have until they die.

KM: Right, and that's their life. I wouldn't advise anyone to go into theater.

CM: Tell something about the way teenage apprentices are treated in Summer Stock companies.

KM: Teenage apprentices?

CM: Yes, remember back to the Kenley days. You could sort of give that in chronological order. What about the hours, the pay?

KM: I was seventeen when I apprenticed at the Kenley Players in Ohio. I remember it very well because it was my first Summer Stock experience and I got to work with stars of the magnitude of Ann Miller, Douglas Fairbanks Jr., and Joel Gray who were all very nice, but then you had to deal with the people. The hours were horrible. You built the sets, it was slave labor for \$40 in the hopes that you would get an Equity card, and that you would get to be in the theater.

CM: \$40 a week?

KM: As I look back now, I see how I could have gotten further ahead, was being sexually promiscuous, which is the way it's done I understand. From what I've observed, that is how you do it in the theater. So, if you don't know anyone, you should maybe sleep around, and that way you will meet someone who hopefully will help you. If you have a purist attitude, it will be a hindrance.

CM: When you were in Warren, Ohio, where Kenley was, that year was 1971, and they approached you to come...Kenley approached you, didn't he?

KM: Yes.

CM: After he had seen you perform in "Man of La Mancha", to come up and apprentice at his place. You had to pay your own room rent as I recall.

KM: Yes you did.

CM: Out of your \$40.

KM: Out of your \$40. Again, it was a learning experience. I learned a great deal.

CM: What did you learn there?

KM: I learned how silly all these people were. I learned how despicable some people can be. Just the people with names, Ann Miller was very kind to me, and now, twelve years later I still remember her fondly, I can go see her in shows. But by the same token, Paul Linn was a hideous person, and you just had to be subjected to these people and their capricious whims, including John Kenley, the producer; whatever he said, you could depend wouldn't happen. So you can't take anybody by what they

say unless you get it in writing. Then you can argue it out.

CM: That apprentice learning program really was...What you translate then was you worked long, hard hours building sets, designing props, designing costumes, handing them their costumes, and for way low, like about a quarter an hour, actually, in 1971. If you did it on an hourly basis, maybe it wouldn't even be a quarter an hour. And you did all these intricate, technical jobs, that you had to know how to do it, and didn't get paid anything near what people who do it for a living in regular life get.

KM: That is the luxury and privilege of working in the theater.

CM: You don't mean that sincerely?

KM: No, I don't mean that sincerely.

CM: You can't seem to tell young people that. And if you tell a young person, "Look, you're attractive," you're telling them, "Go to New York, and meet somebody, and sleep with them." And that's really the best way to go.

KM: Yes, I would say that's the best advice.

CM: But how many of them...

KM: It's going to be hard...

CM: They don't believe you.

KM: I think some of them believe you.

CM: Now there seem to be more that believe it.

KM: If you had to take a gander at the people you had to sleep with in order to get ahead, you wouldn't believe it. There is a group photograph of the producers of Broadway for I think American Express or something--they're all seated together in a restaurant--it's the most hideous bunch of ogres you could ever imagine.

CM: Gargoyles.

KM: Ogres, gargoyles, trolls, they all share one attribute: They're all very ugly. And so, if you are an attractive person, you could meet them that way by having sex with them. The thought of it makes me gag. But that is one way to do it. I would probably say the best way. Talent aside.

CM: Yes, I would have to say that I find that to be very true. I've heard bizarre casting calls where all the young men had to show up for a producer wearing leather underwear and got roles according to how he like the way they looked in them. Although I used to laugh at those stories, I now totally find them to be repeated so often, in so many cases, that I find them totally believable. It seems to be...

KM: It's not worth it.

CM: Well then what is the reason for living in New York? Is it because of the other things?

KM: Well thank God there is other art forms in New York other than the theater, and I should point out that New York is not the theater capital of the world. I don't think it ever will be. London is the theater capital of the world where they take theater seriously and a poor person, a commoner can go to the theater for four pounds and see John Gilgood perform.

CM: Tell a little bit about the London theater scene. You spent a summer in London, did you not, involved with some people that were in it?

KM: Yes. I was enchanted by the theater scene in London. I saw a number of plays, and I just like the genuine attitude towards it. They are much more professional, much more dedicated in the long run, much more talented than Americans could ever be. If you looked at the Tony nominations this year for best actor, all four actors were British. A British play won Best Play, and a British film won Best Film this year too. So it makes one think. New York is the dance capital of the world. So if you are interested in dance this is the place to come.

CM: You're saying that to young people. What about people like...

KM: I didn't say young people.

CM: ...a gentleman like Mr. Boyd that we both know, who is quitting his lucrative position as a businessman next year...

KM: To go be an actor?

CM: ...totally follow acting. Of course, he has a very good in, through knowing the Pendleton family. And he plans to go to Williamstown, Massachusetts the most prestigious Summer Stock company extant today in America. But he has waited until he is forty-five years old to go, forty-seven, whatever.

KM: Well, he had a family to take care of, that was nice of him to take care of his family.

CM: His whole life he has stayed with them, he's practiced community theater. And next year, he is liquidating his business, and leaving for the theater.

KM: Well God love him. He's a talented man and I wish him the best of luck.

CM: I don't think that he would be able to do that if he didn't have a successful business.

KM: I don't think he would be able to do it unless he knew the Pendletons either. He obviously knows someone that's going to get him in, that's good. He's going about it the right way.

CM: He has an earnest and high talent.

KM: Lots of people have talent. There is always someone here who can tap-dance better than you, and you might be the world's best singer in the world and the person behind you sings better than you do. But, of course, there's somebody in front of you that sings a lot worse than you do. But you're always in the middle somewhere, there's somebody that can outshine you--guaranteed.

CM: When in the New York streets, you find some of these people that brought their talents to New York, and I would like to talk a little bit with you about the street people of New York.

Last night I encountered a man who was holding a frog, a turtle race, pardon me. He is the Turtle Racer of 72nd Street, and he has a table with numbered turtles, and people give him money and they bet, and he sells turtle T-shirts, and he collects money for a turtle's old age home for people and they pay him. It's a turtle's retirement fund and then they all get to bet on their turtle, and he earns his living that way on a corner. Now where else but in a city like this could you stand on a corner with seven turtles with numbers on their backs, and earn your living doing that? On the next corner was a young man playing an Irish harp, and singing in Gaelic; people were putting money in his hat. Can you name some of the other people that manage to earn a living this way? These are not derelicts, these are clean...

KM: They are street performers. They have a chance at being seen. There are a number of street performers who perform on the steps of the Metropolitan Museum. One of them was Robin Williams, he used to do that. He no longer has to do that now. It's all in a chance of being



seen, by someone who will promote you and take you under their wing, and make you a success. There are lots of them out there, and I wish them well.

CM: In the case of the turtle man, I wouldn't think he would think someone would see him and make him a success.

KM: Well, here in New York anything goes.

CM: He's just racing his turtles.

KM: Everybody wants a show around here, and it's even better if it's free. So, if you stop while walking up the street, and just start dancing, if you know how to dance or not, people will gather around and watch you.

CM: And give you dollars in your hat.

KM: Well. they only give you dollars in hat if they like you. And sometimes they feel sorry for you, like the woman who plays the piano out in the street, who doesn't know how to play the piano.

CM: How did she get her piano on the street?

KM: I don't know how she does it. She is "Sister Perry: Baptist Soprano" is her billing, but she's great. She can't play a note, but she's out there singing everyday.

CM: Where is she to be found?

KM: She's on the West side. She gets around the Broadway area. She wears American flags on her head, so you know, that's enough that you would like to give her a quarter just for that.

CM: About how old of a woman is she?

KM: She's in her sixties, I would say.

CM: Would you give a categorization from an outsider's view of the geographical and economic zone areas of New York, like the Village, the East side, the West side? Explain what those things mean terms of everyday life to people.

KM: Well, there are so many...

CM: Life-styles.

KM: Life-styles, and different calibers of people here in New York that each street fluctuates. There are three different areas on each street. It helps a lot where you live, because you have to spend all your time there, and if you live in a quiet, lovely apartment down in the Village, or Gramercy park, it can be very pleasant. You

would almost enjoy living in New York. But on the West side, it is a lot different; there's people screaming on the streets.

CM: Lower West side.

KM: Upper West side too. People were chasing people with broken bottles there when I lived there. I don't see the glamour of the upper West side because I've seen a lot of the ugliness from living there for two years. I think one is worse than the other. I now live in Hell's Kitchen, which is on the up and up. It's a horrible neighborhood now, but in six years it is supposed to be "the" area, because Broadway is so nearby, and they're trying to get rid of the derelicts, the junkies and the whores and such. They're never going to get rid of them; they're just going to go up in price.

CM: Tell how much of a part of everyday life those people are here. You can't sometimes come in an apartment door that you pay the rent on because a prostitute has...

KM: I have black and blue marks on my arms because I come home from work at 1:30, down 8th Avenue, and most people that are walking down 8th Avenue at 1:30 in the morning are there for sexual activities. So the whores have become very, very aggressive.

I for one hope not to stay here in New York too much longer, as my visit has started to get me down. I could never consider myself a New Yorker; I am very glad to have been born and raised in Ohio, as it's given me a certain objectivity towards things that I wouldn't have had elsewhere. I was exposed to cultural events there, nothing like here in New York, but my frame of reference, that I acquired in Ohio, had certainly come in handy up here.

CM: This is the worst place to be lonely in the world.

KM: It is very dramatic to be depressed here. You can go break down in tears in front of Tiffany's, you are always in your own little movie. Everybody on the street is in a movie, and that's how they deal with it. I mean nobody is ever going to see their movie, but they have this imaginary camera on them at all times.

CM: They think so, I don't think that.

KM: I think everybody in this city is in a movie.

CM: Your movie or their movie?

KM: Their own movie. One giant movie, but they're all in it. A soon as go out on the streets, you are being filmed,

and I firmly believe that.

CM: Well maybe that's a good way for you to get through it. I don't know.

KM: Nobody's watching you, nobody cares, but you think that they are watching.

CM: I think it's nice to have someone care about you.

KM: That is nice. There's not a cup of love in New York, so, if you want love I would suggest the Midwest.

CM: No, that's not my ticket. But I do think that there are many emotions you can feel here, but it is so awful to me, to know that if you had money, you could have friends too. You can't have friends here, because people say, "Meet me at the," something, something, "cafe," and you don't have \$7 to buy two drinks to wait until the person gets there.

KM: I'm sorry that your friend can't pay for you or that you can't pay for your friend. Then it's true, you can't have friends.

CM: That's right.

KM: But that's the nice thing here. You don't have to have friends in New York. You could know 1,000 people here and you will never run into them, which is very nice. It is pleasant to remain anonymous.

CM: I find it very difficult to be anonymous here.

KM: I enjoy it myself.

CM: When I go out, I always run into somebody who knows me.

KM: Oh, well you shouldn't speak to them.

CM: Mostly they're from Ohio which disturbs me very badly.

KM: When you see them you should run down the street the other direction.

CM: I truly don't spend...

KM: Or you could just not speak to them, then they would talk about how rude you are. That's very effective.

CM: I've never spent a week here without bumping into several people from Youngstown State University...

KM: Do you speak to them?

CM: In this town.

KM: Do you have conversations with them?

CM: Yes, I always do.

KM: I do not. In fact, of the five years that I spent at Youngstown State University, I spoke to no one, I had no friends. I learned that friends were useless in high school, so I had no need for them in college, and Youngstown was very good that way. It geared me towards being in New York. Those five years on the campus of Y.S.U., not speaking to anyone, certainly put me in the right frame of mind to come to New York, where I still don't have to speak to anyone. I mean you have to speak to the whores, when they grab you, and the bums when they accost you, but that's all very mean. You just yell at them. You don't have to be friendly, or share your inner force with them at all. It's just for the strong here.

CM: No. It's also just for the mean.

KM: It's also for the mean.

CM: Does that mean you have to be mean to be strong?

KM: Mean to be strong? No, they're not synonymous but very often they go hand in hand.

CM: You said you didn't have any friends in high school that lasted. It seems to me that I recall you having a very active theater life in Youngstown, Ohio, Woodrow Wilson High School.

KM: In high school, right, but not at Y.S.U.

CM: But you said it started in High School.

KM: Right.

CM: Is it because they all dissipated when they left school? All the friends?

KM: No. I thought they were a waste of time.

CM: You did several plays with them, you had a large, like, teenage acting repertory company there.

KM: Yes, we did, didn't we? But that was then, this is now, it doesn't matter.

CM: You said that prepared you, and I didn't...

KM: It made me realize how unimportant it is to be involved

with friends and relationships, and talking about what Harry and Sally are doing and did you hear that Sydney is having a new child? Who cares? I don't care. I'm glad that Sydney is having a new child, but don't talk to me about it. Just leave me alone. That attitude, it has come in very handy here in New York.

CM: I guess that's what you have that I don't have.

KM: Yes. Leave me alone. I'm not interested.

CM: I want to ask you this. What made you, an Ohio person who used to play in Mill Creek Park, give up so much to come here? You did.

KM: What did I give up?

CM: Any chance of financial success, unless you really make a connection with someone.

KM: I don't think I would ever be happy in Ohio unless I had a farm away from all other Ohioans, with some horses and cows on it. But see, that doesn't even have to be in Ohio. I don't think I can ever go back to Ohio again and live. It's a pleasant state.

CM: You seem to condemn it...

KM: I do not condemn Ohio.

CM: ...and I wish to defend it.

KM: I do defend Ohio, at least once a week. I'm glad I'm from Ohio; as opposed to being from New York, I am very pleased.

CM: I find that you have a much broader spectrum of knowledge coming from the Midwest, as they call Ohio here, than from the native born New Yorkers.

What are your plans for the future? You are a young man.

KM: I am going to leave New York and go elsewhere. I think I'm going to go back to Europe.

CM: I see. What do you find in Europe that appeals more than here?

KM: A genuine feeling of contentment.

END OF INTERVIEW