

DOCUMENTS 4

Transcripts of audience discussions
after staged readings of plays

Special instructions for DOCUMENTS 4

Back sides of some pages
are upside down. Please
correct in scanning.

See also : General Instructions

Discussion of staged reading of
The Moments of the Wandering Jew
NOTES

Dec 9, 1978 (1)
Gene Frankel Theatre
Workshop - discussion
4-5 pm
p. 1

Gene Frankel Theatre 12/9/78

MOTIVATING FORCE - i.e. - seeking out something

MAN #1

Motivating force missing in WJ; Intellectual rather than passionate

- Interaction of other people not so supercharged as could be

Eileen B #2 - Point: NOT SEEKING. Pts = limited psychological need on play to ask for ~~the~~ ^{that} kind of motivating force

W. H. (woman)

#3 - What #1 wants is not to be found - that is the point.

WARD - A

#4 - Historical perspective lacking for him - confused until P. Pilate scene.

Wanted PP scene earlier

WARD - B

#5 Felt "teased" - never entered into ^{the} personal - last line - very powerful because it was very personal. Felt "the personal" was being avoided (interacted) - "Discussion was real interesting"

Chama - More passion in first reading at Gene Frankel; this one - somewhat slower - didn't feel his passion, wander (?), quest

Eileen - FRAME of Woman who Loved WJ - is framing w/ personal scene raises wrong kind of expectations. Two options:

- (1) De-emphasize the woman scene
- (2) Make in-between stuff shorter or ^{part in} bits that hang into that personal passion

Elmer Hasty - "Personal" element in scene in WJ & Neighbor - & in Pilate

Perhaps give part of Woman scene in ^{the} middle

Gene F - Frame - Does it suggest that WJ is dreaming his wandering?

Beyva - Wants it to be a little mysterious, not vague - Could suggest that WJ is walking thru various dreams - But not aiming to create a dream reality

Gene F - more of same

Palmer Hosty - friend of Bob post

b. 2

(3)

Beyza - PP scene - suggests a premonition of something to happen
(didn't quite get all B. said)

Gene F - Realistic quibbles re getting up from bed, etc.

Gilbert (Beard B) - Confused as to when WJ comes to acceptance of
himself as WJ - "felt real vague with that"

Ellie? (Rebecca's fille) - Liked ambivalence - Liked extremes of Fut. as
abstraction & potter - Liked Tensions just sketched here

Each char. introduced interprets the dilemma a different way

#3 (log ^{woman} hair) - At end got impression that it's another circle -
beginning all over again - "Like that feeling if you
know he's not stopping"

Rebecca - Perhaps if role of Trumpet angel were made clearer,
some of confusion might be cleared up

General quibbles that in fact this was clear

Gene F - Surrogate argument: woman fighting the Trumpet -

- displaced conflict - "that itself is a problem"

"If there are no alternatives, there is no problem,
no conflict" - the character itself is more

interesting than Job, the most uninteresting character
in all of literature - (GF wandering his typical ^{left-handed} compliment)

What's most important is to have a constant set
of alternatives, to implement or not implement

Beard A - If assume trumpet signals his constant need to
move (interrupted by Gene F)

Tom Hill - What was reason for changing location of Woman scene?

David Cole: Every time WJ pushes off from real life (WOMAN),
he repeats his original beginning as WJ

Beard A - What was the original order?

David Cole - Woman next to last scene - Old Man scene later too -

One of the problems - Can the Old Man scene stand
right after PP scene? Was there too much
of a gap bet. PP & Old Man scene?

Gene F - Blithering ^{an excuse} - Brooke is, preventing immed. response to Doc's question
Think that scenes should be juxtaposed in order to
show evolution of character

Too Tidy & package - This package diminishes the
urgency, mysteriousness of the play - Doesn't want
to know it's a dream - Should try to make it
more real, less of a dream

Thinks it's very important to make each step seem
the inevitable next step - "Find's each
scene fascinating" - Important to find the right
structure to ~~is~~ each scene breathe, open up,
vibrate - At the moment it's a little too tidy -
(complimented Bevy on her organization but turned this into
a criticism - "too tidy") -

Perils of Pauline - Not enough cliff-hangers

"He has to accept being victimized by his role -
he just has to accept being made to do it"

Distracted by one of the wandering Jews walking too much -

Bevy - Just lost 3 children - a kind of mania - Delusion of
being WJ - been in a trauma.

Gene F - Basically agree w/ Berga - ~~to~~ ^{Have} to go out on the limb of extreme logicalness - eg PP - continuous washing of the hands

Connie - Gap bet PP & Old Man. Jew had learned certain things by time of Old Man ~~scene~~ ^{scene} that would have explained things happening on stage w/ Old Man - Would like to see the whole opus magnum

Tom - Point made ^{very} graphically in terms of action - then it was talked about - A lot of dialogue which is doing the audience's work ("all three of the scenes which were in the original first part") -

MAN #1

Was WJ a kind of CIA man?

DSC - Explains legend

CHWA Structure all there in the brilliance of the words

Seymour - One of the things that was ambivalent for me was exactly what kind of effect you wanted on the audience?

Gene F interrupts again - I laughed whenever I wanted -

Cfs it to Wagner's ~~P~~ this play has some kind of religious effect - may intimidate audience

Humor is a big element in this play - Humor means identification - I didn't feel intimidated by it -

Roberts - (asked to comment by GF) - Haven't made up my mind

(GF interrupts) about many things - whether it moves toward something, has a structure, or whether it depends on interest in the WJ's dilemma,

- think he wheel doesn't seem to move - that doesn't aid that → seem dramatic but is very interesting to me

Gene F - Funny Passion Play - very effective
 This opening scene is sober - isn't as effective
 a springboard - doesn't make the same kind
 of contract - 1st reading seems architecturally
 sounder than this version - simpler -

Rebecca - Series of 1-to-1 confrontations - Need more scenes
 with more characters - like Hoch.

Gene F - Stage pagantry is necessary - Need to make
 audience accept what is going on, get into
dialogue with play's questions
 Finds all the scenes valuable - Like the writing
 enormously - Actors were fine - Liked the
 Magi scene, the way it was done - Actors really
 relate to a tensely star in an important, obsessive
 way - But bed bothers me - Too real, too literal
 Likes the way actors worked to create (imaginary) props -
 A literal idea is a non-literal play, a play that
 is much more adventuresome - than play will
 progress by its theatrical inventiveness

Phil - Didn't care too much for WJ - wasn't personalized
 enough - Didn't feel he deserved all that fuss by his woman
 She might have been happy to see him go -

Asks DSC - Is WJ sort of a comedian?

DSC - It's one of those terrible tragic destinies that
 if you think about it too long you begin to giggle.

Phil persisting - Is he repulsive of Jews as a whole or
 a particular Jew?

DSC - Lots of versions of WJ - In many of these, WJ does become rep. of isolated existential man
 To me, point is to poke all that away -
 so that he won't stand for (interrupted by
 Dull-headed Phil)

Phil - WJ is not fleshed out individually (phrase given to Phil by Gene Frankel)

MAN #1 - "What is the key to this guy personally?"

Gene F - Is there some egocentric, ego - (unaudible) in the character that permits him to take this on?

Does he need, demand, the role or is it just thrust on him?

DSC - If I could give you the answer, I wouldn't have had to write the play

GF pushing "You think it's both?"

DSC - "I guess so."

Nothing stops this man!!!!!!

Gene F - WJ is interested in traveling, seeing things - a human thing - I like that!

Rebecca - hand up - cut off by GF. "we've asked enough questions. Another Talmudic discussion chalked up."

-1-

to 1

DISCUSSION OF STAGED READING
OF The Moments of The Wandering Jew
Theatre of the Open Eye 3-24-79

short
beard &
moustache

① "very subjective point of view" - Can only react to second act -
Play began in the second act - felt very secure in place & time
Consider whether the play is the second act -
Character of WJ was the author talking - This is what
I want to tell you

② Robin - Don't agree - What's being conveyed is a universe
so broad that it takes a monumental chutzpah to give
an immediate reaction - Challenge is to see the whole work
beyond the visible in a staged reading - There is so
much more to this image of this character - born
at beg. transformed thru history

③ ~~Karen?~~ - Each section looks at same thing thru diff
angles - If cut anything, would lose some of the
angles - Disagree with #1

④ Man - in front row - Saw a growth in WJ - growth
in knowledge - knows a great deal at Hochhimelfahrt -
Has a certain authority

⑤ #1 again - ^{FIRST PART -} Not the type of play I enjoy - Thus feels
he can't criticize it adequately
Ionesco → Pirandello → Ionesco

Only felt comfortable in realistic setting

⑥ Bead - 1st row - Need 1st act to prepare us for 2nd act
Most of us don't even know what a Passion Play is

⑦ Long hair woman - 1st row - Marvellous most intriguing
concept - level of acting was good

Like "Man & Superman" had something when it that
was perfectly contained - But agree with #1
that 2 parts had 2 different styles

- (7) (cont'd.) Makes a point well - Then belabors it - Talmudic - almost like a novel
- (8) Mr. Rosten! Beautiful production - The only shortcoming is too much dialogue - repetitions - boring - could be condensed
- (9) Tony F - Themes very universal - very finished in that sense - Many levels
Play talked to itself & I talked to play.
Found difficult a crucial scene - Towards end of first scene of Part II - when WS understands the image, Tony didn't get it -
- (10) ~~Casey~~ ^{K.C.} notes DSC's S.D. - "false dawn" -
not the ^{illumination} point
- (11) Woman - How would the audience know that?
- (12) Beard - 1st row - that's why people see plays twice
- (13) Man - 2nd row - I was frustrated at this point
- (14) Short ^{Blond} haired woman - 2nd row - Tried to explain this ^{moment} (good background to Judaism) - I don't get the point of the whole play - tho I can explain individual moments
- (15) #13 again - I wish David would tell me what play is about
- (16) David - "No, you don't"
"If 3 hours of script isn't getting it across, what difference would it make?"

(17) Dave Johnson - Juxtaposition of witiness & weight of play - worked well at beginning. At end felt a tension between face of final staging & weight of the not-so-humorous "message" - felt an unpleasant tension between the two. Wonders if the humor & face developed during the rehearsal? Red - did direction consciously emphasize the humor?

(18) Berya - Finds it a very funny play - Finds it clearer when actors have an emotional investment in play - Looking for the irony in the texture in the play

(19) Dave J - Basically it kept me involved except at very end - apocalypse - TV show got in the way of seriousness/heavy point

(20) Red blouse - Snow - woman - Would have liked to have seen more of the chairs' emotional identification w/ what they were doing. Got buried under the words - "mouthpieces"

(21) Man - 3rd row - Liked it - didn't ^{know} much about legend of WJ - wasn't why I came. Found a lot of the play exhausting. Because WJ was not a character, didn't know who he was, what his attitudes were. Then found another WJ in play - a real character - But isn't the WJ - So who is the WJ?

(20) (cont'd.) Part II - Seemed to me the drama stopped - Totally ~~didactic~~ didactic - Least agreeable to me

(22) Man - 4th now - Disagree - Part II is a modern version of dilemma of WJ - Play about rooting yourself in the real world - and he can't do that - Woman presents possibility of this - He can't do it - "Tightening your definition of life" is central to play

Found himself
resenting 2nd Part - offensive - caricature - Resenting self-conscious breaking out in Part II - Felt excluded from playwright's experience

(23) 4th now - woman - Intelligent, ambitious work - However, felt exhaustion sense of ponderousness - didn't reach me emotionally - An intellectual exercise - dazzling - but its merit as a work of art is questionable
~~rather stupid failure~~ ← (censored)

(24) Robin - What is happening here is what Parandello calls emotionalizing the intellect - What is so exciting about this play is that actors have an emotional stake in what this play

CASEY

- (25) Blind woman - Very emotional for me
was crying - Wanted to talk to David
& couldn't do it - Wasn't meat-and-
potatoes - Was crying (repeated this)
- (26) Man in front row - again - When WI was
blowing Trumpet at end, dramatically it
seemed a good exit - But something as far off from
Today's world - like blowing a Trumpet -
seems too distanced from my experience
yet Prague scene touched me -
- (27) Betsy - Prague scene is one of most emotional to her -
Something very real - blood - etc.
- (28) Woman - 3rd row - Would need first part in
full production for background knowledge
Prague incident & Hoch. brought back
"images" for her (seem to be images of
her ~~own~~ background reading & experience) -
Very happy to see Hoch. part -
Brilliantly written play - stage reading well
done - General audience is not very
knowledgeable - Need more to orient them -
eg ~~snopses~~ ^{therefore} snopses
- (29) John Leibsdorf - Very moved - Had read
it before - ~~thought~~ ^{therefore} he could give less ~~at~~ to
"the ideas" - That production made it
more than simply an intellectual play

- (35) Tony Fr Found it annoying that he didn't understand the Yiddish - (is Christian, not Jewish) (Religion professor)
Real problem for me is conflict between Christian & Jew - Big need in my life to address that issue more fully
- (36) Blind woman - 2nd row - Jewish - was offended by Yiddish words because she knew what these words meant (has also seen ~~the~~ ^{Passion Play})
- (37) ~~K.C.~~ - Its purpose was to be offensive
- (38) 36 (cont'd) - Prague scene - when old man went out, what did I see? Having sat thru this play, I am still entitled to an answer to my question: what was this play about?
- (39) Breya - What other questions did the play raise? Stereotypes are interesting part of this ^{play's} images - Did this, e.g., raise any other questions?
- (40) #36 again - Don't have a unified concept of what the author was ^{trying} to say - Have 10 different ^{specific} ideas
- (42) Robin - What is the message of King Lear?
- (43) Crying woman - I don't know what this play is about but for once it's not alarming to me -
- (*)

to #36

(44) Bevia - The question contains the answer

(45) 4th row - woman in white sweater - not Jewish

know legend - has read script [Who is she? see

2 things we're ~~being~~ talking about =

(1) philosophical discussion of issues

(2) What does playwright need to make this meaningful to us as audience?

(46) ^{MAN:} What makes WJ different from all Jews?

(47) WJ legend is a Gentile legend -

(Richard) alien to Jews

As Jews, we've always been confronted with results of a legend we've known nothing about

(48) Beard in 1st row. Need info - Need to tell people that it's not a Jewish legend

(49) Leubsdorf - ^(2 paragraphs) Too much emphasis on the Jewish aspect - It's also about being an intellectual, a person

(50) Richard - Trying to find meaning in the world "Jew" is metaphor for the person evolving - Trouble is it's hot material - Get lines drawn instantly - People have trouble distancing themselves from emotional responses to symbolic values

4th row - bearded man - red shirt - near Richard

(51) Play shows us our ~~needs~~ ^{desire} for myths & myth-making to serve our own needs

Bulk of Part II was completely out-of-place w/ what preceded it - Centuries had gone by in a flash & I missed that I missed what had gone in between - & the clashes & emotions -

Liked Prague scene (so what's new?)

(52) Woman - last row - ^{white jacket - red skirt} Author dealt very well w/ this myth - All passes by Simon so quickly. A "simple" man who did not understand why he was here & why he had to go thru this - In Part II, "as winding down slowed down, the chars lost their resolution -" ^{characters} should have come into focus more sharply - Instead ^{WJ} he is presented with caricatures - ^{these characters} too one-dimensional for him to really have a conflict -

WJ ^{confrontation} ~~conflict~~ w/ Christus was brilliant - Play fails in the end (the strength of it) because WJ does not meet something that makes us see the change in him

Interrupted by 'J' of man in front who said she was not change

(53) Woman who cried - Prague scene affects us because it's about something we want to hear - easy to digest Other parts are more fascinating but more unfamiliar

(54) man on side - like each have a myth of our own that either keeps us separate or not - that's what the play was about to me

(55) Man is 3rd row - Problem is
WJ is not a character - has no objectives - there's nothing he wants
He has no attitudes

(56) ~~Man~~^{ERIN} there's what's so great about it

(57) Blind woman - I don't have any problem with this -

(58) ~~Man~~^{K.C.} Does a drama have to have a conflict? Can protagonist be passive?

(59) #55 - Protagonist isn't even passive
He has no attitude at all

(60) 3rd row - white-haired man - Does either have something to say?

Or is this our problem?

(61) DSC - To try to sum up as a phrase what I meant is a trap

1) If well-said, then

2) If not well said, then

I know this sounds ^{like waiters} pretentiousness but it's true

will answer specific questions

Ma- 1st now - (David)

(62) Did you like parts of it better than others when you saw it done here?

(63) DSC - Don't Trust my responses - More than 1/2 my stm is on the audience

(64) Beard - 1st now - (a) WJ shouldn't change - It is for the world & the myths to change

(6) An extremely Jewish play
(this fellow is very chaotic & redundant - & I'm tired of recording him)

(65) Richard - Simply being a Jew, this fellow has misunderstood the point I was making -

(66) Disturbed by early ANACRONISMS - (rest of comments left unrecorded since they are all of the same ilk) (hand tired)

(67) Blind Women - Yiddish part - presented Jew in a very derogatory manner - not really the historical presentation

(68) Casey woman - Please pick up the cups by your seats.

Recorded faithfully,

J. Cole

March 24, 1979

Discussion of staged reading of
The Moments of the Wandering Jew, Part 1

The Theatre of the Open Eye 6/2/79

p. 1

Part One

June 2, 1979

white
placard

(1) What did Pilate drop in the last scene?

soap
odorous -
Barbara

(2) Why are actors carrying scripts?
There's a "flow" possible w/o scripts that isn't possible with scripts

st
- now
middle
beard

(3) Given limitations, it moves remarkably well - entertaining - moves well - Needs humor to balance w/ intellectual concerns - Liked moving downstairs

blue
t-shirt

(4) People not really knowing their lines & where they should be "worked" - like episodic plays now I "know the story"

st
new-side
blue shirt

(5) Inaudible - then wanted to know author's view - was he surprised at the humor? It's a heavy epic

DSC Like all terrible stories, it's funny if you think about it in a certain way

Robin H

(6) What kind of differences are there bet March & now?

(7) Box-office winner - Given Time - exciting - can sit back & let it happen

(8) Jewelle - Very poetic sense in the writing - Difficult to keep up emotion involved in "marathon reading" - But how is director going to maintain continuity in style & Tone of the play for all 5 parts?

(9) Susan - Enjoyed upstairs part a lot - Something about moving downstairs that made her feel a STASIS in Pilate scene - something vague -

called SUSAN:

(9) Losing the thread in Pilate scene

(10) Bevy - something missing in " " - some action that was missing

Susan re: PP Defn

(9) Why was ^{us} there? What did they want from each other?

(11) ~~Beard~~ Beard - Well-written play - Language is poetic - Nice to have playwright here - Deserves to take a bow -

Physical choices are good - People physically right for roles

Reed Isaac;

Blue shirt - no beard - 1st noced - David's side

(12) Intrigued by, held by, language - Intrigued by themes - Seems clearly as

Everyman play - linear & circular view of history interesting *

One man's circle another man's pilgrimage

* Some of business distracting - Business of platform almost sunk the play - So awkward that almost obscured words

Hand-washing didn't work [sc - Audience doesn't know why but they're right - hand-washing was minimal and inconsistent]

* Magi saw WJ as purposeless wit ^{S2W} Magi as circular -

Essentially the same - all depends on what circle you're in - Once you're in a circle, circle has meaning outside it, ^{circle} doesn't have meaning

Owen (13) ~~mustache~~ - 1st row to right - What makes WJ wonder?

Owen's Impression is that it's not anything internal in ^{WJ} him - WJ seems puzzled → [Esc - This is true of Maurice's performance, not play]

If it's an inner feeling of guilt... In this particular character, we get a sense of a mystery - [Then details] - The glory of Christ - We have a WONDERING Jew - Hasn't made it internal, his own subconscious - As if a supernatural force whizzed him -

DSC (14) latter act of play is of discovering what is internal - ^{WJ} Can never get back to original moment, which is WJ's self-limitation, which would be his salvation - Please come back (to Owen)

Maurice (15) Is David a member of Jews for Jesus? (Owen asked him) - It's taking its "ideal" from N.T. rather than from O.T.

DSC (16)

My thinking took the form of paring away one legend after another - working thru material - Play is about eliminating those layers of legend - the character works himself out against characters who are inadequate to what he is

(17)

Blonde - Thanks, I liked it

blue sheet - 1st row

(18)

P.P. is the one historical moment that is part of the Xian creed

(19)

Robin - ^{PLAY} has something to do with offend anyone

long red hair

(20)

Are you Jewish? Am I allowed to ask?

Was offended - Lost concentration because of script & lack of actor - Felt someone trying to convert me - (!)

As if someone's trying to sell you a perception in a form

Mustache

(21)

How can it be otherwise?

But I'd like to see Jesus get on stage

(22)

Robin Under - That would be another play -

Go see Superstar

[scribble]

(23)

Situation of WJ is that he has a perception & has to live out the

DSC

(*)

consequences of that perception

Miriam (24)

WJ has ~~the~~ insights that no other Jew has - WJ is into something special - you do take sides - You ^{- playwright -} are pressuring the audience -

Robin Onda (25)

Experience is put on these people - Anyone who has a vision - that is the essence of what this person is - this person is carrying a perception that's like anyone who ~~has~~ ^{has} a special perception - & who carries the burden of that special perception.



Never knew any WJ legend before - NOT evangelical thrust ~~on~~ anyone's part -

Rebecca (26)

It is a play that can be seen purely intellectually - WJ never defines himself, & never as a Jew - Is the lost Jew ~~to~~ who doesn't root his experience in a people or religion or ethic - He is always outside, wandering

Robin (27)

A universal figure

Rebecca (28)

His Jewishness is not anything he experiences as Jewishness

Suzanne Opera (29)

That he is called WJ is not very important to me - I'm interested in his growth as a man - what happens between beg. & end -

Barbara

(29) Barbara cont'd. - Labeling is not important -

(30) Anybody with a dilemma could be the center of the play?

(31) Robin H - How much of Simon do you get & how much of WJ?
(low ful question)

(32) (Want fall ^{into} ~~for~~ trap) Not really (Reed Isaac)
into "Simon" - play not about that

(33) Not the same play if called "Wandering Turk" - No escaping all the rich associations of Wandering Jew
Has to be involvement w/ Simon as Simon

(34) Simon is more separate from WJ until he accepts that he is WJ

(35) Platforms make "distance" created seem to be "a golt from below"

(36) Play is very ambitious w/ its scope - Love it for that - range - taking on a huge subject

(37) How feasible is 5-part series in other theatres & audience?

(38) Television - à la Masterpiece Theatre

(39) Really going to limit your audience if do it in 5 parts

(40) Blue hat - Do it like Kabuki - do it

all in one day

(41) Take that risk - Train the audience
to sit that long

(42) Will think about it during week but won't
be the same as if sat thru ~~it~~ it

(43) Is there a message? Could WJ be an
Everyone?

DSC (44) To me, the ~~the~~ experience of the character
is of suffering from a certain kind
of ^{and specifically} consciousness, from the consequences
of this -

To set it in context - consider
plays like Peer Gynt & Goethe's Faust -
a drama of consciousness

a theatre of suffering, not of action -
" Consciousness as itself a
kind of suffering is the way

I think about the character "

(45) Can you really use WJ & Christ
for this portrayal? They are so
important in their specific associations
for so many people

Peer (46) Why not start play at 11 am or 2 pm
& run it thru continuously?

Discussion of staged reading of
The Moments of the Wandering Jew, Part 2
Theatre of the Open Eye 6/9/79
The Moments of the Wandering Jew, Part II

June 9, 1979
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Robin Under - Considers it to be a privilege to see/hear
David reading his part - not at all typical
Randy Rosen - second part - Put so much of himself
into it - could even tell from squeaks of chair -
Sense of human care than such serious
subject matter thruout

Purple (1st
blouse - now)
or chair -
Theme is timeless & beautifully executed

Constance - I think you gaped in just in the wrong places
Had a little trouble with the music - not timing
but the composition - a little bit melodramatic -
would prefer a different combination of notes

1st now
Beard - (1) Had trouble with the urgency of what is at stake
for the examiners. Certain places it went into
an academic discussion [Constance disagrees] -
(2) Difference beto "right" & "left" examiners was clear -
Wasn't clear what the middle examiner was for -
the Hebrew word means "~~the~~ ^{they} conspire" -

David - Just a test word but a significant test word

Beard - Just means "they conspire" - plural

Robin Under - More of WS as an intellect, &
philosophical intellect, comes thru than in the
first part - Was this intended by playwright?

Reed Isaac - 1300 years of experience makes
the difference

b. 2

David - Design of 5-part version intended to show WS at a higher level of consciousness in each part - The more aware, the more tormented

Mr. Rosten - This part adds a lot - clarifies historical themes - Congratulates those who acted in it - ^{Please!} ~~to~~ ~~the~~ ~~the~~ real inner feelings of the duter

MARY Fambam - So many layers, textures - So much more going on - This section is crucial - So much humor - Some lines are whimsical, throw-away lines - "one-liners" →

David - Constance - Are [↑] absolutely, absolutely essential WS is at a stage of defensiveness
blithe, shrugging off

Mary F - Liked D's gestures, way of using his body
2nd row - white gloves - thought should be lost - didn't see Part One - thoroughly enjoyed it - There was a beg, middle end - Have you written it to be self-contained in 5 parts?

David - Question is not fully resolved in the script
It's more like 5 plays in a cycle - loosely related - not consecutive on the level of plot

Beard - "What's your outlook?"

David - Sorry - don't think playwrights should answer that

Beard - Pushing... what bothers you that you want to deal with this subject?

p. 3

red & blue striped shirt

David - Can hear the good fair & your voice -
My play is the answer to that
Enjoyed the poetry - musicality of words
= Text - But for Benya = why use the masks? Missing meaning completely

Mr. Rosta

- Play has a message - It is very clear - the prosecution/persecution (?) of the Jews

LEON -

Masks are hiding identity of examiners & also hiding their inability to understand - Not making an effort to understand the legend masks = hiding device from reality

white hair in front

- MASKS showed difference bet private & public selves

SUSAN -

Similar impression - Masks show difference bet ^{the} man & role - But was confused at various moments of performance: Wasn't always clear why they took masks off & put on at particular moments

Robin O -

Image a mask of subtle Examiners didn't seem to be expression of subtlety - other 2 images walked

Reed -

Masks added "to epic quality" - more like Greek drama - Although masks being on person worked against that -

RANDY -

Medium we were viewing - stressed fact that this is a play - thinking very simply about it

b. 4

Blue (BEN)
CZP.

Christ & WJ are mirror reflections, alter egos
could have switched places - Have brought
Jewish ^{image} & Xian ^{image} closer together -
refreshing concept

Bevya-

Alter-ego was what I was after -
Masks were cast off Roberts' face - 3 images
of Roberts' face - Idea was that their
questions were his own questions -

SUSAN-

Becomes interesting then when he chooses
to "face himself" - because I wasn't
always sure why he turned to face examiners
(Robin Under, why didn't you put glasses on the masks?)

Robin Hirsch-

Response, "I like it but is it a play,"
needs more work -

47E NOV
Yellow shirt
"BRU"

This part seemed more self-contained -
Part I - seemed to get thing rolling, no
sense of completion; like a Prologue; with this got
a much more complete feeling - not sure why -
Questions are raised and answered in this part -

SUSAN-

Opposite feeling - Some things that were brought up
I referred to last week - (Constance agrees
with this idea) - Felt it was a segment -
Want to see the next part - ^{PART II} Doesn't
feel like a complete play in itself

Robin H-

Is it possible to dramatize
a philosophical theme?

red & blue shirt

Focuses on the questions that were raised rather than the conflict of the questions - but I feel it can be done

white hair -

The Deputy focused on questions No question it was a play - It was a play as this is (Constance murmurs affirmatively)

Robin # -

Degree to which the central char. is a symbol & to which char. is someone we can identify with

Beard - 1st row

What is at stake is main question -

Am willing to accept this form as a play But Simon L. is a symbol, a collection of ideas - Needs more specificity in the directing - it could move further

not yet at that point where you see a human being - Didn't disturb him ^{in answer to Boy's question}

Literary quality & theatricality kept my interest but on intellectual level

Play seems to interpret 13th century in our terms - That's perfectly acceptable

but WJ had a lot more to lose than we felt today - In my humble opinion we benefited a lot from having written play WJ but perhaps this brings the message too much - Perhaps an actor would bring more life -

purple hair - 1st row

Should be called "The Wandering Soul" Does it have to have conflict?

I have no preconceptions

b. 6

Milchod-

But if it's called "Monets of Wandering Jew" one expects it to have something to do with the soul of the wandering Jew. Discussions engaged me - what did not engage me was the concept of a human being as a Jew - was an intellectual exercise. Has preconceptions = torment, questioning, etc. Only got a bit of what I expected. All intellectual - this creature wandering since 33 BC still not aware of the enormity of what he's done - that's part of what you're writing - But we have to feel what's going on inside that man if we're to respond to it -

Constance -

As we dev's from level N level than these parts, what's interesting is this odd... tragic flaw ^{is not exactly} something like that - does take experience & deals with it intellectually. Not like other characters that distance, intellectuality & absence of emotionality was enough to give me a connection with the drama -

Yellow -

"BRU"

was emotional - Diff. kinds of emotion - to me intellect is beautiful - an idea would latch onto me - felt a quivering of the pulse - a different way of being moved.

yellow shirt

Play is quite full of life in its own way. WS doesn't come across as a full-fledged human being or far but that's not relevant because play is involving us on a different level - going beyond attempt to involve us on a gut level

Susan -

this time I felt I was not attracted to watching a human being as I was last week. Didn't know what WS wanted this week - He didn't need something bad though - My interest level was different this week. Wasn't moved as I was last week.

His impulses were not to answer questions, to evade jokingly - He had a negative attitude which didn't work for me - Talking ~~to~~

st, Row
Mustache

From an acting point of view Agree but liked that - Come to know nothing - didn't see first part - Pearls of human helped - giggling then my god I never thought of that! (Constance nodding vigorously)

yes

Genke's
set designer
(?)

p. 8

Questions of examiners
are no more answerable
than question, "what is the meaning of
the play?"

John Genke = Nature of dramatic conflict is
that the ^{examiners'} questions & WS's experience cannot meet
set design - They are understanding the answers he gives
yellow shirt - They have their own answers already

Many F - Part of excitement for me is that
the questions are getting other responses in
mind of WS. It is the mind of
WS that we're primarily involved with.
Real dramatic excitement is at what
perceptions are triggered in mind of WS

Mustache -
st note

Opening Pandora's box - First of all, they're
not unanswerable questions - Pride to see
that everything is determined by where
you're standing when the questions are
asked - they stand around & discuss - Then
works in audience "Author has gotten this
whole place alive, has shaken us all"

Bevya -
elz blue
shirt

What's missing, unclear, inaccessible?
Play is one of questions. ancient questions
Some answerable, some not - But questions
are still cerebrated - Needs to strike more
chords of response that audience can
feel as well as think -

Someone

Feeling excludes thinking? [Ranky left
& passed me
& small note]

which I didn't have last week

to 9

Reeb-
Isaac

Problems this week because of the space -
Couldn't see, hear, as well. Wanted to
be up higher. Uncomfortable in this physical space

SUSAN

Clarify re: acting objectives - last week the
WI was also asking questions - Didn't feel
a growth like the individual WI this
time - "Didn't feel involved in his awareness"

1st now correct
Beard -

Use of "negative" - "Negative" means passive,
professionally. In BRC, examiners were
not debarain intellectuals & were

dependent on getting answers but viciousness
Didn't feel this acuteness of having to
survive "on both ends" - examiners & WI
who negating the beautiful intellectual
quality of the play

Constance =
(in her own
hand)

Do play in 3 parts
1+2; 3+4; 5

Discussion of staged reading of
The Moments of the Wandering Jew, Part III
Theatre of the Open Eye 6/16/79

-1-

Moments of the Wandering Jew, Part III

June 16, 1979

red blouse

Jessica

11 2 mi, Saturdays 15
One of the few times I can go to theatre - would like to see something at this time.

11 2m

Mr. Rosten - Was looking forward to seeing next chapter - Can understand reasons - looking forward to seeing full production of whole play

blue T-shirt ^{this is the} First part I've ~~seen~~ - Don't understand from author's viewpoint why not continuing

David Merly discontinuing this particular phase of experimentation Will be full production in October - you'll see us again

Bevya - Experimenting has served its purpose - Don't see this decision as something negative - Don't want to go back to zero -

Louise (?) 1st experience - Moved - liked being asked to follow it 'Makla-person) ^{had} it's different - Like that - Liked being asked to give something in watching it

Use of lighting & sound effects in relation to level of acting achieved was a problem - Not proportional - a little off - If you see production effects like this you want actors who scripts would love to see full production of this play.

John Genke - This section needs more of a context - Play demands a lot from audience - Shuta doses of 1-1 1/2 hours are just ^{about right} amount BUT THEN WE NEVER SAW WHOLE 6 - HOURS - MAYBE WE COULD GET INTO ANOTHER TIME-FRAME IF WE SAW WHOLE PLAY -

b.2

Bevya

Unusual work-in-progress - i.e. - 2 rehearsals

Very uneven texture - suggests a sketch - must keep that in mind

Disappointed about not seeing whole thing now - ^{wine; Part III} ~~concerns~~

(1) Diminishing visual effects - earlier visual effects
"broke the intellectual effect" - Liked that.

(2) This part doesn't stand by itself

Part I - WS explains his situation

Part II - WS accepts it - had a concept of who he is

Part III - WS has a chance to reject it

See WS changing - nice - I like it

But don't know if suggestion that WS is anti-X

will be followed thru as ^{important} - ^{med End of} ^{would to} ^{if} ^{is} ^{important}

Very well-written ^{playwright has} wonderful control of what you're doing

but starts to be repetitious - some things get to go -

but have to see whole thing to know what should go

this play is

Really a very exciting project

BRV "

Part I - Sense of wandering - worked the best

Part II - Talk about wandering

Parts II & III ^{are} more talk than showing what ^(playwright) you

want us to know about WS - Do you know what I mean? ^{David's "yes."}

Not enough action in this part ^(GOLEM)

Did miss what came before - ^{Felt that I did not have} ~~not~~ enough historical context

Esc - the play should ^{probably} ^{not} be introduced as a ^{more} "historical"

in ^{some} places - or given precise dating by centuries

This creates the wrong expectations and fears ^{of inadequate} ^{historical} ^{background on} ^{part of audience}

John Genie -

Missed the ^{whole} humor - ^{But} think ^{humor is} ~~is~~ ⁱⁿ the scene

This humor keeps the play less intellectual -

Humor keeps me interested & able to IDENTIFY

red blouse - Jessica?

now woman

h. 3

Mahler
person -

Room for all sorts of styles & moments w/ this vast play - If one creates on such a huge framework, there has to be all that. That is the excitement of doing something so large - Some people look ^{in one corner} ~~here~~ & others look ^{in other place} ~~there~~. That's what makes it so fantastic

Betty's friend -

Last week ^{I felt it was} very cerebral - "my heart didn't miss a beat" This week was much more moving & touching, slight as it was - This scene could really tear you apart.

"BRU" -

Somehow it just didn't seem important enough - Since WJ isn't being so comical, it takes something away - No basis for WJ to be confused or upset about meeting the WJ who wasn't the WJ - Didn't seem monumental enough; didn't work coming after what came before

1st row
~~of~~
woman -

This comment is really grounded in nothing ^{Ben seemed to have no real understanding of his own part here} - Disagrees that it wasn't monumental enough Has just the right amount of quietness in this scene Lets everything settle in a very special way - The idea of this role is isolated & presented in a very different way in this scene - "The idea that the role of the WJ can become "third person" - Makes it a nice middle point in the whole play.

Betty's friend -

Disagree w/ Ben that it wasn't emotional - This wasn't maudlin - It was emotional - Shouldn't bother anyone that it had no humor -

p. 4

Betty's friend

there comes a point when you've had enough suffering [Beck] - that's what this scene is about - however slight the scene, is monumental - Most important question for me - Can you live a lifetime versus can you live ~~eternally~~ ^{suffering eternally} (?) (sc - not sure I got this point right)

SUSAN
Blue T-shirt
woman - 1st row

Betty's friend - Wonder if it could be done on Educational TV or on BBC?

Robin - Could a play written in an unconventional form be laid out in a tv-like form?

JEAN - 1) TV series - Do it in parts

ADMAN 2) For theatre, should have one long play - with, say a break for dinner - ^{audience would} digest some of it during that break

BRU agrees

Betty's friend agrees

(SUSAN) Blue-shirt woman & part now agrees

SUSAN COLE agrees

Serial form appropriate for TV - theatre should do it in long form. It could be experienced in this long form - keeping a "musical beat" - ^{Refers to} O'Neill, opera. Is adaptable for both media if one adapts to the particular medium. TV & theatre

(SUSAN) Blue-shirt woman - 1st row (to Bevy) Maybe you're making the wrong assumptions about us as an audience

BRU - there is only something to be gained by going forward with further readings - No one is taking this as a last view of the play -

Bevy - If a reading doesn't totally dramatize a play, then playwright is getting wrong readings from audience & may rewrite wrongly - [i.e. - is something to be lost in going "forward" in this situation]

Ben - Next parts require a lot of production values - They are spectacular - next part in particular has a large cast

Jewell - Two opposing viewpoints both of which I hold -

(a) As director, I understand:

Heavy burden - Doing 5 plays in 5 weeks is more than 5 times as difficult as doing one play - esp. with complex play. Want to say "enough" -

(b) As audience member, profoundly distressed

(1) Mistrust me as audience - that I can't take a less level ^{I know} tho prod. values aren't there.

(2) ^{As audience member, I} Possibly will never see rest of production even ^{because}

Problems wait diminish - will multiply;
Will never have a full rehearsal schedule;
Will never have certainty re: cast.

Problems will always be there.

Money ^{in off-off broad way} will never be enough to hold your actors.

Paradee - Problem of getting energy up all over again every week was greater than sh'd expected - Maybe this is my own personal limitation - ^{Didn't want her name on the program.}

David - Everyone involved in production felt it was ^{the} right decision - Re: Golem scene - I understood what was at stake for Beva & actors. I saw what was wrong with it & how to fix it -

but not between Wed & Sat. Didn't want to bring it in on Sat. out of respect for audience - Respect for an audience cuts both ways

My experience with Golem scene gave me a handle on Beva's decision with re: the next 2 parts.

What we're doing is

p. 6

David

Not just a way of making play
audible for audience

Betty's
friend

but finding production mode & production values
would that Broadway would take an example

Nehls
person

Loyalty of audience is wonderful - but we don't
really know how we'd have felt if we'd
seen the next 2 parts - you^(audience) sound almost
like people who watch soap operas

Really is a respect for the audience
in what authn & directn are saying.

Discussion of staged reading of
The Moments of the Wandering Jew
(2-act version)
McCarten Theater 10/20/80

McCarten Theater Reading
of "The Moments of the WJ"
Audience discussion - Oct. 20, 1980
p. 1

- Hair -
Woman Wanted to see the script & ponder sections
Actors should speak more slowly
- Rob -
me - bald
ey - man - Probably did em on side of speed
WJ said he was born at moment of encounter w/ Christ
Is that the birth of any Jew?
- DSC -
It's not the defining moment of Jewish consciousness, ^{NO}~~the~~
- Rob -
skint hair
woman Just the particular kind of consciousness the WJ has
Theological training of author?
- DSC
No Theological Training - First heard story when I
was 15 yrs old
- Woman
front rows
Related to ~~Foot~~ ^{FOOT WAGONER} ~~WAGONER~~ (?) story of WJ?
(Seemed interested w/ playwright's age 😊)
- Woman Is Ash the author of The Naganere? DSC = NO
- Man -
the shirt
read Puzzled by the Apocalypse scene - Had a sense that
The Xian expectation was a ^{spurious} dubious expectation -
Earthly history was the real history - The Legend
reflected the struggle of these 2 traditions
- Rob -
A tough point for the actor - Is he getting his
revenge on the rest of the world?
- WJ actor - I'm getting some new ideas sitting here - Did you
write the play bec. you couldn't figure out why
there was this basic injustice w/ the myth?
At the end the WJ makes the whole world
wander for the same basically unjustifiable reasons?
- DSC
I think you're right - A kind of awful
righting of the balance but doesn't do him any good
- Solipsistic enclosure

WJ Adn Do you have that sense of the world -
that feeling of shoeless wandering?

DSC (smile) Sometimes

Man Have to play that ending for its irony
two questions re: Symbolism

(1) Not clear if I had to understand
Cross & circle symbolism - Might be enough
if I just knew it only had to
mean something WJ

(2) Symbolism ^{with Trumpet} at end not clear - Probably
not fair to ask you to explain it -
Maybe I don't know enough theology

WJ Adn - Not a Theological point

Rob - Maybe you needed to see more of the
interaction bet WJ & TA - Takes Trumpet ^{inside} ~~him~~

Man - But why can't he ever move onto Trumpet?

WJ Adn - TA is the force that impells him on -
At end to move he still needs Trumpet
but has incorporated force into himself

Man - But blowing Trumpet has such a powerful
theological meaning - As soon as you
make a sound...

I like what the actor said - but

DSC - Also a recognition that the compulsion, obsession, was always inward - He becomes his own obsession

Man & Rob - agree that Trumpet sound & symbolism need to be reexamined

Woman - But it seems thrust upon him - You can't have it both ways

~~MAN~~ - Input of sandals comes from folktale background?

DSC - Just from cliché re: letting the other shoe drop

WOMAN - As a theatre event - Confusion bet. form of the play as narrative & as iconography

Putgers
playwriting
Teacher

Part I is moments

Part II is not moments

If whole play is a kind of mystery play or passion play - then I'm unhappy with Part II of it

~~It finds~~ A LACK OF UNITY

(a complex point - need to hear it on tape)

DSC - Interesting point - Emotional meaning of present form is that WS goes thru a series of blurring experiences that almost take him away from himself - In Part II he comes into big open angle space which ends up being just a mirror of his original dilemma

MAN - Echo same point - Felt a discontinuity bet Part I & Part II - Part I seems a kind of prologue - Liked yr explanation just now

woman - That = problem w/ WJ's seeming to reject being WJ
 & then ended up w/ total acceptance

DSC - You're right - In original script, second part
 shows WJ examined on his identity - then he assumes
 responsibility for his role which I too miss
 in this version

Rob - At end of Pilot scene & w/ woman he has already
 made that decision here - DSC = yes

Man & Woman - Would like the Examiners Scene back in
 & unrelated \rightarrow would be good to do the whole thing in one evening
 to each other \downarrow \leftarrow w/ \leftarrow 3 hours

Rob - A great & large imaginative work - I tried
 to put on this amount & to fool you by
 saying "This suffices"

Man - Other Jewish people never seemed to accept him -
 Degree to which WJ stands for Jewish nation?
 How do Jews feel about the legend?

DSC - Cuts both ways

MAN - Viewed as undesirable role but are the Jewish
 people cannot divest themselves of?

Rob - No simple answer - Neither a hero nor a villain

DSC - Jewish identity not really represented by WJ
 "Voices within a Jewish antiphony"

Vagel - Are there scenes w/ Passion Plays where
 depict WJ?

DSC - yes

MAN Describe ^{how} the 5-part production was handled

DSC Not done ⁱⁿ its entirety

MAN Our expectation is that you knock it down somehow

DSC Turn it back on you - Would you come back 4 times?

Woman - yes on TV - not ⁱⁿ theatre

Some intelligent woman - ^{Some I started things going re. discontinuity} think it was the right direction

Rutgers Teacher move ⁱⁿ - go from 5 parts to 2 parts

long hair - Woman - You have wonderful things here -

As a play it must ~~be~~ incorporate all those ideas - hard to grasp immediately - want to sit down to read it & think about it -

David Bramwich - Strange version of "Let World Has Been Writing for ^{some} _{1/2} more emphasis on certain lines might provide that sense of transition that is needed

MAN - that "Trial scene" might be a centering scene

Frankly I was troubled by this play very much as about Jewish problem - then I began to sense it as a working out inside the Xian community -

then liked the final scene indicating it wasn't worked out

Woman AGAIN - Would like to see that Trial scene you described -

Discussion of staged reading of
The Responses
South Street Theatre 3/30/81

The Responses - 1-
March 30, 1981 p. 1
South Street Theatre

Ellie's mother-in-law - Understood practically nothing, very mystical

Alan Wolfe - When tapes begin, it's unclear - What is the rel. bet Rabbi & Scribe?

Richard clarified s.d. - Alan pacified

Richard: Always the problem where to set a limit in stage reading

~~Frances~~ - Found reading s.d. fascinating part of the texture
No problems with clarity

Very clear development of an idea, one that was totally unexpected - expected the play to be a play on questions & answers - Had a sense you were talking about your experience of the ineffable - Began to think about own sense of ineffable

A statement of no answer - all answers

Richard - In the nature of a mystical experience that it must resonate personally or it won't make sense

Ellie Fuchs - What happens from point of tape recorder on?
Cousin raises questions but doesn't clearly see extraterrestrial

ERIC

^{2nd row}
Man on right - this is the point at which it becomes theatrical - we must believe they are really voices -

Rabbi's experience we observed in the first part of the play

Now we are being asked to participate ourselves in that experience

Interesting & legitimate

Tucker Sweitzer - Scribe mindlessly doing ^{task} talk - then in tapes there was a shift of consciousness - Voices were an expansion of scribe's consciousness - Universe was bigger & bigger, more & more incomprehensible - Scribe began to get a sense of what questions mean

CASEY - Hard ^{"distant"} script - Clarified script but was disappointing in terms of ^{rabbi - scribe?} actor-script (?) relationship - this is essentially a

Request for a production of this play

Man on left in back Interesting 2nd aspect - the more cryptic

Rabbi became, closer he was to truth

Interesting to see relation bet Jewish mysticism & Eastern religion

SILENCE AS ANSWER seemed crucial

ERIC

Man on right - Rebuttal to Casey - Rabbi was ready for this experience -

thus scribe had to deal with that - that was good -
2 problems: Silence as answer was a total delight but
what I missed was that ~~the~~ no one to play coper with
this force, silence, because there isn't any
Missed silence as a force & a structure in the

play - Rabbi isn't really living in the world of silence -
And I'm being a little mis-guided in the questions
that are going on (as audience) because they're all in
the same vocabulary -
And I loved it

Batya - key exp that the rabbi was the only one who moved
into silence - Scribe moves from silent acceptance of his duty
& a slight illicit questioning - then into clamor of questioning -
I identify w scribe - because rabbi moved out a little
beyond us - My consciousness was raised to level
of clamor of questions that couldn't be answered -
Clamor was our noise -

ERIC

Man on at again - But if noise was noise in
rabbi's head, we could also hear silence in rabbi's head
Woman on it - Scribe sitting in rabbi's chair - very neat - I needed that -
"I listened, I listened, I let it wash over me -"
I looked at it from scribe's pt of view, grew with him -
That silence was deafening

Mary Farnham - Never realized in the text the dramatic position
the scribe takes in the play - Audience must accept both rabbi & scribe

^{woman} Blank on left - Is this divine inspiration or madness? "Crack is the wall" for me
Scribe - younger std to follow in footsteps of rabbi

Is this Expressionistic? Is this all the rabbi's experience?

At end I identify with the rabbi

Allen Wolfe - End is unclear - I say that to the playwright now -

If scribe is speaking the questions rather than questions are being heard
That is the problem/confusion for me -

ERIN - That was what was so thrilling about it - One of those famous David Cole "now you see it / now you don't" even more so - "When type reorders for us, I say OH!"

Fucker - weird visual image - Silence seemed dark or empty; then all white or all ^{RIGHT} colors

Betsy - Clamor is "roar" -

David - I never saw two actors go deeper into a dense object before this
rel's bit characters, etc - Not a familiar scene for me

Question it raises in my mind is - Does it come out

like a clear representation of something mysterious
or a confused representation?

Natalie - By end I had a sense of undefinable clarity
on something mysterious - Middle of play was really dense

^{green} Woman on rt - that was the point I got really interested - brace

Was a pleasure for me to walk at listening to something on stage

^{ERIC} Man on right again - Had no trouble in what you're asking for

Banal & religious are often modes of asking the same question -
The other side of all these questions can walk in -

Just that the question has a different meaning

what I really loved in the play

SEY - I need a throughline - Director & actor
need to fill in that other road for me

David - I haven't given them the material to make those choices because I don't know

Casey - What about S. Beckett?

Mona at far back - Fundamental ethos of play is faith - questioning was being - Leap of faith when questions no longer are necessary - Really enjoyed it for that - We had what ties are necessary - Bare set - that ambiguity was very nice

MUNA
~~AAOON (2)~~ - Response to Casey - Accepted roles of rabbi & scribe - classic roles - Didn't want to wander about their mundane life -

Robin Hirsch - David is one of the few playwrights I know to address these large ideas on stage - A play so dense & of issues of such complexity - that one would like to do it again -

Read the play a no. of times - attended some rehearsals
Felt fortunate for 1st time that some of the complexities came clear to me - This is the kind of work that makes one work - Extraordinarily ambitious work -

LIST NAMES
of everyone
I know

Discussion of Staged Reading of The Responses

Reading
July 15, 1982

American Place Theatre

~~Reading~~

7/15/82

h.

h.1

Reactions to
"The Responses"
American Place

1st woman - Very very brilliant! I love it! Working in an area

that I'm very fascinated by. Falls into 3 sections

Middle section - I get bogged down - wait, slow down!

Very very dense - wanted to be reading it -

Barbara Landton - Very perplexed at character of scribe -

Wonders why he doesn't get more confused in middle - Is the
part of the craziness or is he standing outside?

May Farnham - Amazed at how much scribe grows -

~~At~~ This reading middle section has its own tempo

When I first read it, I could hardly get thru it -

David Margolis - "velvet-basalt-contours of the deep" part
of the middle section confused me - language must be more
concrete & less poetic -

David Cole - Play as an enacted relationship between
two human beings or as one man's visionary trip

Margaret Welsh - Definitely a relationship -

Appreciate literal differences in voice that 2 actors

bring to this relationship - Colloquialism ^{Scribes} very
straight & modern in contrast to literalness

of the rabbi - As the voices drew apart

the relationship got stronger - Perhaps the

rabbi could have less (?) of a public voice

When rabbi became more inward & lost

control, became more realized

Cynthia Jenner - Density of language related to

developing rel. of chars - that is hard work -

Have problem w/ understanding what is being

said as relationship develops

h. 2

Barbara - So much pzo you get handed that it's exhilarating to have this going on in your head, even when it's confusing

1st woman again - "Cold" response - As a director, my sense of it is ^{that} a bare skeleton of a relationship is more implied than directly stated in the text - I'd spend a lot of time working on actors on that relationship - (as a director)

Barbara L - If rabbi would change his routine, scribe would respond more quickly

Richard Schull - The relationship exists in the cracks - You can't read the text & have a relationship - The true relationship comes out of the innocence of the non-verbalized relationship - Have to learn the whole play - Relationship is separate from the text - Difficult to read the play & have the relationship - ^{to performance, i.e.,} "you feel" what you aren't saying

Cynthia - Agree - Are moments when rabbi is sustaining a mood ^{or} emotion, while scribe goes on - It chips here because it's a cold reading - Arc keeps getting broken because it's a cold reading

The Responses

Audience
July 15, 1982
American Place
Theatre

AUDIENCE at
7/15/82 reading
of Responses at
American Place Theatre

Alvin Cashman
Sylvia Cashman
Kenneth Cashman
Robin Hirsch

Larry Stempel (friend of Sam)
Marjorie Welsh

Mary Farnham

~~Gloria~~ (?) (friend of Mary Farnham)

Car Howard

Richard Howard

John Genke

Beverly Rusten

woman w/ long brown hair - black-flowered skirt - to my left
woman who sat at desk downstairs - dark blue dress

Barbara

Lanckton

woman with pigtail in 1st row (director)

2 more women in back

woman in blue overshirt in front

Wynn Handman

Cynthia Jenner

Richard Edelman

RIP Kella

David	Margolis	-	Rabbi
Richard	Schull	-	Scribe
John	Everett	-	S.D.
David	Cole	-	Playwright

I wanted some time with you, not because there's some particular interpretation of the play I want to lay on you, but more in the hope of ~~alleviating~~ some of the anxieties that the nature of the script might be stirring in you.

As you can imagine, people have called this play "intellectual" & "mystical" & "verbal". I'm not too happy with those labels - and I ~~don't want them to~~ ^{don't want them to} come between you and the material.

"INTELLECTUAL" The drama of the play isn't in the intellectual exchange - it's in the pressure of feeling that builds up behind the intellectual exchange - and finally bursts through and swamps it. In fact, if you want an image that pulls together a lot of different aspects of the play, I suggest breaking is on ^{the endless stream of letters breaking in on the RABBI} ^{the RABBI's memories breaking in on his present work} ^{the meteor itself breaking in on the earth}

"MYSTICAL" If "mystical" is a term you're comfortable with - fine (It's not one I'm comfortable with). But the play ~~is not~~ ^{is not} asking you as actors to draw on some arcane, mystical realm of experience you may or may not feel you have access to. For example, the RABBI's experience on the bench is certainly some kind of trip - but as far as I can see it's the trip of an imaginative man out to the limits of his own imagination. And the moment when the RABBI hears as a roar of actual voices all the thoughts that have ever been thought or could be thought - that, again, isn't some sort of "mystical oneness". It's a man suddenly becoming aware of his own potential to think & feel and speak out of all sorts of different impulses. And being able to ~~think~~ ^{think} and feel and speak out of all sorts of different impulses is something ^(that may be) an actor understands even better than a mystic. There is plenty about the play that's mysterious, if not "mystical" - who sends the Courier? how come after a certain point the written questions start coinciding with the SCRIBE's own questions? I don't know the ~~the~~ answers to these mysteries. I don't think the play knows them, and I'm not sure actors do, the roles ultimately need to know them - though that's something that would need to be explored in rehearsal. I've tried to make the script a clearly marked journey through a mysterious space and I think you have to be more concerned with the ~~the~~ ^{clear} ~~encounters~~ ^{encounters} than with the mystery.

"VERBAL" If we had more time to work, I think you'd find the rhythm of language would lead you to the rhythms of the situation - at least, that's what I'm trying to get ~~the~~ language to do. As it is, I think you'll have to watch a tendency to float and ride on the verbal surface. Previous work with actors on this script has shown that it's easy to fall into "singing" the speeches. To counter that, I want to encourage you to do what I'm sure it's your instinct to do: to treat the play as first and foremost a two-person interaction - and not only that, but as in some ways a very typical one-act play interaction:
- two guys on a park bench taking impulses off each other
- an exchange of energy and power: the SCRIBE's questioning releases something in the RABBI - and this new freedom of the RABBI's in turn releases something in the SCRIBE

DAVID COLE's comments
to actors in 7/15/82
American Place readings
of The Responses

b.1(42)

RABBI'S basic experience of the situation is perhaps

- a recovery, a getting back
- you can still do and feel something you thought you could no longer do and feel
- you can still go into a part of yourself you thought was closed off to you.
- something you ~~thought~~ thought dead in yourself is starting to stir and live and move.

SCRIBE'S basic experience of the situation is perhaps

- Why can't I seem to learn the rules of this game?
- Why do I always seem to be a beat ahead or a beat behind?
- What's going on here

The SCRIBE functions in the play to voice some of the puzzlement, confusion and irritation which the audience may feel - which, in that sense, I partly feel - with the RABBI's high paradoxical way of speaking.

But the SCRIBE ~~cannot~~ be just a commentator or chorus; he gets sucked into what's happening - and he's got a stake in what's happening. I said a moment ago that the RABBI's recovery of former power also releases something in the SCRIBE.

The SCRIBE, remember, is a kind of apprentice rabbi, a rabbi-in-training. At one point, [p. 12 bot], beginning his beach story, the RABBI says to the SCRIBE: "it stood then with me as with thee now."

For the SCRIBE, the action of this play is what the beach-experience was for the RABBI: the moment when the self's powers are ^{suddenly/made} visible and made available to the self.

✓ RAB	p. 11	Rabbi-demonstrates hand-gesture	SCRIBE + SCROLLS
✓ RAB	p. 5 bot	Rabbi "with her face toward the gallows"	14 bot no longer transcribes
✓ RAB SCR	pp. 5 bot - 6 top	BOTH elderly rabbi/AMBIC.	17 top no longer opens
✓ RAB	p. 6 top	RABBI "You read no salutation" - PAST TENSE "red"	20 gestures with single scroll
✓ RAB SCR	p. 12 top	BOTH repeat of first coinciding question	22 sweeps scrolls
SCR	p. 13 bot	scribe + remembrance in SD - obscure	
✓ RAB	p. 15	RABBI - lang. suggesting text city: blank square/dark passage	
✓ RAB SCR	p. 18 mid	BOTH "I asked myself. A-d answer"	
✓ RAB	p. 19 bot - 20 top	RABBI - syn. to X	
✓ RAB	p. 23 top	RABBI - pick-up of earlier questions	
✓ RAB SCR	p. 29 top	BOTH diff. in tone of "You are, without question -"	

p. 2 (12)

The American
Place
Theatre

111 West 46 St
New York NY 10036
212 246 3730

Wynn Handman
Director

Julia Miles
Associate Director

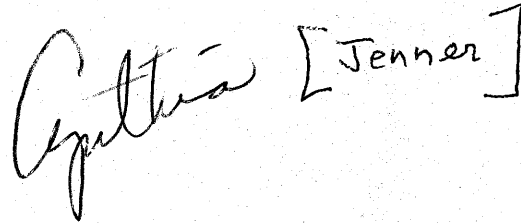
Received WCA, July 21 82

7/20/82

Dear David:

Sorry things didn't work out with The RESPONSES. On to the WANDERING
JEW, eh?

Cordially,

 [Jenner]

Discussion of Staged reading of
The Responses

The Reason & Timmy's Playing

Newstage: Murray-Dodge Theatre
Princeton

Newstage
Murray-Dodge
Theatre
8/15/83

August 15, 1983
Princeton, N.J.
Timmy & The Responses

Backnow, ^{small} beard - there was a mystery going on, a real cosmic action going. That really held me. I liked that. It was really cryptic. But I got lost in the words re: the rabbit on the beach & the meteorite.
David - Did you find yourself going over to Scribers point of view?
Beard - yes.

Noreen's friend, Allen ^{Ashby} - Are you fully satisfied with your ending? Have you gone deep enough or have you locked yourself into a cul-de-sac?

David - Ending - "I am without question -" implies both some kind of Transcendence & some kind of emptiness - A higher level but may be also an emptier level

Allen - You carry it beyond that to sounds? Is that "beyond" for you?

David - Do you find that decorative?

Allen - A whole set of different responses in which I'm finding it difficult to tell of one has any higher priority - So again are you satisfied with the effect of multiplicity at the end?

David - Can't really answer

Allen - I'd have liked it to end with the rabbit having a question but I don't know what that question would be

Jack - McCracken - Not having aural sensation at end - Is that a critical problem for you?

David - Hard for audience to imagine this transcendental sound

Jack - Has it been fully produced?

David - No - This problem has come up in all previous

Rob's ^{Reading Assistant} friend - woman - Had difficult time perceiving what was going on beyond actual stage action - Interested in how you wrote it, playwrighting aspect

(over)

David - Fascinated by question & answer that would drift off question & answer - As I was making a list of possible distractions, I heard this buzz in my head -

Woman - The buzz of the list?

David - Yeah, the buzz of the list.

David - To audience: How did the two plays strike you in juxtaposition? (more than 10 years apart)

Beard again - Obvious thread of letters
Style & philosophy of 2 plays were different -
Expected more of a connection

Bronwich - Essentially the same play & 2nd one is much better - Moment of object confronting him ~~(missed the note) (too fast)~~

Associational Trace is more interesting biographical play.
Feel the force of a whole life behind it - ^{but a pastiche of texts, and time} ^{at end of life}
even though it's not a real world, - 2nd play
Is extraordinary

Man in middle (earlier) - Liked first better - ^{2nd play} Needs more organization to get idea across

Beard - Why "Timmy"? 60-year-old man - why not "Tim"?

David - Have known a few grown-up Timmys in my time
Name just suggests he's a single guy to whom something extraordinary has happened

Allen - Further connection of music as frame in both plays - & silence - & interwovenness of music and silence

BRONWICH (cont.)

* violin held out to Timmy + response - process "held out" (in Romy) to Rabbi are 2 versions of the same thing

echoes of Waste Land: ① "The sea lies stenciled + bare" (Oed' und leccu das Meru); ② "only..." ③ "Father, we sit among

fragments" ^{best moment in time} "but that we just have been the sound of got interested" - recalls "interested in us" beautiful written re: violin - ant. "overflows/beats"

Discussion of Staged reading of
The Gods of The Theatre

Mon., ~~Apr~~ Apr 23,
1984

Gods of The
Theatre

7:30 - 10:10 pm.

McCart Theatre
Parent Theatre
Princeton Univ. College

4-23-84

b.1

McCart Theatre DISCUSSION
4/23/84

Woman, 1st row - Brilliant cerebral, loved it - but seems closet drama -
appropriate for colleges - Shows profound knowledge of theatre

Woman, 2nd row - Sounded like a lecture rather than a play - static w/

Rob - Does it ^{setting} have to be
Should text be tightened up?

Woman, 2nd row -
Rob - How?

Woman - Felt long - Last act felt better than just two
Slowest part was beginning of first act

Man - (Young) And scene bet. Hermes & Young God seemed to be
going back & forth

Man, 2nd row - Actual dramatic point only appeared in 3rd act -
Middle-aged / in destruction of reality - Should start there
w/ reconstruction of reality by these gods
Here you have an absorbing plot

(Several affirmative murmurs)
Different levels

Woman 1st row - Was at 3
① Very funny, esp Old Deer
② Extremely well-done dialogue - words = clever
e.g., word-play on "Down"

Confusion about which strain I was following - w/
was it that no one of the 3 strains forced me w/TV
choosing, following, it

Young man, 3rd row - Also found this confusing - but liked it -
Freshman taking classics - Many meta-theatrical levels
w/ that - You're duplicating these different levels

Rob - 3 gods stuck w/ the theatre - Couldn't even
recognize a god

Wander w 1st now - 2nd act was most Ch. 2 | p. 2
talking who going anywhere
(TALKY) 1st act brought me into the environment
3rd act resolved it
But subject is very very difficult - who would be
the audience? But after 2nd act didn't wrong
about it - Allness, versatility of play

Rob - Why do you switch to "then" be midst of things?

David - A sudden moment of coming into intimacy
not really friendly intimacy -
a leaping into closeness

David = PLAY is about something accessible
Stay back safe ~~but~~ yourself by taking a chance
I don't usually say things like that -
May be my fault if the elaborateness of the
artifice sets a way of this basic situation

Michael - Worry about the resonance of Young God's acts
But result of this taking a chance
is the stopping of this primal act of
What is the resonance of the breaking of the
primal violence?

Man w small beard - Hermes is controlling this -
This does ~~not~~ seem like free choice
of one taking a chance -

David - Never felt so threatened by a character
as by Hermes - that is what happens to
simplicity of aspect w this could -
hands back eventually reversed

b. 3

Rob- What is he it for Hermes?
Hard to see (agreeing with David)

Richard- Haven't really gotten into character
that much yet -

Was identifying in the teaching need in
Test & Train him -

Hermes in 2nd act - has passed initial hazing -
3rd act - Y&G is developing

Hermes as the god of the theater - We need that in the theater
lesser gods of the theater -

Wanda in front row - Rich's interpretation assumes that
Hermes is good - I see him as into
power - & manipulation -

Wanda next to her - provocateur

SCRIPT AS CUT for this reading

COCTEAU READING

Mo-d-1
1-13-86
Cocteau Rep

Act I : 47 min }
Act II : 28 min } NO INTER-
Act III : 51 min } mission

The Gods of the Theatre b.1

DISCUSSION
discussion of staged reading of
The Gods of the Theatre Cocteau Rep.
1/13/86

2 hr 6 min, not incl inter-ession

First Act 7:14 → 8:01

Second Act: 8:02; Mecha & Y. God; 8:24, - Oedipus & his

8:02 ~~8:02~~ → 8:30

10-minute intermission

Third Act 8:45 → 9:36 end

Man in back - Interesting, ^{very} thought-provoking - but
Act II, play changed its tenor to word games
audience sort of groaned at puns but humor
was really appreciated by audience in ^{the} other acts

Artistic ^{EVE} Director - I'd like to hear from subscribers

Man in front = Confusion - That play was really for
actors - Left me a bit cold - Confused about
what I was seeing - actors playing gods or vikis?
& what was I supposed to feel? Why should
I care about Theatre as theatre? Left me
a bit cold - What did it do to make
me feel ennobled, etc.?

Barbara - Highly specialized play in its dialogue,
references - IS a play about theatre -
about a highly abstract concept of "Journ"
I can see, ^{that} if you're not totally in tune w
backstage life, it will be confusing - However,
Theatre is educational - & to be exposed to
plays w/ theatrical concepts is to be
educated - Are parts of play that are
obscure & need clarification

Man up front - Saw theatre as metaphor -
 Losing control at various levels -
 Theatre talk as metaphorical - Thus I was
 Annoyed at buffoonery - too slapstick -
 You were abusing the metaphor

Theatre jokes take on life of their own -
 Reminded me of play Steam bath - Absurdist
 Vehicle for looking at existence - Same thing here -
 You milked some of the laughs

DSC - I think theatre is interesting - as
 interesting as anything else as subject matter
 But re milking the metaphor is a technical
 comment I can understand

Man is back - ^{I have} Nothing to do w. theatre professionally
 I ^{strongly} disagree - I don't think it's obscured
 or milked - I think it's very very
 witty - great - First act was tremendous -
 Not obscure & not overdone
 I really disagree w. the last 2 comments

DSC - Play is obviously about Theatre but it's also about starting out, coming down off ^{& joining the human race} of a perch, being young & finding a place in the world - young consciousness coming up against one who blocks his growth & facilitates his growth - Penning that annoys you - to me the point of the language here is you have to come up v. someone who will turn language around on you

Barbara - It's also the character of Mechanics & of life & Theatre itself -

Always reversing & changing - Also a lot of these points would be made much clearer in a full production w/ more rehearsal time

Man in front - There were technical reasons for an audience's not getting some of the points

Man in front (2nd comment - "milking") - Longitudinal issue as opposed to an emotional, instinctual feeling. It's hard to concentrate on the diachronic & synchronic at same time - May need to be rewritten - But it is there (respectful tone)

b.4 - 4 -

DSC- Never see actors work so long & hard
for a "man reading" as these actors
did -

Spontaneous applause

1/16/85 Cocteau reading of Gods of Theatre. notes for discussion de pensis

Cocteau new Monday 1/16/85 notes for post-discussion "defens"

be

p. 5

GREEK

GRK I, 10

but ANAPIESMA/EXCYCLEMA

~~technical~~

- technical theatre terms like "got a special" or "then for texture - Gk. theatre people use them like theatre people now use + "a special" - "a torment"

- also always explained by context

GRK I, 10 anapiesma/excyclem

PLAY ABOUT (AS WELL AS THEATRE)

"starting out" / being young / making the first move
coming down off your perch & joining the real world
becoming conscious, the ~~ground~~ of go-scrounging
the people that block you
help you at difficult moments
are sometimes the same people

- Thinking of CRK / YG relation

The same person who helps you at one stage get past obstacles at one point in your life becomes your obstacle at another

JOKES + SERIOUS

DEI: Jokes translated everything to the YG into theatrical terms

III, 12

WAITING FOR AN OPENING
SANDALS FOR SMALL FEET
STUDY HERE WAITING FOR A BYSSUS

Y: YG "abyss" opening TO OPEN

BUT THAT'S WHAT TH. - PLAYERS ACTORS, DIRECTORS - ALL HAVE TO DO.

DEA - Exens
ECH. D - knows about Oedipus
+ th. 1. 1. 1.

3 DEI

3 kinds of theatrical wisdom
affectation factors

HERMES/CRK

magic/trickery/machinery
nature of theatre to turn it around on you (peripeteia)

Monday, January 13, 1986

A. 6

JEAN COCTEAU REPERTORY'S

PLAY READING SERIES:

THE GODS OF THE THEATRE
OR
A PASSION FOR DOWN

by

David Cole

CAST:

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

About The Author:

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

DIRECTED BY BARBARA SCHOFIELD

RESPONSES - STAGED READING
Mosaic Th. - 92nd St +

h. 1 (1)

4-5 p.m. March 7, 1988

The Responses

discussion of staged reading of The Responses
Mosaic Theatre - 92nd St + M-YWHA 3/7/88

Woman in front row - Would you have actual voices - sound effect -
in the background?

DSC - A directorial decision, but yes I'd like it there.

Same woman - Why is he constantly moving his hands?

DSC - He's always searching thru all the answers in his

head - a physicalization

Same woman - What about the sea?

DSC - Wonderful if you pick up - what begins as a mathematical
rigid movement becomes a kind of free movement in space

New woman - Is this for theatrical production or just to be read?

I'd like to read it but seems undramatic for stage

DSC - Problem is same for stage & page - Language is very
complex but situation is very simple

Woman - I understand its meaning but it doesn't happen
dramatically

Another woman - It's a type of Beckett play

Another woman - Very emotional - very moving to me - stirred
me greatly - To come from the whole world & to
find you can't answer a single question

Another woman - I plead ignorance - The questions were
very clear but the answers seemed rambling

Another woman - The question was more important
than the answers - The rabbi could delve very
deeply into the thought of the question

I found that the most dramatic part of the
play is very powerful

- Bringing of someone else to the point where you are allows you to move to another place (Michael Posner's view)

Alex - The rabbi & the rabbi are having the same difficulty you as audience have - All the rabbi has is questions, no answers

Woman - Play is a metaphor for parenting - When I was very young, I was told I asked too many questions - I think of a parent-child relationship - Play works very well because it has so many levels

Are never any answers

Alex - Rabbi wants facility again to ask questions

Kathleen - My problem w/ play is that the questions aren't very important - It Aunt Dora & Uncle Jemima - but there the questions are about important issues

DSC - But the rabbi - and I - are somewhat irritated by these dumb questions -

Kathleen - But aren't there also life-involving questions

Woman next to Alex - But to some people these are life-involving

Kathleen - Not to most 20th c audience

DSC - I weighted the questions to justify

Rabbi's boredom w/ ^{such} questions

Man - Real question is - what is it all about?
Rabbi knows he'll never find an answer to it

Woman who didn't find this play theatrical asks
"a primal question" - why make theatre?

Michael Posnick - This excuse as a play - we begin, middle
and - your question can't be answered as posed
Emily paraphrase) - I can't ask your question as a
person walking in the theatre - you were alienated -
others weren't -

Some (obnoxious) woman - I have sat at services in synagogues
I hear this but I don't call that theatre

Michael - What happens to us when we hear/see theatre?

This question occurred to you -

It's a play - It came thru a human being
obnoxious
Woman - Theatre has a bridge to audience

MAN - Theatre occurred before words - expands your horizon
a little bit - perhaps not yours - someone else's is

Alex - Must a bridge transport everyone?

Michael - Make an effort to release categories
for awhile & just take in what's here -

Rabbi's gift is that something comes in on level A
it is answered at level C or Y

Another woman - This play expresses flexibility in
Jewish questioning in a very very moving way

Another woman - Was a little too long - but very
poetic, lyrical -

Who is the courier? Purifies the questions?

DSC - He walked into my imagination the
way he walks into the play (!!!!!!)

Alex - Play does to us what it does p. 4④
to the reader - That's what fascinated
me - And look at all the questions
it raised -

Wanda - Doesn't have to appeal to
a general audience - I'm not religious
I learned a lot from it -

re-hears - all

Prentice-Hall
Ed Green
Publishing Plays

(discussion of staged reading of The Responses)
~~Discussion~~ Discussion of The Responses
Emory University Theatre Dept.
3/24/90

HTianra
3-24-90
Emory University
Theatre Dept. - 1-
Studio Theatre
Post-Play Panel and
Discussion
b.1

Blumenthal - Play has certain kind of scholarly depth that may not be apparent - Mixing up of names - Double use of sea, din - whole question of wandering to sea, across pages & into sea (= simultaneous sound of response lit = Jewish civilization as a whole) is classic understanding of what we in Judaic Studies do - In a certain sense, ~~the~~ the text is read through me - Silence at core of text read thru me is also silence in me - Question to David - I saw it as ^{acted by} two beards

Frieder - I liked play a lot - It reveals the meaning of Rabbinic commentary - ① a certain idea of textuality - ~~a~~ a textual read w/o time at once rabbinic & ~~is~~ deconstructive

② A play of intertextuality in which time is denied

std - Repeat in layman's terms? Moment in which question turns back on the situation -

Bentzen - What makes it deconstructive - Questions, answers, questions, answers - then you stop getting that pattern

Text asks whether language itself can give you linear question & answer
efficacy of lang to carry a certain TRW
experience is what play is about

h. 2

Event - Understand faith to be faith of the ear, not the eye - A "word reality" is reality - Reality doesn't come out of nature or seeing but out of word. Play is profoundly Biblical in that sense. Responsa tradition will be someone who can explain what all the words are -

Rabbi sets out to get back to ^{the} sea, womb, Genesis 1 - An alternative way to get back to life -

Understanding of word as covenant promise - Rabbi searching for voices that speak across the sea person-to-person - mutuality -

Paul - Garden of Eden - Wishing to get back to facing truth w/o intermediary of words. Nature of questioning led me to think about Genesis -

First act of speech is by God - "Let there be..." & there is.

Wish, speech, & reality are all one before humans are created.

The Adam is allowed to name things - But there is as yet no uncertainty. Interesting that first question asked in Eden is asked by the serpent "Did God say that?"

Satan insinuated himself into certainty & created doubt - Even since we don't know for sure -
 This play was ~~about~~ quite mystical in ^{its} fact -
 Rabbi who questioning, undoing work of the serpent - see meter face to face -
 Light a beam of hope

Provocative play about roles of doubt
 questioning, certainty in contemporary life -
 & hope

Benston - Play like WS which I'm very fond of & you must all read
 when Western drama begins - questioning -
 Plato creates Socratic dialogue
 with intention of making dialogical

Action is questioning of questioning
 Question also has to have the other
 Question can come out of innocence
 ref. to Oedipus, Hamlet - (not clear) - Caligula
 for whom there is no rest until his question
 can be answered by a question (?)

The question is a meter behind _____ →
 Here the bags bring in the whole world

Scribe becomes rabbi, asking ?'s that an answers
 actors change positions ~~in~~ STAGING OF PLAY
 Questions questioning → 'deply theatrical in that sense

Audience (Mal-)

2nd row, left - Play is disrespectful of Judaism -
 Xian's answer is - we'll go to the heart
 of the belief - Questions trad'l Jews
 adherence to the law - Rabbi takes ?'s
 lightly - these ?'s are at the heart of
 the way trad'l Jews have lived for centuries
 Mixed choices, self-winding water - are
 issues which trad'l Jews think about as close
 to heart of how they live -

Play either misunderstands trad'l Judaism
 or tries to undermine it

Everett - Genuine Theocracy - ^{PLAY -} A different way
 of understanding how Torah works

Rejection of authoritarian patterns
 for dialogical mutual exchange

David Cole - Gracious thanks to all
 Real opening & explanation of text
 Rare & special situation

Cole - Genesis ^{of Responses} - WJ play has ^a scene of questions & answers - Focus Response lit in translation
 Not simply a Jewish theme but

the experience of writing itself -
 Allude to Jabes quote - Reads another Jabes quote -
 To this text-obsessed religion, there are other aspects - Being a writer my way to establish a rel to Judaism was to write my way ~~to~~ Judaism -
 Don't argue for its plentitude or adequacy to Jewish religion as others see it

Paul - Disagree w/ Mel - Don't know if these ~~are~~ questions literally come from Response literature but ~~the~~ answers are both ridiculous and serious - Was a little perplexed at the audience's laughter -
 Don't know if that's the playwright's intent

Blumenthal - Some of these ?s are real & some are not - Jewish identity starts w/ the concrete situation & w/ the concrete word - Then the play begins to unravel on 1st ~~page~~ page when acronym with wrong rabbi -
 Jaws us free from concreteness of questions & series of response - Then whole process comes unraveled as → sea & over & silence

b.6

Blumenthal - It is not so much about Jewish religion & existence - but how do you start w/ something concrete & unravel it w/ a sense of movies so that you end with silence - what does it mean?

The silence of the ineffable
Inability to respond, even to question at all
which leads to a philosophic stalemate
(to DSC) Is that where you were taking us?

Cole - Last line very difficult for actor to play
Stalemate - what does it mean?
because he's plumb out of things to ask,
empty, resumes
a because faced with ineffable

Blumenthal - ^{Jews are} Not allowed to deface a human body - Can I will my cornea?

Classic response tradition -> No matter how complex a question, there is only one answer - Very delicate line
w/ judicial proceeding whether certain degree of inspiration is needed to answer a question -

This is very lefty done w/ play

b.7

Frieder - Play is about writing, not response tradition. All 3 characters, in a way stand in for the writer. Response tradition is a metaphor.

Mel - I have only the right to have a deconstructionist view? I have no right to a literal reading as well?

Std - What is dramatic about deconstruction?

Elli - Did anyone find play dramatic?

man with

beard - Mr. Cole, you're writing about what's revelatory in writing - I've approached drama as revelations about interactions between people - It seemed a play about ideas - that doesn't seem to be about the whole of life.

Woman, 1st row - Reminds me of Frank Manley's play - I know absolutely nothing about Judaism - & ^{the program} notes didn't even help - but in rel. to Frank's play, which ~~was~~ ^{was} about whether what he believed was true, I understood this play to be about faith - that was the dramatic part for me but on a real low-key level.

- 8 -
h. 8

my credentials
are that I'm a
Grade B actor

1st new-Dan Sound Man - Political view -

Creation about rehashing our current
judicial system - Our Supreme Court
is an analyst of lower courts -
a continuing logical cycle -
We're analyzing the ~~PLAY~~ ^{PLAY} to the death -
I was raised as a Reform Jew &
was taught to question - & questioned
myself out of Judaism -

Mel - That is a typical Reform Jewish
statement but I'm talking about
traditional Judaism

Dor - Because of the questioning involved, I'd
think that an open-minded Jew
would find the medium (questioning)
of the metaphor complimentary -
About questioning of the word -

Woman - back now Ideas are very very
interesting - Climactic ... (?) is betw Rabbi
& something beside his own brain -
But it seems more novelistic material than
material for the stage

-9-

1.9

Richard - Tremendous acting problems in doing a staged reading - I can only say it's a play - David chose to hold up a mirror to nature - I have no problem with it as a play or its theatricality -
 " It does not work reading ^[it] in silence alone " but everytime we had a reading aloud it became very authentic & believable - we're all like the rabbi - to know the feeling of being grasped by something other than you is inherently dramatic and very simply & essentially human - to be grasped & taken ~~to~~ to where you've been all the time

Play is parabolic - throws up smoke screens all the time - takes you in & keeps you out -

Basic dram. problem for actor ^(rabbi) is
 How do I get to the beach?
 where I hear all voices
 I'm reminded of Beckett
 I think this is where we are
 in the theatre - theatre is about theatre

Richard Deconstructionism is when we are in
 daily life — self-narration going on
 all the time — we're always stripping away
 a kind of ^{if} simplicity ^{stead} elegance to the
 play that's very like life

It might be interesting to go inside
 the rabbi — might make a nice short story

Actn (scribble)

Chris — To Blumenthal I'd have a brilliant
 Jewish actn w/ a beard —
 I'm a nice Catholic boy ...
 I thought play was making fun of
 these ^{questions} ~~myself~~ — Can't Jews make
 fun of themselves? But then I never
 laughed at Chris Durang's play once!
 It ^{relation} better be a play about the
~~relationship~~ between 2 chars or story
 about gaining a spiritual plateau —
 I didn't see it at first — As we
 rehearsed & ~~Ellie~~ & later David
 showed me things I saw there
 was a relationship — "A great
 play has to be about more than
 just what it's about —"

- 11 -

b. 11

Chris - & Blumenthal - Would not have done it differently after hearing this discussion -
 Richard - What you saw was an enactment of Suts - I in my job would never have come across this tradition -
 — Is the theatre supposed to teach or entertain? If it's teaching something or opening up, it belongs in the university - University is public - Play gets us talking to each other -

Ellie - Had 15 hrs of work on this text - observed Union rules - Found ~~play~~ the play painfully dense when I first read it -
 Hear = ^{mean} ~~mean~~ of that ~~here~~ -
 The experience of working on this text was that of ~~it~~ experiencing the ~~metaphor~~ dense material that sheds light - If you lay everything out, you lose point by point by shaping -
 Tried to give a kind of symphonic shape to it - We tried to represent 3 movements & tried to give some sense of theatrical value

I absolutely have no doubt that it is a beautifully theatrical text, not just an occasion for discussion in the university - It's difficult like late Beethoven -

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h. 12

This whole theatrical world that David has created is not like the music you usually hear but ~~it's not it~~ there's music in it - I won't say that we did it & you didn't get it but I will say (variation of above statement)

Question about costumes & stylized ~~movements~~ movements of courier - whose idea was it?

Don - Would it have helped if program note was part of a prologue in the play?
Cole - Not really possible

Cole - ^{will try to} Respond who defenses or fabrications

(1) Deconstruction - whatever its use to scholars it's the most personal material - it speaks to your situation

(2) Questions & Answers - Some are real & were laughed at - Rabbis do respond in way I've depicted (Blumenthal notes)

Refers to Robert Wilson - Is that dramatic? Why?

h. 13

Cole - Non-naturalistic drama in which chars
come on stage to be a position, not to be
a person - Real question is - are
there opportunities for actors?

This is a simple, straightforward one-act
play - You've seen its structure before -
even when chars' names are Joe & Mary

Teaching situation - Master & disciple,
Teacher & std, father & son

Rabbi brings scribe forward
Rabbi doing something to & for the
scribe, who is a kind of idiot questioner,
& who has the possibility of being
transformed -

A teacher brings a std somewhere
he or she hasn't been before & he
this way himself or herself becomes
transformed

Gracious thank you of
everyone, really everyone