

REHEARSAL NOTEBOOK L

Plays: {The Responses  
{The Reason of Timmy's Playing}}

Period: September 1982 -  
December 1985

[and Timmy at  
Princeton - Aug 15  
or July 11 83 # 95]

# THE RESPONSES

③ September 1, 1982 → Dec. 31, 1985

L

154 pages

EYE-EASE® PAPER

33-002

80 Sheets 7<sup>3</sup>/<sub>4</sub>" x 5" Narrow Ruled



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MADE IN U. S. A.

- ALAN MILLER  
(Publ.)  
10/13/82 -  
1st class - rail, in NY

\* ANDRE GREGORY  
4/15/83 - 12/24/83  
1st class - rail, in NY

\* ERIC OVERMAYER (3 copies)  
Literary, Man-ya,  
Playwright, Houston  
12/1/82 -  
by hand - NY

(ED COHEN)  
MICHAEL POSNICK  
4/17/83 -  
dropped off 14th St  
"V"

- HOWARD & WILLA  
NEELEN  
12/27/82 → 5/24/83  
1st class - rail

via Ellic Fuchs  
NED ROKEM  
5/3/83 -

- NEW YORK  
THEATRE ENSEMBLE  
(Jul - Brick)  
12/27/82 →  
1st class in NY

via Ellic Fuchs  
ANNABEL  
HENCKEN-MERER  
3/2/83 -  
9/17/83 -

\* GREAT AMERICAN  
PLAY CONTEST  
(LOUISVILLE)  
12/27/82 → 5/2/83  
1st class in NY

2 MORE COPIES TO  
MICHAEL POSNICK  
5/19/83 -  
by hand, in NY

- BEN SOMMERBERG  
(Grand Street)  
12/28/82 → 4/9/83  
1st class in NY

MICHAEL POSNICK  
3 more copies in NY  
by hand  
9/18/83 -

< DELUSS BROWN  
Julliard  
1/14/83 →  
by hand in NY

NORTH POINT PRESS  
(Track Shoe-maker)  
5/31/84 -

- BOB BLUMENFELD  
An Jewish Tr (92nd St)  
3/4/83 →  
1st class in NY

- MARTORIE OBERLANDER  
3/13/83 →  
1st class in NY

→ OMRY NIZAN (Israel)  
late March 83 →  
M. Oberlander, by hand,  
in Louisville

- A. J. ANTON  
4/4/83 -  
in NY, by hand, left  
for him at Cornelia Loft  
Studios

- DAVID ROHN  
4/10/83 -  
by hand, in NY

Wednesday, September 1

I'd been brooding the  
last few days - in fear of the  
Public's rejection of script on Aug. 27 -  
about talking again with Berya,  
unless it quite dead.

At 3 pm, she called.  
she just found that Goethe's  
Faust I + II which she'd been  
thinking about directing is  
opening at CSC in October.  
I spoke of her doing other  
versions, of the advantage (sometimes)  
of ~~the~~ several productions going on  
at once.

Then I said: "It's strange  
you should call at this  
moment on this subject,  
because I'd just been thinking  
maybe we should - before I go  
back to New Haven on Monday -  
have another talk about  
The Responses."

Her first response was that  
she'd ~~met~~ met Andre Gregory at  
a party recently.

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I said I'd been finding out  
 by other places since we  
 last talked - and there was  
 either no prospect or a  
 very remote one.... She said:  
 "If you talk to that  
 actor?" I said I'd be  
 in touch with virtually  
 anyone of considerable skill  
 a prospect.

She said she would  
 "love" to <sup>meet and</sup> talk to

Thursday, September 21

11:00 am Marilyn Redfield  
 called to say she  
 thought the script is "wonderful,"  
 full of "gems" - but that  
 it very much needs its  
physical dimension even in a  
 reading.

Also, she felt it was  
 very dense, and needs much  
 read time to digest those

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"gems" (I said I thought  
 the key to this was that  
 the verbal complexities should  
 come as result of groping,  
 not be confidently "sung". She  
 agreed ~~the~~ lyrical approach  
 would be "death.")

(6:30-9 pm) dinner w/ Bevo  
 at a Japanese Rest. at 10th &  
 West 4th, and coffee at a  
 coffee house on Hudson St.

After some talk about  
 this and that I said:

"I've thought a lot about  
 your proposition about the  
 Reshows and increasingly I've  
 come to think it's a good  
 idea."

I told her the contrast  
 I felt between her being  
 grabbed by my work and  
 the rather casual attitude  
 I got from other people  
 who liked it. I told her  
 the "actor" I'd told her

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and I briefly  
told her the whole  
Chicki/Warilow story -  
leaving out the Guil  
Merrifield episode

about was David Warilow  
("I knew it," she said.)  
She added she wouldn't  
want to work with David  
Warilow: "He's psychotic  
and homosexual; it would  
be like with the WJ  
last all over again."  
I finished by saying,  
I could tell her but  
she'd be saying she  
wanted to do something  
of her own first, but  
anyway we'd been talking  
about something in the  
future, she nodded.

She didn't answer me  
at first, as if waiting  
for me to give more.  
Then she confirmed she did  
need to do something of  
her own - "large-scale" first.  
She said: "But I could do  
some work around, sound-  
ing out..." She also said:  
"I don't feel as

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energetic about producing  
as I did a few weeks ago."  
Later, out of the blue,  
she began another sentence:  
"Another thing that makes  
me reluctant to do your  
play..." [This was first I'd  
heard - details - of any "reluctance."  
The "other thing" turned out to  
be the play's Jewishness.]  
At another point she  
said: "At 50, when your  
famous like Strav, they'll  
go back & read all these  
unknown plays of yours..."  
- which, about an hour later,  
struck me as an incredibly  
sensitive thing to say.  
As we near part she  
said: "I'll talk more about  
the responses." I said: "Next  
time I see you, I'll give  
you some scripts to show  
around." "Fine," she said.

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Monday, Sept 6 1

(5 pm) early dinner w/  
Marilyn Redfield at  
the Cuckoo (outdoor)

She spoke here of  
her liking the play  
One thing she said that  
especially pleased her; that  
she felt "drawn forward" by  
the script.

Saturday, Sept 11 1

- Susie had dinner w/  
Jed & Barbara Davis w/  
Marilyn, at Indian Post. on  
2nd Ave & 10th St.

Jed mentioned that he'd  
read the play, liked it  
- especially the humor.

Fri., Oct 8 | went w/ Susan to OCT. 82  
see Steve Kurt's show at New Museum  
(Had ~~left~~ Steve & note their suggestion by one  
to a director. He said he's leaving NY in Sep, would be  
back Nov. 5 to direct - play. I suggested he call the  
give him the address, then → Sus Schell.  
take responsibility

Monday, Oct 11

(5 pm) Susan Eichorn returned  
my call.

I began by praising her  
production of Bebe she is Eva  
Born, which I'd seen last  
week and liked quite a lot  
- enough, I told her, to want  
to follow up on the Response  
script I'd sent her last  
month.

She apologized for not getting  
back to me, said she was  
"fascinated" by the play,  
but wasn't sure she  
understood it "even though"  
she added, "I know Hebrew  
& have studied Mishnah"  
I told her American Play  
reading (she seemed informed),  
how complexities must seem  
to be coming out of a character's  
difficulty in expression (she didn't  
really seem to understand)  
She said she didn't  
really know where she could

do it — and could she,  
please, hold out the script  
Also, she asked about  
my new play, and asked  
to see it when done  
(Also re dinner w/ —  
see entry under this date)

Tuesday, Oct 12

Ken Cushman [at Dad's funeral  
lunch] told me he felt the  
complexity of language in  
Responses was justified by  
the intricate consciousness (He was  
referring to Alan Blue's work)

Wednesday, Oct 13

letter  
in envelope

script to  
ALAN MILLER  
SOCIETY FOR THE ADVANCEMENT  
OF JUDAISM  
15 West 86 St  
NY NY 10024

Rebbi who officiated  
at Dad's funeral

Sat., Nov. 13 | <sup>Rebbi</sup>  
received note fr/ Alan  
Miller

Monday, Nov. 29 → see also w/ notebook (#6)  
for this date  
noon, had lunch with  
Eric Overmyer, playwright & dramatist  
at Playwrights Horizons at a coffee shop  
near 42nd St.

Mandy, we discussed w/ T  
but he said re: Responses,  
that he would try to think  
of places to place it "downtown"  
if it would lend a copy of it  
off for him at Playwrights Horizons.  
He said he was not surprised  
to hear of 'd' not far with it,  
he could just imagine the  
objections of 'got to it  
as "no action," etc.

see this date

Tuesday, Nov. 30

4pm talked to Eric Overmyer re:  
y conversation w/ Joan Fisher  
at Am. Place re: w/ T  
notebook. I asked him again

if he'd also show and  
Response; he said yes.

Wednesday, Dec. 11

(3:30 pm) dropped off (by hand)

3 copies of Response  
for Eric Overmyer to  
Playwright Forum  
to show around, with

N  
EMMA  
OPE

a note, saying I'd call  
him in Jan. to see if  
he'd had any inspirations  
about play script

(don't mention  
I'd be grateful, also, for  
suggestions re directors).

Tuesday Dec. 14

[pm] lunch with John Hollander  
at his home (3 Loomis Place)

I'd been calling her all  
fall - since she left the Kraft  
protector that she wanted to  
see - we'd make a day -  
he'd ask me to call that  
morning - I'd call - it'd be  
impossible. This happened 5-6  
times; I was feeling humiliated  
- but she did keep saying to

call him again.]  
 I was nervous - spent  
 all morning in the Div School  
 Lib r- v- v- v- his books,  
 thinking what to say,  
 what to ask...]

When I first got this  
 conversation was jerky, it  
 friendly - he doing a  
 lot of grandly pontificated  
 about American theatre.  
 I kept trying to give him  
 ideas on acting or reading,  
 playwright or writer whose  
 understudied, or actors... He  
 frowned, interrupted a lot,  
 seemed not really to  
 understand.)

But over lunch -  
 canned bean soup for  
 him for me, potato bread  
 chesed + tea - conversat  
 bean was pleasant  
 He told me he'd had  
 liked much American theatre  
 - the past 20 years with

the excitement of my play  
 James Merrill's "Flithorn play  
 (The Eternal Husband) and  
 play by the young black  
 poet Jay Wright, David Mamet  
 he pronounced garboge.  
 He confused a smushing  
 producer for Lou Reed Wilson,  
 said much American naturalistic  
 drama came out of the  
 "claudium" section of The  
 Bridge.

We reminisced about  
 Harvard - I told him my  
 Steve Aron / Paul A'pers  
 "of knowledge of theatre"  
 experience, which he found  
 fascinating. He expressed some  
 contempt for actors he'd  
 evoked at Stratford in the 50's.  
 I told him I thought  
 American actors had a bad  
 sense, that they liked something  
 rhythmically less with complexity,  
 twined about it.



\* Cl didn't say Athenicum, didn't want to see to be, history I was asking him to interview at his publisher.

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cl told him cl did a thought experiment: cl imagined The Response published by Godwin Chabba. then cl did find the master of wanted. Not, cl hosted to add that cl considered it more drama or dramatic poetry ("Right," he said, "it talks"), but cl would find my readers there. He said something about slipping the MS by a University Press poets contest.

Finally, he said: "Well, we'll have to find you some readers. May I keep the script?" cl'd like to show it to some people. I pointed out cl'd mentioned cl'd sent it to Kenyon Review. "Oh - nobody sees that" he said, suggested sending it to Ben Sonnenberg at

\* When I told him about the book, he said he'd like to show it to his daughter who's interested in theater.

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Grand Street, said cl would use his name. He said he would like to see most of my work. and as I was leaving said he'd enjoyed it, would like to get together again. So did cl. (He also apologized for being so elusive, said this was because he was on leave.)

mailed Dec. 27  
- in envelope  
Thurs., Dec. 23!  
copy of script + "Letter"  
to:

HOWARD + WILLA NEEDLER  
70 Edgewood Way  
New Haven, Conn. 06515  
[203-389-6351]

Monday, December 27

Scripts to:

JOHN BRICK  
Executive Director  
NY TE  
62 E. 4th St  
NY NY 10003

for "Plays in Progress" series

SASE to New Haven

- both NY + New Haven  
addresses

- mention of A.P.I. + South St

- reading  
- xerox of Chickie letter

~~SCA~~ Great American Play Contest -  
"one act division"

Actors Theatre of Louisville

316-320 W. Main St.

Louisville KY 40202

(502-584-1265)

→ All these plus SASE  
acknowledg receipt  
post card

CUT OFF  
DEC. 31  
DRAMATISTS  
GUILD

Wednesday

Dec. 28

Xerox  
in  
envelope

letter + script<sup>sent</sup> to:

BEN SUNNENBERG  
(Grand Street Publications) <sup>not on</sup> envelope

50 Riverside Drive  
NY NY 10024

- SASE to New Haven

- both addresses in script,  
in letter

- Chickie letter

- letter to him

in envelope

letter to John Hullander  
[see also w/

this dot -  
sent w/ w/

script,  
but follow-up  
re: Responses

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Saturday, Jan 8

I received a call from  
Deloss Brown, playwright I'd  
met at M. Curth last June.  
He's now literary advisor  
at Julliard, is looking for  
class material.

Friday, Jan 14

delivered <sup>by hand</sup> script of Responses  
[card w/ ] to:

(lets  
envelope)

Deloss Brown  
Julliard School Theatre Center  
Lincoln Center 66th just west of Bway  
NY NY 10023

his home phone in NY  
865-1127 (w/ machine)

Sat., Jan 15

(in  
envelope) - card for Louisville acknowledgment  
receipt of script

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Sunday, Feb. 27 |

6<sup>45</sup> pm | called DeLuss Brown  
at home to see where  
things were at w/ Responses (G & UJ)

He said he had no literary  
stuff, was just reading script  
when he could — was about  
 $\frac{2}{3}$  through "the one with the  
Pobbi" & the questions when

at first it was 2 weeks ago" (!)  
Did I need the script book?

No, I said, just wanted to  
know where things were at.

[Exhibit, said about UJ]

~~Monday, Feb. 28 |~~

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Tuesday, March 11

9<sup>00</sup> AM, Bob Blumenfeld - the good, if intellectual actor of the Private is ready - returned of call. Yes, he was (as British Games newsletter told me) the literary manager at the America Jewish Theater at 92nd St "Y" - I yes, he would like to see of new play.

Friday, March 4!

favor copy of play with envelope letter with address phones to

Home 321 West 105 St phone 662-5269

BOB BLUMENFELD  
Literary Manager  
America-Jewish Theater  
at the 92nd St YM-YWHA  
1395 Lexington Ave.,  
NY NY 10028  
phone: 212-427-6000, ext. 220

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Kivroscope

Sunday, March 6 (letter to) HOWARD  
NEEDLE

Sunday, March 13 |

gave a copy (by hand) to:

Marjorie J. Oberlander\*

Dellwood Lane

Ardley, NY 10502

phone: 914-693-5251

→ 914-693-6255

her "real"  
no-62; all  
it first

\* This is one of 5 producers  
of Marnet's Edmund off-B'ing,  
whom Susan met at NY.  
She frequents Joe and who  
expressed interest in seeing  
my work. I met her +  
her boyfriend at Jipson Home +  
went for a drink with them  
when she said show was  
"all intellectual ideas," I  
figured this was not a  
kindred spirit, but gave her  
the script, anyway. She said  
she'd be back in touch  
in 2 weeks.

Monday, March 14 | Delos Brown, Julliard  
- see WJ-historic  
for this date.

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Thursday, March 31

(3:30 p.m.) phoned  
Ben Sonnenberg (Grand Street)  
in NY to ask what was  
happening.

He said: "I know just  
where it is; now that you've  
called, I'll read it  
right away."

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Omri Nitzan,  
head of Haifa Municipal Theatre

APRIL 1983

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Sunday, April 3 (in NY)

5<sup>00</sup> pm | Marjorie Oberlander  
called.

"Do you believe in fate,  
luck, coincidences?" she began.  
"I read your play: it's  
wonderful, terrific, funny —  
and I can't do a thing with  
it, it's completely non-commercial  
(unlike Marsha Norman's Night  
Mother, which I have no hesitation  
in saying is a bad play, yours  
is a good play) I'm reading  
it in Louisville, and there's  
the head\* of the ~~club~~  
1983 Jewish Theatre Festival  
in Israel — and he's looking  
for a 3-character American  
play in English — a Jewish  
theme — so I gave him  
your script."

She asked if I had an  
agent — I said, one who  
could be reactivated. She said,  
"Because if this comes through  
I'd be glad to represent

you - not for 15%, but for  
a fee that I desired -  
that might be more than 15%  
I thanked her, was  
non-committal. I asked if

she had any idea of what  
terms they'd offer it on,  
if they did, she hadn't.

She said, if she had a  
theater, this is the kind  
of play she'd want to do,  
I said (delicately, I hope!)  
I was pleased if play  
had got past her  
anti-intellectual - plays  
viewpoint.

I asked if there was  
anything she thought I could  
do, now what he has  
the script. She said,  
"if you know anyone  
in Israel who would  
talk to him."

She got both my addresses  
(she'd had only New Haven, had been  
trying me there.)

Monday April 4

in copy <sup>LETTER</sup> left for  
envelope A. J. ANTOON \*

at;  
Corner Loft Studios  
99 University Place (12th St), 2nd Floor  
228-8728 (Elaine Gold, Manager  
Mon-Fri 1-6<sup>30</sup>)

where he's giving a class on  
10 successive Mon. nights  
(7-10 pm, starting April 4)

\* Dir. of (Much Ado About Nothing)  
{That Championship Season  
The Art of Dining}

Tuesday, April 5

aerogram - e letter sent  
to:

OMRY NITZAN  
50 Pevsher Street  
POB. 5270  
Haifa, Israel 33134  
ISRAEL

(phone) 670-956  
670-957



Saturday, April 9

- received script back

letter in envelope to GRANDSTREET

Sunday, April 10

- script given to

DAVID ROHN

(by hand, in NY)

Friday, April 15

- script mailed to

got address by  
Ellie Fuchs

FINISHED  
GUDS OF  
THE  
THEATRE  
TODAY!

Andre Gregory  
115 Central Park West  
NY NY 10023

- copy of Warrilow/Charlie letters

in envelope

- letter to me

- both addresses -

Saturday, April 16

1 pm | Eileen Blumenthal called. She'd been talking to Ed Cohen re: the Jewish Play Contest (of which she said, at that, she's

one of the judges), about The Responses

"you know he's already read it?" I interjected.

"Yes," said Eileen. "But I told him what it's about."

She also said she'd told him of David Warrilow's interest - "which interested him: the story - possibility for his theatre."

See below, this day!  
The upshot is, he'd be calling me over the next few weeks about possibly doing a reading of the script directed by Michael Posnick (who I know from Yale - what a good idea!)

"It's probably worth it on that about his interest in Warrilow. And also, it gave him the impression you & I don't know each other quite as well as we do."

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4 pm. [!] Ed Cohen

calls!  
"I've been talking to Eileen Blumenthal, she's a great admirer of your work"

"That's nice to hear," says I.

He goes on that they're doing some plays at Jewish Rep next year, will have more nights for readings, would like to see The Reshous again.

"Do you have a director in mind for this reading," I ask.

He mentions Michael Posnick whom I tell him I know from my book find a good idea.

"But Michael takes forever to read things," I warn.

Sunday, April 17

dropped off scripts for Ed Cohen

ED COHEN  
YM-YWHA  
344 E. 14th

left in his box in box office to left as you come in

left behind address

Xerox of letter in envelope  
letter

Home address:  
949 West End Ave  
NY NY 10025  
home phone: 864-5861  
theater: 674-7200

Michael Posnick  
51 West 86th St. <sup>near</sup> Calum-bus  
NY NY 10024  
Apt 1002  
phone: 212-873-0515

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Wednesday, April 20

9 A.M. Michael Posnick called!  
He said he'd been given the play by Ed Cohen likes it very much, wants to talk

I suggested we meet in NY this weekend? He'll be away, suggested weekend after that I said I'd call him next Mon. or Tues to arrange.

He said "I didn't know you were so interested in things Jewish"

I replied "Neither did I, till I ~~read~~ <sup>wrote</sup> the play."

Brigitte Warren opened 20 years ago today!

Saturday, April 23

left 2 scripts w/ Elliot Fuchs, to give in Minneapolis at Strindberg conference to

NED RUKEM - Swedish Strindberg scholar who teaches in Israel.

ANNABEL HENCKEN-MELZER  
American director

Tuesday, April 26

(5 pm.) called Michael  
Posnick to set up meeting.  
He invited me to his house,  
Sunday, 7-ish

Sunday, May 1

7<sup>20</sup> - 9<sup>20</sup> met w/ Michael  
Posnick at his apartment

Michael Posnick (born 1940)  
w. Fr's name: Eileen  
51 W, 86 St., Apt 1002  
phone: 212-873-0515

His wife, Eileen, brought us melon  
slices + strawberries and (me) strong  
coffee, then retired.

He wants to direct the play,  
in a real run, starting  
rehearsal after Labor Day -  
opening around the Jewish Holidays  
(you've already had enough  
staged readings.) (He feels 2  
weeks of rehearsal would suffice.)

I like him, personally, and  
especially as a director. He's  
intuitive "cuts out" the points  
he's making - but also he's  
very intelligent, and can make  
connections explicitly and verbally  
(i.e. a way Bevy can't do).  
I feel the strongest personal  
response to a work from a director  
since Bevy.

He directed Isaac Bashevis Singer. The Mirror at Yale, a union-show in NY in re recently; has taught at Manhattan Theatre Club, had a group on religion, and theatre which he began as a class & evolved into a performing company

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He said: "It's about the search for silence. Jews don't understand silence."

He said: "I haven't directed in a while, because I haven't found a play I wanted to do. I feel nourished by your play, it's so smart."

His reservations concern

- ① the use of broken-off ~~sentences~~
- ② the use of parentheses ~~lines~~ inserted in other lines
- ③ the Courier at the end
- ④ obliqueness of expression ~~sentences~~

We went over the whole script. He gave us examples of "broken-off sentences" (but) Another line;

- p. 4 mid. "much in my thoughts..."
- p. 9 mid but "... only now..."
- p. 25 "bring up out of that..."
- "I want to add 'boy'" as opposed to next section "out of their - Ya steal" He said: "I feel the new thought swamping the old."

P. 17 Scribbles 2-d speech

- ① obliqueness of expression
- ② use of parentheses

p. 13 but "in all manner of crashes in out of blue"

p. 15 top "tangle of blue & squares w/ dark passages" - the

Michael I met him just

to say "not ready"

p. 19 mid "looked instead" - he didn't indicate - also the emphasis on prepositions ("on through" - just like

- ③ Courier at end

He felt, basically, that the Courier, which concerned us as a symbol, is also an actor/person in human relationship w/ the other actors/persons - and on what basis. He asked me what I saw Courier as: I said "I'd written him 'from the outside', but I could say 'as an embodiment of the process - like the hours and the meters'"

He said he could imagine the end being very powerful - and

his criticisms of the included: "I can't imagine the actors making something clean and powerful out of it."

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the actors making a moment of it - looking into the eyes of that angel of questions and answers.

as said by Bill, both PABE SCARBE came to his terms w/ COMMENTS "process" that end in his level can

OTHER COMMENTS OF HIS AS WE WENT THROUGH IT:

(p. 2-4) he asked if there'd been laughter at all, stayed ready, I said yes, he said he found it often very funny, e.g. "Coral Gables."

(p. 5) he corrected "Succah" to "Succoth" as the name of the feast

He said he was struck by the Jewish learning, I said I didn't know Hebrew, but used ~~Freuchoff~~.

(5-6) He praised "Great Deason": "the way it starts to open and slide there..."

(p. 8) Rabbi, 1st 2 lines. He found the obscure - "since they're already obscure as sudden recollection, couldn't they be more straightforward - ~~expression?~~ But actors might make them powerful"

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(p. 12) "You must have had fun imagining the question-shift" (He was, in general, very interested in process of writing. I told him about the Poon-coming-through-in-my-head, which he found morose.)

(p. 16) "I love the interchange here - I never heard the word 'subversion' before."

He asked if I heard the Poon or music. I said: only at end.

We spoke of actors. I couldn't, for a moment, remember ~~names~~ of Avon Place actors. Then he suggested David Margolis as Rabbi - the very actor who'd done it these (who'd already expressed reservations about him). He mentioned Noble Shropshire as a possibility for Scilla ("tho' he hasn't really a sense of humor")

→ probably Mon, Tues, Thurs.

40

He said he + Eileen  
(his wife) would be busy  
about 3 nights a week  
starting in June. "we'd have  
to plan around that or  
find another director

Spurred by this moment,  
I suggested a run of  
once a week at midnight  
- so it could develop a  
following. "Like a cult," he said.  
He added "I'm new up  
that late." He said it "didn't  
seem like a good idea, though the  
actors would need a run at  
first to get into it."

At the end I said a fifth  
play had been re-opened for  
me by his question. He  
said he'd enjoyed it too.

I asked what about  
Ed Cohen? He suggested I  
call him.

41

Monday, ~~Apr~~ May 2 |  
11<sup>00</sup> AM | Talking to DeLoos  
Brown re: WJ + Steve Aaron,  
I mentioned possible Resonance  
Production by Posnick.

11<sup>45</sup> | I called Eileen Blumenthal  
to thank her for setting up  
that whole Posnick-Cohen thing  
+ to tell her its progress.

42

12:30 pm | Ed Cohen returned  
my call.

I told him of Michael's interest, "as you predicted," I flattered/rubbed in, "I told him of Michael's idea for a production, rehearsal after Labor Day opening around Jewish Holidays."

He said: "Ross [?] hasn't read script. I have doubts about it; there's no budget - I'm not prepared to go to that [Michael's proposal]."

At least I could do a reading - maybe staged with 3 days rehearsal. After that with actors leaving the lines, you have to pay them."

I said he'd better talk to Michael directly, and would either pass on him then get back to me."

2<sup>00</sup> pm | Fuller called back, I told her to converse w/ Ed Cohen.

Ed left a msg on his machine last night, ~~this~~ <sup>the</sup> ~~his~~ <sup>his</sup> I was out. called back at 9:30 AM,

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in NY

Monday, May 16 |

10:30 p.m. | I called Michael Posnick, told him of my conversation with Ed Cohen 2 weeks ago. (I asked him if he and Ed had spoken since then; he said not.)

He said he wasn't surprised by Ed's reaction. "You remember I told you ~~at~~ how he felt" (He had, I actually, just about explicitly).

I took a breath and ventured: "My instinct is we should take it to another theatre."

"Yeah," he replied at once. "I could show it to Lynne [Meadows] or somebody at the Manhattan Theatre Club."

"Great," I said.

"Of course, this'd have to be it."

I said I wanted to talk with him ~~one~~ <sup>about</sup> some earlier iron I had in the fire. We agreed to meet Thurs at 10<sup>00</sup> AM.

44

(A study) we began by my  
relating Ed Cohen in response to  
his "S. Ed Cohen got the first  
in water"

Thursday, May 191

10-11 A.M. meeting with  
Michael Posnick at his  
apartment

I began by repeating  
that I liked the Manhattan  
Theater Club idea. I felt obliged  
to mention that Michael  
Bloome had read & rejected  
it last year. (He had not  
heard of Michael Bloome, or  
thought he was an agent.)  
He said several times:  
"I'll show it to Lyman  
[Pender] - but added  
they were in a crisis about a  
show right now 2 weeks for  
now was better."

I told him of Warilow's  
interest - read him the  
excerpt from the letter - which  
Warilow broods Chairing directly  
him. I said: "I felt  
then - I'm no idea about  
now - that he was interested  
if there were some prospect

"A paying job,"  
Michael completed. He said  
he did not know Warilow's  
name, though he knew of  
him as a fine ("but crazy")  
actor - he had seen  
his moment of madness at  
the Obies several years ago.  
He said, in effect, if  
before get something set up  
"the you could call  
Warilow." I'm not sure if  
I got across to him  
that he should use Warilow's  
name as a selling point  
for the actor; he mentioned  
again Noble Shropshire.  
Also the Yiddish actor  
who was - The Price on  
B'ny ("it would be like  
Bert Lahr - Godot - but  
his life - died") - I was  
actor - friend of his,  
David Wohl (for Scouts) "who  
has a quality of 'how-did-I-get-  
into this'" that would be right."



(\*) he specified: "for these small  
things - things of which I know it  
they'd do something, otherwise"

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I told him of Bob  
Blumenthal - whom he  
knew - at other Jewish Rep.  
He said it would suit  
pursuing. I said: "Would it be  
perfidy to Ed Cohen?" [meaning  
on his - Michael's - part] He  
said: it must happen all  
the time. "But," Michael  
said, "if he wants the  
role, <sup>Crabbi</sup> don't give it to him."  
He "could do the same..."  
I finally said I thought  
I should pursue Mustatta  
that Christ part, only then  
pull up - Blue - field. He agreed.

We didn't discuss the play, but

① He queried the title ("Why the  
Response instead of Response")

② He asserted he felt it would need  
a companion piece. I started saying  
spit on "lot - of - shoes - feet  
are - an - honor - or - so" - and he  
cut in with "Oh, sure at  
the Paper on Gorge: 8 months  
of somebody jerking off."

47

I mentioned Trinity,  
such a depressing. He did  
not ~~cut in~~ pick it. He said,  
re the companion - piece,  
"not necessarily a play."

③ He mentioned he had  
a friend with a 70-voice  
choir who could be persuaded  
to do the task at the end.

④ He broached the possibility  
of a woman doing SCRIBE  
- or the CARRIER (a very beautiful  
woman for her). I told her of  
Bevy's and I expect; he  
said unimpressed.

in NEW HAVEN

~~Friday~~ Thursday, June 2 |script back for Louisville  
(Letter in envelope)

in NY

Saturday, June 4 |

4 yrs. I went to a demonstration at the Manhattan Theatre Club of Michael Postick's junior high school show his acting class (wonderful!)

As I came in, Michael greeted me: "David! I've been trying to reach you! Ed Cohen wants us to do a reading at the Jewish Theatre Administrators Conference in late June. What do you think?"

I asked him how he felt about it. He said: "fine!" I said I guessed so; we should talk more.

He said he'd been thinking about how to do the voices at end <sup>had thought of having audience make the sound</sup>

At this point, all hell

broke loose among the kids?  
I said I'd call him.

Tuesday, June ~~7~~ 7

called Michael Posnick  
re: the reading.

He said it was now  
problematic now because:

(1) because Richard Siegel,  
director of National Foundation  
of Jewish Culture had to  
approve script.

(2) because they'd changed  
date on his it was  
bound to be M... June 27  
and he had a "prior  
commitment" that night.

I asked what exactly  
the conference was. He  
said it's of 30-40 Jewish  
Arts Administrators from

all over the country —  
not just theater (and not  
just administrators of Jewish  
theater!) I said: "Oh, well,  
in that case... perhaps we  
should go ahead with it."

"You mean they might  
pick it up?" Michael said.

"Even if they don't,"  
I said, "it's a chance to  
expand their sense of what  
a play is."  
"That's a good point," he  
said.

He said he'd been  
thinking about having a  
musician up there —  
a cellist, as a way of doing  
the "take of voices" ("A  
take" always sounds like a  
take, he said) — and at  
other moments.

I replied: "What's important  
is not how Ron is made, but  
that it be perceived as important  
for the script."

"I see," he replied.  
"Scoble provides - special holds  
enter."

"Exactly," ~~he said~~.  
"This is a typical  
Jewish conversation," he said.  
"more questions are raised  
than answered - and  
then we ~~all~~ go out  
for coffee."

He said he'd lined up  
a very Jewish actor for  
Scoble: "David Wohl,  
an actor who makes his  
uncertainty sound like  
outrage."

We discussed Robbins.  
I mentioned Joseph Swann.  
He mentioned Pavel Zimet  
and Noble Shropshire (of CSC  
who did Mephistopheles - this  
Faust last season).

He asked me about  
approaching Larry Warshaw.  
I said, not for a ready.

like this (He <sup>(Michael)</sup> clearly wanted  
me to reconsider...)

Finally, I asked if  
he'd give the script to  
Cyan Meadow yet? He said,  
not yet, they were still  
winding down their season  
for Manhattan Theatre Club...

I asked how much rehearsal  
he saw for this ready? He said:  
3-4 days.

Sat. June 11  
6 p.m. Key Sale, just back from Israel, tells me Omry  
Nitzan (who she called for me) says the play is still under consideration (Festival  
may be a year or July?)

Tuesday, June 14

[2 p.m.] Michael Posnick  
called me. He's decided to  
go ahead with the ready  
and maybe he'll be  
there. He's going to play it  
by ear.  
He said Noble Shropshire  
really liked the play -  
but was going to be out  
of town for the ready.

However, he recommended the script to an actor named Craig Smith of Cocteau Rep. - who agreed to do it on Nolle's recommendation. (Michael said his voice sounded good over phone.)

→ Michael also told me Nolle Shropshire was going to write me a note suggesting I submit the play to CSC.

Michael said he wanted 2 rehearsals next week - and a rehearsal on the day of the reading.

He also said the 2 of us should meet about script. He said he'd been having two hands of thought about the script. Thurs at 1:00 check

① that the Scots should get "loosey" in final bronze of questions:

"less studied" and different from the Rabbi (He said this already starts to happen...)

② He said there should be funny uses of the word "perhaps."

"you need to be more cynical," he said "Either it's happening, or it's not happening, or it's happening as a dream. All the 'perhapses' are a step back from the event."

cl said cl'd re-read the play with this in mind. cl was a little disgruntled, about his money & demands, which struck me as prescriptive - even down to his always assuming cl'd come to his house.

Thursday, June 16 |

1-4 pm. | detailed going over  
of script w/ Michael Posnick

Michael & I went over  
the Scrib's final script <sup>(p. 25-9)</sup>  
in detail he queries many of the  
complex phrases & suggests  
"or I suggest - simplified."  
"How do you see that -  
English?" I heard ask

I had mixed feelings about  
this. He was helping the  
flow, but his get-it-as-simple-  
as-possible is to some extent  
rhythm of the sentences and  
their link is lost. There is  
no verbal rhythm to guide the  
actor or he just set the sentence  
- some rhythm of his.

He said he sees the  
SCRIBE has as his insight  
getting out ahead of his  
words & I said that isn't  
my assumption - awareness makes  
lyrical more credible - but

and esp. p. 28 "was it his - that you -?"

that - it did find an interest  
challenged to it

A professor of the many  
elapses he said: "At least  
let me know what you're  
throwing away." ~~For~~ "there's  
something to be said; certainly  
that should make clear the  
specifics they that's looking for."

He got frustrated by  
(p. 28) "why this time?" He  
took it to mean: "Why does  
the present moment have this form?  
What's going on here. I said that  
present was more like this time/  
find the content - not that  
moreover I didn't see any  
real conflict between these  
interpretations."

He asked about the Robbi  
find "dare" - could it be  
thought of as movement through  
that dark city toward the sea.  
Well, I said, it was his own  
- special Scrib is meant for  
him... "Well, I can't tell

actor, that," I replied, "The important thing is that it not be too much of a 'done' he's just leaving his my thing that space - and it's changing on him." "I could that," said M.

He's picked up what he thought was a false line of feeling on (27607-28) - that the sequence shouldn't end up. "What is of the is a knob," but "What is your guest attempted I realized he'd not find a trues line <sup>of fact</sup> but a simple one.

He said he felt pivotal line in play is (12): "It stood the with e cs with three now," that Rabbi was initial. SCRIBE of enthusiastically agreed, added that Rabbi got carried away in course of initial - that were moves to the next stage by initial another.

Well they went back to discuss the early questions. I wanted to cut the first year on (8) and the second on (9) (as at South St + Ave. Place). He didn't want to let the window guest on (9) go: "I saw that affect at Versailles," he said. He suggested no break cuts and days on 8-9.

We discussed at length the Rabbi's last speech on (12). He felt it needed to be more explicit. I said: "I think I have more confidence in how than you do." - and then read him the speech. He said by shades I heard throat tone till I read it.

Saturday June 18 |

(in envelope) ~~Letter~~ for Noble Shropshire (SS acts)  
 Michael asked to do reading, who couldn't  
 become his dyslexic (!) proxy  
 Responses & asking to see more to  
 work

Sunday June 19 | → Gods of the books

~~John Leubsdorf called  
 He said he found the play  
 "very entertaining - very funny  
 parts." A ~~del~~ that all  
 he said~~

Monday June 20 |

1-4 pm I met again with  
 Michael at his house  
 We worked basically on  
 bk (13-21) entry, stuff  
 (13) Scriber's 2nd question  
 of needed to explain to M. that  
 that Rabbi's being on way to  
 bevel meant he'd already  
 illustrated the response. literature

(15) M. suggested some local cuts  
 that clarify the line

(16) (16-19 mid) M. felt that all  
 the visual ~~stuff~~ <sup>stuff</sup> on (17-18) ~~was~~  
 breaks the line of the "not" ~~not~~  
 And, remembering the unity  
 compromise that went into these  
 pages, I agreed. I said to him  
 I had "built out" theatrically  
 instead of going on. M. said he  
 felt that skewed my money,  
 that "whatever you think of  
 the mad words there" (17-18)  
 being at the end of the  
 series of all the Scriber's conjectures

(21) M. suggested good ~~cut~~  
 in the long speech of "you eat  
 or not"

He objected to layers of  
 SCRIBER's refs - but ultimately  
 he did not want to see ~~Rabbi's~~  
~~kind~~ + fins reacted to like that  
 "but maybe just's thanks"

While we were talking, David  
 Wohl called: he got a page



job for a week at Playwrights  
Horizon. Michael said she  
should inform them that he  
had a commitment to work  
around.

"This play I've almost stopped  
doing theatre," committed Michael.

evening: I worked 7-10pm on  
units of Ab. 16-19

(in envelope) - letters for Noble, Shropshire,  
prais → responses & asking  
to see one of my works

Tuesday, June 21 |

5:30 p.m. | M. Michael called.  
David is with us, and we  
have a rehearsal at Coctan Ref  
(Craig Smith's theatre) Wed at 6<sup>00</sup>

10<sup>30</sup> pm | Ellis F. called.  
She'd sit next to Richard  
Foreman at a T.C.G. dinner  
he's looking for a short play with

few characters - and he's now  
directing a play about the gold.  
Ellis asked if it's OK  
if she gave The Respers,  
I said yes, enthusiastically.  
"I'd like to know  
my work, whether he wants  
to do it or not."

Wednesday, June 22 |

7:45 AM | Michael called,  
asked if I'd type up  
some of revisions; otherwise  
we'd spend all of tonight  
rehearsal giving changes.

10<sup>AM</sup> - 2 PM | ~~Arrived~~ typed revision  
included - major rearrangement  
of Ab. (16 bot & 19).

6-9 pm | 1ST REHEARSAL  
CRAIG SMITH - Rab Si  
DAVID WDHU - Scribe  
at Coctan Ref, Bowery, onstage  
Craig is a nice, gay actor -

comfort, graceful, the Master  
 of Cerimonies - Certain Periods  
 He told I found the play  
 very rich, but he is never  
 nothing is just good  
 tonight. As a Jew, he wasn't  
 sure how much occult he  
 could get - he's not Jewish -  
 I told him - was Jewish  
 actor, just bring out main-  
 would just more.

Dad is small, broad-shouldered,  
 heavy-set, fudgy, with a  
 mustache - an "inassible little  
 Jewish man." He told me he  
 found the play fascinating.

Michael began by telling  
 them that about pointed  
 that the Scribbs has to be  
 taken somewhere he  
 down it must to go, that  
 they both come out - a  
 place they didn't expect.  
 That RAB, by making Sit  
 all to advise, gets to his

next says "the Prospero -  
 that Tempest." (Labs, p. 17 top)  
 Scrib's 1st line, when M. told  
 David Scribbs is here, as  
 he speaks, Dad said: "Wow!  
 Talks about subtexts! Like  
 Shakespeare."

As they read opening  
 page of questions, M. kept  
 emphasizing to Dad where  
 the Scribbs starts, fully among,  
 and to Craig where Rob is  
 little his question show e.g. (p. 5)  
 He told Dad to resist  
 the "salutation" - phrases and  
 the question of the RAB's answer.

M. kept giving Dad  
 completely - words for the cut-off  
 questions and on p. 21, Dad  
 had just the ~~question~~ problem  
 with "brought in out" that  
 Michael had; so changed it to  
 "... tell us it was."  
 Around p. 20, Dad felt the  
 need to colloquialize.

Scrib, on his last line, played it as if he had "by" sense of "intelligent quest," took it to RAB.

Craig is a juggle. He's a very external lecturer - his questions were all about "probs" & such. He missed many crucial words, etc. But when he "got" it, he really got it. Unlike every other actor who's done it (including Bevo & me), he had less trouble with the long, winding speeches - 2nd half than with the 1st - straight-forward moments. Not heard for me "into the experience," but just that is a classically broad actor he can do big moments.

Dan is at one point said to Michael: "I don't want to get into the intellectual side of this."

And yet, his ~~sub~~ acting is an intelligent finding - that seems to need not to know itself as such in order to function.

Michael is a splashed director: demanding, yet reasoning, able to make things crystal clear - the simplest way.

2nd time though we did only the play 6<sup>2</sup> 7 yrs of questions. Michael interrupted them at one point to say "I've just realized, to make it play, RAB. must talk length, to SCB, where he isn't actually drifts off."

(11<sup>00</sup> pm) spoke to Ellie Fuchs.  
She is giving the script to  
RICHARD FOREMAN

Friday, June 24

MORNING, I'd been thinking  
of doing it myself to invite  
body to the reading -  
partly because of Craig  
Smithy because I wanted  
to just do this on my  
own. But as soon as I  
said this to Michael on  
the phone this A.M.,  
I felt lonely -  
made some calls, including to

MARJORIE OBERLANDER -  
she immediately asked if  
I'd heard of / Omy Nitzan.  
I told her about Kay

Sally called him. She said  
she was sure it is this  
summer, the festival

DELOSS BROWN - who told me  
later Aaron remembered it,  
wanted to see this script  
(- I was), so Deloss had  
given the to her; "but  
he takes pride"

Saturday, June 25

11 AM - 3:30 pm / rehearsal  
for reading at Cocteau  
Reh downtown - long  
On arrival, I told Michael  
I'd some comments by last time,  
"but I didn't want to  
bother on their work, and  
afterward he went and found  
where can I give the?"  
"Now," said M. "Shall I give the  
to you?" I said, "Please," said M.  
So I told him the 2  
initial "Thousands of voices in

an empty head" (p. 7 mid +  
 bot) needed to be bit clear,  
 and that the tone of  
 the Scenes found line on (p. 29)  
 had to be exhausted.  
 He said he'd been going to do  
 the scene, and ~~was~~ now  
 he ~~just~~ <sup>just</sup> the latter.  
 And he did follow through  
 on both (see below).

We worked for  $4\frac{1}{2}$  hours  
 the actor using M's off-  
 of a level break. ~~It~~  
 did me on the - shot  
 rewrite of lines at M's  
 request - this is often  
 not so hard!

Craig did much better!  
 No real internet work, but  
 much clearer

Michael <sup>essentially</sup> ~~and~~ <sup>reads stage directions</sup> and walked  
 through Courier's role

(p. 2-5) M. helped Craig with  
 tone of R's answer, and  
 helped David with ~~the~~  
 so

(p. 5 bot) Surprisingly, David  
 has trouble getting clear that  
 "the distinguished response-writer"  
 is not = "Dodder Rabbi."  
 Michael says something about  
 Great decision speed is not  
 clear. He asked if we could  
 put in "for jobs" ~~is~~ right  
 before "was probably showing"  
 But that's a misunderstanding;  
 it never occurs to ~~townsman~~  
 messenger. Doesn't mean  
~~the~~ Dodder Rabbi.

(p. 7) M. really worked the  
 first 2 iterations of the  
 head ("thousands of voices in an  
 empty head" mid + bot), getting  
 a difference between the  
 and getting SCR's response.

Notes: When I added a command  
line, it would feel as though tighter up.

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[8-9] David asked if SCK's  
questions could be shortened  
there - he <sup>(David)</sup> is impatient for  
them to be his own  
questions, doesn't like  
your thing process of making  
questions his own. M. did  
not ensure this and  
indeed, it was a failure.

[8.6-8] We cut last Q & A on pg

[10-11] M. spoke to Craig,  
out of his own experience  
of studying Talmud of the  
nature of unfruitful effort  
of a qualified student  
here.

He turned to me, wondering,  
and said: "Did you  
new study Talmud?"  
No, I said "Well, he  
said 'you went to Harvard.'  
(Craig still didn't do it  
with any zest)"

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[13] M. wanted to cut calculations  
on questions, I pointed  
out this looks a next  
page.

[15-19] The new version of these  
pages is done under  
M. school's tutelage, and well  
Craig asked M. to "talk me  
through it" and M. did, quite  
effectively.

[17] For some reason, M. wanted  
to cut SCKIBE's 1st line on  
pg ("List, did I just - ?")  
and

[22] M. did prevail - I to  
say the "List, it's stopped"  
to "Silence." David may  
have trouble with the  
transition here which I  
think did not understand.

(p. 24) Craig - of M. - had trouble with ... access containing returned from "family" ... local family of that.

But a true disagreement arose over PAB for that, they would have to eat

end of (p. 24)

M. said "It's too much, I can't listen to responses of those words any more."  
Me That is a problem. But -  
M. And besides, no one can type that experience & find there is no question that would not be good.

Me But that's ~~exchange~~ exchange exchange what the exchange implies.

M. Well, if there is no such question, why not just cut it?

Me | Because it put up whole rest of play!  
Rabbi does return to "jules" by route other than that he specifies here -  
M. I don't see how moving to Jules at all I see his dancing in the Room ...

(p. 25-8) M. helped David find addresses of g counts. Also he told him: "you definitely begin in imitation but you move to joy - the joy of discovery"

(p. 23 top) M. leaned over and said: "That's such a beautiful speech"

(p. 27 mid) M. said "Was that it?" in his private moment - the play.

M. helped ~~Michael~~ <sup>Craig</sup> to  
 a kind of "Hasidic Tai Chi"  
 (his thing) meant for  
 but based on the specific  
 versions of "Sevd" (or ~~by~~)  
 (which he'd had to do)

11.29 M. had me give the  
 line-reading to ~~David~~  
 it'd go to L.

RAB's last line | M. told Craig  
 to "say it very much",  
 let all the resonance  
 it may have people come  
 up in their minds."

6 p.m. | Ellie Fuchs called,  
 quite excited. Richard Foreman  
 has read - and likes! -  
 the script - except for the  
 last line, which he finds  
 "sentimental." Ellie said:  
 "I tried to get him to  
 see how it could be  
 read as ironic... but  
 he couldn't be persuaded."  
 A month, he liked the  
 rest of the script, wants to  
 have the script and  
 to see other work of  
 mine.

(See Gods of Theatre  
 notebook, this date)



Monday, June 27

3<sup>30</sup> - 6<sup>30</sup>: First rehearsal  
for Goodman House work  
at Goodman House, Recital Hall,  
2nd Floor.

[p. 2] Michael wanted to  
cut description of ~~quote~~ scroll -  
reads, as S.D. is very long.  
But it pointed out they're  
not mining it, so he'd better.

[p. 2] M. told Ernie to ~~read~~  
"punch" the specifics of "on hand"  
"unfilled".

[p. 205] beginnings of a new  
relationship letter, the 2 vols.

[p. 5] "Great Decision" Midway  
- and David would still find  
it obscure. Michael & I  
worked out one change that  
makes it clear.

[p. 14] David said he didn't  
understand Rabbi's long speech.  
Michael talked it through  
for him.

[p. 22-24] Somewhat very interesting  
happened here, David is still

having trouble with the  
Scripture in in/out of it "pattern"  
(And Michael had said to  
me he understood the  
general pattern, but felt  
there were moments where it  
was too hard or not clear)  
Michael took in all  
the way back to [p. 14-15]  
and included it clear for him  
from there. At one point  
he said: "I'll see if I -  
too much on your back"

On [p. 16-19] Michael told David  
Scripture is trying to close it off,  
finish it

On [p. 20-21] M. told David  
"you're playing just" - it can  
see from your soul - as if  
you don't understand, understand  
- and ask from within that?

[p. 22] M. told David:  
"it's just an idea here.  
Scripture thinks he's caught on  
immediately"

(p. 23) Dad asked: "How can he have understood so much of the ask these questions."

cl said: "It's when you're learning something, you get it, you lose it, you get it, you get it ahead of your teacher, you go dull."

cl said to Michael afterward: "I understood something about the Scrib's 'line' today. It's the rhythm of learning."

Michael said, smiling: "It's like trying to train a writing thing; sometimes you have to work it, sometimes you have to let it write."

(p. 24) Dad wanted the line to be "How can I hear it?" ("He's a very fully active," M. said to me later.) cl told Dad later: "You're a very dogged investigator as a writer -"

and so you write courts with the Scrib's dogged investigation.

D. feels there are moments when he does it but enough words to say what he has to say.

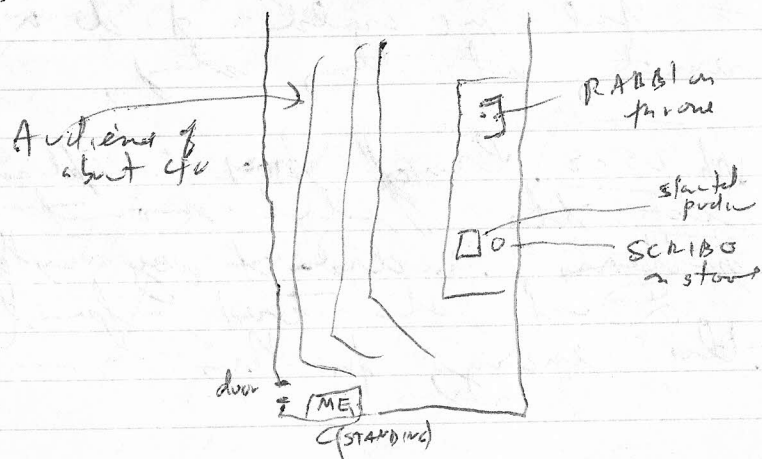
NOTE: Michael did not object to p. 24 but half today. But, then, he said to feel we could. I do need money at this stage.

(p. 25-8) Craig has implicitly cut the whole mount patterns. M. didn't say anything. Dad, the tired, found the energy for this.

Program  
in envelope

8 pm | Reading at Abraham  
Goodman House 2nd Floor  
Recital Hall, at Summer  
Institute in Jewish Arts  
Admission, co-sponsored  
by The National Foundation  
for Jewish Culture and the  
Hebrew Arts School

Room was beige, brightly  
lit:



Before the reading Ed Cohen  
asked me if I wanted a  
tightly controlled discussion.  
I said no. He was a tightly  
controlled discussion.

The reading was (unchar-  
acteristically) as good as better  
than its best rehearsals.  
The only real problem-area  
(aside from Craig's externalities)  
was on pts. 12-14, where  
Craig did not make  
the problem clear, nor  
David the Scribbles' persistence

This orthodox Jewish crowd  
~~laughed~~ laughed loudly  
at the (vocal) response-  
questions the at of  
answers.

Ed Cohen said  
introducing reading: "I read  
this, a year ago. I felt  
real intelligence, theoretical  
sensitivity, I possess - but  
I didn't understand it  
at all."



Michael's wife  
 Eileen ~~Posnick~~, who'd  
 told me once before she  
 liked the play, ~~so~~ now  
 told me it was ~~one~~  
 the most moving theatrical  
 experiences that she'd had  
~~was~~ for as long as she could  
 remember. She also told me  
 that Michael had  
 appreciated my willingness to  
 rewrite (Michael promised to  
 Ed Cohen for being  
 "amenable" to rewriting).

Now here's a strange  
 thing. This short, stout  
 young woman in a lilac  
 blouse had made a comment  
 during the discussion that  
 "jud" <sup>suggests</sup> ~~reminded~~ her of  
 "judet." Then afterwards,  
 she came up & said  
 (very generally) that she'd  
 liked it. Then, 10 minutes  
 later, Eileen Posnick told  
 me that this woman

had told Michael she's running  
 a Jewish Arts Festival on  
 Long Island over Labor Day  
 weekend - & she wants to do  
 a full production of the  
 play! it was not miffed,  
 but mystified, at her not  
 mentioning it to me.  
 Michael later confirmed it  
 though - I said ~~to Alvin~~  
 he was going to talk to  
 Alvin Epstein about doing  
 the Rabbi! (He also said  
 he'd have to talk to her  
 about money.)

Texas! Michael told  
 me it'd be receiving a  
 check for the reading in  
 my first dough off the  
 Reshona - and indeed, ~~off~~  
 playwriting, since 1979  
 \$1000 obtain payment from  
 Rebecca Schull.

Before the reading I  
thought Craig read David.  
"I've never seen 2 actors  
work so hard for a reading,  
I appreciate it."

Afterwards, I started to tell  
Michael how much I liked his  
work - but we were interrupted.  
I got as far as saying that I  
felt he spoke from the center of  
the play, that he'd integrated the  
play - some interesting way...

As we all stood - clumps  
on 67th St. afterwards, Eileen P.,  
clearly the envy of her group,  
came over to me "we just  
wanted to know - are you  
Jewish?"

Note: Not one of the  
friends/associates I'd invited  
showed up. I guess they  
couldn't get the subject.

Friday, July 1

(afternoon) Noreen Tomassi  
(who was Rob Lauchester's  
asst. at McCart's during  
WJ-reading period) called

She is your "project  
director" for NEWSTAGE  
at Intime, Murray Theatre,  
Princeton Univ. Princeton, NJ 08544.  
They're looking for a  
summer theatre, with me

at McCart's ~~direct~~  
New Plays series, Veronica Brady,  
as their artistic director.

They're looking for scripts to  
do readings of ~~it~~ on July 25  
- Aug 8 - did I have  
anything?

I described Responses,  
she said she'd like to  
see it, would you be on  
Friday, July 8, to read it at

Wednesday, July 6

12<sup>30</sup> pm Noreen called to say she couldn't get to NT - Friday - would I mind it to be - I would meet on Mon, July 11 at 3<sup>00</sup> - I said I would. She asked if I'd vectors in NT or would I be willing to try their vectors. I said, she should read it and see how it fit their vectors.

Script mailed to

NOREEN TOMASSI  
88 Erdman Ave  
Princeton, NJ. 08540

phone: 609-921-1251

messags at: 609[?] - (924-5858)

(Car is this in NY?)

Saturday, July 9

- script back to

BOB BLUMENFELD, 92nd St "C"

(No letter, note)

Monday, July 11

(3:30 pm) Noreen come by (to Ellen Kule's apartment where I was working.)

She said she'd liked The Responses - though I felt she was daunted by it difficultly. She asked me if I wanted to direct the reads. I said I was good at directing, maybe we could do it together.

She's still working on vectors. I said I'd come to Princeton - she said she'd come to NT - if we find an actor in one place or the other to rehearse with.

She asked if the Hangel Bestor had come first Cabbott's, - yesterday had over come to her on the base of - play. [CONT.]

We discussed a companion  
piece for the reading. She  
gave me a copy of a story  
by a friend of hers who is  
updating the ~~script~~ of the  
play (Trinity by W. Allen Ashby)  
of gave her ~~Trinity~~  
THE REASON OF TIMM'S  
PLAYING.

She agreed to speak on phone.  
Thurs.  
(Monday will be Aug 8)

Thursday, July 14

7:30 pm | Noreen called,  
I told her the story didn't  
seem to me stage-worthy.  
She, on the other hand,  
liked Timmy. "Nice &  
straightforward?" I said.

Tuesday, July 19

received letter & check  
for \$100 for responses  
made for Dan's Dept,  
National Foundation of Jewish Culture.

Thurs., July 21

(remailed Gods of Th. Street  
to Richard Foreman in Paris  
along with letters mentioning  
his response to responses

RICHARD FOREMAN  
8, rue Heyssmans  
Paris 6<sup>e</sup>, FRANCE



Wednesday, August 3

(11 AM) Noreen called me at Ellen Koles'

Reading will now be Aug. 15  
She thinks she's got an actor for RABBI - Lawrence Holofcener (she'd just mailed him script).

For SCRIBE, she has an intelligent actor "but he looks like a beachboy" of sort of he was intelligent, the looks didn't matter.

Again, no discussion - she-Aug is unusual - Pinned (she will probably - even).

For Tony she's got a "brusque, regular" actor named John Hickson, who she says is good at monologues.

She said she'd call again when she heard from Holofcener, probably Sat AM

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She asked if there was  
 a group of people to invite.  
 I mentioned Rob, she  
 Nagle.

Sat, August 6 |

(<sup>15</sup>envelope) letter w/ Rob Langhorne  
 [my] ~~the~~ Nagle hats Gods of  
 [theater], and mentioning her  
 try to come to Response

Monday, August 8 |

(2 pm) Noreen called.

We'll be rehearsing R  
 Friday night at Princeton  
 Plus, she said I will meet  
 in NY — Friday to see  
 if she's in town, or else  
 talk on phone  
 (This will be just w:  
 Response)

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Wednesday, Aug 10 |

6:30 - 9:00 pm. I typed up  
 all changes made in script  
 for June 27 '83. Goshen House  
 ready that week made after  
 "NEW" page for that ready.  
 were prepared.

Thursday, August 11 |

(2 pm) Noreen called me  
 at Ellen Kola's, asked  
 if I'd come out early to  
 Princeton tomorrow to work  
 on script.

We're lost Timmy actor  
 she's ready to replace him.

Friday, August 12 |

(3<sup>30</sup> - 11 pm) in Princeton w/ Noreen  
 Tomassi preparing/rehearsing for  
 Response ready.

(3<sup>30</sup> - 4<sup>00</sup>) Noreen still looking  
 for a Timmy actor, dropped off

copies of Taming of the Shrew some  
calls. She thinks she's got  
someone - an actor who played  
Green in the Oedipus Colonus  
(Fuchs) translation she did last week.

4-6 p.m. | We went over the  
script (Response)  
of gone her new page.  
We went stage directions  
(- rehearsal, later, we cut  
some more).

She had some questions -  
re: hand gestures, Rabbi relationship  
(how long they'd involved together)  
- she agreed it must be  
specific.

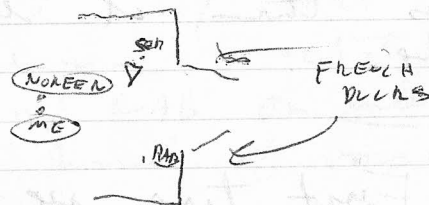
Noreen should of flies  
shed out

7-10:30 p.m. | ~~at~~ rehearsal  
of Response, in ground floor  
drawingroom of the fr Lambert  
mansion, now the American  
Boys' Choir School (where  
Noreen + her husband both  
work).

Pleasant surprise!  
The actors are good -  
and receptive - at first  
- ~~and receptive~~ directable.

RABBI - Larry Holofcener  
CLERK - Steve Oates[?]

room:



Larry ~~is~~ is middle, Jewish,  
a bit refined - stuffy - stiff,  
but read very intelligently.  
Steve is tall, "willowy," blonde  
- looks a bit like a puppie, but got tone  
well, enforces right, & speaks  
impassioned well.

Noreen + cl co-directed;  
 cl taking over more + more  
 cl was afraid she'd be  
 snuffed, but she said afterwards  
 how much she'd enjoyed  
 co-directing. Much of what  
 she said was good but  
 she looks authentic; she's  
 too "sweet."

Much of what cl said  
 was taken over from, or  
 based on, Michael Posnick's  
 stuff. But cl was able to  
 communicate it better to  
 others than cl ever used  
 to be.

First time, we just let  
 them read it through  
 which they did, very intelligently,  
 but without real sense of  
relationships.

cl then laid a the  
 a little red where main  
 points were:

- SCR's, embodiment: his best + tender act,  
 stage

- RAB + SCR doing this every day  
 for years

- SCR's role to lay out issues

- whole initial - aspect of  
 action

- whole tendency | learning what  
 of action - esp. re: SCR's  
 getting bright / going dumb.

2) cl had SCR show up  
 questions, which then + RAB's  
 answers

4) 5) 6) 7) cl helped SCRIBE see  
 moments when Robbie "goes off"  
 - helped her w/ sense of  
 "but Decision" anecdote

7) worked w/ RAB on intermedi-  
ation of "thousands of votes on an  
 empty level."

NOTE she guessed cl had to  
 talk to Robbie to take it  
 involved a lot - not  
 make speeches (his too-de-cy)

9-12) helped SCR to see how  
 he, = a double bind, cl  
 RAB to <sup>see how he</sup> tendency between Scots

when she'd & alone come  
 (12) pointed out posture -  
 "it stud the with ~~the~~ with  
 three now."

(13) helped S&H to see it's  
 resource I word metaphors  
 that is wrong

(14) Larry very good - then  
 long speaker of just had  
 to help him until when  
 his switch points are ("Now")  
 - then end "And then I heard  
 the door (15 bet)"

(16-19) - the most rewritten  
 page - word and = this  
 order.

(25) If Steve inclined to monetary  
 or S&H's fringe - but I  
 helped him w/ change <sup>the</sup> tone  
 He got addresses right, easily.

I asked Larry if he'd  
 move on final business.  
 He said yes, did some stuff,  
 but then, mount. He explained  
 for he'd distinct to)

S&H's words. I said not  
 to worry. it "read" ->  
 physicality of S&H's verb  
 really

I told Steve afterwards:  
 "Scribe doesn't wanna go.  
 It's like if I had a bird  
 here - I grabbed him by  
 mist & offered to show  
 him restraints of this spooky  
 old house. He just got  
 interested, but basically he'd  
 rather be back where there  
 are lights & people."

Noreen, afterwards, wanted  
 to make - retail 'Room - noise -  
 at retail this.  
 She also felt need to  
 make motion - I suggested it  
 could use a mount of  
 PAB's "going off" - early  
 page

midnight! On train back to  
Princeton, at re-read  
Timmy's 1st two  
years (we'd rehearse  
that Monday).  
all' met. read -  
discreditable piece of work.

Saturday, August 13

- (Spn) tried to call Michael  
Puskich to invite him to  
Princeton reading - recording  
on machine said they're in  
California.

(6 pm) called + invited  
Dant Bronovich to the  
reading - he'll probably  
come.

Sunday, August 14, <sup>(TIMMY)</sup>  
(2 p.m.) Noreen called me at  
Ellen Koles', with a list  
of textual questions about  
Timmy that the actor doing  
it, Nat Hartshorne, had for  
me - (see below).

She said he'd like me  
to call him, which I did.

(6 pm) spoke on the phone  
to Nat Hartshorne,  
the actor doing Timmy.

He asked me (not  
confronted, but genuinely  
puzzled) whether I was a  
native English speaker (!)  
I assured him I was born  
in NY. His doubts were  
based on address of my  
apartment: only not "reason  
for Timmy's play" (I tried  
to explain: "of" was never  
emphatic).

Also, he asked why a  
child's name for this

famous artist - "it would be like calling John Stein 'Jerry'." I pointed out that they do call John Stein Jerry, said the point was that he's still the morning workman he was before ~~me~~.

He then asked if it was possible for an older man to become a virtuoso so fast. I said I didn't know; it was a possibility.

We then discussed all the phrases that bothered him. Some were a bit peculiar, and it changed then. But he seemed to feel the slightest departure from ordinary idiom was ~~in~~ <sup>in</sup> ~~poor~~ <sup>poor</sup> incomprehensible, e.g. p. 14  
 "set to try to i-agr." I explained such a departure from idiom as an attempt to blend idioms: "set out to" +

See Xerox of Script used for 107  
 Printer - words - pencil  
 notes in margin

"set - self the {task problem} of" - but he didn't seem to understand. I helped him to - let him - make several normalizations of idiom, of which he seemed to be comfortable. Also, I don't want (as I told him) Timmy's mispronunciation to be taken for him.

He read many lines aloud in course of our half-hour talk - and read them very well. (He said he's basically a playwright, appreciates need for right readings.)

Monday, August 15,

- READING of THE RESPONSES  
+ TIMMK.

Newstage Theatre  
Murray-Dodge Theatre  
Princeton

Note: I only wrote this up  
2½ weeks later, on <sup>Thurs</sup> Sept 1 '82 - I  
was busy with Chapts II of  
Acts as Reading.

11<sup>30</sup> AM, Noreen picked me  
up at Princeton just at noon,  
she had to stop at McCart's  
to pick up heroping, we  
were 20 minutes late (12:20)  
to the Responses rehearsal  
and Larry Holofence (KAB.)  
had to leave at (1:45).

Noreen wanted to move  
performance across hall for  
the Murray-Dodge Th.  
to an <sup>small</sup> octagonal "ivy league"  
fronelled study across the  
hall. But it was small

and usually distrustful, with  
all these (8!) midwives + friends,  
I opted for theatre.

The rehearsal was a  
bit of a comedown, esp. for  
Steve Oates (SCR). He  
had a single "smart-alecky"  
intention. I worked with  
him to vary it, on the  
basis: SCRIBE lay out elements  
of question for Rabbi, had him  
paraphrase me of questions  
in his own words, so he'd  
find the stress right.  
Larry was pretty good,  
more internally, a "visionary."  
He also said a very nice  
thing about the PAB/SCR retort  
being father/son overtones  
I was eating a ham sandwich  
& Larry made up a response -  
question about whether a  
Jewish playwright can eat ham if it's  
a "reformed" ham, etc.



~~2-5~~

(2-5 pm) Noreen & I went around  
Princeton & to her home dig  
stuff to get ready for tonight.

She typed & reyped program  
of notes on "introduction"  
to Timmy which I would  
not use, because it  
didn't fit the lightness.  
(but we did omit all SD's for  
Timmy)

(5<sup>15</sup> pm → 6 pm)

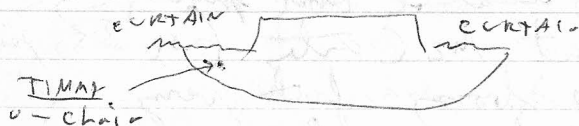
Back at theatre.  
2 teenage boys walk for  
Newspaper, bag gotten too big  
& bag a fall for Rabbi and  
off for a better one.  
Noreen went off for a  
violin.

Veronica ~~H~~, she heard  
of the theatre and publicity  
director at McCarty (a 23-year  
old, ~~very~~ boy but very  
"concerned" long blond cap  
and ~~long~~ directed the 2  
teenage boys in ~~the~~ HANGING song.

Noreen's idea was to  
arrange the stage so that  
RESP - set" was center, JAMIT,  
chain on a Downleft-apron.  
(But see below) we had to  
move Timmy center.)

6-7:30 pm | FIRST! - and  
 ONLY (!!) - REHEARSAL of  
 TIMMY with Nat Hartborne  
 (609-466-1009).

We first had him just  
 read it through on the  
 down-left stage upon a  
 regular chair (with small table  
 for viola at one side)



But Noreen saw (right) that  
 he just receded into background  
 for the on, he worked  
Center.

Nat read it very well  
 - "naturally" good moment-to-  
 moment work, tho. not much  
 sense of "builds" or structure.  
 He also got very emotional  
 on passage dealing with  
 old age & death (he told  
 I right before show he'd  
 written a play about old  
 people & loneliness).

My main comment to him  
 after this 1st reading was  
 that he'd done "beautifully"  
 but he had to be sure to  
 differentiate letters for his  
 (Timmy's) lines - this was hard  
 to see in a reading.  
 He'd started re-adjusting his  
 glasses & holding script out  
 when reading letters. I  
 suggested he just do this  
 consistently. He agreed.

Nat was very dependent on me, kept asking out questions to me, calling me up on stage (excludes Noreen) and being me giving him for a walk betw/ 7<sup>30</sup> + 8<sup>00</sup>

~~1st~~ Second - and only other tip through prior to performance - we stopped more of myself to make very clear the interruptions on 14 top, 16 top

In addition to changes on phone last Sat, repeat in my words on p. 9 but [to remember] that I'm se-ll + d(12)

He tried very hard - both in rehearsal and in performance - to work with the violin - though he almost

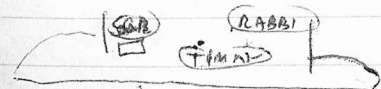
stepped in at 3 or 4 times - and to do actual letters

7:30 - 8:00. Nat took me for a walk, ostensibly to get coffee, really to commune, he resumed

8<sup>00</sup> - 10<sup>00</sup> FIRST READING EVER  
OF THE REASONS OF TIMMY'S PLAYING  
and reads of THE  
RESPONSES

Newstage  
Murray-Dodge Theatre  
Princeton Campus 8pm

Murray-Dodge is a proscenium stage, broad and dark with a wide stage:



attendance 30-40, incl. David Brownick. Rob Ca-chester

sent his reports - and his  
assistant (through his assistant)

## TIMMY

It is not so bad as  
so good; it goes in +  
out (tho' this way he  
that Nat couldn't + his  
the climax).

The references to age +  
sickness + death seemed  
unfelt to me.

The verbal "brightening"  
seemed inorganic.

The key build to "There!"  
There! There's your main  
idea doesn't build.  
It's clearly early work.

tho' Steve still  
monstrous - his  
antenna 117

## RESPONSES

Other questions went  
pretty well.  
- Larry made "meter" less  
- id did pretty well on  
intending RAB's journey  
- SCR. buddy flubbed  
big question on p. 12, read it:  
"... hadn't received a real  
~~and~~ question, you hadn't received  
a real answer"  
- SCR did + made pretty  
well, though.

It was a quick, clear  
demonstration performed

Susan's  
trans-  
cript

## POST-STORY DISCUSSION

in envelope

118

SEPTEMBER 1983

119

Thurs.

September 1

mailed letter (dated Aug 30)  
 Michael Posnick,  
 asking wot's up?

New Haven

Tuesday, ~~Aug~~ Sept 6

[2 pm] Michael <sup>Posnick</sup> called.  
 He said he "still likes"  
 the play, and needs more  
 copies.

(I'd said I'd just left NY  
 but only copies of original script  
 would be in next meeting,  
 probably; would call him before  
 coming; reached after that)

He asked how the reading  
 at Princeton went, I told  
 him, somewhat by design  
 not too enthusiastic  
 I said: "I wanted you to come  
 because we used the script  
 as you + I revised it for  
 June reading." He asked  
 how it had gone.

Tuesday August 16

[11:30 AM] Debra Brown called  
 re: Gods of Thunder. I asked if he'd  
 heard fr/ Steve Aaron re: Kossov  
 [and us]. He said Steve had come to a  
 play he'd directed this summer (Vanya, at ATA)  
 but they hadn't spoken of it. Steve  
 is moving, etc. He said he'd check  
 Steve's notes about it.

I said that merely some passages that had turned out only to fit the Jung notes, but that on the whole it had turned out well. He said, "I'm glad to hear that."

He said he'd met a guy who does films of murder, that for the first time he'd been interested in that - in doing the responses in that ~~the~~ terms. I said "I don't usually think in those terms" "No, you think in terms of words. And so do I, usually." (But I don't mean words, I mean style space.) "Let's talk when you're next in N.Y."

He said (re: question in letter) "he had a message in" for Alvin Epstein. I, yes, he would get a copy to Lyone Meadows

Wednesday, Sept. 14,

I ~~was~~ tried to call Michael to make appointment <sup>for</sup> Sun. Got wife Eileen. She said he'd be free after 4:30. I said I'd call when I got in to confirm.

Saturday, Sept. 17

copy of script given to Ellie Fuchs to give to ANNABEL HENCKEN-MEEREN a director Ellie was supposed to have given it to last spring, but didn't see, and who is is NY now.

→ written up 2 weeks later

122

Sunday, Sept 18

4-6 p.m. | met with  
MICHAEL POSNICK, chez lui.

- I gave him ~~the~~ 3 new  
copies of the script, said it  
was unrevised version - only  
now I had clean copies of  
He asked if he could review  
~~revised~~ pages of his, "though  
they're unhelpful," I  
insert them. I said sure.

- He told me Howard Resnick  
[a drama-musician I had at  
Yale (I didn't get on with  
well; I remember him  
as hostile; he (Michael tells  
me) remembers me giving him  
hard times] - Howard Resnick,  
now  
Hanan Resnickoff is now  
the longest-standing member  
of the Living Theatre - his  
been with the Bech cell

123

these years ~~and~~  
~~How~~ Michael's idea is to  
have him and Julian  
Beck, as SCRIBE + RABBI  
do a reading of the  
Responses. "They're city people  
or first," says Michael.  
"E might they do is  
the most important thing."

- We talked some about  
his movie - idea for script.  
He sees SCR, sharpening  
pen, preparing material under  
credits  
He sees as RAB moving  
through city to sea, it  
changes, now SCR's face,  
now RABBI's  
I recall public re: movie  
that RAB recovers exposed by  
tells it to SCRIBE; if it's  
shown (in present tense) of movie)  
how get this recovery - by telling  
M. acknowledged, then could be  
hall, but whole of recovery...

124

- Somehow we got to  
tally about CONVICTION  
ply. He said: "you're  
intended not - death but  
- truly death" - I've  
discussed death - worship -  
contemporary theatre (e.g. "Night Mother")  
Sundays, he flipped this  
and to the house  
right before CONVICTION's  
system he'd wanted to act  
at last rehearsal of ready.  
("Back?" "To the place -  
the house where the silver is")

- We left it he'd talk to

- Becker
- movie guy

- <sup>more</sup> Volty was said of Alvin Epstein.  
- And since he's lost his  
job at Manhattan Theatre  
Club, Volty ~~has~~ <sup>was</sup> said  
of Lyne McLean.

OCTOBER 1983

NOVEMBER 1983

125

Tuesday, October 18!

(10 A.M.) Robin Ordey called  
(re: apartment business),  
mentioned she'd finally read  
Response, found it "very  
interesting."

Friday, Oct 21!

(10 A.M.) David Robin called  
(to invite us to his 50th  
birthday party), said he'd  
finally read the ply.  
"It's wonderful. I just  
thought there's nothing  
going on. But - it's -  
friends work, I'll read it.  
Then, I begin to see what's  
going on... it's a  
resonant."



OCTOBER 1983  
NOVEMBER 1983

126

*[Faint, mostly illegible handwritten notes on page 126]*

(DECEMBER 1983)

127

vis New Haven

Saturday Dec. 24 1983

script books with very  
nice little by ANDRE GREGORY

*[Faint, mostly illegible handwritten notes on page 127]*

128

JANUARY 1984

129

1984

Tuesday, Jan 31

see WT thru  
dict8 p.m., call by Delos Brown  
at JulliardHe said; he can't do  
anything for me at Julliard -  
"there's no way to fit them  
in." But then, he added  
- the 3 years he's been at  
Julliard, he hasn't been  
able to place one play. (!)

Saturday, Jan 14

- script book by Delos  
Brown, w/ letter

Thursday, Jan 26

sent letter to Michael  
Fornich, suggest he prepare  
envelope product at Dore Thoms  
Workshop, Economic Times Series  
- along w/ their Travel  
Fund that project

130

(PAPYRUS)

I have been thinking about you a lot lately  
 and wondering how you are getting on.  
 I hope you are well and happy.  
 I have been busy with work lately  
 but I will try to write to you more often.  
 I love you very much and miss you.  
 Write back when you have a chance.  
 Your affectionate friend,  
 [Name]

I have been thinking about you a lot lately  
 and wondering how you are getting on.  
 I hope you are well and happy.  
 I have been busy with work lately  
 but I will try to write to you more often.  
 I love you very much and miss you.  
 Write back when you have a chance.  
 Your affectionate friend,  
 [Name]

131

Monday, Feb. 27, ~~1984~~  
 in envelope postcard to Michael  
 Posmil responds to my  
 Jan 26 letter

I received your letter of Jan 26  
 and was glad to hear from you.  
 I am well and hope you are the same.  
 I have been busy with work lately  
 but I will try to write to you more often.  
 I love you very much and miss you.  
 Write back when you have a chance.  
 Your affectionate friend,  
 [Name]

APRIL '84

133

Monday, April 23

[1 p.m.] At Princeton (McCarte)  
to read Gods of the Theatre  
with Bob Blumenfeld as SA D

Bob told me (unasked) he'd  
recommended that the American  
Jewish Theatre (92nd St "Y")  
do a reading of The Response  
— but that he'd left the job,  
I said I'd never heard  
from them.

He said "Stanley Brechner  
always says, 'I know my  
audience', that attitude is  
why I left."

134

*[Faint, mostly illegible handwritten notes on the left page]*

MAY 1984  
JUNE 84  
JULY 84

135

MAY 30, 1984

CARD - ENVELOPE

letter + script for publication  
sent to:

JACK SHOEMAKER  
NORTH POINT PRESS  
850 TALBOT AVE  
BERKELEY CAL. 94706  
phone: 415-527-6260

shells of Shoemaker  
name, + address checked  
in phone  
also sent: wt + decs ex

Sat., June 23, 1984

- script of Responses book by  
Denver Cent. Theater Co., with

in envelope letter in ~~envelope~~

Thurs., July 12, 1984

- script book [wt + decs ex]  
from North Point, with  
letter (in envelope)

136

281

AUGUST 1984

SENT ~~09~~ 84

OCT 84

137

Thurs., Aug 2, 1984

2 scripts (one for Alvin Epstein)  
 left for Peter Evans at  
 Samuel Beckett Th. on  
 W. 42nd St, along w/  
 letters to/ Chalkin, Warril,  
 Susan  
letters in envelope

1/2 envelope

138

NOVEMBER 1984  
DECEMBER 1984

139

Monday, Nov. 19 |

letter to

script to

MR DAVID GODINE  
DAVID R. GODINE PUBLISHER, INC  
306 DARTMOUTH ST  
BOSTON, MASS 02116

w/ wj

- decs ex

140

JANUARY 1985

FEB 1985

141

Thursday, Jan 10

- Talking w/ John Genke  
about getting a copy  
of Gods of Th (which he'd  
asked for), he mentioned  
he'd like to see - possibly  
read in - possibly do a  
"single edition" performance  
of - Responses; would I  
get a copy? I said  
I didn't have a copy in  
NY, but would root up one.

Sat, Jan 12

~~for~~ Responses [w/ T + doves]  
receipt of script to God's



142

MARCH 1985

143

Saturday, March 2

letter - script book p / Goding  
in envelope [w/ wT  
deux es]

Thurs, March 14

script sent (w/wT  
- deux es) to

letter  
in envelope MICHAEL COFFEY  
STATION HILL PRESS  
BARRYTOWN, N.H. 12507

144

APRIL 1985

MAY 85

JUNE 85

145

Tuesday, April 30 |

12:20 pm. in NEW HAVEN |

Christine Miller fr/ Station Hall  
called:

Resd  
WFF  
attn: ea

"The manuscript you  
submitted in March is under  
consideration. We're meeting  
lot of deadlines right now.  
but, we'll be in touch in  
June."

at mid I appointed her  
calling

146

JULY 1985

AUGUST 1985

SEPT 1985

Mon,

July 8 | Tried Station Hill,

no answer.

147

Tuesday, July 30 |

11:15 AM | called Christine Miller  
at Station Hill

914-758-5840, reminded her  
that had to get back to me in  
June, as she'd promised in  
her April 30 call

She: We're - lot of MSS;  
several people have to look  
at each.

cl: Is the actup consistent  
on one the MSS with on - shell?

She: [Easier]

cl: ~~I thought the work would be a "match" for  
Station Hill, and so did Richard Howard, but one has to get  
on with things.~~

She: Let's say, September

148

OCTOBER 1985

NOV. 85

Thurs., Oct 3, 1985

149

script + letters to

address  
acc. to

HAROLD BLOOM  
 179 LINDEN ST  
 NEW HAVEN, CT 06511  
 865-3949

1971-2  
 1974-5  
 Director

copy  
 in  
 envelope

encl. return envelope

PHILIP WINSON  
 Senior Editor  
 The Pennsylvania State  
 University Press  
 215 Wayne Building  
 University Park, Pa. 16802  
 814-865-1327

copy  
 in  
 envelope

Lead. Charles } letters  
 - Waverton }  
 - Gregory }  
 - Kauffman - review  
 - return envelope

(cont.)



[script + letter to

JOY CARLIN, INTERIM ARTISTIC DIRECTOR  
 BERKELEY JEWISH THEATRE  
 1414 WALNUT ST.  
 BERKELEY CALIF 94709  
 415-849-0498

copy in envelope

E. SANDLER  
 WRITING WORKSHOP DIRECTOR  
 c/o UNIVERSITY OF JUDAISM  
 15600 MULHOLLAND AVE  
 BEL AIR, CALIF. 90077  
 213-558-3752

copy in envelope

- } and
- Chack...
  - Gregory } letters
  - Wamilow
  - Postcard need program
  - return envelope

letter to:

ANLIN GRAY  
 DRAMATURG, BERKELEY  
 REPERTORY THEATRE  
 2025 ADDISON ST.  
 BERKELEY, CALIF. 94704

copy in envelope

mailed to DRAMATISTS GUILD

copy in envelope

the DRAMATIST/DIRECTOR  
 exchange - form  
 incl. w/ 3  
 - RESP  
 - dev's ex

Tues. Oct 15.

in envelope

letter acknowledging receipt  
 by BERKELEY JEWISH THEATRE

152

Wed, Oct 16, 1988

<sup>in envelope</sup> letter to/ AMELIA GREY

Sat, Oct 19

<sup>in envelope</sup> scripts + letter [WJ, Res, <sup>deuse</sup>]

BRUCE McPHERSON  
 McPHERSON + COMPANY  
 P.O. BOX 638  
 NEW PALTZ, NY 12561  
 phone is NYC 8695-6615

<sup>in envelope</sup> letter to his wife

CAROLEE SCHNEEMANN  
 114 W. 29 St  
 NY NY 10021  
 phone

<sup>in envelope</sup> letter to/ Philip Wilson

Mon Oct 21

<sup>letter</sup> script back to "UNIV. of JUDAISM"

Thurs, Oct 31

<sup>in envelope</sup> note to thank Philip Wilson

DEC. 85

153

Wed., Dec. 4

<sup>from</sup> all 3 scripts books, with  
<sup>in envelope</sup> letter from Bruce McPherson

Sat., Dec. 7

9:00 PM. <sup>met</sup> Richard Foreman in lobby of BAM before his Birth of the Post, said he remembered RES, had liked it, had been thinking of it when he was <sup>in</sup> <sup>envelope</sup> <sup>recently</sup>

154

Wed Dec 16

Handwritten notes for Dec 16, including names and addresses.

Sat Oct 19

Handwritten notes for Oct 19, including names like MARY and various addresses.

Handwritten notes for Dec 17, including names like MARY and various addresses.

Handwritten notes for Dec 18, including names like MARY and various addresses.

Lynn Davis  
Davis Cohen Associates  
513A 6th Ave  
NY NY 10011

212-242-3346

home: 228-2049  
Long Island: 516-324-4129 [95 of A-5 80]

Cynthia Jenner  
3 East 9th St, basement  
bell: Jenner/Schier (Ernie Schier was she lives with)

home: 982-9289

AmPl: 246-3730

service: LT1-6470

WYN HANDMAN (home): 265-5990

Michael Posnick (w/ Erleen)  
51 West 86 St, Apt 1002 (10th fl)  
NY NY ~~1000~~ 10024  
phone: 212-873-0515

Noble Shropshire (home)  
335-3618

ROB L  
home: 609-737-9629  
McC: 609-452-8619  
DAVID B: 609-921-0187

452 -  
4066  
(- end)  
alt