

The Worcester Writers Project:

Samuel Nathaniel Behrman

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Phase I: Worcester Relived Through The Worcester Account

Foreword:

Charles G. Washburn discusses in his book, Industrial Worcester, a meeting that took place in 1679 whose agenda focused on further developing the settlement of Worcester, Massachusetts (9). The meeting established purposes that the new settlement would need to serve. “The town was to be built to attain six ends, which were enumerated, chief among them ‘the better convenity of attending God’s worship,’ and the ‘better education of their children’; but provision was also to be made ‘for the better accommodation of trades-people (Washburn 9).’” The last “end” mentioned that had to be met laid the cornerstone for the future industrialization of Worcester. On April 24, 1684 an agreement was made to split the Worcester plantation into 480 lots, guaranteeing a specified number of lots to various types of mills and to builders and maintainers of works promoting useful trades (Washburn 9). From its inception as a province, Worcester was destined to flourish as an industrialized community.

Worcester soon lived up to its expectations as an industrious society, becoming known for the production of various products throughout its history. In the early 1700’s, the potash industry was thriving at a national level. Because Worcester possessed the adequate type of wood and the necessary works to manufacture it, Worcester was once famous for its potash manufacture (Washburn 14). Worcester would also come to manufacture many other products. By 1810 the number and variety of manufacturers grew to include tanneries, sugar refineries, paper mills, gunpowder mills, oil mills, snuff mills, distilleries, breweries, and chocolate mills (Washburn 25). At one point Worcester was known its production of wire, fire arms, thread, machine tools, envelopes, and more famously looms (Washburn 82 – 95).

As the various industries grew in size and number, many of the entrepreneurs in the city were looking for better ways to get their product out to market. In the late 1700's a committee was formed to petition for a canal to be built from Worcester to Boston, however, this petition had no immediate results (Washburn 22-23). Eventually the demand for such a route was met and the Blackstone Canal began construction (Washburn 48). Meanwhile, officials from Worcester and other cities worked to link Worcester to other parts of the state. On July 6, 1835 a railroad that connected Worcester to Boston was officially opened (Washburn 52). Worcester's industrious reputation coupled with the advancement in transportation expanded its borders both physically and culturally.

With the canal and railroad generating industrial growth on the eastern side of Worcester, the working class established local communities. As products were shipped out of Worcester, workers from various backgrounds entered the city. "Up to 1840 manual labor was, for the most part, performed by Americans. Worcester naturally attracted boys from the country, and the farmer's sons became our mechanics (Washburn 313)." Alongside the farmer's sons were the numerous immigrants from various countries. Washburn notes the populations of seventeen different nationalities residing in Worcester in 1910 and over thirty nationalities in 1915 (314-315). Together they comprised the workforce while shaping the community. This immigrant population became vital to the prosperity of Worcester.

Various immigrant populations established local communities in neighborhoods on the eastern side of Worcester. On the western side of the city the upper class formed communities of their own. Milton Meltzer, an author who grew up in Worcester in the 1920s, made light of this fact in his memoir, Starting From Home: A Writer's Beginnings. "He [Meltzer's father] found a place for them to live on the east side of Worcester – the immigrant and working-class district (Meltzer 21)." This division of class and city was often on the minds of many citizens of

Worcester as they interacted. Meltzer captured this in his reference to his high school sweetheart Nina Hewitt. “She was one of ‘them.’ after all. She lived on the west side of town, and came from a middle-class Protestant family (Meltzer 83).” The tensions between the working class and upper class poured over from the work environment to everyday life as the eastside residents found themselves at odds with the west side residents. In one example, the west side residents petitioned the city to purchase some land with the intent to use it as a reservoir for fire protection purposes. The east side residents put political pressure on the west side residents and brought the petition to a halt, this ultimately served as a revenge tactic as the eastern residents were defeated earlier when trying to secure parkland (“Elm Park” 1). Despite the segregation of social class in Worcester, the city as a whole seemed to work well together, as they strived to keep up the city’s industrious reputation. The city ultimately gave back to its working class. Worcester came to accommodate its immigrant population by providing opportunities for immigrant workers to improve their social status. The development of evening schools attracted the foreign adult population to become useful and intelligent workers and citizens (Washburn 316). Worcester and its residents fostered a reputation for being an industrious society of the working class. The pride in which the workers had for their work was reflected by the craftsmanship and attention to detail in the final product. Nothing better describes the attitude that citizens of Worcester had for their home and their community than the following quote:

It is worthy of note that the causes of prosperity are found within and not without. No abnormal conditions have prevailed, a change in which can bring disaster. No government works or patronage of any kind have contributed to her advancement. We need not fear the natural advantages of other sections of the country, for there always be conducted here the manufacture of the finer goods, requiring intelligent and delicate manipulation. As we review the past and forecast, we can but feel that Worcester is worthy of her civic seal, - The Heart of the Commonwealth (Washburn 319).

Purpose:

The purpose of this phase of the project was to reintroduce Samuel Behrman into present day media. By generating an online interactive map based on the locations mentioned in The Worcester Account, more information about Samuel Behrman and his work was to be made available to the public. This project also explored the possibilities of using a map tool to provide a frame of reference for literature with factual based settings. The idea is that as a reader processes information in a given work he or she may be unable to properly relate the importance of setting in an event. Plot line actions may make more sense when the incorporation of setting is understood. Referencing a map tool allows one to readily place locations made mention to in literary works like Behrman's memoir.

Background:

Samuel Behrman was a famous playwright and screen writer native to Worcester, Massachusetts. Amongst many of his literary works is a recollection of his experiences in Worcester entitled The Worcester Account. The content of the memoir is a convergence of Behrman's life experiences pieced together in near chronological order. The book begins with Behrman recalling a dream he had. He awakes once he dreams of his childhood companion, who has been dead for some time (Behrman, *Worcester Account* 3-5). From that point on the body of the literature is comprised of memories which seem to have had a lasting effect on Behrman as he was able to recall them with much detail. Many of his recollections involve places in Worcester, varying from streets, to people's houses, to public buildings and many more settings. How these places were linked or located with respect to one another is sometimes referred to in

the memoir, otherwise it is up to the reader to do some research to attain a frame of reference for Behrman's Worcester, Massachusetts.

Introduction:

To stimulate the reader's imagery of setting in Behrman's memoir, an attempt was made to recreate the Worcester Behrman lived in by generating an interactive map of that places a map of Behrman's Worcester, as mentioned in The Worcester Account, over a current day map of Worcester, Massachusetts. Almost all of the places Behrman mentions were placed on the map with few exceptions. Locations were categorized into various types of locations such as streets, or houses. Each location was attributed to a specific symbol indicating the type of location. Information ranging from historical facts, to Behrman's own facts, to images of various locations was added to the map. During the compilation of the map a few discrepancies arose and certain patterns were noticed. The following report tracks the creation of the map from start to finish, detailing the methodologies, noting the discrepancies, and drawing conclusions upon its completion.

Methodology:

Gathering information from various resources such as local and business directories and using the map tools provided with Google's map making software, a map was generated to pinpoint the locations Behrman references in The Worcester Account. Each location was intended to have historical information attributed to it along with a photograph to enhance the imagery provided in Behrman's description. Locations were chosen to provide as much relative

information to the reader as possible. The map was then edited and reconfigured to allow for better user comprehension and to flow cohesively with the procession of the memoir. Finally each location was personalized by attributing Behrman's description to it, drawing the map and Behrman's work closer together.

Choosing the Locations:

After reading The Worcester Account it was decided to include all the places Behrman mentions in his recollection of Worcester. Doing so will provide a more accurate depiction of Worcester from 1900 and will provide some point of reference for readers who are not familiar with the city. Poring over the text, the following list attempted to capture of all the places Behrman made mention to. Some locations were omitted due to a temporary lack of historical substance while others were added due to their relevance to certain locations. The locations were grouped into following categorical descriptions: streets, schools, houses, recreational areas, religious centers, hospitals, businesses, and other miscellaneous places. For a complete listing of the locations within their categories, see **Table 1** in the appendix.

Initializing the Map:

Upon reading The Worcester Account and touring the current day Worcester, a mental image of Worcester ca. 1900 was formed. Most of the streets named in the memoir still exist but must have been restructured as their current layout would not allow for certain travel as recalled by Behrman. He mentioned several Worcester buildings by the businesses occupying them, most which are no longer in existence. Behrman also referenced many places as Worcester natives referred to them, not as they would be listed in a directory. After compiling a list of the

significant locations listed in the memoir, the locations were crudely pinpointed using Behrman's descriptions on a Google Map using Google's My Map feature. The place markers were correlated to certain locations using the approximated addresses provided by Google's mapping system. Further resources were then implemented to accurately place the locations Behrman discussed.

Editing the Map:

Using the Worcester Public Library as a primary source for information regarding locations, place markers were relocated and information relative to the locations were attributed to their respective place markers. As mentioned before, Behrman called the churches, hospitals, businesses, parks, and other buildings by names colloquially used by Worcester natives. For instance, Behrman referred to his synagogue as the Providence Street Synagogue. In actuality there were two Jewish synagogues on Providence Street. Behrman referred to the other one as Balbirishocker Schul. The 1900 Worcester Directory has the synagogues listed as the Shaarai Torah and the Sons of Israel respectively (*Worcester Directory 1900* 631). A decision was made to keep the header of the place markers on the map consistent with the names Behrman used and make note of the historical listing in the informational body of the place marker. In this way if a reader were to access the map the listings would match up with the memoir.

Further discrepancies arose as the information Behrman provided conflicts with the historical listings from that time. Some of the historical data conflicted with other historical data. Those contradictory issues are discussed in a later section of this report. One main issue to be discussed now is the fact that the Worcester Directories listed addresses that no longer exist or appear on current day maps. This problem was solved by using two atlases of Worcester dating

back to that era to find addresses and correlate them to the current day layout of the land. Both atlases were located in the Worcester Room of the Worcester Public Library, one atlas dated from 1896 and the other from 1922. The ambiguous timeframe the reader of The Worcester Account is subjected to along with the limited yearly atlases available, inhibited the precision to which the locations were pinpointed on the map. It was decided to provide a snapshot of the structure as it was listed on the atlas if available. Along with the atlas photographs, it was decided to include any pictures that provided additional detail to specific locations. Advertisements found in the local directories and pictures of the storefronts of buildings were supplemented to enhance the imagery conjured by Behrman's work.

As is the case with many maps, different locations are depicted by using different symbols. Therefore the following is an attempt to compensate for the lack of a key within the Google Map program. Solid blue place markers were decided to be used for locations of streets. The fact that streets are not subjected to finite locations, governed the decision that more detailed markers were not to be used. Schools were signified by a green marker believed to be that of a schoolhouse. Issues with generating a custom pinpoint marker and the lack of a better default marker resulted in using the aforementioned one. Residential houses were indicated by a yellow sign, similar to that of a for-sale sign on a house. Generally speaking, recreational areas were represented with a pink marker with a single dot. This dot indicated the place marker was precisely placed in the correct vicinity on the map. Certain recreational areas were not subjected to the blanket symbol. If a more appropriate default symbol was available, one that provides further clarity, it was used instead. A yellow place marker with a center dot was used to place religious centers. Again the dot was used to indicate that the location was placed with greater precision. Hospitals for obvious reasons were represented by a marker of a red cross. In general, businesses each had their own appropriate identifier that provided further clarity as to the type of

business. For example a grocery store had a marker that resembled groceries. Other locations were symbolized by a green marker with a center dot, unless a more appropriate marker was available. Certain locations which provided a degree of difficulty in locating were represented by a red thumbtack.

Personalizing the Map to The Worcester Account:

The map of Worcester as described by The Worcester Account was decided to be made cohesive with the literature to simplify user interaction. The idea was to provide points of reference for the reader in a manner which the reader could read a passage and attain a historical frame of reference subsequent to the Behrman's description. The reader should be able to better comprehend what Behrman recalls by viewing the map. This was achieved by listing the map locations in the order they were referenced in the memoir. In this way the reader should not have to search for each landmark on the map. This furthered the correlation between the map and the memoir. Each location's information body was edited to include quotes from The Worcester Account. This would provide assurance to the reader that they are viewing the correct location after reading Behrman's description. This also highlighted Behrman's personal reflections on the places he visited and relived. The personalization was the final task in updating the map. Aside from some photographs added afterward, the map was deemed complete with only a few minor discrepancies encountered along the way.

Map Comments and Issues:

During the compilation of the map there were some discrepancies resulting in the lack of historical accuracy provided by Behrman in The Worcester Account. There were also instances

where the historical information provided by one source conflicted with information from another source. Some instances were resolved while others were left unresolved. The following describes the discrepancies that occurred, whether or not they were solved, and what solution was rendered if solved.

Providence Street School, Balbirishocker Schul and Elkind's

As a child Behrman began his academic career in 1899 when he attended Providence Street School (LeBarron and Hubbard 1). Behrman also made reference to another Jewish Synagogue located on Providence Street. “On the right...was the first of Providence Street’s two synagogues. This was a shabby wooden building. It was called the Balbirishocker Schul (Behrman, *Worcester Account* 36)...” Behrman recalled one of his neighborhood drug stores, which he calls Elkind’s (*Worcester Account* 34-35). These three locations were not found on a current day map of Worcester; their structural housing was perceived to no longer exist. Providence Street School was listed as being located on the corner of Grafton and Providence Streets (*Worcester Directory 1900* 613). A current day map of Worcester depicted no such intersection. The Balbirishocker Schul (or The Sons of Israel as it was listed) was located at 24 Providence Street (*Worcester Directory 1900* 631). Looking at current day maps the addresses were found to be invalid. However, the 1896 and 1922 atlases depicted the intersection and both structures (see **Figure 1** in Appendix). Upon comparison of the atlases with a current map of Worcester, it was assumed that both structures were demolished to make room for construction of the interstate highway. These two locations were therefore placed using their atlas locations as a reference. The other location was not so easily placed. Elkind’s Drugstore was listed at 90 Grafton Street in 1900 (*Worcester Directory 1900* 531). It was assumed that Elkind’s was also

demolished to make room for the highway as it was unable to be located on either atlas and the interstate highway passes over a lot presumed to be located at 90 Grafton Street. The address sequencing along Grafton Street provided in the atlases allowed the Elkind's to be placed in a location assumed to be that of 90 Grafton Street. All three of these locations were placed on the Google map reflecting their former sites.

Behrman's Winter Street Grocery Store

Behrman informed the reader that his father owned and operated a small grocery store on Winter Street (*Worcester Account* 17). The Worcester local directory of 1900 listed the grocery store, located at 35 Winter Street, to a 'Joseph Berman' (*Worcester Directory 1900* 558). Neither the 1896 atlas nor the 1922 atlas could depict the store as it was not established until after 1896 and was presumably out of business before 1922. Using the address listed in the directory and the address sequencing on the 1896 atlas, the land mark of this site was approximated on the map.

Lavin and Lupkin's Drygoods Store and 'The Shoe Mart'

Behrman referenced a store in which his childhood rival, Morton Leavitt, would work with his father. This store he called 'The Shoe Mart' (*Worcester Account* 43). He also located Lavin & Lupkin's drygoods store on Winter Street which bared witness to a hate crime against a Jewish man (Behrman, *Worcester Account* 217). Both 'The Shoe Mart' and Lavin and Lupkin's drygood store were unable to be located on either of the two atlases available at the Worcester Public Library. The directories of that era did not account for a Leavitt as a cobbler, nor a shoe store on Harding Street. Those same directories did not list anyone with the last name Lupkin, or

a dry goods store on Winter Street. It was decided to use Behrman's references and place these locations along the streets he mentioned.

Emma Goldman's Ice Cream Parlor

Behrman recalled the infamous Emma Goldman operating an ice-cream parlor in Behrman's neighborhood (*Worcester Account* 178). Historical evidence confirms this fact. "In the spring of 1892, Emma Goldman, Alexander Berkman, and his cousin, Modest Stein, opened an ice cream shop in Worcester, Massachusetts ("American Experience")." However Behrman did not provide an exact location of the business. From the text one can infer that it was located either along Providence Street or along Winter Street. He informs the reader how on one day his friend Allie picked him up on Winter Street, and on their way home they stopped in the ice-cream parlor for a treat (Behrman, *Worcester Account* 182). The vague description Behrman provided resulted in searching the Worcester directories to find an address. The Worcester local directory did not list Emma Goldman, or Alexander Berkman, or Modest Stein. Their ice-cream parlor was also unable to be located in the business directories. The lack of information regarding the address was assumed to be due to their brief stay in Worcester and the timing of the recording of directory information. Therefore it was decided to place the landmark along Providence Street to solidify Behrman's claim that the ice-cream parlor was established in his neighborhood.

Globe Manufacturing Co.

Behrman dedicated an entire chapter to Mr. Wolfson and his mansion's famous stained glass window. "But the magic and wonder of Mr. Wolfson's mansion was that it had, instead of

the customary parlor windows...a great, darkly resplendent oval of stained glass (Behrman, *Worcester Account* 195).” Using the local directories along with the book, Shaarai Torah: Life and Death of a Synagogue, it was determined that Samuel Wolfson was the Mr. Wolfson that Behrman referred to (Feingold 59). The Worcester local directory of 1903 listed a Samuel Wolfson residing at 74 Providence Street (*Worcester Directory 1900* 674). Behrman disclosed information that Mr. Wolfson also owned a factory (*Worcester Account* 205). The Worcester business directory of 1904 confirms this. A company entitled, Globe Manufacturing Co. was listed at 67 Winter Street to Samuel Wolfson (*Worcester Directory 1904* 702). Using the address sequencing of the atlases, the landmarks for both the Wolfson Mansion and Globe Manufacturing Co. were placed on the map.

The State Insane Asylum

In The Worcester Account, Behrman recalled his long journey to Lake Quinsigamond. Along his route to the lake he would recall passing the State Insane Asylum. “Almost at the end of the long trek, we would pass the State Insane Asylum. That was always a landmark we were glad to see ahead, for when we got to it, we knew the water was tantalizingly near (Behrman, *Worcester Account* 171).” Upon first inspection it was rendered that Behrman referred to the Worcester Insane Hospital as it was listed at an address close to the lake (*Worcester Directory 1904* 790). On the 1896 atlas it was referred to as the State Lunatic Hospital, located in close proximity to Lake Avenue which winds along Lake Quinsigamond (see **Figure 2** in Appendix). While searching for other areas of interest it was discovered that there were two listings for mental hospitals circa 1900. There was the Worcester Insane Hospital on Belmont Street, and then there was the Worcester Insane Asylum located on Asylum Street (see **Figure 3** in

Appendix). Even with the similarity in nomenclature between the two hospitals, it seemed Behrman referred to the lunatic hospital because it was closer to the lake. The Worcester Insane Asylum was listed within in a closer proximity to Behrman's home rather than the lake (*Worcester Directory 1904 790*). However, upon viewing the 1896 Worcester atlas the Worcester Insane Asylum was labeled 'State Insane Asylum'. With that information brought into light, it could be interpreted that Behrman was referring to the hospital located on Asylum Street and not Belmont Street despite the contextual clues. To resolve this issue, it was decided to pinpoint both locations and discuss the discrepancies encountered within the informational body each place marker.

Observations and Conclusions:

After the compiling all the information and settling discrepancies a few things stood out when looking at the map as a whole. It seemed that Behrman's Worcester did not encompass the entire city as defined by its boundary lines. Rather, the Worcester he described is just a localization of various buildings and places. Many of the places are focused within the east side of Worcester, having centralization about Providence Street and its many side streets. There are a few outlier locations that Behrman makes mention of, but his description of these places are not as detailed as the centralized locations. The project's map of Worcester was defined by what Behrman chose to recall and what he was able to experience. The entire west side of Worcester seems to have been left unexplored by Samuel Behrman in his lifetime. One can only begin to elaborate as to why Behrman made no mention to other historically prevalent locations on the West Side of Worcester. The map's original purpose was to provide a sense of place similar to how authors of fiction paint a picturesque setting for their readers. Taking a gestalt approach to

the project, one can see that experiences influence what information is able to be recalled and conveyed to someone else. Some could say that that the title of the memoir should be ‘A Worcester Account’ which would compensate for the fact that there are many other pieces of literature that describe Worcester for what it was and what it is today. Properly titled, The Worcester Account informs the reader that the following context is just someone’s personal take on Worcester, Massachusetts. That someone is Samuel N. Behrman.

Final Reflection:

Some citizens of a particular town, city, or county find themselves at odds with their surroundings while others become entranced by the beauty of their environment. What makes locations like Worcester appealing to its residents is not just the scenery, architecture, landmarks or recreational facilities, it’s the experience conjured by human interaction with the physicality of the real world. Samuel Behrman provides the reader with landmarks which still stand and shape the urban landscape of Worcester. These landmarks serve as a portal to the city’s past by providing a foundation for investigative research. Behrman also recalled structures that no longer exist; this sparks further inquiry pertaining to historical aspects of Worcester, such as what influenced certain construction or demolition in certain areas. The Worcester Account details Behrman’s individual encounters with Worcester, the city where he was born and raised. These experiences add to the romantic ambience laid by preserved history by supplementing factual information with a personal perspective on the human interaction with his or her setting. A reader can now relate the historical information with someone’s personal interactions and with the present day interactions of a community with its surroundings. History is made every day. Certain instances will be published while others may be lost forever. When history is able to be

relived we can exploit it for the beauty it possesses. So as Worcester is recreated in the eyes of Samuel Behrman, one begins to truly appreciate the romanticism that is the uniqueness of Worcester, a resultant of the history brought forth by change.

Phase II: “The Cold Wind and the Warm”:

The Worcester Account on Stage

Introduction:

Samuel Behrman was a famous author and playwright in the early to mid-1900s, known for making plays very appealing to any type of audience. One play which was credited with much success was “The Cold Wind and the Warm”. “If S. N. Behrman had not written a number of excellent plays, it would be easy to describe [this one] as his finest...It is delightful, not only because of the material, but also because of the shyness, delicacy, humor and respect of his writing (Atkinson 1).” This play was based on one of his pieces of non-fiction, The Worcester Account, a memoir comprised of autobiographical essays originally published in the New Yorker (Behrman, *Worcester Account* ii). Behrman recalled his experiences as a child growing up in an industrialized city pocketed with various immigrant populations. He was able to recapture various moments of his life significant to him. He then pieced them together in near chronological order. Beginning with his early childhood, the reader follows him through adolescence and leaves him in his young adulthood. In his writing, Behrman stopped and reflected on certain aspects of his young life that left a lasting impact. For instance, he recalled piano lessons that one of his childhood mentors paid for in a chapter entitled, “The Improvement In Mr. Gaynor’s Technique” (Behrman, *Worcester Account* 59). After his life’s moments were compiled in his memoir he transformed them into “The Cold Wind and the Warm”. In doing so, he altered various aspects of The Worcester Account to make it more suitable for a theatrical performance. His ability to compose such appealing performances is best summarized by one critic who said, “...he writes with taste warmth, and dexterity—amused by the simplicities but

loyal to them as if he were under bond to bestow on them his most disciplined gifts as a writer (Atkinson 1).” “The Cold Wind and the Warm” was performed in the Morosco Theatre from 12/8/1958 to 3/21/1959 with a total of 120 performances (IBDB 1). The number of performances and its duration on the theater circuit provide further evidence of its renowned success. It implicitly demonstrates that Behrman understood the key componentry that comprise a well-developed play. There are certain aspects of The Worcester Account Behrman deemed suitable to include in a production while others were altered or left out completely. By comparing and contrasting the works and exploring the decisions Behrman made, the elements of a successful play will be highlighted.

What is interesting is how Behrman transformed his memoir into a theatrical performance. “The Cold Wind and the Warm” is similar to The Worcester Account in its setting and characters. However, Behrman made some subtle changes to add effect for purposes of the play. For example, he combined two or more people mentioned in his memoir into one character for the “The Cold Wind and the Warm”. For one reason among others, this reduces the size of the cast needed to act out the play. In addition, certain themes of the play were partially or entirely translated from the memoir. Searching for themes in both media, one finds that the certain themes in The Worcester Account make their way into “The Cold Wind and the Warm”. Certain themes are not as prevalent in the play as they were in the memoir while other themes retained their significance in the transfer from one media to the other. Diminishing the dominance of specific themes may further appeal to a general audience. The nature of this report is to explore the cohesion and contradiction of actual happening, what Behrman mentioned in The Worcester Account, with factual based surrealism, the context of “The Cold Wind and the Warm”, by emphasizing the factors attributed to Behrman’s success.

The Characters:

Behrman named many people in his memoir, and a theatrical production could not realistically account for all of the people that Behrman encountered. Behrman worked with a limited number of dramatic roles to reduce the complexity of the play. He also incorporated traits of two or more people in The Worcester Account into one character for the “Cold Wind and the Warm”. This section will identify and examine the sources of the characters in the play by attributing them to the people they reflect the most.

In multiple circumstances people mentioned in the memoir directly tie into characters of the play. Samuel Behrman portrayed himself as the character Tobey Sachar in “The Cold Wind and the Warm”. In his memoir, Samuel Behrman described having long lasting, fulfilling relationship with Willie Lavin (*Worcester Account* 5). In parallel, the character Tobey is always found with a character named Willie Lavin (Behrman, *Cold Wind* 3, 19, 122). Mr. Sachar is Tobey’s father in the drama. Mr. Sachar is obviously the theatrical parallel to Samuel Behrman’s father. Other characters in the play share the name and exhibit similar traits as people Behrman encountered in The Worcester Account. Jim Nightingale in the memoir is portrayed by the character Jim Nightingale. In addition, Behrman’s Aunt Ida is reflected as the character Aunt Ida. In The Worcester Account Behrman gave information about three people: Aaron Eisner, Dan Eisner, and Myra, Dan Eisner’s fiancée (Behrman, *Worcester Account* 29-31). These three people are found in the play portrayed as characters who share the same name. Other characters in “The Cold Wind and the Warm” were not so easily attributed to specific people in The Worcester Account.

With some investigation using evidence in both “The Cold Wind and the Warm” and The Worcester Account, the following character correlations were inferred. Ren is Aunt Ida’s daughter in the play. She follows her mother throughout the story eventually moving with her to

New York (Behrman, *Cold Wind* 111). Ren is a character portrayal of one of Aunt Ida's (Behrman's Aunt) daughters nicknamed Go-Go. Behrman recalled his Aunt Ida having three daughters, Go-Go was more outgoing than the other two and she moved to New York; her mother eventually moved in with her (*Worcester Account* 125). Aunt Ida, as Behrman explained, was a match maker who was once involved with another match maker, Levine, when she tried to marry off a young woman named Felice (*Worcester Account* 117). Aunt Ida and Levine had some issues when marrying Felice. Levine promised Ida a match for Felice when his plan fell through, so Aunt Ida married Felice off to another person (Behrman, *Worcester Account* 118-123). Both Felice and Levine are incorporated into characters for the performance. An event similar to the one Behrman mentioned in his memoir unravels in "The Cold Wind and the Warm". This time the character Aunt Ida has matchmaking issues with a character named Rappaport over the engagement of young woman named Leah Long (Behrman, *Cold Wind* 24-25). One exception to the correlation of Felice to Leah is that Leah does not get married off after the match making mishap. Rather she begins an on-off relationship with Willie Lavin (Behrman, *Cold Wind* 47). While researching it was uncovered that certain characters in the play possess traits of two or more people in Behrman's memoir.

Upon closer inspection certain character roles are comprised of multiple people from The Worcester Account. The theatrical version of Dan Eisner possesses a quality of another person from the memoir. In one scene of "The Cold Wind and the Warm" Dan Eisner cynically offers Tobey an opportunity to kiss his then girlfriend, Myra, to upset Willie (Behrman, *Cold Wind* 39). Behrman recalled a similar situation happening to him. A particular instance of The Worcester Account had another neighborhood child, Morton Leavitt, offering Behrman an opportunity to hold his girlfriend's hand, as he kept track of the duration for which Behrman could hold his girlfriend's hand (*Worcester Account* 43). Behrman incorporated Morton's exhibited behavior

into actions carried out by the character Dan Eisner. Another character in the play, Norbert Mandel, is one of the better off residents of Providence Street. He makes mention to his house with the beautiful stained glass window (Behrman, *Cold Wind* 49). In this sense the character Norbert Mandel is a portrayal of a man Behrman referred to as Mr. Wolfson. Mr. Wolfson was one of the wealthier residents of Providence Street who had a large, ornate, stained glass window, to which Behrman dedicated an entire chapter of his memoir to (*Worcester Account* 195). Unlike Mr. Wolfson, the character Norbert Mandel displays a playful affection for Aunt Ida (Behrman, *Cold Wind* 68, 94). In this moment Norbert Mandel exhibits the character traits of another man, as Mr. Wolfson was never romantically involved with Aunt Ida. He was actually married to someone else whom the reader only knows as Mrs. Wolfson (Behrman, *Worcester Account* 198). Rather, Norbert Mandel shares the traits of a man Behrman called Blinkman. Blinkman, Behrman recalled, was constantly flirting with Aunt Ida when she moved to New York (Behrman, *Worcester Account* 132-133). To further the discontinuity with just one character, Mandel becomes engaged to Aunt Ida (Behrman, *Cold Wind* 111). At this moment Norbert Mandel takes on the personality of a third man, a man known to the reader as Newman of Newark. Newman proposed to Aunt Ida when she was living in New York and eventually married her (Behrman, *Worcester Account* 133-136). Having tied the character roles of “The Cold Wind and the Warm” to people Behrman recalled in The Worcester Account, the underlying causes for structuring the characters in such a manner will be explored.

Behrman had certain reasons for adjusting the character layouts from the memoir to the play. It seemed that in some instances he wanted to keep some consistency between the people in the memoir and characters in the play. This provides Behrman with a foundation to build upon. Character traits have already been developed as Behrman recalled how people behaved when he interacted with them. Understanding how certain characters should act in given

situation makes the play flow seamlessly. Behrman worked with this and created situations that entice characters to behave a certain way, allowing the character portrayals to exhibit realistic qualities. In some instances Behrman may have desired a sense of anonymity and some detachment from the play. By detaching himself from his work, Behrman gave the play more freedom which could have otherwise been restricted if he kept the play too personal. For instance he could have not allowed certain characters to behave in a particular manner based on his beliefs. Behrman also combined character roles, assimilating a two or more people in the memoir into one character for the play. In doing this Behrman added depth to each character, allowing audience members to differentiate characters from one another. At the same time it also allows the characters to seem more humanistic in the sense that they each exhibit diverse qualities. Behrman attempted to include many of the characters as deemed possible. He was limited by the number roles in the play and the fact that certain characters, given a trait foundation, would never act in a certain way. By performing all of these modifications Behrman successfully adapted his non-fictional memoir into a fictional performance from the character perspective.

Thematic:

The most significant differences between “The Cold Wind and the Warm” and its inspiration, The Worcester Account, lie with the underlying themes of each work. However, there are some similarities that can be drawn between the two. The modification of some themes while others retain constancy as the memoir is groomed into a theatrical performance demonstrates Behrman’s ability to accommodate to his audience. The following section allows

inferences to be drawn between the memoir and the play on three major topics, the central focus of each media, the prevalence of Judaism, and the desire for escape.

The Worcester Account gives the reader a view of the outside world from the perspective of a young Samuel Behrman progressing into adulthood living in Worcester, Massachusetts. The drama centers its focus on another character, Willie Lavin, and follows him through his life's progressions. The memoir projects a strong Jewish identity in Behrman's day to day experiences. The play has some elements of a Jewish influence in acts one and two but is virtually non-existent in act three. It can be interpreted that both the play and the memoir share a blanketing theme of desirable escape, whether it may be from a place, a person, or a situation. Behrman illuminated many facets of escape from everyday life in his memoir. Instances of the theatre piece focus on escape from the past, from influences of other people or a community, and even the escape from one's current disposition. These three dominant themes uncovered when reading The Worcester Account, made the transition into "The Cold Wind and the Warm" either partially or in an entirety.

Literary Focus:

First and foremost the memoir and the play differ in their focus. The Worcester Account is Behrman's recollection of his childhood experiences. In a sporadic manner he provided information pertaining not only to himself but seemingly everyone else who he had come in contact with. "The Cold Wind and the Warm" offers up a theatrically adapted version of his life story. In which we find Tobey, a portrayal of Behrman, as more of an aside character who is present for much of the events in the drama but seems to bear witness to an unraveling plot.

Behrman shifted the focus to possibly detach himself from his work. Altering the literary focus helped him make certain choices to assist the natural flow of the performance.

Behrman's memoir begins with him dreaming and recalling various aspects of his past life until he realizes that he is dreaming, as he sees his best friend Willie Lavin alive and well, knowing that Willie has long been dead he wakes (*Worcester Account* 3-5). Behrman then gives the reader a first-hand encounter with Worcester, locating people's houses, synagogues, hospitals, and recreational areas while recalling specific memories associated with those places (*Worcester Account* 33-54). He provides excruciating details of his life such as his childhood struggles with the angel of death, Malach Hamoves (Behrman, *Worcester Account* 56). Behrman offers the reader a look into the life of his famous aunt, Aunt Ida, who is the daughter of an esteemed member of the Jewish community (*Worcester Account* 104). With information he acquired from various unknown sources, he accompanies the reader through various aspects of Aunt Ida's life. Including one of her matchmaking blunders involving another matchmaker named Levine and a young girl named Felice (Behrman, *Worcester Account* 118-123). Behrman recalls his desires to play piano and how Willie Lavin paid for him to receive lessons from a local music teacher, Mr. Gaynor (*Worcester Account* 158). He also reminisces about a residence on Providence Street with a large stained glass window which belonging to a Mr. Wolfson (Behrman, *Worcester Account* 195-196). Behrman tells of the early successes of Mr. Wolfson and his eventual financial downfall, resulting in the demolition of his manor along with the stained glass window (*Worcester Account* 198-208). The Worcester Account, as previously mentioned, is a compilation of semi-autobiographical essays. Therefore there are some discontinuities in the memoir such as the shifting of focus from Behrman himself to another important person or aspect in his life. However, Behrman returns to his own experiences and there is a sense of Behrman's ascension into adolescence and adulthood. The final chapter of

The Worcester Account is summarized perfectly by its title, “The Point of the Needle”, in whose ending the reader finds a presumably older Samuel Behrman trying to come to terms with Willie Lavin’s suicide (*Worcester Account* 238-239). It seems that he was unable to relinquish this feeling of remorse as Willie was what woke him out of his dreams in the beginning of the memoir. As further proof, Behrman then adapted his recollections into a theatrical performance in which we follow Willie’s procession through life.

“The Cold Wind and the Warm” opens with the voice of Tobey recalling his friend Willie, pondering what Willie was thinking, attempting to make sense of a past event (Behrman, *Cold Wind* 3). In the following scenes we see how Willie serves as a mentor to Tobey. Together they arrive at Jim Nightingale’s (a doctor) home. A conversation brings up information that Dan Eisner is slowly dying of diabetes. Dan Eisner is about to marry another character, Myra, a woman who Willie is in love with (Behrman, *Cold Wind* 10-11). Willie distraught about the news, seeks advice from Tobey’s father and does not like what he has to hear (Behrman, *Cold Wind* 32-34). Willie is soon found talking to Myra and Dan, Tobey emerges and gives Dan advice on how to fight off the angel of death, doing for Willie what Tobey’s father forbade Willie to do (Behrman, *Cold Wind* 39-41). Dan and Myra eventually get married and Dan dies (Behrman, *Cold Wind* 64). Society and religion encourage her to marry Dan’s brother. These impositions conflict with her desires so she ends up running away (Behrman, *Cold Wind* 87). Willie, who is taken back by the whole situation, comes to the irrational ultimatum of following Myra to New York, where he believes she ran off to. He invites Tobey to join him in New York when he has come of age (Behrman, *Cold Wind* 102-106). Five years later in New York, Tobey, who shares an apartment with Willie, finds out that Willie has fathered a child with a girl Aunt Ida was unable to find a match (Behrman, *Cold Wind* 120-121). Willie desires to return home and live the life of a simple factory worker, fed up with following Myra whom he still has an on-

off relationship with (Behrman, *Cold Wind* 124-125). After finding out from Tobey that he has fathered a child, Willie decides to make a change and propose to that woman whom he impregnated (Behrman, *Cold Wind* 130-135). After proposing, Willie is very anxious about the whole situation and runs out of the house and leaves a message for Tobey. Both Tobey and Aunt Ida worry about Willie's health and safety (Behrman, *Cold Wind* 136-137). The scene ends and the next opens with Tobey speaking with Jim Nightingale trying to cope with Willie committing suicide (Behrman, *Cold Wind* 139-142). Even with the shift in focus on the play from himself to Willie, it seems that Behrman had yet to overcome such a traumatizing experience. The drama in Behrman's life provided enough substance for a theatrical performance.

By comparing the synopses of both The Worcester Account and its theatrical adaptation, one is able to feel a natural procession of events in the play rather than a compilation of experiences. In shifting the focus from one character to another, Behrman made the play more attractive to an audience. A theatrical performance would not be successful if it focused on a person's recollection of life experiences. The lead role in a play should pertain to more than acting out various situations with no natural procession from one event to another. A play requires a lead character with depth that grows with the plot. Behrman's play focuses on another character, allowing for a more in-depth plot to unravel. Much like any story or novel, "The Cold Wind and the Warm" possesses a proper introduction, a detailed plot, a climax, and a dénouement. The complexities of the plot demand the audience's attention. The captivation of the audience ultimately makes or breaks a performance piece. Behrman, by altering the point of view in the memoir to achieve the one in the theatrical performance, accomplished this.

Jewish Identity:

One can find various elements of the Jewish religion in “The Cold Wind and the Warm” and The Worcester Account. The Jewish faith has a much more significant prevalence in Behrman’s memoir. In which there are occasions of religious practices, the imprinting of the faith into a person’s mindset, and a couple of cases where religious customary beliefs have made a significant impact in one or more characters’ lives. The play has a few hints of a Jewish flavoring and has one occasion where religious law made a significant impact on the outcome of an event. It turns out that that one event subsequently unravels another sequence of events. However, this Jewish Identity present heavily throughout The Worcester Account, is only visible within the first two acts of “The Cold Wind and the Warm”. Possibly to make the play more aesthetic to all audiences, Behrman diminished the Jewish influence in his translation of non-fiction to drama.

Within the first two acts of “The Cold Wind and the Warm” there are many aspects of the Jewish faith introduced that correlate to Behrman’s recollections. It seems Behrman used Judaism to mold his characters and provide explanations for how characters think or act later on in the performance. Both works mention struggles with Malach Hamoves, the angel of death. After learning about Dan’s disposition, Tobey tells Willie that Dan can fight off the Dark Angel by holding onto the bedposts (Behrman, *Cold Wind* 15). Behrman also recalled fighting off the angel of death as he held tightly on to some part of the bed (*Worcester Account* 58-60). Behrman discussed how he often thought that the four angles his father prayed to were too amiable to win the fight against Malach Hamoves (Behrman, *Worcester Account* 57). Behrman allowed his character Tobey to relay that information to the audience. Tobey interrupts his father in the middle of his prayer to ask him why the angels he prays to could not help his mother (*Cold Wind* 101-102). In these examples Behrman used the Jewish faith to emphasize the innocence of

Tobey as he fears certain aspects of the Jewish faith and questions others. Both the play and the memoir make mention to a moment where the father is involved with a Talmudic ritual. Scene two of “The Cold Wind and the Warm” is set at Tobey’s house where his father and a group of other older men are participating in an annual ritual celebrating the finishing of reading one of the books of the Talmud (Behrman, *Cold Wind* 84). Behrman informed readers that his father “belonged to a group whose avocation it was to read through the six basic Talmudic books of the Mishna once a year (*Worcester Account* 200).” These instances reveal to the audience out how dominant a role Judaism had in Mr. Sachar’s life. This will come into play in one of the major events in the play. The Worcester Account also elaborated on Aunt Ida’s father, the Ramaz, who was a dominant figure in the Jewish religion. Behrman noted that he was so influential that he presided over a Jewish congregation in New York from 1906 to his death in 1936 (*Worcester Account* 105). The only mention of the Ramaz in the play, in which he is called the Ramov, is that there is a portrait of him in Aunt Ida’s apartment (Behrman, *Cold Wind* 17). Behrman has this portrait stay with the characters even when they move to New York as it is hung in Aunt Ida’s new apartment (*Cold Wind* 109). This portrait of a highly regarded man in the Jewish faith depicts that the Jewish faith is overlooking the lives of its followers. In this subtle way Behrman was able to keep Judaism within his play without the audience being the wiser. In a sense Behrman kept the Jewish theme prevalent without offending anyone by using it to construct his characters for the audience. He also used it to set up events to come.

Behrman also used Judaism to help the plot along, it is often the reason why certain events unravel the way they do. The most significant moment in which the Jewish faith takes a role in the play involves the character Myra after the death of her husband Dan. Mr. Sachar explains to Willie that when Dan dies, Myra is religiously bound to marry Aaron, Dan’s brother, unless the family releases her from this obligation (Behrman, *Cold Wind* 34). After Dan’s death,

Myra is conflicted with the pressures of her religion and her actual feelings towards Aaron, to the point where she decides to run away from it all (Behrman, *Cold Wind* 87). Behrman recalled overhearing a similar conversation between Willie, one of Behrman's brothers, and Behrman's father (*Worcester Account* 24-26). Behrman, in The Worcester Account, also explained that after Dan dies, "according to the ancient Jewish law, the widow of a son with a surviving brother cannot marry anyone but that brother unless she gets from the brother a halitzah, or release (*Worcester Account* 29)." Behrman informed the reader that Myra lived in this state of not marrying Aaron and not receiving a halitzah until she eventually ran away and married a salesman from New York (*Worcester Account* 31). Both Behrman's real life Myra and her character portrayal run away. He was able to take one of his life experiences mentioned in The Worcester Account and introduce it in the "The Cold Wind and the Warm" as a way of moving the play forward. In these instances there is no sign that Behrman tried to force his Jewish beliefs on anyone. So rather than lose the Jewish identity, he used it to structure the performance piece presumably without offending anyone.

From that point on there were no more signs of Jewish prevalence in the play beyond the dim flicker of light that is the portrait of the Ramov (Behrman, *Cold Wind* 109). This may be Behrman's way of staying true to his religion. It is assumed that the audience sensed this fact as one critic stated "...the first two-thirds of the play might look like a cartoon of Jewish life (Atkinson 1)." However, The Worcester Account in its sporadic listing of seemingly chronological events conveyed the faith driven decisions made in many other events. Behrman mentioned Yom Kippur with great significance. "We looked forward to it with a kind of morbid fascination...and Yom Kippur Eve—*Erev Yom Kippur*—gave promise only of an interminable night and day of prayer and fasting (Behrman, *Worcester Account* 91)..." The fact that he used the Jewish nomenclature of the holiday stresses its significance in his life as well as those around

him. All children when they are young are allowed a break from religious practices on that day (Behrman, *Worcester Account* 96). Behrman on one occasion returned late from his break and was fearful of the possible repercussions. “We had indeed missed the beginning of the crucial prayer. This was so black a sin that our hearts sank (Behrman, *Worcester Account* 102).” When Emma Goldman moved in the neighborhood to operate an ice-cream shop, the Jewish community found out that she was not married to her partner and labeled her an apikorista, a renegade from Judaism (Behrman, *Worcester Account* 179). Her supposed defiance of her religion made her out to be a villain, so much so that she struck fear into Behrman as a child. “The thought that I might one day see her—pass her in the street—filled me with terror (Behrman, *Worcester Account* 180). Behrman’s memoir also spoke of another event that when coupled with the beliefs that the Jewish religion instilled on its patrons ruined a man’s life. Mr. Wolfson was the wealthiest denizen of Providence Street (*Worcester Account* 196). Mr. Wolfson managed to get a seat of power in one of Providence Street’s synagogues but there was a scandal over how he was able to come into such a power. Many members of the Jewish community were stunned but kept their opinions to themselves, at most they gossiped about the ordeal (*Worcester Account* 199-201). During one service he displayed a behavior that was not appropriate and one of the patrons called him out on it, insulting him calling him a Grober Jung, a derogatory term that is not taken lightly in the eyes of the Jewish community (Behrman, *Worcester Account* 204). As previously stated, people did not think highly of him when he was appointed one of the seats in the synagogue. When these feeling were finally expressed things went downhill for Mr. Wolfson. His factory, the source of his wealth, was repossessed by the bank; his house was abandoned and boarded up. It was eventually demolished to make space for an apartment complex (Behrman, *Worcester Account* 205-208). I could be interpreted that Mr. Wolfson was punished for behavior detrimental to the customary beliefs of the synagogue. His

demise could have been a resultant of society's disapproval of his actions and possibly the breaking of ties between him and his community. Behrman did not elaborate on the circumstances that caused his tribulations, but one can infer. The prevalence of Jewish morals in Behrman's life experiences is exemplified by this moment. Judaism is present in most if not all aspects of life as described by Behrman in The Worcester Account. The aspect of being Jewish is something held onto by Behrman in his memoir as it had a heavy influence in his young life.

From reading The Worcester Account one acquires the sense that Behrman held onto his Jewish influences, he even hinted at the dominance of Judaism in the lives of his characters in "The Cold Wind and the Warm". However, The Worcester Account revolves daily life around a strong Jewish morality. Realizing that his audience is not primarily Jewish, he lessened the ambience of Judaism in his theater piece. By excluding a predominant Jewish theme in the play he reassured the plays inability to offend audience members or even impose the Jewish religion on them. In doing so he was able to increase the prospective viewing population which correlates with box office success.

A Need for Escape:

One of the most predominant themes in "The Cold Wind and the Warm" is the sense of escape. Whether it be from imposed predicaments, people, locations, situations, or just an escape for change, all of the characters express their willingness to move on either verbally or by action. This theme is relatable to the audience who look to plays to take them away from their lives, entertain them, and give them something to talk about. Behrman presented numerous occasions of people trying to escape in his memoir. Pertaining to an audience that enjoys literature, he provided them with an escape from life by letting them look into his own.

Applying the attractive relevance of escape in his memoir to his play allows the audience to draw inferences to themselves. Making the play relatable draws the audience closer and even draws a larger audience who can relate to the eagerness of escape if nothing else. Behrman knew sticking with this theme would attribute success to his theatrical performance.

The Worcester Account presents the reader with the desire to escape from the household. Behrman recalled his long trek to Lake Quinsigamond on summer days (*Worcester Account* 34). For one thing Behrman decided to escape the heat by going for a swim. The fact that he made make such a long effortful trip just to swim may infer to his need for escape from his house. The escape from the household makes its way into “The Cold Wind and the Warm,” as the setting usually takes place outside of Tobey’s home. Whether it is just outside his apartment, at another residence, or even in another city, the play is hardly set within the Behrman residence. In one instance Tobey is found outside on his front porch as his father is inside commencing with a religious practice. It is found out that Tobey may be waiting for a friend to go to the lake (Behrman, *Cold Wind* 84). As the play continues we find out that Tobey does not meet this friend. This may lead one to believe that he was outside to escape from his apartment or maybe even a temporary escape from his religion.

Both The Worcester Account and “The Cold Wind and the Warm” convey the escape from religion. In the memoir Behrman shed some light onto the fact that younger children were allowed a recess from certain religious practices on Yom Kippur, ecstatic the children headed downtown for entertainment (*Worcester Account* 96). The play also has the character Myra running off to New York to escape her religious obligation of belonging to the younger brother of her late husband (Behrman, *Cold Wind* 84). The play itself makes an escape from the Jewish religion that is dominant in the first two acts but diminishes by the third act. The only sign of the Jewish religion in the third act is the picture of the Ramov in Aunt Ida’s New York tenement

(Behrman, *Cold Wind* 109). The escape from religion is portrayed in real life with instances of divorce, atheism, and sometimes converting to another religion. Converting to another religion also offers an escape to something new.

Behrman also described the anxiousness of leaving the home for all children of Providence Street. He notes, "...the desire to sleep away from home was obsessive, and so was the curiosity about—and the desire to penetrate—the immense, ill-defined area known as ‘out of town (Behrman, *Worcester Account* 72).’” In this case the escape is not from a place, but to something new and exciting. Behrman, along with a childhood friend, slept away from home a couple times, once in a tower in a park and once in New York (*Worcester Account* 73-74). This escape to something new is prevalent within the play as Aunt Ida and Ren both make the move to New York (Behrman, *Cold Wind* 109). There is no utterance as to why they would like to go to New York beyond the implication that Aunt Ida plans on Ren going to City College in New York (Behrman, *Cold Wind* 19). By moving to New York they escape to a new and faster paced environment with the possibility of exploring new educational opportunities. This is directly relatable to many people who venture out into various parts of America for new experiences.

The escape from a situation is something relatable to all people. Everyone one has an instance in their life where they are in a predicament looking for a way out. The situation may be relatively small or large. Behrman revealed a time, when on a trolley, he overheard two elder men discussing the identity of another man in a rather heated debate. The two older men, knowing that Behrman spoke English, dragged him into his their argument. Behrman described the unrelenting feeling of wanting to remove him from the situation and expressed relief when the conductor did his work for him by revealing the identity of the man in question (*Worcester Account* 88-89). In “The Cold Wind and the Warm”, Willie escapes from his situation of being stuck in Worcester without the one woman he desires by moving to New York to be with her

(Behrman, *Cold Wind* 102-104). Fed up with his current disposition in New York, he conveys his desires to escape the hustle and bustle of New York and return to Worcester and live a simple life (Behrman, *Cold Wind* 122-124). Many people find themselves wanting to escape their current situation by changing professions and even their environment. This escape from one's current way of life is relative to many audience members. In an ultimate attempt at escape, both within the drama and in the memoir, Willie commits suicide. Behrman gave details of a defeated Willie Lavin breaking a glass window and slitting his throat with a piece of that glass after his family visited him in the hospital (*Worcester Account* 238). "The Cold Wind and the Warm" accounts for the act as Tobey and Jim Nightingale discuss Willie when they meet up in Worcester (Behrman, *Cold Wind* 140). Sparing some gruesome details, Behrman was able to relate to certain audience members who have dealt with cases of suicide. This powerful message of escape pulls at the heartstrings of the audience, bringing a deep sense of reality along with it.

The sense of escape is dominant in both The Worcester Account and "The Cold Wind and the Warm." This fact displays that Behrman was well aware that such a theme should make the transition when converting his memoir into a play. He knew that such a theme would draw emotional responses from his audience, who were more than likely to relate to at least one of the situations in the play. Moreover Behrman displayed what will work and what will not in a theatrical performance. Knowing that the play must have depth and a well-developed storyline, he shifted the focus from one character to another to keep the plot interesting. He lessened the presence of his religion for the performance in order to not offend anyone. Behrman also let a certain theme remain, knowing it would be something for the audience reflect upon. Having this keen insight he was able to render a successful theatrical production.

Plot Line Differences:

Upon comparison between “The Cold Wind and the Warm” and The Worcester Account many of the major plotlines were altered when making the transition from one media to the next. Some instances were changed to give the play and its associated characters more depth. It seems that Behrman changed contextual events to reflect changes he desired to make within the situations his life presented him. The real reason behind these changes remains unknown but their contributions to the success of the play will be explored.

As mentioned previously, the character Leah Long closely resembles Behrman’s recollection of Felice in The Worcester Account. Behrman informed the reader that Felice, after being involved in a matchmaking mistake, was quickly married off to another man (*Worcester Account* 121-123). Within the play Leah Long forms a relationship with Willie and ends up staying in Worcester with Aunt Ida as who still tries to find a match for her (Behrman, *Cold Wind* 47-69). One night she becomes romantically involved with Willie (Behrman, *Cold Wind* 100). Later we find out that she birthed a baby fathered by Willie (Behrman, *Cold Wind* 120). She decides to eventually marry Willie when he proposes (Behrman, *Cold Wind* 130-134). Behrman decided to give more background to a character that was to be involved with Willie Lavin. He also used her to add some complexity to the plot through her intersessions with Willie’s life. Rather than Willie being romantically involved with anyone, Behrman ties in more details from his memoir by including the detailed background of real life Felice into the interactive character Leah. In addition to making the play more personal, he added detail and moved the plot along. He even added events that would have an effect on the characters of the play.

Behrman added very subtle differences to give his characters traits making them stand out from one another. In some instances in “The Cold Wind and the Warm” Aunt Ida seems to

speak with an accent by the syntax of her speech. Willie, unable to understand the implications of Aunt Ida's advice, asks her for clarification, to which she replies, "What I mean you know (Behrman, *Cold Wind* 94)." Aunt Ida tells Willie to confront Leah, specifically she says to him, "So everything tell to Leah. She'll fix (Behrman, *Cold Wind* 95)." The way in which Behrman recalled his aunt in Chapter 6 of The Worcester Account did not attribute an accent to her speech. The play also attributes Willie Lavin with a habit of cracking his knuckles when in deep moments of thought (Behrman, *Cold Wind* 10, 37, 47, 77). Nowhere in his memoir did Behrman recall Willie cracking his knuckles. It seems that Behrman used this tactic to add depth to his characters, allowing one to distinguish who Aunt Ida and Willie Lavin are relative to other respective female and male characters on stage by the tendencies they exhibit.

Behrman mentioned his mother throughout The Worcester Account. He stated that his mother was frequently hospitalized and eventually died in a local hospital known as Saint Vincent's Hospital (Behrman, *Worcester Account* 39). Behrman also recalled the role of the dark angel of death in his mother's sickness and how he felt obligated to assist her in her struggles with the angel (*Worcester Account* 68). Eventually the Behrman family sent her off to see a specialist, Professor Jacobi, to cure her of her ailments; she ended up making several trips to see him in New York (*Worcester Account* 71). In "The Cold Wind and the Warm," Tobey only makes mention to his mother twice throughout the entire play. Tobey, after hearing the sound of the streetcar, believes that his mother may be getting off at the streetcar. Bewildered, he says, "Somebody's getting off. Could it be Mother?" Willie letting him down easy tells him, "Oh no. She's not expected yet (Behrman, *Cold Wind* 43-44)." This event can be connected to Behrman's actual mother making the trips to New York to see the specialist, seeing as how she would probably take the streetcar to get to the train station to take her to New York. However the absence of a mother may be a playwright's technique to add another emotional element to the

play. Behrman again added some character depth to Tobey. Tobey, being a young child of twelve and lacking a maternal presence at home, makes the audience sympathize with him. This is further emphasized when Tobey discusses his mother's passing with his father, Mr. Sachar. About a year and a half later Tobey hears his father praying and asks him why the angels he prays to were unable to save his wife, Tobey's mother, inquiring if there is a limited power associated with being good (Behrman, *Cold Wind* 101-102). The audience can sense the innocence in his rationalization of the struggle between good and evil. The inference that his mother has died adds to the emotional affect Tobey has on the audience when he is present on the stage. This may be interpreted to set up the audience to further sympathize with the character Tobey when Willie commits suicide. Again it is seen that Behrman added depth and detail to the characters and their circumstances in the play in order to get at the hearts of his audience.

There are moments within the play that reflect Samuel Behrman's innermost desires which he was most likely unable to pursue. He also chose certain instances with intentions of boosting the feel of the play. Behrman used Tobey to do something he wishes he could have done for his best friend Willie Lavin. Behrman once overheard a conversation between Willie and his father, who discussed Willie's desires to tell Myra that her husband to be is dying of diabetes. Thinking from a religiously moral perspective, Mr. Behrman advised Willie keep this information to himself, stating, "Do not take on the prerogatives of God (Behrman, *Worcester Account* 23-25)." The Worcester Account makes no mention to Willie confronting Myra of and informing her of the sickness of her husband to be. It is assumed that it did not happen because Myra married Dan and he eventually died of diabetes (Behrman, *Worcester Account* 27). "The Cold Wind and the Warm" has a similar scene where Mr. Sachar and Willie are discussing Myra's situation and the same advice is given (Behrman, *Cold Wind* 32-34). In the following scene Tobey gives Dan advice about how to fight off the Angel of Death, saying that he knows

the angel is after him. He then tells Willie he had to tell Dan because he overheard his father advising Willie not to (Behrman, *Cold Wind* 39). This moment exemplifies the camaraderie that the older Tobey has for Willie. The age difference between Tobey and Willie stresses a mentoring relationship between the two and that Tobey as a loyal companion will do anything for Willie. This again makes the eventual suicide much more heart wrenching for the audience who witness the companionship developed over the years come to an end. For a brief period in his childhood Behrman desired to play the piano. He disclosed the information with Willie Lavin who soon allocated the resources for Behrman to pursue his interest, namely a room with a piano, and an instructor (*Worcester Account* 158). Behrman so desired learning to play the piano that he referred to it as a career (*Worcester Account* 159). His lessons were cut short when his brother found out that Willie was paying for Behrman's lessons and demanded him to stop (*Worcester Account* 163-165). It seems that his desire made its way into the memoir. In parts of the play the character Tobey is heard practicing the piano (Behrman, *Cold Wind* 92). Years later the audience finds out that Tobey has been trying to find work as a composer in New York. Willie has a conversation over the phone with Tobey in which we hear Willie exclaim that Tobey is to have his first performance (Behrman, *Cold Wind* 136). Besides adding more depth to the character Tobey, Behrman allowed for growth of his characters outside of the contextual plot. This captures the audience's sincerity as they watch Tobey grow up and pursue his dreams. Tragedy strikes Tobey when Willie commits suicide and we find Tobey blaming himself for Willie's death. He believes that if he followed Willie back to Worcester he could have prevented Willie's suicide. Tobey has the utmost most difficulty coping with the fact that he did not follow Willie because he went to oversee a performance that used the music he had written (Behrman, *Cold Wind* 140-141). It is tragic for the audience to see a character who has made growth outside of the main plot of the play get sucked into the downfall of a friend, ultimately attributing

fault to himself. It also renders a relatable situation where some may blame themselves for events that have taken place.

It is found that Behrman used the plotline differentials between the play and the memoir to accomplish two main objectives. Using subtle differences he attributed traits to specific characters, making them stand out and possess qualities relatable to audience members. He also used external factors to affect his audience on an emotional level. Behrman was thus able to generate a simple, easy to follow play intended to establish emotional ties with the viewing audience. At the end of the play the audience is able to understand what happened and discuss with one another how the play affected them. Leaving the audience with something to talk about is pivotal to the success of the play.

Conclusion:

Upon close comparison between The Worcester Account and “The Cold Wind and the Warm” one finds that Samuel Behrman made various changes to adapt the context of his memoir to generate a worthy theatrical performance. From a literary perspective, he altered the focus of his play to allow for a fluid plot line easy for the audience to follow. His memoir presents hints of a constructed plot line but there are no smooth transitions from the material presented in one chapter to the information presented in the next. Behrman decided to keep pivotal features of his childhood but water them down, accounting for the diversity in beliefs of his viewing audience. He also wanted to make certain aspects of the play relatable to a general audience, allowing the plot to give audience members something to reflect upon either during or after the play. Comparing the context of both the play and the memoir there are differences in the events taking place. This compensates for thematic changes generated by the necessities of a theater piece. It also allowed Behrman to relive his life as he desired. Regardless of the actual thought process

driving changes to be made, the changes demonstrate the decisions made by playwrights composing any performance. This case focuses on what is assumed to be correct decisions, confirmed by the success of the production.

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Appendix

<p>Streets:</p> <ul style="list-style-type: none"> • Providence Street • Main Street • Winter Street • Waverly Street • Jefferson Street • South Street • Harding Street • Pleasant Street • Front Street • Shrewsbury Street • Belmont Street 	<p>Schools:</p> <ul style="list-style-type: none"> • Holy Cross • Classical High School • Worcester Polytechnic Institute • Providence Street School • Worcester Academy • Clark College 	<p>Homes:</p> <ul style="list-style-type: none"> • The Behrman Residence • Maccabees Social Club • The Crompton House • The Wolfson mansion 	<p>Recreational Areas:</p> <ul style="list-style-type: none"> • Lake Quinsigamond • The Worcester Theatre • Jerry Daly's bathhouse • Lincoln Park* • Coburn's BoatHouse • White City Amusement Park
<p>Religious Centers:</p> <ul style="list-style-type: none"> • Providence Street Synagogue • Balbirishocker Schul • Polish Catholic Church 	<p>Hospitals:</p> <ul style="list-style-type: none"> • Saint Vincent's Hospital • State Insane Asylum** • State Lunatic Hospital** 	<p>Businesses:</p> <ul style="list-style-type: none"> • Winter Street Grocery Store • Elkind's Drugstore • "The Shoe Mart" • "Rebboli's" • Easton's • Emma Goldman's Ice Cream Parlor • Crompton and Knowles • Glaobe Manufacturing Co.* • Lavin and Lupkin's Drygood Store 	<p>Other:</p> <ul style="list-style-type: none"> • Union Station • Slater Building • City Hall • Worcester Public Library • Horticulture Hall • Mechanic's Hall • Bancroft Tower

Table 1: Locations Mentioned In The Worcester Account:

*Location not mentioned in The Worcester Account but is relevant to other locations

**Discrepancy in Behrman's reference. For additional information see map Comments and Issues section of this report.



Figure 1: Providence Street School and Intersection (Worcester Atlas, 1896)



Figure 2: State Lunatic Hospital (Worcester Atlas, 1896)

NOTE: It was assumed that an error was made in the production of this map. The road that seems to divide the hospital's territory should be Plantation Street not Pleasant Street.

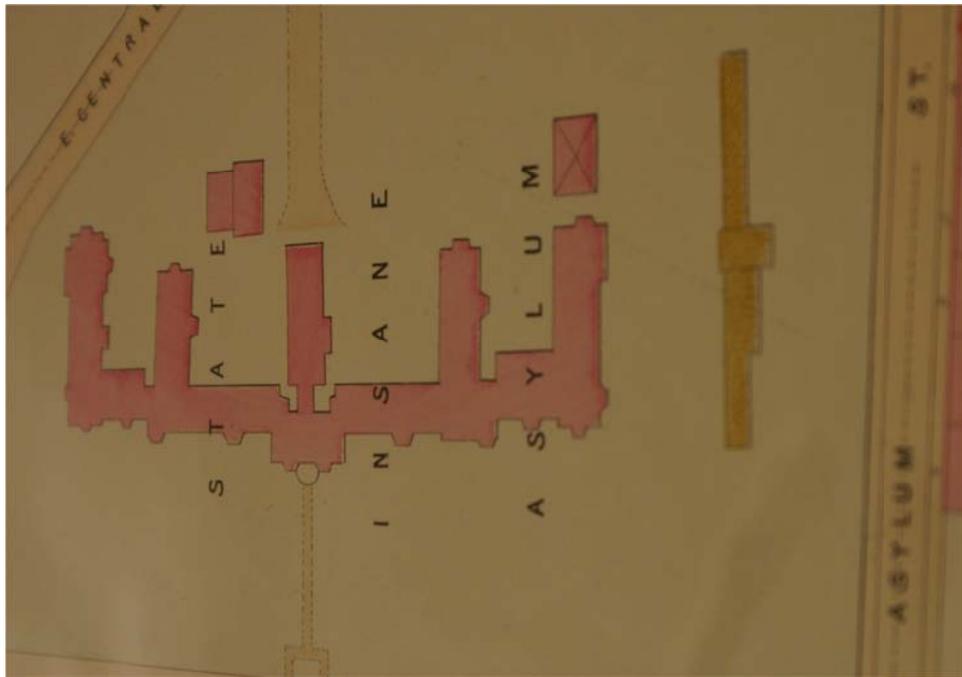


Figure 3: State Insane Asylum (Worcester Atlas, 1896)

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