

REHEARSAL NOTEBOOK J

Play: The Responses

Period: July 1980 - March 1981

THE  
RESPONSES

① July 16, 1980 → March 29~~0~~, 1981

J  
157 pages

EYE-EASE® PAPER

33-002

80 Sheets 7 $\frac{3}{4}$ " x 5" Narrow Ruled





7/30/80 - (returned Mon., Aug 11)  
MARY FARNAM, by hand,  
in NY

BEVA  
8/3/80 -  
(by hand, in NY)

LISE LIEPMANN  
(mailed it to her,  
8/8/80 →

NICK KEPROS  
8/9/80 →  
by hand in NY

CAI + RICHARD  
8/11/80 →  
by hand in NY

JIM MITCHELL  
8/13/80 →  
by hand in NY

LYNN DAVIS  
8/27/80 →  
by hand to Alda Cohen at  
office, to bring to Lynn in NY.

ELLIE FUCHS  
8/27/80 →  
by hand, in Brooklyn -

JOHN LEUBSDORF  
8/30/80 → 10/20/80  
by hand, in NY

DAVID BROWICH  
10/1/80 → 11/9/80  
by hand in Princeton

LYNN DAVIS  
5 more copies  
10/2/80 →  
by hand to her  
in her NY office

CONSTANCE WILKINSON  
10/14/80  
She and I read it  
aloud at my NY apt.

RUSS VANDEN BROUCKE  
(Mink Tape)  
10/24/80 → 2/20/81  
mailed 1st class, to NY

LYNN HOLST  
(NY Shakespeare Festival)  
10/24/80 → 11/17/80  
mailed 1st class, to NY

CASEY KURTTI + ALAN WOLFF  
10/26/80 →  
by hand, in NY

ROBIN HIRSCH  
10/27/80 →  
by hand in NY

ED COHEN  
11/19/80 → 12/11/80  
1st class to NY

ALISON HARRIS [Seattle Rep.]  
via Lynn Davis  
told: Nov. 24 80  
sent?

LLOYD ROSE [New Playwrights  
Th. of Washington]  
via Lynn Davis  
told: Nov 24 80  
sent?

STANLEY BRECHNER  
A - Eric's Jewish Throat "Y"  
Dec. 18/80 → Feb 8 '81  
mailed to NY

FENDRICH PLAYWRITING AWARD  
12/14/80 → 4/10/81  
mailed to NY

NICK KEPROS  
12/30/80 →  
2 copies mailed in NY  
to: Bob Moss (Playwrights,  
Hawaii)  
Michael Lessee  
(Color-actors)

ALICE MATTISON  
by Susan delivering it, Jan 81

GENE FRAKEL  
2/28/81 →  
by hand in NY

MARY FARNAM (bis)  
3/5/81 -  
Susan put in her Albee's  
box

ANNE CATTANEO  
3/24/81 - May 6, 81  
mailed to NY

Wed., July 16 finished play (begun  
March 79) in CUM LIBRARY  
(in New Haven)

Tues., July 22 → Thurs., July 24  
Taped play in New Haven.

Thurs., July 24  
~~SUSAN~~ SUSAN read play -  
her responses in envelope  
- got 25 reviews made

Wed., July 30 (in NEW YORK)  
gave play to Mary Farnam (in case  
she was in NY, visiting, so at  
the apt.)







Thursday, Aug. 7 |

4:30 p.m. | I had a drink with  
Lise Liepmann at Henraddy's  
(96th & A-stadum). She said "if  
you don't have a draft  
for the new play I'd love  
to read it. I really connect  
with your work." I said I  
couldn't "offer" it to her.  
Hotel was, as was planning to, show  
it to Bryna & others - but  
at this point I'd certainly  
like to hear her response.

Friday, August 8 |

9<sup>30</sup> p.m. | mailed copy of play  
to: ~~Lise Liepmann~~  
LISE LIEPMANN  
845 West End Ave  
New York, N.Y. 10025  
\$1.06  
is NY  
from  
C... to  
N.Y.

8 p.m. | Had dinner with  
Cai & Richard. Richard asked if  
he could read the play; we joked  
some about this. Finally Cai said - a  
small voice: "Me, too?" I said I could

Saturday, August 9 |

2 p.m. | Bryna called to ask  
if I wanted to have dinner.  
She said: "I've been reading  
your play, but I'm not going  
to say a word over the phone."

5<sup>30</sup> p.m. | gave a copy of  
the script to ~~Nick Kepros~~

[MILK KEPROS  
77 WASHINGTON PLACE]

(I was at his house for a drink)  
- first time I'd seen him since  
the production.

He asked if I wanted to  
tell his agent - Edward -  
but when I started to  
tell him what I felt ~~was~~  
the technical problem in the  
first part, he stopped me: "Let  
me see for myself."

I told him he knew better  
than anyone how to find  
a "route" through a play  
of mine - that's why I  
wanted to hear ~~from~~ his



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responses.

He also mentioned he knows a director who has worked at Playwright-Horizon, New Dramatists, "also specializes in seeing where structure is upset by theme" - that if he felt the script would interest him he might tell him about it, I said, fine.

7:30 pm I had dinner with Becca at the library on 92nd + B'way.

She had finished the play, did I want to talk about it yet. At first she said literally nothing. Then she said: "You know the first time I thought of you, I was reading that carefully. Then the second time, what always happens to me when I read your work, happened;

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I began to see it, I saw light constantly changing, heard birds "singing". A little later: "Does it happen around 1600?" (I explained the time period was intentionally ambiguous.)

Later: "You know what I admire so much about your work? The way the whole enterprise, of the writing, becomes a way of posing your questions."

Monday, August 11 |

gave a script to

[CAI + RICHARD] in NY

Wednesday, August 13 |

gave a script to ~~Jim~~

[JIM MITCHELL] who was in NY today



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Wednesday, August 20

12 pm I got message from Susan that Bevy had called to ~~make~~ an appointment to discuss the play, I called her back (at work: 887-5382) + we agreed to meet Friday.

Thursday, August 21

8 am I Bevy called, waking Susan and me (She now has to be at work at 9:00, and Susan told her I leave between 8:00 + 9:00) She said:

"David, don't panic. I want to say something to you before I see you tomorrow night, and I don't want you to say a word. I think you and I should do the play, alternating the two roles. Good-bye."

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Friday, August 22

of (w/ History) same date

6 pm I met Bevy for dinner at Buffalo Roadhouse.

She told me at first she'd found the play "outrageous & isoteric," which is an expression of your personal search, but would ~~not~~ close on itself.

But I was wrong. ~~It's~~ As I read it more I realized it's brilliant. She described the change in light, bird song, sea noise, it ~~and~~ kept constantly moving in her mind.

She said: "You know how you've said I say what's in your mind. Well, this play is about what I've been thinking about all these years: questions + silence."

She said she feels it starts too much in the middle of things, that in response the note on the next response are and the whole thing stops direct -



10 She also told me one night she'd been reading it aloud to her apt. and had begun to cry: "Something like a universal breath was coming through it." I told her the thought of her proposal also brought me to tears when I thought of it.

should be read aloud

She asked me for some miscellaneous questions:

- What, if any, was the "clarity of the Talmud?"
- Are the questions real and the answers yours?
- Explain the moments of call for attention to the RAB - speech or meter - etc - as - questions/remarks "falling out of blue."
- Is he crazy at the end, or enlightened (Enlightened)

We discussed her proposal to me on the phone yesterday. I said I was deeply drawn to it - that it seemed a way of working out problems between us on an attitude toward what it is to be a playwright. But, I said, on the other hand, I felt the

need to send it and have lots of people work on it, that this is basic to my drive is a flight. Would she be willing to go ahead with the experiment she'd proposed on the understanding I'd be reading the work and at the same time. "In other words, can I have a copy and eat it too." "No," she replied, smiling but promptly - but then immediately began to back off from her "no." She said she understood my need - but also could not help feeling possessive about the material. She proposed I send it and she'd be involved - but - the understanding it was kind of ~~between~~ in the end of work till January. She said don't answer now think about it. I said I would



Sunday, Aug 24

4:30 p.m. | drink with Cai Emmons (who has not yet read the play) to discuss Berys's proposal. Cai thinks I should do it, that I would regret not doing it.

Monday, August 25

4 p.m. | went to see Constantine Wilkinson at his home (1319 3rd Ave). She, too, felt I should do it. She (who has worked with B. in kukuruku) said B. is good at "the deaps," hasn't many technical tricks as an actress, "but there were moments I didn't know if she was acting."

She said: "When you think of the ideals either of you might otherwise be working with..."

She said: "If it's devastation, you're - playwright you can use devastation, you should come out of your library."

Tuesday, August 26

(10AM) I talked to Ellie Fuchs on the phone. She was far more cautious than Cor or Connie, warned of "damage" <sup>to</sup> and not just to your relationship with Berys; asked me to listen to my own ambivalence.

see WT History in this date

6 p.m. | After trying in vain to reach Lyons Davis at his office, I spoke to her in East Hampton (516-324-4129), <sup>for 1st time since last Nov-88</sup> ~~and~~ this was mainly a call about the WT-reading at McCarter, but in the course of it I did mention the new play, Berys's proposal. She said she'd love to read it, if I dropped it by the office her partner Alden Cohen would bring it out to her.

see WT-History in this date

Wednesday, August 27,

10:30 AM. Lise Kiepman called to say she'd read the play "with great interest," that there are "a lot of good things in it" and to suggest that she and Ron (the man she lives with) and Susan and I go out to dinner after Labor Day. We left it that I'd call her when I knew when Susan and I would be back in NY.

11:00 AM delivered a copy of the script to

LENN DAVIS

(gave it to Alde-Cohen at the office to bring out to Lynn's <sup>appt</sup> Lynn had suggested on phone I do

with script copy ~~of a letter~~ describing Bevo's plan, says I still wanted her ideas on reading script and

12:30 p.m. / lunch w/ Bevo at a Burger King near the building where she's doing temporary work (909 3rd Ave, betw/ 54-55th).

I said to her: "I have a response to your proposal; Let's do it. Let's try it."

"Oh, great," she replied.

I asked how she thought we should start. She said, "by reading through it, establishing rules - 'a series of first readings'."

We discussed schedules. She'll hire him to be working full-time the next couple of months, at least so that means weekends and evenings, which is good in terms of my work on the Das Ex Mach play, Susan's + of trying in NY, etc.

She spoke of the strong visual sense she has of the play, its changing light - how she'd like to have a lighting designer - or it almost from the start. Also, how it could be good



to have the person doing the  
 carries this early on: "His  
 presence is so important to the  
 play."

She spoke of the sense  
 (which I must say I have  
 come to share over the past  
 2 years) of a need for there  
 to develop out of a community  
 of people working together. She  
 mentioned Mary Sherry, the  
 excellent actor who played  
 Bernard in *Jenny*.

She spoke of how deeply  
 the play moved her,  
 "and really she didn't read  
 it" - how it's the "story  
 of my [i.e. her] life" over  
 the past year.

"When do you want to  
 start?" she asked.

"Right after Labor Day," as  
 they say, I replied.

A little later she said: "I can't  
 wait for next week."

She mentioned that she'd been  
 talking to Bob Belcher, the guy  
 from the Shakespeare Festival  
 who liked WT so much. Would  
 it be all right if she approached  
 him about their supporting our  
 work, "although they're even cutting  
 back on the Malvern Mines."  
 I said yes, reminded her of  
 Bill Merritt's and Lyman  
 Holst's encounter to me in  
 the case of WT.

I said: "You know my  
 tendency toward self-protectiveness  
 I don't want to go into  
 this sort of work, of all things,  
 in that spirit. But I do  
 think we should create a  
 channel of tension drive -  
 either the old one, or ~~new~~  
 one that can come ~~out of~~ <sup>out of</sup> this  
 kind of work, I think we  
 should agree to turn the  
 book into the work and  
 handle the rest."

→ Fri., Aug 28

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6 pm ch course of Susan, Beryl + of having a drink at One University Place, B. told me of a gesture the play kept suggesting to her, "based on the gesture you specified." She showed it: it was a kind of alighting of a painting first moving in arcs in the air.

She said: "I couldn't agree more," went on to speak her sense that ~~these~~ <sup>our</sup> tensions were behind us, that ~~these~~ it was, if rightly, they that had brought us to the point of being able to ~~not~~ do this work.

I said: "It'll be like getting to know each other all over again." She smiled and replied: "On purer ground."

She said she felt we should try and find a space to work in, not either of our apartments. (I agreed) She said she had ~~or~~ friends with a loft, would speak to them.

As we were parting she said: "I wonder if you can tell how primarily this has moved me."

Sat, Aug 29 1 p - Saw Ellis Fuchs in a - on - street; she had 1st half of play, is doing it "very intensely".

Tuesday, Sept 2

5:30 pm | Nick Kepros called, and I called him back (212-475-6276). He has read ~~the~~ <sup>the</sup> Responses and said: "I think it's wonderful."

He said he has some notes which he is going to type up and mail to me. But he wanted to tell me he's sent it to MICHAEL <sup>LESSARD</sup> ~~LESSARD~~ the head of Colonados Theatre (where he has - continuing relationship) who, Nick says is looking for "29-minute television scripts," and Nick thanks that, with its ecstatic ending, the Responses would be good for him; also, that the opening section would be interestingly opened out on T.V. "Michael usually does what I tell him," Nick concluded. I then told him about Beryl's proposal. He was,



predictably jaundiced." She's  
clutching at straws," he said.  
A-d is for me: "I've heard  
you read your stuff & you  
don't do it justice; you're  
a wonderful writer, but..."  
I explained the in point,  
as I saw it, was as B. & I  
to work out something, whether  
it would lead to performance...

### IN NY

Saturday, Sept. 6 1

3-6 pm FIRST REHEARSAL w/  
BEVKA, at her apartment.

We read through the script  
twice, first time with me as Rabbi  
& B. as Scribe. Then took a Ten-  
minute break; then reversed roles  
& read it again. (took about 1 hr + 15 min  
each time)

Before we began, B. read  
some sentences from a  
manifesto for "Theater of  
Possibility" she'd been  
working on, concerning self-transformation

ation, ritual, etc.  
[First time] (D. = Rabbi, B. = Scribe). It's very hard  
work. I could only rarely find  
new impulses, as an actor, beyond  
what I found as a writer. I  
found myself playing to, off of, B.  
much more than I had imagined  
the Rabbi as playing to the SCRIBE -  
but I'm not sure whether this  
is a discovery about the play  
or just reflects my wish to  
establish acting rapport with B.  
(e.g. when I got to SCRIBE  
B. very good at finding impulses  
pushing in the SCR.; her work  
made it clear, as I told others  
afterwards, that the SCR can't  
find a 'lead' where he's comfortable  
with the RAB; he's either awed  
or checked or insistent.  
B. spoke at end of first  
reading of finding a "tolerance"  
in herself. I - met me but  
she meant why also asked  
me some \*factual questions

(What did RAMBAM mean? what was the "floaty tone" - I didn't know.)

First time though, she asked me to read the "Notes" & S.D. (When she read "Notes" the 2nd time she laughed a little at its "Cecil B. DeMille" quality, but I feel, too, in it) She said she felt the "miserable irony" of RAMBAM's first question was not those he ~~asked~~ <sup>asked</sup> but that he ~~asked~~ <sup>asked</sup> not about the ~~scripture~~ <sup>scripture</sup> at all. Costs - which of task or 2 (oddly easy) entries 10 marks

[2nd Time Through] {B: Rabbi  
D: Scribe}

I felt the SCRIBE's lip and "thin line" much more readily than the RABBI's; how he is enjoying collaboration with the RABBI at contact, is really displeased with himself for "falling back" on questions, etc.

In general, I found (as I told B. afterward) the Scribe much closer to my experience of unity; the one who poses the question, struggles to hear a reply... etc. That confident,

flowing voice of the RABBI's - I know too much about how difficult to construct it was to be able to assume it, easily.

B. was, again, quite wonderful at finding moments of truth in the RABBI. She felt free to let me start him off comic/ironic. Also, we'd been eating David's crumbs out of a bowl at the beach, and she continued to eat as she started: she said, having this task on the highness made it easier to focus on the SCRIBE.

B.'s main comment afterward was that she felt - in both roles - the "meteoric" problem yet in the way that it's too hard to understand - itself - "though so much that's beautiful flows from it. It sounds like Kryptos or something." I know it's entitled to play, but would it you call it



'shortly start at least?' I could not quite answer her on this, beyond saying that the details - which, on many things, she found she did understand - were not so important as the Rabbi's sense of the problem.

B. said a good thing about needing to discover our questions in the questions of the script, <sup>also,</sup> ~~in~~ in moments of the script.

I said to B. at one point: "You know, on one level, this is a director-playwright fantasy: let's clear all those actors out... We can get rid of Mark Jordan - but then we have to fool the Mark Jordan in ourselves and in each other." She agreed: "That's what makes it interesting." Then she added, smiling: "I was thinking of Mark the other day - admiring how he learned all those words." She said The Response: "All these words..."

Sunday, Sept. 7

at her apt, sitting on floor

3:00 - 6:00 p.m. + TRANSACTIONS w/ BEUFA?

We went through the script only once ( $B = \text{K. 56}$ ,  $D = \text{Scribble}$ ), pausing for questions and clarifications.

Before we started, B. had some questions:

(1) She asked me to ~~tell her~~ repeat the experience I'd shared with her last February about the text at some point, feeling like it was "reciprocating."

(2) She asked if the emissary of the Kator Rabbinical Board (p. 15) was real. (I said yes.)

As we read through, she stopped at several points to ask questions:

(1) at the Succah booth question, she said she didn't understand the problem; I explained

- (2) She asked why responses "instead of 'hrs pause'"  
I explained multiple meanings of "response" in this play  
She said: "Could it be 'response' or 'response' that? I only took what knows Latin."
- (2) She asked whether "I am ... without question" is giving  
up or enlightening - ~~and~~ she said: "Very possibly; it's giving up for  
first time; enlightening for second."
- (3) She asked about the "Ketover Rabbinical Board"  
I said I'd made up the idea of expert  
boards for respondents - but that they affiliated with the  
community of voices in the room.
- (4) At the Rabbi's "With he  
face toward the yellow, etc.,  
she needed an explanation.
- (5) She wanted to know what  
voiced "drawing all one way"  
meant. I said I didn't  
want to answer that. She  
smiled - as if proud of me!

Around the meteorite - section  
- which had given her such  
trouble yesterday - she began  
to be - a rhythm of  
really finding which continued  
through to the end. It was  
beautiful work on her part,  
and, as I told her later, it  
was work that ~~she~~ made it  
easier for me to listen.  
I told her I didn't always  
want to link the acting/  
writing exercises - that it  
could become a crutch -  
but I did need to make  
such connections at the

outset. And that today listening  
to her find, I had been able  
to listen in the way I  
listened myself when trying to  
find as a writer. An  
extraordinary run - through, we both  
felt. During the SCRIBE, I felt  
better able than yesterday  
to quietly "find" myself.  
B. said afterward she'd realized  
2 things:  
(1) that the COURIER was, like  
the ~~TR. ANG.~~ TR. ANG. in WS, an  
aspect of the RABBI's unconscious  
just now becoming visible  
and,  
(2) that the RAB. being the  
SCR to "a place of questioning".  
Good point both, as I  
told her.

She said, as we parted, "This feels  
like real work, not just doing stuff."

Before we started, I suggested  
some acting exercises we might  
do: warm-ups, questions -



answers exercise, improves on aspects of the script. She seemed interested, but just didn't feel we could do physical work — he ~~left~~ apartment, "we're still David & Beverly here," she said.

Also, summing up, B. said it was "much clearer" to me after this rehearsal.

Wednesday, Sept. 10

10 p.m. / Ellie Fuchs called to give her response to the play.

She began by saying it's "very impressive." She then said that there was a problem about the ending, that it needed, perhaps, to reach a break-through to some further level.

I said I was more accustomed to think of the

beginning as having the problems. She quickly said, yes, but the problems of the beginning were clearer, easier to deal with. She said what she couldn't get at the very end is why the SCRIBE, having been swept up into the RABBI's vision or <sup>"into the beliefs of RABBI, experienced"</sup> ~~fully~~ is <sup>only</sup> taken so far, then broken back. Was it ~~an~~ intent or was it just a way of ending? I said: neither; it was just the only place I knew to bring him, in honesty. I added that while her point was being raised on the theater or structural level, I felt it was really a spiritual limitation in me that was an answer to her question. (She'd said a little earlier that: "you're on the borderlines of the Hermetic." Coming from her, I'm not sure if that meant (1) occult or (2) obscure — a bolt.)

She also said: "I thought at first I couldn't get into it - all the questions - but then, in a kind of intuition that pulls you in and sweeps you along." She said she felt the RABBI's last line is "not on the same spiritual level" as the rest.

I asked her about her idea - getting it produced. She said she had absolutely no idea, that, despite its being only 2 acts, 1 hour - that it was harder than the Wandering Jew. (I agree) Her having no ideas disappointed me; I sort of anticipated her having a "stable" of spiritually minded directors! (But of course it's Bey to whom she's always referring "spiritual" scripts - Mesterhazy, etc.)

I told her that I'd decided to accept Bey's offer that we sit at work. But she's plainly skeptical about this project - or maybe just hostile to it.

Thurs., Sept. 11

[8-11 p.m. (REAEASAL w/ BEVA, at her house (she's had no luck locating a space for us.)

We began by her asking me some very fundamental questions:

- (1) "What ~~did~~ is the play about?" "Doing better as a remembered virtue by living out the return, the coming-though of the situation."
- (2) "What did you write the play?" "I was fascinated by a question, drift-off the point. Other concerns emerged as I went along; finding out's void; texts (titles) coming-though."

→ This was prompted by her asking: "Why the  
Talmudic metec, I said that -- "Jew"  
Talmud was → model of cold  
intellectualty

as voices, "redeeming the sparks"  
- dry, intellectual things.  
I also told her the  
thought I'd had on her  
challenging the meteor; that  
it was a refuge RAB took  
- detail of an intellectual problem  
when worn down by recurrent  
vision - that he fell back -  
rely on it. But she didn't  
see convinced.

B. said she just doesn't  
want to do exercises in her  
apartment: "they'll stick to  
the air," she put it.  
So, like last week, we  
read through stopping for  
an occasional question in B.'s part.  
I read the RABBI, B. the  
SCRIBE. B. was visibly losing  
energy as we went on, and  
I was afraid my work was  
~~being~~ boring - I tiring her.  
B. not afterwards she said  
it was a "good tiredness" -

that she'd enjoyed and learned  
from it. Her responses were that  
she'd been - aware of the  
RABBI - but was glad to be  
the SCRIBE, "because as the SCRIBE,  
the questions can be my questions;  
I can ask my questions." As  
for the RABBI, "I look the  
places where he goes - I want to  
be on that bench - but I can't  
carry all that."

(Celt's interest to me that  
both B. & I - for different reasons -  
prefer the SCRIBE, despite its being  
the "less" role, - I not just  
because it's the lesser (= easier) role.)

She also said she started  
realizing, on pp. 12-13, that she  
was no longer reading questions,  
that the letters were giving her  
the words for her own questions."

My own experience of the play  
was the not specific yet  
I had - distinct sense of  
"playing with" the SCRIBE - i.e.



trying with him, biting him - at  
outset; then having the tables  
turned on me by the  
"dodging Rabbi story."

At the end, though, - SCRIBES  
trade, I felt a great compassion  
for the SCRIBE, wanted to  
answer each question she asked  
- yet realized not answering  
was the one way to help her  
make the most of where she was.

Friday, Sept. 12 1

3-6 p.m. [REHEARSAL w/ BEUYA]

[We met at Russian Tea Room,  
where B had lunch + I, coffee; then walked  
in Central Park, just inside 59th St.;  
then continued at the Shakespeare Restaurant  
on 8th St, where B wanted to go  
because she's not feeling well - thinks  
she may be diabetic ~~and~~ hypoglycemic.  
(We also had to stop in the Park  
while she lay down w/ eyes closed for  
10 minutes)]

I'd suggested the park (B jumped  
at the idea) since we haven't  
been able to find neutral indoor  
rehearsal space. But owing to how  
B was feeling, we continued just  
sitting & reading. I say "just,"  
but I have a distinct sense of  
progress within this limitation.  
Things, I relations, in the  
script are getting clearer - but  
beyond this as I said to B,  
we are getting to know each  
other as actors. I also feel good,  
with each read-through, coming down  
from a "stretched" first reading  
to a simple, more "exchanging,"  
more truly impulses-based,  
"trying-things" kind of work.

At my suggestion, we began  
with the Rabbi's account of his  
journey to the sea, I doing the  
Rabbi. B stopped & asked -  
clarifications - not to stop out  
of it, but to clarify as  
Rabbi to Scribe. I found this  
very helpful, because it made me

think out - or I guess I should say,  
 re-think out - the sequence of  
 visionary steps. And also became  
 it led me into a freedom  
 of paraphrase which helped me  
 simplify, get back to basics,  
 and return to the language -  
 in less strident way.

Also, I came to a new  
 insight about how to approach  
 the complexity of the language.  
 Instead of seeing it as  
 a triumph of "capturing" of ~~the~~ a  
 visionary moment, I want to  
 see it as ~~the~~ always the  
 RABBI, simplest possible attempt  
 to convey what he meant; that  
 when it gets complex,  
 he is almost obligated to  
 the SCRIBE for not being able  
 to put it plainer.

Just as I was thinking  
 we ought to switch roles,  
 B. made the suggestion -  
 and we did, immediate relief

at being able (as SCRIBE) to pose  
 the questions that, as RABBI, I  
 was fully so abashed at answering  
 I joked to B. that we're  
 both so much fonder of my  
 SCRIBE that our performance was  
 going to consist of 2 SCRIBES,  
 while a stage manager read the RABBI.

After reversing roles, B. asked  
 that we go back to the  
 meter-section. She asked some  
 basic questions about Zeus-sequence  
 which she had not understood.  
 (I had this clear away ~~and~~  
 of her problems about the meter.)  
 She expressed surprise that the  
~~RABBI~~ <sup>SCRIBE</sup> who she'd seen thinking  
 of as a teenager (I guess) could  
 be "into" "support." I pointed  
 out people matured younger, intellectu-  
 ally - but it is smelly of a  
 disjunct - at least until the  
 SCRIBE shows his stuff in  
 the questioning-trade.

It's interesting; we worked today  
 in a restaurant, a park, a bar -

— three sites where B + I have spent so much of our "mentored" time — as if "sanctifying" and bound locals for this new relationship, this new work.

Saturday, Sept. 13 |

4-7 pm. (Rehearsal w/ Bevyat), in her apartment.

We started at the beginning, worked ~~only~~ on the first  $\frac{1}{3}$  of the play (B = Rabbi, D = Scribe); then took a break and worked on that again.

B. found herself wanting to say it in a Yiddish accent: "you must do it with those rhythms in mind, didn't you?" she asked. Of course, I had. So we — or she (I don't know the Scribe's voice that well) — tried it so, half-joking half-serious. The problem, as I told her, is that for an American Jewish writer, those rhythms — which, we agreed, are

rhythms of anger, rhythms of hysterics — are always present in the voice. A novelist can leave it as an application; a playwright or actor has to decide how much of it actually to bring in. (Coincidentally, about there is a lot of this sort of coincidence between B. and me — I had been running through the Rabbi's part in a Yiddish accent on the way home from rehearsing with her the other night.)

B.'s "fantasy" process, which has been a little off — the last couple of days (she hasn't been fully well, and found out today that she has low blood-sugar) was back, to an extraordinary degree. She said something about how the RABBI's answers about "disparities" (in the context about Bibles' disparities) she suddenly felt to be the disparities — the Rabbi's own sense of his



experiences. This is a kind of "connect, with obligations" that I'm afraid I have very little ability (as an actor) to ~~connect with~~ achieve. I still work on "feeling the relationships" and keep it simple.

Apropos of "feeling the relationship": the 2nd time though as I told B, I felt that I was insecure as SCRIBE was not (as hitherto) "what he's talking about?" but "I'm not talking to me?" May I ask ~~the question~~ <sup>his answer</sup> as I addressed to ~~himself~~ myself?"

B. asked me the meaning of some specific phrases:  
p. 4 ("is it all questions") - why does he <sup>and this</sup> ~~answer~~ <sup>answer</sup> there, she wanted to know.

p. 7 ("But as we live in the presence of a miracle?") She wanted to know meaning of "live."

p. 10 ("the beach, here all this kind of have never ceased to -") She asked what word completed the sentence. I said: "stand" (as at late occurrence of this phrase)

She asked me to elaborate on a point I'd made in ~~my~~ <sup>my</sup> yesterday ☺ that the difficulty of the 2nd  $\frac{1}{2}$  of the "is that a fragmentary coming though" must be - of fragments. But that audience couldn't get know what they were fragments of. She said there were a couple of places where <sup>for</sup> her, as actor, it was clear what she ~~was~~ was saying, but she was sure it would not be to audience.

At one point during Rabbi's early speeches, B. said: "This reminds me of Leos."

A basic difference between my attitude as playwright and as actor toward language occurred to me afterwards. As a playwright I ~~always~~ always actively pleased at finding a dense, suggestive turn of phrase. As actor (as Rabbi, anyway) I feel apologetic for complex language, as if saying: "I'm sorry, I'd like to put this simpler, but this is the simplest I can put it without betraying it."

Sunday, Sept. 14

3-6 p.m. / REHEARSAL w/ BEVA, at her apartment.

Our most broken rehearsal yet. We both made pauses to discuss personal problems (of each with the other - not problems between B & me) But mostly, what broke it was B's terrible stab of breath from the hypoglycemia.

We began by my asking B. to read the "drift" off the point to the head" response on pp. 7-10 as if they were one long ~~point~~ speech, with me providing the acting words from the SCRIBE's read-off questions that "channel" the questions. I don't think she felt the continuity, as I'd hoped; but it did 'down on her that ~~the~~ "But the disturb is a dream" refers to speech-act-idea as well as dream-actual.

Besides this, all we really accomplished was to read pp. 21-25 though, first with B. as Rabbi, then with me as Rabbi. She "found" beautifully, but tired soon (the hypoglycemia). I "found" better, yess - though I kept wanting to get away from the language (!)

in NEW HAVEN

Monday, Sept. 15 |

letter envelopes from Nish keeps -  
typing up of his responses -  
arrived.

in NY

Saturday, Sept. 20 |

3-5:30 | REHEARSAL w/ BEUYA,  
outdoors for lack of a place: first  
in Washington Square Park, then  
in a courtyard of an apt. building  
nearby.

We read-through - up to p. 18<sup>top</sup>.  
Then B. got tired, asked to stop.  
(B = Rabbi)  
(D = Scrib)

B. felt it was time we start  
making "choices" (actors' sense).  
For example, that it was "you  
Kipper (as it was, indeed, today);  
also choices as to age, attitude  
of characters. B. had said last  
week we couldn't go on working  
in her apartment because there  
we are "just David and Benny."  
Today she broadened that to  
mean we can't just read as David

and Benny - that we have to  
start making character choices.  
This, as I told her, comes hard to me,  
because I find out something about  
the character from how I find  
myself responding - not by deciding  
in advance. She said never to  
resist impulses, but to create a  
context where the impulses can occur;  
the age, attitude, etc. of the Rabbi.

We often stopped - I once or  
twice, B. several times - to  
"improvise out" questions from the  
text extend an implicit exchange  
into explicitness. ⊗

⊗ e.g. B. asked (p. 5) if the Rab was  
highly distracted as: "with his face  
toward the gullions," etc, I said  
now.

B. asked why Rab. doesn't answer  
the SCR's question (p. 10) - was it that  
his inner thoughts had been  
disturbed. Yes, I said; his inner  
thoughts of disloyalty had been  
interfered with.



On p. 12, B. came to a major insight. When the RAB ~~has~~ for the first time ~~asks~~ the SCR's question "it's because the Scribe has finally 'made the question his own'."

B. got to some really wonderful points of improvisation on the floor, the co-presence of voices, etc. She showed understanding in this improvisatory way far better ~~than~~ she could ever have "sat down & talked" about the play.

B. said at one point: "I feel this impulse to direct you."  
 A: "If you have a suggestion, make it."

B.: "The SCRIBE wouldn't feel that free to stare at the RAB; he'd be taking sidelong glances."

A: "That's true. If he could feel free to stare, he'd feel free to ask."

Sunday, Sept 24

11 AM - 2 PM rehearsal with Burya at her house.

A'd come with a "strong choice" for the SCRIBE: that he was a supercilious young intellectual, condescending toward an elderly - but among - superior.

But B. wanted to pick up where we'd left off yesterday - in mid-noon. A & I got "pulled in" to the RAB's (B's "finding" so when we then restarted at the beginning, I couldn't get back to that ~~idea~~ fully of superiority)

Monday, Sept. 22

8-11 pm, rehearsal w/ Benya  
at Harlem Studios, 203 W. 46th.

At last in a large,  
neutral space, we began with  
breathery/relaxation exercises  
I suggested we go from there  
to a mirror exercise to  
get to know each other's  
body rhythm. B. not enthusiastically  
thought we ought to "build up"  
into a special quality. "This  
sounded indeed, like a better  
idea." But when we came  
out of the warm-up, she  
wanted to talk - and talk  
we did; then, and at dinner -  
a Chinese restaurant afterwards.

She asked me all sorts of  
questions about Talman,  
longways, etc. I offered to  
tell her the events of the  
story of the play - chronologi-  
cally order, and did. She was,  
she said, "overwhelmed" by the  
beauty of the idea. I

silence as the answer...  
We discussed choices, objectives,  
being - outside people to  
watch/help.

B. says she feels we're  
not really "getting down to it."  
(I agree, but I feel her  
own errations of rhythm is  
the obstacle - the obstacle to  
a real and deep sensitivity.)  
She suggested we learn the  
first half of the play for  
next time.

Tuesday, Sept. 23!

9:30 A.M. | Lynn Davis returned  
my call.

Of the new play she said:  
"I loved it, I loved it,  
it's wonderful."

But she has no real  
ideas what to do with it.  
She stated in my "lots of  
regional theaters have second  
stages; it's not commercial."

Had one concrete suggestion  
was "I'm tempted to send it  
to Washington."

at mid-d'd buy her some  
copies next week.

1-4 p.m. | REHEARSAL w/ BEVKA  
at our NT apt (i.e. Leon +  
Robin!)

B. wanted to start with the  
meter - passage, so we read  
ph. 10-20 (<sup>B = R265</sup><sub>D = SCITBE</sub>). She was  
"findy"; I find it very  
difficult to do the SCITBE  
except from the beginning.  
(And even there! Either it's  
not good enough - or all  
those questions or expressions  
held-back feelings aren't playable.)

B. noted the presence of  
all of broken-off-at-the-end  
lines: "it's hard on the audience."

B. asked me again what  
the "D" was in close to - what?

exchange on p. 17.

We then read thru the  
whole play - for the first  
time in 2 weeks. I suggested  
we sit out at a distance in  
the middle of the room.  
B. modified this to: her at  
the dining-room table, me  
across the room at a  
writing table - and actually writing.  
This went very well for B.  
She moved, I pondered -  
she moved, I felt awkward,  
uncomfortable at the table,  
uncomfortable moving (unable to  
find genuine impulse for moving)

I suggested for next week  
we learn the 1st half of  
play (as B. had suggested), but  
start with image-work for  
the "journey" of latter part  
of play: more through play.  
visionary spark of the journey.  
B. agreed - but then later



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said she wanted to start on the ~~revision~~ meliora part - so we agreed to learn for 10 → end.

B. said: "Did you notice anything different about my way of doing it today?" I said not really. She said: "I did it as a woman that's really releasing." (She talked last night about the necessity of trying this.)

Back in NEW HAVEN

Wed., Sept. 24

(late night) began memorizing on p. 10. The questions, not being used, are very hard to memorize; the rest is mostly → head now...

(P.P.M.) John Fendler called with his response. He said he liked the play very much; had not found it hard to understand,

NOTE: I do some line-work more or less daily, mostly late at night,

on pp. 10-29

In the final question-triade, I know the paragraphs of question but have trouble remembering the 4-~~to-4~~ system. Also I can do some "poking" by myself.

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He said he'd "heard" the ideas before. Also, that much in the first half puzzled him on first reading, but more so than in the case of most plays.

He also said it seemed to be to be about an intellectual experience.

in NY

Sunday, Sept. 28

(6:45 - 8:30) REHEARSAL w/ BEVVA,

at my apt.

She had had hypoglycemia all week (incl. tonight) & had to be able to work on line ~~still~~ this afternoon.

She wanted to work on the meter-phrase (D = Scrib, B = Pabsi) and over, which I did she asking questions of meaning. Her problem, she says, is in "getting" from point to point. Also, she said again,

quoting Ellis' words, which I'd told her, that the play is indeed "hermetic"; what did I want it to communicate? "It's stranger to me as a vision," I answered. "This isn't true of every play I write; sometimes I understand quite well. But this play is, as it remains a mystery to me."

We tried discussing the meter problem as I should probe - but by now, she was fading totally - like a glass being emptied of its contents, as I told her.

On the way home I proposed a staged reading as an intermediate goal to shoot for - but she said there was nothing she wanted to do she could do books - home

Monday, Sept. 29<sup>th</sup>

9:30 AM - 12:30 noon | REHEARSAL w/

Beverly at her apt.

(She'd phoned me at 9:00 AM and she was feeling good, didn't know how long it would last; would I try early now - I write later. I'd told her last week I'd try this once - plus I had a splitting head-ache. So I tried it. Note: I then note - from about 3:00 to 6:00 - but, which, not terribly, not well either.)

I did something with B. that I'd suggested last night and she'd liked the idea of I'd brought her a Xeroxed page of Talmud (at her last week's request).

Now I led her in a closed-eye, inner visualization exercise on p. 14 ("lift your eyes to heaven from the page" - the actual page I'd given her) → p. 17 ("And it was the sea!"

That is, I had her visually  
 - detail the whole course  
 of work for the RABBI's  
 study for the year.

I - not sure I did  
 it very well - I was not  
 confident of my sense of tempo  
 of some program, especially. But  
 she said it was helpful.

"Was it your journey - writing?"  
 she asked, "with a few false  
 turns I ~~added~~ <sup>added</sup> ~~moment~~. (She'd  
 said details of all ~~sorts~~  
 different cities had come together  
 for her.) It's the first time  
 I've taken a distinct  
 directional lead (B. has been,  
 mostly, very careful not to do this)  
 in the workshop.

When I then ran  
 through the play I sensed  
 - her almost a blitheness  
 in doing this section. She  
 did not, for the first time,  
~~repeated~~ ~~see~~ ~~repeated~~ ~~at~~ ~~end~~.

She was probably "better" in  
 the early part of the play,  
 but that not really the point.

As for me, I felt very "in and  
 out." Knowing the lines (about  
 for the 10 - end didn't really  
 help, I'd ~~made~~ <sup>made</sup> some more  
 "basic choices" on SCRIBE -  
 he's annoyed, he thought he was  
 due for the day, etc. - but  
 I can't bring this in  
 now - to - count, just to  
 guess.

(4 pm) B. called, distraught; she  
 must ~~work~~ the rest of the week,  
 can't rehearse during the day  
 tomorrow (right tomorrow night), is  
 feeling disheartened, etc. I told  
 her we both had committed  
 outside the week (she Gardjeff, class;  
 I, my writing), that we had to just  
 accept this - end other,  
 vs - ourselves.



in PRINCETON

Wednesday, Oct. 1

- gave DAVID BROMWICH a copy of the play in Princeton.

- told Rob Lanchester (who I met at the McCarty seeing about Oct 20 WT ready) of the existence of The Response.

"So why haven't you seen it," he asked. I explained I'd only just recently finished it, explained what B. & I were doing

Thursday, Oct. 2

first time  
in almost a year!

10:45 - noon, met w/ Lynn Davis to discuss Response (and McCarty WT ready)

Of Response she said - actually to Eileen Blumenthal, who called while at us this - "it's a wonderful marvellous play" (Eileen then to me: "that does it surprise me.")

She'll do some reading and she says to regional.

(She mentioned Washington the other day on the phone). But she also asked how I'd feel about her showing it to "unknown" directors, actors, etc., whom she knew. I said I'd feel fine that I'd come to believe it was not a question of writing for someone to open a portal to you, but of building your own theatrical community. She said she'd like to set B's & my workshop where we started writing people.

Saturday, Oct. 4

6-7 p.m. worked on the RABBI's lines, p. 10 to end (We're reversing roles this week.) I find I know most of them. Through-line exercise to find them for SCRIBE.

(copy in envelope) 7 p.m., wrote, mailed, a response to Nish Kehos' letter of comments to me.

Sunday, October 5

{ 4:00-5:30 worked <sup>RABBI's</sup> line (p. 10 → end) on NY-NJAVE Train  
7:00-7:30 ditto - on Broadway subway  
(Ilt was better on subway - and just before I got off, I figured out why: "The road!")

8-11 p.m. rehearsal w/ Becca, w/ alt.

We switched roles this week.  
(D = Rabbi)  
(B = Scribe)

First, at my request we began at p. 10, went through the line: "Ilt was the total response piece" (p. 16 & 17). Then, at my request again, we stopped there.

B. commented on how fascinating it was to change roles. I said: "It's like you still have a share in the role after you've passed it to the other person."

We then started at the beginning and went through the whole play (tho' B. didn't

want to do the SCRIBE's final big speech). B. said she'd understood something crucial about the SCRIBE: that he is not arrogant or unsympathetic toward the RABBI, that he's been asked to take care of her and is coming to feel the RABBI has something for him, if he'll listen (she mentioned a job she'd once had only for a 98-year-old lounge...). She said this was not a choice she'd made in advance just something that had come to her while working. I said I'd also, last week, discovered that the SCRIBE's drawn into sympathy, ~~about~~ <sup>about</sup> a choice of annoyance distr. & stay.

She told me: "you certainly reached a new level with the Rabbi." My work was very quiet. As I told B. ~~the~~ she came to feel that I wasn't, as on entire occasions, taking a trip

and transmitting back signals. Rather, I couldn't get there unless I could make the SCRIBE, come with me or a else I couldn't get there. My initial choice had been that the SCRIBE was somebody I felt I could talk to, that I'd chosen this occasion to talk. B. pointed out how well this went with her ~~objection~~ <sup>experiences</sup>.

[See Fri, Aug 22]  
Note: Before the rehearsal, B. told me that the night we'd first talked about doing this, she'd been so upset and ~~hurt~~ <sup>hurt</sup> she couldn't sleep for 2 nights because she sensed I didn't want her to direct the play. I'd no idea - well, frankly, I'd no idea anything for sure could get to Beverly that deeply. I replied by stating



again of ambivalence: he  
 proposed feelings for plays  
 as need to have many  
 different people working on  
 material... She replied  
 she was not saying this  
 to limit me. (I'm not sure  
 why she was telling me, but  
 it clarified things, I was  
 glad to know

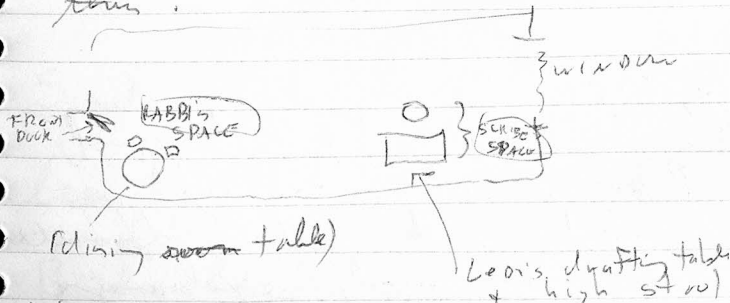
What brought this up was  
 that B's boss at the Public  
 Relations company she's now working  
 has shown interest in the  
 play, possibly in producing it  
 (he has the script now), and  
 B wants to know how I'd  
 feel about her direct or  
 production. I said, first, let's  
 see what he says. I added: how  
 would she feel about my continuing to  
 work as we are with the project  
 not on. She said it would be possible,  
 I said: "It would be on way of keeping  
 in touch - " - instead of having  
 coffee," she finished my thought.

Monday, Oct. 6

8-10:15, rehearsal with Bevoza,  
 at apartment

B. asked how/where I wanted  
 to begin, I said: at the beginning,  
 for change. <sup>D = Rabbi</sup>  
<sub>B = Scuba</sub>

After we got in about 7  
 pm, B. asked: "Would you mind  
 if I went back to the  
 beginning and changed parts?"  
 We did, went to p. 10; and  
 B. said again: "Could I go back  
 to part 7 of day 2 parts  
 again." A - I did  
 A - I a couple more times,  
 up to about p. 15. A - I  
 each time, we also changed  
 spaces. We use the apartment  
 thus:



(Living room table)

Levi's drafting table  
 + high stool

Also, wherever doing the SCUBA notes

At first, the switching felt wrenching. Then, it began to seem like we were getting a "second crack" - a crack to live out the middle to the character, was causing you. And finally, it came to seem like a "glaring" book and part of the "one life" of the characters.

Finally B suggested that we take the long speeches of the RABBI (pp. 15-19 or so) and (ignoring the SCRIBE; interesting lines) read them book & part, outphonically. It was the most intimate sort of sharing...

Tuesday, Oct. 7

9:45 - 11:15 p.m. | Rehearsal with Becca at her apt.

We just sat out opposite ends of the couch, exchanging the RABBI's long speeches

back and forth. There is something about this process that puts me in a more intimate touch with the material than private work does. Also, in figuring out where to pick up - let the other person pick up - you find yourself more clearly figuring out just how long an impulse lasts, and what it leads to.

B. told me there are a few places she can't find the continuity...

I found myself looking for a reason to understand why he shuts the study door behind her before sitting out for her.

Sunday, Oct. 12

10 a.m. - 1 p.m. | Was to have been a rehearsal with B. Instead, when I got there B dropped a bombshell. She told me she

suddenly decided yesterday  
~~she didn't~~ felt we should  
 stop the work - at least  
 for 2-3 weeks, which we  
 learn later, perhaps reconsider.

Basically, she feels the  
 work we've done has been  
 constant growth, but that  
 we're going as far as we can  
 go on this basis. Either  
 (she feels) we have to decide  
 to become actors, make  
 definite choices, rehearse full  
 time - or stop. And she's  
 come to feel we ~~aren't~~  
 either of us up to the  
 material as actors. She says  
 the work seems wobbly,  
 dabbly, if I don't  
 perform - and we aren't  
 up to performing <sup>it. She said it was  
 "like jacking off."</sup>  
 I suggested the intent  
 as a performer would be to  
 show people the director's  
 playwright work - but she  
 said she didn't think

that would be of general interest.  
~~She~~ I felt - and told her  
 I felt - that she just  
 will be right about the  
 work. I said I didn't  
 mind this non-goal-oriented  
 way of working - but then,  
 I'd already completed the  
 script.

But I said I felt  
 a natural strength of  
 her expectation for me was  
 being broken from without.  
 (This she understood). But  
 I also told her I felt  
 "swept up and set down."  
 This angered her; she felt  
 it was melodramatic, that  
 I was trying to lay guilt  
 on her. She pleased in a  
 way that showed she was,  
 indeed, fully guilty.  
 She said some really nasty  
~~things~~ about my not  
 reading "like a man." I told  
 her that was a dumb thing



the way. I also told her she was springing something very unexpected on me and that if I didn't get to the noblest, or most balanced response right off, what did she expect?

She said if I had ideas for going on, I should say them, not just take it personally. I said I thought we'd settled that last week: that we'd go, (at her suggestion) to a physicalist, mind-work away-from-text way of working.

It then occurred what I consider the most substantial misunderstanding. When she first broached all this she said we could still work today on this method and, fully sat. was offering some sort of consultation price,

said I didn't see much point in that. Now she accused me of not <sup>taking up</sup> ~~the~~ ~~method~~ but invited I earlier to try & test & explore ~~over~~ <sup>her</sup> present sense of stability. But she'd never offered it to that end I pointed out; if she was now, I said, I accept. No, she said, not now; ~~that's~~ "it's too" but off the "five." Catch-22.

She said, in passing, what she really wants to do is direct the play (Her boss has not yet finished it.)

8 p.m. | dinner with Cai Emmons & Richard Howorth at the Riviera (after going to see Chout of Jimmy Blackwell at Q road with Thea). They finally (after over 2 months) gave their response.

Richard began ~~to~~ by asking how long the play took to write. When I told him his cryptic response was: "Oh both among it took that long and amazing you could do it at all."

It is ironic reaction was that it really cries out to be done. He finds it very visual. He said he felt hindered by his lack of Jewish background in getting the humor of names, places, etc. He said "it felt, often," on the boundary between the serious and the comic - that is "ironic."

He also said it was physically clear. Cai stressed the visual aspect of it, too. In response to question she said, yes, she did feel in a T.V. production that opening out the image would be a good idea. That to expect a wide audience to get it all the language was ~~expecting~~ a lot.

Cai also said at one point: "David, you plays have such a global quality, I wanted to see the production and to hear ex-director, Ed Cohen, & the manager of Jewish Rep. I said yes."

Tuesday, Oct. 14, 5:00-6:45

met with Constantine Wilkison at apartment, first to discuss her novel, which I've been reading (4:00-5:00), then to discuss the play, what happened with Beoga, etc.

Re: Beoga, Constantine thinks that it had to do with her psychology, career plans, etc. ("She was very excited about it the last time I talked to her ~~right~~ <sup>soon</sup> after your last week's rehearsal"). She agreed in response to a question that I had a right to feel let down, "Pinned off," she amended. But then she asked: "Look, did you enjoy? I mean smiling about the play. About acting? About yourself?" To all the questions I answered yes. "Well, then," she said.

After we'd talked about this a little (Connie signalled she didn't

want to talk about it a lot)  
 Constance asked to read it.  
 She then amended that to  
 her and me, reading it aloud  
 right then and there - and  
 we did.

It was a strange experience.  
 I felt Constance's bitterness  
 as an actor even more than  
 Futura. In the first 1/3 of  
 the play, especially, she was  
 all Jewish yokes and cackles  
 and ad-libs. So when we  
 got to p. 10, I suggested we  
 stop. But she looked so  
 genuinely desolated that I  
 agreed to go on - and we did,  
 to the end (C. had asked  
 if I'd explain the basic  
 situation - and if she could be  
 the RABBI).

When she got to the  
 Bend the Row, etc., she  
 calmed down and read  
 intelligently - tho. not, I felt,

very feelingly or "findingly." I felt so  
 different (vs SCRIBE) than with  
 Bevy: cool, comfortable - but  
 always shining. Constance's  
 presence as an actor surely did  
 not <sup>There was no point "stay-uper!"</sup> ~~improve~~ <sup>improve</sup> ~~improve~~  
 casually though ~~the~~ role - this had  
 the incidental effect of relaxing me  
 (I did the question - think  
 better than ever before). I  
 C.'s comments, though, were  
 very interesting. She said  
 afterwards she saw it all  
 as being for the sake of the  
~~SCRIBE~~ - he was the one he  
 brought to the point (though,  
 she agreed, it's questionably whether  
~~she~~ gets the point she's  
 brought to.) I asked: did not  
 the Rabbi, too, advance to something.  
 No, she said; he basically  
 "manifested" what he already  
 had - though with occasional  
 explications and openings. She sees  
 the play as essentially a  
 master giving a subplot or



Note: As Constantine was <sup>heard</sup> the  
"doddering Rabbi" for 1st time,  
she said: "Is this <sup>it</sup>?"

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Also, like B, she found it very  
important that ~~it~~ <sup>with</sup> while she  
(→ PAB) dictatd answers.

lesson. "It's all one great hoax,"  
she said, "the man being the  
moment when understanding  
breaks." And I told her, a  
very Breidelbaist interpretation of  
a Jewish story!

She had some criticisms.  
She thinks that the Rabbi's  
early-on speech about longing  
for <sup>his</sup> <sup>negation</sup> <sup>the</sup> <sup>silence</sup> doesn't go with  
the positive silence at the end.  
(She felt the point, for the  
Rabbi, is not attainment of  
Rou, but attainment of ~~silence~~  
silence.)

She felt the opening questions  
with the PAB, answers  
to them - need to be more  
clearly figured forth as answers  
to the letter. Perhaps with  
"Dear Sir," as a status  
also, she felt the "with  
be ~~find~~ <sup>found</sup> the gallows" -  
answers need to be parts of  
complete sentences to be  
convincingly as answers.

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IN NEW HAVEN

Wednesday, Oct. 15,

5:30 p.m. | Evelyn called,  
kept me on the phone for  
almost an hour, long-distances.

She said, at one point,  
"I don't want you to  
hold this against me" - and  
then, I think, was the  
motus of the call.

Our feelings are, I think,  
pretty much what they were  
on Sunday - but the tension  
& anger were down, almost  
gone.

She said again, for <sup>yes</sup> it,  
it was a simple decision.  
~~It said~~ - though she (later) added  
out of the blue that by "simple"  
she did not mean casual or  
unconcerned. I said she had  
to accept the fact that  
what was simple for her, could  
yet trigger something complex  
in somebody else. That  
she had a double-standard  
about working through her own

"garbage" - her frequent word - but expected the reactions of others to be balanced and seemingly - right off the bat.

She said she'd felt - and felt then - I was over-ready because she'd proposed only a suspension of the work. "Yes," I said, "but you also said you only wanted to go on if it was for performance - if you didn't feel you - I could perform it - so how was it supposed to start up again?" She had no real answer to this. But I didn't feel I'd "caught" her in an inconsistency so much as

just she back & beat her own two & two together.

At one point she said: "I understand your feelings, but - No. No. No. I understand your feelings."

I said, beyond any question of anger, I was

missing the work; something completely, balancing, which had been in my life - and suddenly miss it.

She said how she felt all our work ~~was~~ those weeks, wonderful as it was, was leaping into "nine shoes."

"Yes," I said but you yourself suggested the ~~idea~~ <sup>idea</sup> of that; your idea for the next step of our work was to physicalize, spatialize. I went on to say that this whole aspect of "getting while we're ahead" bothered me. ~~That~~ I said but an impulse and stopped - O.K.

But to have felt the progress - and to see the next step, and then to stop was doubly frustrating.

I said again how wrong I felt it was that she'd not said at the outset Sunday AM that she was

open to going on ~~next week~~  
w/ rehearsal, these days to  
test out the play, ("after  
all, it's the one who said  
before I started: if problems  
arise, let's bring them into  
the work and work on them  
there." "Yes," she said.) But,  
I reminded her, she only  
saw the clin after all  
the anger emerged.

More personally, I told B. this episode  
brought out basic issues about her  
lack of awareness of Judy's found me  
("I don't know how to respond to that")  
she answered - by stock evasion, but when  
no doubt, literally true. And I said that  
we had each been thrown back to something  
- ourselves - and then the other that felt  
like - anger, but it was only that  
moment - that we should get stuck  
on it. She agreed.

Thursday, Oct 16

11:30 am called Lynn Dain  
to tell her B. + I had suspended  
work + she should feel free  
to show it right around. "Was it  
a fight?" Lynn asked. "Something  
between a fight and an organic  
decision," I said.

Tues., Oct. 21

12:30 - 1:30 pm [lunch with  
Berza at the work to  
discuss M. Carter's reading. We also  
talked of recent Rehearsals -  
experiences]

I said one new feeling  
I'd had was that it bothered  
me that a play of mine  
that was being "done" was  
now no longer being done.  
She said she understood those  
feelings.

She said she reached the point  
as on work when the feelings  
had to be taken back into  
life. I said for me, there  
was always a final turn back  
it out.

She says she still wants  
to direct the play. I asked  
how her boss had liked it.  
She said he'd read it most  
of it, had noted "incoherence";

should tried to explain cl'd  
take liberties.

I said I was going to  
do some "sundry around"  
of script, but also wanted  
to hear her idea.

"My idea is to take it  
into workshop," she said.

"You mean, get a couple  
of actors and work on it  
as a director?" I asked.

"Yes" she said.

"With a view toward  
production?" I asked.

"Yes, I really want that"  
she said - I asked her  
to think about it. So  
we left it.

in NY

Friday, Oct. 24

In envelope  
play submitted w/ my letter  
and ~~sent~~ revised of three  
previous written letters to me to:

- Russ Vanderbracke  
Mark Taper Forum  
135 North Grand Ave  
Los Angeles, Calif. 90012

- Lynn Holst  
Coordinator - Play Development  
New York Shakespeare Festival  
425 Lafayette St  
New York, NY 10003

Sunday, Oct. 26

noon- 2pm | brunch with Casey  
Kurtz <sup>at Burt McPhyllips</sup> and Alan Woolf, I gave  
Casey a copy of the play  
(which she asked for) #

Alan said he is part of  
a group of NY <sup>Theatre</sup> graduates  
meeting back there once a week  
I looking for material, that he



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adv  
Kevin O'Loon is  
group's leader

would read the script &  
possibly introduce it there.  
He said it would be easier  
if there were an NYC office  
I told him I'd written for TDK,  
trough a workshop, these mentioned  
that Ted Hoffmann had done  
BURG in first-ever reading  
of HOCAH. He said a consultant  
like that would help. (He'd asked  
about the play, I'd mentioned  
a "visionary rabbi", he said  
Kevin O'Loon would be right  
for that - that's how Ted Hoffmann's  
name came up.)

~~Monday~~  
Monday, Oct 26

4:30 - 6 pm! Had coffee with  
Robin Hirsch at his (Cornelia St.  
cafe).

He told me about his  
new New Works Project at  
South St theatre - which  
sounds more grandiose than  
ever: 21 staged readings, a

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mini company, Mura Tseng,  
company, etc.

He said he'd like to  
read the new play, & asked me  
to tell him about it. I said again  
he'd like to read it. I said: "I  
thought you might, so I brought  
you a copy & gave it to him."

I told him how things stood  
between me & Beverly, that she  
wanted to direct it, etc. He  
seemed annoyed to be hearing  
all this, replied only: "Well,  
fine, let's read it & respond to  
it."

He mentioned that Richard  
Edelman is one of his (5 other)  
co-directors in the New Works  
Project, & asked me please  
to give Richard to read.

~~Monday~~  
Monday, Oct 28

9:30 - 11:00 p.m.! Went to Lea  
Mama to see Nick Kepros  
do a scene from a modern Greek

version of the Orestes, in  
Modern Greek, with Olympia  
Duhakis

I went to talk to him  
at intermission.

He told me Michael  
Lessor is still in California,  
that he now wants to -  
and will - suggest it to  
Michael for a reading in  
the Colonnades reading series  
in January.

IN NEW HAVEN

Wednesday, Oct. 29

- got back script from  
John Lemberdorf with a  
note that "Kathleen, too, had  
enjoyed it."

IN NY

Sunday, Nov. 2

(noon) brunch w/ Lise Liepman -  
+ with she lives with (R. Gold)  
at Bert McPhillips, 134E St off 7th Ave.

Lise said she liked the  
"melodic line" of the play  
"as I do" always in your  
work, "but" I question whether  
the question - answer, same  
thing over and over, won't  
become static."

Monday Nov. 3

(6:30 p.m.) went to a cocktail  
party for Robin Hirsch's  
(new) New Works Project, at  
home of Alan Mittelsdorf,  
853 Broadway (apt w/ of May's)

I asked Robin on way  
out if he'd read play yet.  
He said not really, that  
he'd "perused" it, that the  
hand-gesture was "pure David  
Cole." I said it needed  
careful reading. He said he

hard to really read it at all,  
(became quite defensive)

But Richard Edelman,  
who was there, too, told  
me that Robin had told  
him it was very "dense"  
and "compact".

(11:15 A.M.) spoke to Bevy about her + we get  
together to discuss play. She said she could  
take it all over weekend, suggested Mon or Tue.  
I said it'd be back in N.H. would call her next  
Thurs or Fri.

Saturday, Nov. 8

(SP) I called David Bromwich  
(about him + Georgeann  
coming in to NH to have  
dinner with Susan and me.)

He told me he'd  
read the play (I mailed  
it back to New Haven  
with a letter), found it  
"shakely." "I read it one  
day when I felt shitty,  
and then I felt good,"  
he said.

(in New Haven)

Sunday, Nov. 9

(in envelope) received letter from David Bromwich  
re: Responses + Phoned up

(in NY)

Friday, Nov. 14

noon lunch w/ Bevy at  
Hamon Royal (6th Ave + 12th St.)

Cl began by telling her all  
the places I'd sent the script,  
people I'd sent the script to,  
since I'd last seen her, I said:

"The last time we talked, you  
wanted to take a couple of actors  
and go work on the script. If  
you still want to do that - in  
the understanding that a couple  
of other staged readings might  
take place the meanwhile -  
I'd be happy to have you  
do it."

Her reply: "David, I think  
your first instinct <sup>(think - August)</sup> that we  
should work about for a while now  
right."

I asked how she'd come to  
feel this way.

She said she wanted to  
"have fun" in theater for a  
change do a play when the  
playwright wasn't always there,

not do something Jewish. (She said she was going to do Olon Shepher's scripts, which she'd been given in San Francisco last summer) - scripts for which I've several times expressed contentment; even today she made a very slight remark about them, adding: "but I like the music")

But as we talked, it soon became apparent that the real reason for breaking off was that I should have had dealings with Robin Hirsch. She kept coming back and back to this - as she always obsesses with Robin. At one point, realizing the impression she was giving, she said: "I don't want you to think I made this ~~impression~~ decision just about Robin." She'd heard about my being at Robin's party a few days ago

from Robin Hirsch Richard Edelman) I believe her. But it also seems to me that my dealings with him had, by the time we met, replaced all other considerations. "How could you ever work with him again?" she kept asking. I reminded her that she's the one who's always insisting on "that was one moment, this is now." She replied: "But Robin never changes; the way he is isn't a moment" (thus describing her own obsessiveness)

I also told her I never expected to have to do in the theater only with people I fully respect and trust. Also, that my standards for artistic seriousness were as high as hers - but they came out in my writing. (This distasteful she seemed to understand)



Monday, Nov. 17

in NEW HAVEN

received back the script  
for Lynn Holst at the  
Public Theatre.

letter  
in  
envelope

Tuesday, Nov 18

letter from Russ Vandenberg  
at Mark Taper acknowledging  
receipt of script

letter  
in  
envelope

Wednesday, Nov. 19

CAHON  
OF  
LETTER  
TV #11  
IN ENVELOPE

mailed script to  
phone:  
864-  
5861

Ed Cohen  
949 West End Ave  
NY NY 10025

(the literary manager of the  
Jewish Repertory Theatre on 14th  
St - and former director of  
CAI's Petunia-play, whom Cai  
introduced me to last Thursday,  
(Nov. 13) who she & I went to see  
his ~~and~~ production of ~~AGatha~~  
<sup>Berkeley</sup> ~~Goldberg's~~ Mc and Molly.  
"Where's the script?" he asked  
then, and invited me to their  
next Monday night reading on  
Dec. 15.

Thursday, Nov. 20

letter from Rob Lancaster  
dist. from people/theater  
who want to do the  
script done at the McCarter reading  
- and leaving the door open  
to submitting other scripts  
- e.g. The Process

letter  
in  
envelope

94

Monday  
November 24

in NY

10 A.M. | meeting with  
Lynne Davis,

I told her what I'd  
been doing w/ The Responses  
- all the places I've  
been sending it.

"You're been doing a  
job," said Lynne.

She read the Public  
Theater letter w/ Lynn Holtz,  
without comment.

I told her what had  
happened between Lynn &  
me. "She's schizophrenic,"  
said Lynn. "You can't  
take it personally. She's  
kind of struggling. (She thinks  
but I'm not sure she's right  
- that "Shepherd" will be a  
salesable work.) And she  
can't admit to herself - or  
I guess, out to you - that  
that's her real motivation!"

95

re: the Rob Lancaster letter  
(re Nov. 20 '80) Lynn said she  
would send copies of the  
Responses (along w/ short  
version of wJ) to

- Alison Harris, Literary Manager  
Seattle Repertory Theatre  
Box B Queen Anne Station  
Seattle, WA 98109

- Lloyd Rose, Literary Manager  
New Playwrights' Theatre of Washington  
1742 Church St, NW  
Washington, DC 20036

She advised not to do  
anything about the other  
two names: Lawrence Harrison  
at Sam'l French ("They handle  
amateur rights; I don't think  
you're going to get too many  
amateur productions.") and  
Claire Nichtern at Warner  
Pictures (!)

96

97

in New HavenThursday, December 11,

received letter fr/ ED COHEN

letter  
in  
envelopeat Jewish Pub. Th,  
praising but rejecting playin NYThursday, December 18

scripts sub-itted to

- Stanley Brechner

- American Jewish Theatre

1395 Lexington Ave.

NY NY 10028

212-427-6000, ext 220

SI told <sup>on phone</sup> him play might have ready  
at South St Th. (R. S. Hirsch)  
and/or Columnades - would this be  
obstacle? HE seemed impressed

- Shubert and Anne Friedrich Playwriting

Award

National Foundation for Jewish Culture

122 E. 42nd St, Rm. 1512

NY NY ~~10017~~ 10168

212-490-2280

Tuesday, Dec. 23 | 9:15 AM Berya called, to wish a happy holiday (!). I was tense, said little, called back a week later to say I regretted my tight-lipped quality, by then she'd closed up. In the first conversation she had time to ask which 2 books had rejected the play, and if I'd see Robin Hirsch.

98  
Wed, Dec. 24 | (6:30 pm) Susan + I went to a Xmas party. Robin Hirsch invited to eat last night at his cafe. I asked him if he'd read Responses. He replied: "Yes, I want to talk to you seriously. But not now!"

in envelope  
- received card acknowledging submission to Friedrich contest - sent by Ed. Cohen who'd just rejected script for Jewish Rep!

Thurs., Dec 25 | Ellie Fuchs told me Nick Kepros (who she'd interviewed re: A-madass) "loves your Rabbi-play and wants to do it."

Saturday, Dec. 27  
- wrote Nick Kepros a letter congratulating him on his work in A-madass (which Susan + I had seen last night) and asking about ~~miss~~ helping at Colonnade w/ Response

Tuesday, Dec-ber 30 |

10:40 AM | Nick Kepros called. He thanked for my note, said I was the only one who'd seen what he was trying to do in the A-madass role; he also agrees

with me about the play (A-madass), said he'd ~~been~~ on to Peter Shaffer, my idea that the place to start was with Salieri - as - the - Requiem - version.

As for The Responses, he said he'd talk to Michael Lerner soon about getting a Monday night reading at Colonnade, that this would be "in a couple of months" (the reading)

→ And Nick said - for the first time to me - that he wanted to do it, that he was interested in the script (when I tried at the end of the call to thank him, he said: "Don't thank me; it's a project I'm interested in.")

He also said he wanted to show a copy to Bob Moss at Playwrights Horizons. "He's an admirer of mine, from The Jewish Hebrew Lesson." I said I hadn't thought of



100

Playwright Horizon; I think of them as doing realistic plays. Well, "he said, "times they branched out."

He asked me to send him 2 more copies, one cfr Bob Moss & one for Lessac in case he'd lost his all this while.

He asked what happened between me and Bryna. I briefly told him, briefly. He said that it sounded like a power-play; that Bryna had many neuroses that showed up as short notes; that her ability to direct is far exceeded by her desire to think of herself as one; that I should consider myself well out of it.

[JAN. '81 - 40th - ]  
FEB '81

101

in NY

Sunday, Feb. 11

10 pm, Robin Hirsch called. He said he'd tried several times to call me recently.

He wants to do The Response in his new New Works Series at the South Street Photos. He wants Richard E. Helman to direct it.

I said I was happy that he wanted to do the play - I pleased at the idea of Richard ("He's really seduced by your wit," said Robin. "A - and I by his" I replied.) I'd later emerged though, that Richard hadn't actually read the script yet!

Robin himself said he <sup>likes all you want</sup> found the script "fascinating" but had "questions" - e.g. re: the comic. I got the impression he was questioning the <sup>use of</sup> comic, but putting it politely.

102 He asked - how Bevy + I had worked on script I told him. I couldn't quit Fagan out why he wanted to know.

(He also invited me to opening of New Works Project tomorrow night. I'd been planning to come anyway.)  
He asked if lot Mural might be OK "will you be in court?" I said yes.

Monday, Feb. 2

6:15] Went to opening of New Works Project at South Street Theatre, 424 W. 42 St (The play was a new - before - done - English Parinidell's farce: Man, Beast & Virtue) (I left early with Ellie Fuchs)

Didn't talk much with Robin, but I did see Richard who said: "I'll read the play. I'll see if it speaks to me"  
(I found this rather self-protective stuffy way of putting it.)

103

in New Haven

Friday, Feb. 6

- got book script for AMERICAN JEWISH THEATRE at 92nd St. "Y"

(in envelope w/ rejection letter)

in NY

Sunday, Feb. 8

(11:00 A.M.) returned call of Robin Hirsch's which Susan had taken message for day before.

Robin told me that Richard does want to do the play - but feels he should check with Bevy + I - a little first - said I felt that was hardly necessary as far as I was concerned. But Robin said Richard felt he ought to do it. I said, as I had just said to Robin, that I was pleased Richard wanted to do it.

He asked me about date

~~103~~ 104

of either March 23 - 30, I said either would be OK.

He said Richard's main concern was with casting (the Rabbi), that he'd said to Robin: "If I can't find the right actor, don't hold a gun to my head."

At this point I told Robin about Nick Kehos' interest, his taking sight around to Colonnades + Playwrights' Horizon.

Robin immediately tensed + said: "Now that New Works Project is on its way, we feel we have to be a little protective about work we develop not being done elsewhere, that we have some show - my product growing out of it."

I said, after Berger, I felt the need of having a variety of people work on my work. Robin

I recalled afterwards he'd been trying to do this at Open Eye

~~104~~ 105

proposed to understand but...  
He pulled back to: he wouldn't want it done elsewhere first, I said, give Nick's schedule + the "2 months from now" [Dec. 27] he'd mentioned he said last week, I didn't think this was a problem.

Rob. <sup>had</sup> said he was having a lawyer draw up an agreement form for playwrights but in fact none of the Felberg playwrights had signed anything. I said, when he got it drawn up, he should send a copy to my agent. He immediately pulled back and said that since none of Felberg playwrights had signed anything, it wouldn't be necessary so long as they were first to do it.

Re: casting, Richard had mentioned Steve Fox Schornthal "an old Vienna-trained actor"

and I think Dr. Steve on  
Guiding Light. He also mentioned  
they'd cast a good possibility  
for Robb. The Personal  
but he'd been busy in that.  
He said Richard would  
be calling me.

11:30 A.M. Richard called to say  
he wanted to be the play  
at the end. I told him  
I was glad that Robin had told me.  
He said: "I think it's  
instageable. Also of limited  
audience appeal: to Jesuits, &  
bilateral minded Jews."

"Well," I replied "you've  
just described 90% of the  
New York theatre audience."

He asked what had  
happened between me & Becca.

I told him, saying (a) that  
it had been Becca who  
had broken off the acting  
workshop - and then refused  
offer to direct the script -  
so that I felt no obligation  
to clear anything with her  
about this ("I'll tell her  
I'm doing it," Richard said)

(b) that I felt she  
was projecting a lot of stuff  
on Robin. ("Well," said Richard,  
"Robin invests that by the  
way he over-invests in things.")

I said we were running  
out for lunch (with John  
Lembardorf + Kathleen); and I  
could be back at his mother's  
in hour] at Westchester (914-667-0881)



2:15 p.m. I called Richard back, woke him from a nap, but we talked. He said he had "a lot of little questions" on the basis of the readings - just random things I'd throw out.

He asked age of Rabbi + Scribe, I said Rabbi had to be old enough to have a disciple - and Scribe old enough to have a reputation of his own, Richard: "It could be he was old ~~Rabbi~~ Scribe - a young Rabbi."

He asked about Rows as a dovening sound. I said it should be, initially at least, just a secular crowd noise.

→ He said he loved the mix of the answers. Also that he felt the Rabbi was sometimes forced back in common sense by all the other answers

having already been given, "all those voices out there calling to him."

He said he was not sure how much physical stuff to go for - the reading. "The scrolls will be no problems. But I wonder about the meters, the ~~So~~ Courier's 3 columns..." I said the presence of the Courier was the important thing.

He asked (actually, this was his first question) about the Rabbi's gesture - its origin. I said as far as I knew I'd made it up. (R. had thought it might be Kabbalistic). I said the significance of it was that the need to physiologize his searching, did become explicit at end of play, was present from first.

1100

He also asked: "Is he a Jew?"

Is Mr. Greek

(Richard) A Greek Jew?

At the end of the conversation, I brought up Nick Kepros - Public - possibility, told Richard of Nick's interest, about Colomada + Polyzogis' Horizon - and that Nick was rather particular about directors, I did. I know how Richard felt about him...

Richard said he felt the ~~role~~ role needed an actor with "resonance," he didn't know if Nick had it, would have to catch him in A madhouse. Then he said: "I have an association with him that I can't quite place..."

I said, at my rate, I wanted to let Nick know this was happening; Richard agreed. (And that night I told her for fun at 2 at his house).

<sup>carbon</sup> envelop 3:30 p.m. quickly wrote & mailed a note to Nick Kepros laying out situation

1113

in New Haven

Tuesday, Feb. 10 |

9<sup>00</sup> p.m. | Alice Mattison called. She said she's read the play and "loves" it - "it's so rich" - though she was sleepy when she read it and got confused at the ending.

She said she was especially interested by the "sexual" - howl-gesture; that it seemed to exactly how, as a writer, one goes about a creative search for a word or image, i.e., in the confides that it's "there" to find.

Thursday, Feb 12 |

9 A.M. | Robin Hirsch called to butt around ideas for a descriptive phrase for flies. We settled on:

"An Excursion into the Talmudic world." ("Voyage," I thought later, would be better)

Reading now definitely set for March 30.

in NY

Friday, Feb. 13

noon) Nick Kepros called,  
responds to my note.

He said he'd like to see someone else do it in this reading, see what "the chemistry" was like. He said he'd come, and invited someone else. Then, he went on, we'd talk afterwards and see how to proceed.

He said he knew Richard Edelmann, and droised him. (I couldn't tell for what, exactly.)

He also said he'd "submitted" the play at Colonnade, but they weren't doing anything until they got their no Oliver's protest going.

He also said that he thought the play was wonderful, but was not sure about it for him. (This seemed to me - fully took for us Dec 27 conversation - but he also sounded a bit grumpy in general.)

I said I still wasn't sure of date of reading but would let him know (this, to retain my nudging ~~of~~ potential a little) and

2-4 p.m. I met with Richard Edelmann at his apartment (1 Sheridan Square or 130 Wash St Place) as we'd agreed last weekend to do.

It was a funny ~~meeting~~ meeting, very different from what I'd expected. I'd expected Richard to be business-like and specific about it, or he put it himself at one point, we "circled" the play. This, he said, may be because he was still himself circling the play, looking for what he could connect with of communists, looking for his own way in. As I told him I respect this not rushing it, this letting the imagination speak to you in its own time: it's been a difficult thing for

→ He contrasted the play of Brav's he'd done at Open Eye in 1979. "I saw - saw it was just about a guy trying to write a play. Four's doesn't have any such simple solution."

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one to learn.

No mention was made, by either of us of Breugel.

When I first got there he showed me these 'incredibly narrow-minded little Ciba-tycher magazines - articles about the risk of going to college. I thought it was just a "thing to do" but when I dropped it after a page with a very comment, he really mounted me to get to the end of it. Then he showed Jewish provinciality, etc. for 20 minutes.

He asked where I'd learned about response. I told him about the various books I'd read. (He made a remark about the effect that it might have on the mind was closed it said - and said - "I said," if it had to be said then, it would have had to be closed some

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time else."

He told me - stressing that it was only a preliminary idea - that he saw the Robbi's experience as a kind of "nervous breakdown" (and self-discovery). I said this squared with my own sense of something "welling up and coming through," since by the Freudian model, a psychosis begins with the mechanisms of repression breaking down and the unconscious content coming through.

He said he rarely tells a playwright that the work is too short, but he felt that there needed - more gradual leading - into the Robbi's dissatisfaction. I said I'd worried about this, was by no means sure I'd grasped - or knew how to grasp - the proportions correctly, but had been thinking more in terms of cutting out some of the



Rabbi's early expressions of  
misgiving.

He said he missed these  
men and explicit references  
to ~~my~~ Jewish figures  
like (my) Moses Maimonides  
of fact this old (I had)  
by saying I thought he  
was being obstinate to hold  
for people to know who  
Maimonides was.

I told him how the  
content of the recalled had  
been the last they to come  
to me, how the poem had  
actually been with me for  
years. He said I really  
seem to get all that.

We talked actors.

I told him about my  
conversations with Nick, earlier  
today (recorded just above). He  
reacted as if there was still  
some likelihood of getting in  
I purchased some.

He said he's still thinking  
about a younger actor for Rabbi  
- mostly out of necessity. I  
acknowledged the necessity, but  
said I could. I see any advantage  
- this. He agreed <sup>did not mention the guy who</sup>  
<sub>is possible, said I'd get his name.</sub>  
He said he would like to  
do the COURIER as an  
actual story - name for the  
story - really, I said I  
thought this might work.

Fri., Feb 20

- received back script for  
Mark Tape (Russ Vanderbrake)

letter  
in envelope

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Fri. ~~Sat.~~, Feb. ~~28~~<sup>27</sup> (in NY)  
 He said he was just leaving town: could we get together next ~~sat~~ Fri. at 2<sup>00</sup>?  
 I gave him Bob Byrnes' address  
 Aviator 5:45 pm

Sat., Feb 28 (brought script, by hand, to:

GENE FRANKEL  
 36 W. 62nd St (West of Broadway)

along with 2-pt + ~~the~~ 4-part version of WJ he'd requested.

He said it would "take me a while to get to all this; you have my number." Hmph!

MARCH '81

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Sun., March 1 | brunch with Casey Kuntz and Alan Wolf.  
 Casey said: "I don't know how to get near that play, I need a hey. It would take at least 6-weeks of rehearsal."

Alan: "I don't agree. It's an interesting puzzle. I told Richard I want to read for it."

(in New Haven)  
 Thursday, March 5 |  
 I had Susan put a copy of script in Mary's Farnham's Albertus box (she asked ~~me~~ yesterday if she could read it again before the reading.)

Friday, March 6 |  
 1<sup>00</sup> pm Richard called (via Susan). I got message, called back; he was running behind, feeling

"distracted"; so I suggested we put it off till early next week.

He said ~~rather~~ strongly had brooded: the flier for the reading, correctly addressed to Bevya, had arrived in his mailbox.

I seized the occasion of asking: had he spoken to Bevya. Yes, he said; she'd been pleasant about it, suggested "only half-joking," we could solve our problems by doing it in Yiddish accents. "Well," I said, "I've certainly solved a problem of 2 that my in my time, have I you?"

He also said ~~rather~~ - in answer to my original question about B. - "I guess I spoke to her after you did." This puzzled me. I told him I hadn't spoken to her since before Christmas.

Monday, March 9  
10 A.M.] called Lynn Davis to tell her about the reading of The Response at South St. Theatre. She sounded generally happy about it: "That one really deserves to get out, we'll do a mail-out; send some stationery [sic];" I asked her if she had specific suggestions. No, she said. I said I'd bring her some fliers tomorrow.

noon, calling Rob Lancaster, <sup>no:WT</sup> I got Noreen Thomassi who said she & Rob wished they could come, but they have a reading that day.

(6:30) went to <sup>this week's</sup> a reading at ~~the~~ South St. Theatre (Wayne Penseler's "first look-out" response and piece.) In the course of giving the

coming attractions, Robin Hood  
referred to my "extraordinary"  
new play as "that's difficult  
to imagine" staged.

Tuesday, March 10

10:00 AM | went to see Lynne  
Davis.

She looked at the flies,  
remarked (I'd never seen  
whorps of the flies); "I  
have to start thinking  
about ways to find production  
money."

I told her I was  
interested, the temp, is  
making a literary angle  
as well; "I'd like to publish  
the play as a book of poems  
at Athenaeum - I know  
they won't do that (Lynn  
nodded). She said; Well,  
I can write Richard  
Howard - I know people  
they're friends; that makes  
it easier."

She, as usual, didn't  
have any specific suggestions  
about ambassadors - beyond her  
client: "Joe [Chaitin], Jean-Claude"  
She said she'd contact the  
Public Theatre (she'd reminded  
her they'd already rejected it)

4-5:30 p.m. | met with  
Richard Edelman, at  
my apartment

Richard began by saying:  
"I'm sympathetic to the  
play"; "I'm comfortable  
with it." Odd, I thought,

We cleared up (from our  
earlier talks) that the  
"stage manager" he envisaged  
to do the Courier would be  
an actor, not a real stage manager.



Richard wanted <sup>me</sup> to read it to him, I suggested we read it together. He began - taking the Scroll, and passing to remarks on his instructor's choice of scrolls.

After a first answer as Rabbi, R. said: "Is he necessarily that serious?" I smiled: "I'm just doing my best" - but acknowledged that the degree of involvement of Rabbi was somewhat disengaged from the start.

[p. 4] R. asked who the "ift though" was to.

[p. 5] he asked about the sample answers - were they real Talmudic answers, (R. says)

[p. 3] He said by love "Proclamation of the Proudest of Truth"

[pp. 7-9] } I told him that in each case, it was really

[p. 1060] R. pointed out the middle of the first <sup>many</sup> Jews now in Passau, <sup>at "Capetown" in</sup> <sup>SPB Buenos Aires.</sup>

a single speech, keyed in interrupted by the Scrolls [p. 12] R. said he loved the first coinciding guest moment.

in general, he commented on the humor of the play, asked if I thought it was right to bring it into program, I said yes.

[p. 2] R. recognized RAMBAM as Maimonides, not Ibc Adret, I tried to explain fusion of rational/questioning / ser (dead) in this opening salutation. He said: "More people will know Rambam is wrong than will get that"

[p. 15 fup] R. asked if there were things the Rabbi literally sees.

[pp. 25 ff] Richard was surprisingly weak and tentative in the Scriber's tirade. When we got to the last line "I am without

question, "Richard" I am not  
without question, but  
he didn't ask the

We discussed actors @ R,  
said he want to use  
actors he knows so they  
won't give any trouble  
about releasing more after  
that first thought, but  
who are the actors?

is New Haven

9-12-41 I did a mailout  
to friends and former associates

Thursday, March 11!

- did a mailout, with  
notes, to various people  
and a Stanley Kaufmann,  
Anne Cattaneo, etc  
[~~CATTANEO~~ ORIGINALS in envelope]

in NY

Wed., March 18!

- 4 pm 1 (message taken  
by Susan)

Anne Cattaneo (whom  
I sent a flyer to) called  
and left an emphatic  
message that she would be at  
reading except they had a  
new show opening at Phoenix  
that night. Fact that she's  
not coming does not mean  
she's not interested  
in the play; she would like  
me to send her a copy!

Anne Cattaneo  
Phoenix Theatre  
1540 Broadway  
NY NY 10036

6:30 p.m. | Ellis & male  
stopped by (to try + get me  
& Susan to go to Thrift with  
her; no disk.)

cl asked her for suggestions  
on who to do malocclusion.  
She recommended producer,  
said she'd bring producer of  
the product of Dream Ply  
she's just been associated with.

cl asked about Des  
McAnuff (who, she and  
thought, would be interested  
in us). She said she  
didn't think he'd come  
to a reading of one act  
- and that The Response  
was way far from where  
his head was at now.

Friday, March 20

11:00 [message via Susan, return]  
my call  
2:30

spoke with Richard & Edna  
He says the problem

of casting keeps getting solved and  
unsolved  
Richard reported via Susan  
Carl Don, read, but was  
shellshocked by ~~end of~~ The Posse  
fully through, was frightened by  
complexity & density of text,  
was trying to do it easily, with  
mannerisms. Carl is out, has  
returned script.

(2:30) Richard, when I returned  
his call, was reading an actor  
with a heavy Veerness accent  
Saul Frieder. Richard was  
worried about his intelligence,  
cl expressed anxiety he wouldn't  
be able to find the speech  
rhythms.

cl again suggested Bob  
Blumenfeld (of Princeton reading  
of WS) to Richard. By now, he'd  
heard of him from a couple of  
sources, already or call in to  
him.

And now Richard takes off  
for the weekend.

Monday, March 23,

4 p.m. Michael returned my call.

Bob Blumenfeld is busy in another show but very little rehearsal time.

Michael is also considering Rip Keller, who recently did a one-man show of The 4 Quarters ("He can certainly handle the language," R. said).

We have a Scrub: Harris ~~Lapkaway~~ (sp?), R. says he could do Scrub Rabbi, but has a "larger than life" acting style that (R. says) is better for Scrub.

R. said in a pinch he could do Rabbi if said he'd been thinking that, but didn't want to say anything, "We could do worst," said R.

NO CARBONS  
KEIT

sent plans, w/ letters of invitation, to:

Lawrence Harbison, Editor  
Samuel French, Inc.  
25 W 45 ST  
NY NY 10036

Cloyd Rose, Literary Manager  
New Playwrights' Theatre of  
Washington  
1742 Church St, N.W.  
Washington, D.C. 20036

names for Pub Lu-dustors  
Nov. 7 letter lists people  
interested in Melancton-series  
playwrights.

LETTER  
CARBON  
envelope

script sent to:

Anne Cuthaneo  
Phoenix Theatre  
1540 Broadway  
NY NY 10036



Tuesday, March 24,

11<sup>A.M.</sup> - 1:30<sup>P.M.</sup>

First rehearsal

for reading of The Responses  
at South St. Theatre, 424 W. 42<sup>nd</sup> St,  
3rd floor.

It looks as if Richard  
will play the Rabbi himself -  
"it seem to be looking into  
it," he said.

The scribe will be played  
by HARRIS LASKAWA. He's  
tall, strapping, friendly,  
curly-haired, mustached. He's played  
the play, asked me what  
audience I was hoping to  
work. I answered: the  
~~School~~ Foreman-Wilson audience -  
for - mystery. He said he  
found the play for more  
coherent <sup>than</sup> that.

He is a good actor, gives  
at points, impulses (though  
somewhat settling for cliché  
redignations of the), pretty good  
on tone - send rhythm.  
He asks very good questions.

~~and~~ want me to talk to him  
about the play, and said  
some very interesting things.  
For example, at the end he  
said: "The interesting thing about  
this role is how what the  
character does - get to deeper  
and deeper layers of himself -  
is what the actor has to  
do." (I replied, I hoped we could  
get some of that process seen -  
such a brief time). He was  
also very good - better than  
Richard - at feeling the  
superiority of city - on - text  
(p. 15). The thing about him,  
though, is that he talks a  
more authentic trajectory than  
he pursues.

Richard himself, as I told  
him afterward, keeps finding the  
depth of a speech, or a scene,  
- and then losing that depth for  
the next. There's not much  
middle ground in his work. Either  
he's completely attained, or

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he's drifting vaguely - even  
in terms of his reading  
on-the-beam.

What Richard & Harris  
mainly evolved today is a  
kind of "two alters kochev"  
intellectual chumminess - the kind  
of thing where the Rabbi,  
in effect, calls the 5 circles  
a schmund for not under-  
standing it's a bit course-  
ground but it does  
humanize the material.

[p. 2] R. told H. that H. should  
do a slight take on "RAMBAM"  
to show he realizes it's  
the money person.

[th. 3-4] Again, R. repeated to  
me his sense that the  
dissatisfaction of the RAB comp  
too soon, that there should  
be more questions.

[th. 5-6] R. & H. had a good  
discussion of the "Great Decision"  
speech. H.'s sense was that it  
struck ~~the~~ him as a warning of

It is here, R. said, that the text  
first begins to <sup>(turn)</sup> ~~fold~~ back on itself.

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what awaited all decisions. For  
Richard it was more a question  
of the ~~possibility~~ <sup>possibilities</sup> of renewal, &  
pointed out it was both;  
it showed the "decline" the  
Rab is now in, & the promise  
of sudden freshening ahead.  
H. asked R. if he should  
note the level of salutation  
at outset. R. said no, that would  
anticipate total effect.

[p. 6] R. told H. to linger over  
examples of Rabi's celebrated responses.

[p. 7] R. treated the second  
"thousands of voices on an  
empty bench" as a mysterious  
(to Rab himself) reappearance of  
the phrase - a better reading  
than my idea of Rab. rationally.

[p. 8 mid] R. pointed to H. that  
"Ventures - when - Now" ~~was~~ <sup>text was</sup>  
beginning to suggest the Rab.  
on the bench on the room.  
some speech. he told him  
to hit "Darwin" clearly  
as the last one of these

cc: "The Silence"  
At one point, R. brought in T. Series' study  
the Hdy of Holies empty - and it driving  
136 him "But it wasn't empty, he

p. 11 H. pointed out that the "morally identical"  
[the "I - other words - kushu"] picked up <sup>Scarb's sketch</sup> -  
"very tragic" writers "that <sup>bride</sup> question  
an audience would surely get

p. 9 R. told H. to "make  
a picture" of Heaven as  
Talmond School.

p. 10 - 11 R. told H. to  
remember: this is the kind  
of technical problem they  
spend every day discussing.  
R. Rob distinctly "comes out of"  
trance of recollection on these  
pages.

p. 12 H. concerned to get right  
the sequence of looking - then  
going - after the Courie.

p. 12 bot R. at first puzzled  
by speech of buttons, I  
explained: <sup>RAB'S SAYING</sup> there is so much  
proof + confirmation, where do  
I begin

p. 14 ff H. did not get  
dual quality of asking  
questions and being taken on  
all young in whole  
city - now episode absorbed  
he got rather loud and

p. 23 "I was ... without questions." R. said  
this was, for him, a frightening question.  
I said it was that now that in the  
repetition of this line in present tense at  
very end of play, he comes to a  
full acceptance. 137

particular & angry - this appears  
to be his particular victim  
fallback device.

p. 15 R. asked me what images  
of woman beating on wall  
meant - I said I'd prefer  
be associated to them.

p. 23 The Rob: "You schmuck,  
you still don't get it?"  
How came to the pre.

R. said: "one heeds it,  
one doesn't & heeds it?" should  
get - big laugh.

R. interjected that "advancing  
in questions" was Socialist.

SCRIBE, TIRADE: H. very  
disappointed here, played it tense  
and angry. I told him he  
should let the silence of the  
Courie spur + generate more  
questions - him.

Afterwards we talked about  
the age of the drummers.  
I said about now & their  
ages so much as Beils  
being now when Rob was THEN.



I told Harris that Scribe  
 and Rob. alternate in propelling  
 actions along. that it is  
 Scribe who just decide  
 whether - & what - to  
 ask next.

Wednesday, March 25

12:30 - 2:30. Behaved at South St  
 Theatre, 3rd floor w/ Harris & Richard

When I came in, Harris was  
 practicing for an audition as Duke  
 of Burgundy in Henry V;  
 big, extelnd, roughed out work.

Richard began by telling  
 Harris he should do the  
 opening question more matter-of-  
 factly. Both he & Harris sat  
 & glibbed in: no real energy  
 for first few pages.

[pp. 9-10] Richard said he was  
 having trouble getting from the  
 "drifting off" answers of p. 9 to  
 the "rational explaining" of p. 10.  
 I suggested he think of

it as "falling back -  
 relief" on the rational  
 [pp. 7-8] Harris asked how  
 Scribe knows when to stop  
~~writing~~ and move on to next  
 question. I said he had  
 to decide each time.

[p. 13, bot, spec] R. said he  
 was beginning to understand  
 this section

[pp. 16-19] This was the section  
 we worked on most - and  
 returned to at end, at  
 request. R. said to H. what  
 I was wanting to say: that  
 the Scribe's head is going on  
 the journey, moving into the  
 actual experience. He compared  
 Rob/Scrib. here to ~~Dante/Virgil~~  
 Virgil/Dante - but H. wasn't  
 sure who Virgil was! I  
 suggested it was like one  
 child leading another down a  
 canyon - both at night: "you  
 promised it wouldn't be  
 so scary!" I also told H.



this is an element of  
~~avoidant~~ rationalization in e.g.,  
SCR's 1st speech in (p. 18).

→ But I wonder how much  
either of them gets ~~from~~<sup>from</sup>  
my direct explanation. E.g.,  
yesterday, apropos of eyes of  
R. + SCR, I pointed to  
(p. 12 bot): point is that SCR  
is at spiritual bliss now  
where RAB was THEN, R. + H.  
nodded. Now today when we  
got to that point, R. announced  
this point as his own  
discovery, as if w/ no recollection  
of yesterday's discussion.

(P. 21) R. much more external  
on "I shut my eyes to the  
sun" speech  
SCR's TIRADE: H. most continuous +  
mainly better sense - but it still  
does not read like his  
questions occurring to him.  
(I spoke to R. about this afternoon.)

at end of run-through  
H. said a little gloomily that  
if it's a test, SCR. fails  
it miserably. I said, it  
has a matter of SCR's  
mood, a final thrust of  
action stopping at moment  
just before SCR. either  
has breathless + regress.

Thursday, March 26!

11 p.m.: Lygia Davis, ill at home,  
returned my call. I told her  
how the rehearsals were going,  
asked if she'd done the  
mail-outs we'd talked. She said,  
yes, I said I'd like to see  
the list; she wanted to know  
why. I said, so ~~she~~ would  
see why she invited I who  
came. She said I could call  
her at office tomorrow - but I'll be  
in rehearsal. She said (- reply to  
my question) she had contacted  
the publishing people ~~she~~

was discussed. But her contacting seems to have taken the form of putting her agency stakes in out of 7 fliers and mailing it!

5-7 pm! Rehearsal at Richard's studio (William Espey Studio, 723 7th Ave, 5th Floor, (double doors opposite elevator.))

A disappointing rehearsal. For the first 10-12 pages, R. + H. - shared over small bits & performed some for the first time - had absolutely nothing happening between them.

They were stopped after 10:20pm by the departure of a young Scandinavian-looking actor whom Richard had up there for Comis (he couldn't do it, had schedule problems). He said, after meeting to R. + H., "It's interesting;

but you ~~two~~ two (R. + H.) seem to be doing fine by yourselves." R. goes on - I'm about "just the right" white bread" quality. (He rejects Tony Pasquolini as "too Mediterranean") But to an actor, I'm afraid, it's just reading, stage-direction.

At the end today R. himself played Comis for Harris, it he (R.) and S.P.'s blood. He said it makes it much clearer - indeed it does, but it also breaks the rhythm frightfully.

During this first break, H. mopped down on me. He said he thinks R. must feel and experience more and not just be always explaining to scribes. I said, ideally, he should come to feel through a concern to explain. I also told H. that there are 3 "stages" in R.'s explaining.

First, Rob "drifts off"; then he over-compensates, by over-explaining - then, he really gets out it.

But Harris isn't much of a listener. Patient explanation is wasted on him. He really hears only himself. I try to talk to him in actor's terms, but he doesn't hear me doing that.

After a break, they started again; it was better; it was coming more out of their relationship.

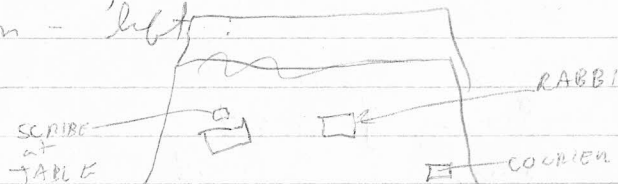
Friday, March 27

<sup>envelope</sup> ~~envelope~~ from Lawrence Harrison  
int. Samuel French (can't make reading, wants to see script)

(10AM - 3PM.) rehearsal at South Street, on stage with <sup>Richard's approval</sup> Harris called a friend of his, Patrick Usted (sp.), to come & be any COURIER; he came in middle of first run - then of the day, watched for a while, then started in (unbidden) reading S.D.'s. His doing this had an immediate good effect on Harris & Richard's work. They seemed to feel "embedded" in his narration. Also, they relaxed about physical business, settling for "demonstrating" it clearly, confident that their actions would now be seen as illustrated.

Patrick himself is slight, fair, Irish-looking, a bit faggy - though not, apparently, gay; there was some gossip about his doing it as a "black, gay angel". He reads the S.D.'s in a clear, non-committal way - though with some verbal stumbling. Richard (after lunch) blocked

he so that he rises & runs when S.D. describes COURIER's, otherwise int - a chair down - left:



(all rather huddled downstairs on the deck, South St. Street)

When we passed in 1st run-through, Harris said, that whereas R. had found (pp. 2-5) a little short, he was finding (pp. 7-10) a bit longer, I said I agreed; that it was because S.C. is asked to try the same obvious unsuccessful ploy (getting Rabi. back in touch by asking it another question) again & again, I said it was hard for me to gauge how many of these were right or possible; 1 or 2 is obviously not enough 8 or 10 was too many, I said I'd look for a

chance to cut some, come up with possible cuts

h.8 1st Q + A, 2nd Q + A - so both  
h.9 whole thing after "draw all one way"

(But on 2nd run-through, in the aft., when I told H. of these cuts, he said this time though ~~he~~ he bride I felt it was too long)

Richard, meanwhile, had come to feel - with a comment from Harris - that he was making the opening answers too profoundly searched - that, in fact, they were pretty off, "smartass" (Richard's word), that (as I pointed out) Rab. is "constating." When he gave the opening answers more than latter quality, it was better; as I told him, it gave the Rabbi some place to start from. But, I told him, he still needs to take a moment to come up with answers even though they don't cost



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→ At my suggestion, Rich will de-v-state  
"search" → common read it (I changed  
"search" in all S.D.'s to "searchy hand")  
I stood in for Rich as RABBI will  
be blocked in ~~front~~ Patrick is complex  
which R. is going to more strong final tirade,  
but is not well bet

cost him anything; like a  
punter who needs a moment  
to "find" his pen.

~~Can find run through A~~

After lunch, Richard blocked  
in Corvies → 3 entrances

Then, we started a run through,  
but only got as far as p. 13  
by 3 p.m. Too bad, because R.  
had found a sustained line  
of feeling he had not found  
before.

Robin Hirsch was there  
for this final run-through. He  
said he couldn't understand  
a word H. was saying in the  
opening questions, that this would  
lose the audience right off.

cl - glad Robin said this;  
it is a problem. cl told  
Harris he must lay out the  
issues: that's what Robin uses

a SCALBE for (O. theorem, he  
could read questions to himself).

So, cl went on, clarity of

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→ Last night I made the pun:  
"Thousands of choices on  
an empty page"

reading also made sense in  
terms of a choice for the  
character. H. seemed to agree,  
but as Richard said later,  
H. has a way of "deflecting"  
comments. (R. also said: "he  
resonates in the void when  
there's nothing resonating inside.")

R. at one point during  
run-through said, helplessly,  
"cl - such an insecure voter."  
cl went to my heart. cl  
was the one moment of  
true feeling in this male,  
joking, deflecting enterprises  
of this reading.

(R. also characterized himself  
at one point as fully back  
on "singing" - which he does  
do at times, but never less  
than in this last run-through.  
cl's funny one speech he's in it  
next week - perhaps (as today)  
as result of something as small  
as mispronouncing "Tosetfish" as  
"Tosophists" - he's out of it.)

Note: I pointed out scroll having some  
question as SCR in (p. 12) gets lost what  
S.D. is read. R. came up w/ an ingenious  
solution: to have a repeated one before  
COURIEN enters. It works fine.

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Today, encouraged by  
Robinson's example, I took  
a more overtly 'directional'  
role. Nobody seemed to mind  
— though I didn't after  
feel it made self understood  
I also joked a bit  
with the actors: e.g. Patrick  
came in after lunch & saw  
me reading the script.  
He said: "Haven't you read  
that yet?" "Hey man, it  
hard," I replied. "Harris, lots,  
was you on about how  
difficult the script was. I,  
huh? on your best "Queen's broad"  
accent: "So?"

R. tried experimenting in  
final ~~parts~~ tirade with  
COURIEN echoing SCR's  
words, it was awful, as  
M. heard room say: "I expect  
not worth the <sup>confusion</sup> it causes"

Also, we tried ~~using~~ <sup>having</sup> all S.D.'s  
read aloud — but would  
not carry SCR's repeated

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"opens another envelope & reads"  
— though I rather felt that  
helped right along.

Saturday, March 28!

-noon | Eileen Blumenthal  
called, to ask if she could  
come to the run — though Mon  
at 4<sup>00</sup>, in case she couldn't  
make ready. I ~~said~~ said yes, a  
little reluctantly. She said "Is  
it mystical?" I said "Some  
have said so; I'd rather call it  
visionary." She said: "Because I  
was thinking of bringing Yoshi  
(the Peter Brook <sup>Japan</sup> actor now doing  
a one-man show of Kurosawa)."  
I said I'd love to know him,  
but wondered how much of  
the language he'd get.

(1pm) Eve Friedman called, wants to  
come to reading — but wants to <sup>me</sup> find ~~some~~  
someone to ride with in ~~the~~ BMT with!

Sunday, March 29

10:40 am - 3:40 pm, I rehearsed at South St. Theatre in stage.

Richard wanted to begin where we left off yesterday - so we did (p. 20 → end). This first half run though was really more - the way of a warm-up, I thought. It had a little character.

When we began the first full run-though, Harris showed that he had really absorbed Robins' comment about losing it out + only it <sup>more "flux" of out</sup> intelligible, 100% better. As I later told him, it also helped his character (he seemed an over-stuff young man) and his + Rob's relationship (RAB. now seemed weary not just of response-process, but of this stuff young man).

Richard did an odd, but useful (see below), thing on this run through. He bulldozed straight through it - without

feeling BUT, by this device, he seemed to be making the part his own, refusing to be intimidated by it.

Also, we worked on cuts for the early 1/2 of play. Harris was of great help here. I suggested cutting the last 2 Q+A's on (p. 9).

But Harris suggested cutting the 1st Q+A on (p. 8) + 2nd Q+A on (p. 9). This struck Richard (the next time) me, for the first time, a clear line of musing.

Harris also said he felt the RAB's "silence" speaks on (p. 6) stuck the thunder of all the later stuff or silence at mid point was this is a bad, delong, empty silence. So we cut the 2 beginnings beginning "But yet a silence."

At the break, I gave R. some comments for Harris

~~Note: Yesterday~~

Note: In SD's, I had Patrick change "The Search" to "The Seard,"  
Hand-gesture; as aud. wouldn't remember phrase "the seard" as referring to hand movement

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(He said he needed outside comment, since he was acting; cl said, cl'd normally feel intrusive, but...)

First, cl told R. that Seals on Feb. 13-21 must be seeing it "out there" himself, not looking at Robbie (as cl later put it to Harris, a certain comes down between RAB & SCR here).

Then, cl told R. that on SCR's 2<sup>nd</sup> interruption - <sup>(p. 10) 112</sup> questions, SCR. must put scrolls aside, turn to RAB. Harris did do this better next time

cl said cl wanted R. to give H. these notes. He did - without mentioning me!

R. asked me how his move at end was. cl's very good, but cl told him not to end in a crawl - R. is not that abject toward SCR. Also, R. has worked out a really beautiful hand search.

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Patrick asked about further acts in opening S.D. (R. sounded a bit annoyed cl hadn't done this - Robin mentioned it yesterday). P. himself suggested rest of 4th A after "throughout the play," cl agreed but later put back all but the one sentence after that phrase, figuring that audience would need some hint on how hand gesture was being used (since it wasn't being used!)

Our final run-through of the day was extraordinary, reached a new level, both in results & in good feeling among the four of us.

Richard did especially well - Harris & Patrick applauded him big Feb. 21 speech! But the real point is they started seeing - and feeling, internalizing - the whole point of the play (Even Patrick, who, understood a bit).



has been feeling a bit out of it) said he was starting to understand.

Harris, especially, didn't stuff the work to ~~say~~ speak an 'insight he'd come to.

He groaned - and ~~said~~ articulated that you have to find your

voice, go out to it

(and then, I added, you'll find it within you)

He & R. also asked about the "floating towers" (I said I was surprised they hadn't washed before). Harris said:

"Then, if even that insoluble problem has a solution, then you to now yours do"

I was watching the play open before - and to them.

As actors, yes - but also:

as people suddenly seeing I still had trouble with

Harris, getting him to go through his own journey. As on Tues,

his lounge on this showed me

he understood - but I didn't believe (even when he could be got to look out) that he saw anything.

Harris also did some helpful technical work with hooks on sentences - a phosis (E.g. he told R. to make the questions on the bottom of p. 12 rhetorical)

I had also talked with R. about getting H. to do the <sup>last</sup> speech more out of quiet wonder. R. did talk to Harris about this, but we had to stop before getting to last speech again.

I said to R. afterwards, "It's the sort of rehearsal that makes you sad it's only a reading."

6 pm | Lisa Liepman called, can't make reading, invited me to talk with her afterwards, said she'd re-read play.