

REHEARSAL NOTEBOOK M

Play: The Responses

Period: January 1986 - March 1990

# THE RESPONSES

④ January 1, 1986 → March 20, 1990

M

156 pages



**Narrow Ruled  
Eye-Ease® Paper  
Single Subject**

**33-002  
80 Sheets  
7¾ x 5**

Dennison National Company, Holyoke, MA 01041

SUNDAY

1986

~~Saturday~~, January 26

5 pm. I brought script  
 [along with WJ-script to]

BARBARA SCHOFIELD

425 E. 12

home. 475-3569

work. 645-3030

→ only doorway w/ buzzer on  
 north side of 12th betw/  
 1st Ave & Ave "A" 2nd  
 buzzer from bottom

Friday, Jan. 31!

3 pm called Barbara at  
 work, said she'd read  
 RESP, liked it.

Thursday, Feb. 13

letter  
in  
envelope

letter received fr/  
Joy Carlin at Berkeley  
Jewish Theatre - they're  
interested - play, ask  
to keep it longer.

Sunday, March 2

Carbon in envelope answer sent to Jay  
 Carlin (Berkeley Rep),  
 explaining they could hold on  
 to script longer.

Sunday, March 9

(11:30 AM) called Barbara  
 Schapiro

She said she's quite  
 interested in The Response -  
 that it could be done  
 "without much rewriting" -  
 but that she's not  
 sure she can commit  
 herself right now (she's  
 2 months pregnant).

She asked how I felt about  
 a reading. I said I'd had  
 several, met Craig thru one.

"So you really want it  
 performed?" she said. "I didn't  
 exactly answer; I hope I  
 didn't give the impression  
 it'd be opposed to a

a reading.  
 she asked her to call me - but she asked, if she didn't hear from me, would I call her? - in a few weeks.

Tuesday, March 18 |

Xerox  
 in  
 envelope

letter fr/ TOBY COLE at  
 Berkeley Jewish <sup>Theater</sup> ~~Club~~

saying they're interested in Response [and are ready w/ which Drew gave her - along w/] deu ex which can't interest an "artist".

(in NEW HAVEN)

Thursday, March 27 |

4 p.m. phone call from Toby Cole at Berkeley Jewish Theater

She was somewhat reproachful for my not replying sooner. (I told her I only got her letter 3-4 days ago)

She said they do want to do the Response next season but were having trouble finding something to make a "complete evening" with it.

I said, in NY, three days, especially w/ experimental work, it was not unusual to have a 1-1½ hr evening. She said their audiences were used to 2-2½ hr evening.

I asked what she had meant in her letter by "If there is anything you wish to tell us, please do."

She said for example  
had I done rewrites?  
I said I had,  
for one of the  
reviews I "many  
small clarifications."

I asked if she  
was the Toby Cole  
who done the Playboys  
or Playboy etc. articles  
which I'd been using  
since ~~did that~~ college  
though now? She said  
yes, 30-40 years ago,  
seemed surprised anyone  
would remember.

She said she'd be  
'out of country' "on  
another planet" for  
last 13 years.

She apologized for  
not knowing my book,  
thru me. She asked if  
about Yale; said she was

surprised she hadn't  
known about the via  
B. Feinstein, whose she  
had dealings with when  
she was working as an agent  
at MIT she'd been on  
a list to send WT to  
back then, but had heard  
she wasn't working as  
an agent when I finished it.

She asked if I'd seen  
article - NY Times about  
death of Feinstein, the  
long East Side response;  
I said no; she said she'd  
send it to me.

[We also discussed WT  
see WT this date]

Her one comment on play  
itself was that it reminded her  
of Beckett, "especially the  
end, when it gets so  
wild."

Monday March 31/1

Ken - letter <sup>sent</sup> to Toby Cole  
 at Berkeley Jewish Theatre  
 (re WJ and) Responses

- copy of promised NK  
 Times article [see <sup>Thurs.</sup> 3/27/86]  
 clipping re: death of  
 Feinstein <sup>for</sup> the lower  
 East Side (Responses)  
 received by Toby Cole,  
 w/ note

Tues, April 1

~~and~~ left message on Barbara  
 Schopfeld's machine

Ken - received Toby Cole <sup>copy of Moshe  
 Fed-Stein Fund  
 A  
 W.K.</sup>  
~~letter re: (re: WJ and) Responses~~

Wednesday, April 9

Ken - letter <sup>from</sup> Toby Cole

Thurs. Apr. 10

(11:45 AM) called Toby Cole  
 at home (1-415-845-2524)  
 to ask if she got my  
 package - I assumed it +  
 her letter I'd received yesterday  
 had gone - no

She said, yes, she'd received it  
 "You'll have to be in with us; it'll  
 take awhile; we're planning our  
 whole next season - incl' Resp. +  
 we'll take your WJ suggestions  
 into account."

MAY 1986

13

12

Sun., Apr. 20

5:30 pm

left message on  
Barbara Schafeld's machine

Sat, May 31, 1986

Xerox  
in  
envelope

letter fr/ TOBY COLE of  
Berkeley Jewish Th.



Tues, June 10 |

5 pm. | Called Barbara  
Schopfield. A subtenant(?)  
said they'd only be back  
in July.

Fri., June 27 |

copy to:

DAVID ZINDER

89 University St.

Ramat Aviv, Tel Aviv 69345

ISRAEL

<sup>or</sup> Theatre Arts Dept.

U. of Tel Aviv

Tel Aviv 67998

phone |

home 03-410640

work 03-420612

16

JULY 1986

17

Wed, July 30 <sup>also w/ deus ex</sup>  
 2:15 pm called Christine  
 Miller at Station Hill

1-914-758-5840

said I hadn't heard anything  
 from her in over a year

She said: "we haven't  
 been making any decisions  
 like that (?) recently, at all  
 talk to the people  
 making those decisions (?)  
 and either be in touch  
 or return the script  
 in a week."

3:00 <sup>also w/</sup> called Barbara Schofield  
475-3569

After some discussion of her  
 pregnancy (7th month), I said:  
 "I guess the moment for our  
 meeting together has passed for  
 now." She: "yes, but I was just  
 looking at. My plays the other  
 day, cleaning house. Call me next  
 winter." I said I would + told her  
 about the Berkeley project.

Monday, August 4

letter for  
TOBY COLE

my production of  
RESP [ & us ] must be  
put on hold full  
time

20

SEPT	86
<del>OCT</del>	86
NOV	86

21

Saturday, Sept. 28

(10 pm) Marjorie Welsh told me Fran Kiernan of New York is now reading the plays [all 3] - this is only now her summer vacation

Marjorie said after Fran & she. I like to show the plays to Frederic Neuman - of Malon Mines "whom I know slightly"

22

DECEMBER '86

23

Monday, Dec. 1, 1986

carbon  
envelope script sent, with letter, to

HELEN VENDLER

16a Still St.

Brookline Mass.

phone: 1-617-566-4657

also: xerox of Kraffman review,  
Chaikin/Warshaw/Gregg letters,  
resuméalso - w/ <sup>WT</sup> <sup>deus ex</sup>  
script w/ letter to:carbon  
in  
envelope

DOUGLAS MESSERLI

SUN &amp; MOON PRESS

6363 WILSHIRE BLVD, SUITE 115

LOS ANGELES, CALIF. 90048

phone: 213-653-6711

script left with WT/as "Reminder"  
w/ WT forRichard  
Foreman at home152 W. 225  
260-3328RICHARD FOREMAN  
c/o "ASHLEY" (a man)

ARTSERVICES

Rm. 225

325 Spring St

NY NY 10013

phone  
Artserv.:243-  
6153

24

Fri, Dec. 5

<sup>sent</sup>  
<sup>card</sup> postcard fr/ Margorie  
Welsh; Fran re: Fran  
Kiermas at New Yorker  
being read RESP [Edou ex]

Monday, Dec. 8

2-5 pm | Hot chocolate  
w/ Margorie Welsh at  
Panino e Cioccolati

Fran Kiermas' response to  
Response, acc. to Margorie (?)  
Fran found the opening  
impressing, but then it  
brought down

Fran felt it seemed  
author's intention fr  
Kobli to undergo a reorg-  
nization, but thought seemed  
"milled" to her, rather  
than a personal organ.

Fran does not feel  
that publishing will be

25

~~Margorie mentioned~~

help my reputation, but  
performance - England unit.

~~Can discuss this~~  
date

(Margorie mentioned  
Benedict Nightingale to me)

of brought to Margorie  
approaching Cynthia Ozick  
(who Fran edits at  
New Yorker) though Fran  
M. said it would like  
a good idea; should  
ask Fran about it.

Sat, December 20

<sup>letter in</sup>  
<sup>envelope</sup> Swift back fr/ Helen  
Vondler

26

JANUARY 1987

FEB. 1987

1987

27

Thurs Jan. 22, 1987

letter in envelope

w/ - w/ deuser

script book for Sun + Moon Pass  
Douglas Menardi

28

MARCH 1987  
APRIL 1987

29

see also  
WT this date

Friday, March 13

(4 p.m.) ran into Beverly just in front of our house. She said she'd just been talking w/ Michael Porvich; he's now replaced Stanley Brecher as head of NY and NY "Jewish Theater"; he wants to talk to me.

Sunday, March 15

see also  
WT this date

noon called Michael Porvich at home.

He said: "I want to do the response - I have a real feeling for that play." But he quickly added: "But not next year - I don't know the audience yet."

We agreed they had to be careful w/ immigrant relation. "I don't want to do hitcher plays," he said.

[He also directed us & he wants me to do dramaturgical work for the



30

Monday, March 18

(11 p.m.) Bevyn returned my earlier call, & told me of Michael's interest in Responses; she said nothing in particular.

see also  
w/ this  
date

Friday, March 20

(4 p.m.) meet w/ Michael Posner at 92 - 54 St office.

see also  
w/ this  
date

He said it was Barbara Damaskos (of Berkeley Jewish) who had "given me a kick in the pants" about thinking about Responses again.

He said ideal cast for Resp. would be most serious & funniest actors - "Laurie Olivier" + "Bert Lahr" - "I think the Mennys should be a golden-haired Nordic type"

He said again how deeply he feels about 44 Play!

MAY 1987

31

see w/ - (7)  
this date

in New Haven

Sunday, May 10

(4<sup>00</sup>) Barbara Damaskos of Berkeley Jewish Theatre called - and stalled to me for an hour and a half till 5<sup>30</sup>. Actually, I was out on a walk & Susan took message - I came in while she was doing so. She gave Susan some of ~~Susan's message~~ - what's below - also asked how old I was, if I knew Hebrew (she asked the two, I said ~~no~~ no, she said she was surprised that mine was an outsider's stand.

She said she doesn't usually call writers, but is very interested in my work, felt addressed by my voice, both heard & seen - but of literal ~~with~~ meaning, & for more complex reasons. She asked about Judaism & mitzvot, in view of good jobs (when she looks at books).

she ~~she~~ a note of it  
 I told her I shouldn't  
 not only ~~draw~~ make contact  
 itself, but her starting it  
 on this personal level.

She seemed, - general  
 very suspicious about not  
 interrupting me. but her  
 actual threats & replies  
 was not so bad - she'd  
 hand off into some story  
 of her own.

She asked about  
 Purich's intent in Rego.  
 - had he directed it?  
 I said just a visiting  
 Did he want to direct  
 it next year? I said  
 I thought this year, after  
 I got this prom  
 day it first might  
 be important to her.

She told me she wasn't  
 sure if she'd actually be  
 out Bohling threats to direct <sup>my</sup>  
 play next year - then  
 more of hard money,  
 she has to work elsewhere  
 - but she wanted to  
 schedule her for next  
 year parents in  
~~Mark~~ <sup>Mark</sup> Epstein (Avin's  
 brother in De Graaf grad.)  
 as it's decided, would I  
 be willing to let them  
 list it as <sup>one</sup> their program  
 choices for next year?  
 I said yes hardly  
 negotiations. She said their  
 business money would  
 be back by Johnson  
 in a couple of weeks;  
 then they'd send a  
 letter of intent "Our contracts  
 are primitive but legal."  
 She said there's no money.

Even then, it  
depends on -  
Berkeley City Council  
and who to decide in  
whether they get  
the space.

I asked if their new  
theater would be ready.  
She said possibly, but  
not before June '88.  
No one there likely to  
know they own space at  
the Jewish community center  
~~building~~. Most likely venue  
for next season:  
"their space" they'd  
rent in Berkeley or San  
Francisco (as they did  
the past years).

I asked about  
coming out - she said  
it was OK, but they  
didn't have money  
~~they'd~~ how to stall  
money. Also: look for  
money meant local  
actors only.

She said she'd first  
get script for Drew (The  
last time of Resp, which of  
sent the after seeing

and in Dualists Guild  
newsletter - Drew did give  
the int)

She told me more she'd  
done at Yale ~~and~~  
(Ovid's meta-orphans w/ Ken  
Covales, Julia the Hospital  
Gingul) and recently Quitters.  
I said I'd see the  
Yale work, but that we'd  
never met at Yale.

~~She mentioned her~~

I asked her about  
agents, how I'd be  
thinking about consulting  
to by Cole. She said to by  
not an agent, but recommend

2 agents in New York  
1st choice → Bill Craver, Writers + Artists Agency/  
for-edy w/ Helen Merrill - a Texan - would  
not be so pathetic to - material, but would  
do well by →  
→ Helen Merrill Agency - a Gen Jewish  
intellectual woman  
said to use her name w/ both,  
that it would mean more to Bill Craver

Note: We discussed doing  
Resp on bill w/ part of WT  
— for this aspect, see  
WT-⑦ this date. (She also  
mentioned she'd ~~small~~  
wanted to do on Pevetz  
one - at mtg with it, but  
couldn't afford to get it  
translated)

We discussed possibly doing  
Resp by itself — she said  
~~maybe~~ maybe twice per night  
to make more money

6<sup>00</sup> pm Barbara  
called back to say  
she regretted running down  
~~the~~ Cole. I should call  
her — after all, it hurt  
her to be absent, symbolized  
to go work.

Thurs., May 21 |

see also w/ WT  
this date

rec. by Barbara  
Danashek

called Bill Craven, agent  
Writers ~~at~~ Artists  
70 W. 36 St.,  
Suite 501  
NY NY 10018  
947-8765

told him instant at  
Berkeley & 42<sup>nd</sup> St "Y."  
He said he'd like to  
read scripts

Fri., May 22 |

script <sup>w/ WT</sup> + letters  
in envelope left for

Bill Craven  
465 W. 23 (home)  
left w/ doorman

38

JUNE 1987

39

(see also w/ this date)

Monday, June 22]

[11:00 AM.] I called Bill Crower.

"I read the plays this weekend. I was just going to write you a letter. I admire the plays, but I can't handle them. I've had bad experience with Jewish plays.

These aren't going to be picked up off Broadway or regionally.

A - I don't think Friend or I would publish them. One act, especially, one hard to sell."

I asked what he thought about Jewish Publication Soc. "Authors Workshop" since he'd never heard of it.

[12:00 AM] called Helen Merrill, was told by her assistant how to write to her.

(JULY 1987

4)

Wednesday, July 1

11:00 AM. I called Michael  
Posnick (re: his non-response  
to my proposal). He said  
he wanted to talk later  
in summer — would I call  
next time I was in NY?

Nothing said about ~~RESP~~ RESP [or WS]

copy

- letter sent to:

Ms. Helen Merrill  
Helen Merrill, Ltd.  
435 W. 23 St., Suite 1-A  
NY NY 10011  
691-5326

request representation

Thurs., July 9

in envelope

letter from Helen Merrill, saying she would represent me w/ Posich/Da-shes, but there'd be difficulties about publishing in other or acting edition. She asks me to call her.

Monday, July 13

German accent, a little flustered, nice, things

11:30 A.M.

called Helen Merrill. At first she seemed confused as to who I was — but as soon as I mentioned Da-shes/Posich, she was very gracious.

She asked situation w/ Michael; I told her, nothing essentially new.

She told me Barbara was directly something in Evanston now.

Re: publishing — she stressed difficulty again of publishing ("like Hollander") in any but an acting edition; "and even they require NY reviews. Weidenfeld + Nicholas tried a series, but stopped it." She asked now to see scripts (w/ and w/o) — "but this is the bone of my existence, it takes me power."

I said I would try to get updates fr/ Michael & Barbara while she was reading plays.

[She also asked me about books — said they do books, too, (and "that where we make enough money to do plays." I said I saw a crossover fr/ literary to theater readers\* — but it would have to be a Univ. Press, would bear my interest in mind

(\* "But this are only three of them," she said. "And two of them are talking on the phone now." I said

44

Friday July 17

11:45 AM I dropped off [WJ]  
 + Resp - script of Feb  
 Merrill's office with letters

(She had said she was sorry she wouldn't be there to meet me)

Friday, July 24<sup>see also WJ - this date</sup>

10-11 AM, I meet w/  
 Michael Posnick at V  
 mostly about his ~~my~~  
 doing theory - seminar for  
 his theatre.

But I told him that  
 Barbara D. Washick  
 was going to do Resp,  
 this coming season.  
 "I'd like to do the  
 East Coast premier,"  
 he said, but quickly  
 added he couldn't do  
 it for V-audience, at  
 least right away - would

45

like to do a reading, "but  
 it isn't the kind of play  
 you rehearse - the morning  
 read - the afternoon what  
 I see it as being about  
 is you have to bring a  
 discipline up to your level  
 before you can move on to the  
 next level."

I felt he had backed  
 off a little from his  
 "yes, but not next year"  
 point - M and.

But when I said to him:  
 "So can I tell Helen  
 Merrill\*, you want to do  
 it, but not this first  
 year," he nodded and  
 said yes.  
 He then explained →  
 he felt Resp needed →  
 \*I had mentioned Helen Merrill  
 taking it on; he was impressed.  
 "she's tough as nails," he said



46

At can't be done alone for  
 this reason, it's too intense,  
 something to lighten  
 up it - I'd like to  
 talk with Barbara  
 Donashel about this.  
 I told him I'd tell  
 her if I could get hold  
 of her

copy - letter to Michael  
 Posnick, confirming I'd  
 put him in touch w/  
 Barbara Donashel

AUGUST 1987

47

Sun., Aug. 2, 1987

[5:30 pm] left message on  
 machine of Barbara Donashel,  
 saying that I wanted to  
 know her plans re:  
 (WJ+) RESP, also that I  
 had news involving  
 Michael Posnick + Helen  
 Merrill [who told me  
 Barbara is in Everett]

Tues., Aug. 4, 1987

7<sup>30</sup> p.m. Barbara Donashel  
 returned my call.

Bad news - all is  
 changed. They've got their  
 new theatre, but (as will  
 have - 1988-89), but in order  
 to pay for it and stay  
 solvent, her board is insisting  
 that she do only 2 plays  
 next year, safe ones - one of  
 the 2 is 'The World of  
 Schola Alerchusa'

They still want to do a reading, having me out there — she said I'd be hearing from Toby Cole or Sharon Olson about this (Toby had wanted it to be a playwright reads play. Barbara felt it would benefit playwright more if he directed it, as seen in directed)

She confirmed my understanding that beyond this reading deal 2 seasons from now was still a possibility.

"But" I said, "won't you always have to be making safe choices to pay for the new theatre?"  
No, she said, after next year, they intend

do a full season (5 plays instead of 2), so they wouldn't all have to be money-makers.

However, she then told me their board wouldn't really understand my play — that board thought a certain English play ~~wouldn't~~ would have to be rewritten because audience wouldn't know what a "gued" was!

I told her Michael Povich wanted to speak to her about how to do DESP w/ WT. She got nervous about her ideas stolen. I said I thought he didn't want to discuss directoral concepts, as such, but rather ways to make a program. She relaxed, said of course she'd talk to him, but was leaving for Evanston soon.

al told her about  
Helen Merrill; thanked  
her.

She did have one  
provision, they, Seattle  
Rep, had approached  
her about developing  
a project there. To be  
sure, they were not  
put off by a Jewish  
project. So she told  
me to call Daniel Sullivan  
there, + tell him that  
it was of my kind she  
wanted to develop  
there. ~~that~~

8<sup>00</sup> p.m. I spoke to Daniel  
Sullivan, at Seattle Rep, as  
instructed by Barbara - he  
was in  
[said I'd also send  
him - wt + deus ex

Wed., Aug 51

Carbon  
in  
envelope script (w/ wt + deus ex)  
w/ letter to

DANIEL SULLIVAN  
SEATTLE REPERTORY THEATRE  
155 MERCER ST,  
SEATTLE, WASHINGTON  
98109

206-443-2210

see wt - (7) (this date)  
7<sup>00</sup> p.m. I called Barbara  
Domashek to tell her  
I'd talked to Daniel  
Sullivan, and that he  
was willing to look at  
play

She asked what I'd  
thought of him, I said we  
didn't have a very  
substantive exchange - that  
I'd just, as she told me  
to do, told him the problem  
would be more in the

verbal and mystical dimension  
than in the ethical-Jewish  
aspect, and that he was  
still willing to read script

She said, "I have  
good feelings about him  
& he's decided I'm Not  
Rappaport and other First  
Garden - works, and about  
that theater.

See also WT - (7) this  
date for doing WT-scenes  
- reading w/ RESP

- she said
- ① these readings probably to be  
un-staged
  - ② many yet to be  
raised
  - ③ probably wouldn't  
start till after ~~the~~  
November

Monday, Aug. 10 |

<sup>17</sup> envelope letter for Barbara Da-cshet

Sat., Aug. 18 | see also WT this date

noon | called Toby Cole

New Phone: 1-415-486-1852

She confirmed they were  
trying to get funds for  
reading series to have one  
out in March-April '88.

cl said cl'd like to use  
it to try to scenes for WT  
with Resp., so as to build  
to production. That was fine  
with her.

cl asked she felt about  
staged vs unstaged readings;  
she said she preferred unstaged.  
cl said cl preferred enough  
staging to make words  
"legible" - she was amenable

cl mentioned cl might be  
out there with Susan in  
December - could Barbara,  
she & cl do some advance planning?

54

She was very enthusiastic  
"Barbara is all out  
dedicated to producing these  
plays," she said.

On the whole, she  
was much relaxed &  
gracious than last year.

SEPTEMBER 1987

OCTOBER 1987

see also w/ this date

55

Thurs., Sept. 3

Xerox  
circle

letter to Helen Merrill  
updating Posnick / D-cashel  
& requesting meeting.

Friday, Sept. 11

see w/ this let

2:45 pm | Coming back

from Jewish Theological  
Seminary w/ Michael Posnick,  
I told him Barbara  
D-cashel would like to  
talk w/ him about  
RESP. [w/ w.] - He said  
he'd just been in  
San Francisco, had left  
message after message  
for her - I told him she's  
in Evanston, defusing  
his annoyance with her  
I thought.

Monday, Nov. 16 + see also WT this date

11 AM [called Helen Merrill about getting her AR] I asked if she'd yet read [WT and] RESP

She said she had, and had some comments on them written down, except herself, looked but couldn't find them

"But one of them was overwritten," she said.

"Which? The long one or the short one?" I asked

"The long one [WT]," she said

She asked if anything new w/ Pominis or Dan ashet, I said not really, added that Barbara was "considering doing excerpts w/ WT with Resp. She said she thought that was a very good idea.

She also mentioned she'd shown both <sup>WT + RESP</sup> scripts to a director Michael knows, who was interested in them.

58

Mon., Nov. 30

[called Melissa Davis  
re: my first lecture at  
Mosaic Theatre]

As it was getting off  
phone she said "wait  
Jayme Koszyn wants  
to talk to you."

is Jayme, it turns out  
is their, new literary  
manager.

She <sup>(Jayme)</sup> said: "I've been  
reading The Response, I  
think it's wonderful.  
I want to do a reading  
of it."

We agreed to talk  
on Fri at 11 AM.

DECEMBER 87

59

Tuesday, Dec. 1  
11:00 AM Called Helen  
Merrill re: AR-MS

I also told her about  
Drew's interest in publishing  
Resp. [which Drew has not  
yet mentioned to me, but has  
told Susan & John, also told  
me about it]. I asked:  
"Would it be unrealistic  
to hold out for something  
more commercial?"

"Completely unrealistic,"  
she replied.

"What about Dramatic  
Play Service," I asked.

"That's completely different,"  
she said. "Just don't give  
him [Drew] performing rights.  
Then D.P.S. won't be interested."

I told her of Jayme Koszyn's  
wish to do a reading of RESP  
at Mosaic Th. →

I said, "I'd like to be sure this leads toward a response - I've had, as I imagine most of your playwright-clients have had, a number of dead-end readings." "There's no way to guarantee it," she replied.

She said she'd talked to Michael about the play; "he thinks it needs cuts," she said.

She also said: "Talks to me before giving them (Mosaic) an option on the material. Probably they won't ask for this, but they might."

7:15 pm. I arrived early at the 92nd St "T," for my first lecture.

He told me Jayme is a smart, sensitive, but somewhat young (25) - egocentric Princeton grad. "She wants to be ready of it. I told her, I've already done that."

Then he said, out of the blue: "I want to do it, you know how I feel about it, but I worry it's too esoteric. Maybe I'm just a coward." "It's about things people can connect with: finding your voice..."

"Oh, I agree, on the level of what it's about... I feel the need to open it. Maybe with music: of course,



it has its own music,  
 that voice.  
 "Or maybe it could  
 be done with another,  
 lighter play [and he told  
 me about a play  
 w/ a Talmudic scholar  
 + only 3 men in a boat."

Friday, Dec 4 <sup>see also w/ this dept.</sup>

11AM → 12:15pm | met w/  
 Jayme Koszyn, Michael  
 Posnick's Dramaturg, at the  
 92nd St "T" Mosaic Theatre  
 (downstairs, on couch in theatre  
 office)

She told me she was  
 "in love with" The  
Responses, and her comments  
 were, indeed, overwhelmingly  
 positive.

Her only musings were:  
 (1) She feels the Suite is  
 sometimes "more a device than  
 a character - a voice for the  
 audience" (I agreed w/ the  
 voice for the audience - but  
 pointed out that he has  
 - out, a gang of his  
 own)

(2) She doesn't think  
 think the Poas should ever  
 actually become audible - it's  
 better to leave it to the  
 audience's imagination - otherwise  
 it will ~~soon~~ come across as  
 "angelic music." She also  
 noted it would be difficult  
 to do, technically. I agreed  
 with the latter, but pointed  
 out it was only the buzz of  
 flights in one person's head.

She asked about my  
 ideal cast "David Warshaw &  
 Joel Gilford," I replied  
 "See now, I see Joel Gilford as the Rabbi."

she said.

This turned out to be the thin end of a wedge: she thinks it should be played for its humor primarily and has disagreed w/ Michael about this.

→ "Michael wants the Cousins to be beautiful, angelic; I see the ~~same~~ Cousins as Danny De Vito." [I said I didn't know who the Cousins was]

→ "Michael sees it all as about Torah and trust; I see it as a comedy."

→ "Michael sees it as an all-book sit, I see it as happening in the world."

I said it sounded like the conflict betw/ Robbie and Scuba had re-appeared as a conflict betw/ ~~the~~ Michael and her.

But she was too young (25-ish, stringy black hair, ~~Avant~~) not to take this literally, felt obliged to keep to defend of Michael...

I said, though (truthy) that I agreed with her // dis-e-plainer transcended - that at not ~~the~~ my was about experience of transcended - it sounds just about "growing up," "moving on," "finding one's voice."

I said, I she agreed, we had to "find ways of not signaling this, and - "yelled," "transcended" play.

She had problems with end. ("I am...") in that quest "From = robbi, sounds like G-d." I said it to her in right intention.

I explained to her  
 about eloyne being  
 result of a pressure  
 to get it yet, not  
 a points value  
 (I cited Drunk Women  
 women-critics as "love  
 texts" as an example of  
 eloyne out of pressure.)

She asked, was it  
 really specific in  
 context of questions that  
 that provoked rabbi,  
 recalled just then?  
 I said no, exact  
 - one word - it was  
 just this insisted  
 conjugate - one - had

She had said at outset  
 she didn't feel they  
 needed or ready -  
 it was "self-reflexive" to do  
 a ready of - they about.

ready (She'd also asked  
 production history).

But it turns out,  
 she does want to do  
 an unstaged ready - in  
 fact she st. E quite  
 allows only 12 hours of  
 rehearsal

We discussed doing it  
 with something else, something  
 lighter (Michael's idea), agreed  
 this was a possibility,  
 but both felt there was  
 changes in mainly Response  
 see "the heavy" in the bill  
 didn't want to do 2 unrelated things

I asked if she'd read  
 WT, proposed doing scene h/  
 that w/ resh

See WT for this, det.

NOTE: COPY SHE IS IS XEROX  
 of POST-MICHAEL'S-READING version  
 with changes - I think

68

Probable dates of Reck

→ March 7, 1988

→ <sup>or</sup> Apr 25, 1988less likely: Feb 15, 1988Wed., Dec. 16 <sup>see also WT this date</sup>

11 p.m. I called Barbara Danoshel in San Francisco about getting/working together next week when we are out visiting Drew.

She wants to meet, but has a script due for Louisville Jan. 7, so is very busy.

No specific discussion of Reck [or WT]

69

Thurs., Dec 17 <sup>see also WT this date</sup>

5 p.m. I called TOBY & COLLE in San Francisco, to ask if ready series in which they'd invite me out was set yet.

She said no, they're still waiting to hear of told her situation at "Y" - did she see any obstacles to either date (March 7 or Apr 25). She said: ask them if they can go with earlier date. We agreed she, Barbara, and I'd <sup>try to</sup> meet next week.

Fri., Dec. 18

13 p.m. I called JAKME KOSZYK at Y to tell her to go with

March 7 - 88  
date for RESP. - wants (not Apr 25)  
She was very glad to get info, so she can get out files

She said she had David Warrilow's number, had been thinking about sending him stuff.

"But Michael thinks his 'cold', she said. "No, he's not," I said. "And he knows the play - I like it," I added.

"And," I said, "he'd bring a lot of attention to the theatre - I don't know how important that aspect is to you..." "Very," I said.

SAN FRANCISCO

Tues, Dec. 22 <sup>ser also WJ this date</sup>

4-6 pm | Drew + I went to Berkeley show at San Francisco Museum - but spent much time for discussing publish RESD.

~ He said he wanted to publish 1,000 copies on computer, distribute them mainly through bookstores.

~ I said I didn't want to get stuck financially - he said he thought with guaranteed library sales, he didn't think that was a problem.

~ He said he might want to do part of WJ to complete volume - I (after a little thought) suggested HOCHH. - he readily agreed.

~ I mentioned Helen Merrill point about not caring acting rights; Drew said he didn't want acting rights, that you needed a staff of lawyers to enforce them.

- I then mentioned Helen Merrill's point that ~~at~~ this publisher should ~~not~~ preclude octavo editions (Frodo's Dramatic Play Series) publication ~~on~~

Don said he'd be glad to sell the rights at that point - A fine further publication.

- I said I'd discuss it all with Helen Merrill - meanwhile, would send him new version of RSP [+ WT]

- I was enthusiastic and I liked the idea

Tues. Dec. 29<sup>th</sup> see w/ this date

10-11:30 AM | Coffee w/  
Toby Cole, literary  
manager of Berkeley  
Jewish Theatre

I had been trying to set up a meeting w/ Barbra Dargatzis, but Barbra had a script due for Louisville on Jan. 7 and was ~~blocked~~ utterly blocked.

~~For~~ I told Toby my schedule - RSP, and we settled on Sun., May 29 for the reading.

74

She again raised me as reader of whole play. I said I'd read a part, but needed notes. She agreed.

I said I'd like to do WJ-excepts on program w/ PESP - she agreed. I said I'd be in touch about actual <sup>seems</sup>.

I gave her revised PESP. to pass on to Barbara.

She asked me to write her a letter she could use for funding.

I liked Toby. A tough, but youngish 70-year-old (?), full of stories of the early days of Off-Broadway (but she feels screwed by SA Shupnik, Bruster, Zev, Mortel & others she dealt with).

JAN. 1988

1988

75

Tuesday;

January 19,

7pm. | Up at "V" for

second of my lectures on Jewish Dialectic Theory.

I asked Melissa Davis what rehearsal schedule would be for March 7

reading of PESP. She said: All in one day.

But, Michael then told me they'd try to spread ~~straight through it out~~it out ~~of~~ over several days.

Michael said he couldn't direct this reading himself - he'd be directing a show.

He said maybe Jacques Chivot would direct it.

Wed., Jan. 20, 1988

Letters to Toby Cole:

- Copies in envelope
- (1) for her to use for funding
  - (2) personal, to her

Monday, Jan. 25

see also w/ this date

10:45 A.M. I called Helen Marshall.

Told her about the March 7 read RESP + Mossie at 4 p.m. She: "I never go to anything - the afternoon - if I did it for one person I'd have to do it for all."

WT I also told her about being at with Barbely just Theatre A

WT & RESP  
and their being out. "Excellent," she said, "you can hear how it sounds." "Well, actually, I've already heard how it sounds," I said.

I mentioned something to her about Jacques Chouat possibly directing Mossie read, and I added possibly taking it elsewhere if Mossie don't work out. "Yes, yes I've talked to Michael about both things," she replied.

WT I then told her about the talks w/ Drew. I told her Drew doesn't want the work rights - feels he could enforce them. "He's absolutely



right, "she said,  
 it would be well  
 to sell tonight to  
 Dr/Py service on  
 Fund ("Excellent,"  
 she said.)

And, she added  
 "The cautionary  
 notice should be  
 to us" [Helen Merrill]

Should I have Drew  
 get in <sup>with</sup> <sup>have</sup> <sup>been</sup> <sup>pleas</sup>  
 he <sup>the</sup> "yes" <sup>write</sup>

Tues., Jan 26 |

[11 A.M.] Called Mosai  
 re: next lecture  
 and was switched by  
 Michael Posnick to  
 Jayme to give her  
 newsletter copy.

Joyme said: "By  
 the way, we were  
<sup>reading</sup> The Responses  
 the other day & they  
 wish you'd see them.

She mentioned 2 actors

- JOAN SEITZ  
 (actor who doesn't  
 want Sus - at  
 Drew Forum, Abington  
 Square rehearsal)

- GEORGE GUIDALL

But as she spoke, it  
 was not clear who'd been  
 reading Responses, why some  
 Spinoza-Rudolf play:

80

She suggested we talk  
about RESP. - ready  
next week - I told  
her it'd be - N.Y.  
Mon or Tues.

FEB 1988

in NY

81

Monday, Feb. 11

10 AM Joyne Kosyn br/  
Mosie called to ask  
to discuss Responses ready  
with me. I said I was  
going off to a meeting  
with Michael Posnick  
[and Richard Siegel, at the  
National Foundation for  
Jewish Culture, to discuss  
their public's new "X"  
lectures]

1-2:30 pm I in course of  
~~above meeting w/ Michael~~  
discussed Joyne's attitude  
re: Resp.

(1) told her she was  
talking about directly it  
"But she's not - directly"  
is she? "Yes" said Michael  
"she's been getting good  
reviews in Washington"

(2) told her Joyne sees  
the play too often

or comedy, not in terms  
of his him to play  
as Trevor. Pupil play  
"She has" it says  
of this to e, "to me"

I also mentioned that  
I would like David  
Wurrow for reading

Michael - for first  
time - said "Maybe I  
should try and get him"  
[He said, though he had  
seen and hated David  
in that Shabti 2:1 play  
at Manhattan Theatre Club;  
Jayne, meanwhile, has seen  
David only in Ohio I felt  
and hated that]

(3pm) called Jayne back  
and set up sheets  
for 11p - tomorrow

Tuesday, Feb. 21

11 AM - noon I met with  
Jayne Kusya at Mossaic  
to discuss March 7 reading.

We discussed: how much  
rehearsal? She said, just  
reading had only had 3 hours  
that day.

We discussed doing something  
else on the program.  
Jayne said Michael had  
shown her something  
else - a "teaching play"  
about Hasidism, but she  
hated, found it just an  
intellectual exercise.

She feels it impossible  
to adequately rehearse 2  
pieces even with full 15 hours  
allowed by Equity.

I told her I  
agreed with that - but that  
I felt top priority should be  
convincing Michael he should  
be responsive - and if that took  
a 2nd piece on the

progress (this was an old  
side of his) needed  
to try it.

She asked me to think  
about how much of SD's  
about hour - and how  
much of SD's -  
general to include.  
I said I would  
I said I thought  
introduced comment  
in script should be  
printed - ready program.  
The ~~script~~ she  
it was too complicated,  
would scare people.  
I said I'd write it  
simple.

But mostly we  
discuss casting. She asked  
for names.  
I immediately  
mentioned David Carradine,  
mentioning Michael's reluctance

about it yesterday. She  
said she'd try.

She mentioned LEN CARROLL  
for Scrib's and I  
had some ideas but  
mentioned

JOSH MOSTEL

and

DAVID WOLFE (who, I told  
her that day it well  
before)

She also mentioned F. MURKIN ABRAHAM

She said theatre has  
a casting service - Ellen  
Novick.

She also said they're  
fond of best to get busy  
actors on short notice,  
"not unless = unless  
as you might think."

Fri, Feb. 19] See also at this date

letter to Drew about  
publication of RESPC (+ WS)

Monday, Feb. 29 | in NEW HAVEN  
9:30 AM | Phone rony.

"Hello, I'm Alex Gelman.  
I'll be directing the reading  
of the Responsum on Monday."

We agreed to meet  
Fri. morning in NY

[2:15 P.M.] called Joynne  
at [ ] to find out who  
Alex Gelman is.

"He's young, born  
in Leningrad, came here  
11-12 years ago, assisted  
Lysichin on Crime & Punishment.

I've seen his work;  
he's good. He's very  
scholarly, but also has  
a modest side, which

sees right. I wanted to  
direct it myself, but  
Michael thought it was  
good to bring as many  
new people as possible  
into the theatre. Michael  
had a long talk with  
him, liked him, he's  
interested in the play."

I told her I wanted  
to know the casting as  
soon as possible; so that  
if they get me, well-known  
actor, I can call  
agent to invite people.

She said they'd tried  
David Wainston - he's  
not available. They're  
now trying F. Murray  
Abraham (KAB) + Joe Grifoni  
(SCHIBE). She said - "If we  
don't get one of these  
top bananas by Wed, well  
go to someone more realistic

88

Of course (she confirmed sense), there's no establish, the rehearsal schedule + all they get the actors.

She said they'd reserved rehearsal space at the theater for Fri night, Sat 1-3, Sun 11-12. but I could also - the Directors - /s of - meet

she also asked when she needed the program summary by - she said Mon. itself would be fine enough.

MARCH 1988  
APRIL 1989

89

Wed, March 2

10:30 AM. left messages on machines of Jayme + Alex Gelman for news of casting.

(4 pm) Jayme called back. Still waiting to hear on F. Murray Abraham - he's in a meeting now.

They'd tried Jack Gilford for Scob - but he's in the movie (Cocoon II). Sigh. She said ~~they'd also try Robert Prosky~~ <sup>Robert Prosky</sup> if they could get back to me later.

Spun Alex Gelman called me - He's ~~repeated~~ ~~F. Murray~~ + he would out.

- F. Murray out - he's teaching a class then.

- Joe Griffin out.

He said they're still trying Robert Prosky (earthly quality), but able to go beyond

at for latter part of  
July. Ed. I just seen  
him in a T.V. clip  
of walk in the woods; also  
has been in Hill St Blues  
at Arena.

For Seals, he wants to  
use a friend of his,  
Judy Raphael, who  
has played Stoppard's  
Rosencrantz and "thinks  
visibly"

(He also mentioned  
Richard Cavanaugh at  
Trinity Players, Providence)

I liked his "thinks  
visibly" and his comment  
on Prody - re: Robb  
He sounds smart.

Thurs., March 3

10:45 p.m. | Called Helen  
Merrill to remind of her  
of reading - told her state  
of costs, director's name  
so far.

She reiterated she  
can't come  
I said I'd remembered  
that, but wanted to ask  
if she would want to  
invite anybody. She said  
if she came across anybody  
she'd invite them.

She also asked about  
Barbara D. Washburn. I  
told her it was "still on"  
as far as I knew - they  
never having me out there.

Friday, March 4

10:00 - 11:30 AM | Coffee w/ Alex  
Gelman at "Round the Clock"  
(3rd Ave. and 9th  
St.) to discuss upcoming readings.

The RABBI will be read by  
 NOBCE SHROPSHIRE, obtained  
 by Michael - Noble was to  
 read the Rabbi - Michael,  
 1983 reading, but couldn't  
 because of dyslexia (as I  
 recall (I told Alex).  
 I got message Noble is  
 now not to have returned  
 of able might be asked to  
 be (w/ dea ex) - will return  
 the Mon. (I date got  
 Nobles' agent's number for  
 Joynes left message for  
 him to call me over  
 weekend if he wanted to  
 discuss the script.

NOBCE SHROPSHIRE

agent: David Kolodny (sp)

at Kenneth Kaplan

Agency 974-0044

Service: 212-541-7600

Home: 718-335-3618

SCRIBE will be read by Jay  
 Raphael, Alex, friend.

I'm sorry to say I'm  
 not, so far, too involved with  
 Alex.

He began by telling me  
 how my 1st reading of ESP had  
 not seemed to him dramatic  
 - but on second reading it  
 did. This was of course, IM; the  
 point of the story was his  
 "conversion."

But he's vague. Enough  
 to brighten up some very  
 general or off the point -  
 he kept telling me about  
 his writing for Budget production  
 at BU. (where he and Joynes met)  
 - Vladimir turned, etc.  
 and kept trying to bring  
 up spirits of things about  
 the play. After all, they  
 we sat with the script -  
 and it turned out there will  
 be no rehearsal prior to (or  
 Jay Raphael is out of town  
 on a play in Delaware).  
 And it was all I could do



to get busy to open the  
 school & discuss <sup>script</sup> ~~script~~  
 And every time ~~the~~ I did <sup>discuss</sup> ~~discuss~~  
 a specific passage - the  
 script, he read <sup>discuss</sup> ~~discuss~~  
 with it.

E.g., I raised with  
 him the question of how much  
 of stage directions about  
 recorded voice coming in  
 should be read - he had  
 nothing specific to say.

I also raised:

(1) some of complexity of  
 language

(2) quest of system

(3) quest of ~~what~~ <sup>what</sup>  
 NARRATIVE <sup>was</sup> possible

to WRITE

He went along with  
 all I said - but I  
 didn't feel he had a  
 real view of the play.

(He did say R&S had made  
 the text understandable to him -  
 as a play where every

character but one gets  
 somewhere.)

He also said he wanted  
 to have CURRIC out out,  
 some SD's as he read  
 the

He also said he  
 would be clarified by  
 focusing on specifics of  
 syntax & eye contact  
 (This was good)

He also said he wanted  
 to use some music (Studies  
 of Beethoven) I warned him this  
 evokes performance expectations

I felt in him neither.  
 He analyzed intelligences of  
 Michael Posner or Barbara  
 Schupfield nor the  
 spirited involunt of Beethoven.

Finally, he asked me  
 about time I'd be coming  
 Monday (when I start at noon,  
 reading at 4:00). It really  
 shocked me that he had

not assumed I'd be  
there every moment of such  
a brief rehearsal time - it  
seemed to display ~~an~~ a  
total insensitivity of  
what stage reading bar  
for a play & playwright would  
not be involved in the

3 pm, Jayne called &  
to ~~me~~ asking me to  
invite people. I said I  
would, but frankly I'm  
not inclined to (1) because  
all my friends have been to  
so many responses readings,  
but (2) because of ~~my~~ news  
had not a <sup>bad</sup> <sup>idea</sup> feeling  
about my reading, not even  
the A Series I had on.

Monday, March 7

noon - 5 pm | Rehearsal/staged  
reading of RESR at MOSAIC  
TH at 92-d St Y, "in Mosaic Th.

Rabbi - Noble Shropshire  
Scribe - Jay E. Raphael  
Caries/SDs - Joshua Lehnert  
dir. Alex Gelman

noon → 1:30, rehearsal "at  
table" upstairs in Y.

I was consulted mainly  
for pronunciation, as usual.  
Alex said nothing very  
useful - the same sort of  
generalities he'd mouthed at  
on writing.

Noble is very nice, but  
his approach was basically  
just to do a "techy" old  
guy - like me acting in college.  
Jay is quite intelligent,  
gets intonations right - but is  
I felt, a little cynical &  
distant.

Josh, the SD/Caries guy, read

I told Noble of RABBI's weariness at  
opening; told Jay SCRIBE must  
decide w/ each question on pp. 7-9  
whether to break

98

intelligently  
"wally happened" for  
at the rehearsal.

2-3:50 pm Staged  
rehearsal in Morris Th.

Alex found a 5-foot  
raised "balcony" platform,  
with stairs, and put  
the SCRIBE up on it,  
up-left. RABBI -  
rise, down-center.

Alex did quite a lot  
of staging, but the basic  
choices isolated the RABBI;  
it became more the SCRIBE's  
show.

Alex did do what he said  
last Fri. he was going to do  
established moment of  
relationship and contrast  
between the 2 actors.

He wanted the  
~~SCRIBE~~ CURRIER/SP-ready in  
fluently.

99

SCRIBE did quite well,  
esp. at getting the subtletal  
shots in "question-barrage"  
("I feel all this stuff  
going off - I heard"  
he said at one point).

Most interesting staging  
came at end. Alex had  
not heard Robby move at  
all - I pointed this out -  
he had been rise & move way  
by chair toward end (no  
"exploration") - and had SCRIBE  
sit down in Robby's chair.  
Pat - but nice & clear for a  
read.  
Noble's "search" gesture became lyrical and  
big & vague.

PERFORMANCE 4:10 - 5 pm

Well, of course, it went  
a little better than we had  
suspected.

But it seemed to me  
empty, brittle.

I was a little tired  
of the play - "part" of the play

Burt Noble played  
only an hysterical stick;  
J was intelligent but  
drew it out.

### POST-PLAY DISCUSSION

See Susan's notes in  
envelope

CAI was there [I heard I  
invited her - or my one -  
but was happy to see her]  
She said it was best  
of responses reading should  
be seen, really persuaded  
her of plays, stagecraft  
was as no other had.

AN ~~THE~~ ELDERLY JEWISH  
LADY told me it was  
wonderful - but you had to  
have a "yiddische kopf"

JOHN  
KATHLEEN  
MRS. LEUBSDORF } then, didn't say  
much specific.

The audience was not  
hostile though elderly.  
I would say  $\frac{2}{3}$  of the  
subscription crowd that  
attended, commented favorably.

JARME KOSTIN said she  
was convinced some abstract  
~~animal gesture~~ physicalist  
of reading was needed.

SUSAN said she thought  
this reading was best yet.

in envelope see also w/ this dog  
@ 10 pm I back in NEW HAVEN  
letter for Toby Cole  
that they didn't get  
grant, REST (+ w/ J) would  
have to wait till next year.

MAY 1988

103

Friday, May 6

scripts of RESP [2-dotted, 2 pgs]  
back of Seattle Rep,

script w/ letter  
envelope

Friday, May 13

calling Michael Posnanski  
to arrange to go to Philly  
conferred w/ him, I was told  
first by Jayne, who answered  
phone & then by M.  
himself, that Mosaic Th.  
has been given by "T" to  
suspend operations.

There are any possibility  
of RESP [a w/], then - tho.  
Jayne mentioned they'd set  
2 of 4 of next year's production  
- I really was said of  
RESP.

see w/ ~~date~~ this date

see w/ this date

102

Mon.

March 14

see w/ this date

called ELIZABETH MARGID  
who Noble Shropshire said  
was interested in w/ she  
said she'd like to see  
RESP - thought she might  
have a one-act play  
little that could go with  
it - and if so, she'd  
call Michael.

Friday, March 18

copy in envelope

script w/ letter to

ELIZABETH MARGID  
250 Mercer St.  
APT B-601  
New York, NY 10012

phone 212-529-5338

She works at  
Manhattan Punch Line Theatre  
410 W 42 St  
239-0827

in Philly

Tues, May 17

Michael told me Jayson  
has made a bid, over his  
head, to take over the  
theater at that

in NY

see

Fri, May 27: Called Barbara  
Damashuk in San Francisco  
(to ask if she'd ~~read~~ recommend  
my plays to Council of Jewish  
Directors of 'n lectures to June 9)

"It's not official yet, but  
I'm resigning as head of  
Berkeley Jewish Theatre."

"Well, this gives the <sup>prospect</sup>  
for my work there," I said.

"Oh, no," she replied.  
"Toby Cole is committed to  
your work." Also she  
added: "I've talked up  
your work wherever possible."

Tues, May 31

Carmel

letter to ~~Arch~~

MICHAEL RUSNICK  
51 West 86 St  
NY NY 10024

w/ 20 summaries of RESP  
[+ WJ], requesting him to  
recommend it at June 8-9  
Council of Jewish Directors 'Meet

Carmel

letter w/ script to

MICHAL GOVRIN  
30 Alfassi St.  
Jerusalem - IS  
ISRAEL

106

JUNE 1988

JULY 1988

AUGUST 1988

Thurs., June 9

su also vj  
the dot 107

script by hand in N.Y. to

SUSAN MERSON~~X~~  
817 N. Citrus  
Los Angeles, Calif. 90038

phone: 213-464-2205

\* head of Struisand Center  
in LA, who heard my  
presentation at Council of  
Jewish Theaters, 92nd St &  
Morning Th. Friend of  
Michael Posnick for Long  
Wharf. He has done theater pieces  
on Simone Weil, Christ  
Jesus.

SEPT, 1988

109

Wed, Sept. 7 |

<sup>in envelope</sup> letter to Susan Merson  
thanking her for her response  
to The Responses and asking  
if she'd heard of director  
Scott Helman yet.

Monday, Sept. 12 |

~~letter~~ script (along w/ <sup>in envelope</sup> AR) to  
Chop. I and <sup>in envelope</sup> letter to.

GLENN YOUNG  
APPLAUSE THEATRE BOOKS  
211 W. 71 ST  
NY, NY 10023

Fri., Sept. 30 |

<sup>in envelope</sup> script w/ letter [and w/ dues ex]  
mailed (1st class/NY) to:

BILL FINLEY  
36 W. 20 ST, 2nd Floor  
NY NY 10011  
212-243-6461

108

~~Wed.~~ June 15~~30~~

<sup>in envelope</sup> letter to Susan Merson  
re: resp (+ WS)

Thurs., June 30 |

<sup>in envelope</sup> letter to SUSAN MERSON



110

→ [Constance Wilkerson had told me he wanted to see my scripts last summer. I finally reached him on the phone, offered to bring scripts over — No, he said, mail them to me, then we'll talk.]

Envelope

letter received f/s upon Merson, says I probably hadn't had responded to Responses because of change of venue for his theatre.

111

Tues., Oct. 18

Glen Young called, wants to see me about

(AR)

No mention of RESP. script.

Thurs., Oct. 20

met w/ Glen Young at cafe down the street f/ his shop in N.F.  
re: (AR)

No mention by him of RESP script — even when, on one occasion I alluded to my playwright's experience to give him an opening.

112

NOVEMBER 1985

113

Wed., Nov. 21

see also w/ this date  
7:30 pm) At screening of Cai +  
Richard's film High Aspirations  
(at old Hirschhorn Museum at  
Columbus Circle), I ran into  
Ed Cohen, asked him what  
he knew about Berkeley  
Jewish Theater.

He said he'd heard  
from Barbara D. Washel  
that it was little more  
than a community theater -  
that Susan Meier had been  
offered Barbara's job and  
refused it: "But, listen, if  
they want to do your plays."

114

Sat, Dec 4<sup>th</sup> <sup>see also w/ this date</sup> [DECEMBER 1988]  
John - Lebrun spoke to  
Drew says Drew thinks I'm just  
intent in publish plays w/ him only  
because of col. it is

Wed, Dec 7<sup>th</sup>

115

[5 pm] called Bill Finley.  
"I liked the plays - can I  
call you over the weekend"

Thurs, Dec 8<sup>th</sup>

[1 pm] called TOBY COLE  
in Berkeley (415-486-1852)

She told me she, like  
Barbara D. Aschke,  
has resigned w/ Berkeley  
Jewish Theatre. - that they're  
all preoccupied w/ preparing for  
their new building, are only  
doing 2 plays she's never  
heard of

She said she'd quarrelled  
w/ Barbara - she felt  
B. had left the theatre down  
to pursue her own ambitions.

She said I could get  
scripts back to  
SHARON OLSEN, new head of  
Theatre, phone # at Jewish Centre.

116

She said she just has  
able to do something for  
RESP. ("was too ~~dead~~)  
absolute it.

① BERKELEY REP.  
Col told her about A-lin  
Grey - but she said there's  
a new guy there:  
Anthony Ticconi (sr.)

② A.C.T. 2nd STAGE  
Joy Carlin is head of  
it - she used to be  
head of Berkeley Field  
Theater - she's "assaulted",  
Abby - it's a long  
shot

She said there are both  
long-shots, but she'd  
try - I thanked her.

JANUARY 1989  
FEBRUARY 1989

117 → see also  
WT, etc  
d-4

Friday, January 6, 1989

Xerox in  
envelope letter for Toby Cole,  
saying that she was  
submitting Resp. to A.C.T.  
"2nd Stage" with  
recommendations of Barbara  
Dunshel & Bluma Goldstein  
(German Dept, U.C.), Gregory &  
Chackin.

118

MARCH 1989

Fri., March 24 |

119

copy in folder

- letter to DREW re publication of RESP [+HOCH]

copy in folder

- letter to PHILIP WINSOR, about publishing an excerpt by WJ [instead of RESP] as he'd requested, in Penn State Journal of General Education.

copy in folder

- script and letter, w/ TIKKUN article to:

BOB MONTGOMERY  
219 W. 81 St. Apt. 5-E  
NY NY 10024

copy in folder

- script and letter, w/ TIKKUN article to:

Haron Reznikov + Judith Malina  
800 West End Ave  
N.Y. NY 10025

P120

Thurs, March 30 |

10:30 pm, Robin Hirst called me to ask me to read at his cafe. I thought of some 2-dim scenes by Witt (probably w/ Michael Posnick), I'll be reading on a program w/ David Mickuski, poet, David Curzon, who has published a TIKKUN. About 30 min period of us.

10:45 | At Robin's suggestion, I called Curzon. He's Australian, nice - had read my TIKKUN piece, had suggested me to Robin when R. asked him who he'd like to read with. He's doing an anthology of midrashic poetry - I recommended David Hirst's "Samson."

121

Fri, March 31, 1 pm. |

11 pm | I called back Robin to say I would read a section of The Response - if he'd read The Scrolls. He ~~said~~ <sup>said</sup> he'd be glad to ~~read~~ "ask the odd guest". The reading will be either Sun Apr 16 or Sun, Apr 23. I asked if he'd release it with me. He said yes, after April 10, when he's doing a reading w/ Paul Hecht - whom he said he'd tell about my work.

(2 pm) talked to Michael Posnick (he'd already read the TIKKUN article). He said he'd have read Scrolls if I read, if Robin trusts it agreed.

122

APRIL 1989

MAY 89

123

Sun.,

April 3

(noon - 1 p.m.) lunch w/ David Curzon the poet who will be reading w/ me at Robin's cafe on Apr. 16.

w/ mailing list to needles

of your being copy of script and left a script for Robin to pass on <sup>to get</sup> Paul Hecht who Robin knows and thinks would be interested in the work (R. is working on April 10): advised Paul Hecht's Meniscus & the Chris Walker Coriolanus and also his personal as Enrico ~~TV~~ at around about a couple of monthly book scripts to

delivered by hand to Curzon, + package left for Robin at Concordia St. cafe

DAVID CURZON

PAUL HECHT (via Robin Hirsch)

see letter to Robin folder

ROBIN HIRSCH <sup>home</sup> 718-965-9514  
212-989-9319  
DAVID CURZON home: 212-877-0436  
work (UN): 212-963-6865  
124

Monday, April 3

copy to envelope

- script book w/ letter  
fr/ Toby Cole, saying:

(1) AET not interested - it  
is its ready slaves

(2) Joe Chaitkin, "to whom  
it was shown at my  
suggestion commented on  
returning it to me:  
"too much language"

[This is certainly diff/]  
fr/ Joe's reaction of  
yrs ago, as recorded  
in his letter to me then

Thurs, Apr. 6

6 pm! Robin Hirsch returned  
my (yesterday's) call  
- He received the packet  
I left for him Sun., has not  
yet done mail-out, will do it  
tomorrow

125

- ready will definitely be  
Apr. 16 (not 23rd) at 8 pm.

- They usually have writers  
and sitting on stools,  
but stands OK.

- He hadn't thought whether  
Curzon or I could read  
first ("we'll decide that day")

- I told him again I'd  
call him after Apr. 10 re:  
rehearsal

envelope

- letter fr/ Toby Cole,  
saying:

(1) AET not interested - it

(2) Joe Chaitkin, shown  
script commented:

"Too much language"

[quite different fr/ his  
pre-St. robe attitude.]



Tues., April 11

11 A.M. phone call by  
Ellen Schiff  
at UMass - ~~Am Northampton?~~

She writes on Jewish  
Theatre [From Stereotype to  
Metaphor], is interested  
in Jewish playwrights, esp  
of Jewish theatricality, <sup>e.g. Diz</sup> <sup>Swades</sup>  
was told about me  
by Andrea Moryn (art  
hist'l Foundation for  
Jewish culture) &  
Michael Posner.  
<sup>Wedisland + IKTW article</sup>

She asked about  
my play, ~~what~~ I told  
her what WS & Resp  
She seemed esp. interested  
in RESP. I said I'd  
send her both.

Ellen Schiff  
7 Wilfred Ave  
Adams, Mass. 01220

7 p.m. I called Robin  
Hirsch, we agreed to  
rehearse ~~for~~ the reading  
Fri at 6 <sup>cc</sup>.

Fri., Apr. 14 | Hirsch  
6-8 p.m. | Robin & I  
rehearsed for Sunday reading  
in the overheated basement  
office of Cornelia St. Cafe,  
~~sipping~~ sipping, lemon-water  
provided by R.

We spent a few  
minutes getting caught up  
on each other's lives.

Then I read him the  
final 3 1/2 pp. of the  
introductory remarks I'd  
written for the reading - that  
being the quickest way of  
refreshing his recollection of  
the play.

Then we simply read thru the whole central part of the play.

p. 14) clt was the latter weeks of Nixon

p. 24) ... I find I have never ceased to read.

R. read quite well tho' sometimes not getting the point of a line. I'd told him before we read that the Scribe is sometimes trying to catch the Rabbi out in an inconsistency, sometimes genuinely trying to put it together, and sometimes genuinely caught up in experience.

We now worked through the entire scene, with one point out to Robin just which of these end speed was.

We then read through what they again - it was much better.

R. felt more of the paradoxical nature of the play, but lies outside these pages, should be interested in the Comic's questions suddenly started to pick up the Scribe's. But I said I didn't want to arouse an interest that the reader might couldn't gratify. I did take his suggestion that we read (instead of my just reading summaries) some of the early questions on pp. 3-4, to give a baseline. I selected 3 such

Sunday, April 16

8-10 pm! Robin Hirsch  
and I read the middle  
section of RESP (Ch. 19-24)  
at Cornelia St Cafe.

I arrived at 8<sup>00</sup>  
joined Susan + Peggy  
who were having dinner.

Daniel Curyan entered,  
only then began his  
dinner, so reading only  
began at 8<sup>30</sup> — Robin  
+ I read at 9<sup>00</sup>  
in back room of cafe  
set up thus:



Turnout was tiny:  
4-5 friends of Daniel Curyan  
and, on my side:

Susan  
Peggy Blumenthal  
John + Kathleen  
(Muna Tseng  
a Yugoslavian woman  
pacifist friend of hers  
Berxa (came in for rehearsal,  
for last 5 min.

I had practiced at  
a chair and table.  
Now I had to do it  
on a high stool w/ a  
microphone. This was a big  
problem I had to  
concentrate on holding up  
the script & keeping  
I mouth the exact right  
distance of the mike  
I lost subtlety — I had  
had to ignore Robin, seated  
at my left — to turn to him  
was to lose the mike.

For all that, it went fairly well - possibly because I was forced into communion with the best comments by/after, by my friends.

SUSAN - All the Jewish stuff dropped away, & it became pure romantic visionary poetry. Also, for once, instead of the ethereal of an actor who didn't understand it was read as if fully understood.

BEVY - "You read beautifully"

MUNA TSENG - "It was uplifting."

MUNA's YUGOSLAVIAN WOMAN-PAINTER FRIEND - "I liked it very much."

JOHN L. - "I think I got some of the voices - stuff in your Consistent article from you."

in folder

I should add that I had written a 7-page introduction sell of "response" - general and the situation of the play - this went well.

in folder

I got a few extra copies of the mail-out book club - a tiny pink card, w/ our ready only one of 7 or 8. My friends over easily had overlooked it. Had I known he was + doing a specific mailout, I would have made sure of an effort to inform people - friend & influential.

As it is, I feel like I put in days of life on a "vanity" brandy.

E kept that I did ask for going to get script to Paul Hecht

134

Fri., Apr. 21

<sup>in</sup> envelope letter to Michael Lerner at TIKUN, tell him I'm TIKUN author, David Curryon & al. had given - joint send. at a Greenfield Villy coffeehouse

script (along w/ wj) & letter to

see Tues., AM. 11

ELLEN SCHIFF  
7 Wilfred Ave  
Adams, Mass 01220

Wed., Apr. 26

letter p/ Ellen Schiff acknowledging receipt of RESP [ + wj)

JUNE 1989

135

see also wj  
has did

Wed., June 7, 1989

4-6 pm | Ellen Schiff interviewed me w/ tape-recorder running, for a 'book of interviews w/ Jewish Thought people she is preparing. We discussed wj, Resp. Tikkun piece & general questions.

On ~~the~~ Resp, she was struck by how different it is to wj. I told her I did a Hebrew, was an scholar. She said she found that hard to believe in view of the amount of material bundled in RESP.

Sat. June 10 89

letter p/ Ellen Schiff thanking - for visit  
see also  
file

136

Sun., June 24!

cl referred to a letter  
by David Zinder asking  
to see <sup>where he is in NY</sup> me, and not  
mentioning RESP, which he'd  
get in c 3 years ago.

~~Did you~~

MY LETTER  
in folder

JULY	1989
AUGUST	89
SEPT	89
OCT	89

137

Tues., July 11

just 9 A.M. David Zinder  
arrived in U.S., called  
to arrange a meet. He  
said: "I was sure cl'd  
written you about RESP.  
cl thought it was very  
beautiful; cl showed it  
to a couple of people  
in Israel, but they  
was no interest; cl think  
one problem is that  
it's an anomalous length  
for Israeli texts.

→ OVER

138

Fri, July 28 |

scripts to:

NESSA RAPOPORT  
Bantam Books Inc  
666 5th Ave  
NY NY 10103

letter  
envelope

DAVID WILLINGER  
Dept. of Theatre and Dance  
City College  
138th St. & Convent Ave  
NY NY 10031

DREW DESHONG  
3878 17th St  
San Francisco, Calif.  
94114

along w/ WS  
(for publication)

→ he compared it to Borges, which I liked

NOVEMBER 1989

139

in NEW HAVEN

Sat, Nov. 11 |

(3 p.m.) David Willinger called.  
He said he's very impressed w/ RESP: "No one's writing like this."

He talked about it's being done at "Larry Sacharow's Theatre in Woodstock." He said they've got several spaces there, and have done some interesting things (the mentioned Sobel's The Ghetto is being begun there).

I thought he meant Sacharow would direct play (David told me S. had directed at Theatre for New City, La Mama). But no; he quickly clarified he, David, wanted to direct it at Woodstock.

cl told me cl'd see his production of the Adams Kennedy play at CCNY, and liked it. cl said, cl was moved by

140

by his interest, admiring  
the work of his cl'd see  
— and that he should go  
ahead.

Wed., Nov. 15

late - at - night, on phone  
w/ Ellie, she asked her  
about David Willinger (with  
whom she'd been  
grad. student at CUHK)

She said her impression  
was ~~she~~ he is "steady,  
not brilliant"

And she said she  
thought he'd probably  
wouldn't have supported  
bloodstain (about which  
she'd heard good things)  
unless he meant to bring  
it to NY. (cl said cl'd  
revisit this w/ him).

— letter to NESSA PAPPAROKT  
envis.

141

Mon., Nov. 20 [my 48th birthday]

— letter (+ script of WT)  
[which cl said cl'd ~~send~~ turn  
when he able to see more of  
— work] to

DAND WILLINGER  
Dept. of Theatre & Dance  
City College of New York  
138 St + Convent Ave.  
NY NY 10031

— letter + script of RESIP + WT +  
resume to

DR. ALICE BENSTADN  
CHAIR  
Dept. of Theatre & Film  
Studies  
Emory University  
Atlanta Georgia 30322

→ Ellie's chairwoman at  
Emory - E. is trying  
to set up a visit by  
me in Apr., together w/  
a copy of RESIP + WT



142

DECEMBER 1989

143

in NK

Fri., Dec. 1

around midnight, Bevze called  
 [to discuss her <sup>prop</sup> notes for  
 Orestea]

she told her about  
 David Willinger. She proposed  
 to be pleased. She said  
 generally good (not  
 family enthusiastic) things  
 about David as a child  
 - e.g. she hadn't liked  
 his work much, but hadn't  
 seen very much of it.

Sun., Dec. 28

met David Willinger at  
 Performing Garage (Foreman, Lane)  
 Susan + I sat w/ him.  
 He said nothing about  
 Resp protest (or how  
 received WS-MS)

144

JAN 1990

145

1990

Friday, Jan 19, 1990

midnight | Ellie called  
Her "chain" blown  
away" by both plays  
Ellie is trying to  
set up a Jewish Studies  
colloquium of Jewish  
scholars organized and  
Resp.

She will direct reading

dates: Thurs, Apr 5 - Fri, Apr 6

Thurs class  
Thurs night  
Fri aft.

[see also ~~the~~ with this date]

146

147

Note: Betu/ early Feb - mid-March 1990, Ellie Fuchs called several times re: Susan & my coming to Atsout. She & I discussed aspects of each play there, & I didn't hand this note-book w/ me, but plays is sent I can recall on 3/17/90.

- RESP. <sup>Event</sup> will be, Ellie says, either in a chapel or a "black box" theatre. I pushed for the latter, saying that we should de-emphasize religious aspect of occasion, especially since

→ reading will be co-sponsored by Dept. of Judaic studies and School of Divinity (Also, E. later told me, by an interdisciplinary prog). This, added to Tu. Dept., makes four sponsors.

- cl will receive  
\$150 honorarium  
\$250 travel expenses
- Ellie arranged for  
room - "amazingly  
pleasant" around the  
college. We'll stay  
Wed → Mon, pay for  
Sat & Sun nights  
ourselves, E. may be  
Wed, Th, Fri.
- Resp ready Sat,  
night.
- Ellie called to tell  
me about costing of  
cash and advice  
of address as well  
as cl would, not being  
sure people, said any  
was not important,  
encouraged her to go w/  
one actor at the  
Divinity School.

- Ellie full of praise for  
RESP "I should have  
written on it - a  
piece on writing in  
contemporary plays."  
She doubted one of the  
actors, reads it,  
begun liking it, felt  
"a little puzzled"  
but then at some point  
it took over: it spoke  
for  
him
- Ellie wants to make  
a series of cuts/drawings  
OK (p. 16) "girl" on tracks →  
"child" on tracks, since  
girl sounds like nodons  
shoving + tied to railway  
+ way.
- Mo. Th. 19) ~~\*\*\*~~ (lost for lines)  
"cl was the response -  
praise" etc. "Too explicit,"  
she said "I'm sure of  
this. cl has not - don't want  
to cut out clear statement

at  
for  
with p. 20 "it was the latent  
return up -"

EX  
for  
with p. 20 "to ~~the~~ ~~find~~ ~~the~~ ~~writing~~ ~~is~~ ~~survived~~ ~~is~~ -  
OK

STEP  
p. 22 "I was exposed  
to my  
own responsibility"

- She asked if COURIER  
could be played by  
a woman, - ~~James~~.  
I said "yes, with  
that increase of ~~other~~."

- She asked if ROAR at end  
could be done by 3  
acting people reading the  
words - I said better  
offstage, so they wouldn't  
be seen - no hint of mist.  
Maybe better still to  
just read S.P.'s.

- Ellie called me with  
comment of David Blumenthal  
of Jewish Funds Dept  
He'd read script, described  
it as "interesting deconstruction  
of rabbinic tradition."  
He said he assumed  
author realized assignment  
of "mistakes" + flaws of  
opening was misassigned.  
Ellie said she gulped.  
I said, yes, they are  
intentional, to suggest  
confusion. To show  
a priest "job" of ~~reading~~  
expected anyone to get  
on if they got it  
see as "intentional".

- Ellie called 3/15/90  
date at night. She'd  
lead a memo by David  
Blumenthal - another  
Jewish Studies guy from  
script + listing "mistakes"  
normally.

Propagatory note

- should be 500, not 600  
(I said OK to change)
- should be 500 C.E. not AD  
(I said OK to change, to 'chronologically  
with Judaea')
- should be Teshuvot,  
not Tishuvot  
(I said OK to change)

Text itself:

They found my use of  
"Teshuvot" at several  
points anachronistic,  
and objected to several  
of my translations  
of acronyms: PAMBA, etc.  
"Look," I said to Ellie  
"this is a work of art not  
a pop-quizz." "I told them  
you'd feel that way."

- We then discussed I  
revising the introductory  
paragraph - not a way  
as to help the audience  
more. "They may not even  
know what the Talmud is,"  
said Ellie.  
She suggested adding the  
sentence: "The response is an  
imaginative response to this  
tradition." I said I  
objected to ~~the~~ way to  
worded that - playfully  
was an occasion for art  
but said I'd think about it.

Sunday, March 19

midnight! Ellie called; she'd  
just had her first rehearsal  
with the actors - and it had  
gone wonderfully.

Fr RAB. she chose a semi-  
professional actor, trained at  
Northwestern, who teaches at  
the Emory Div. School, because

154

She said: good to have  
pro in that role, be  
more it all along.

she thought an organization  
w/ the Div school community  
would be good, since they are  
sponsoring it. For SCA, a  
professional Atlanta victor.

They blocked the whole  
thing in 4 1/2 hrs.

She asked if she could  
change "he/him" to "she/her"  
~~the~~ for COUNCIL, since  
it's a woman.

She said ~~they~~ she'd  
picked out costumes, though  
not quite what you  
specified.

(p. 28) she asked if it  
was OK to change: "was  
it of his" to "was it  
from her". cl said yes.

cl said to her it  
would be good to have  
actors ask

155

St. Crispin's-style questions:  
How often do they do this?  
What is it usually like, etc.

She said she'd been  
doing this.

(p. 12 top)  
I told her to repeat  
question that first shows up  
in scroll twice before entrance  
of Cornes. She agreed.

She said: "this is the  
'funnest' thing I've done  
in 30 years."

156

TOBY COLE  
BERKELEY JEWISH THEATRE  
BERKELEY/RICHMOND JEWISH  
COMMUNITY CENTER

1414 Walnut St. ~~Bert~~  
Berkeley, Calif. 94709

home phone: 415-~~847~~ 486-1852

~~845-2524~~

just before noon  
east coast time best

Chorus  
Spring 87  
number

Barbara Danashek  
93 Franciscan Way  
Kensington, Calif 94707  
phone: 415-526-3142  
theater: 849-0498

Mosaic Theatre (YMHA)  
1-212-427-6000 (ext. 240)

Michael Pasnick  
Jayme Koszyn [adminstrator]  
Melissa Davis [manager]

JAYME KOSZYN  
(home)  
516-944-  
6956

ALEX GELMAN  
(home)  
982-4892