

Rebecca Schull presents

Oct. 1979
Equity Showcase
Production

THE MOMENTS OF THE WANDERING JEW

The Hochhimmelfahrt Passion Play

by David Cole

directed by Bevy Rosten

with
Martin Barolsky*

Marc Jordan*

Nicholas Kepros*

Zack Matalon*

John Michalski*

Brian Muehl*

Sets
Abe Lubelski

Lighting
Victor En Yu Tan

Costumes
Jeanette Oleksa

Music
Joseph Baque

The Theatre of the Open Eye
316 East 88th Street
534-6363

October 16th - 28th Tuesdays thru Sundays 8pm

An Equity Approved Showcase

*Member AEA

THE MOMENTS OF THE WANDERING JEW
The Hochhimmelfahrt Passion Play

Cast
(in order of appearance)

Hochhimmelfahrt Wandering Jew.....Brian Muehl
Hochhimmelfahrt Christus.....Martin Barolsky
Director.....John Michalski
Burgermeister.....Zack Matalon
Jewish Inspector.....Marc Jordan
The Wandering Jew (Solomon Ash).Nicholas Kepros

The legend of the Wandering Jew, in its basic form, is as follows: Carrying his cross along through the streets of Jerusalem, the Savior stopped to rest for a moment beside the shop of an artisan, one Simon Laquedem. The artisan, however, told Him to get moving. "I go," replied the Savior, "but thou shalt wander till my return." Since that day the Jew has wandered unceasingly. His wandering will have an end only when he and Christ meet a second time, on Judgment Day.

No one knows where or by whom this story was told for the first time. It does not appear in the Bible. Neither specifically Jewish nor specifically Christian in origin, the legend has, at various times, been taken as critical of the Jews for their rejection of Christ, and of Christian society for its harsh treatment of the Jews.

In David Cole's play, the Wandering Jew's "offense" is to have beheld the Savior staggering along under the beams of the cross and to have seen in this no more than a bare, if suggestive, geometrical image: ~~a~~. The full version of THE MOMENTS OF THE WANDERING JEW, of which THE HOCHHIMMELFAHRT PASSION PLAY is Part III, shows the Wanderer pursuing a centuries-long quest after the meaning of this image, which he discovers in, or projects onto, every situation in which he finds himself: encounters with legendary figures like Pontius Pilate and the Three Magi (Part I); an appearance before the "Inquisition" and a confrontation with an old man crazed by the loss of family who imagines himself to be the Wandering Jew (Part II); a parting from a woman who has allowed herself to love him and finally the Last Judgment itself (Part IV).

Who's Who

Martin Barolsky (the Hochhimmelfahrt Christus) Though his part as the Player Christ sets a new peak for sublimity, Martin Barolsky's repertory already extended from the sublime well into the ridiculous. In New York and in regional theatre, he has portrayed the imperious Hamm in Beckett's *ENDGAME*; the bumbling suitor Lomoff in Chekhov's *A MARRIAGE PROPOSAL*; the pitiful loudmouth George Sikowski in *THAT CHAMPIONSHIP SEASON*; the cracker-barrel lawyer Paul Biegler in *ANATOMY OF A MURDER* and the virile Reverend Anderson in *THE DEVIL'S DISCIPLE* among a host of other roles. The New Jersey native attended Tufts University and was a resident actor at Bennington College. When not acting, he's a free-lance journalist, specializing in the international oil situation since 1973, when he warned the world of an impending Arab oil embargo.

Marc Jordan (the Jewish Inspector) has been featured in many Broadway shows - most recently in *CARMELINA*, written by Alan Jay Lerner and Burton Lane. Prior to that: *SPOTLIGHT*, *DARLING OF THE DAY*, *HER FIRST ROMAN*, among many others. He also played Antonio in the George Abbott musical adaptation of *TWELFTH NIGHT*. On TV he starred in the ABC-TV award winning after-school special, *SANTIAGO'S AMERICA*, and guest-starred in such series as *ON OUR OWN* and *THE ANDROS TARGETS*. His face and many dialects and voices can be seen and heard on several TV and radio commercials.

Nicholas Kepros (the Wandering Jew) has appeared in leading roles in regional theatres across the country: at the Guthrie, Minneapolis, he played Angelo in *MEASURE FOR MEASURE*, the Fool in *KING LEAR*, the Chaplain in *MOTHER COURAGE*, and Joseph Surface in *SCHOOL FOR SCANDAL*, the last televised on PBS. At McCarter, Princeton, he played *MACBETH*, Arnolphe in *SCHOOL FOR WIVES*, and Mobius in *THE PHYSICISTS*. He appeared in two American premieres of plays by Edward Bond: *NARROW ROAD TO THE DEEP NORTH* (Charles, Boston and *THE BUNDLE* (Yale Repertory) playing the Japanese poet, *Basho*, in both plays. His over fifty Shakespeare roles include Hamlet (Phoenix Theatre, N.Y.), Octavius (San Diego Festival), Richard II (Great Lakes Festival), Henry VI (N.Y. Shakespeare), and the historic

all-night marathon of the Henry plays in Central Park. Among his off-Broadway credits are SAINT JOAN (Lincoln Center) ENDICOTT AND THE RED CROSS (American Place), and THE JUDAS APPLAUSE (Chelsea). Mr. Kepros' recent television credits include the leading role in Herman Melville's BARTLEBY, which received an award for best drama on PBS for 1978.

Zack Matalon (the Burgermeister) In the fall of 1977, Broadway audiences saw Zack Matalon in the featured role of Israeli Ambassador Dinitz in the play GOLDA starring Anne Bancroft. That play marked his return to the Broadway stage after retirement (forever, he thought) in favor of writing. Forever lasted seven years and produced two screenplays, a novel, songs, and a play presently in preparation for the 1979-80 season. In a career extending over twenty years, he has appeared with Joan Littlewood's Theatre Workshop playing Shakespeare, Moliere, and modern playwrights through the British Isles. He twice played leading roles in Edinburgh Festival productions; he had his own one-man musical television series in London. In the Spring of 1976 he won accolades as Sportin' Life in the racially integrated concert presentation of PORGY AND BESS. He recently played Morris in Athol Fugard's two-character play THE BLOOD KNOT, a production choseb by the three major Boston newspapers as one of the ten best plays and performances in 1978.

John Michalski (Director) received a BFA from the Juilliard School Drama Division. After graduation John toured for a year with the City Center Acting Company. In New York he appeared in Shakespeare in the Park for Joseph Papp in productions of HAMLET, EPICENE, THE LONG VOYAGE HOME, BLACK TUESDAY, THE MALCONTENT, THE ESTATE and THE MISANTHROPE. John made his Broadway bow in Dore Schary's historical drama HERZL: last season he could be seen in GOREY STORIES. On tour he played the title role in SHERLOCK HOLMES opposite Kurt Kaszner and in the U.S. premier of Michel Frayne's DONKEY'S YEARS with Carole Shelley.

Brian Muehl (Hochhimmelfahrt Wandering Jew) toured four seasons with Celebration Mime Theatre before moving to New York two years ago. Since then he

spent a year on Broadway with MUMMENSCHANZ and appeared at CSC Repertory Theatre in THE MADWOMAN OF CHAILLOT and THE RUNNING OF THE DEER, as well as appearing in off-off Broadway showcases. He can be seen as Barkley, an oversized sheepdog on SESAME STREET, and as other "Muppets".

David Cole's plays have been performed at The Circle in The Square, The Theatre Company of Boston, and the Loeb Drama Center at Harvard. Of his book, The Theatrical Event, (Wesleyan U Press, 1975; paperback, 1977), a study of theater and ecstatic religious experience, Stanley Kauffmann wrote in The New Republic that "it supports and is supported by the best theater minds." Cole has a strong interest in experimental acting techniques, and has given workshop-classes in this area at Yale, NYU, the 1978 International Theater Festival and The University of Wisconsin Post-Modernist Performance Conference, where he appeared on a bill with John Cage and Eugene Ionesco. His articles on the use of graphic patterns as "script" material and on the physical exploration by the actor of abstract "spaces" have appeared in TDR (The Drama Review).

Bevya Rosten (Director) has been associated with THE MOMENTS OF THE WANDERING JEW for close to a year. As an Associate Director at The Theatre of the Open Eye she directed staged readings of earlier "moments" of the play. Ms. Rosten has also acted in New York and covered plays for the New York Shakespeare Festival.

Abe Lubelski (Sets) is a conceptual artist and painter who exhibits in New York with the Neill Gallery. His work has been written about in Life Magazine and The London Daily Mirror. His most recent set was for DANIEL AND SARAH at The Theatre for the New City.

Victor En Yu Tan (Lighting) designed the lights for ON MT. CHIMBORAZO, LEAVE IT TO BEAVER IS DEAD, SPELL NO. 7, THE MIGHTY GENTS, THE MASTER AND MARGARITA, FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE/WHEN THE RAINBOW IS ENUF, A PHOTOGRAPH, THE QUANNOPOWITT QUARTET, and many other productions at the Public Theater. He also designed RUNNERS, A RAISIN IN THE SUN, TAKE A GIANT STEP (at New Federal Theatre), AN ANGEL COMES TO BABYLON (for PAF Playhouse Long Island), YEAR OF THE DRAGON (for American Place Theatre), and at Theatre St. Clements, Judson Theatre, Equity Library Theatre and Manhattan Project.

Jeanette Oleksa (Costumes) is a graduate costume designer from Carnegie-Mellon University. Last year she was the resident designer for The Production Company, where she conceived and executed the costumes for several productions including MIDSUMMER, WOYCHEK, HOUSE OF BLUE LEAVES and THE MISANTHROPE. She also designed SCHOOL FOR WIVES for the George Street Theatre and BLUES IN THE NIGHT for McCarter Theatre. She recently completed work on HOSANNA for St. Clements.

Joseph Baque (Music) has been on the professional music scene all his life conducting and performing for such people as Louis Armstrong, Lena Horne, Frankie Newton, Stan Getz and others. Composer of show and classical music, he is currently completing a musical EDGAR EDGAR based on the life of Poe. He composed the score of the TV production THE ADVENTURES OF PROFESSOR PENNYWHISTLE; his music for THE SECRET BREAD by Michael Mathias was recently performed at the Open Eye in Lincoln Center.

Rebecca Schull (Producer) ventured into producing after playing "The Woman Who Loved the Wandering Jew" in a staged reading of another part of this play. Off Broadway she was seen recently as Clara in the Dodger Theatre production of ON MT. CHIMBORAZO at BAM. In 1978 she appeared as Fefu in the Obie award play FEFU AND HER FRIENDS at the American Place Theatre. On Broadway she was in GOLDA and in HERZL. Regional theater work includes Meg in THE HOSTAGE at Geva Theatre, SEPARATIONS at Washington's Arena Stage, and presently THE SEAGULL for Pittsburgh Public Theatre. At Dublin's Focus Theatre she played in JOHN GABRIEL BORKMAN and as Agnes in A DELICATE BALANCE (best performance, 1975). On January 8th on the PBS network she will portray Maya in YULYA, a documentary drama about Soviet dissident poets.

Stage Manager.....Patricia McManamy
Electrician.....Joshua Eskin
Poster/flyer design.....Leon Travanti
Publicity.....Andy Dvosin

cast of first-ever reading of
(HOCHHIMMELFAHRT) section of
The Moments of the Wandering Jew
dir. Beryn Rosten (autumn, 1978)

W.J. - ROBERTS BLOSSOM
J.I. - HAROLD HERBSTMAN
B.M. - TED HOFFMAN
H.H.D. - PETER UMBRAS
H.H.W.S. - ELISHA IGNATOFF
H.H.L. - JEAN DANIEL

INFORMATION SHEET
for a staged reading of

The Moments of the Wandering Jew

by
David Cole

directed by
Bevya Rosten

Act I (of 2): Working Version

Sequence of Scenes

The Woman Who Loved the Wandering Jew
With the Neighbor
The Three Kings
The Goddess Futura
With Pontius Pilate
The Wandering Jew the World Has Been Waiting for
The Woman Who Loved the Wandering Jew

Characters

The Wandering Jew.....Roberts Blossom
The Trumpet Angel.....Bill Steele
The Woman.....Rebecca Schull
The Neighbor.....Seymour Penzner
King 1.....Thomas Hill
King 2.....Bill Steele
King 3.....Seymour Penzner
The Goddess Futura.....Constance Wilkinson
Pontius Pilate.....Thomas Hill
The Old Man.....Seymour Penzner

The Basic Form of the Wandering Jew Legend:

Carrying His Cross along through the streets of Jerusalem, the Savior paused for a moment beside the shop of an artisan, one Simon Laquedem. The artisan, however, gave Him to understand that He might not remain in that place. "I go," replied the Savior, "but thou shalt wander till my return."

The Jew is wandering yet, and must wander until he and Christ meet another time, on the Last Day.

For further information about this project, contact either:

David Cole (playwright)

in NY: UN1-2414

in New Haven:

203-624-3982

Bevya Rosten (director)

243-1038

or



theater of the open eye
 316 east 88th street, n.y.c. 10028
new works project
 robin hirsch, artistic director

316 East 88th Street,
 New York, N.Y. 10028 (212) 534-6363

The Foundation for The Open Eye, Inc.
Joseph Campbell, President

Theater of The Open Eye
Jean Erdman, Artistic Director

seventeen saturdays at 11 a.m.

 number 8: 24 march 1979

the moments of the wandering jew

by david cole

wandering jew
 trumpet angel
 neighbor
 king 1
 king 2
 king 3
 goddess futura
 pontius pilate
 woman
 old man
 hochhimmelfahrt wandering jew
 hochhimmelfahrt christus
 burgermeister
 director
 jewish inspector
 managing angel
 assistant manager
 courier angel 1
 courier angel 2
 courier angel 3
 courier angel 4

maurice blanc
 john genke
 richard edelman
 barton heyman
 robert zukerman
 robert lanchester
 mary skinner
 robert lanchester
 rebecca schull
 richard edelman
 robert zukerman
 robert lanchester
 barton heyman
 gideon davis
 richard edelman
 barton heyman
 gideon davis
 robert lanchester
 robert zukerman
 richard edelman
 mary skinner

director: bevy rosten

 staff for the new works project

robin hirsch, artistic director
 jennifer millin and linda shriner, administrative assistants
 jordan edelman, technical assistant

associate directors: erin blackwell, kevern cameron, richard edelman, jean erdman, john genke, jewelle gomez, helen goodwin, casey kurtti, robert lanchester, mark rootstein, bevy rosten



theater of
316 east 88th
534-6909/534-6383

jean erdman, artistic director
presents

new works project
june jamboree
robin hirsch, artistic director

THE MOMENTS OF THE WANDERING JEW

a play in five parts
by DAVID COLE

directed by
BEVYA ROSTEN

*a WORK
IN PROGRESS*

JUNE 2 PART ONE: 1. *with the neighbor*
2. *a sample itinerary* 3. *the chamber of pontius pilate*

JUNE 9 PART TWO: *the three examiners*

JUNE 16 PART THREE: 1. *the golem*

2. *the wandering jew the world has been waiting for*

JUNE 23 PART FOUR: *the hochhimmelfart passion play*

JUNE 30 PART FIVE: 1. *the woman who loved
the wandering jew* 2. *the end of the world*

\$3/TDF

SATURDAY MORNINGS at 11:00

PLAYWRIGHTS~at~McCARTER

McCARTER THEATRE COMPANY

Nagle Jackson
Artistic Director

Robert Lanchester
Projects Director

Allison Harris
Managing Director

THE MOMENTS OF THE WANDERING JEW

Oct. 16, 1981

by

David Cole

directed by Robert Lanchester

CAST

The Wandering Jew
The Trumpet Angel
The Neighbor
King 1
King 2
King 3
The Goddess Futura
Pontius Pilate
The Woman
The Old Man
The Burgermeister of Hochhimmelfahrt
The Director of the Hochhimmelfahrt
Passion Play
The Hochhimmelfahrt Christus
The Hochhimmelfahrt Wandering Jew
The Jewish Inspector
The Managing Angel
The Assistant Manager
Courier Angel 1
Courier Angel 2
Courier Angel 3
Courier Angel 4

Tom Robbins
Chris Hanlin
Greg Thornton
John Mansfield
Richard Risso
Robert Blumenfeld
Liz Fillo
John High
Marci Rigsby
Robert Blumenfeld
John High

John Mansfield
Richard Risso
Greg Thornton
Robert Blumenfeld
John High
John Mansfield
Greg Thornton
Richard Risso
Robert Blumenfeld
Liz Fillo

Production Assistant

Noreen Tomassi

Stage directions read by

Veronica Brady

Scenes:

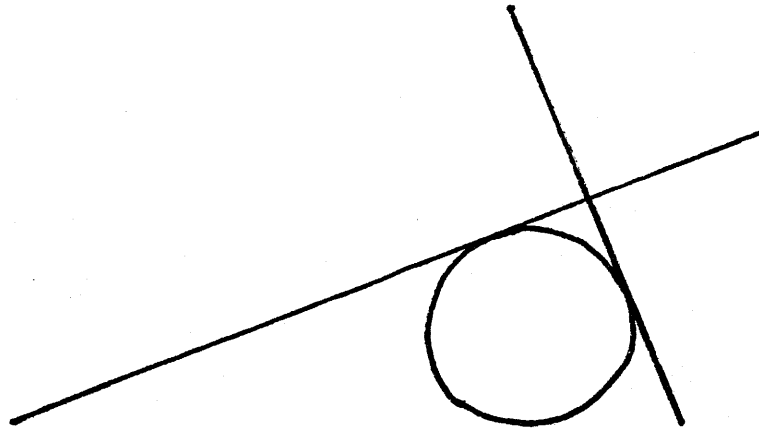
PART ONE	Scene i	With the Neighbor
	Scene ii	A Sample Itinerary
	Scene iii	With Pontius Pilate
	Scene iv	The Wandering Jew the World Has Been Waiting For
PART TWO	Scene i	The Hochhimmelfahrt Passion Play
	Scene ii	The Curtain Rises on the End of the World

The Basic Form of the Legend:

Carrying His Cross along through the streets of Jerusalem, the Savior paused for a moment beside the shop of an artisan, one Simon Laquedem. The artisan, however, gave Him to understand that He might not remain in that place. "I go," replied the Savior, "but thou shalt wander till my return."

The Jew is wandering yet, and must wander until he and Christ meet another time, on the Last Day.

The Basic Form:



DAVID COLE's plays have been performed at The Circle-in-the-Square, the Theatre Company of Boston, and the Loeb Drama Center at Harvard. Of his book, The Theatrical Event (Wesleyan Univ. Press, 1975; paperback, 1977), a study of theatre and ecstatic religious experience, Stanley Kauffmann wrote in The New Republic that "it supports and is supported by the best theatre minds." Cole has a strong interest in experiemental acting techniques, and has given workshop classes in this area at Yale, NYU, the 1978 International Theatre Festival and the University of Wisconsin on a bill with John Cage and Eugene Ionesco. His articles on the use of graphic patterns as "script" material and on the physical exploration by the actor of abstract "spaces" have appeared in TDR (The Drama Review.) Sections of The Moments of the Wandering Jew, directed by Bevy Rosten, have been performed at the Theatre of the Open Eye in New York.

ROBERT BLUMENFELD has acted at the American Shakespeare Theatre in Stratford, Conn. and toured for three years with the National Theatre of the Deaf. At the New York Shakespeare Festival he appeared as the Storyteller in The Dybbuk. In Biography he played the Viennese composer, Feydak; the Sexton in Tenth Man; and Sam Lewis in Gossip, all for PAF Playhouse in Huntington, Long Island. He has also acted at the Rochester Shakespeare Theatre and the George Street Playhouse and his numerous Off and Off-Off Broadway appearances include Van Helsing in Count Dracula at the Equity Library Theatre, the Lord Chancellor in Iolanthe, the blacklisted writer Herb in Daniel Sklar's Free Ride and the Uncle in Drew Kalter's The Farewell Party.

LIZ FILLO has been performing recently in New York City, in cabaret, and on television shows and commercials. She appeared at the Cafe Carlyle and Ted Hook's On Stage, and is presently studying at HB Studios. Her theatre work in Princeton has included a string of musicals at the McCarter Theatre, from CAROUSEL to CAN CAN.

CHRIS HANLIN a senior in the Architecture Department at Princeton University, appeared most recently with the Open Air Theatre in Carnival which was directed by Michael Lawrence. Additionally, Chris has appeared at Theatre Intime in The Children's Hour and Anyone Can Whistle. Chris has appeared also in Follies and A Funny Thing Happened on the Way to the Forum at the Backstage Playhouse in Chattanooga and Carousel at the Chattanooga Little Theatre. When not studying architecture or acting, Chris can be spotted juggling (up to five objects at one time!) and riding his unicycle.

ROBERT LANCHESTER (director) has directed in regional theater, off, and off-off Broadway. Among his productions have been TWELFTH NIGHT at the Guthrie Theatre, CHARLEY'S AUNT at the Asolo Theater, THE TRIAL OF THE MOKE at the Milwaukee Repertory Theater (later seen on NET's Theater in America series), COUNT DRACULA at Equity Library Theater, and LOVE'S LABOR'S LOST for SUNY College at Purchase. Mr. Lanchester is presently a member of the McCarter Theatre Company, and serves as its Projects Director.

JOHN MANSFIELD has appeared on many stages throughout the country including Milwaukee Repertory Theater, Alley Theatre, Globe Theatre, Pacific Conservatory for the Performing Arts, Margo Jones Theatre and the John F. Kennedy Center for the Performing Arts. He was seen last season at McCarter as Roy in 1959 Pink Thunderbird, Sandy in Hay Fever and Valere in The Miser. He has just finished playing Petruccio at the Dallas Shakespeare Festival this summer and is familiar to daytime TV fans as Adam Brewster on ABC's One Life to Live.

MARCI RIGSBY rejoins the McCarter acting company after playing Frozine in a rousing spring tour of The Miser. At the Southwest Repertory Theatre in Oklahoma she performed a variety of roles from the Princess Fred in Once Upon A Mattress to Titania in A Midsummer Nights Dream and appeared in the premiere of A Nightingale for Dinner, directed by George Voskovec. She has appeared at The Kennedy Center in Washington, D.C. in the title role of Lysistrata. At the Kennebunkport Playhouse in Maine she played Sabrina in The Skin of Our Teeth. Ms. Rigsby performed for three years at the Windham Repertory Theatre in Vermont where she played her favorite role, Hannah Jelks in The Night of the Iguana. In New York, Marci has been seen on One Life to Live and Ryan's Hope.

RICHARD RISSO has gathered considerable regional theatre credits both as an actor and as a director. For the past six seasons he has been a member of the Pacific Conservatory for the Performing Arts acting company creating such leading roles as Lear in King Lear, Tartuffe in Tartuffe and Cyrano in Cyrano de Bergerac. Also for P.C.P.A. Mr. Risso has appeared as He in He Who Gets Slapped, Tevye in Fiddler on the Roof and as Eddie in A View from the Bridge. For the Milwaukee Repertory Theater he has appeared as Faustus in Dr. Faustus and Knock in Dr. Knock in addition to directing the Rep's productions of The Little Foxes and Sticks and Bones. During his thirteen-year tenure with the Oregon Shakespeare Festival, Mr. Risso appeared as Henry in Henry V and as Hamlet in Hamlet as well as having acted and directed nearly the entire Shakespeare Canon. A Fulbright scholar at Conservatoire d'Art Dramatique, Paris, France, Mr. Risso serves as a Professor of Theatre at the University of California at Riverside.

TOM ROBBINS is making his first appearance with the McCarter Theatre Company after spending three years on the road with John Houseman's Acting Company. While touring through thirty-seven states and Australia with that company he played such roles as Mercutio in Romeo and Juliet and Roy Lane in Broadway. Mr. Robbins has appeared at the Bermuda Festival and toured Brazil in John Dos Passos' USA. He is a graduate of the Juilliard School.

GREG THORNTON was an original member of the Rochester Shakespeare Theatre where his roles included Mowbray in Richard II, Stephano in The Tempest and Aston in The Caretaker. He spent four seasons

with the GeVa Theatre Company playing Victor in Private Lives, Quixote in The Travails of Sancho Panza, Sergius Saranoff in Arms and the Man, Claudio in Much Ado About Nothing and McCann in The Birthday Party among others. In 1976, he performed the leading role of Colonel Manly in the award-winning production of The Contrast at the Edinburgh Festival. At the St. Vincent Summer Theatre, his roles included El Gallo in The Fantasticks, Starbuck in 110 in the Shade and Teddy in When You Comin' Back, Red Ryder? His New York Credits include Kiwi in The Hasty Heart, Bernard in Feiffer's People and, most recently, Paul in Ira Levin's Interlock. Greg is also a member of the musical group Trinity.

JOHN HIGH has spent this past summer playing Col. Pickering in My Fair Lady with Edward Mulhare. Just prior to that he played David Bliss in Hay Fever for the Nassau Rep. The past five years have seen Mr. High journeying from NYC (the Girl's Father in the long-running Off-Broadway production of The Fantasticks) to the suburbs (Pellinore in Camelot and Uncle Max in The Sound of Music) to Connecticut's Goodspeed Opera House (the Head Waiter in She Loves Me) to Pittsburgh's Civic Light Opera (Sir Evelyn in Anything Goes, Chitterlow in Half a Sixpence, and Erronius in A Funny Thing Happened on the Way to the Forum) to Milwaukee's Melody Top (Jacob Woodling in Paint Your Wagon with Howard Keel, Merlin in A Connecticut Yankee In King Arthur's Court, and Lord Brockhurst in The Boy Friend with Vivian Blaine) to San Antonio (Jascha/Gendel in Once More With Feeling with Cyd Charisse) and on long tours (Madame Lucy in Irene with Jane Powell and Patsy Kelly, and Jussac in Can-Can). Mr. High made his Broadway debut in 1946 in Lute Song with Mary Martin and Yul Brynner, shortly after his graduation from Stanford University.

The next reading of Playwrights-at-McCarter will be in one week, October 27. That evening we will present MY SISTER IN THIS HOUSE by Wendy Kesselman.

*new
works
project*

424 west 42nd street, new york, new york, 10036 (212) 947-7007
robin hirsch, artistic director

seventeen monday nights at 6.15

number 9: 30 march 1981

the responses
by david cole

the rabbi richard edelman
the scribe harris laskawy
the courier patrick husted

director: richard edelman

the closing of the talmud (c. 600 a.d.) left many questions of doctrine, ritual and law still unsettled. thus in every subsequent era famous rabbinical authorities have found themselves besieged by requests--sometimes from half a world away--for rulings on borderline cases, new developments, etc. these letters of inquiry, together with the rabbis' answers (responsa; hebrew tishuvot) to them, constitute an immense library of spritual case-law: the responsa-literature--international in scope, encyclopedic in range, and continuous from the early middle ages to the present day.

staff for the new works project

artistic director robin hirsch
associate directors eric bass, richard edelman, muna tseng,
 arthur yorinks
artists in residence theodore gross, rip keller, allan knee,
 eric overmyer
scripts molly fowler (script co-ordinator),
 jewelle gomez, lisa lindstrom, mark
 rootstein, gary steuer
technical director paul merwin

The American Place Theatre

presents

a reading of

THE RESPONSES

a play in one act

by

David Cole

Thursday, July 15, 1982
11:00 am

American Place Theatre
111 West 46th St.
New York, N.Y.

mid-1980s

SUMMER INSTITUTE IN JEWISH ARTS ADMINISTRATION

co-sponsored by

The Hebrew Arts School and The National Foundation for Jewish Culture

presents a reading of

THE RESPONSES

by

David Cole

The Rabbi.....Craig Smith

The Scribe.....David Wohl

Directed by Michael Posnick

Author's Note: The closing of the Talmud (c. 600 A.D.) left many questions of doctrine, ritual and law still unsettled. Thus in every subsequent era famous rabbinical authorities have found themselves besieged by requests - sometimes from half a world away - for rulings on borderline cases, new developments, etc. These letters of inquiry, together with the rabbis' answers (responsa; Hebrew tishuvot), constitute an immense library of spiritual case law: the responsa-literature -- international in scope, encyclopedic in range, and continuous from the early Middle Ages to the present day.

David Cole's plays have been done at the Circle in the Square, American Place Theatre, Theatre Company of Boston, and the McCarter Theatre at Princeton. His play, MOMENTS OF THE WANDERING JEW, directed by Bevy Rosten, premiered at Jean Erdman's Theatre of the Open Eye. Of his book The Theatrical Event (Weslyan University Press) - a study of acting, shamanism and possession experience - Stanley Kauffmann wrote in The New Republic: " It supports and is supported by the best theatre minds". His next play, THE GODS OF THE THEATRE, deals with a deus ex machina in the Greek theatre who cannot get down onto the stage. (212 989-1648, 203 624-3982)

Craig Smith is a featured actor with the Cocteau Repertory Theatre, New York.

David Wohl has acted Off- and Off-off Broadway, in regional theatre, in television and films (most recently SOPHIE'S CHOICE).

Michael Posnick served as the American Coordinator for the First International Conference and Festival of Jewish Theatre held in Tel Aviv, July 1982, co-sponsored by the NFJC. He is a director and teacher of theatre.

MOSAIC

THEATRE AT THE 92ND STREET Y

1988

1395 Lexington Avenue
New York, NY 10128
(212) 427-6000 ext. 218 & 240

NEW PIECES IN THE MOSAIC Readings of New Plays

THE RESPONSES

by David Cole

Michael Posnick
Artistic Director

Melissa Davis
Managing Director

Judith O. Rubin
President, 92nd Street Y

Martin Oppenheimer
*Chairman,
Theatre Committee*

Ira Silverman
Executive Director

Omus Hirshbein
Director, Performing Arts

Linda Greenberg
*Associate Director,
Performing Arts*

Advisory Committee

Emanuel Azenberg
E. M. Broner
Robert Brustein
Rabbi Lavey Derby
Milton Goldman
Julia Hansen
David Hays
Barry Holtz
Leon Katz
Lynne Meadow
Naomi Newman
Robert Moss
Joseph Papp
Eduardo Rauch
Lloyd Richards
Richard Siegel
Elie Wiesel

with

The Rabbi
The Scribe
The Courier/Stage Directions

Noble Shropshire
Jay E. Raphael
Joshua Lehrer

Scene: The Rabbi's Study

Directed by Alex Gelman

"New Pieces" series produced by Jayme N. Koszyn, Literary Manager

The actors are members of The Actors' Equity Association

March 7, 1988

There will be no intermission.

NOTE: Not all questions of religious law were settled by the Talmud. In every generation, famous rabbis have had to come up with answers (responsa) to the letters of inquiry they received concerning borderline cases, new developments, etc. It is such a rabbi, at work with his scribe in answering such questions, that The Responses depicts.

COMING NEXT:

DOUBLE HELIX by Rina Elisha April 25, 1988 at 4:00 P.M.

AND

Jewish Sources and the Theatrical Event:
a series of dialogues on Jewish Theatre

moderated by David Cole

Tuesday, March 29nd, 1988 at 8:00 P.M.
Admission \$5 at the door, Free to Mosaic Subscribers

Call 427-6000 ext. 240 or 241 for Reservations and Information

EMORY UNIVERSITY
March 24, 1990

ATLANTA
Emory Univ.
Dept. of Theatre
Studio Theatre
March 24, 1990

"First I thought I was a writer. Then I realized I was a Jew.
Then I no longer distinguished the writer in me from the Jew
because one and the other are only torments of an ancient word."

-Edmond Jabes

THE DEPARTMENT OF THEATER AND FILM STUDIES
THE DEPARTMENT OF RELIGION
THE CANDLER SCHOOL OF THEOLOGY

present a staged reading of

THE RESPONSES

A Play in One Act
by David Cole

CAST

The Rabbi.....Richard Ward
The Scribe.....Chris Kayser*
The Courier.....Stephanie Wilkins

Directed by Elinor Fuchs
Lighting by Will Bassett
Sound Design: Don Rechtman
Costumes: Elinor Fuchs
Stage Manager: Lauri Dahl*

NOTE

The vast collection of Jewish teaching known as the Talmud runs to many volumes and contains discussions of innumerable spiritual and secular questions. Yet not even the Talmud "settles everything"; and in the centuries since its completion (c.500 A.D.), rabbinical authorities have often found themselves besieged by questions -- sometimes from half a world away -- for rulings on borderline cases, new developments, etc. These letters of inquiry, together with the rabbis' answers (responsa; Hebrew teshuvot), constitute an immense library of spiritual case-law. This is the responsa-literature -- international in scope, encyclopedic in range, and continuous from the early middle ages to the present day. The Responses offers one writer's imaginative meeting with this material.

*Courtesy of Actors' Equity Association

(over, please)

CHRIS KAYSER has been an eight-year member of the Academy Theatre Resident Company as an actor and teacher. His native city is Atlanta.

RICHARD WARD is Assistant Professor of Speech Communication in the Candler School of Theology. In addition to his work with Theater Emory, he has acted professionally in theaters in Dallas, Indianapolis, and Chicago.

STEPHANIE WILKINS is a graduating Emory senior whose major fields are Sociology and Dance. She will enter New York University's MFA Program in Dance next fall.

The Responses: A Response

Dr. Alice Benston, Chair, Department of Theater and Film Studies

dialectic/dialogic lens dramatic - SCRIBE knows RABBI at a certain point

Dr. David Blumenthal, Cohen Professor of Judaic Studies,
Department of Religion

comment on beard/ordains

Dr. William Everett, School of Theology

*Judaism as religion of ego/mind
pts discuss not deal w/ word as comment/argument*

Dr. Ken Frieden, Dorot Professor of Hebrew Literature, Department
of Near Eastern and Judaic Languages and Literatures

deconstructive

Dr. Robert Paul, Candler Professor of Anthropology in the I.L.A.

*RAB "will not just" - giving light under script question
with David Cole*

Please join us for a reception with the playwright
after the discussion.

> deconstruct. for writers

- question real essence that "break the house"

"most dramatic" : should it be that just that - Robert Wilkin
*what is "dramatic" : should it be that just that - Robert Wilkin
w/ light - eye*

- But it is about

↳ dialectic play - exdys / numb

↳ Teaching play (not in RABBI's mind)

↳ Father & son

MARCH 24, 1990

EMORY UNIVERSITY

Department of Theater and Film Studies

Atlanta, Georgia 30322
404/727-6463

THE DEPARTMENT OF THEATER AND FILM STUDIES
THE DEPARTMENT OF RELIGION
THE SCHOOL OF THEOLOGY

especially invite you to attend a
Staged Reading and After-Play Discussion of

THE RESPONSES

A Visionary Play

by the contemporary American playwright

David Cole

Saturday, March 24
The Studio Theater, Annex B
8 p.m.

Response to THE RESPONSES

Dr. Alice Benston, Chair, Department of Theater and Film Studies
Dr. David Blumenthal, Cohen Professor of Judaic Studies,
Department of Religion
Dr. William Everett, School of Theology
Dr. Ken Frieden, Dorot Professor of Hebrew Literature, Department
of Near Eastern and Judaic Languages and Literature
Dr. Robert Paul, Candler Professor of Anthropology in the ILA

with David Cole and the Audience

director and moderator: Elinor Fuchs

a reception with the playwright will follow

Seating is limited to 60. Please R.S.V.P. by Wednesday, March 21
Theater Studies Office, 727-6463

The vast collection of Jewish teaching known as the Talmud runs to many volumes and contains discussions of innumerable spiritual and secular questions. Yet not even the Talmud "settles everything"; and in the centuries since its completion (c. 500 A.D.) rabbinical authorities have often found themselves besieged by requests--sometimes from half a world away--for rulings on borderline cases, new developments, etc. These letters of inquiry, together with the rabbis' answers (responsa; Hebrew teshuvot), constitute an immense library of spiritual case-law: the responsa-literature-international in scope, encyclopedic in range, and continuous from the early middle ages to the present day.

David Cole's play The Responses offers one writer's imaginative response to this tradition.

First I thought I was a writer. Then I realized I was a Jew. Then I no longer distinguished the writer in me from the Jew because one and the other are only torments of an ancient word.

Edmond Jabès

PLAYWRIGHTS *at* McCARTER McCARTER THEATRE

Nagle Jackson
Artistic Director

Robert Lanchester
Associate Artistic Director

Alison Harris
Managing Director

A series of new play readings and post-play discussions with dramatists and actors,
made possible by a grant from the Geraidine R. Dodge Foundation.

Princeton Inn College Theater, April 23, 1984

THE GODS OF THE THEATRE
OR
A PASSION FOR DOWN

by David Cole
directed by Robert Lanchester

CAST

The Scholar Deus.....Robert Blumenfeld
The Old Dear of a Deus.....Robert Paulus
The Experimental Dea.....Diana Crane
The Young God.....Stephen Stout
The Cranekeeper.....Richard Edelman

Stage Directions.....Derry Light

Stage Manager.....Peter Cook
Production Assistants.....Amy King
Sandra Moskowitz

TIME/SETTING: A platform raised several feet above an otherwise empty stage floor. On this platform the dei ex machina ("gods from the machine") of the Greek Theatre while away their time between descents: heaven as a "greenroom", then...or: the greenroom as heaven.

DAVID COLE (Playwright) has had his plays read or performed at the Circle in the Square Theatre, the American Place, the South Street Theatre, and the Theatre of the Open Eye, all in New York. His book THE THEATRICAL EVENT, published by Wesleyan University Press, is an account of acting in terms of shamanism and the possession experience. David's play THE MOMENT OF THE WANDERING JEW was read at Playwrights-at-McCarter in 1980.

ROBERT LANCHESTER (Director), Associate Artistic Director of McCarter Theatre, directed most recently the Stage Two production, JUDEVINE: A VERMONT ANTHOLOGY by David Budbill. Last year he directed THE DAY THEY SHOT JOHN LENNON by James McLure on the McCarter mainstage, and together with Edward Stern, THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY at the Great Lakes Shakespeare Festival.

ROBERT BLUMENFELD (Scholar Deus) has appeared in staged readings at the McCarter last season and played Van Helsing in DRACULA at the Equity Library Theatre under the direction of Robert Lanchester. He has just finished playing Koolyghin in THREE SISTERS at the Hartford Stage. Last spring he played the title role in THE DRESSER at ACT in Seattle. He has appeared in numerous NY and regional productions and has toured for three years with the Tony Award winning National Theatre for the Deaf.

DIANA CRANE (Experimental Dea), a native of England, has been active in Princeton community theatre since she moved here 15 years ago. She was last seen as Donna Lucia D'Alvadorez in PJ&B's WHERE'S CHARLEY, and has also appeared at the McCarter in A LITTLE NIGHT MUSIC and in THREE BY THORNTON WILDER.

ROBERT PAULUS (Old Dear of a Deus) is a graduate of the University of Iowa, Department of Dramatic Arts; a Fulbright Scholar at the Bristol Old Vic Theatre School, Bristol, England; and a Ford Foundation Fellow in acting at the Cleveland Playhouse. He appeared in London in the Fulbright student production of HOME OF THE BRAVE; Off-Broadway in Claire Booth Luce's CHILD OF THE MORNING, and on TV in the original Hallmark production of LITTLE MOON OF ALBAN with Julie Harris and Christopher Plummer. He has appeared in 3 PJ&B productions, serves on the McCarter's Board of Directors and Board of Trustees and is the treasurer of John Houseman's Acting Company. A graduate of the U of Iowa Law School, he is an associate international council for Squibb Corporation.

STEPHEN STOUT (Young God) last appeared as Brindsley in Peter Shaffer's BLACK COMEDY at the Philadelphia Drama Guild. Before that he appeared in ALL MY SONS at the Pennsylvania Stage Company in Allentown, and he spent a year as Clive/Edward in Tommy Tune's Off-Broadway hit CLOUD NINE. He is glad to be back at the McCarter.

DERRY LIGHT (Stage Directions) is a well-known performer in Princeton community theatre. Her most recent appearance was as Amy in PJ&B's WHERE'S CHARLEY. Other roles include Aldonza in MAN OF LA MANCHA and Roxie in CHICAGO. She has also appeared in the McCarter productions of A CHRISTMAS CAROL and in Stage Two's PUTTING ON THE DOG.

RICHARD EDELMAN (The Cranekeeper) has extensive acting and directing credits throughout the country. He is presently the director of the Actors' Workshop of the National Academy of Television Arts and Sciences and also teaches privately at his own studio in New York. He is also associate artistic director of the New Works Project in New York and is presently involved in a project for adult puppet theater in Munich with the Eric Bass Puppets.

The next reading of Playwrights-at-McCarter will be in one week, April 30. That evening we will present HAPPILY EVER AFTER by Monte Merrick.

Monday, January 13, 1986

Jan. 13, 1986

JEAN COCTEAU REPERTORY'S

PLAY READING SERIES:

THE GODS OF THE THEATRE
OR
A PASSION FOR DOWN

by

David Cole

CAST:

David Fuller.....Scholar Deus
Donna Mehle.....Experimental Dea
John Schmerling.....Old Dear
Joe Buldoc.....Young God
Miles Mason.....Mechanos

About The Author:

David Cole's plays have been done at The American Place, Circle in the Square, The South Street Theatre and The McCarter Theatre. He is the author of THE THEATRICAL EVENT (Wesleyan, 1975: paperback 1977), a study of acting and shamanism. 989-1648 or 203-624-3982.

DIRECTED BY BARBARA SCHOFIELD

JAN. 14, 2008

CORNELIA STREET CAFÉ

presents

a reading of

TROY WINS!

or

THE SUNDAY PAINTER

a play by

David Cole

CAST

Hermes Alvaro Mendoza
The Trojan Prayer Rebecca Schull
The Sunday Painter Jeremy Lawrence

Stage Directions..... Matthew Martin

The play, and tonight's reading, are dedicated to the late
Bevy Rosten
frequent director of David Cole's works
and longtime friend of the Café

new works project june jamboree

robin hirsch, artistic director

6/2/79

the moments of the wandering jew, Pt. i

a play in five parts

by david cole

directed by bevy rosten



theater of the open eye
316 east 88th street, n.y.c. 10028
534-6909/534-6363

jean erdman, artistic director

staff for the new works project

robin hirsch	artistic director
kevern cameron	production director
jordan edelman	prod. stage manager
leslie taylor	design consultant
william morrison	lighting consultant
barbara gee	administrator
linda shriner	house manager
jennifer millin	publicity
john p. shanley	
sally levine	graphic design

associate directors

erin blackwell
kevern cameron
richard edelman
jean erdman
john genke
jewelle gomez
helen goodwin
casey kurtti
robert lanchester
mark rootstein
bevy rosten

staff for the open eye

joseph campbell	president
jean erdman	artistic director
nola hague	admin. director
eric bass	children's theatre
m.j. abadie	seminars
wayne schrengohst	technical director
marie l. tatay	admin. assistant

new works project
june jamboree
robin hirsch, artistic director

6/2/79

the moments of the wandering jew, Pt. i

a play in five parts

by david cole

directed by bevy rosten



theater of the open eye
316 east 88th street, n.y.c. 10028
534-6909/534-6363
jean erdman, artistic director

The works in our June Jamboree were first seen at 11 a.m. on seventeen successive Saturdays in February, March, April and May. At that time we said:

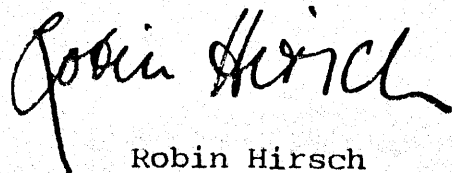
These works are raw, unfinished, hot off the press---but they offer the unique opportunity of seeing actors, directors, writers and other theatre people come to grips with a new work in its early and formative stages---and of telling them what you think. The theatre is an act of collaboration---come collaborate.

June is a second stage. Some of these works will still be raw, some of them will be close to finished, but each of them reflects an important aspect of the contemporary theatre, and each of them has grown as a result of the creative collaboration with an audience on a Saturday morning.

We want to retain the same informality in June that we've had from the beginning. We look on most of these second stages as working performances in which we continue to learn and change from contact with an audience. So we are as interested as ever in your response.

Please stay after the performance for an informal exchange with the company.

We thank you for undertaking this journey with us.



Robin Hirsch

part 1

- i. with the neighbor
- ii. a sample itinerary
- iii. the chamber of pontius pilate

wandering jew
trumpet angel
neighbor
king 1
king 2
king 3
goddess futura
pontius pilate

maurice blanc
bill steele
seynour penzner
hugh l. hurd
dan desmond
robert lanchester
mary skinner
martin doneghan

music:

bruce coyle

stage manager:

jessica slote

special thanks:

parmelee welles,
michael dennison,
merv haines, leon
travanti, rollers,
new york shakespeare
festival

staff for the new works project

robin hirsch	artistic director
kevern cameron	production director
jordan edelman	prod. stage manager
leslie taylor	design consultant
william morrison	lighting consultant
barbara gee	administrator
linda shriner	house manager
jennifer millin	publicity
john p. shanley	
sally levine	graphic design
tom hennes	resident designer

associate directors

erin blackwell
kevern cameron
richard edelman
jean erdman
john genke
jewelle gomez
helen goodwin
casey kurtti
robert lanchester
mark rootstein
bevya rosten

staff for the open eye

joseph campbell	president
jean erdman	artistic director
nola hague	admin. director
eric bass	children's theatre
m.j. abadie	seminars
wayne schrengohst	technical director
marie l. tatay	admin. assistant

new works project june jamboree

robin hirsch, artistic director

6/16/79

the moments of the wandering jew , Pt. iii

a play in five parts

by david cole

directed by bevya rosten



theater of the open eye
316 east 88th street, n.y.c. 10028
534-6909/534-6363

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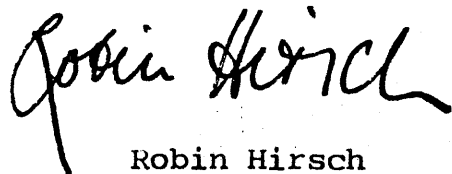
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Robin Hirsch

the wandering jew
by david cole
directed by bevy rosten

part iii

the wandering jew the world has been waiting for

wandering jew
old man

ben hayem
sam gray

stage manager:

jessica slote

special thanks:

parmelee welles
michael dennison

staff for the new works project

robin hirsch	artistic director
kevern cameron	production director
jordan edelman	prod. stage manager
leslie taylor	design consultant
william morrison	lighting consultant
barbara gee	administrator
linda shriner	house manager
jennifer millin	publicity
john p. shanley	
sally levine	graphic design

erin blackwell	associate directors
kevern cameron	
richard edelman	
jean erdman	
john genke	
jewelle gomez	
helen goodwin	
casey kurtti	
robert lanchester	
mark rootstein	
bevy rosten	

staff for the open eye

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jean erdman	artistic director
nola Hague	admin. director
eric bass	children's theatre
m.j. abadie	seminars
wayne schrengohst	technical director
marie l. tatay	admin. assistant

new works project

june jamboree

robin hirsch, artistic director

6/9/79

the moments of the wandering jew, Pt. ii

a play in five parts

by david cole

directed by bevy rosten



theater of the open eye
316 east 88th street, n.y.c. 10028
534-6909/534-6363

jean erdman, artistic director

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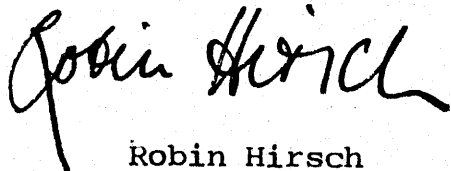
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Robin Hirsch

part 2

in the chamber of curiosity

wandering jew	david cole
impatient examiner	bill steele
subtle examiner	robin hirsch
sympathetic examiner	paul mc carran

music:	bruce coyle
masks:	josé reynard
stage manager:	jessica slote
special thanks:	parmelee welles michael dennison

Jeanette Oleksa (Costumes) is a graduate costume designer from Carnegie-Mellon University. Last year she was the resident designer for The Production Company, where she conceived and executed the costumes for several productions including MIDSUMMER, WOYCHEK, HOUSE OF BLUE LEAVES and THE MISANTHROPE. She also designed SCHOOL FOR WIVES for the George Street Theatre and BLUES IN THE NIGHT for McCarter Theatre. She recently completed work on HOSANNA for St. Clements.

Joseph Baque (Music) has been on the professional music scene all his life conducting and performing for such people as Louis Armstrong, Lena Horne, Frankie Newton, Stan Getz and others. Composer of show and classical music, he is currently completing a musical EDGAR EDGAR based on the life of Poe. He composed the score of the TV production THE ADVENTURES OF PROFESSOR PENNYWHISTLE; his music for THE SECRET BREAD by Michael Mathias was recently performed at the Open Eye in Lincoln Center.

Rebecca Schull (Producer) ventured into producing after playing "The Woman Who Loved the Wandering Jew" in a staged reading of another part of this play. Off Broadway she was seen recently as Clara in the Dodger Theatre production of ON MT. CHIMBORAZO at BAM. In 1978 she appeared as Fefu in the Obie award play FEFU AND HER FRIENDS at the American Place Theatre. On Broadway she was in GOLDA and in HERZL. Regional theater work includes Meg in THE HOSTAGE at Geva Theatre, SEPARATIONS at Washington's Arena Stage, and presently THE SEAGULL for Pittsburgh Public Theatre. At Dublin's Focus Theatre she played in JOHN GABRIEL BORKMAN and as Agnes in A DELICATE BALANCE (best performance, 1975). On January 8th on the PBS network she will portray Maya in YULYA, a documentary drama about Soviet dissident poets.

Stage Manager.....Patricia McManamy
Electrician.....Joshua Eskin
Poster/flyer design.....Leon Travanti
Publicity.....Andy Dvosin

Rebecca Schull presents

Oct. 1979
Equity Showcase
Production

THE MOMENTS OF THE WANDERING JEW

The Hochhimmelfahrt Passion Play

by David Cole

directed by Bevy Rosten

with Martin Barolsky*	Sets Abe Lubelski
Marc Jordan*	Lighting Victor En Yu Tan
Nicholas Kepros*	Costumes Jeanette Oleksa
Zack Matalon*	Music Joseph Baque
John Michalski*	
Brian Muehl*	

The Theatre of the Open Eye
316 East 88th Street
534-6363

October 16th - 28th Tuesdays thru Sundays 8pm

An Equity Approved Showcase

*Member AEA

THE MOMENTS OF THE WANDERING JEW
The Hochhimmelfahrt Passion Play

Cast
(in order of appearance)

Hochhimmelfahrt Wandering Jew.....Brian Muehl
Hochhimmelfahrt Christus.....Martin Barolsky
Director.....John Michalski
Burgermeister.....Zack Matalon
Jewish Inspector.....Marc Jordan
The Wandering Jew (Solomon Ash).Nicholas Kepros

The legend of the Wandering Jew, in its basic form, is as follows: Carrying his cross along through the streets of Jerusalem, the Savior stopped to rest for a moment beside the shop of an artisan, one Simon Laquedem. The artisan, however, told Him to get moving. "I go," replied the Savior, "but thou shalt wander till my return." Since that day the Jew has wandered unceasingly. His wandering will have an end only when he and Christ meet a second time, on Judgment Day.

No one knows where or by whom this story was told for the first time. It does not appear in the Bible. Neither specifically Jewish nor specifically Christian in origin, the legend has, at various times, been taken as critical of the Jews for their rejection of Christ, and of Christian society for its harsh treatment of the Jews.

In David Cole's play, the Wandering Jew's "offense" is to have beheld the Savior staggering along under the beams of the cross and to have seen in this no more than a bare, if suggestive, geometrical image: ~~a~~. The full version of THE MOMENTS OF THE WANDERING JEW, of which THE HOCHHIMMELFAHRT PASSION PLAY is Part III, shows the Wanderer pursuing a centuries-long quest after the meaning of this image, which he discovers in, or projects onto, every situation in which he finds himself: encounters with legendary figures like Pontius Pilate and the Three Magi (Part I); an appearance before the "Inquisition" and a confrontation with an old man crazed by the loss of family who imagines himself to be the Wandering Jew (Part II); a parting from a woman who has allowed herself to love him and finally the Last Judgment itself (Part IV).

Who's Who

Martin Barolsky (the Hochhimmelfahrt Christus) Though his part as the Player Christ sets a new peak for sublimity, Martin Barolsky's repertory already extended from the sublime well into the ridiculous. In New York and in regional theatre, he has portrayed the imperious Hamm in Beckett's ENDFGAME; the bumbling suitor Lomoff in Chekhov's A MARRIAGE PROPOSAL; the pitiful loudmouth George Sikowski in THAT CHAMPIONSHIP SEASON: the cracker-barrel lawyer Paul Biegler in ANATOMY OF A MURDER and the virile Reverend Anderson in THE DEVIL'S DISCIPLE among a host of other roles. The New Jersey native attended Tufts University and was a resident actor at Bennington College. When not acting, he's a free-lance journalist, specializing in the international oil situation since 1973, when he warned the world of an impending Arab oil embargo.

Marc Jordan (the Jewish Inspector) has been featured in many Broadway shows - most recently in CARMELINA, written by Alan Jay Lerner and Burton Lane. Prior to that: SPOTLIGHT, DARLING OF THE DAY, HER FIRST ROMAN, among many others. He also played Antonio in the George Abbott musical adaptation of TWELFTH NIGHT. On TV he starred in the ABC-TV award winning after-school special, SANTIAGO'S AMERICA, and guest-starred in such series as ON OUR OWN and THE ANDROS TARGETS. His face and many dialects and voices can be seen and heard on several TV and radio commercials.

Nicholas Kepros (the Wandering Jew) has appeared in leading roles in regional theatres across the country: at the Guthrie, Minneapolis, he played Angelo in MEASURE FOR MEASURE, the Fool in KING LEAR, the Chaplain in MOTHER COURAGE, and Joseph Surface in SCHOOL FOR SCANDAL, the last televised on PBS. At McCarter, Princeton, he played MACBETH, Arnolphe in SCHOOL FOR WIVES, and Mobius in THE PHYSICISTS. He appeared in two American premieres of plays by Edward Bond: NARROW ROAD TO THE DEEP NORTH (Charles, Boston and THE BUNDLE (Yale Repertory) playing the Japanese poet, Basho, in both plays. His over fifty Shakespeare roles include Hamlet (Phoenix Theatre, N.Y.), Octavius (San Diego Festival), Richard II (Great Lakes Festival), Henry VI (N.Y. Shakespeare), and the historic

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Marc Jordan (the Jewish Inspector) has been featured in many Broadway shows - most recently in *CARMELINA*, written by Alan Jay Lerner and Burton Lane. Prior to that: *SPOTLIGHT*, *DARLING OF THE DAY*, *HER FIRST ROMAN*, among many others. He also played Antonio in the George Abbott musical adaptation of *TWELFTH NIGHT*. On TV he starred in the ABC-TV award winning after-school special, *SANTIAGO'S AMERICA*, and guest-starred in such series as *ON OUR OWN* and *THE ANDROS TARGETS*. His face and many dialects and voices can be seen and heard on several TV and radio commercials.

Nicholas Kepros (the Wandering Jew) has appeared in leading roles in regional theatres across the country: at the Guthrie, Minneapolis, he played Angelo in *MEASURE FOR MEASURE*, the Fool in *KING LEAR*, the Chaplain in *MOTHER COURAGE*, and Joseph Surface in *SCHOOL FOR SCANDAL*, the last televised on PBS. At McCarter, Princeton, he played *MACBETH*, Arnolphe in *SCHOOL FOR WIVES*, and *Möbius* in *THE PHYSICISTS*. He appeared in two American premieres of plays by Edward Bond: *NARROW ROAD TO THE DEEP NORTH* (Charles, Boston and *THE BUNDLE* (Yale Repertory) playing the Japanese poet, *Basho*, in both plays. His over fifty Shakespeare roles include Hamlet (Phoenix Theatre, N.Y.), Octavius (San Diego Festival), Richard II (Great Lakes Festival), Henry VI (N.Y. Shakespeare), and the historic

spent a year on Broadway with *MUMMENSCHANZ* and appeared at CSC Repertory Theatre in *THE MADWOMAN OF CHAILLOT* and *THE RUNNING OF THE DEER*, as well as appearing in off-off Broadway showcases. He can be seen as Barkley, an oversized sheepdog on *SESAME STREET*, and as other "Muppets".

David Cole's plays have been performed at The Circle in The Square, The Theatre Company of Boston, and the Loeb Drama Center at Harvard. Of his book, *The Theatrical Event*, (Wesleyan U Press, 1975; paperback, 1977), a study of theater and ecstatic religious experience, Stanley Kauffmann wrote in *The New Republic* that "it supports and is supported by the best theater minds." Cole has a strong interest in experimental acting techniques, and has given workshop-classes in this area at Yale, NYU, the 1978 International Theater Festival and The University of Wisconsin Post-Modernist Performance Conference, where he appeared on a bill with John Cage and Eugene Ionesco. His articles on the use of graphic patterns as "script" material and on the physical exploration by the actor of abstract "spaces" have appeared in *TDR* (The Drama Review).

Bevya Rosten (Director) has been associated with *THE MOMENTS OF THE WANDERING JEW* for close to a year. As an Associate Director at The Theatre of the Open Eye she directed staged readings of earlier "moments" of the play. Ms. Rosten has also acted in New York and covered plays for the New York Shakespeare Festival.

Abe Lubelski (Sets) is a conceptual artist and painter who exhibits in New York with the Neill Gallery. His work has been written about in *Life Magazine* and *The London Daily Mirror*. His most recent set was for *DANIEL AND SARAH* at The Theatre for the New City.

Victor En Yu Tan (Lighting) designed the lights for *ON MT. CHIMBORAZO*, *LEAVE IT TO BEAVER IS DEAD*, *SPELL NO. 7*, *THE MIGHTY GENTS*, *THE MASTER AND MARGARITA*, *FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE/WHEN THE RAINBOW IS ENUF*, *A PHOTOGRAPH*, *THE QUANNOPOWITT QUARTET*, and many other productions at the Public Theater. He also designed *RUNNERS*, *A RAISIN IN THE SUN*, *TAKE A GIANT STEP* (at New Federal Theatre), *AN ANGEL COMES TO BABYLON* (for PAF Playhouse Long Island), *YEAR OF THE DRAGON* (for American Place Theatre), and at Theatre St. Clements, Judson Theatre, Equity Library Theatre and Manhattan Project.

all-night marathon of the Henry plays in Central Park. Among his off-Broadway credits are SAINT JOAN (Lincoln Center) ENDICOTT AND THE RED CROSS (American Place), and THE JUDAS APPLAUSE (Chelsea). Mr. Kepros' recent television credits include the leading role in Herman Melville's BARTLEBY, which received an award for best drama on PBS for 1978.

Zack Matalon (the Burgermeister) In the fall of 1977, Broadway audiences saw Zack Matalon in the featured role of Israeli Ambassador Dinitz in the play GOLDA starring Anne Bancroft. That play marked his return to the Broadway stage after retirement (forever, he thought) in favor of writing. Forever lasted seven years and produced two screenplays, a novel, songs, and a play presently in preparation for the 1979-80 season. In a career extending over twenty years, he has appeared with Joan Littlewood's Theatre Workshop playing Shakespeare, Moliere, and modern playwrights through the British Isles. He twice played leading roles in Edinburgh Festival productions; he had his own one-man musical television series in London. In the Spring of 1976 he won accolades as Sportin' Life in the racially integrated concert presentation of PORGY AND BESS. He recently played Morris in Athol Fugard's two-character play THE BLOOD KNOT, a production chosen by the three major Boston newspapers as one of the ten best plays and performances in 1978.

John Michalski (Director) received a BFA from the Juilliard School Drama Division. After graduation John toured for a year with the City Center Acting Company. In New York he appeared in Shakespeare in the Park for Joseph Papp in productions of HAMLET, EPICENE, THE LONG VOYAGE HOME, BLACK TUESDAY, THE MALCONTENT, THE ESTATE and THE MISANTHROPE. John made his Broadway bow in Dore Schary's historical drama HERZL: last season he could be seen in GOREY STORIES. On tour he played the title role in SHERLOCK HOLMES opposite Kurt Kasznar and in the U.S. premier of Michel Frayne's DONKEY'S YEARS with Carole Shelley.

Brian Muehl (Hochhimmelfahrt Wandering Jew) toured four seasons with Celebration Mime Theatre before moving to New York two years ago. Since then he

spent a year on Broadway with MUMMENSCHANZ and appeared at CSC Repertory Theatre in THE MADWOMAN OF CHAILLOT and THE RUNNING OF THE DEER, as well as appearing in off-off Broadway showcases. He can be seen as Barkley, an oversized sheepdog on SESAME STREET, and as other "Muppets".

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HERSTAGE/NEW MONDAYS

1983

presents

a reading of

THE REASON OF TIMMY'S PLAYING

Unaccompanied Suite

&

THE RESPONSES

by David Cole

Timmy.....Nat Hartshorne

The Rabbi.....Lawrence Holofcener

The Scribe.....Stephen Oates

Stage Directions.....Donald Gilpin

Author's Note: The closing of the Talmud (c. 600 A.D.) left many questions of doctrine, ritual and law still unsettled. Thus in every subsequent era famous rabbinical authorities have found themselves besieged by requests--sometimes from half a world away-- for rulings on borderline cases, new developments, etc. These letters of inquiry, together with the rabbi's answers(responsa; Hebrew tishuvot), constitute an immense library of spiritual case law: the responsa literature--international in scope, encyclopedic in range, and continuous from the early middle ages to the present day.

David Cole's plays have been done at the Circle in the Square, American Place Theatre and the Theatre Company of Boston. His play, THE MOMENTS OF THE WANDERING JEW was read as part of the Playwrights at McCarter Series in 1980 and premiered at Jean Erdman's Theatre of the Open Eye. Of his book The Theatrical Event(Wesleyan U. Press)--a study of acting, shamanism and possession experience--Stanley Kauffmann wrote in the New Republic: "It supports and is supported by the best theatre minds." His next play, THE GODS OF THE THEATRE, deals with a deus ex machina in the Greek Theatre who cannot get down onto the stage.

Nat Hartshorne(Timmy) has appeared with PJ & B as Doolittle in My Fair Lady, Hancock in 1776 and Dauid Bliss in Hayfever. He has also appeared in many Princeton Community Players productions and appeared in the NEW MONDAYS Series as Creon in OEDIPUS AT COLONUS.

Lawrence Holofcener(The Rabbi) is a writer, actor and sculptor. His plays have been seen in New York, London, Paris and Mexico City. He has composed the lyrics for 4 Broadway musicals, one of which was Mr. WONDERFUL, starring Sammy Davis, Jr. He is currently at work on a novel,

Day of Change. He has performed on Broadway in Hello, Dolly and Stop the World..., and in numerous regional theatres. His performances at McCarter Theatre include Tevye in Fiddler on the Roof, A Month in the Country with Tammy Grimes, Night of the Tribades and The Torch-Bearers. He made his film debut in Thin Ice a CBS feature with Kate Jackson and Lillian Gish. Although sculpture was always a hobby, his first one-man show was not until 1979 at the Gibbes Museum in Charlotte, S.C. Since then, he has had twelve solo and group shows. Britishisms, a dictionary of British English is a family project with Larry compiling and his wife Julia publishing. They reside in a restored coach house in Griggstown with three of their six children.

Stephen Oates (The Scribe) made his first appearance on the stage of McCarter Theatre as a crewman in Moby Dick Rehearsed and has appeared there in A Christmas Carol, Iphigenia at Aulis and The Three Sisters. He appeared at McCarter's Stage Two as Piers in At This Evening's Performance and at Trenton State in the title role in Hamlet. Other credits include: Henry IV, Part 1, A Comedy of Errors, The Tempest, Twelfth Night, Mrs. Warren's Profession, Cowboys #2, RUR and The Bald Soprano. He appeared in the NEW MONDAYS series as Polynices in Oedipus at Colonus.

Tonight's reading was directed by Noreen Tomassi.

Special thanks to the music department of Princeton Day School.