

Susan Cole
First reading of Moments of the Wandering Jew
Title - first sight of it - Love it

early 1978 WJ ①

S.P. for scene I - marvelous
S.P. for scene II - brilliant

Scene I - Magnificent - delightful
yet something uncanny
Turning up gradually
LANA changes on p17

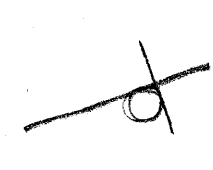
(note - Jews interrupting himself, makes beautiful
to give his monologues a fascinating dialogue-like
texture - ie - the texture of a Coleridge
in other scenes where there are 2 chars talking
e.g. - long speech - One. ii. 2.

Goddess' opening dialogue with Jew - struck me as so funny it
could make you wet up pants
in the theatre

(e.g. p. 7 - "I had been doing radiant in a meadow.")

ONE. II. 10 - Brilliant - "These are images happening to a person"
PP - "you're mistaking every event for an idea"

Sudden recognition - in midst of ONE. III. 1 - THAT THIS IS ?
masterpiece of modern theatre.

 Being far
in the
of 2 circle

Ending of part one (final lines & S.P.) - Marvellously done.
("At what point did everything?") ONE. III. 8.

Setting & props are unbelievably expressive - eg Two. i. 1 - easel & stained glass
window
Begins to move, still, one's feelings
before one can even say why

TWO. i. 1 - Chamber of Curiosity -
What an incredible thing! To have written a dialogue/scene
in which the Jew's answers do indeed exactly reflect the
absence of every pre-conception one ever had on the subject -
Amazing dramatic imagination, creating ex nihilo a
sense of the inexplicable

TWO. i. 17 - "Being the WJ... is the kind of thing things symbolize."
"To have looked at a situation in a certain light. To have made
a selection of elements. To have allowed myself a perception."

A truth in 2 form = theatre
(two. 1. 20)

WS (2)

2

A truth in 2 form: the wandering Jew

TWO. 1. 25 - WS - "I expected ... to come across" (suddenly, rounding a turn) - No more questions!" Suddenly seemed to me that the Jew is experiencing the failure of the actor to embody the image in the presence of the audience within the play - WS is the kind of thing things symbolize - He comes from the illud Tempus itself - To deny his reality is to deny the kind of reality theatre depends on.

This play is better than your book - it is more profound, more certain of its nature & audience, more precise (never thought I'd say that), more delicately scripted & yet broad in its effects at the same time (hard to express this paradoxical since I have of its being "broad" & delicately carved at the same time), deft in every explicit statement & in every nuance, uncanny in its verbal AND its nonverbal effects

Why is there always one more person in the conversation than I register? Three. 1.6

WJ ⑤
3

Three. 1.8 - Again this seems to be a play ^{partly & consciously} about theatre - "we're just working toward a solution" - NOT for sake of... (protection, etc.)

You again?" (Three. 1. 12 - to Helen) (i)

FOUR. i - Brilliant - whole idea - conception & execution. WJ "Besides, it wouldn't have occurred to him."

FOUR. i. works on so many levels, one of which is "how not to take this play" -

~~FOUR. 1. 29 - (i)~~

same - Tremendous effect - again more than one (ie I) can verbalize!

FOUR. 1. 31 - "having an impact on having a look" - WJ a one-man theatrical event - or as origin of theatre WJ - "Respect for a predecessor!"

FOUR. 1. 33 - I understand in terms of theatre - It seems very signif that the Hoch Christus only became an actor when the WJ placed him within the configuration of the nature of dramatic art - viz. ~~(i)~~

RE STUDY this page FOUR. 1. 33

SUGGESTION -

FOUR. 1. 34 - put drawing to side of speech - *
When my eye goes down to drawing after each phrase
I lose "my place" - I want to keep in constant touch
with "visual script" but this becomes frustrating as it is set up
here -

* OR an separate detachable sheet

Four. 1. 34 - WS of image ~~X~~ - "All you ever withheld
while holding me sept" - Exactly the audience's (this audience's)
response all along

4.1.35
"the life of the self lived out beneath a self's characteristic burden
of cross-purpose"

"a form instead of a life simply compensated by the life more streaming
out of the form"

Four. 1. = STAGE IMAGE OF IMAGE EXPLODING
INSIDE ONE'S HEAD - AMAZING THING

Pattern emerging - As each scene develops, the character-to-
dialogue-with WS becomes more & more "illuminated", more
more a fit instrument of discourse/dialogue, ~~more even~~
more a "mirror" of what the WS would say
as that character - ever sounds like WS
as Hoch Christies "So long as I haven't finished meaning
neither will he" 4.1.42

4.1.45 WS - "I had it... But the I ... went past it." WS (S)

Reflects audience's (this one) experience - Think I have
in capsulated WS's experience, then I go past it - S
I know he is the Truth in a form - All his
actions & speeches illustrate ~~it~~ - yet when I try
to express / get up this perception he words, I become
like the WS in 4.1. So again he teaches
me not to "go past" his meaning.

4.1.46 - "rendezvous in the magic" - where alone truth can happen

5.11.38 & 39 - Theatre/play - the text ends by abolishing all

- (38) visualize it even shared with the world beyond's
- (39) - A completed vision, spreading out in its own space.

Proofs

6

ONE. ii. 10. 2.7 - 1st 1st (omit one "is")

TWO. i. 16. 5th speech from top - 1st line - "that the best" → then the next

3rd speech from bottom - benefits ⊙ Add final period

parallelepipeds? (THREE. i. 1.)

Three. ii. 12 - 4th speech - 2nd line - "as you behav^t" → Your (Add ε)

FOUR. i. 48 - 3rd line. Reconciliation (Add ε)

FIVE. i. 4 - 2nd line etc. Warns "w²2² mit!"
"2nd come up around" → AND

FIVE. ii. 5 - 3rd line - ~~SEPARATED~~ - omit "A"

FIVE. ii. 27 - 1st line - "p²er" → p²er

Needs period.

FIVE. ii. 33 - 4th speech - It is Him ⊙ He want do it.

FIVE. ii. 44 - 1st line, 2nd word - coming - Omit 1st i.

FIVE. ii. 46 - w⁵. middle speech. 3rd line from end of speech - preferred

FIVE. ii. 55 - 4th speech - 3rd line - INTERESTING → ⊙

Feb 24, 1978
COMMENTS OF
ALICE MATTISON

on The Moments of the Wandering Jew

1

(1)

Pt. V "marvellous" "the inventiveness of it..."
shy feel she should state a
~~self~~ disqualified. (1) not the kind of play should be
likely to be shocked to by

- (2) remoteness of theme
- (3) pervasiveness of visual

- all these (1, 2 + 3) make it hard for
her to react

Old Man
~~the~~ scene she found "memorable," esp. the
moment with ~~the~~ ~~blood~~ writing in blood

problem: ~~she~~ ~~was~~ ~~quite~~ ~~from~~ ⁽⁺⁾ new "comes to life,"
"its outcome doesn't matter to me" This
would probably ~~come~~ ~~over~~ ~~in~~ ~~the~~ product.
~~to~~ ~~be~~ ~~is~~ "pivotal" + "portent" - OM scene -
less so in other scenes.

study of OM & HOUTH (^{HOUTH is} "so neat!"), there's
a hint of ^{unpredictability} ~~unpredictability~~ that makes me
know it - in the piece of ~~with~~
the ^{"throwing power"} ~~throwing power~~ of my (DC's) ~~ingenuity~~
in these parts...
in 1st 3 parts (thru golden)
don't feel the "newness & strangeness"
that I do later on

It's obviously "finished"; in the
~~early parts~~ (till ^{old Mansard} ~~the~~) maybe too finished.

she has trouble - she thinks it does -
 with the "Jewish" aspect; how started
 is it supposed to be that he's
 Jewish?

She doesn't understand the very
 last thing... It's a "beautiful S. D."
 but she doesn't see but it's supposed to mean

the language is "astonishingly right"

"What sticks fully in mind" is Pt. V.
 "I felt changed by it [Pt. V] - not just
 because it's funny - though it's brilliantly
 funny"

An "austere" problem - e.g. the woman
 scene. "I find myself wanting more - tho'
 I understand why there's just that.
 To have a club relationship offstage - only
 a monologue to show it is "less involving"
 "A way far away way of talking about a
 relationship: on even if aware, the others
 asleep. " "

the ~~idea~~ "wandering" message far from
the impulse that led you to write it.

golem - sense "dida" + quite much it from
there, - kind of glee in Pt II.
I love the ^{star war} Architect, the Sep. Crystals,
the Dream w / A w / A y / a / D e m -
that whole crowd - all the paralytic
^{a few minutes} but I don't know what that of Pt II
the or the ^[golem] sense after it.

Meeting w/ Bob Goldsby (San Francisco
March 30, 1978) (1)
head of "Berkeley Stage" (small professional
company that has just sent ^{Bob Goldsby}
~~Innanzitutto's~~ Earthworks on to NT) ^{Berkeley} ^{stag}
- he's also head of Berkeley Dept. ^{March} ¹⁹⁷⁸
of Dramatic Art - but the 2
subs aren't ^{seen} very closely linked.

Drew set up meeting (Goldsby
was supposed to come to his party
~~but~~ for us last Sun. (3/26/78) but couldn't.

At first G. seemed unclear who
of us, as I told him about Yale,
etc; my NT/Boston/Harvard productions

But when I mentioned The Theatrical
Event, something clicked; a respected
colleague had just given it to
him to read.

I told him about Kuffman,
the Phoenix, Selzer (whom he
knew), Michael, etc.

He told me how they want to
do only new plays, plays "with
longest," "plays that really are
plays."

I told him I wanted to see
a series of staged readings, workshops
at a number of different places.

I said I'd be willing to 1.2 come + be in the Bay area for awhile.

He made some slightly remarks about "experimental" + "theoretical" pieces, however, when I told him the usual scripts conceivable, he said, "I wish you were around here."

He thought, at one point, I was hinting about a job teaching playwriting. I explained the sort of 2-reel workshops I want to do. He said, they needed more work ~~like~~ like that. But then we let the matter drop.

He said they've got 3 stages of production

- ① Full production
- ② "playback" series - a series of workshops/~~public~~ semi-public performances
- ③ stage readings.

I said, what I most wanted for the play at this point was stage readings + workshops by several different groups.

head BOB GOLDSBK } after reading play
Berkeley Stage

30 min home
Lecture - P. 100 - F-1
Palo Alto 4/1/78

said: he had great respect for it ~~and~~
- had spent 2 days working through it
- felt the visual images were brilliant
- suggested I might try a Broad-and-Deppert type script
that was all (or mostly) stage images

BUT

- felt the dialogue was "philosophical,
epistemological - not dramatic; had to
be worked out as if they were philosophy
- said he didn't have the background
in Jewish or Christian (theology) to
understand it - and felt sure this
would be easy with the West Coast Audience.
~~He~~ said he didn't even know the -y-th

didn't seem to notice the
st-appeal of
the script!

- said his reaction was "ambivalent," since
he felt the ~~the~~ visual imagery was
intensely dramatic (shouldn't be simplified
or changed), but the longways weren't.

(which he described as
the scene - the
the real WS)

said he greatly admired the Old Man
scene, I liked the opening scene - but felt
he didn't get the point of any of
= what lay between.

- said it reminded him of Faust, Part II [my old a-b, to Fa last scene]
 - co - posed the basic wanderer - into - fixed - setting structure
 to Luke = Context Depth

- praised Hochhaus, & lost here -
 but mostly for the visual imagery.

- said, in the Chamber of Constantly same,
 he found himself identifying with the
 IMPATIENT EXAMINER

MUST
 IMPORTANT
 COMMENT

- said there were too many speeches ^{where,} ~~at~~,
 of the various possible meanings, there
 was not ^(that was a) one, straightforward one (~~at all~~
~~the complex responses~~)

- said "if you lived here, we might
 read one part in a staged reading, with
 some prologue & introduction"

- ~~to~~ said staging as I'd specified it would
 be very expensive - & that such stage
 was essential. that it needed a good
 artist - "not a stage designer, - graphic
 artist or painter or sculptor" to work out
 the visual imagery.

Comments of Alice Letzler on
The Moments of the Wandering Jew

Received: Alice Letzler
Sun., June 18, 1978
6/18/78

1

UNIVERSITY OF VIRGINIA
SCHOOL OF GENERAL STUDIES

NORTHERN VIRGINIA CENTER

Cor. N. Fairfax Dr. and N. Randolph St.
(1008 N. Randolph St.)

ARLINGTON 1, VIRGINIA

June 12, 1978

Notes while reading "The Wandering Jew"

Impressed by the large fund of knowledge - on
so many, many subjects -

Suspense - I kept reading to find the
real WJ

Makes the mind do hard work - - - constantly - - -
but keeps up one's interest

Wealth of researched minutiae. WJ is horrified
at the thought of "being considered a wandering
encyclopedia of wit and wisdom collected through
the ages" - but one feels just that about the author.

As I read on, I kept wanting to characterize the "real
essence" of the WJ in so many words. I wanted
the play to do this for me specifically and it never
really did. When I finished the play I was overwhelmed
by the character - He stayed with me - but I wasn't

The lawyerish WJ never answers a question directly - never faces it squarely - so often acts like the defense lawyer - answers all other questions -

What is the source of the prophecies? Are they created by the playwright (ex. "when the WJ is near, the Saviour is not far?")

The play could be produced on Arena-type stage.

In Part IV, must admit I couldn't understand how the actors were to act out the diagrams re crossbar. Also, Part IV seemed a little too long from

Part V - I liked this, ~~and~~ want to see it staged - better than reading - This whole section cries out for staging.

On the whole, a brilliant piece of writing!

Alice Letter

UNIVERSITY OF VIRGINIA
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ARLINGTON 1, VIRGINIA

Sypos

Three. i. 4 A 5 they penitential

Four. i. 3 accommodate

#1, l. 2 ; A 2, l. 2 ; last A l 3

Four. i. 3
A 7 l 5 Last

Five. ii. 4
first stage direction - line 1 holds up

Five. ii. 24
line 1 separated

Five. ii. 50 (2nd stage direction. l. 4) textual (?) sky

Five. ii. 59
A 5 solution

CAI EMMONS

notes on her comments on

The Moments of the Wandering Jew

7/9/78

(1) p.1

CAI EMMONS - Notes on her comment to me ^{Sun} July 9 '78

She "adored" the play, especially the first & last parts.

Had trouble w/ the middle part, "perhaps because of my lack of background & knowledge." (I explained WT was supposed to come out of QUEST sc. resolved to shape his own image - and Pt. III showed his ironic failure. She said she hadn't felt that resolution in WT at end of Pt II - had felt ^{that it didn't} ^{rather} a kind of giving up.)

She said she felt constantly "pushed" by the language - it made her think, but she liked - she wondered ~~at~~ ~~if~~ how audiences in theatre could be made to get it all, that you needed to "arrest" certain points - ~~she~~ ~~couldn't~~ think how.

She praised the visual imagery highly - its exactness & suggestiveness (e.g. "the tickertape") said as a viewer she ~~it~~ made her start comparing poems, ^{she} ^{hadn't} ^{read} - script ^{that} ^{visually} suggests - - long time

She said she liked the ending as unpredictable & moving

She praised the suggestiveness of language in which gestures were specified.

^{she said:} times when WT is high & hushed - and then is suddenly filled w/ greater insight than anyone else & is hushed.

She said she liked her transformation in personality from being to end - from one overwhelmed by it all

[CAI EMMONS]

to me in charge of it all,

she said ~~actors for best~~ would have to be physically agile.

she said she wondered if visual footnotes in HUCHA Great Sp. would be done to those who had read my "visual scripts" piece.

She asked if it should it needed quick performers (I said emphatically no).

she said she loved "other model" business in last part.

Also in last part she loved the return for Pts I, II of quest of: "Are you really WJ" - that she felt a ~~click~~ click of pleasure at ~~return~~ layered returns of images.

She felt it needed and could profit by reading as well as performance.

LEON
TRAVANTI

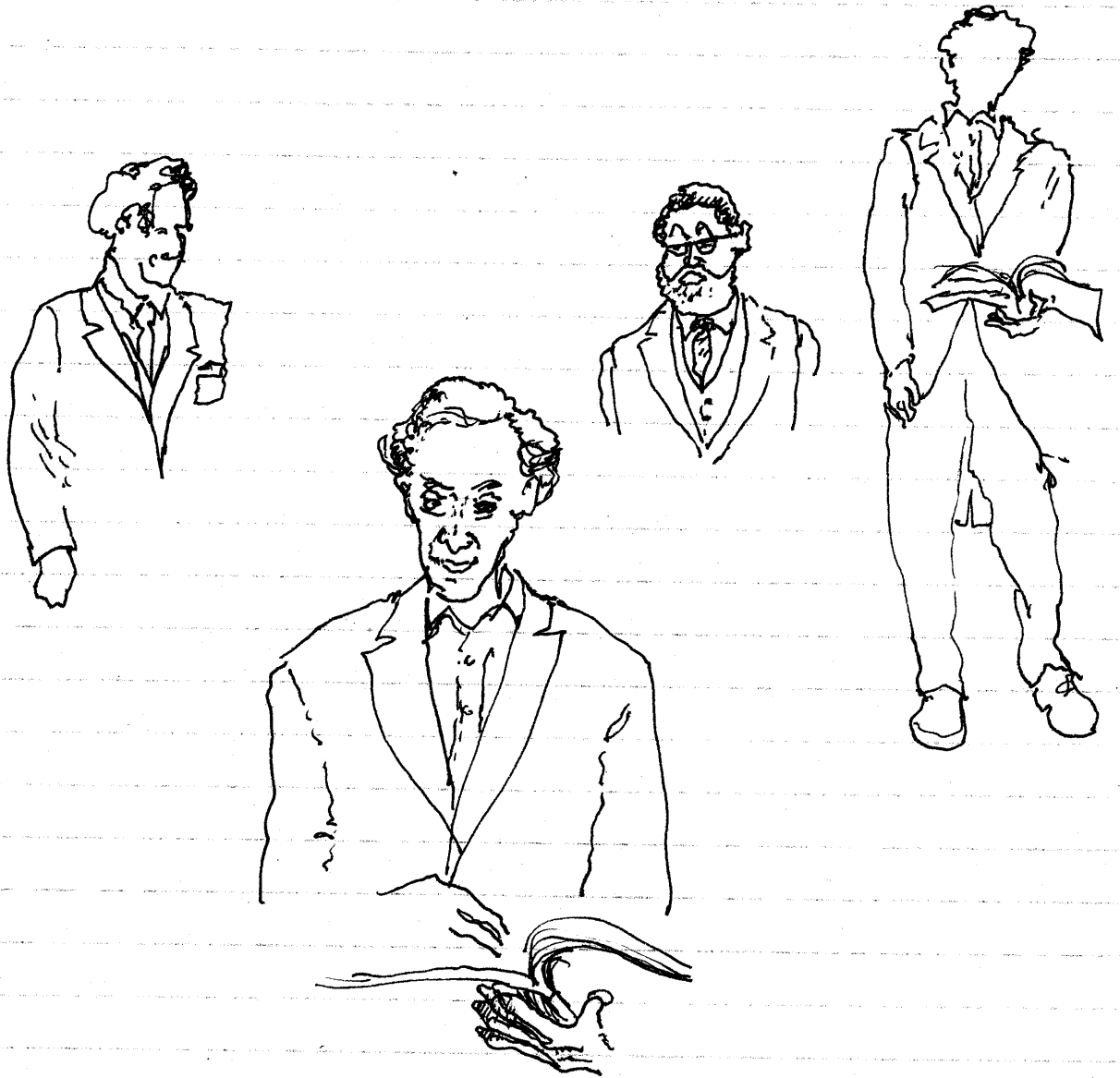
- sketches/comments on
1978 reading of The
Moments of the Wandering Jew



Narrator's complex descriptions + poor elocution are distracting

Notes on reading

rewards



1st Public Reading
Moments of the Wondering Jew



Wanamit

The Ship = body?

"I always seem to be about the age the situation calls for..."

"Had, I hope I've kept it down"... (ref. to accumulation of all that knowledge) wit & wisdom

"The flying ditchman gives me a lift if my "nowhere" happens to be on his agenda

"What can be said for a definition of pain that excludes what I feel!

your salvation? "I believe I'll be dealt with again!"

... "can one possess a knack of mixing to

"the figure... it is what it is..."

"that prophecy of yours certainly contains a thought for every occasion"!

"being the W. Jew..." its the kind of thing that things symbolize

"how does one explain a failure to be impressed!"

* "All the questions come down to this: - would you mind moving the mirror a little closer!"

"Oh? No more than that?" (just pay for widow) ^{mercantile} ref to wealthy jews?



New opening - Wonderful! Sets mood & meaning of play - 1 & 2 sets up the WI & Old Man scene beautifully - No chance of audience's mistaking the kind of play they're in - New opening gives a whole new or rather an explicitly expressionistic quality to opening dialogue whose natural speech rhythms play against this nicely -

Entrance of Tr Angel on p. ONE, 119. is perfect - Gives again that extra dimension of meaning to a seemingly "natural" moment - (Neigh pointing to space bet him & WI.)

Also like the way the WI almost but does not acknowledge Tr An's presence - Give as sense of progression - as if WI has ^{through} this conversation almost understood that he is the WI.

Love again "roads have a way of going blank as you once they get you off to themselves" & "some might prefer to see his my recent movements and abnormal stress on which movement"

Again, I must say that the Future scene breaks me up - It will bring down the house - Just needs the right actress. Every line is wonderful.

The 3 King scene is funnier than ever - esp. after the rather sobering new opening - a show stopper.

PP scene is brilliant!

Really like the "minefield" of images!!!!!! Interspersed w/ dialogue of PP & WS
Poignant of WJ's "at what point did events stop giving of themselves to me & start giving me myself again at every turn?"

ONE, 111, 9 - marvelous!

SUSAN'S COMMENTS THE RESPONSES July 24, 1980
Susan Cole's comments on 7/24/80 SLC

1st The Responses Love title (2nd reading, 3rd reading) NOTES on 1st reading

Beautifully succinct NOTE - peaked here

p.1 - "howling"?

S.D. - fine - esp. hand movement of Rabbi is utterly striking -
haunting really (will need on subjectivity w. actor to match the suggestiveness of S.D.) - exchange of punches before dialogue begins is very effective - we see the weightiness of the exchange before we listen to it

p.2 1st speech - Quality of writing stunned me - felt it to be a new level, intensity, a new kind of writing for you - same kind of fire there, in the speech

Quotations are wonderful!

AK ha! "One pronounces the blessing w. a divided heart." AT LAST!

p.5 Rabbi's non-relevant answer - "fled. of the bird" etc. STRIKING - UNCOMMON - admirable I expected to hear

Though I expected to hear more & more digressions Rabbi's speech which follows - wonderful

- a new humanization equality in the language - not the sharp impatience of his response

p.5 - ~~Reason~~

"Great Reason" speech wonderful

first speech - "And with that, the bench was still."
-2-
C. p. 9 - I felt suddenly that this is the least secular
play you have ^{ever} written - that it is about a mystery
that cannot be voiced or left in silence -
that its protagonist is in deep anguish, & yet
the only kind of experience he wants ~~to~~ to be had
precisely through this anguish of consciousness
seeking to break you the shores of that bench he
keeps searching in his mind

Also on p. 9 - I am now less struck by the questions which
continue to fascinate me objectively (they are also beautifully
expressed & wonderfully individualized, esp. by name & place)
than by the Rabbi's responses which I now longer even
think of in terms of response to external spiritual crises/
dilemmas but only as white-capped waves of response to an
inner spiritual crisis

p. 9
"when suddenly voices draw all one way" - Anxious - I
don't know all it means - & it doesn't matter -

p. 9 - Love the question re: irradiated letters standing for
Seems somehow the first question to directly touch -
i.e. - metaphorically capture something about - the Rabbi's own
crisis

p. 9 - "Meyer the Preoccupied" - Hilarious hilarity
Meyer's question also seems to focus necessary at
this point
more on Rabbi's inner search - feel a pattern -
convergence of questions & Rabbi's preoccupations

p. 9 so that Meyer the Preoccupied becomes finally
a serious analogy for Rabbi - preoccupied by
his own search

p. 10 - "Hamburg - Altona & suburbs" - ☺

p. 12 - When Courser is fresh clothing things as a
new pouch of letters (i.e. I reacted to this as
I do to Shakespeare, romance - esp. Tempest)
& questions arise in a Rabbi's own thought,
I am prepared for this by my earlier sense of
gradual convergence of questions & responses -
esp. Meyer's question - was that a dream or did it
really happen? & the answer - the distinction
is a dream - So now "levels of reality"
on the stage come together; inner & outer,
realistic & egocentric
voices draw all one way, now I begin
to understand this phrase

p. 13 Meyer now comes back as Preoccupied rather than
Preoccupied - is pressing in a Rabbi's preoccupation
rather than merely evoking it

p. 13 "one in grasped the connection, but was not
oneself grasped"

p. 14 Like Mobius strip business - Scribe asking now
from within the very heart of questioning

"under a sky already worn through with departures"
beautiful. "The sea at the end of the city".
somehow a beautiful image (Coney Island expedition comes into focus now)

p. 15 - Rabbi's first speech has the quality
of the great dream-visions - Seems very real as a
dream-vision - I'm having trouble expressing this -
It seems to be a genuine visionary experience -
"and when I came forward, it was into
another experience" - I love this

p. 15 is amazing - I cannot even comment.
It seems to be the very heart of the play.
It prevents me from analyzing it, trying to
clear a path thru it - I am stunned.

p. 16 - Like Scribe's starting to enter into, beside the
Rabbi's sensory experience ("hears" the Roar)
Scribe no longer a mass conveyor of questions-to-be-answered
but now a partner in striving to understand, or
rather simply to take in.

p. 16 - R's last speech - Beautiful moving "It was like the sound of
wind spreading..."

p. 17 - Scribe is in the experience - "What's that up
ahead?" Subtle, extremely effective - Still
ASKING QUESTIONS but JS a partner in the Search

p. 17 - R's big middle speech
 Wonderful - a whole new way of
 writing - never see it before -
 Much more deeply interlinked with lines
 emotional rhythms rather than logical-rational
 constructs - beautiful tracing out of a kind of
 gophery - language perfectly adapted to
 the experience of lines
 Final ll - "And it was the sea!"
 Give me a heart song -

(Line "that mist of steep fall" "that glowing beam of
 interaction" - the gerble before me on the night")

p. 18 - "radiance denigrating itself for voices" - wow
 Beautiful, rather subtle, ironic comment
 Rabbi asks himself - what are all those voices?
 & Scribe Takes to answer

p. 19 - "But the sea lies stunned and bare" -
 You are writing this play in the Tradition of
 some of the great English & American poets - This play
is done
poetic &
than any
other you
write
 Wordsworth, H. Crane, Whitman, Stevens -
 esp. Stevens in the first sense

p. 19-20 - R's speech -
 wonderful - "Sound in as the voices they had
 drawn back from being so that as birds they
 might see thru" - magnificent paradox

p.20 - R's last speech - gave me goosebumps
 This play was written from inside a
 visionary experience
 What "Master" is Scribe's next speech now
 takes on a new meaning for me
 Master of his own source, his own self-answered
 quest-question

p.21 - R's long speech - beautiful
 repetition of earlier ll - "fields of voice, grove
 of voice" - an wonderful - I didn't feel the
 full effect of these phrases till now

p.21 - Scribe "Turns off" R's experience - jotted me
 then I realized this simply reflected its
 visionary nature - I think you need this as a
 stand-in for Turned-off, simplistic audience response
 to R's speeches - but the character of the Scribe
 Disagree with the Scribe is still willing to understand the R's experience
 Scribe perhaps too quickly reshaped me

p.22 all that clamer only the sound of voices struggling to be still - ^{so beautiful}
 till the speaking draws all on you - This phrase
 now opens out, takes on a new meaning -
 Speaking met voices -
 how takes on new meaning - speaking drawing to a close
 - the clamer of straining toward stillness

p. 23 "K's first speech - a silence that goes back before" - absolute, inward, piercing, profound, marked presence - yes, I hear the silence!

p. 24 "His answer continuing, this returned Peace - line

Play rises from level to level. Finally, it silences me. It is being questioning - because it is about that - being "without question" is being amidst responses. Straining toward silence - The Rabbi is the voice of the voices, advancing to questions to an answering silence.

This seems to me to be Dante-like play - the work of analytic visionary imagination.

Queries -

Wonder if Rabbi's disease in questions p4 - a

1st reading

5th question - a his depression after 7th question or p5 come a bit too soon

2nd reading

NOT SURE it does - Actor will have to be already preoccupied almost at start to build to this break. Then on p15

On discussion of these things

perhaps "Great Deeds" should come be moved up perhaps Lithuania (p6) could be moved up

p21

"Rose Sola vs Isaac Luria" - This specifies reference in pull in a different direction needed in regarding to this speech

Remove that reference?

"The Road entered me."

stage directions

p26

Have some trouble w some of the direction of Sura - eg "what is the source of pathos that enters in questions the casualty?" & "Where do rhetorical questions fit into the remaining schema"? BUT Type 15 on by this point - it is hard to imagine just how much & what of the Scriber's original speech will be heard. This barrage of voices & RL movements like it, is brilliant

p26

"adding to (+)" ? refers ?

1st & 2nd reading unclear

Both

clearer & more mysterious in 2nd reading

ALICE LETZLER
Comment on
The Responses
5/25/81

the
Columbia
COLUMBIA MARYLAND **Jun** 21044

"It's not a mystery,
because it's a vision,
which is intended
to be a mystery."

Alice Letzler
May 25, 1981

After reading The Responses

Susan Cole

4-29-83

The Gods of the Theatre - 1-

1st reading of The Gods of the Theatre

Apr. 29, 1983

SEC
A. 1

Opening sp. - Wonderful - so precise & suggestive, play-with-itself!

[Reminded me of Yeats: "Sailing to Byzantium"]

tattered coat upon a stile, unless soul clasps its hands & sings...

I.3 Old Dea - a riot, a "literate" riot!

"in all my seasons on the round"

"the avant-garde invents the wheel"

I.4 Titagost?

Old Dea - "I could part, & out would rush" - wonderful! ^{whole speech}

Dea - "be quiet to it, so long I redefine as..." ^{just}
e her off speed... p. 5

I.6 ^{whole page} Wonderful (whole going down)

I.7. Tp - YG speech. Rise a level of meaning / resonance
into changing speech idiom. Remarkable effect.
(characteristic of Pirandello's plays)

I.7. - Old Dea - middle - "you don't know..." wonderful - ^{also mean} levels of meaning

I.8 - Pirandello-esque (action rescuing author) - but with Colean ^{es} they can't come what then
might be taking you away for

I.9 - Tp - Dea speech - Wonderful

begin ^{4th} speed (Dea again) - Language begins to release "thicker"
meanings, impossible to stay with the literal situation - a large

mitzpoth is gradually unfolding - its meaning has to be
understand gradually, not speed by speed, but
"chorically" - ie by the network of different voices -

Play telling its audience how to take it

What may have begun as a depressing sense of black abyss (I don't know)
has become something rich and strange,

Further responses
to this remarkable
moment on I. 9.



-2-

h.2

I. 9 - I get a sense of Yeats' eyes, but all is black
(a great case of blackness - space itself blackening
out for a point) - & yet sensual (velvet pressed to
nakedness) & in & of, for itself (against the
indifferent stare of the dream) - It's like a vision
out of Yeats' vision - remarkable, suddenly, fully present
before you - chronically - in the play (not with
an individual character or consciousness)

Haunting - not fully clear yet fully haunting; "when backstage
no longer seems backstage to anything ... but leads on
through itself..."

I. 10 - Top speeches - Very funny - (needed relief) - & serious

I. 12 - "godhead reorganize itself as a descent out of fullness" was
3rd speech from bottom - fine

I. 13 - baby goat - oh dear! 

I. 14 - "an end to the representation" - level rising

I. 16 - middle - Y6 - Speech not clear to me - "face down and
wore back"

b.3

WONDERFUL

I. 17-18-19-20

a riot, wonderful, true, speech rhythms & lyrics
Ideas are perfect - A nuanced parody

I. 22 wonderful - "done a job on the impulse"
"getting down to basics than getting down"
"having found" a way down from the impulse

I. 23 3rd speech - fine
O.D. response - wonderful! Exclusive career focus

Notes: Remarkable pattern in this play: haunting, suggestive,
"loaded" speech filled by quiet silence, darting, witty rejoinder
- Somehow both "modes" have their impact w/ a sense of discontinuity

I. 24 ^{For me,} "no opening for a god in the present performance"
opens out - as a possibility - out this play
(Gs of the T-) & all present performances/plays

Y6- "It not the god - what then?" succinct statements like this bring up the whole question of the play

I. 25 - "glitches"? Dean "The unexpected should be a source of impulse" wonderful character!

I. 26 - "I can't - no show in evolving"

→ O.D. - I. 30 - "when the god left off & the actor took over, who could say

I, 31 - Random note: Always as I read the script
I can hear actors delivering these lines, all of
them - In fact I hear these lines rather than "read" them - 4

p. 4

Act II begins wonderfully - This is an act -
a new act, a second act -

II, 4-5 - Stage as a space all twists & turns - 2
lot of possibilities - reasons, motives

II, 10 - "an act w/ resonance, a pure downward shearing"
A new form, neither tragic nor comic
A post-modern passage ↔ a primal, pre-civilized
impulse pre-socialized

II, 18 - middle passage - 16 - time

II, 21 - How daring!!! To bring ^{the} God down

II, 22 - reins a sword tugging in diff directions - y wonderful
Brings them together - become unit

III, 1 - Clearly an act - High energy - wonderful -
Same chaos (when I messed) but in a new mode
- a third act

III, 11 - Beautiful - esp last speech

& III, 12 - middle passages

III. 15. 5th speed a mt - Lovely

III. 17 - 2nd to last speed - "a scandal & a smile" + love
peeled fruit & (i) [what do you know from peeled fruit?]

III. 18 - "Defending against an awareness of collaboration"
A brilliant analysis of Oedipus Rex, by the way!

III. 20 Debate re: whether OR in any version contained
Oed confronting Laius
You have present essence of (pro-)tragic situation =
ambivalent confrontation of father & son/kill

Looking up, craming upward, is also a
way of exploring down, going deeper

CAME
upon me
with a
physical
impact

This play seems to me to contain
all your other plays - their situations,
quests, questions - but unlike them
it offers (clearer) answers,
through stage images & resonances of
language, to the haunting &
startling questions it raises. It is,
characteristically, all about theatre
but in being all about theatre
it is about more than theatre.

It is a truly confident play
 & it makes its reader/audience
 confident, not easily confident,
 not who necessarily accurately
 confident, but filled with
 a sense of having been
filled, by the play, with a
 sense of understanding,

Through the word-play, consistent
 repetitions (down in all its idiomatic variants,
 e.g.), nuanced & undermining exchanges,
 repetitions in dialogue of "actions" or
 rather redefinition of actions as
 exchanges in dialogue, etc

→ of how theatre means & how
 it shadows & shadows forth
 conundras of existence.

CAT
EMMONS
comments
on
The
Gods of
The
Theatre
1985

Metaphor
nature of action
how we fit into life
nature of theater
nonverbal
Like mix of very theatrical moments + dense dialogue

CAT EMMONS
comments she gave
to me in NY, 6/15/8
3-5 pm
See from the
MACHINE for that date
for additions

- Evoke?
- Reminds me of "No Exit" or "The Balcony" - presence offstage makes imp. to action on stage
- Love image of old-timers discouraging beginners, threatened by youth, action etc. (like film biz)
- People becoming no longer useful, w/o a role, old
- Hermes garb - skeleton of what once was?
- Love Dea conducting exercises I.17

I.22 YG vocalizing fears

"What if it is past my hours" . . . "What if I am not sufficiently unlike what I enter"

Out of time + yet
References
to mod.
life

- I.30 baring of Dea "she's always trying to get everyone into leotards + Tegwammers
- III.8 Chrysler Phaeton

Crane-keeper + young god
both have the readiness to play on words

II.8-9 passion for- down "downwardly mobile"
endlessly getting to the bottom of something

II.12 I can only lift you down the gap I find in you

II.14 "There will always be those who can enter upon life of stage by keeping a distance from it."

Role of Cranekeeper?

Meaning of ~~what~~ moving shadows that are reduced to 3-lines

III.2 work process of actor as already the tragedy

III.9 YG I did not so much advance thru that darkness as learn whatever was happening to me in that darkness as my new definition of

III. 10 YG ^{all} inner structure

whole disc. of what happened to YG, his descent + intervention is dense, ^{in the abstract} needs to be dwelt on, slowed down - seems too long before he gets to specific details

Many
funny
lines

Dec - a very small "oh"

III. 17 ^{Glenn} The build-up of air + heat can peel you back like a fruit. Sometimes you hit the stage w/ nothing but a scandal + a smile

III. 20 Greek plays ^{not} containing violence - is this true

III. 26 Ak-choolity

III. 38 ^{CRK} "A theater that has learned to take its dangers for its subjects..."

III. 40 CRK "We are along a single trajectory Thou + I . . . Return the heights of avoidance + a profound immersion pierces the crane"

Love the ending ^{trickery}
the trickery of it

III. 13 "What is Theater but exchanges?"

Susan Cole
Comments on The Muse of
Self-Absorption (PLAY)

Wed, Dec 7, 1995 1:30pm

12/7/95

Wonderful epigraph! (Will it be translated
in printed ed. (I hope?)

"Rescript" - immediately caught my eye -

"Fascinatingly enigmatic
with three desperate choruses
& a boobyfile"

Wonderful

I sit & look at the title page for a moment.
Never did this before - I sit & take in
the title page - the way I might
pause at the entrance to Agamemnon's Tomb
in Mycenae - feeling the uniqueness
of the artefact I am about to enter

(You) NOTE: A new style - direct, casual, open,
engaging, convincing, w/o making us feel
pressured or misled about

Preface (but you see) Again a lovely reminder
no huffing & puffing
Just a reminder
& a necessary one

because by now I really want to
read this guy's prose, his own
voice - I don't want to

give that up so soon -

But I obey - & skip his
Preface

As I pay thru the Preface I notice
first underlined heading & format & layout
I do not read Preface

p.1 "Somebody's idea of work" 😊
But it's DSC! ordinary parts, blue work shirt,
leather vest!!

I love the glare, description & conception
scene of writing / rescripting fascinates
& p.2 glare as direct/actor on the scene

Loves sd where sth awaits her face from her gesture
ie I love the visual image I get (constantly)

p.3 no in crowd please 😊
"dizzy rambles" 😊 😊 😊 1975, I got it!!

It is, by the way, somewhere betw p.2 & p.3
that I realize the aptness of my initial
response to the title page, that, in
other words, I know that I am
entering a work of brilliance.
unlike anything the writer (not the
play's "author", the writer) has written

p 3

no longer called up or called to - wonderful
last sentence, last ¶ - wonderful

p. 4

dithyrambic downturn "

Swings of other stripes - I like the

tone last sentence, 1st ¶

1st sentence, 2nd ¶ quarterly like
but with 2 new effortlessly achieved feel.
("Just to keep her hands, the Muse tries
rallying...")

Love last sentence, 2nd ¶ (be not for her...)

"script or be scripted, be written nice off" - wonderful

p 5

"well, to write." Clement! wonderful
The Muse is writer!!! I love it

Oh God This is William - / mid page/
I must stop taking such detailed
notes - I am compelled to read
w/ these pauses for writing my thoughts

("more a position than an experience" wonderful!
is when I stopped the kind of note taking

p 5

The ever-present er

(Thinking of The Responses)

!! (2)

p 6 Muse of Dismissive Characterizations

p 6 = Brilliant

p 7 "a big influence..." marvelous

p 7 = brilliant

trusting an old bottle with under

sister Art shimmering to

weighing in with a team

? since a sixth sense "you try... own eyes?"

"another good space list"

p 8 Hellenic wide "

"a second more hazy 2 thoughts"

p 10 "I write my attention" wonderful

(Note - I love the deconstruction of who's speaking/writing, who's "inside" or who's "outside", who's dictating & who's receiving)

"writing from experience" you have made with a series of questions, not a statement 21 21

p 11 "these wild cards" :)

Conversation" = brilliant!
et al

poll

Now I see that gesture (that first struck me so forcibly) again - hand shoots up, face averted from its own gesture - e. it has touch or more assurance in its unfolding context (as its context unfolds) as if to say this situation is not what it seems, i.e. NOT what it looks like.

Let's
On p. 16
I see another
description
"facing
off"

active	passive
standing	seated
male	female
unhindered	repressed (clothes)
writer	secretary

p. 12 Query - how does metaped "float" over s's head?? (I love this concept) / I see = his hand "floats" "dismissed" - wonderful word

p. 13-14 brilliant (Alice scene)

p 14 brilliant in its entirety

"the still part ... once more (meaning) stops the heart - but all of this page is brilliant brilliant brilliant"

2 p. 15 - The coup de Theatre - brilliant

(p 16 offering a deal so long out of the game | Colman treats)

due to extreme hunger

2:45 - Here I had to "huck" for lunch but I didn't - I keep reading as I eat & so my notes are retrospective for pp 16-18

6

p. 16 - Gettin' on. I love this (includes Muse of Ill-Judged Persistence)

p. 17 - ll 1-2, 3-4 (but listen who knows)

"No, I'd - 'she'd' mean"

I think this play is great (paradoxically) furthest imaginative entering of the truly other (gendered), character -

p. 17 - whole page - wonderful Unhappy passage - moses hate bureaucracy :: CoLean treats

p. 18 writing with its eye elsewhere = The stage expression of which is that initial side that so struck me w/o my knowing why!!

p. 18 brilliant & profoundly provocative - writing as misunderstanding, misreading

p. 20 "Desperate choice" - I haven't read Preface but having her speak ^{does} seem a significant "desperate choice"

side. Up middle - The play is getting more & more uneasy - my heart is beating faster (karnations on single mark)

Note to 2oth (you) - others will read that 2 on p. 21, not having it forbidden - man needs to read differently, when there is

In other words, to me you have your first audience member, not necessarily your first reader - as of p. 21

p. 21 I feel the connection but this play & Fire at bottom of p. 21 ("a message sent & received" by the writing self)

p. 22 Deenan. "sistly overflight" is CT

p. 23 fire "The jumble of ditto, undistinguished & yet the source of extreme weeping & trembling"

p. 25 As reader (I'm fairly certain not be an actual production) I was ^{at first} confused whether the comments he quotes & those not he quotes were both the Muse's or the first the Muse & the second the author because he took care the non-quotes voice seems ^{so very} different from (a) Author's voice (b) Muse's previous "voice" in her previous note slips

I see on p. 26 that they are as I suspected. sent - colloquy but The use of qu. T. D.

p. 25 cont'd The content of the
 colloquy ^{strangely} reminds me of Fike!
 writing as self-revelation;
 writing is the experience writing
 relies on

p. 26 impulse to depart from writing must be
 written - writing is the writing of the
 impulse to depart from writing
 For the writer, "to be a poet to be"
 is about writing

27 first ^{Muse's} reader wonderful!

29 ^{Muse} ^{wonderful}
 surely fly-byer? Realize

Decided now to read w/ fewer note-taking
 interruptions

3:30
 pm

p. 31 top 9 ' U2-4

p. 32 - Got a little confusing to me as reader
 because MUSE had left - Muse watching
 Di. Dynamist while Arthur watches Muse
 watching Di. Dynamist - but Tim
 sequence is what had thrown me, I saw
 previously Arthur describing present w-stage

p. 32

STh is writing on stage -
 Author looks over her shoulder -
 Author describes her looking over ditto's
 shoulder as he writes just as
 he looks over Muse's shoulder while
 she writes -

Author seems to become dithyrambist?

p. 34

TYPO

l. 3

I could only THINK?

I like the Author's poem -

p. 35

"who speak ~~into~~ my silence ^{of} from you own"
 gives a chill

TYPO

p. 36

(Back cursor @ delete)

two separate operations on computer
 cursor cannot delete

p. 39

but "the low-interest" never had figured
 away this single's strings, as must
 be clear" - NOT quite clear w ID
 meaning to me - "the low-interest"
 is the nuclear phrase for me

not rapidly to this point

10

p. 44 - Transcendental
Cass. " gasped at a figure of the
poet gasping to

from what hand met?

lost ~~above~~ & top line of p 45 - wonderful

p 45 115-6 by wonderful
116-7

p 46 middle - underlined - ← wonderful
" could hear, or writing itself, a music
to writing "

p 47 "Rediant + Bold condensed" yes

p 48 poem - Barrothful - esp. strange &

p 50 whitings as the Glare

p 51 Woman's voice singing "at"
I have goose bumps

p52

paper shirt flutters - ~~per~~ sheds it
fluctuating again - The dance of writing

Incredible image - lit. stage
No language, no actor, no action

Awesome !!!

Document II - Brilliant - "what is the ^{9/1} ~~best~~ ^{ever} ~~best~~ ^{IT} ~~best~~ ^{has} ~~best~~ ^{been} ~~best~~ ^{said}"
93 - amazing - nothing like it has been said
95 - began analyzing

Document III reveals what I wanted out
by enduring initial confusion (see
my earlier w-process record of this)
A really important document to
read w its place, I think -
to read it later has a post-play
effect - The Muse's voice
is so strong here - If I
read this post-play, I need
to re-read the play with
this voice w my ears

Document IV Some of these
should be included in your
theatre program - ?

esp. Brecht & Derrida
& James (I felt James
here!!!) & Ronell

Doc I - Please "sing" this to
me, my darling

Preface - 1st of "wonderful ^{the} step"!
(wakeup step)

Boy are there truly desperate choices

p II - "small"? Hell no!

TYPE

p. IV - 1st of / → period ?

bottom - (Yes! It does collapse that
distinction

~~Love and I agree to disagree~~

(& sometimes it made me ^{when}
dissatisfied (in letter) I ^{didn't}
meet ^{met}

p/v D.C. #2 - Cannot the voice
 be an uncanny thing possibility -
 with the stn. an author's voice
 exactly but the voice of
writing before it is written?

2
 woman's
 voice

D.C. #3 - A real dilemma -
 some really clarifying material here
 (I got dizzy w/ it during
 one stretch)

VIII - Dilemma stated exactly
 as I felt it.

me: Backfile = same 7 actors w/ 2 doubt

XI - From my close observation of dramatic
 text w/ rehearsal (beginning w/ R & esp.
 Chekhov), I think you are describing
 the trouble of every dramatic text
 that is with the staying
 of its trouble

your note on the casting of the
 Mute Muse (if you have seen
 voluntarily perhaps side note option
 #2 of P.C. #1 - "keep silent")
 is utterly right - It must
 be ~~the~~ ACTOR'S SILENCE -
 the silence of the actor,
 not a dancer or mime.

This is the most brilliant
 play you have written.
 It must & will be
 staged - I think it
 needs to be shot to
 the best agent for NYC -
 tomorrow.

It is indispensable
 for the theatre - &
 (though this may seem a trifle
 but TV you it should be taught in
 schools)

next
 100

I have been with it for
over 3 hours - &
I am stunned -

It is the highpoint
of your writing - &
yet at the same time
it feels like a

(genuine) New Departure

I cannot thank you
enough for the honor
of being its first
reader/audience -

The thing is - I feel as if
I want to run out & talk
to everybody I know about it -
I want everybody to experience
it - Today - I have been with
westruck

So

MUSE MUSE of SELF-ABSORPTION (play)
Susan Cole's 2nd reading 7/31/96

① Love the sub-title (again!) (3 desperate... / h.1
"Rescript" mysterious
want translation of Greek

I want the Preface to be an "Afterword" -
too tempting placed as it is

11-93- 1st sentence - wonderful, amazing distinction! a last
sentence after colon ("praised re-orientation")

"The text of solved problems stands free of the Theatre!"
Ought to be your program in mind w/ Directors -
wonderful!

Typo p.x comma ^{needed} after "invertebrate" h7

p.4 - Hilariously witty - wonderful
e pp. 5, 6, 7, 9, 16, 17

Feel this
More so than
last time!

middle of page

will not abide with ~~were~~ readers
no longer in the previous relation
the writers, who are her stereotypes
where is the audience or other
for the Muse of Self-Absorption who ~~writes~~?
as a "waking writer" (p.30)

Low! 2 chaotic sunset
sisterly fly-by's

p. 29

7-21-20
Musa
h. 2
see

How can Arthur be dictating p. 30 -
other acts of the 2 nurses &

Explained on
p. 29. but
response by 15
still unclear

A.I.s as we thought (mid-page)

If he didn't know she was writing when he
that she was trembling how can he know
what she was thinking when she didn't speak?

p. 32 - who is speaking?

Very confusing to reader - perhaps
not to audience w/ the picture

but s.d says Arthur is ~~moving~~ moving about the stage
his own note but ~~is~~
Arthur's voice (?) continues
narrate?

is he dictating?

has left, hasn't she?

Resigned - "flings from the room"

7-31-96
Muse

pp 35-36 re Silence

see (3)
p. 3

Silence me - w ewe
really silence me

Make me proudly embrace my own genuine
silence as my response

pp 43-44-45 ⁴⁶⁻⁴⁷⁻⁴⁸
amazing, mysterious, wonderful

p 42 - "they" type? (last line)

"The hassle between silence and song" to be
The story of that crisis - wonderful

p 51 - SD 'out of the window'
comes a woman's voice -
Gave me shivers!

SD in pp 51-52 give me goose bumps
that would go away - then acceptance -
The Glow - the offstage presence
Muse walking offstage straight to the light

Mose 7-31-91
b.5 (5)

Of all your plays I think
is the most difficult to "read" -
The first 2 readings are still a "first"
reading for me - I need to see this "script"
skipped with its 3 desperate choices completed -
& resolved. And yet this play speaks
as strongly to me as 2 women & a writer
as anything you have written so far -
In the final pages, beginning with p. 43,
I am awed & shivering ceaselessly -
The stage directions on pp 51-52
create this effect as strongly as the
writing which precedes them - The final
image is incredible, waffable -
I do not need a word to
know more than this about
writing & waiting for the Director.

Thank you, darling
How did you do it?

But how can I dare speak?
"Authentic saying [is] simply to be silent..."
& even this writing of mine should be "an act of silence,
allowing itself to be read in its entirety" by you

The Document

Me
~~Me~~

I Think Document II may need to be
in addition to a "real" Preface
or a Foreword (i.e. something that can
be read prior to reading, seeing the play

& Document IV might also

be a separate page: a
"Promotional Page" at
the beginning

Note -

Is there ^{or there} a pen or "real" ?
(real-to-real type recorder)

Susan Cole

7-6-95

2nd reading of In the Black and White & Fire
6/22/95

Susan Cole's Responses on her second
reading of David Cole's play,
In the Black and White of Fire :

- (1) A second reading of this play produces not only new responses, different from the first, but also does not include in its responses certain first impressions / reactions which may have been interestingly "off-center"
- (2) This play requires two readings
- (3) This play is so different from the usual playtext that much / some of one's reading energies on 1st reading are unconsciously absorbed in "taking on" the "strangeness" of the play one is reading (all those words are to be taken as having positive connotations - As with Proust, after vol. 1 one begins to read the text as a friendly acquaintance, so with Black & White one's rereading is less anxious, more confident - Difficulties are embraced, facing -
- (4) Is this a sound pun in the Seamus name? (suffer) (suffering)
- (5) Why is the Reader's chair folded?

What does it mean that the Reader Rejoins
The very end is no longer reading?

Initial difficulty on 2nd reading with the
phrase "the Tablet-Bowed" (grammatical)

(8) I took pp 14-15 & footnote on p. 14
to indicate not just Theater's Trouble but
writings Trouble with representation of
uncanny "tasks" -
Footnote, p. 14 - "to stage the script" at this
junction, can only mean: to stage writings
despair at the limits of its own power.
I take "its" to refer to writing
not just writing for the Theater

(9) It did occur to me on p. 14 that the delicate
of light as Gen. Welfer's production of
The Tempest on 7-4-95 which "immobilized" the
members of the court party in Act II could
be a small version, be the "mask of fire" of
The Tablet-Bowed on p. 14.

(10) How will the non-readers of the text, in the audience
"read"/hear/understand the sound of one staff striking &
silencing another, so crucial a moment in the
sound-scape of the play?

(11) The play seems even deeper, more filled with mysterious
potency on 2nd reading (2 it was no slouch in this dept
on 1st reading).

On both readings I felt a clear allusion to a marking of
Beckett's Ohio Improvisation

I feel Miltonic & Yeatsian allusions / reference to B&W

COAT of BACK of p. ①

(6) What does it mean that the Reader at the very end is no longer Reading?

(7) Initial (grammatical) difficulty in the phrase "the Tablet-Bowed"

(8) Re pp 14-15 - I took this to indicate not just Theatre's Trouble but writings' Trouble with representation of uncanny "truths"
Footnote - p. 14 - "to stage the script, of this juncture, can only mean 'to stage writings despite the limits of its own power.'" I take "its" to refer to writings, not just writing in the Theatre.

(9) It did occur to me on p. 14 that the delicate hoop-shaped sheath Δ of light in George Walter Delacorte Production of The Tempest on 7-4-95 which "immobilized" ^{members of} the cast party ~~individually~~ in Act II could, in a smaller version, be the "mask of film" of the Tablet Bowed on p. 14

(10) How will the non-reader of the text in the audience, "read"/hear/understand the sound of one staff striking & silencing another, so crucial a moment in the soundscape of the play?

(11) The play seems even deeper, more filled with mysterious potency, on 2nd reading (i.e. it was no slouch in the department on 1st reading)

(12) On both readings I felt a clear allusion to a making of Beckett's Ohio Impromptu - esp. p. 44, meeting of eyes of Reader & SBS

Susan Cole's 1st reading
In the Black and White of Fire
June 22, 1995

CONGRATULATIONS

on ~

Brilliant

Black & White -

All my love & awe,

Your wife

6-22-95
SLC

Susan Coley
1st reading
June 22 '95

In the Black and White of Fire

In the
Black &
White
of Fire

Dramatized pages - Knock-out ^{unrepresentative piece - not completely but last 50}

List of Chars - intriguing for set-go

opening sd - re ^{self-addressing} disembodied light source - fascinating
love final sd - "Indeed in"

p. 3 - No plan you've written before has been
So clearly ^{in detail} vividly visually imagined
Single determined stuff ☺ reminds me { At end becomes suddenly hearty

SBS - first scene
p. 4 - Never saw you write like this before
It reads like poetry - beautiful
p. 5 - Reader ^{as in p. 4} comes about a poetic rhythm
long superhuman "traits" (multitask) quintessential

p. 5 - Query - how will large audience see / be able to
make out the page of sawawled script of SBS

p. 8 - "as one bit script wavering & idle the while"
beautiful prose (Mithras formation) (quoted on p. 20)

p. 9 - bitter - every mark "set me down farther off the mark" ^{useful clean return}

p. 10 - Reader typ last 3 ll - belle
& rest of page - "unanswered, unmet"

Lita Rev

p 11 Scull-in-progress
majesty of the figure has come home to her

p 12 Musee - last 3 ll - amazing - This question
as the question
Reminds me of WJ - that "gentle" smile
to be figured out - Undeapherble dilemmas

p 14 - xp - 11 - wow
* a flat - yes! ("I hear not to view")

p 15 - xp - belle
Game of note-taking - full concentration
on no. 14

p 22 button - "real eye & wrought world?"
"world of puss he wrought out"

& top p. 23

p 24 - parody - cross Juvine writing - IBIT
fills mouth with words of praise to be shot at
Juvine write

p 25 Amazing - (all trace of writing gone) belly write
what his eye does by saying to eliminate
that which prevented itself for saying

p 27 xp - Resolution enters dramatically - belle

p 29 - AMAZING (SBS - GTR speed
"And if I never read -"

The sheet I read
shall be consumed)

pp 30-31 - AMAZING images of struggle
of COPYIST as visionary writer

p 31 Trained from as vision, writing returns 25 p. ind
but writing is - irresistible impulse is to be read

p 33 VERY neat!! (I missed pp 5-6 first)
Now I'm feeling the

p 34 - TP line - "put me in the way of thy hand"
pen - in the same way - in opposition to

p 35 - AMAZING
p 36

revised 124
p 34 even thus

I can no longer write - your prose
~~IT'S~~ like poetry - The only
means of expression are its own means

Romantic comedy
by the spirit of
m. p. 43 - come down - comedians come down -
minds on problems what happens self within
high serious - (Celia) Turn windplay
metaphor of self-advancing by means of
advances in meaning & resonance by end of play -

4

now

Susan Cole

Comments on Black & White play 3rd reading

In the Black and White of Fire 5/8/96 - 3rd reading

J-8-76

Susan Cole

(Susan Herbelman)

Dramatological Page

This time the first quote on "Kushnary" the play to follow I read held me, stunned me - This page is a new kind of witness more leisurely page & the image of writing with fire upon time astonished me - It was a mysterious visionary image - a revolution of mystery.

"hidden in the visible form of white light" (G Schlemmer - 2nd quote) Echo of Coleridge's "Ode to Stargazer"?

Opening sd - I'm more struck now by the audience percept that a seemingly disembodied self-advancing light is a hand-held light, a light attached to a body

Why is Reader to low-backed chair? (I never get over this ☺) Sign of secondaryness of reading? - transparencies & overhead projector?

odd "imaginary" Hebrew script in Pattern Book but actual script names give a p.s.? If so, why actual Hebrew script names?

p16 - "reading?" why? "reading?" from the Pattern Book page

Such a poignant situation - reading this visionary vision of the first fiery script

~~p 10 "day's labor cease" (confused me)~~

p 20 - middle Reader: "The copyist (as I read) reads the we hear SBS read - needs while I read 'as' - ambiguous needs just as I read needs only because I read needs what I read

"intercalate evasions of 'as'"

B. H. H.

p 22 - last 2 st- strike me more
more powerfully in this reading'

P 2
S. Cole
5-8-96
Black
&
White

p 25 - "shorter channel state... first light" - belle
p 31 - AMAZING image of writing "burning" his flesh
lets of writing "impressing" upon flesh what they cannot
otherwise impart - writing as the most
vitaly charged character in the play erotic love

p 36 "the telling over that blank which is writing"
wonderful

read this from here to
end who trying to write
to get full effect

(1) love the phrase
"first fire"

Shivers at end

"New" sense of ending -
what the audience can never see is the writing
that fires the play, "the first fire" of writing
that impresses itself upon the flesh of the actors.
IT cannot impart otherwise than as fired-upon actors
on stage - the "true text" of writing for & in
the theatre is always invisible - Everything audience perceives
is "in the text analysis" interpretation of that "first fire"
this play re-imagines the scene of transmission of its own
power - Radiance appears visible, distinguished w/
moments of recognition
Looking at a play in performance is looking
at an empty text - Behind theatre's "fullness" of
meaning is the empty text

Susan Cole First Reading of Ithamar Play - SUSAN 8-13-98

1st reading of The Recall of Rabbi Ithamar be Zakhel - 1-
from Ecstasy

Oh my god I love the title; Aug. 13, 1998

"What is being" very Colerian phrase

"I must frequent" - I like this 1/2 paradox

p. 1 - this stage direction - "under drawing" -
is almost a poem in itself

This whole sequence of sds is astonishing -

The eye is guided from view/looking to view/looking

p. 2 - Handmaid's "singing clean" parchment for reuse? ^{not clean}

at p. → I simply love TAGS - can't stop for
Comment B - will try to -

p. 6 - Love the names of Heavens - Theatre of resonance
Theatrical

p. 7 - For I hear Milton's description of Satan - ^{Ithamar} revised in the
margin -

p. 8 - typo? "on by night nor moon"
former scribbles most times - hilarious "I don't immediately
get my finger"

p. 9 - "In Milton's first run at Heaven" Colerian

p. 13 - "plus-plains - An echoism of vision"
repeating phrase

p 14 - picky point - Current Scribble seems to run out
 of pages awfully quickly - ~~page~~ pages are smaller
 than this one I write or he writes
 much larger than I do! Felt the ^{lot} pushing him

p 14 "I move like the sep left by the dropping away
 of the spatial"

"Unadvancing, Glide" - wonderful Coleridge concept/phrasem
 a slight advance in WJ's final mode of locomotion

p 16 Story flow!

p 12 Amazing - Last passage "up there" - coup de theatre
 (where there is no "up")

p 18 As you might anticipate, I hate this "obligatory" tripping
 of the woman " "

pp 18+19 - Love this stage metaphor - explained as
 "unimaginable distance gone in the motion that neglects it"
 Satan-artist; the mind notes its own heaving, hell
 what is "out there" is right here

p 19 The site of sight / vision is the "innermost
 freewheel" of the seer himself

or
 "site /
 sight"
 homophones

p. 23 Pure Handmaiden!

FS: "take her home from here mid-ecstasy?"
CS: "we need a reading," wonderful Coleen voice

p. 24 "Interpretation as ecstasy"

All Village Voice editors cheer simultaneously

p. 25 wonderful ^{stage} metaphor when Curt Smithe
wks splashes white radiance on Ithamar's face

p. 26 Woman's "fervent mime" - woman unvoiced
Neither speaks nor writes

"Having failed to find any means to assist her"
we assume she can neither speak nor write
in her role as Handmaiden - the
word "Hand" becomes ironically limited
in her role - the unwriting "erasing" hand
while the man disarms "bumping I down from ^{mid-}ecstasy"
'washing the tent'

p. 27 - TPO - met to test of her own (C) p. 27 (T)

p. 27 - Ah!!! Wonderful overturning of my
"feminist" growling. Handmaiden enters the
visitory walk! And unlike Smithe
she does not literally speak I ~~that~~
"allusively reciprocitates"

Her visionary perplexity muddles the 2 male scribes' antithetical certainties re sight & site, bumping Ith down & not bumping him down

p 28 I hear Bear saying - "And what's wrong with street noises?"

"a jumble of undedicated mutes" Celine!

p 29 - first line - incredibly Jewish-Jesuitical suggestion
next line - Very Jewish + Celinean suggestion

I like Handmaid's touching the parchment with her mouth (tongue)

p 30 - "I am for you" - Initial Shex allusion?

p 31 all sd - I love this account of her tongue-touched parchment noting I's redance - something almost medieval about it

Unspeaking mouth speaks I's words
- problematic moment

p 32 - I'm stopped in the midst of sentences that themselves stop by names "Suffered" & "Metatron" - this is a bit frustrating - I lose my sense of where I am in the language which is itself becoming Lear-like (dear at end of act II of King Lear)

p 33 Agave I feel overlooking my reading
 a sense of Miltonic romance / behavior
 "But here I do not see aught - do not
see at all" echo of PL L

Miltons clear what might have been ambiguous
 to audience - i who was voicing whom /
 what - was Ith voicing for
 Handmaid? (one feminist reading)
 BUT staying Milton clear that ITR is voicing
 vision / revelation is the result of contracting
 his own lost self / lost writing / lost sight
 I hope everyone remembers that the
 discarded page - beam - ray was the one
 with the word "sight"
 & that "sight" has now recited its
 inevitable "site", come back home in its
 own way (not the scribes' way) (with
 the help of the abused Handmaid, who
 has verily "flung off" in the process")
 from mid-ecstasy-on-the-way-back

page = "sight facing other"
Writer's gaze — non-mutual

The p 34 Mutual gazing bet Ith & Handmaid

p 34 - We meet, I think, N recall
His words on p. 19

p 19 "I lift eyes of inquiring to that face, -
then against my own, and - see! "
These eyes meet These eyes, and O ^{SITE} SIGHT
now less at one and nevertheless at one,
within itself!"

p 34 "This gaze answering gaze, This SIGHT that
meets my sight"

"Ascends to a view of oneself"

All this all the more striking & complex
bec he is all the while looking with the
handmaiden's eyes

Mutual gazing as being ^{the} self home

p 36 that it was a type but don't think so - ^{most & best} ^{spec - best} ^{"sumptuous like"}

p 38 Pun handmaiden! You are certainly - very pc -
dramatizing the abused woman's

p 39 "abrupted feet"? I feel like Polonius -
"mobbed guy?"

p 46 Handmaiden - "Beyond outrage, without recourse"

p 47 - st 'he was zweck, he knew ...' - I like this
side showing his reactions - And I like
her finally snapping with
assertiveness

p 48 - DITTO

p 48 Problem is STATEMENT -

"I gave you the vision they blame me for having lost you" seems a very important statement by Handmaiden which I strongly suspect will not be able to be made clear to mine

ie audience will misconstume Handmaiden's UNVOICED VOICE as much as Ithamar

does at bottom of p 48 - This comment VOIDED by reading further p. 50

p 49 "run up the tin-a-tin" " "

and trust me: in this tradition the USA may be going nowhere who has describe in TOWNS SHRUGS"

p 50 I personally do not want the Handmaiden on p 50 bottom to be on the verge of a faint or fall again - Can she not simply stagger?

I know she has to get to the chalk... changed my mind when I read further bottom of p. 51

p 51 - Can she sit w/o the vertigo & flailing & assistance of Ith?

changed my mind when I read bottom of p. 51

p 51 MUTUAL GAZE - VERY MOVING I have goose bumps

I think of Ohio Impromptu

p 51 - OH!!!
She speaks -
She commands
I have goosebumps you goosebumps

sd - "she is ready" - wonderful sd.

p 52 - "Aph!" wonderful & more wonderful

ENDING HAS RAISED
GOOSEBUMPS all over
my body

This is my favorite play
(after WS)

oh love.

Final
s.d.
requisite

ITH leaves & she begins her role
invisible, unaccompanied
then some darkness - play ends
she remains invisible, unaccompanied -

Inviolable Aloneness
w/ ITH removed - conventional
staging

You go one step further
& remove audience.

That is so powerful.

Philip Stambowski

comments on The Recall of Rabbi Ithamar
from Ecstasy

Philip Stambowski

April 99

ben Zekhiel

April 1999

Some Observations on *Rabbi Ithamar*

The master concept is vision as realization: overseeing, envisioning, insight, sight/site, "vision brought home," etc.

The gap in the synagogue wall (with its equivocal out/down vista) figures the motif of erasure as revelatory ambiguity and proleptically sets the stage for the breach caused by the dropping away of the spatial dimension.

The play's dramatic force derives largely from the *equivocal* sense of being, though it climaxes as *dialectical* drama. The more open, *metaxological* possibilities are comparatively undeveloped—something neither positive nor negative in itself. (See William Desmond's analysis of the fundamental senses of being, in *Being and the Between* or *Perplexity and Ultimacy*.)

Though set in a traditional religious context, the action reflects definitively modernist concerns: the problematic of vision vs. discourse; sight/site vs. enscription (scripture?); interpretation as extasis vs. interpretation as alienation; the palpable Sign as profanely repeatable and subject to loss and erasure; giving *a/the* voice to the traditionally voiceless (handmaiden/overseer).

The traditional frame and modernist purport might be perceived to be at odds when the scribes raise the issue of madness.

The action has an austere Hegelian dramatic logic. Logic for Hegel was no dry play of symbols and propositions. He took logic to be the exposition of the very structure of intelligibility. And he viewed the world as an *enactment* of intelligence: thinking and being were one—which is *not* to say that, like Berkeley, he regarded everything as a thought. (Rav Ithamar would likely concur.) Erasure, the gap, loss, the mimetic female are among the *negating* elements. But the logic of the negation that they effect is not tantamount to an external (propositional) denial. They operate thus not as neutralizing or nihilistic agents, but as moments dramatically defining what the writing, the wall, the discovered page, the enthroned speaking female (Other) affirm when Vision is "brought home." Also, we see the dialectic logic of the climactic image: the eraser is initially the antithesis of the seer (whose vision is mediated by speech and enscription); both are sublated in the female seer who is both speaker and scribe.

--Time constraints prevent me at present from expanding on the above reflections and from offering many others that came to mind as I read the script (which didn't appear to be enscripted over any erasures!). Thanks for giving me the opportunity to see it.

Philip

Susan's Jan 3 '01

①

2nd reading of

Book of Excerpts

Bounds -

notes

~~p 33~~

~~p 46~~

p. 33

p. 46

p 55 - typo

Answer

p 33

"power but no power" by "reading or

~~p 33~~

Indicate Interactive ^{relation} ~~relation~~ of writing & reading for writer
who is his own first reader
& The must continue to write -
& read

p 76

(2)

Love of absence =

Love of what one makes "out" —
is out of, because of, in the face of,
as a consequence of, out of the
materials of, out of the condition of
out of the felt state of deprivation
of, — absence

Creating out of a void —

p 38 -

brushstrokes set down upon "The Void"
framed by the stretched

Image of creating in the condition of absence

Recognition of absence a void or
the ground of creative activity

p 46 -

" Loving you ⁽⁵⁰⁾ I can no longer see you ⁽³⁾

Loving like ~~has~~ creating 15
recreation

" 50 " - double meaning -

Loving so much that I can't see you

Loving no other man to see what is
before me but to see elsewhere

Elsewhere as the vantage point of seeing
for the artist/writer

" I must paint you away " - double meaning

I must paint you while you are away

I must paint your literalness away

paint away from your literal presence
paint away from presence

Oxy-moric activity of art

p 46 "an eye that refused its fill
fills with image of all that has
been refused it"

the Plenitude the eye wishes can
occur only in "a season of refusal"

Artist paints / writes the images
of what is refused to his eyes
desiring of fullness

Refusal of fullness as represented by life-images / pictures
has as its
artistic consequence

~~condition of the~~

~~Satisfaction of one's desire for fullness
by representation by other means~~

the "eye" for fullness of "representation" the
way "season of refusal"
of literal presence

Susan Cole's 1st reading of
The Book of Exceeded Bounds 11/19/00

11-19-00

"The Book of Exceeded Bounds
A Play"

I love the title

Dramaturgical Page - Consistently fascinating

So varied, so pointed, so provocative

I also like the sequence (from Ostricker to Lind)
and then from Austin to Baudelaine,
esp. Baudelaine

I feel ready to enter the play without additional
assistance

I love Sid. - Ⓜ 2 - "Nothing - piece."

Ⓜ 3 - I can't tell if model is placed "realistically"
facing painter - or facing audience or from
your later diagram perhaps in a diagonal facing up left

Ⓜ 4 - Is reader facing model (realistically) or
vice - facing audience? (diagram suggests latter)

Sid.s are totally wonderfully fascinating -
the shabby chair & platform of Reader

The Reflector opposite The Studio Lamp

The upstage wall of Reflector [one giving the illusion
of a window opening
out]

The objects hanging from the flies

(so that the Painter is a kind

of playwright-director-stage manager figure

during the course of the play

"wishes to add the ad. date."

B of E B

p3 of sd utterly utterly fascinating
would be equally so to your reader, direct, actors

diff. sized rectangles or reader's costume seen to
"reflect" diff. length "stitches" hanging from hector

Model's ^{sitting} ^{standing} ^{w/ (a) (a) movements} some sort of relation to
the reader's own experience =
a wow (a big wow) event
a theatrical coup

p4 - Sid. - exquisite -
(necessary & utterly lucid/revealing -
esp. on 3 (to forestall your reader's misreading))

p. 6 - I first had trouble w/ the phras. w/ unfamiliar references, names,
tant lang. - Model's restlessness reassured me - returned me to the text, so ^{to} speak

p5 "ceaseless postural self-mimesis"
A wonderfully resonant phrase

p7 - top - stunning! - "and how - post?"
"Ah - ask of me?"

25th Budemia entry - wonderful!
esp "(but looking as if the glow were w/ the
the usage)"

1st sid. subtly calls up Ohio Impromptu Tucker & List, Michigan
Speeches are increasingly poetry
(not quasi-poetic = poetry)

Amazing that the play can be so visually & physically imagined & yet so linguistically

rich - It is poetry in a space exquisitely imagined in every detail

I began to be unable to read in detail - It stops the flow -

So I now read avidly -

p. 12 - "hacking awareness" picking up more & more resonance

p. 15 - "Let who will" - ask "Very good like wonderful"

TYP0 - p. 15 - 2 u for both ROUND → D

→ p. 15 - Mexico in Text

TYPUS = p 15, 42, ~~43~~

p. 9 - SD better
Wonderful!
cap off 2 glass
of SD
& parents
at table
of 2
identical volumes

"not quite plausible space of one including back"

11-19-00 BER 4

My darling, I have only read this once - slowly (3 1/2 hours) - and it deserves many more readings - But I wanted you to have these first impressions/perceptions as they occur throughout the pages of your brilliant play. Brilliant - it goes without saying. But also: like nothing else I have ever read. The depiction of the artist - a art-making here unfolds without illusion, sentimentality, hype, fuss.

It is the clearest of the clear, the most ruthlessly & yet humanly, painfully poignant rendering of the artist at work - Everything falls away at the end except that. Like Ionesco's *Berenger on his Throne*, light fading, until he alone is everywhere & nowhere.

What is left here is art:

The play itself, the "drawing" you have made -

for you are the other, final artist behind all the artist-pieces & the

"breaking (and heart-breaking) awareness" is your own.

11-19-00 BERB 5

There is so much here that it is hard to write about any of it without feeling at a loss. I see how this play might have been lost - how much trouble it must have given - how much it wants to say & do & be, & how many different directions - There is so much it is doing & then not doing - giving & then taking back -

It is and is not a love story; it is and is not musicalistic; it is and is not pure poetry; it is and is not "against" collaboration; it is most decisively a work of art for the theatre.

The bounds it exceeds are those of plays written up to now.

Lusa Latze Cole

Susan Cole
comments - TRUY WINS!
on the
news (in) TRUY WINS! Nov. 9, 2004

11-9-04
S.L. Cole

Dedication - Beautiful

Dramatic as Pages EXquisite, each in itself
& w. the space itself

15th - "The heights of Olympus are studio/gallery space"
Wonderful double-coding of oil painting on set

~~christmas~~ ~~le?~~ ~~animal?~~

Page of sds whets my appetite | immediately
hilarious sd. re. Hamed's pose - but also serious about
phrase "hugging" along his body

3 "a handsome woman of a certain age" - A very moving sd. for "metamorphosis"!

p. 3 - bottom - last line - sets the inimitable Cole style:
"Unavailable at present" Wonderful!

24 - I love the ritual action - at hand raised w. 2 "visually harking gesture"

~~p. 5 - rubbers?~~

p. 6 - TP - "It never ceases to amaze me that they allow Sunday
painting on Olympus" w. large

p. 6 & 7 - love the continuity TP's gestures
et al - esp p. 16, bottom

p. 9 - A new intensity of language & implication enters the scene.
TP: "Saw of Great Canvas" Hi for nothing, for nobody
TP: "The Definitive All-Fit" - wonderful!

p. 10 H - "your word" - wonderful
ff modin, not wanting to interrupt a writer

~~p. 12 & 13~~ H - big speech - "be set off" -
WUNDERFUL

p. 13 'Tina (i)

p. 14 - TP - "I'd like you possibly give me..." (i)
The H's response - "I'm in front of a piece" - ^{audience} serious, ^{family} family

H - I can relate with suggestions" I can see an actor
saying this line to great audience response
rest of speech, puts up with what I mean is : as
I read, I am already responding to it as an
acted script - I hear an actor voicing as I read.

"well... be minded to put me before myself" - ² ^{he wants} ^{phrase}

~~p. 17~~ then) → then s)

p. 17 - sd - label → javelin
camp de theatre

p. 19 I find TP's appeal to Zeus strangely moving
& "dried fresco" stultifies the reader as
much as it does Zeus

p. 20 - better - Cole -
"even by the winds being unmarked of all you may mark her"

p. 21 - "marital" sd effects - wow (re Zeus' picture mid-216)

p. 23 - Fascinating revelation of TP's mission -
"mule's path?" TP - Hefted? "Tempted?" "Went up!"

Reminds me of WS's seeing the cross a certain
way & being marked by it - So TP hears
2 words "Troy wars" - & they become her birth, her winds
her mark, mission, fate (like WS)

24 - "EVS very much at her station" - ☺

Zeus "A world to which a further fairness has been added is,
by even so much, a fairer world."

p. 25 - WONDERFUL! (whole page of dialogue)

p. 26 - MORE wonderful still!

& p. 27 - on & on a wonderfulness
restoration - the restoration growing out of it ^{CANNOT}
AMAZING

Representation vs "All, it seemed, I could manage was
the thing itself"

p. 28 - middle - H is beginning to remind me ... 😊

p. 28-29 Z's speech on painters - Miraculous

p. 29 - "mischievous having all the advantages" 😊

p. 30 - "God as fettered by Tradition at every turn"
Brilliant

~~p. 31 "fears" Z accept~~

p. 32 "as bearing what is upon me, as bearing up under what I bear" - Colean rhythms strike a deeply serious note
I can find no bridge

p. 33 TP becomes an art critic
& DC has learned much about types of apple!

p. 34 In true Colean fashion, this very skillful critique has a hilarious conclusion!

"A severely executed genre-piece, well bought to its way, though falling short of what the Greek artist would might expect of a major talent at a crucial juncture."

Scale
p 5

p. 35- wonderful argument bet Z & TP

Z - Don't waste major work & spending time

H - "if they wins, think of the opportunities?"

~~Review~~
~~p. 35 - LACCOON - historical notes? - 5/50, ^{2 times} p. 39~~

~~Reading - caught up - not writing~~

p. 37- entire corpus of Athis red-figure vase seen at in
I'm starting to "subsume"

p. 37- Gotta & p. 38- Argument intensifies, depicts

Z - "I should have created a world I no longer recognized"

p. 38 TP - "take the plunge!!"

H's role is now becoming more intriguing

He seemed a pupillage - now he is a man seriously threatened

p. 38 "in what place is mine"

long - so much to say -
"knock together a conclusion"

Reading rivaled ^{me} not writing so much

~~just this~~

~~He's spent it (the last sum)~~
The one ⁽⁵⁾ - I ought to remember ⁽⁵⁾ period?

p. 44 Homer "Ah! Liked that last one, did you?" (☺)

I'm reading now to follow the turns w/ "plot"

& argument because play is exciting

surprising turns for me, beginning

w/ Z's painting fictional scene

of Athens & Zyle

p. 45 Ah!!! I was right to
concentrate on the something strange that was
happening - TP is Zeus! TP!!

p. 46 TP - brilliant = Z: "I think about it,
I'm not sure why."

TP "of course the prophecies... only the Greeks survive!"
I note how carefully the woman observes & listens -
Z seems to win point after point.

AH! p. 47 - TP & Z speeches
top Z speech, bottom of p 47

"to sketch out, though with every circuit of the world his
corpse grows dustier, a Heaven... to lay it in
the while the propheticess herself moves on, unmarked."

The language has taken on a new dimension

a kind of sustained eloquence & power
that transcends previous speeches

p48 A haunting question by Zeus-

"Does not art must truly show us the world by showing itself unaffected by the world it shows?"

p49 Zeus- Clean wit- ^{Clean} shift to levels of wit & ^{high seriousness} wit

"Surely I have been - as befits my leading role in the Attic pantheon - a force for innovation in Greek art second to none."

"Anarchofuturism"? WOW!

p50 - "Advances all, without a doubt." I love this TP!

wonderful → "doing its orange best" - MERNIE !!

↳ painting a dead horse? wonderful

"less... water" wonderful

typo? p50 - Phances there no comma?

2 - "you're talking about some kind of theater piece?"
wonderful →

Equally wonderful is TP's puzzled response - "Theater...?"

p51 - Sid - "Cowed, like then all" - ^{Sid's pun on} ^{suddenly legit art} of this play

oh dear, TP turns out to be advocating the wrong kind of theater - site-specific, multimedia installation - oh dear

p51-52 It is very funny - The stations TP lays out!
Really wonderfully funny TP speech!
So her advocate turns out to be a real

p 52 ft Hilarius - TP as diamating

"most surely glimpsed in his abscutings" AK

p 53 - "Against a troubled east, doing its charge best
to down" - I love The Mettition!

p 54 - Whole page - FABULOUS!
Every word!

p 55 - Fabulous "Old Print" - pun oyyyyy!

- I'm reading with
too much pleasure to stop & write now -
besides my body is shaking with laughter

p 56 - my stomach hurts w/ laughing
(one can only explain your joyful engagement
with real-world materials!)

p. 56 wonderful eds

(typ? (somewhere high up in the sky section) p. 56

p. 57 - button - an Amie-Susan eye-roll =
H = "But all my best scenes are in The Odyssey!"

p. 59 Hela whispering to each woman in the voice
of his fan of spurs - "receiving no answer,
laughs & leaves"
It is a wonderful button theatre piece!

~~60? "Save Troy - we then shall want
funding our second Troy, & funding it?"~~

p. 61 - Zeus - no speech wonderful!
"Printing is yesterday, "my get blood in the stars, they are welcome
to try" "Myself I have moved on. To what, you may
ask" - The like I've been talking to General he can't get to
the ends of his sentences -

the
for what else
whiffs of chat in whiffs of chat - "Fabulous"

p. 62 ft AMAZING ^{visual} TURN AGAIN! 2. thunderbolt → ease
p. 63 Clean rhythms "and, interposing, has his pose at last"

p. 64 - 2 - "Wasn't making a whole bunch of headway there, was I?"
"Couldn't rightly seem ... to manage the bolt."

Extremes in style - cocky, colloquial & tattered formal elegance
"shall I not recognize my own car before everything" posture, tall now
tall doesn't count but now presenting itself as, truly, a guide

p. 64 - "Self-led-on"
Sounds the Clean theme in
His Later Plays

The gods paints the First God he paints
who is a figure of self-led-on-by-self
which is the figure of human imagination ITSELF

Zeus' speech top of p. 65
Read p. 65 - & suddenly - write a page of thoughts
(see p. 65)

Read to end = "MY GOD!"
An outland gasp
of awe

p. 67 "Either way Troy wins!
The prayer you are is - you are - answered"

AMAZING

The TP's description - her verbal "picture" - is
so very moving in its beautiful simplicity of diction

~~The TP's description~~

p. 68 - α - Z is gesture of pure compassion is α is
his gesture of artistic control

TP - posture of graceful appeal - is immortalized
by artist-god

p. 11 α

written after I read p. 65
before reading further

p. 12 SCC6

p. 62 Hermes - "I put myself before Troy" - p. 62

- (a) I put myself in the presence of Troy
- (b) I place myself above Troy

H - "Troy is nothing to me"
 "Sink or swim Troy"
 "I intend to be represented"

"Let Rome
 Ant-Troy - w/ Tiber melt,
 Here is my space!"

p. 65 Zeus to H - "Here, my self-outpour... for
 even in this pointing beyond yourself, you offer witness
 of an art that points beyond itself of art as
 a pointing beyond itself."

And what is this pointing beyond himself
 of Hermes?

p. 61 H - "I damn sure mean to persist as a subject
 for Western art... I intend to be represented."

p. 62 And then he places himself between
 Zeus god/artist & printed scene of Troy.

Not choosing himself over a literal place
 but "standing for" persistence as art overlapping art

Oh my love

you really did it!

Really really did it!

It's real

It's awesome

It's beautiful -

It's Troy wins!

oh wow!

All your one

Susan Cole: comments on The Master of the Umschweigen Apocalypse

M of the UA

-1-

5/9/07

5-9-07

TITLE Intrigues -

SUBTITLE compels

Character list - wonderful

Epigraph - Intrigues (full cards from TITLE to epigraph)

Opening s.d. Takes me INTO the complete stage setting - esp like p.2 - top - "emit a faint greenish glow" - & all that can be glimpsed from face-away intrines is this "emitted glow" - Love that.

(Continuing to read s.d., I see glints of greenish light pervading the act - "all aglint" - "glints - glinting off other glints" Wonderful series effect

Oh! The A. Angel's appearance! Shivers! ("evalesces out of the hints of cul... in the gelling air") I pick up from the beginning something rivetting in the "greenish glow" - & now IT becomes apoclyptic!

Bottom s.d. on p.2 - Terrific (lost v.d., p.2) (range of utterance - lips parted - "slight adjustment to his annunciatory pose" 😊 - Silence - repeated several times A Colerian touch de force before play even "begins"!)

p.3 - "having at last settled on an annunciatory pose" wonderful preludes - AND THEN AA revises pose! wonderful

p.4 - All AA's annunciations are fabulous. Colerian & work wonderfully against the Guard's commonplace literalisms / responses

eg - 1st dephasing - "I will remove your calligraphic out of their place" Guard: "Art best in progress!"

Looked up VITRINE, CODEX

p. 4 - "We're all illuminated volumes here." wonderful

p. 5 1st 2 speeches - Hilarious & awesome at once

AA - "Behold, I master all things new."

Guard - "A copyist? Why didn't you say so?"

At this point I must stop recording & delight
in reading straight thru, if possible.

Look "Representation After Representation" (Performance File)

(long s.d.) bottom of p. 6 - wonderful - esp "the Angel, who should begin to see"

p. 7 - Guard's speech to Subcomatn - fabulous

"A terrorist financing his operations by means of an art show" 😊

p. 8 - Subcomatn to AA - "You!" Coup de theatre

p. 9 - "all this End-Time Buzz" 😊

Reading breathlessly, I pause at p. 13 to note

Sub - "we are looking at less of a world?"

AA - No.

(recalls p. 11 - "keep ^{it} all art down here does rather much

of keeping art down -")

(thoughtline of Subcomatn's concerns)

p. 14-15 Sub - "How full of surprises the angelic mind!"
discussion of silent films reminds me of DSC

p. 15 - Sub - "How but in gazing upon their sacred productions
shall the 'sacred' producers pass their long attentions?"
wonderful -

I need to try to SNP noting things & read fluidly -
as the Text calls out to me to do!

p. 17 - love the detail of Apocalyptic "choirs" - So Colicich

p. 19 - AA is Technist!

p. 21-AA - "I'm waiting in my Evening Angel" Terrible!

Sub - "How very... wonderful!" marvelous line

AA - "where but in gradation such the apocalyptic?"
suddenly serious (Colicich tonal
shifts)

p. 25 - TP S.D. - "gives strange, enlarges"

AA - "I'm far from confident of hitting a 2 posture sufficient
to the him." Wonderful

"Angel of Sand Dollars & Beelzebub!" "When do you
get these?" (circled)

p. 26 - AA - "Not necessary, I can work from a reproduction."
wonderful

p. 27 - Brilliant - Sub's speed TP of page

Misc - in 26 line - Theater presents destroyer who

destroys his own image as destroyer

p. 28 - Suddenly textual complexity & depth increase -
Our process - needs astonished -
Apocalypse as end of images, of representation,
of self-representation

p. 31 - AA = "Angel of Doubtful Attributions" - "I shouldn't care to overreach."

p. 38 - AA - "I was, how to say, making trial of my powers;
you know: letting fly." Very funny - a needed
comic moment after the "art history / contextual lecture"
just preceding

p. 39 - "a deaccessioning fern" (AA) - ☺

p. 40 - Again striking Colson "time shift" to identify
series, complex discourse -
"who brings to naught, brings to fulfillment - 'Sole pattern'
of every apocalyptic act" - -

Side fn { Colson STAGING } of apocalyptic moment - wonderful - p. 40

p. 41 - Sub Mittels AA's gesture!

p. 42 - Sub of Grand - "Our little local daily Apocalypse."
IT low This Grand

p. 42 Grand - "Perhaps you & your presmote friend
could come back on Tuesday." ☺

I missed this Grand!

p45 - AA "Sbernetz, Angel of One-Time Extension..."
Guard: "I'm going to have to ask you gentlemen to take it outside."

One of many Collier juxtapositions of Angelic & ordinary discourse up against each other so wonderfully

p.46 - Waving ^{gently} not apocalyptically destroying! (☺)
1st sid. on p46

p.47 - DSc's love of late afternoon light evidenced in Troy and his life, appears 1st sid

Guard - (one of his ^{unwittingly} wise statements) - "It's a good viewing light."

p.48 - Guard begins to speak more formally here, like the Sub - Just as the AA began to speak less formally when the Sub appeared on stage

Guard - "For do I not, like yourself, cherish a sweetening fondness for these 'chops' of ours?"

p.51 - Coup de théâtre!

p.52 Ah! Focus of play shifts from viewing to reading! "Watches" becomes "reader"

p.53 - better - Guard - "What it is, actually, is they don't let you bring in a paper."

This comic time is Beyond human capacity

AND the TOTALLY serious, shivering line of Guard, p.54 - better

p. 60 - AMAZING UNEXPECTED ENDING!

City-sunset goes to washed-out black & white

Subcutanea, protector of art, brings on the
blackout - Apocalypse?

Blinding light on the theater audience:

Have ^{we} {they} experienced Apocalypse
just when ^{we} {they} thought ^{we} {they} (
had avoided it?)

WOW -

I want to see this staged
immediately,

Is there a theater space or a
museum where it could be produced? →

eg in the newly renovated

Yale Art Gallery?

in MET in NY?

5-9-07

Questions

p. 5 - Guard =

"Times, times and a half, half a time" - "times"
Didn't understand first "times"

p. 7 - 2 u from both
"You're over..." capital Y?

p. 8 - How does AA "rise into the air" on p. 8? (staying question)

p. 12 Watcher Over the Game
capital G?

p. 29 - type? "the school like which" 8 u up from bottom

p. 34 u 2-3 - conscious repetition of "number"

p. 51 - "Sete as houses" (?)
idion not known to your literary wife

p. 57 "referenced in" Revelations !!!

CAI EMMONS
Comments on Troy Wins!

Received Th 4/3/08

March 29, 2008

1

Dear David,

I was so delighted to finally read *TRIOY WINS! or, The Sunday Painter*. I really felt transported to David's World, a world where nuances of language are intensely meaningful and where the assumptions behind our most basic understandings are questioned. One of the things I adore about your writing is that, while you are grappling with deep philosophical issues, you seem to find a flowering of humor and ample occasion for exploring human fallibility and self-absorption.

I love the way this play begins with the series of quotes that seemed to have been the play's inspiration. On rereading these quotes after having read the play they seemed to limn the text in a wonderful way, raising all the questions that the play itself raises: What is the role of the artist? What is the role of the God? What is the role and/or power of prayer? What do we understand the events at Troy to mean?

In keeping with the Greek tradition you do not refrain from showing the foibles of your god characters. I love Hermes' vanity and his obsession with his legacy. "But all my best scenes are in *The Odyssey*," he despairs. And Zeus in the thrall of his new art appears blinded, at least temporarily, to all else. I love his discussion with The Trojan Prayer about the idea of drawing the wind at her back. He is taken with the idea then he realizes, "There'd be mountains of drapery-studies to be slogged through first." And I love his narcissistic assumption that, as head of the "Attic pantheon," his artwork is already second to none. His recitation of his accomplishments hitherto is quite funny.

It is in these sections that we are treated to the wonderful shuttling through time, through centuries. There is a sense that time really is not linear, but a fourth dimension. Part of that comes in the idea of redoing elements of history (Troy winning, *The Odyssey* not being written, Zeus taking on performance art for his final studio piece), and part of it comes from the invisible real-world events that are transpiring at the edge of the play,

events narrated to us by The Trojan Prayer whose very existence depends on this outer 'real' world that has conjured her.

The play seems primarily to be an investigation of the role of art and the artist (though perhaps that is my most subjective reading), and how that relates to religion, creation, and God or *The Gods*. While Zeus has his moments of self-absorption and even narcissism, I read him more generally as a character who is the wise naïf, the artist-in-training who is learning things as he goes along and stumbles on ideas of great importance. Early on he talks about "art as the answer to our prayers." He struggles with his dual identity as a God and an artist, and puts the artist on a pedestal as the less fettered of the two.

"Anything but a creator, your Greek God is fettered by tradition at every turn." "Gods don't get to re-imagine tradition... only the artist... can re-awaken such traditional motifs as we supply." Later he says: "What is a 'god' but an artist who could not bear the burden of being one, cast it off, and now staggers along under the weight of that disburthening? What is an artist but a 'god' who has shouldered his burthen again?"

The quote^s of his I love the most and which revealed him to me as the wise naïf is: "Does not art most truly show us the world by showing itself unaffected by the world it shows? Shall I not paint *Troy Wins*—and let win who will?"^{and} "Surely the true freedom here would be to make art that *shows* Troy winning *while leaving the realities of the situation untouched.*"

And then, later, provoked by The Trojan Prayer's questions (even her baiting: "Come on Zeus. If you're going to be an artist you're going to have to acknowledge yourself a teeny bit in the grip of an obsessive theme or two") Zeus evolves further in his understanding of art as he says: "Shall I not recognize my own: 'art before everything' posture, till now my deepest truth, but now presenting itself as, merely, a guide to further depths?" And slightly later: "art as a pointing beyond itself." The evolution of his consciousness about the meaning and uses of art is, to me, one of the play's most gratifying elements.

Recently I was reading an article by Michael Chabon in *The New Yorker*. It was a piece titled "Secret Skin: An essay in Unitard Theory." It was basically about the clothing that the superheroes of comic books wear. For some reason certain things in the article

reminded me a little bit of your play. "The superhero costume *as drawn*," Michael writes, "disdains the customary relationship in the fashion world between sketch and garment. It makes no suggestions. It has no agenda. Above all, it is not waiting to find fulfillment as cloth draped on a body. A constructed superhero costume is a replica with no original, a model built on a scale of x:1." This reminds me of your commentary about art in general.

Another thing impresses me about your play. It is such a logical follow-up to *Hercules Belabored* in the way that it questions the act of creation and the role of creator. I am, once again, awed by your work. It is peerless, in a league all it's own, and I feel honored that you share it with me/us.

It was such a pleasure to see you and Susan earlier this month, albeit briefly. I am fairly sure that I will come to the reunion this year (late May/early June) and I hope to see you both then.

Much love,

Cai

David Cole
to CAI EMMONS

April 21, 2008

p. 1

Dear Cai,

Thank you for that extraordinary letter

You made me feel — and this, I guess, is what we're all longing to feel — utterly "read"

It's not just the many complimentary and perceptive things you say, though I appreciate the compliments and am grateful for the perceptions. It's how you imagine your way into the play's concerns, take your stand, as a reader, where the play — where I — would most wish a reader to stand. So that when you quote a line or phrase (and I am delighted you quote so many!) invariably it is a line or phrase that I would most wish to linger — that, even, I have counted upon lingering — in my reader's/viewer's mind.

It takes me back to how, all those years ago, you used to write the most acute papers in my Yale classes. I feel honored, all these years later, to find myself the object of that acuity.

h. 2

I was also very struck by your seeing Troy Wins! as "a logical follow-up to Hercules Belabored in the way that it questions the act of creation and the role of creator." This seems so plainly right that I can't believe I hadn't really thought about it until you thought about it for me. But then, haven't you found there are continuities in one's own work one must remain "blind" to, or at most half-conscious of, in order for them to come into existence at all?

Oh, and I did read the Michael Chabon piece on comic book costumes and was very taken with it, though once again I needed some (your) help to "see the connection."

Susan and I will definitely be in New Haven during the reunion — we've undertaken to put up another returning alumnus and his wife — so, yes, by all means let's get together around the edges of your events. I guess, in the abstract, it's a little sad that a year in which we get to see each other all of 3 times should feel like the cup running over, but it's a long time since

b. 3 3

we've managed this much, so — hooray!

One more thing; I hope by now you've entirely recovered from that awful injury you were dealing with at the Quinnipiac Conference.

Love,
David

David Cole
137 Cottage St
New Haven, CT 06511

Cai Emmons
1590 Crest Drive
Eugene, OR 97405



Susan Cole - comments on (Paradise) - 11/5/10 11-5-10

(Paradise)

1:30pm

opus incertum

I love i (e its spacing) on second page!

p. 2 In medias res - Immediately engages reader, not to mention

Culeian phrasing of Virgil's opening speech

(I kept rereading the first sentence - its poetic rhythm, double negatives, almost circling back on itself as if to create a sense of endlessness - especially when in next sentence "amiss" reappears)

Beatrice's response stops all this shut-an end sup to D's linguistic agility

☺ Sometime single - bleak patch - bid to burst upon the scene
wonderful

Again B's straightforward, no-falls response highlights, reveals, their contrasting characters, styles, ^{perspectives on} modes of addressing the same subject

Virgil - Love the alliteration dr 2 tough guy talk (mixed w formal diction)

B - Suddenly she picks up D's word play - "take him off" "take it from them"

V - He now joins her word play - "why not take it from the start?"

"take him through yourself" possible pun?

B - "I am a Soul w Bliss" - somehow funny (capital letters)

Continued on Text itself

Susan Cole

May 11, 1985

Susan Cole
2nd reading of The Gods of the Theatre
May 17, 1983

p. 1

The Gods of the Theatre, or
A Passion for Down

Play in Three Acts

Such a daring effect - (again) to bring the god down, and not once but twice - the simple act, the complicated resonance. On second reading, the play seems even more complex than on the first, even more richly orchestrated.

Here are my responses, as they are felt, in no highly disciplined sequence -

It seems to me, again, an eminently actable play - every moment, every line seems to cry out ^{at every moment} for stage embodiment. I am forced to imagine all the actors on stage, even when they are not speaking. There are brilliant "chore" effects here, a post-modern Greek chorus - & brilliant, haunting individual speeches, esp YG & CRK (I feel the complexity of the latter's role more positively now, though I still have a problem with his role vis-à-vis YG - more on that, I hope, later.)

There are clearly 3 acts here. In fact, the play is partly a "teaching play" on how to write acts (I mean this.) The first act is for me totally beguiling. I am overwhelmed by it - & don't want to lose these effects. The second

act (I waited this time about 10 minutes, as if for intermission, before going from Act I to Act II) begins strongly & achieves its necessary effect (for me) of creating a new atmosphere, tone, situation - & deepening ^{and} making more complex what now seems to have been set up in Act I = this confrontation ^{of} YG & CRK (though I hadn't anticipated it on 1st reading) is clearly ~~not~~ inevitable.

A.2

the dialogue ^{is} Act II is carefully balanced between the playfulness of word play and the serious punning of 1.15, Mitter is Plast. It does not seem too long on this reading, i.e., not literally too long. In fact, it is much shorter than I had thought. What I had first felt as "long" is something else, which still eludes me - I think there is both too much & not enough going on betw YG & CRK - too much for this middle act to contain in its small space & with all its other functions as second act, & yet also not enough.

~~I have been trying to explain this to myself for some time. I think, to be honest, I need a third & fourth reading of the play. But let me try.)~~ CRK is so complex a "character" - for CRK is CRK, alias Mechanos, alias Hermes, and also "the YG, a little further down the line" (the older man whom the younger avoids by becoming and will become in avoidance) and also a present impulse to be confronted, in its changing forms, with the YG. (And probably more) Thus the "meeting" bet CRK & YG is thick, heavy, with resonance, complex meanings, ~~some of which~~ some of which lengthen out certain parts of the dialogue, ~~so that it~~ so that it "seems" to "get stuck" or suddenly pitchy & then suddenly intimate & knowing - All this makes sense, but sometimes in the reading it is difficult. The final episode in which YG removes the (phallic) sword of the young man & the (controlling) reins of the older man is a very complex

I realize I have all this whole not spoken of Act III (over-compensating, as it were) that is because, except for the full significance of Oedipus' feather, I have no problems there - Again I was overwhelmed by the "choric" aspect - but also by the dear dei themselves - the

Dea remains priceless but on 2nd reading I become more fond of Scholar D & Old Dea. The YG becomes enormously attractive in Act III (to me) - poignant in his relation to the dei of his experience, predictably assentive with CRK - I have been more sympathetic to CRK in the second act on this reading & yet in the third act I feel him more as the Trickster, or the ~~the~~

~~the~~ impulse of Trickery within the self.

I feel myself resisting him & thus I feel his power, as does the YG. I feel that he is there to point the way & yet there to be resisted, & that in resisting there one finds one has taken the way he pointed. This ^{paradox} seems perfectly captured visually in the brilliant final image (characteristic of all your plays) - the way down is the way up - To see ever higher one must bend even further back, further still, a ~~posture~~ physically painful posture for both the actor and the audience.

And ^{SINCE} this looking up by craning one's neck backward is also an exit, a horizontal movement I am reminded of the CRK's remarkable speech in Act II's pill, "At some point the whole experience ... tucks and spills across time, releasing you forward into life on the horizontal."

May 17, 1983

4:15 pm

b. 5

Dear Ben -

I have wanted for some time to reread your play, without any pressure or deadline or even the pressure of you knowing that I was reading it while I was reading it - To have admitted that the ritual of Wife-as-Fast-Reader-Hot-off-the-Press was dangerous in the heated atmosphere of this winter-spring is one thing. To be your reader is another. I wished to read the play at a better-chosen time, & it seemed important that you not even know when I was doing it - (Also that it be an emotionally "neutral" time & that I be better rested & in a more "neutral" space myself) -

The following 4 pages are my un-doctored notes - I tried to give most attention to the questions you asked me - i.e., to try to state what I was responding to in Act II. The more difficulty, I have not been as articulate as I had hoped but I have worked it out as far as I understand it. With more time (& more readings) I shall have more to say, as I have with every ^{other} play - for as you recall my response to the Wandering Jew trickled on for months, at the oddest moments -

This play is, in some ways, much denser, esp. Act II - It needs (for me, at least) viewing and meditation. It repays effort, over and over - at the same time that it can be "understood" & vigorously (even heartily) enjoyed on first reading. (Like Shakespeare -

I love you
Wife