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JEWISH WORSHIP AS ENVIRONMENT FOR ENCOUNTER

by

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Thesis submitted in partial fulfillment  
of the requirement for the Degree of  
Master of Arts in Hebrew Letters and  
Ordination

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Referee: Dr. Norman Mirsky  
Co-Referee: Rev. Lowell McCoy

## Digest

The terms "environment" and "encounter" refer to different aspects of communication, which is simply a process of getting a message from a source to a receiver. Simultaneously with the development of highly complex new technological media of communication has come an appreciation and an awareness of the complexity of the interpersonal communication process. "Environment" is used to encompass all forms of communication, both natural and man-made, and includes within it the notion that we receive messages from our environment. Allowing this message to be a reaction within us, a sign, a film sunshine, or the color and layout of a room are all environmental forms of communication. "Encounter" is used specifically to refer to the verbal and non-verbal forms of communication which we send and receive from other people in our environment.

The intent of this thesis is to demonstrate the use of the Jewish worship service as the environment in which encounter might take place. The thesis is premised on both the need for new forms of worship and the need for increased and more authentic interpersonal communication.

The thesis itself is seen as both the "message" and the "medium." Chapter One contains the theoretical message or

rationale behind the attempt to synthesize environment and encounter within the Jewish worship format. Chapter Two consists of the medium for the experiential understanding of the concepts developed in Chapter One. Chapter Two is in the form of a script for a Sabbath service utilizing both environmental and encounter modes of communication. The script consists of both the written words and the audio-visual supplementary material, along with production notes.

Chapter Three presents in outline form the suggested steps for creating other experiential Jewish worship services. This outline and the bibliography which follows should facilitate the reader's task of forming his own service, should that be his or her desire.

The intent of the thesis is to invite the reader to consider a theoretical framework for the formation of new forms of Jewish worship. The invitation is threefold: first, the theoretical understanding; second, the experiential understanding; and third, the guidelines for the reader to create his own experience. The reader is invited to embody the words spoken at Sinai, "We shall do and We shall understand."

### Acknowledgments

The development of an idea or theoretical framework starts with the felt need and a fertile ground of ideas and experimentation, then needs both specific impetus and an environment which presents the optimum mixture of support and frustration needed in the growth process.

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## I INTRODUCTION AND RATIONALE

### Environment for Encounter

Speaking before the Biennial Convention of the Union of American Hebrew Congregations, Rabbi Maurice N. Eisendrath articulated the need for daring and diligent attempts to create authentic forms of Jewish worship for our times. In his presidential address to that assembly, Rabbi Eisendrath spoke of a study which found that less than four percent of our co-religionists attend public worship services on a regular basis.<sup>1</sup>

In no uncertain terms, Rabbi Eisendrath spoke of the crucial need for

Unlimited experimentation--and not merely changing "Thou" to "You," or reducing the flight of the spirit to mere pedestrian lingo, or reintroducing Aliyahs and Hakafot, but widespread research, the coopting of the finest minds and souls in the realm of poetry, drama, art, are requisite for that revision of liturgy which will win from our contemporaries a more satisfying response.<sup>2</sup>

Recognizing the vital need for change, Rabbi Eisendrath also called for the retaining of our historical past. "Nor dare we forget the warning of the Yiddish poet, Segalovitzh, that 'man must not be born with no yesterday in his heart.'"<sup>3</sup> The essence of Rabbi Eisendrath's message is that we must allow for and encourage change, while still maintaining our con-



nection with the past experience of Jewish tradition. The past, Rabbi Eisendrath would seem to maintain, is potentially helpful inasmuch as we can use it to address our contemporary needs.

The central issue of contemporary attempts at Jewish worship is the tension between past tradition and present experience. Arguments both pro and con about creative worship and about the types of that worship all are based on this tension between past and present. The argument about the amount of Hebrew and traditional ritual is about the balance of these past items with present tense issues; the arguments about the use of secular symbols and music is another aspect of the same problem.

The tension between past and present is not new to Jewish life. Ellis Rivkin of the Hebrew Union College writes: "Judaism is . . . the prototype of religions that simultaneously undergird continuity and change. Thus when historical processes were relatively repetitive, Judaism affirmed its commitment to tradition and an immutable revelation; when they churned with novelty, Judaism fashioned new forms."<sup>4</sup> What is new about this tension for Jewish existence is what is true for mankind in general.

Change is not new to mankind, but there is considerable

opinion pointing toward a rather unique quality and quantity to the change that exists and that we are now experiencing. Put rather succinctly, "for the first time in the history of mankind, man finds himself in a position where rather than needing to adapt himself to an existing order, he must be able to adapt himself to a series of changing orders."<sup>5</sup> The rapidity of this change causes what Alvin Toffler terms "Future Shock." "The concept of future shock . . . strongly suggests that there must be balance, not merely between rates of change in different sectors, but between the pace of environmental change and the limited pace of human response. For future shock grows out of the increasing lag between the two."<sup>6</sup>

The overall thrust of this rapid increase in technological and social change is to virtually erase the old beliefs, roles and standards that the individual used as support in coping with his world. In an apparent paradoxical manner, the relative affluence and physical security for the individual fails to provide support the individual needs. Carl Rodgers, a psychologist active in the development of the encounter group phenomena, describes the problem for the individual: "For the first time, he is freed to become aware of his isolation, aware of his alienation, aware of the fact

that he is, during most of his life, a role interacting with other roles . . . so he is seeking, with great determination and inventiveness, ways of modifying this existential loneliness."<sup>7</sup>

One of the means the individual has chosen to modify the existential loneliness is to resort to some type of therapy or counselling situation, be it individual psychotherapy or group encounter situations. William Schofield has labeled "philosophical neurosis" the complaint more and more people are coming to therapists with:

These seekers for help suffer a freedom from complaint. The absence of conflicts, frustrations, and symptoms brings a painful awareness: of absence---the absence of faith, of commitment, of meaning, of the need to search out personal, ultimate values, or of the need to live comfortably and meaningfully each day in the face of final uncertainty.

Erich Fromm distinguishes between two forms of freedom, "freedom from" and "freedom to." Modern man is, for Fromm, caught in the transition: "He has become free from the external bonds that would prevent him from doing and thinking as he sees fit. He would be free to act according to his own will, if he knew what he wanted, thought and felt. But he does not know."<sup>9</sup> For Fromm, "positive freedom consists in the spontaneous activity of the total, integrated personality."<sup>10</sup>

Fromm further points out that the Latin root for

spontaneous is "sponte," meaning "of one's free will."<sup>11</sup> The problem, of course, with spontaneity is that we become conditioned by society, parents and teachers to respond to their expectation rather than from our own free will.

There is some irony in the thrust of contemporary change which makes us face up to our own powers to deal with our own lives, and our initial inability to handle that freedom and responsibility. The old values, roles and standards are no longer operative, thus forcing the individual to make his or her own choices. The individual walking into a modern supermarket is beset with decisions even within a narrow range of a given item such as bread, milk or soap.

The whole thrust of the new "therapies" and group phenomena is that the individual must become responsible for his or her own behaviour. William Glasser, the author of Reality Therapy, defines responsibility as "the ability to fulfill one's needs, and to do so in a way that does not deprive others of the ability to fulfill their needs."<sup>12</sup> Fritz Perls, the acknowledged founder of Gestalt Therapy, sees maturation as the process of taking responsibility for oneself: "The process of maturation is the transformation from environmental support to self support."<sup>13</sup> Perls sees responsibility as being very much aware of one's self: "Full identification

with yourself can take place if you are willing to take full responsibility--response-ability--for yourself, for your actions, feelings, thoughts; and if you stop mixing up responsibility with obligation."<sup>14</sup>

The essence of these new approaches to mental and emotional health is that the individual must, while acknowledging the past, assume full responsibility for his or her own actions in the present. The ability to meet oneself and others in a spontaneous self-responsible mode has come to be called "encounter" by people involved in the group phenomena.

While attempting to live in the present, or the "here and now," the individual becomes aware of his environment, and often how this environment tends to act against his or her own ability to be oneself. Studies have shown how the environment might affect the communication process.<sup>15</sup> Edward T. Hall writes: "The relationship between man and the cultural dimension is one in which both man and his environment participate in molding each other."<sup>16</sup> We have already touched on how the changes in the environment have thrust man into a very much present-centered existence.

The problem of Jewish worship which we have mentioned as being the product of the tension between the past and the present is very much the problem of how to live in the "here

and now" while maintaining a link with the historical tradition of Judaism. The problem perhaps becomes clearer and even solvable if we express it as the problem of living in the present tense while being in an historical environment. Environments would seem by definition almost to be past tense, as they in effect have been established prior to the present moment.

Abraham Joshua Heschel deals with the problem of present versus past in the traditional Jewish terms of keva and kavanah; keva being the fixed ritual; kavanah being the spontaneous response. Heschel describes the problem of Jewish worship:

Jewish prayer is guided by two opposite principles: order and outburst, regularity and spontaneity, uniformity and individuality, law and freedom. These principles are the two poles about which Jewish prayer revolves. Since each of the two moves in the opposite direction, equilibrium can only be maintained if both are of equal force. However, the pole of regularity usually proves to be stronger than the pole of spontaneity, and as a result, there is a perpetual danger of prayer becoming a mere habit, a mechanical performance, an exercise in repetitiousness. . . . how to maintain the reciprocity of tradition and freedom.<sup>17</sup>

Using Heschel's terms, our problem becomes one of restructuring the tradition keva or fixed liturgy, so as to both maintain our link with the richness of our tradition and to allow the worshipper to exercise his kavanah or spontaneity. In other words, our problem becomes one of establishing an

environment in which "encounter" can take place.

Fritz Perls has taken Freud's concept of "thinking is trial work" and has read this to mean: "'Thinking is rehearsing.'" Thinking is rehearsing in fantasy for the role you have to play in society."<sup>18</sup> Out of this understanding Perls and others have evolved "exercises" to help individual actually act out, rather than intellectualize about, their emotions.

Harvey Cox, the Protestant theologian, has brought these exercises into the religious realm. Cox speaks of the concepts of festivity and fantasy. "Festivity is a human form of play through which man appropriates an extended area of life, including the past, into his own experience . . . If festivity enables man to enlarge his experience by reliving events of the past, fantasy is a form of play that extends the frontiers of the future."<sup>19</sup>

Festivity and fantasy are ways of creating an environment for encounter, in that they allow for a present tense means of getting into the past. Cox, in effect, brings us to see worship, or in his terms "celebration," as being therapeutic in helping man deal with the present problems of adapting on a continuous basis to an ever-changing environment:

If he is to survive man must be both innovative and adaptive. He must draw from the richest wealth of experience available to him and must never be bound to existing formulas for solving problems. Festivity, by breaking routine and opening man to the past, enlarges his experience and reduces his provincialism. Fantasy opens doors that merely empirical calculation ignores. It widens the possibilities for innovation. Together, festivity and fantasy enable man to experience his present in a richer, more joyful way, and more creative way.<sup>20</sup>

The establishment of Jewish worship as an environment for encounter has a twofold purpose. The first is in helping the modern Jew adapt to an ever-changing external environment; the second is facilitating the continual existence and development of Judaism. Ellis Rivkin writes that when the external conditions changed so did Judaism: "In each instance Judaism underwent a transformation that was characterized by the relinquishing of some elements of the previous Judaism and the weaving into a new form of Judaism the crucial motifs of the surrounding cultures and civilization."<sup>21</sup> The fabric of Jewish worship suitable to contemporary man is a weaving of the past tradition and the needs of our days into an environment for encounter.



"Because It's the Sabbath": A Rationale

Having spoken of Jewish worship as the interweaving of the past (environment) and the present (encounter), it would now be appropriate to describe the rationale and development of a specific worship service constructed on the theory that we have presented. The specific service written by this writer as an integral part of this rabbinic thesis is entitled "Because It's the Sabbath." (Originally, it was "Because It's the Sabbath It Turns Me On," but the last phrase was dropped because of its drug implications. The title was suggested by the Beatle song used in the service, "Because the World Is Round, It Turns Me On.")

The initial decision to create a Sabbath service led to a study of the Sabbath itself. Abraham Joshua Heschel's The Sabbath became a fertile field of ideas and information about the Sabbath and its treatment within the tradition. Perhaps the key concept that comes from Heschel's work is expressed in his words: "The Sabbath itself is a sanctuary which we build, a sanctuary in time."<sup>22</sup>

Heschel writes further, "the primary awareness is one of our being within the Sabbath rather than of the Sabbath being within us."<sup>23</sup> This awareness, along with the concept of a sanctuary, leads well into seeing the Sabbath as an environment

in which we sanctify the present moment.

The Sabbath service then becomes a microcosm of the Sabbath, an encapsulated hour of Sabbath experience. The task then becomes one of arranging our environment in such a way as to allow for a "here and now" experience representative of the Sabbath itself.

Although the Sabbath is rich with possible themes around which to develop a service, two main themes were chosen to be interwoven within the service just as they are interwoven into the Shabbat. These two themes are that of the Sabbath as the seventh day of creation, and that of the Sabbath as a bride.

As Heschel paints the picture, the rabbinical mind saw the seventh day as the day in which menucha was created. "Menucha which we usually render with 'rest' means here much more than withdrawal from labor and exertion, more than freedom from toil, strain or activity of any kind. . . . To the biblical mind menucha is the same as happiness and stillness, as peace and harmony."<sup>24</sup>

The rabbis also developed the image of the Sabbath as a bride, with its celebration being quite analogous to the wedding celebration. Indeed, the Hebrew word kadosh, or "holy," is used in connection with both the Sabbath and the marriage

contract.<sup>25</sup> The joyous celebration of the wedding ceremony sets a joyous tone for the Sabbath celebration.

Thus we have the two themes of creation and Sabbath bride, with the concurrent emotional states of menucha and joyous celebration. Within a Sabbath environment for encounter, the two themes are the shaping principles used to build the environment in which the participant would be able to experience the menucha and joy of the Sabbath.

The tools used to build this environment are the secular technology of projected slides and recorded music, along with dramatization, and encounter group exercises. Much of the traditional service structure and some specific ritual and liturgical items are retained in the service, although in somewhat different configurations.

The service begins with the introduction of the main themes of creation and the Sabbath bride through the use of slides and recorded music. The six days of work are symbolically presented through loud music and quickly changing slides. The Beatle song "It's Been a Hard Day's Night" was chosen because it musically and lyrically describes the six days of work, and because it alludes to a man returning home to his wife. Forty-nine slides correspond to the repetition of the number seven, the number of days in the week. Each

seventh slide is symbolic of the Sabbath, serving as a hint and anticipation of the approach of the seventh day. A reading about the Sabbath follows with a much slower pace and is accompanied with but four slides dealing with the Sabbath.

The traditional song, "Lecha Dodi," "Come, My Beloved, the Sabbath Bride to Meet," is sung, while the slides present representations of the bride and groom and wedding scenes. The sequence ends with slides of Sabbath candles and the woman lighting the candles. The service then introduces the man reading the English of "Lecha Dodi," and then the woman lighting the candles.

The theme of creation is then picked up both musically and pictorially as the seven days of creation are symbolized. Creation is then celebrated by music and slides through a rather soft melody and slides depicting the beauty of the natural world.

The Sabbath as bride theme is enacted by the means of a dramatized wedding of the Sabbath bride and Israel, the groom. The congregation participates in the ceremony through other means: the responsive reading written or assembled for the occasion. This responsive reading weaves in the account of the seven days of the creation with the seven wedding benedictions.

Having combined the two main themes, the effort is now made to combine the two underlying emotional responses of menucha and joy. The vehicle used in the service is the concept of love and interpersonal encounter. The wedding vow is the Shema which immediately leads into the "And thou shalt love . . . ." Slides accompany the congregational recitation of this prayer, and then an encounter experience follows. The worshippers have been sitting in small groups of ten people--the minyan--and are asked to experience each other. A silent devotion allows for the individual to be alone within a supportative community.

The Adoration and closing hymn draw the experience to a close, as the congregation draws together in one large circle or in their small, ten-member groups. The circle represents continuity on a variety of levels: the continuity of time, the continuity of life which flows from birth through death but allows for the birth of the next generation which keeps the continuity going. Finally, the circle also represents the weekly cycle of six days of creation followed by the Sabbath followed by another six days of creation, and so on.

The attempt in the last few pages was to paint the broad picture of the service and thematic development. The details of the service are in the script and brief production notes.

FOOTNOTES

<sup>1</sup>Rabbi Maurice N. Eisendrath, The State of Our Union; (New York: Union of American Hebrew Congregations, 1969), p. 6.

<sup>2</sup>Ibid., p. 8.

<sup>3</sup>Ibid., p. 7.

<sup>4</sup>Ellis Rivkin, "Judaism and the God of History," in Dimensions (New York: UAHC, Summer, 1967), p. 11.

<sup>5</sup>Arnold R. Beisser, "The Paradoxical Theory of Change," in Gestalt Therapy Now (Palo Alto: Science and Behaviour Books, 1970), p. 79.

<sup>6</sup>Alvin Toffler, Future Shock (New York, Random House, 1970) p. 5.

<sup>7</sup>Carl Rodgers, "Interpersonal Relationships: U. S. A. 2000," in Journal of Applied Behavioural Science (Vol. 4, No. 3, 1965), p. 202.

<sup>8</sup>William Schofield, Psychotherapy; the Purchase of Friendship (Englewood Cliffs, N. J.: Prentice-Hall, 1964), p. 150.

<sup>9</sup>Erich Fromm, Escape from Freedom (New York: Avon, 1967), p. 281.

<sup>10</sup>Ibid., p. 284.

<sup>11</sup>Ibid.

<sup>12</sup>William Glasser, Reality Therapy (New York, Harper & Row, 1965), p. 13.

<sup>13</sup>Frederick S. Perls, Gestalt Therapy Verbatim (Lafayette, California: Real People Press, 1969), p. 29.

<sup>14</sup>Perls, "Four Lectures," in Gestalt Therapy Now, pp. 29-30.

<sup>15</sup>A. H. Maslow and N. L. Mintz, "Effects of Esthetic Surroundings," in Interpersonal Communication, ed. by Dean

Barnlund (Boston: Houghton Mifflin, 1968), p. 543.

<sup>16</sup>Edward T. Hall, The Hidden Dimension (New York: Doubleday, 1969), p. 4.

<sup>17</sup>Abraham Joshua Heschel, "The Spirit of Prayer," in Proceedings of the Rabbinical Assembly of America (Vol. XVII, 1953), pp. 164-165.

<sup>18</sup>Perls, "Four Lectures," op cit., p. 16.

<sup>19</sup>Harvey Cox, The Feast of Fools (Cambridge: Harvard Univ. Press, 1969), pp. 7-8.

<sup>20</sup>Ibid., p. 12.

<sup>21</sup>Rivkin, p. 13.

<sup>22</sup>Heschel, The Sabbath (New York: Farrar, Strauss & Young, 1951), p. 29.

<sup>23</sup>Ibid., p. 21.

<sup>24</sup>Ibid., p. 23.

<sup>25</sup>Ibid., p. 54-55.

II "BECAUSE IT'S THE SABBATH":

A MULTI-MEDIA SABBATH ENVIRONMENT FOR ENCOUNTER



Readings about the Sabbath Bride

Says Rabbi Shimeon ben Yochai:

After the work of creation was completed, the Seventh Day pleaded: "Master of the universe, all Thou hast created is in couples; to every day of the week Thou gavest a mate; only I was left alone." And God answered: "The Community of Israel will be your mate."

That promise was not forgotten. When the people of Israel stood before the mountain of Sinai, the Lord said to them:

"Remember that I said to the Sabbath: 'The Community of Israel is your mate.' Hence: "Remember the Sabbath day to sanctify it." (Exodus 20:8) The Hebrew word le-kadesh, "to sanctify," means in the language of the Talmud "to consecrate a woman, to betroth." Thus the meaning of that word on Sinai was to impress upon Israel the fact that their destiny is to be the groom of the sacred day--the commandment to espouse the seventh day.

--Rabbi Abraham Joshua Heschel  
on Genesis Rabbah 11, 8

Beloved, come, the bride to meet,

The princess Sabbath let us greet.

Come, to the Sabbath greetings bring,

For it is blessing's constant spring:

Of old ordained, divinely taught,

Last in creation, first in thought.

Beloved, come the bride to meet

The princess Sabbath let us greet.

--Union Prayer Book

The Children of Israel shall keep the Sabbath to observe the Sabbath throughout their generations as a perpetual covenant. It is a sign between Me and the Children of Israel forever.

--Union Prayer Book

Environmental controlA. The start

House lights on

B. Kabbalat Shabbat

House lights off

Slide projector #1

Slides I (1-49)

Tape: "It's Been  
a Hard Day's Night"

Incense is lit around  
the room

Tape: Reading from

The Sabbath

slides I (50-53)

Tape: "Lecha Dodi"

Slides I (54-68)

Tape off; hold on

slide 68

The action and the spoken scriptA. The start

(The worshippers enter and sit  
in groups of ten, reading si-  
lently the preparatory material)

B. Kabbalat Shabbat

(Depiction of the work week, with  
hints of the Sabbath)

(The Sabbath is distinct from the  
other days)

(The Sabbath bride and groom,  
wedding scenes and woman light-  
ing Sabbath candles)

Israel the groom:

Beloved, come, the bride to meet,  
The Princess Sabbath let us greet.  
Come, to the Sabbath greetings  
bring,

For it is blessing's constant  
spring:

Of old ordained, divinely taught,  
Last in creation, first in thought.  
Beloved, come, the bride to meet,  
The Princess Sabbath let us greet.  
Arouse thyself, awake and shine,  
Thy light has come, the light  
divine;

Awake and sing, and over thee  
The glory of the Lord shall be  
Beloved, come, the bride to meet,  
The Sabbath Princess let us greet.

Crown of thy husband, come in  
peace;

Let joy and gladsome song in-  
crease.

Among His faithful, sorrow-  
tried,

His chosen people,--come, o  
bride.

Beloved, come, the bride to meet,  
The Sabbath Princess let us greet.

The Sabbath bride:

Come, let us welcome the Sabbath,  
May its radiance illumine  
our hearts as we kindle these  
tapers. Light is the symbol  
of the divine. The Lord is  
my light and my salvation.  
Light is the symbol of the di-  
vine in man. The spirit of  
man is the light of the Lord.  
Light is the symbol of the di-  
vine law. For the command-  
ment is a lamp and the law is  
a light. Light is the sym-  
bol of Israel's mission. I,  
the Lord, have set thee for  
a covenant of the people, for  
a light unto the nations.  
Therefore, in the spirit of  
our ancient tradition that  
hallows and unites Israel in  
all lands and all ages, do we  
now kindle the Sabbath lights.

ברוך אתה יהוה אלהינו יהוה אחד  
ברוך אתה יהוה אלהינו יהוה אחד  
Blessed art Thou, O Lord our  
God, King of the universe,  
who hast sanctified us by  
Thy laws and commanded us  
to kindle the Sabbath light.  
May the Lord bless us with  
Sabbath joy. May the Lord  
bless us with Sabbath holi-  
ness. May the Lord bless  
us with Sabbath peace. Amen.

Projector #1 off

(Several moments pass allowing  
for the impact of the light  
of the candles)

C. "Anniversary of Creation"

Soloist: "Vaye-  
hulu" (Hebrew)

Tape: "Creation epic"  
Slide Projectors #2  
& #3  
Slides IIA(1-7) &  
IIB(1-7)  
Projectors run in  
tandem

Tape: "Because the  
world is round"  
Slide Projectors #2  
& #3  
Slides IIA(8-19) &  
IIB(8-19)  
Projectors run in  
tandem

D. The wedding

House light on  
Chupah set up

C. "Anniversary of Creation"

Reader: "The heaven and earth  
were finished, and all their  
array. And on the seventh  
day God finished the work  
which He had been doing, and  
He ceased on the seventh day  
from all the work which He had  
been doing. And God blessed  
the seventh day and declared  
it holy, because on it God  
rested from all the work of  
creation which He had done.  
Such is the story of heaven  
and earth as they were created."

(Slides depicting the days of  
of creation are changed in  
conjunction with music de-  
scribing the days of creation)

(Slides celebrating the beauty  
and variety of the natural  
world of creation)

D. The wedding

("Rabbi," "bride," & "groom"  
are under chupah)

Bride: (Making eye contact with  
women around the room)  
I, the Sabbath bride, about to  
be united with Israel the

groom, invite all the women in the congregation to join me in this symbolic union by responding to the traditional call to worship, the Boruchu:

תְּרַחֵם יְיָ אֱלֹהֵינוּ בְּמִלְחָמָה

Praise ye the Lord, to whom all praise is due.

וְיִשְׁתַּחֲוֶה לְפָנָיו כָּל בְּרִיָּה וְכָל חַיָּה וְכָל מִינֵי הַבְּרִיָּה

Praised be the Lord to whom all praise is due forever and ever.

Groom: I, Israel the groom, about to be united with the Sabbath my bride, invite all the men in the congregation to join me in this symbolic union by responding to the traditional call to worship, the Boruchu:

תְּרַחֵם יְיָ אֱלֹהֵינוּ בְּמִלְחָמָה

Praise ye the Lord, to whom all praise is due.

וְיִשְׁתַּחֲוֶה לְפָנָיו כָּל בְּרִיָּה וְכָל חַיָּה וְכָל מִינֵי הַבְּרִיָּה

Praised be the Lord to whom all praise is due forever and ever.

Rabbi: We learn in the Midrash that the Sabbath is like unto a bride. Just as a bride when she comes to her groom is lovely, bedecked and perfumed, so the Sabbath comes to Israel lovely and perfumed, as it is written: "And on the seventh day He ceased from work and He rested" (Exodus 31:17) and immediately afterwards we read:

"And He gave unto Moses kekalloto." The word "kekalloto" means "when He finished," but might also mean "as his bride," to teach us that just as a bride is lovely and bedecked, so is the Sabbath lovely and bedecked; just as a groom is dressed in his finest garments, so is man on the Sabbath day dressed in his finest garments. Just as a man rejoices all the days of the wedding feast, so does man rejoice on the Sabbath; just as the groom does no work on his wedding day, so does a man abstain from work on the Sabbath day: Therefore, the sages and ancient saints called the Sabbath a bride. (Heschel, The Sabbath, pp. 54-55)

In the Kiddush, we use wine to sanctify the Sabbath with the words, "Blessed art Thou, Who sanctifies the Sabbath." "Sanctification" is also the Hebrew word for marriage. Wine is also used in the marriage ceremony to sanctify the union of the couple.

Soloist on wind  
instrument play-  
ing the Kiddush.

Rabbi: We now rise to sanctify  
both this couple and Sabbath  
by singing together the Kid-  
dush.

Soloist leading the  
congregation from  
Union Prayer Book,  
p. 93.

(Congregation sings the Kiddush)

Soloist on wind in-

(Rabbi motions congregation to

strument again playing  
the Kiddush

be seated)

Rabbi: I now read the ketubah,  
or marriage document: "And  
the Children of Israel  
shall keep the Sabbath and  
observe it throughout their  
generations as an everlasting  
covenant. It is a sign be-  
tween me and the Children  
of Israel forever, for in  
six days the Lord made hea-  
ven and earth and on the  
seventh day He ceased from  
work and rested."

Vocal soloist: "VeShamru"

Rabbi: We now read responsive-  
ly the reading in the print-  
ed material you were given  
as you entered.

God said, "Let there be  
light"; and there was light.  
God saw how good the light  
was, and God separated the  
light from the darkness.  
God called the light day, and  
the darkness He called night.

Congregation: Praised be Thou,  
O Lord our God, King of the  
universe, Who hast created  
the fruit of the vine.

Rabbi: God made the expanse,  
and separated the water which  
was below the expanse from  
the water which was above  
the expanse. . . . God called  
the expanse sky.

Congregation: Praised be Thou,  
O Lord our God, King of the  
universe, Who hast created  
all things to Thy glory.



Rabbi: God said, "Let the water below the sky be gathered into one area, that the dry land may appear." And it was so. God called the dry land earth, and the gathering of the waters He called seas. And God said, "Let the earth sprout vegetation: seed-bearing plants, fruit trees of every kind on earth that bear fruit with the seed in it." And it was so.

Congregation: Praised be Thou,  
O Lord our God, King of the  
universe, Who hast created  
man.

Rabbi: God said, "Let there be lights in the expanse of the sky to separate days from night. They shall serve as signs for the set times--the days and years. And they shall serve as lights in the expanse of the sky to shine upon the earth." And it was so.

Congregation: Praised be Thou,  
O Lord our God, King of the  
universe, Who hast made man  
in Thine image, after Thy  
likeness, and out of his  
very self, Thou hast pre-  
pared unto him a perpetual  
fabric. Praised be Thou,  
O Lord, Who hast created man.

Rabbi: God said, "Let the waters bring forth swarms of living creatures, and birds that fly above the earth across the expanse of the sky." God blessed them saying,

"Be fertile and increase,  
fill the waters in the seas,  
and let the birds increase  
on the earth."

Congregation: May she who is  
childless, Zion, be exceed-  
ingly glad and rejoice when  
her children shall be reunited  
in her midst in joy.  
Praised be Thou, O Lord, Who  
gladdenest Zion through re-  
storing her children.

Rabbi: God made wild beasts of  
every kind and cattle of  
every kind, and all kinds of  
creeping things of the earth.  
And God said, "I will make  
man in my image, after my  
likeness. They shall rule  
the fish of the sea, and the  
birds of the sky, the cattle,  
the whole earth, and all the  
creeping things that creep  
on earth." And God created  
man in His image, in the i-  
mage of God, He created him;  
male and female He created  
them.

Congregation: Mayest Thou glad-  
den the beloved friends, as  
Thou didst gladden Thy crea-  
tures in the Garden of Eden  
in the time of yore. Praised  
be Thou, O Lord, Who glad-  
denest the bridegroom and the  
bride.

Rabbi: The heaven and the earth  
were finished, and all their  
array, and on the seventh  
day God finished the work  
which He had been doing, and  
He ceased on the seventh

day from all the work  
which He had done. And  
God blessed the seventh  
day and declared it holy,  
because on it God ceased  
from all the work which He  
had done.

Congregation: Praised be Thou,  
O Lord, King of the uni-  
verse, Who hast created joy  
and gladness, bridegroom  
and bride, rejoicing, song  
and pleasure, delight, love  
and brotherhood, peace and  
fellowship. Praised be  
Thou, O Lord, Who gladdenest  
the bridegroom and the bride.

Bride: Will the women in the  
congregation please join me  
in reciting the marriage  
vow, the Shema:

שמע ישראל יהוה אחד יהוה אחד יהוה אחד

Hear, O Israel: The Lord  
our God, the Lord is One.

Groom: Will the men in the  
congregation please join me  
in reciting the marriage  
vow, the Shema:

שמע ישראל יהוה אחד יהוה אחד יהוה אחד

Hear, O Israel: The Lord  
our God, the Lord is One.

Rabbi: Will the congregation  
please join with me in  
bearing witness to the unity  
of this couple, the Sabbath  
and Israel, as we rise to  
testify to the unity of God  
and this community. We  
recite together:

שמע ישראל יהוה אחד יהוה אחד יהוה אחד

House lights off  
Chupah removed

(The rabbi motions to the congregation to be seated)

E. "And thou shalt love"

Soloist (tape):

"veAhavta "

slide projectors #2 &  
#3

Slides I Ia (20-31) &  
I Ib (20-31)

Slides shown simultaneously through Hebrew and English

(Slides depicting human to human love)

Rabbi: Let us say together:

[illegible]

Thou shalt love the Lord thy God, with all thy heart, with all thy soul, and with all thy might. And these words, which I command thee this day, shall be upon thy heart. Thou shalt teach them diligently unto thy children, and shalt speak of them when thou sittest in thy house, when thou walkest by the way, when thou liest down, and when thou risest up. Thou shalt bind them for a sign upon thy hands, and they shall be for frontlets between thine eyes. Thou shalt write them upon the doorposts of thy house and upon thy gates.

House lights on  
Projectors off

Rabbi: Of all of God's creations except one we are told that He looked and saw that they were good. Only of man was this final act of creation withheld. Only man, as a partner of God in this process of creation, was to complete his own act of creation. Individual man, however, cannot by himself finish his own creation. He needs others to look at him, and complete the task with the words, "And he looked and saw that it was good."

Within our small groups, we will join hands and compress our circles into two lines of five, pausing to look into each others' eyes, and without words, acknowledge of each other the good that we see in each others' eyes.

(They are given approximately five minutes)

Rabbi: In the words of tradition we are told that man was created only to give praise to God. Through his history, the Jew has used man means of expressing this praise to God. The gift and the blessing are both ways our forefathers praised God. Our ancestors gave us the blessing: "Blessed art Thou, O Lord our God, King of the universe, by Whose words everything came into being."

Pause now to think of a gift that you might give to the other members of the group, and for which we as a total congregation might recite the blessing: "Blessed art Thou, O Lord our God, King of the universe, by Whose words everything came into being." After a few moments, share with the group what your gift would be.

(They should be given approximately ten minutes)

Rabbi: Let us say together: "Blessed art Thou, O Lord our God, King of the universe, by Whose words everything came into being."

The Sabbath urges us to make peace, Shalom, with nature, with others, and with ourselves. We have seen the beauty of nature; we have noticed the peace of being with others; let us now take a few minutes, within the security of being with others, to come to peace with ourselves.

(Several minutes are allowed for silent devotion)

Soloist: "May the words of my mouth, and the meditations of my heart, be acceptable, unto Thee, O Lord, my Rock and my Redeemer."

F. ConclusionF. Conclusion

Rabbi: Moving slowly, please form one large circle around the room, or join hands in your group, for the Adoration.

Let us adore the ever-living God and render praise unto Him Who spread out the heavens and established the earth and Whose glory is revealed in the heavens above and Whose greatness is manifest throughout the world. He is our God; there is none else.

May the time not be distant, O God, when Thy name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. Fervently we pray that the day may come when all men shall invoke Thy name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, nor idolatry blind the eye, when all who dwell on earth shall know that to Thee alone every knee must bend and every tongue give homage. O may all, created in Thine image, recognize that they are brethren, so that, one in spirit and one in fellowship, they may be forever united before Thee. Then shall Thy kingdom be established on earth and the word of Thine ancient seer be fulfilled: The Lord will reign forever and ever.

Rabbi:

Birth is a beginning  
And life a destination  
But life is a journey.  
A going--a growing  
From state to stage.

From childhood to maturity  
And youth to age,  
From innocence to awareness  
And ignorance to knowing;  
From foolishness to discretion  
And then perhaps, to  
wisdom.

From weakness to strength  
Or strength to weakness--  
And, often back again.  
From health to sickness  
And back, we pray, to  
health  
again.

From offense to forgiveness,  
From loneliness to love,  
From joy to gratitude,  
From pain to compassion,  
And grief to understanding--  
From fear to faith.

From defeat to defeat to  
defeat--  
Until, looking backward or  
ahead,  
We see that victory lies  
Not at some high place along  
the way,  
But in having made the  
journey  
Stage by stage  
A sacred pilgrimage

Birth is a beginning  
And death a destination  
But life is a journey,





Production Notes

1. It is crucial to the success of this service that the worshippers are seated in groups of ten. The specific issue of sitting on chairs or on the floor is optional. The related issues of seating, the placing of equipment including screens and chupah should be decided in terms of the physical room, but visibility and clear vision is crucial, especially for the slide sections.

2. The slides, a list of which follow, are numbered and can be loaded into projectors. The Kodak Carousel projectors are suggested because of their reliability, ease of use and availability.

3. The service is meant to be flexible and allow for the local customs to be followed, and for the individual rabbi or congregation to innovate experimental aspects of their own. It would be wise for the congregation to use its traditional melodies.

4. The person operating the slide projectors must practice synchronizing the slides with the recording music so that the slides and music match as described in the script.

5. The tape is recorded in stereophonic sound for effect, but could be played through the amplification system of the synagogue. Special attention should be given to the "creation

epic" and adjustments made in volume, balance and tone so that the lyrics come out clearly.

6. The man and woman who are bride and groom should at least be able to read enough Hebrew for their parts, which include the lighting of the candles.

Basic List of Equipment and Props

1. Audio-visual

- a. Three 6' x 6' screens
- b. Three slide projectors with slide trays (remote control is desirable, as are zoom lenses)
- c. One stereo reel-to-reel tape recorder (or playback unit tied to amplifier)
- d. Tables and extension cords for equipment

2. Ceremonial

- a. Sabbath candles, with candle holders
- b. Matches for above
- c. Kiddush cup
- d. Chupah for ceremony
- e. Incense (A few sticks scattered around the room give a light aroma to change the environment. Be careful not to overdo this.)

Recorded Audio Portion on Tape

1. The Beatles, "A Hard Day's Night." United Artists  
(uas 6366).
2. The Beatles, "Because." Abbey Road (Apple SO-383).
3. Ganchoff, Cantor Maurice, "Lecha Dodi." Musica Hebraica  
Sabbath Liturgy (Hebrew Union College-School of Sacred  
Music).
4. Heschel, Abraham, selections from The Sabbath. (Read by  
Nicolas Lee Behrmann).
5. Incredible String Band, "Creation." Changing Horses  
(Elektra Eks 74057).

List of Slides in Sequence

I

1. Stop sign
2. Empty school hallway
3. Office building with a lot of windows
4. Junk yard with city in background
5. Ecology cartoon
6. Synagogue with swastika
7. Hand in blessing over Sabbath candles (right)
8. Mass production of hot dogs
9. Cartoon of traffic jam
10. Scores of people downtown
11. People in line in store
12. People with masks-white
13. Person rolled in ball
14. Hand in blessing over Sabbath candles (left)
15. "Grow an Herb garden" (looks like marijuana)
16. "Tower of Babble" (pile of pills)
17. Hundreds of cigarettes
18. "Remember how simple life used to be?"
19. A cluttered desk
20. Scores of perfume bottles
21. Two Sabbath candles

22. Man with statues (other people)
23. Square man--round hole
24. Man lying death-like in busy office
25. Laborer in boiler room
26. Man caught in in-out basket
27. Man rolled up in uptight ball
28. Challah and wine cup
29. "Buy!"
30. Golden credit card
31. Crowd in street
32. Sexy woman eyed
33. Mother and child
34. Woman in kitchen
35. Woman blessing candles
36. Collage: urban problems
37. Bored students
38. Black teachers: "Swartze is beautiful"
39. Computer: "Generation gap"
40. Father & son
41. Student-faculty
42. Sabbath symbols: Havdalah materials
43. Power fist
44. "Protest oppression of Soviet Jewry"

- 45. Anti-war march
  - 46. Israeli soldier at the Western Wall
  - 47. "Effete Snobs for Peace"
  - 48. Arab pushing Jew into sea
  - 49. Composite picture: slides 7, 14, 21, 28, 42
- 

- 50. Struggle: release from toil
  - 51. Six days of creation
  - 52. Father returning to family on Sabbath eve
  - 53. "Remember the Sabbath" (Hebrew)
- 

- 54. Man-woman
- 55. Man-woman
- 56. Man-woman
- 57. Bride-groom
- 58. Rabbi and couple in office
- 59. Wedding vow in words
- 60. Woodcut of wedding
- 61. Modern Orthodox wedding
- 62. Israeli traditional wedding
- 63. Painting of wedding
- 64. Modern Israeli wedding
- 65. Bride-groom kiss



- 45. Anti-war march
  - 46. Israeli soldier at the Western Wall
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- 61. Modern Orthodox wedding
- 62. Israeli traditional wedding
- 63. Painting of wedding
- 64. Modern Israeli wedding
- 65. Bride-groom kiss

- 66. Sabbath candles
  - 67. Woman blessing candles (same as 35)
  - 68. Repeat slide 49
- 

## II

### A.

- 1. "Creation of the World"
  - 2. Day and night
  - 3. Sky and clouds
  - 4. Lake and trees
  - 5. Heavenly constellation
  - 6. Birds flying in sky
  - 7. "What makes a woman?"
  - 8. Sabbath candles and Kiddush cup
- 

### B.

- 1. Creation mural
  - 2. Chaos
  - 3. Wave of sea
  - 4. Tall trees
  - 5. Stars, moon, etc.
  - 6. Dove of peace
  - 7. Man overlooking city
  - 8. Jewish star and peace symbol
- 
- 9. Girl blowing bubble
  - 10. Waves against rock
  - 11. Tree and reflection in water
  - 12. Footprints in dirt
  - 13. Tree branches
  - 14. Tree in water
  - 15. Lake lined with white birches

- 9. Bubble
- 10. Sky near sunset
- 11. Tree
- 12. Rock
- 13. Leaves
- 14. Pebbles in water
- 15. Waves against rock

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| 16. Rocky coast of Maine          | 16. Rocky coast of Maine         |
| 17. Stream under leaves           | 17. Stream                       |
| 18. Wild flowers                  | 18. Wild flowers and bee         |
| 19. Close-up of flowers           | 19. Flowers                      |
| 20. "God lives"                   | 20. Light ray from mountaintop   |
| <hr/>                             |                                  |
| 21. Hasidim at dance              | 21. Shlomo Carlbach              |
| 22. Men arguing                   | 22. Two children picking flowers |
| 23. Hasidim greeting each other   | 23. Hand offered to children     |
| 24. Grandfather and granddaughter | 24. Grandmother and baby         |
| 25. Group in circle               | 25. Couple                       |
| 26. Overlapping hands             | 26. Pony, girl, dog              |
| 27. Mother-daughter               | 27. Painter and children         |
| 28. Children dancing              | 28. Boy feeding sister           |
| 29. Three men and a cat           | 29. Woman and children           |
| 30. Father-son                    | 30. Parents and grandmother      |
| 31. Man and woman in sunset       | 31. Elderly couple, ice cream    |
| 32. Mother-baby                   | 32. Mother-baby                  |

## III GUIDELINES FOR THE CONSTRUCTION OF A WORSHIP ENVIRONMENT

A.

The worshipper receives many messages from the environment in which the worship service is held. The questions which follow ask whether or not these messages are congruent with what we want the message of the service to be and point toward ways of making the messages congruent with each other.

1. What is the main theme of the service? What are the subthemes associated with it?

2. What emotions and moods are associated with the main and subthemes?

3. What is the mood set by the environment in which the service is to be held? Is it congruent with the mood of the service?

4. If the service environment is congruent with the mood of the service, are there ways in which that mood could be intensified?

5. If the environment and the mood are not congruent, how might the environment be modified to better create the desired mood?

6. Understanding liturgy to be the co-expression of words, music, visual and action-ritual modes, how might these various forms be utilized to put across the themes and create

the moods?

7. Does the service as it is planned at least in thought allow the worshippers to experience themes and moods or just to hear/read about them?

8. Is the service merely a creative performance or does it invite the involved participation of the worshippers?

9. Has the tradition been properly consulted and utilized to help set the mood? Is there a traditional ritual, tune or midrash which would be appropriate to the desired goals of the service?

10. Does the total of the media, environment, verbal liturgy and the like present an organically smooth or consistent package? What could or should be deleted to make the techniques consistent with the theme or purposes of the service?

#### B.

A service usually is based on a special occasion such as a holy day or on a specific theme such as peace, brotherhood, and the like. The Jewishness of the service obliges us to consult our tradition for material, while our desire to be contemporary leads us to use presently available means of expression. The following is a suggested series of steps to attempt a synthesis of the above:

1. Consult the traditional material relevant to the theme or occasion. Note well both the general themes and whatever specific ritual or story-writing that the tradition contains. Try to get in touch with the emotions involved with the themes and write them down, along with whatever tensions are associated with the emotions.

2. Brainstorm, or freely write down anything that comes to mind about techniques. The crucial point here is a non-evaluative free-association and collecting of possible ideas. No holds should be placed during this time, for even the wildest idea has its more practical application. Previous experiences, desired experiences, and fantasy all have their place in this phase. Music, visual experience, physical action, drama, arts and crafts are some of the areas of possibility. (Note that ideas not used for the particular service form the possibilities for later projects.) Also keep a list of people who could help with their talent and time.

3. Drawing primarily from the traditional material, and without attention to practical or pragmatic details, outline the development of the main and subthemes, moods and tensions of the service desired.

4. Fill in this outline with ideas, techniques and the like from the brainstorming session. Let the outline be the

guide, although flexibility should be allowed, so that a specific technique might be allowed to influence the development of a theme.

5. Experiment with the various aspects of the service. Such experimentation is crucial both in terms of practical problems and also one begins to see whether or not ideas and emotions flow or appear contrived. As many people as possible should be involved in the work, although simplicity is the desired goal.

6. Keep the techniques as simple as possible both for production and receptivity of the congregation's purposes. Innovation is best accepted when it essentially rearranges the familiar rather than when it departs radically from the known.

7. Present the service as a finished production and evaluate the reception it gets. A discussion held afterwards should be taped and listened to after a passage of time, allowing the creators to develop some distance and objectivity. Criticism here is more readily heard afterwards.

### C.

If the specific words of the service could be seen as details, with attention being placed more on the group dynamics aspect, then the service schematically would appear

as below. The reader will note that this outline presents the elements of the service which almost always appear in creative services. The crux of the problem is how these elements are utilized: are they "requirements" stuck into the service, or are they organically part of the service? Are they used authentically and creatively? Understanding the group dynamics might allow the reader to properly utilize these traditional elements:

<u>Individual-Group</u>	<u>Service Elements</u>	<u>Possibilities</u>
1. Individuals arriving	Introductory prayers	
2. Call to gether together	Boruchu	
3. Together as a group	Shema	
4. Individual in group setting	Amidah-silent devotion	
5. Reuniting as total group	Adoration-Kaddish	
6. Preparation for and parting from group as individuals again	Closing hymn-benediction	



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