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**AUTHOR** Benjamin A. Kamin

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## Dramatic Confrontations in History"

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TOWARD A NEW TEACHING METHOD FOR JEWISH TEENS:  
DRAMATIC CONFRONTATIONS IN HISTORY

BENJAMIN A. KAMIN

THESIS SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR ORDINATION

HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION  
CINCINNATI, OHIO

1978

REFeree, PROFESSOR SYLVAN D. SCHWARTZMAN

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DEDICATION

THIS WORK IS DEDICATED TO MY TEACHER AND  
FRIEND, RABBI SYLVAN SCHWARTZMAN. THANKS  
TO HIS GENTLE WISDOM AND WARM SMILE, I  
SUBMIT IT WITH PRIDE AND PEACE OF MIND.

D I G E S T

THIS THESIS GROWS OUT OF THE AUTHOR'S OWN EXPERIENCE AS A TEACHER OF JEWISH HISTORY AND IT DEMONSTRATES HOW DRAMATIC METHODS AND TECHNIQUES MAY BE UTILIZED TO FACILITATE THE TEACHING OF JEWISH HISTORY TO ADOLESCENTS. AMONG THE METHODS INCLUDED ARE SPONTANEOUS CLASSROOM REACTION, ROLE-PLAYING, DRAMATIC GAMES, STAGE DRAMATIZATIONS, AND INTERPRETATIVE READING. EIGHT ORIGINAL REPRESENTATIVE SCRIPTS ILLUSTRATE THE TECHNIQUES OF CHAMBER THEATRE, READERS' THEATRE, CHORIC INTERPRETATION, AND TELEVISIED PRODUCTIONS.

THE WORK INCORPORATES A STUDY OF THE PSYCHOLOGY OF ADOLESCENTS, AS WELL AS AN OVERVIEW OF THE PROBLEMS WITH TRADITIONAL HISTORICAL EDUCATION. THE BENEFITS OF CREATIVITY IN MODERN TEACHING, AND PARTICULARLY THE USE OF DRAMA ARE DISCUSSED. AMONG THESE ARE THE IMPORTANT COGNITIVE AND AFFECTIVE CONSEQUENCES THAT ARE DERIVED FROM SUCH AN APPROACH.

THE USE OF DRAMA, AS DESCRIBED, INVOLVES A WHOLE VARIETY OF ACTIVITIES BEYOND THAT OF SIMPLY ACTING ITSELF. A WIDE VARIETY OF OFF-STAGE ASSIGNMENTS ARE REQUIRED TO PRODUCE A FULL-FLEDGED DRAMATIZATION. ACTING IS NOT THE DESIDERATUM, BUT RATHER THE ABILITY OF STUDENTS TO EXPERIENCE.

THE CONCLUSION OF THE THESIS IS THAT, FOR ADOLESCENTS, THE WHOLE OF JEWISH HISTORY LENDS ITSELF TO THE FULL PANOPLY OF DRAMATIZATION. THEREBY IT ENABLES ADOLESCENTS TO IDENTIFY WITH THE FIGURES OF THE JEWISH PEOPLE'S LONG AND EXCITING HISTORY, AND WITH THIS TO CONFRONT THE JEWISH PAST AS A VITALLY AUTHENTIC EXPERIENCE OF THEIR OWN.

## SECTION I: INTRODUCTION

THIS THESIS INVOLVES THE APPLICATION OF DRAMATIC METHODS AND TECHNIQUES FOR TEACHING JEWISH HISTORY TO ADOLESCENTS. GENERALLY, THE PROCEDURES DESCRIBED MAY BE APPLIED IN ANY SCHOOL. A FULL STAGE FACILITY IS NOT ABSOLUTELY NECESSARY. NOR DOES THE USE OF DRAMA AS A TEACHING DEVICE ALWAYS IMPLY A FULL THEATRICAL ENACTMENT. THE FACT THAT NOT ALL STUDENTS ARE WILLING TO BE "ACTORS" DOES NOT PRECLUDE THE INTRODUCTION OF DRAMA INTO THE TEACHING PROCESS.

THE WRITER BECAME INTERESTED IN THE POSSIBILITIES OF DRAMA WHILE TEACHING JEWISH HISTORY FOR SEVERAL YEARS IN CINCINNATI AREA RELIGIOUS SCHOOLS. AT THE SAME TIME, HE WAS STUDYING DRAMA AT EDGECLIFF COLLEGE AND AT THE UNIVERSITY OF CINCINNATI. WHILE SERVING AS THE DRAMATICS DIRECTOR OF THE UAHC CAMP AT ZIONSVILLE, INDIANA, HE BECAME FULLY CONVINCED OF THE POSITIVE CONTRIBUTIONS OF DRAMA AS A METHOD, AND EVEN AS A THERAPEUTIC DEVICE. THOUGH ONLY SOME OF THE ADOLESCENT CAMPERS WHO STUDIED DRAMA AT CAMP ACTUALLY ACTED IN STAGE PLAYS, MANY MORE WERE EXPOSED TO IT WHILE DOING SENSITIVITY AND SENSORY AWARENESS GAMES AND EXERCISES. IN THE PROCESS, A NUMBER OF JEWISH CONCEPTS, PROBLEMS AND HISTORICAL FACTS WERE SUCCESSFULLY TRANSMITTED. SIMULTANEOUSLY, THE CAMPERS EXPERIENCED THE ENJOYMENT AND INSIGHT OF THEIR OWN CREATIVE ABILITIES.

BY CONTRAST, IN MANY RELIGIOUS SCHOOLS, HISTORY STUDENTS BECAME INCREASINGLY FRUSTRATED BY MORE TRADITIONAL CLASSROOM METHODS, WITH LITTLE SATISFACTION ALSO FELT BY THE TEACHERS.

TEACHERS AND STUDENTS ALIKE BECAME MORE AND MORE AWARE THAT THE VERY ROLE OF HISTORY CLASS WAS DIMINISHING IN IMPORTANCE. A NUMBER OF CREATIVE TECHNIQUES AND DEVICES WERE EMPLOYED TO TEACH OTHER SUBJECTS, PARTICULARLY HEBREW. THE VERY FACT THAT MORE COLORFUL AND MODERN BOOKS AND SUPPLIES WERE USED IN HEBREW AND OTHER SUBJECTS FURTHER HURT THE "POPULARITY" OF HISTORY CLASS, WHERE OLD AND DRY TEXT BOOKS REMAINED THE ORDER OF THE DAY.

IN THE AUTHOR'S EXPERIENCE, THE INTRODUCTION OF DRAMA PROVED A WELCOME RELIEF IN HISTORY INSTRUCTION. STUDENTS WERE ASKED TO DESCRIBE, BY "ACTING OUT", HOW THEY ENVISIONED THE PERSONALITIES AND ATTITUDES OF GIVEN HISTORICAL FIGURES. FOR EXAMPLE, HOW DID THE YOUNG DAVID FEEL -- WHAT WAS ON HIS MIND -- WHEN HE CONFRONTED GOLIATH? WHAT WAS THE AGONY OF THE JEWS AS THEY STARVED IN JERUSALEM DURING THE ROMAN SIEGE? WHAT ANXIETY DID MORDECAI OF THE PURIM STORY EXPERIENCE AS HE ATTEMPTED, THROUGH PALACE INTRIGUE, TO SUPPORT QUEEN ESTHER AND ATTEMPT TO SAVE THE JEWS FROM DESTRUCTION.

ROLE-PLAYING AS A TECHNIQUE BECAME INFECTIOUS IN THE CLASS. A VALUABLE DRAMATIC GAME, "WHAT'S MY LINE?", WAS ADDED TO THE PROCEDURE. STUDENTS TOOK TURNS BEING PANEL MEMBERS AND MODERATORS. THE "GUESTS" WERE ANONYMOUS FIGURES FROM JEWISH HISTORY. THEY HAD TO KNOW AS MUCH AS POSSIBLE ABOUT THEMSELVES TO ANSWER ACCURATELY, AND THE PANELISTS HAD TO HAVE ENOUGH BASIC INFORMATION TO ASK INTELLIGENT QUESTIONS. ONCE AGAIN, THE ELEMENT OF DRAMA TRIGGERED A FRESH INTEREST IN THE SUBJECT MATTER.

IT WAS ONLY A SHORT STEP TO A FULL-FLEDGED DRAMATIC PRESENTATION. A DRAMATIZATION OF A HYPOTHETICAL COURTROOM STORY WAS PREPARED: THE TRIAL OF ABRAHAM FOR THE DESTRUCTION OF THE IDOLS. RESEARCH WAS DONE ON THE LIFE OF ABRAHAM, ON THE IDOLATROUS SOCIETY OF THE TIMES, ON THE QUESTION OF CIVIL DISOBEDIENCE, AND ON JEWISH RELIGIOUS VALUES EXPRESSED IN THE MIDRASH. THE PLAY WAS SUCCESSFULLY PRESENTED TO THE REST OF THE SCHOOL, AND A GREAT DEAL OF LEARNING HAD TAKEN PLACE.

THE DRAMATIZATION ABOUT ABRAHAM FALLS IN THE GENRE OF HISTORICAL CONFRONTATIONS -- IN THIS CASE, A MONOTHEISM VERSUS IDOLATRY. THE SETTING UP OF OPPOSING MODES OF THOUGHT OR ACTION, AND THE EXAMINATION OF REACTIONS TO THE CONFLICT LEND THEMSELVES ADMIRABLY TO THE DRAMATIC PROCESS. IN FACT, BECAUSE SO MUCH OF JEWISH HISTORY REPRESENTS A CONFRONTATION WITH OPPOSING FORCES, THE SUBJECT LENDS ITSELF TRULY TO THE USE OF DRAMA.

THE PREMISE OF THIS WORK IS THAT LEARNING, PARTICULARLY WITH TEENAGERS, IS MOST EFFECTIVE WHEN IT PROCEEDS FROM AUTHENTIC EXPERIENCES. INFORMATION IS RETAINED WELL. BECAUSE OF ACTIVE INVOLVEMENT, THERE IS A HIGHER LEVEL OF INTEREST. THIS IS COUPLED WITH A STRONG PSYCHOLOGICAL IDENTIFICATION WITH THE MATERIAL. THEREFORE, NOT ONLY COGNITIVE, BUT AFFECTIVE LEARNING IS ACHIEVED.

TO THIS END, THE THESIS PROCEEDS TO EXAMINE THE PSYCHOLOGY OF ADOLESCENTS, AS WELL AS THE VALUE OF CREATIVITY IN TEACHING THIS AGE GROUP.

CURRENT PROBLEMS IN THE TEACHING OF HISTORY WILL BE CONSIDERED, AS WELL AS THE WORTHINESS OF DRAMA ITSELF. EIGHT EXEMPLARY "SCRIPTS" ARE SUBMITTED, IN VARIOUS DRAMATIC FORMS. OTHER INSIGHTS AND POSSIBLE DRAMATIC PROJECTS ARE TOUCHED UPON IN THE CONCLUDING PAGES.

SECTION II: ON THOSE WE WISH TO REACH

THE NATURE OF THE ADOLESCENT

CREATIVITY IN TEACHING

HISTORY AS A SUBJECT; DRAMA AS A METHOD

# 1 THE NATURE OF THE ADOLESCENT

WE HAVE CHOSEN TO DIRECT OUR ATTENTION TO HIGH SCHOOL AGE PEOPLE -- ADOLESCENTS -- AND ARE THEREFORE OBLIGATED TO CONSIDER THE SPECIAL PROBLEMS OF ADOLESCENT EDUCATION AND PSYCHOLOGY. WHILE IT IS DIFFICULT TO ACTUALLY DEFINE WHO AN ADOLESCENT IS AND WHAT THIS UNIQUE PERIOD OF LIFE IS ALL ABOUT, TO IGNORE THE FAR-REACHING IMPLICATIONS OF THE AGE OF ADOLESCENCE WOULD LEAD US INTO MANY PITFALLS INDEED. WE CANNOT SUPPOSE TO TEACH SOMEBODY ANYTHING UNTIL WE AT LEAST HAVE SOME NOTION OF WHO THAT SOMEBODY IS. MORE-OVER, SINCE WE WISH TO INTRODUCE A CREATIVE TEACHING METHOD, WE OUGHT TO NOT RISK THE DENIAL OF THE STUDENTS' IMPACT ON IT ALL AS PEOPLE. ULTIMATELY, IT IS THE SUM OF THEIR VALUES, ATTITUDES, MOODS, AND LIFE-STYLES THAT WILL GIVE LIFE AND PURPOSE TO OUR TEACHING METHOD.

DOROTHY ROGERS WRITES: "WHO ARE TEENAGERS? THEY ARE ALL KINDS OF PEOPLE -- EVERY SHAPE, EVERY COLOR, AND EVERY TEMPERAMENT,"<sup>1</sup> MORE SCIENTIFIC DEFINITIONS DO EXIST, BUT THIS GENERAL STATEMENT IS TRUE IN AND BY ITSELF. IT ALSO REMINDS US OF THE DANGERS IN TRYING TO CATEGORIZE AN AGE GROUP THAT IS MADE OUT OF VIBRANT AND CONSTANT CHANGE, THAT IS FULL OF CONTRADICTION, THAT IS ESPECIALLY PRONE AND VULNERABLE TO THE TUMULT OF FASHION, MUSIC, AND WORLD POLITICS. WE CAN KNOWINGLY NOTE HOW IMPRESSION-ABLE A FIFTEEN YEAR OLD IS IN REACTION TO A MOVIE IDOL, AND THEN TURN AND BE TOUCHED BY THIS SAME PERSON'S SINCERE AND POETIC DEMAND FOR NUCLEAR DISARMAMENT.

MOREOVER, A GIVEN PERSON AT 17 MAY HAVE NO SO-CALLED "ADOLESCENT" CHARACTERISTICS, WHILE ANOTHER 34-YEAR OLD INDIVIDUAL MAY. A GOOD ARGUMENT CAN BE RAISED AS TO WHETHER ADOLESCENCE IS A QUESTION OF PHYSICAL AGE, OR A STATE OF MIND AND BEING.

ALL THIS REMINDS US TO TREAT OUR HIGH SCHOOL AGE PUPILS NOT AS STEREOTYPES, BUT AS COMPLEX HUMAN BEINGS. MS. ROGERS MAKES SENSE WHEN SHE SAYS THAT "ADOLESCENCE IS A PROCESS RATHER THAN A PERIOD, A PROCESS OF ACHIEVING THE ATTITUDES AND BELIEFS NEEDED FOR EFFECTIVE PARTICIPATION IN SOCIETY."<sup>2</sup>

THE COMPLEXITIES AND PROBLEMS OF TEENAGERS ARE BOUND UP IN THE OVERALL PROCESS OF CHANGE. FOR CHANGE AND ADAPTATION ARE AT THE HEART OF THE TEENAGER'S DAY-TO-DAY EXPERIENCES, TENSION, AND TRAUMA. AS A YOUTH PASSES FROM CHILDHOOD TO PRE-ADULTHOOD, SOCIETY IMPOSES MANY EXPECTATIONS, AMONG THEM THE VERY PRESENCE IN A HIGH SCHOOL. THE ADOLESCENT IS EXPECTED TO ACCOUNT FOR HIS/HER ACTIONS IN THE CIVILIZATION HE/SHE INHABITS. CHILDHOOD FANCIES ARE NO LONGER EXCUSABLE.

ALONG WITH THESE FACTORS GREETING PHYSICAL GROWTH IS THE ADVENT OF THE TEENAGER'S PERSONALITY. WHILE BODILY CHANGES, IF AWKWARD AND UNEVEN, PROGRESS NATURALLY, THE EMERGENCE OF THE PERSONALITY CAN BE EXTREMELY TENTATIVE AND PAINFUL. IT DEPENDS A GREAT DEAL ON WHAT THE TEENAGER ENCOUNTERS ALONG THE WAY, AND THE SCHOOL IS AT THE CENTER OF ALL THIS.

KENNETH HOOVER WRITES, "PERSONALITY DEVELOPMENT ... REFLECTS THE UNIQUE INTERACTION OF PHYSICAL AND PSYCHOLOGICAL FORCES OF ONE'S DEVELOPMENT. THE SCHOOL PLAYS A VERY IMPORTANT PART IN SETTING THE STAGE FOR DEVELOPMENT OF HEALTHY PERSONALITY,"<sup>3</sup>

IN TEACHING ADOLESCENTS, WE ARE CHARGED TO TAKE CARE OF THEIR PSYCHOLOGICAL WELL-BEING, THEIR MENTAL HEALTH. TEENAGERS NEED A FEELING OF SELF-ADEQUACY AND ADJUSTMENT, REGARDLESS OF INDIVIDUAL IDIOSYNCRACIES. THEIRS IS A PERIOD OF TRANSITION WITH VERY MARKED HIGHS AND LOWS. A PIMPLE CAN BE A MAJOR PSYCHOLOGICAL DISASTER. POOR SEX-ROLE BEHAVIOR CAN EVENTUALLY LEAD TO DIFFICULTY IN MARRIAGE RELATIONS. A FLOW OF ENCOURAGEMENT AND PATIENCE FROM A GOOD TEACHER CAN LEAD TO POSITIVE ATTITUDES AND LEADERSHIP ROLES. TEENAGERS ARE VULNERABLE, AND THEIR TEACHERS ARE SO OFTEN THE ONES WHO CAN CONTRIBUTE TO THEIR ULTIMATE BALANCE AND ADJUSTMENT IN THE WORLD.

THE STYLE OF TEACHER BEHAVIOR AND TEACHING METHOD, THEN, ARE CRITICAL.

... THE TEACHER MUST BRING TO THE CLASS SITUATION MUCH MORE THAN KNOWLEDGE AND SKILL IN TEACHING... HE MUST REALIZE THAT TEACHING CONSISTS OF DELICATE HUMAN INTERACTION. HIS AUTHORITY OVER PUPILS IS MAINTAINED AT THE MINIMUM LEVEL NECESSARY FOR PRODUCING A CLIMATE OF EMOTIONAL SECURITY.

THIS IMPLIES A GUIDING RATHER THAN A DEMANDING ROLE. IT MEANS SHARING, AS OPPOSED TO METING OUT TASKS. IT MEANS ENCOURAGING PUPILS TO BECOME PROGRESSIVELY MORE INDEPENDENT OF THE TEACHER.<sup>4</sup>

ELIZABETH B. HURLOCK FEELS THAT THE DEGREE OF DIFFICULTY WITH WHICH A TEENAGER MAKES THE TRANSITION TO ADULTHOOD DEPENDS PARTLY ON THE INDIVIDUAL, PARTLY ON HELP OR OBSTRUCTION FROM ENVIRONMENTAL FACTORS, AND PARTLY ON WHAT ADULTS EXPECT AND PERCEIVE. IT CAN BE SAFELY ASSERTED THAT THE LATTER TWO OF THESE THREE CONDITIONS INVOLVE TEACHERS. AND SINCE TEACHERS ARE OFTEN REGARDED EX LOCO PARENTIS WITH RESPECT TO YOUNG PEOPLE, WE CANNOT UNDERESTIMATE THE IMPACT WE HAVE ON THEM.

WHAT, IN GENERAL ARE THE MOST IMPORTANT FACTORS INVOLVED IN THE TRANSITION OF AN ADOLSCENT TO ADULTHOOD? MS. HURLOCK CITES EIGHT FACTORS AS THE MOST OUTSTANDING: SPEED OF TRANSITION, LENGTH OF TRANSITION, DISCONTINUITIES IN TRAINING, DEGREE OF DEPENDENCY, AMBIGUOUS STATUS, CONFLICTING DEMANDS, DEGREE OF REALISM, AND MOTIVATION.<sup>5</sup>

THE SPEED OF TRANSITION DURING ADOLESCENCE IS DIFFICULT BECAUSE "AT NO OTHER PERIOD DOES THE INDIVIDUAL UNDERGO SUCH A SUDDEN AND DRASTIC CHANGE IN SO SHORT A TIME AND AT NO OTHER AGE IS HE LESS PREPARED TO COPE WITH THE PROBLEMS THIS CHANGE BRINGS."<sup>6</sup>

AS TO THE LENGTH OF TRANSITION, PROBLEMS ARISE FOR QUICK MATURERS BECAUSE SINCE THEY LOOK LIKE ADULTS, THEY ARE EXPECTED ALL OF A SUDDENT TO ACT LIKE ADULTS. ON THE OTHER HAND, IF THE TEENAGER MATURES TOO SLOWLY, HE/SHE MAY RETAIN THE HABIT OF DEPENDENCE. IN EITHER CASE, THE ADOLESCENT IS PENALIZED.

REGARDING THE PROBLEM OF DISCONTINUITIES IN TRAINING, WE ARE REMINDED BY MS. HURLOCK THAT "THAT THE ASSUMPTION OF RESPONSIBILITY DURING ADOLESCENCE IS DIFFICULT BECAUSE THE CHILD HAS BEEN TRAINED TO BE DEPENDENT AND SUBMISSIVE."<sup>7</sup> THE DEGREE OF DEPENDENCY IS A SIGNIFICANT FACTOR IN THE TRANSITION FROM CHILDHOOD TO MATURITY BECAUSE ADULTS ARE UNCERTAIN AS TO HOW MUCH INDEPENDENCE TO GRANT THE ADOLESCENT AND WHEN. WITHOUT GOOD EXPERIENCES IN SELF-DEPENDENCY AND FREEDOM, TEENAGERS ARE LIKELY TO FIND DIFFICULTY IN HANDLING THE RESPONSIBILITIES OF ADULTHOOD.

THE QUESTIONS OF AMBIGUOUS STATUS LIKEWISE ARISES. IN A DEMOCRACY, WE TEND TO ASSUME THAT EVERY PERSON IS FREE TO FOLLOW HIS/HER OWN PATTERN OF SELF-DEVELOPMENT. TO A GREAT EXTENT, TEENAGERS ARE LEFT ON THEIR OWN; THERE IS NO OVERALL, DEFINING AND BINDING CODE OF BEHAVIOR. THE RESULT CAN BE A LACK OF GUIDANCE AND REASSURANCE, EVEN A VACUUM. YOUNG PEOPLE ARE THUS LEFT "FLOATING" AS IT WERE, WHICH DOES NOT HELP IN THE PROCESS OF TRANSITION. THE PROBLEM OF CONFLICTING DEMANDS IS RELATED TO THIS. EVERYBODY WANTS SOMETHING DIFFERENT FROM TEENAGERS: PARENTS, TEACHERS, THE COMMUNITY, AND PEERS.

ON ONE HAND, THE YOUTH IS CHASTISED FOR "NOT KNOWING BETTER", AND THEN TOLD THAT HE/SHE IS NOT OLD ENOUGH TO KNOW THIS OR THAT. SIMULTANEOUSLY, HE/SHE IS EXPECTED TO MAKE RESPONSIBLE ADULT JUDGEMENTS AND THEN TREATED LIKE A CHILD. THIS IS ALL VERY EXASPERATING AND CONFUSING.

THE DEGREE OF REALISM IS A TRANSITIONAL PROBLEM FOR TEEN-AGERS. ONCE THEY START LOOKING LIKE ADULTS, THEY OFTEN MISTAKENLY ASSUME THAT THEY ARE ENTITLED TO ALL SORTS OF NEW FREEDOMS. UN-REALISTIC GOALS ARE SET, AND REAL OBSTACLES ARE NOT TAKEN AS SERIOUSLY AS THEY SHOULD. THEN, WHEN THE ADOLESCENT FAILS IN THE ADULT ROLE, HE/SHE FEELS MISERABLE AND THE SELF-IMAGE SUFFERS.

FINALLY, AS TO THE FACTOR OF MOTIVATION, THERE IS NO QUESTION THAT ADOLESCENTS ARE SOMEWHAT FEARFUL OF GROWING UP. THERE IS INSECURITY, WHICH DAMPENS THE MOTIVATION TO GROW. TEACHERS ARE INCLUDED IN THE FULFILLMENT OF THIS PROCESS: "AS THE BARRIERS TO GROWING UP ARE LOWERED OR REMOVED BY PARENTS, TEACHERS, AND SOCIETY, THE ADOLESCENT CAN SEE THE POSSIBILITY OF REACHING THE GOAL OF ADULTHOOD, AND MOTIVATION TO MAKE THE TRANSITION IS NORMALLY INCREASED."<sup>8</sup>

## 2 CREATIVITY IN TEACHING

IT HAS LONG BEEN OBSERVED THAT TEENAGERS ESPECIALLY REACT POSITIVELY TO IMAGINATIVE TEACHING METHODS. THIS IS PROBABLY BECAUSE, AS WE SHALL OBSERVE, YOUNG PEOPLE THEMSELVES HAVE SUCH A POTENTIAL FOR CREATIVITY.

AS WE ATTEMPT TO MOVE TOWARDS A NEW METHOD IN TEACHING JEWISH HISTORY, WE NEED TO EXAMINE THE VERY QUESTION OF CREATIVITY IN TEACHING. CERTAINLY THE EMPLOYMENT OF DRAMA IS A DEPARTURE FROM TRADITIONAL TEACHING PROCEDURE -- PARTICULARLY IN THE AREA OF HISTORY.

WHAT MERITS CAN BE CLAIMED FROM INDIVIDUAL AND GROUP CREATIVE EXPERIENCES? HOOVER WRITES: "PERHAPS THE MOST BASIC FEATURE OF CREATIVE ENDEAVOR IS OPENNESS TO EXPERIENCE."<sup>9</sup> TO CLOSE IN ON HISTORICAL SUBJECT MATTER THROUGH ONLY TRIED AND TRUE METHODS -- WHETHER THEY BE LECTURING, BOOK REPORTING, EXAMINATIONS, AND THE LIKE -- TENDS TO SHUT OFF THE FLOW OF IDEAS. KNOWING THAT HISTORY IS GIVEN LIFE BY EXCHANGING IDEAS AND BY HUMANIZING THE ISSUES, AND RECOGNIZING THE RESTLESS AND INQUISITIVE NATURE OF OUR ADOLESCENT STUDENTS, WE MUST AT LEAST CONSIDER THE POWER OF CREATIVE METHODS.

IN AN ARTICLE ENTITLED "CREATIVITY", ELLEN V. PIERS NOTES THAT UNTIL THE 1960'S, THE HIGH SCHOOL YEARS WERE THE MOST NEGLECTED OF ALL THE AGE LEVELS WHEN IT CAME TO RESEARCH ON CREATIVITY.

RECENTLY, HOWEVER, THERE HAS BEEN AN INCREASE IN SUCH STUDIES. AN IMPORTANT FINDING HAS BEEN THE CLOSE RELATIONSHIP IN CONTINUITY OF INTERESTS AND BEHAVIORS BETWEEN HIGH SCHOOL AND COLLEGE, AND IT APPEARS THAT CREATIVE CHARACTERISTICS AND PATTERNS OF TEENAGERS ARE QUITE LIKELY TO EXPAND IN ADULTHOOD.<sup>10</sup> THUS WE NOTE THAT THERE IS A PERVERSIVE BENEFIT TO CREATIVITY, AND THAT CREATIVE INTERACTION FOR HIGH SCHOOL YOUTHS IS HEALTHY FOR THEIR MATURING PERSONALITIES. THE STUDIES AND TESTS THAT MS. PIERS ALLUDES TO ALSO INCLUDE THAT EDUCATIONAL CREATIVITY HELPS TEENAGERS TO FIND OUT WHO THEY ARE — A MOST CENTRAL AND URGENT QUESTIONS OF THE ADOLESCENT YEARS. SO SHE CONCLUDES:

IN SPITE OF ALL OUR UNANSWERED QUESTIONS CONCERNING THE NATURE, DEVELOPMENT, AND MEASUREMENT OF CREATIVITY, THERE IS A CONSENSUS THAT OUR SCHOOLS CAN AND MUST DO MORE TO FOSTER IT. IN THE PAST, WE HAVE CONCENTRATED ON THE TRANSMISSION OF INFORMATION AS ONE OF THE CHIEF GOALS OF EDUCATION. WHILE THIS IS STILL A NECESSARY GOAL, INFORMATION IS TOO OFTEN TRANSMITTED IN A WAY THAT STIFLES CREATIVITY.<sup>11</sup>

PSYCHOLOGICAL STUDIES HAVE SHOWN THAT TO STIFLE CREATIVITY IN TEENAGERS, AS OUR TRADITIONAL TEACHING METHODS SOMETIMES DO, IS TO GO AGAINST THE GRAIN OF NATURAL NEEDS.

DR. GEORGE J. MOHR POINTS OUT THAT "AN URGE TOWARD ARTISTIC OR LITERARY CREATIVE EXPRESSION, DORMANT DURING THE LATTER YEARS OF THE LATENCY PERIOD, AGAIN EMERGES DURING ADOLESCENCE."<sup>12</sup> HE REITERATES THAT CREATIVE OUTLETS ARE INVALUABLE TO ADOLESCENTS AND HELP THEM "TO MASTER THE TENSIONS ARISING FROM THE GREAT NEED FOR COMMUNICATION, CONTACT WITH, AND ACCEPTANCE BY, OTHERS..."<sup>13</sup>

IT IS NO ACCIDENT THAT DR. ABRAHAM MASLOW WAS ABLE TO ASSOCIATE CREATIVITY WITH GOOD MENTAL HEALTH. MASLOW DID RESEARCH ON WHAT HE CALLED "SELF-ACTUALIZED" PEOPLE; THAT IS, INDIVIDUALS WHO HAVE THE WILL AND STRENGTH TO FULFILL THEIR POTENTIAL AND ATTEMPT TO DO SO. THE STUDIES SHOWED QUITE CONCLUSIVELY THAT PEOPLE WITH CREATIVE CHARACTERISTICS WERE USUALLY SELF-ACTUALIZED. MASLOW CONCLUDES THAT IN GENERAL ANYTHING THAT WILL IMPROVE A PERSON'S CREATIVITY WILL ALSO BE GOOD FOR HIS MENTAL HEALTH.<sup>14</sup>

DR. MASLOW ADVOCATES THAT ALL TEACHERS SHOULD ATTEMPT TO DEVELOP COURSES AND METHODS IN THE CREATIVE REALM. HIS CLAIM IS THAT CREATIVE TEACHING LEADS TO BETTER MENTAL HEALTH AMONG STUDENTS.

AND WHY SHOULD NOT EVERY COURSE HELP TOWARD CREATIVENESS? CERTAINLY THIS KIND OF EDUCATION OF THE PERSON SHOULD HELP CREATE A BETTER TYPE OF PERSON, HELP A PERSON GROW BIGGER, TALLER, WISER, MORE PERCEPTIVE A PERSON WHO, INCIDENTALLY, WOULD BE MORE

CREATIVE AS A MATTER OF COURSE IN ALL  
DEPARTMENTS OF LIFE.<sup>15</sup>

ADOLESCENTS WILL RESPOND TO A CREATIVE TEACHING METHOD, SUCH  
AS DRAMA, IN TAKING UP HISTORICAL ISSUES. WHILE NOTING THE GOOD  
POSSIBILITIES OF CREATIVE CLASSROOM EXPERIENCES FOR TEENAGERS,  
HOOVER NOTES:

PEOPLE OF ALL AGES SEEM TO ENJOY PRO-  
JECTING THEMSELVES INTO OTHER'S SHOES.  
SECONDARY SCHOOL STUDENTS WELCOME  
OPPORTUNITIES TO PREPARE AND ENACT  
SKITS FOR ASSEMBLY PROGRAMS OR CLASS  
SITUATIONS. INDEED, SOME SEEM TO  
ENJOY SELF-ASSIGNED ROLES IN THE  
CLASSROOM, AS EVIDENCED BY THE ATTEN-  
TION-SEEKER, THE APPLE-POLISHER, THE  
NEEDLER, AND THE LIKE.<sup>16</sup>

THE POINT THAT CAN BE MADE HERE IS THAT THERE IS A HEALTHY  
DESIRE FOR ROLE-PLAYING TO BE FOUND AMONG MANY ADOLESCENT STUDENTS.  
SO WE HAVE EVERY REASON TO ANTICIPATE THAT A TEACHING METHOD BASED  
IN DRAMATICS CAN SERVE AS A GOOD AND EXCITING EDUCATIONAL APPROACH.

IT IS NOTEWORTHY THAT SUND AND TROMBRIDGE, IN THEIR BOOK,  
STUDENT-CENTERED TEACHING IN THE SECONDARY SCHOOL, SPECIFICALLY

MENTION THE USE OF ACTING AS A METHOD IN ACADEMIC SUBJECTS. IN ORDER TO BETTER TEACH SOCIAL STUDIES, FOR EXAMPLE, THE AUTHORS SUGGEST A ROLE-PLAYING FORMULA. STUDENTS COULD CREATE A SOCIO-HISTORICAL SCENE AND HAVE PEOPLE OF A GIVEN ERA ENGAGE IN SOME ACTIVITY OR DISCUSSION THAT WOULD VIVIDLY TEACH ALL ABOUT THE CONDITIONS AND IDEAS OF THAT TIME,<sup>17</sup>

SUND AND TROWBRIDGE CAUTION THAT THERE MAY BE SOME "TREPIDATION" AMONG THE STUDENTS WHEN A TEACHER INTRODUCES A MEDIUM SUCH AS DRAMA IN ACADEMIC SUBJECTS. THE TEACHER, THEY SAY, SHOULD ESPOUSE IT BY POINTING OUT THE VALUE OF STIMULATING CREATIVE ABILITY AND TALENTS. HE/SHE SHOULD ALSO INDICATE A BELIEF THAT A CREATIVE TEACHING METHOD CAN RESULT IN MUCH MORE EFFECTIVE LEARNING. FINALLY, IN A DIRECT CHARGE TO TEACHERS, THE AUTHORS WRITE:

THE USE OF CREATIVE DRAMA AND ITS EFFECTIVENESS IN STIMULATING CRE-  
ATIVITY AND LEARNING IS LARGELY  
DEPENDENT ON HOW SECURE YOU ARE AS  
A PERSON AND HOW OPEN AND FREE YOU  
ARE AS A TEACHER. IF YOU THINK  
YOU WILL NEVER USE IT IN TEACHING,  
YOU SHOULD ASK YOURSELF, "WHY?"<sup>18</sup>

### 3 HISTORY AS A SUBJECT; DRAMA AS A METHOD

AT THIS POINT LET US CONSIDER THE MATTER OF HISTORY AS A SUBJECT. HISTORIANS SPEND A LOT OF TIME PONDERING THE QUESTION, "WHAT IS HISTORY?" SOME CONSIDER IT AN ART, OTHERS A SCIENCE. THE FACTS OF HISTORY MAY BE COMPUTERIZED,<sup>19</sup> OR TREATED PHILOSOPHICALLY FOR CONCEPTUAL ENDEAVORS. AT ANY RATE, THE ENDLESS DEBATE SEEMS ONLY TO PROVE THE FACT THAT HISTORY IS INTERWOVEN WITH THE SUM TOTAL OF THE HUMAN EXPERIENCE, BOTH INDIVIDUALLY AND COLLECTIVELY. IT IS THE FLOWING RECORD OF THE LIFE OF HUMANITY.

SINCE HISTORY IS THE POLYCHROMATIC CYCLE OF THE EVENTS, ACTS, THOUGHTS, AND EMOTIONS OF THIS PLANET (AND MORE?), IT WOULD SEEM TO BE THE MOST EXHILARATING, FANTASTIC AND CREATIVE SUBJECT FOR STUDY IN OUR SCHOOLS. UNFORTUNATELY, THAT HAS NOT USUALLY BEEN THE CASE.

EVEN THOUGH ALL OF HISTORY IS ULTIMATELY THE STORY OF PEOPLE, THE HUMAN ELEMENT IS ALL TOO OFTEN PAINFULLY NEGLECTED IN CLASSES. THIS IS ESPECIALLY DISAPPOINTING TO ADOLESCENTS WHO ARE SENSITIVE TO THE INTERACTIONS OF HUMAN PERSONALITY. TOO OFTEN TEACHERS CONFINE HISTORY TO TEXT-BOOKS AND NOTE-TAKING, TO CHARTS AND COLD MAPS, RATHER THAN PEOPLE. WE REQUIRE SOME NEW METHOD WHICH WILL GRANT OUR TEENAGERS A VIVID AND IMAGINABLE EMOTIONAL PROJECTION INTO THE LIVING MOMENTS OF HISTORY.

HISTORIANS THEMSELVES HAVE ALREADY OBSERVED THE DIFFICULTIES WITH TEACHING IT IN THE TRADITIONAL, SCIENTIFIC WAY. PROFESSOR BERKHOFFER HAS CALLED FOR A "BEHAVIORAL" APPROACH. HE TELLS US THAT "THE SUBJECT OF THE HISTORIAN CONCERNS THE PAST OF MAN; THAT MAN INDIVIDUALLY AND COLLECTIVELY IS COMPLEX,...ONCE A KNOWLEDGE OF HUMAN BEHAVIOR IS GAINED, THEN OTHER ASPECTS OF HISTORIOGRAPHY FALL INTO THEIR PROPER SPHERE."<sup>20</sup>

CAMBRIDGE PROFESSOR G. R. ELTON HAS ALSO EXPRESSED A DISSATISFACTION WITH THE TRADITIONAL TEACHING METHODS IN HISTORY. HE SENSES AN INCOMPLETENESS, A LACK OF DEVELOPMENT IN THE WHOLE PROCESS. MOREOVER, HE WONDERS IF, IN THE PRESENT FORMAT, WE REALLY CONSIDER THE INTEREST OF STUDENTS, ESPECIALLY THOSE WHO DO NOT PLAN TO SPECIALIZE IN HISTORY. "ONE MUST ASK AGAIN JUST WHY CHILDREN AND ADOLESCENTS SHOULD BE ASKED TO CONCERN THEMSELVES WITH HISTORY".<sup>21</sup>

THE STUDY OF HISTORY IS OFTEN SLIGHTED IN JEWISH SCHOOLS. IT IS GENERALLY SUBSERVIENT TO SUCH SUBJECTS AS HEBREW, BIBLE, AND TALMUD. THIS IS UNFORTUNATE, BECAUSE EXCITING CONTACT WITH HISTORY CAN ACTUALLY BREATHE LIFE, INTEREST AND RELEVANCE INTO THE OTHER SUBJECTS. FOR IN JUDAISM IT CAN HARDLY BE GAINSAID THAT THE ADVENT OF OUR LANGUAGE, CUSTOMS, AND LIFESTYLE ARE ALL BORN OUT OF OUR UNIQUE LIVING HISTORY. AS SAMUEL J. CITRON STATES, THE TEACHING OF HISTORY MUST BE VIEWED IN THIS LIGHT.

HISTORY IS MORE THAN A RECORD OF PAST EVENTS. IT IS THE STUDY OF A CONTINUING PATTERN OF A DEVELOPING SAGA, WITHIN WHICH THE GENERATIONS OF THE PAST AND THEIR EXPERIENCES ARE LINKED AND UNITED WITH THE MEN AND WOMEN OF TODAY AND WITH THEIR PROBLEMS. TO BE PROPERLY APPRECIATED THEREFORE, HISTORY MUST BE STUDIED AS A LIVING ORGANISM. IN A SENSE, THE STUDENT OF HISTORY MUST CONSTANTLY RE-CREATE THROUGH HIS IMAGINATION THE LIFE THAT HAS PASSED. HISTORIC CHARACTERS MUST BE CLOTHED WITH FLESH AND BLOOD, INFUSED WITH THE BREATH OF LIFE AND ENDOWED WITH VIRTUES AND VICES, HOPES AND PROBLEMS, SO THAT INSTEAD OF BEING AMORPHOUS FIGURES IN A TEXT -- STRANGE, VAGUE, AND ONE-DIMENSIONAL -- THEY BECOME HUMAN BEINGS WHOM THE STUDENT CAN RECOGNIZE, WITH WHOM HE CAN IDENTIFY AND FEEL A SENSE OF KINSHIP. HISTORIC EVENTS MUST BE GIVEN A SENSE OF PURPOSE AND SIGNIFICANCE AS WELL AS A FEELING OF IMMEDIACY AND RELEVANCY TO THE DAY-TO-DAY LIFE AND PROBLEMS OF

SHAVE FRONT *Top*  
 SHAVE BACK  
 WATCH ALL TRIM  
 DO NOT

THE STUDENT AND THE CIVILIZATION OF  
WHICH HE IS A PART.<sup>22</sup>

THUS, CITRON ENDORSES THE TECHNIQUE OF CREATIVE DRAMATIZATION  
"FOR VITALIZING THE STUDY OF HISTORY." HE CLAIMS THAT WHILE  
TAKING PART IN SUCH CLASSROOM ACTIVITY, "THE STUDENT ACQUIRES A  
KNOWLEDGE AND UNDERSTANDING...FAR BEYOND THAT WHICH IS POSSIBLE  
THROUGH TEXTBOOK STUDY ALONE...

WHILE PARTICIPATING IN A DRAMA-  
TIZATION, THE STUDENT GAINS AN IN-  
SIGHT INTO CHARACTERS AND EVENTS  
BY ASSUMING FOR THE MOMENT THE  
PERSONALITY OF THE FIGURES AND  
RELIVING VICARIOUSLY THE EXPERI-  
ENCES OF THE MOMENTS IN HISTORY  
THAT ARE THE SUBJECTS OF THE  
ENACTMENT.<sup>23</sup>

WE MUST IN FACT HAVE ADOLESCENT STUDENTS BECOME ACTORS IN  
THE DRAMA OF HISTORY BY HAVING THEM IDENTIFY THEMSELVES WITH THE  
EVENTS AND LIVES OF THE PAST. THIS, CITRON REMINDS US IS TO  
EFFECTUATE THE MEANING OF THE TALMUDIC DICTUM, "IN EVERY GENER-  
ATION EACH PERSON MUST SEE HIMSELF AS IF HE PERSONALLY HAD  
PARTICIPATED IN THE EXODUS FROM EGYPT."<sup>24</sup>

PROFESSOR ELTON GOES ON TO ADD THAT WHAT A SCHOOL TEACHING HISTORY SHOULD DO IS HELP "MAINTAIN A PASSIONATE INTEREST IN THE PAST...AND CREATE A WILLINGNESS TO THINK ABOUT THE PAST AS REAL -- AS REAL AS THE PRESENT AND AS FULLY ENTITLED TO ITS OWN EXISTENCE,"<sup>25</sup>

THIS, THEREFORE IS WHAT WE PROPOSE TO DO BY TEACHING JEWISH HISTORY THROUGH DRAMA. IT IS TO BE HOPED THAT WE CAN INFUSE LIFE INTO THE PAST THROUGH THE CREATIVE IDENTIFICATION OF THE STUDENT WITH THE INHERITED EXPERIENCE OF HIS PEOPLE.

BUT CAN WE SUCCESSFULLY BLEND TOGETHER ALL THREE OF THESE ELEMENTS--ADOLESCENT STUDENTS, JEWISH HISTORY, AND DRAMA? CONTEMPORARY EDUCATIONAL EXPERIENCE INDICATES THAT THIS CAN BE ACCOMPLISHED. NOT ONLY CAN DRAMA ENABLE US TO TEACH JEWISH HISTORY EFFECTIVELY TO TEENAGERS, BUT IN THE PROCESS CONTRIBUTE GREATLY TO THE TRANSITIONAL DEVELOPMENT OF THE ADOLESCENT TO A MATURE ADULT. AS PROFESSOR CHARITY JAMES TELLS US, CREATIVE ARTS IN HIGH SCHOOL CURRICULA, "PROVIDE BOTH THE LANGUAGE AND THE OPPORTUNITY FOR SELF-DISCOVERY AND SELF-CREATION..."  
MOREOVER,

IN DRAMA WE DO MORE THAN PLAY OUT OUR  
HIDDEN FEELINGS, EXPRESSING OUR HATES,  
FEARS, LOVE, JOY, OR DETACHMENT IN  
WAYS WHICH MAY HELP US TO BEHAVE BETTER

IN "REAL SITUATIONS"...FAR MORE IM-  
PORTANT IS THE INCREASE IN SENSITIVITY  
TO OURSELVES AND OTHERS...<sup>26</sup>

### SECTION III: EXAMPLES OF DRAMATIC FORMS

1. THE ONLY VOICE: ELIJAH DISCREDITS BAAL--A DRAMATIZATION
2. MATTATHIAS GRANTS AN INTERVIEW--TV PRESS CONFERENCE
3. GEORGIA, 1878: MAJOR MOSES ANSWERS--CHORIC INTERPRETATION
4. SHOLOM ALEICHEM'S "HAPPY NEW YEAR"--CHAMBER THEATRE
5. CHAIM WEIZMANN TALKS TO LORD BALFOUR--A DUOLOGUE
6. MOSES CHALLENGES PHARAOH--VIDEOTAPE NEWSCAST
7. THE BIRTH OF ISRAEL/"AS A NEW DAY BREAKS OVER THE  
MOUNTAIN TOPS"--READERS' THEATRE
8. ISAAC ABRAVANEL PLEADS WITH THE KING AND QUEEN--A  
DRAMATIZATION

## THE ONLY VOICE: ELIJAH DISCREDITS BAAL--A DRAMATIZATION<sup>1</sup>

IT CAN BE ASKED IF ANY LITERARY PIECE LENDS ITSELF BETTER TO DRAMATIC ENACTMENT THAN THE BIBLE ITSELF. IN THIS CASE, WE ARE LOOKING AT THE INCIDENTS OF THE FIRST BOOK OF KINGS, CHAPTERS 17 AND 18.

THIS IS THE STORY OF THE GREAT CONFRONTATION BETWEEN ELIJAH, PROPHET OF THE GOD OF ISRAEL, AND THE PROPHETS OF THE PHOENICIAN IDOL KNOWN AS BAAL. BAAL WAS INTRODUCED INTO ISRAEL BY QUEEN JEZEBEL, AND SANCTIONED BY KING AHAB (NINTH CENTURY BCE).

IT WAS A TIME WHEN THE LAND WAS ENJOYING PLENTIFUL RAIN AND GOOD HARVESTS. THE COUNTRY WAS PROSPEROUS. THE ISRAELITES, AT THE BEHEST OF JEZEBEL, ATTRIBUTED THESE GOOD TIMES TO BAAL. FINALLY, ONLY ONE PROPHET OF THE LORD WAS LEFT IN ISRAEL.

THE DRAMATIZATION CAN BE PRESENTED SIMPLY ON A PROSCENIUM SCHOOL STAGE, WITH PAINTED BACKDROP SETS TO DEPICT THE ERA. COSTUMES SHOULD BE COLORFUL, ESPECIALLY THOSE OF THE CULTIC BAAL FOLLOWERS. THE CAST INCLUDES:

FIRST MAN

SECOND MAN

KING AHAB

QUEEN JEZEBEL

ELIJAH

OBADIAH

BAAL'S PROPHETS

CROWD AT MT. CARMEL

THE ONLY VOICESCENE I

(THE SCENE OPENS ON A MARKETPLACE SCENE IN ANCIENT ISRAEL. PEOPLE ARE MILLING ABOUT, CHATTING AMIABLY. ATTENTION IS DRAWN TO TWO MEN, OFF TO A SIDE, TALKING.)

FIRST MAN: THE MASTER OF RAIN HAS BEEN GOOD TO US AGAIN! MY CROPS ARE SO HEALTHY, MY FARM IS GREEN AND MY FAMILY IS WELL AND HAPPY, TRULY WE HAVE SO MUCH TO BE THANKFUL FOR.

SECOND MAN: YES, OUR QUEEN JEZEBEL WAS SO WISE TO TEACH US OF THE WONDERS OF BAAL. WE OWE IT ALL TO HIM. ALL OF ISRAEL HAS BEEN SO LUCKY TO FIND SUCH A MAGNIFICENT GOD. IF ONLY THAT MADMAN, ELIJAH, WOULD STOP ANNOYING US. WHAT FAITH CAN WE HAVE IN THIS UNSEEN GOD? MAYBE WE MIGHT WORSHIP ELIJAH'S GOD IF WE HAD TO GO TO WAR. BUT WHO IS RESPONSIBLE FOR OUR MAGNIFICENT GREEN LAND OTHER THAN BAAL? WHO GIVES LIFE TO OUR SOIL? ISN'T THIS WHAT JEZEBEL HAS TAUGHT?

FIRST MAN: YES, AND I WONDER HOW KING AHAB CAN TOLERATE ELIJAH'S RUDE TIRADES. I TELL YOU, THE KING SOMETIMES SEEMS ALMOST...WELL, HELPLESS AGAINST THE MADMAN. WELL, I'M SURE BAAL WILL TAKE CARE OF ELIJAH IN DUE TIME --

(CUTTING OFF THE MAN'S SPEECH IS A SUDDEN EXCITEMENT ON THE PART OF THE CROWD. SHOUTS OF "THE KING AND QUEEN APPROACH!" AND "MAKE WAY FOR HIS MAJESTY" ARE HEARD. FROM STAGE RIGHT, AHAB AND JEZEBEL ARE ESCORTED INTO THE SQUARE BY GUARDS.)

AHAB: GREETINGS TO ALL THE ISRAELITES! ISN'T IT A BEAUTIFUL DAY? ALL SEEMS SO WELL IN ISRAEL! IT IS GOOD TO PRAY TO OUR MIGHTY GOD -- BAAL! (CHEERS ARE HEARD. THEN, THERE IS A HUSH AS A NEW CHARACTER, AN OLD MAN, MAKES HIS WAY THROUGH THE CROWD. A WHISPER IS HEARD: "IT'S ELIJAH!" A COUPLE OF PEOPLE FLEE SAYING, "LET'S GET OUT OF HERE!" ELIJAH MOVES TOWARD THE KING AND QUEEN. THE STAGE LIGHTS DIM. A SPOT FALLS UPON ELIJAH, AHAB, AND JEZEBEL.)

ELIJAH: AS THE LORD, THE GOD OF ISRAEL, LIVES, BEFORE WHOM I STAND, THERE SHALL NOT BE DEW NOR RAIN THESE YEARS, EXCEPT ACCORDING TO MY WORD.

(LIGHTS OUT.)

SCENE TWO

(THREE YEARS LATER. AHAB'S PALACE. OBADIAH, THE KING'S GOVERNOR IS ADDRESSING THE KING.)

OBADIAH: YOUR MAJESTY, THIS TERRIBLE DROUGHT HAS AFFLICTED US NOW FOR THREE YEARS. OUR LAND IS IN TROUBLE. THERE MUST BE SOMETHING TO WHAT ELIJAH SAID --

AHAB: (IN A NASTY MOOD.): YES! AND WHEN I FIND THAT RENEGADE, HE WILL LEARN QUICKLY WHO IS MASTER... (ELIJAH ENTERS.)

ELIJAH: I AM HERE, AHAB. AS GOD LIVES, I AM NOT AFRAID TO SHOW MYSELF. (AHAB ARISES, IN SHOCK. HE COMPOSES HIMSELF.)

AHAB: IS IT YOU, YOU TROUBLER OF ISRAEL?

ELIJAH: IT IS NOT ISRAEL I WISH TO TROUBLE, AHAB. ISRAEL HAS TROUBLE ENOUGH. I ONLY WISH TO TROUBLE YOU -- YOU, AND YOUR FATHER'S HOUSE, BECAUSE YOU HAVE FORSAKEN THE GOD OF ISRAEL, AND FOLLOW THE LIFELESS BAAL.

AHAB: WHAT DO YOU WANT, ELIJAH? DO YOU AT LEAST HAVE SOME RAIN FOR ME?

ELIJAH: LISTEN TO ME, AHAB. THE FEAR OF THE LORD WILL RETURN TO ISRAEL SHORTLY, AND WITH IT THE RAIN YOU LONG FOR. ALL YOU HAVE TO DO IS SEND FOR YOUR MISERABLE PROPHETS OF BAAL, ALL 450 OF THEM, AND I WILL MEET THEM ON MT. CARMEL.

AHAB: (SMILING TO HIMSELF.): AND WHAT DO YOU PROPOSE TO DO THERE, O PROPHET? DO YOU THINK THAT YOU ALONE CAN COPE WITH 450 SEERS OF OUR LORD? PERHAPS YOU HAVE BEEN TOUCHED BY THE HEAT?

ELIJAH: AHAB, THE TRUTH IS NOT IN NUMBERS. THERE IS ONLY ONE GOD -- AND HE IS THE LORD GOD OF ISRAEL. YOU HAVE FORGOTTEN. YOU NEED TO BE REMINDED. (HE BEGINS TO EXIT.) I WILL MEET YOUR LITTLE PROPHETS AT MT. CARMEL! (EXITS.)

AHAB: (TO OBADIAH): SEND FOR OUR PROPHETS! AND TELL THE QUEEN!

(LIGHTS OUT.)

SCENE THREE

(A WILD SESSION OF SCREAMING AND CONVULSIVE DANCING IS TAKING PLACE. TWO "BULLOCKS" -- IN THIS CASE MADE OF WOOD -- ARE PERCHED UPSTAGE ON PLATFORMS ABOVE THE ACTION. ELIJAH IS LOOKING ON FROM A CORNER, FACING DOWNSTAGE. AS THE SCENE OPENS, HE BEGINS TO RAISE HIS HANDS AND SHOUT. THE TUMULTUOUS CROWD SLOWLY QUIETS DOWN.)

ELIJAH: YOU, PEOPLE OF ISRAEL! YOU BITTER, MISGUIDED WORSHIPPERS OF A FALSE AND LIFELESS IDOL! DON'T YOU SEE YOUR FOLLY? IT IS NOONTIME IN ISRAEL. YOU HAVE CALLED UPON YOUR GOD ALL MORNING. BUT WE SEE NO FIRE UNDER YOUR BULLOCK.

BAAL'S PROPHET: (APPROACHES ELIJAH): ELIJAH! YOU CHALLENGE US AND WE WILL MEET YOUR CHALLENGE! DO NOT MOCK OUR GOD YET! OUR ALTAR IS HERE, AND YOUR ALTAR IS THERE. BAAL WILL ANSWER US YET WITH ENOUGH FIRE TO CONSUME OUR ALTAR AS WELL AS YOURS! (THE PEOPLE CHEER. THEY BEGIN TO DANCE AGAIN. CRIES OF "O BAAL, ANSWER US" ARE HEARD.)

ELIJAH: CRY ALOUD, CRY ALOUD ALL OF YOU! MAKE A LOT OF NOISE, BECAUSE YOUR GOD MUST BE Musing! OR MAYBE HE HAS TAKEN A TRIP. OR MAYBE HE IS ASLEEP. (HE IS NOW IN A FIT OF RAGE.) YOU FOOLS! CAN A PIECE OF STONE ANSWER YOU? (THE CROWD HUSHES. THEY ARE AFRAID. ELIJAH BEGINS TO WHISPER TO THEM INTENSELY.) COME NEAR TO ME NOW. I AM THE ONLY VOICE LEFT FOR GOD. THE TIME OF FALSE PROPHETS AND IDOLS IS OVER.

(HE MOVES TOWARD THE BULLOCK ON THE LEFT, PICKS UP A STICK AND KNOCKS IT OVER. HE BEGINS TO PLACE STONES AROUND THE OTHER ALTAR, STILL STANDING.) THESE TWELVE STONES REPRESENT THE TWELVE TRIBES OF THE SONS OF JACOB. (HIS VOICE IS HIGHER NOW, SAD AS WELL AS TRIUMPHANT.) JACOB REMEMBERED THAT ISRAEL WAS HIS NAME... AND NOW, DEAR GOD, HEAR ME! GOD OF ABRAHAM, OF ISAAC, OF ISRAEL, LET IT BE KNOWN THIS DAY THAT YOU ARE GOD IN ISRAEL, AND THAT I AM YOUR SERVANT, FOR THESE PEOPLE HAVE TURNED THEIR HEARTS BACKWARD! (THERE IS A THUNDERING SOUND. RED LIGHTS GLOW IN THE STANDING ALTAR, REPRESENTING FIRE. THE PEOPLE FALL TO THEIR KNEES.)

ELIJAH: THE LORD, HE IS GOD! (THE PEOPLE RESPOND IN KIND, IN A SURGING CHORUS.)

ELIJAH: NOW, GOD OF ISRAEL, LET THE RAIN SWEEP ACROSS THIS DRY LAND! (SOUND OF THUNDER, FLASH OF LIGHT, THEN DRENCHING RAIN. THEN, A SINGLE SPOT FINDS THE FORLORN FIGURES OF AHAB AND JEZEBEL STANDING IN THE CORNER. SLOWLY, THEY FALL TO THEIR KNEES.)

(CURTAIN.)

## MATTATHIAS GRANTS AN INTERVIEW -- TV PRESS CONFERENCE<sup>2</sup>

THE ROLE OF MATTATHIAS, FATHER OF THE MACCABEES, IS FAMILIAR IN THE CHANUKAH STORY. HE PRECIPITATED THE MACCABEAN REVOLT AGAINST HELLENISTIC DOMINATION, BRINGING ABOUT THE LIBERATION OF THE TEMPLE IN JERUSALEM AND THE FESTIVAL OF THE LIGHTS.

MATTATHIAS AND THE MACCABEES HAVE AN IMPORTANT ROLE IN HISTORY. THEY CONFRONTED AND DEFEATED RELIGIOUS PERSECUTION. THEY WERE OPPOSED TO JEWISH ASSIMILATIONISTS WHO WERE WILLING TO ACCEPT THE GREEK HELLENISTIC CULTURE OF THE PERIOD.

WHAT FOLLOWS IS A DRAMATIC PRESENTATION IN THE FORM OF A TV PRESS CONFERENCE. IT IS RECOMMENDED FOR OLDER STUDENTS. MATTATHIAS IS TO BE INTERVIEWED BY HIS CONTEMPORARIES, OSTENSIBLY IN THE YEAR 166 BCE. THE CAST INCLUDES:

ALEXANDER GRACCHA  
 DEMETRUIS NICANOR  
 DEBORAH AMI  
 MATTATHIAS  
 TWO MACCABEE GUARDS  
 TELEVISION CREW

MATTATHIAS GRANTS AN INTERVIEW

(THE STAGE IS SET UP FOR A TV NEWS CONFERENCE. AS MUCH AS POSSIBLE, THE SET SHOULD LOOK LIKE A REMOTE TELEVISION STUDIO, WITH CAMERAS, LIGHTS, CREW, ETC. A LOGO TO REPRESENT "EPIPHANES PROVINCIAL NETWORK" CAN BE DEVISED AND DISPLAYED. THE DESK FOR THE INTERVIEWERS SHOULD BE ON STAGE LEFT, FACING THE OTHER DESK, UPPER STAGE RIGHT, WHERE MATTATHIAS AND TWO ASSOCIATES WILL BE SEATED. ALL THE ACTORS SHOULD BE IN FULL VIEW OF THE AUDIENCE. ENTER THREE NEWSPEOPLE. THEY ARE SEATED. A CREWMAN COUNTS DOWN AND SIGNALS, "ON AIR!")

NEWSMAN ALEXANDER GRACCHA: LADIES AND GENTLEMEN, GOOD DAY. TODAY, BY SPECIAL ARRANGEMENT, THE EPIPHANES PROVINCIAL NETWORK PRESENTS AN EXCLUSIVE PRESS CONFERENCE. WE WILL INTERVIEW MATTATHIAS, MOST RECENTLY THE JEWISH PRIEST AT MODIN, NEAR LYDDA. MATTATHIAS IS A WANTED MAN, WITH A PRICE ON HIS HEAD FROM KING ANTIOCHUS. HE AND MEMBERS OF HIS FAMILY WHO COMPRISE A POLITICAL TERRORIST GROUP KNOWN AS THE MACCABEES, HAVE CONSENTED TO THIS NEWS CONFERENCE ON THE CONDITION THAT WE NOT DIVULGE THE LOCATION OF OUR REMOTE STUDIO. MY NAME IS ALEXANDER GRACCHA. OUR OTHER TWO PANELISTS ARE DEMETRIUS NICANOR, SPECIAL PRESS LIASION OFFICER FOR THE HIGH PRIEST OF ZEUS IN JERUSALEM, AND DEBORAH AMI, A JEWISH RESIDENT OF ACRE, AND WELL-KNOWN POLITICAL COLUMNIST.

ALL THREE OF US, ALONG WITH OUR CREW, HAVE AGREED TO REMAIN DETAINED BY MEMBERS OF THE MACCABEE ARMY FOR 24 HOURS FOLLOWING THIS TELECAST, TO ALLOW FOR A RETURN TO THE JUDEAN HILLS BY MATTATHIAS. NOW THAT MATTATHIAS HAS ENTERED, WE WILL BEGIN OUR QUESTIONING WITH MR. NICANOR.

(ENTER MATTATHIAS WITH TWO OF HIS OWN ARMED GUARDS. THEY INSPECT THE FACILITY QUICKLY BEFORE BEING SEATED.)

NICANOR: MATTATHIAS, ARE YOU THE SAME MAN WHO KILLED A JEW IN MODIN BECAUSE HE WISHED TO OFFER A SACRIFICE AT THE ALTAR OF OUR PRIEST?

MATTATHIAS: IF I WERE TO ANSWER "NO", WOULD YOUR AGENTS CEASE THEIR SEARCH FOR ME? AND LET ME ASK YOU, MR. NICANOR: DO YOU REPRESENT THE SAME GOVERNMENT WHICH CONTINUES TO DENY THE RIGHT OF FREE WORSHIP TO THE PEOPLE OF THIS LAND, WHICH FORCES THE BELIEVERS OF TORAH TO OFFER SACRIFICES TO IDOLS AND SYMBOLS THAT ARE REPUGNANT TO US? ARE YOU THE AGENT OF A KING WHO WOULD MURDER ANYONE WHO REFUSES TO CONSENT TO HIS DECREES?

NICANOR: I TAKE IT THEN THAT YOU DO NOT WISH TO DENY THAT YOU ARE THE ONE WHO TERRORIZES THOSE WHO WISH TO WORSHIP -- THOSE WHO CHOOSE FREELY TO WORSHIP -- AT THE ALTAR IN MODIN, FOR INSTANCE?

MATTATHIAS: WHEN I CONSENTED TO THIS INTERVIEW, I HAD ASSUMED THAT IT WOULD NOT AMOUNT TO A TRIAL OR A HEARING. BUT I SHOULD HAVE KNOWN BETTER THAN TO EXPECT ANYTHING ELSE IN THIS DAY AND AGE. SOME MIGHT CONSIDER ME A DREAMER. BUT I TRULY HOPE FOR THE DAY WHEN OUTSIDE FORCES WILL LEAVE US ALONE, AND WILL STOP CONFUSING OUR YOUNG PEOPLE -- MAKING THEM FEEL QUEER AND AWKWARD JUST BECAUSE THEY STUDY TORAH AND WORSHIP THE GOD OF THEIR ANCESTORS -- AND WHEN, ONCE AND FOR ALL, YOU WILL TAKE THE PIGS OFF THE ALTAR OF JERUSALEM AND LET US PRAY IN OUR OWN WAY AND WITH OUR OWN SYMBOLS.

GRACCHA: MATTATHIAS, YOU HAVE INDEED MADE A SPECIAL ISSUE OF THE SACRIFICING OF PIGS AT THE JERUSALEM TEMPLE. WOULD YOU THEN BE WILLING TO COMPROMISE ON THE QUESTION OF WHAT IS TO BE SACRIFICED IN JERUSALEM? IF SAY, INSTEAD OF PIGS --

MATTATHIAS (INTERRUPTING): THIS TYPE OF QUESTION IS SUCH AN INSULT TO US! WE CAN NOT COMPROMISE WITH OUR FAITH. WHY, THAT IS ALL THE JEWS HAVE BEEN DOING FOR DECADES -- COMPROMISING AND COMPROMISING UNTIL THERE IS NOTHING LEFT. THE GOVERNMENT HAS RESCINDED THE LAW OF MOSES. THEY HAVE MADE OUR VERY OBSERVANCES INTO CAPITAL OFFENSES. WE HAVE BEEN FORCED TO WORSHIP PAGAN GODS. AND THEN, AS IF THIS WAS NOT ENOUGH "COMPROMISING", THE GOVERNMENT DECIDES THAT PIGS ARE TO BE OFFERED UPON THE ALTAR AT THE SANCTUARY WHEN THEY KNOW SO WELL THAT THIS, TO US, IS THE MOST UNCLEAN AND DEFILED ANIMAL.

GRACCHA: SO YOU ARE SAYING THAT A GOVERNMENT HAS NO AUTHORITY IN QUESTIONS OF FAITH.

MATTATHIAS: I AM NOT SAYING THAT, MR. GRACCHA. WHAT I OPPOSE IS THE ORDER OF A KING WHICH DOES VIOLENCE TO OUR RELIGIOUS TEACHINGS. THERE IS A DIFFERENCE BETWEEN MAN MADE LAW AND THE LAW OF HEAVEN. WE WHO BELIEVE IN THE TORAH ASCRIBE TO GOD'S LAWS. GOD WOULD HAVE US LIVE IN AN ORDERLY SOCIETY, WITH TEACHERS AND KINGS AND LAWS, BUT IT IS NOT OUR PLACE TO MAKE LAWS AGAINST THOSE OF GOD.

GRACCHA: MATTATHIAS, THE INDIVIDUAL YOU ALLEGEDLY KILLED AT THE ALTAR IN MODIN WAS A JEW. IN VIEW OF YOUR STRUGGLE AGAINST THE HELLENIST AUTHORITY, HOW CAN YOU JUSTIFY THE KILLING OF A JEW BY YOUR OWN HANDS?

MATTATHIAS: WE REGRET THE DEATH OF ANY PERSON. IT WOULD HAVE BEEN BETTER IF THIS TROUBLE HAD NEVER BEEN BROUGHT TO THE LAND BY OUTSIDE FORCES. HE WAS A JEW, YES, BUT HE TURNED HIS BACK ON HIS OWN FAITH.

GRACCHA: ARE THERE NOT MANY AMONG THE JEWISH POPULATION WHO SUPPORT THE GOVERNMENT, WHO IN FACT HAVE ADOPTED THE HELLENISTIC WAY OF LIFE?

MATTATHIAS: I AM SURE THAT MR. NICANOR KNOWS ONLY TOO WELL HOW TRUE THAT IS. MANY, MANY JEWS HAVE GIVEN IN, AND HAVE FORGOTTEN THE TORAH.

NICANOR: WELL THEN, ARE YOU NOT REALLY FIGHTING WITH THEM, MORE SO THAN WITH THE GOVERNMENT YOU SO DESPISE?

MATTATHIAS: OUR FIGHT IS WITH ALL THOSE WHO STAND AGAINST TORAH. WHOEVER IS FOR THE LORD WILL JOIN WITH US.

DEBORAH AMI: THEN WHAT WE ARE HEADED FOR IS A CIVIL WAR AMONG THE JEWS, ARE WE NOT?

MATTATHIAS: MISS AMI, MAY GOD SAVE US FROM SUCH A CALAMITY.

NICANOR: MATTATHIAS, THE CALAMITY HAS ALREADY OCCURRED, HAS IT NOT? YOU HAVE MURDERED A JEW, AND YOUR MACCABEES ARE TERRORIZING WHOLE VILLAGES OF JEWS.

MATTATHIAS: WE HAVE ENTERED VILLAGES WHERE JEWS LIVE TO TRY AND PERSUADE THE PEOPLE TO ADHERE TO TORAH AND NOT GIVE IN TO FORCED CONVERSION.

AMI: MR. NICANOR, I SHOULD LIKE TO QUESTION MATTATHIAS.

NICANOR: BY ALL MEANS. FORGIVE ME FOR INFRINGING ON YOUR FREEDOM.

AMI: MATTATHIAS, YOU HAVE IMploRED THE JEWS TO DEFEND THEMSELVES, AND EVEN GO ON THE ATTACK, ON THE HOLY SABBATH. HOW DO YOU JUSTIFY THIS DIRECT VIOLATION OF THE BIBLICAL FOURTH COMMANDMENT?

MATTATHIAS: THE TROUBLE IS OUR ENEMIES HAVE CHOSEN RUTHLESSLY TO ATTACK US TIME AND TIME AGAIN ON THE SABBATH. THEY KNOW THAT WE CAN NOT DEFEND OURSELVES AND THEREBY DESECRATE THE SABBATH. THIS IS HOW PTOLEMY TOOK JERUSALEM FROM US 150 YEARS AGO WITHOUT EVEN A BLOW. WE MUST CHOOSE LIFE, EVEN AT THE UNFORTUNATE EXPENSE OF SABBATH.

AMI: ARE YOU NOT TAKING AUTHORITY FOR YOURSELF, ADVOCATING YOUR OWN INTERPRETATION OF THE SABBATH COMMANDMENT?

MATTATHIAS: IN THE INTEREST OF PROTECTING LIFE, EVEN OUR SAGES HAVE SAID ONE MUST VIOLATE THE SABBATH. WE ARE TRYING TO RESTORE AUTHORITY TO THE TORAH. WE ARE FIGHTING FOR THE FREEDOM OF RELIGION OF THE JEWISH PEOPLE, MISS AMI. WE ARE FIGHTING FOR YOU! (AMI IS VISIBLY UNEASY).

AMI: THANK YOU MATTATHIAS, FOR STATING YOUR OWN VIEWS. MR. GRACCHA?

GRACCHA: MATTATHIAS, OUR TIME IS RUNNING SHORT. DO YOU HAVE ANY CLOSING THOUGHTS YOU WOULD LIKE TO SHARE?

MATTATHIAS: WE, THE MACCABEES, HAVE BEEN TERMED A TERRORIST GANG. WE FIND NO JOY IN THIS. BUT WE HAVE COME TOO FAR TO TURN BACK. WE WILL CONTINUE TO STRIKE FROM PLACE TO PLACE AND AROUSE THE PEOPLE TO ABANDON THE PAGANISM THAT WAS FORCED ON THEM AND TO RETURN TO TORAH.

WE WILL REMIND THE PEOPLE OF THE RITE OF CIRCUMCISION. IF NOT UNDER ATTACK, WE WILL REST ON SABBATH. WE WILL LIBERATE THE TEMPLE IN JERUSALEM. WE WILL CLEAN IT UP, AND, IN THE NAME OF GOD OF ISRAEL, WE WILL RE-DEDICATE IT. SHOULD I MYSELF NOT LIVE TO SEE THIS RE-DEDICATION, MY SONS WILL CARRY ON UNTIL IT HAPPENS.

GRACCHA: THANK YOU MATTATHIAS. AND WE THANK OUR PANELISTS, DEMETRIUS NICANOR AND DEBORAH AMI. GOOD DAY, AND MAY THE SPIRIT OF ZEUS ABIDE WITH YOU.

(LIGHTS OUT.)

GEORGIA, 1878: MAJOR MOSES ANSWERS--CHORIC INTERPRETATION<sup>3</sup>

THE JEW IS INVOLVED IN AN ONGOING CONFRONTATION--THAT OF ANTI-SEMITISM. SO OFTEN THE JEWISH RESPONSE TO SUCH PREJUDICE HAS RESULTED IN SIGNIFICANT HISTORICAL MOMENTS. FOR EXAMPLE, MANY CONSIDER THE MODERN STATE OF ISRAEL TO BE THE COLLECTIVE RESPONSE OF THE JEWISH PEOPLE TO THE MOST FEARFUL DISPLAY OF ANTI-SEMITISM, THE NAZI HOLOCAUST.

IN THIS INSTANCE, HOWEVER, WE ARE DEALING WITH ONE MAN'S QUIET RESPONSE TO ANTI-SEMITISM. IT IS 1878 IN GEORGIA, AT THE STATE'S DEMOCRATIC CONVENTION. MAJOR RAPHAEL J. MOSES, A CONFEDERATE VETERAN, HAS BEEN PROPOSED AS A CANDIDATE FOR CONGRESS. MAJOR MOSES IS NOT PRESENT. NEVERTHELESS A CERTAIN W. O. TUGGLE, POLITICIAN, JUMPS TO HIS FEET, AND DEMANDS TO KNOW IF THE "CHRISTIAN COMMUNITY" WANTS A "JEW" TO REPRESENT THEM IN WASHINGTON. THE CONVENTION NOMINATES MAJOR MOSES BY ACCLAMATION. THE MAJOR LATER HEARD OF THE ATTACK AND WROTE A LETTER TO MR. TUGGLE.

THIS EXPLANATION SHOULD BE GIVEN TO THE AUDIENCE IN ADVANCE, PERHAPS ON A PRINTED PROGRAM, ON A SLIDE OR TRANSPARENCY, OR BY ORAL ANNOUNCEMENT.

THIS FAMOUS AND BRILLIANT LETTER CAN BE EFFECTIVELY RE-CREATED DRAMATICALLY BY A MIXED GROUP OF VOICES. THERE IS NO DEFINITE NUMBER OF VOICES THAT MUST BE USED. IT CAN BE PRESENTED IN THE ROUND, OR ON A PROSCENIUM STAGE. A SUGGESTIVE BACKGROUND SET, PERHAPS A PORTRAIT OF MAJOR MOSES, OR A COLLAGE OF JEWISH SYMBOLS WOULD ENHANCE THE IMPACT.

MAJOR MOSES ANSWERS

(THE LIGHTS SLOWLY COME UP ON AN EMPTY STAGE. AFTER A PAUSE,  
ENTER SPEAKER 1 FROM STAGE RIGHT.)

SPEAKER 1: I HAVE TAKEN TIME TO AUTHENTICATE A REPORT WHICH I  
HEARD FOR THE FIRST TIME ON THE EVENING OF THE LAST DAY OF THE  
CONVENTION. (ENTER SPEAKER 2 FROM OPPOSITE.)

SPEAKER 2: AT WEST POINT, GEORGIA, AT THE GATHERING TO DESIGNATE  
OUR PARTY'S CONGRESSIONAL CANDIDATE, AND IN MY ABSENCE, YOU SOUGHT  
FOR ME A TERM OF REPROACH...

SPEAKER 3: (HAS ENTERED DURING PREVIOUS SPEECH FROM UPSTAGE)  
AND FROM YOUR WELL-FILLED VOCABULARY SELECTED THE EPITHET OF

ALL 3: JEW. (ENTERS SPEAKERS 4 AND 5)

SPEAKER 4: HAD I SERVED YOU TO THE EXTENT OF MY ABILITY IN  
YOUR RECENT POLITICAL ASPIRATIONS,

SPEAKER 5: AND YOUR OVERBURDENED HEART HAD SOUGHT RELIEF IN  
SOME EXHIBITION OF UNMEASURED GRATITUDE,

SPEAKER 6: (ENTERING QUICKLY, WITH EMPHASIS.) HAD YOU A WEALTH  
OF GIFTS AND SELECTED FROM YOUR ABUNDANCE YOUR RICHEST OFFERING  
TO LAY AT MY FEET. (SPEAKER 7 HAS ENTERED.)

SPEAKER 7: (SLOWLY, WITH MEANING.) YOU COULD NOT HAVE HONORED ME MORE HIGHLY. (SPEAKER 8 HAS ENTERED AND PICKS UP SENTENCE IMMEDIATELY.)

SPEAKER 8: NOR DISTINGUISHED ME MORE GRATEFULLY THAN BY PROCLAIMING ME A JEW.

SPEAKER 1: I AM PROUD OF MY LINEAGE AND MY RACE; IN YOUR SEVEREST CENSURE YOU CAN NOT NAME AN ACT OF MY LIFE WHICH DISHONORS EITHER,

SPEAKER 2: OR WHICH WOULD MAR THE CHARACTER OF A CHRISTIAN GENTLEMEN.

(QUIETLY, REMAINDER OF CHORUS ENTERS STAGE, TAKING ASSIGNED INDIVIDUAL POSITIONS DURING THE NEXT PHRASE.)

FIRST 8 SPEAKERS: I FEEL IT AN HONOR TO BE ONE OF A RACE WHOM PERSECUTION CAN NOT CRUSH;

ALL FEMALE VOICES: WHOM PREJUDICE HAS IN VAIN ENDEAVORED TO SUBDUE;

ALL MALE VOICES: WHO, DESPITE THE POWERS OF MAN AND THE ANTAGONISM OF THE COMBINED GOVERNMENTS OF THE WORLD,

SPEAKER 3: PROTECTED BY THE HAND OF DEITY,

SPEAKER 4: HAVE BURST THE TEMPORAL BONDS WITH WHICH PREJUDICE  
WOULD HAVE BOUND THEM,

THREE FEMALE VOICES: AND AFTER NINETEEN CENTURIES OF PERSECUTION  
STILL SURVIVE AS A NATION,

SPEAKER 5: AND ASSERT THEIR MANHOOD AND INTELLIGENCE, AND GIVE  
PROOF OF "THE DIVINITY THAT STIRS WITHIN THEM" BY HAVING BECOME  
A GREAT FACTOR IN THE GOVERNMENT OF MANKIND.

ALL CHORUS: (LOUDLY, EMPHATICALLY): WOULD YOU HONOR ME?

SPEAKER 1: CALL ME A JEW.

FEMALE VOICES: WOULD YOU PLACE IN UNENVIABLE PROMINENCE YOUR  
OWN UN-CHRISTIAN PREJUDICES AND NARROW-MINDED BIGOTRY?

SPEAKER 1: CALL ME A JEW.

MALE VOICES: WOULD YOU OFFER A LIVING EXAMPLE OF A MAN INTO WHOSE  
EDUCATED MIND TOLERATION CAN NOT ENTER--

THREE FEMALE VOICES: ON WHOSE HEART THE SPIRIT OF LIBERTY AND  
THE PROGRESS OF AMERICAN PRINCIPLES HAS MADE NO IMPRESSION?

SPEAKER 2: YOU CAN FIND IT ILLUSTRATED IN YOURSELF. YOUR NARROW AND BENIGHTED MIND, PANDERING TO THE PREJUDICES OF YOUR AUDITORY, HAS ATTEMPTED TO TAUNT ME BY CALLING ME A JEW—

SPEAKER 3: ONE OF THAT PECULIAR PEOPLE AT WHOSE ALTARS, ACCORDING TO TEACHINGS OF YOUR THEOLOGICAL MASTERS, GOD CHOSE THAT HIS SON SHOULD WORSHIP.

MALE VOICES: STRIKE OUT THE NATIONALITY OF JUDEA, AND YOU WOULD SEEK IN VAIN FOR CHRIST AND HIS APOSTLES.

FEMALE VOICES: STRIKE OUT OF SACRED HISTORY THE TEACHINGS OF THE JEWS, AND YOU WOULD BE AS IGNORANT OF GOD AND THE SOUL'S IMMORTAL MISSION AS YOU ARE OF THE DUTIES AND AMENITIES OF SOCIAL LIFE.

(PAUSE.)

SPEAKER 1: I AM NOT ANGERED, BUT WHILE I THANK YOU FOR THE OPPORTUNITY WHICH YOU HAVE GIVEN ME TO REBUKE A PREJUDICE CONFINED TO A LIMITED NUMBER, DISTINGUISHED FOR THEIR BIGOTRY AND SECTARIAN FEELINGS, OF WHICH YOU ARE A FIT EXEMPLAR.

SPEAKER 2: I PITY YOU FOR HAVING BEEN CAST IN A MOULD IMPERVIOUS TO THE MANLY AND LIBERAL SENTIMENTS WHICH DISTINGUISH THE NINETEENTH CENTURY. (DURING THIS SPEECH, THE CHORUS MOVES INTO A CIRCULAR POSITION.)

ALL CHORUS: YOU ARE NOT CREATED WITHOUT A PURPOSE;

SPEAKER 3: NATURE EXHIBITS HER BEAUTIES BY THE CONTRAST OF LIGHT  
AND SHADE;

SPEAKER 4: HUMANITY ILLUSTRATES ITS BRIGHTEST AND NOBLEST  
EXAMPLES BY PLACING ITS MOST PERFECT MODELS

THREE MALE VOICES: IN JUXTAPOSITION WITH THE MEANEST SPECIMENS OF  
MANKIND,

TWO MIXED VOICES: SO THAT YOU HAVE THE CONSOLATION OF KNOWING THAT  
YOUR MIND HAS BEEN THUS DEFORMED IN THE WISDOM OF THE GREAT  
ARCHITECT,

TWO OTHER MIXED VOICES: THAT YOU MIGHT SERVE AS A SHADOW TO BRING  
FORTH

LONE VOICE FROM UPSTAGE: IN BOLD RELIEF:

MIXED VOICES: THE BRIGHTER TINTS OF THAT BEAUTIFUL PICTURE OF  
RELIGIOUS TOLERATION

ALL CHORUS: ENGRAFTED IN THE CONSTITUTION OF THE UNITED STATES

LONE FEMALE VOICE: BY THE WISDOM OF OUR FATHERS.

SPEAKER 1: (WALKS TO CENTER OF CIRCLE.) I HAVE THE HONOR TO  
REMAIN, SIR, YOUR MOST OBEDIENT SERVANT,

ALL CHORUS: (RAISING ARMS TOGETHER ABOVE HEADS IN TRIUMPH.)  
RAPHAEL J. MOSES!

(LIGHTS OUT.)

SHOLOM ALEICHEM'S "HAPPY NEW YEAR"--CHAMBER THEATRE<sup>4</sup>

THE JEWISH STRUGGLE IN CZARIST RUSSIA IS EXPRESSED WITH BITTERSWEET COMPASSION IN MANY OF THE STORIES OF THE IMMORTAL YIDDISH WRITER, SHOLOM RABINOWITZ, MUCH BETTER KNOWN AS SHOLOM ALEICHEM.

THE FOLLOWING PLAYLET CAN BE PRODUCED TO OFFER AN EXPERIENCE OF JEWISH LIFE UNDER THE CZAR, CIRCA 1900. IT IS AN ORIGINAL ADAPTATION OF SHOLOM ALEICHEM'S "HAPPY NEW YEAR!" IN TONGUE-IN-CHEEK FASHION, SPICED WITH THE ELEMENT OF YIDDISH HUMOR, THE STORY TEACHES ABOUT A VERY REAL CONFRONTATION IN JEWISH HISTORY: THE JEW'S STRUGGLE TO CO-EXIST WITH THE OFTEN OPPRESSIVE CZARIST AUTHORITIES.

THE DRAMA IS PRESENTED IN CHAMBER THEATRE FORMAT. WHEN NARRATORS SPEAK, ACTION CAN CONTINUE ON STAGE, OR THE ACTORS CAN FREEZE. THAT IS LEFT TO THE GROUP PRODUCING THE PLAY. THE POINT IS TO RETAIN THE "STORYTELLER" TASTE WITH WHICH THE PIECE WAS ORIGINALLY WRITTEN. THE NARRATORS CAN BE PLACED AT THE STAGE CORNERS, DRESSED IN SUITABLE COSTUME TO FIT THE TIME OF THE STORY. ONE OR MORE OF THE NARRATORS CAN HOLD AND PLAY GUITAR AND/OR FLUTE. APPROPRIATE MUSIC CAN BE INSERTED BETWEEN SCENES.

THE COMPANY OF THE PLAY SHOULD INCLUDE:

FOUR NARRATORS

THE CZAR

REB ANSHEL

THE REBBE

ADJUTANT

CZARINA DUSHINKA

TOWNSPEOPLE

GYPSIES

CZAR'S OFFICERS

SHOLOM ALEICHEM'S "HAPPY NEW YEAR"

(A SMALL VILLAGE IN RUSSIA, CIRCA 1900.)

NARRATOR 1: IMAGINE, EVERY SINGLE ONE OF THEM UP TO THE CZAR, MISTER BIG HIMSELF, TAKES BRIBES. DON'T BE SHOCKED NOW; MISTER BIG HIMSELF ACCEPTS THEM, IF HE GETS AN OFFER. NOW GATHER AROUND ME, BROTHER JEWS, AND LISTEN TO A STORY THAT HAPPENED A LONG TIME AGO TO ONE OF OUR GRANDFATHERS, MAY HE REST IN PEACE. IT HAPPENED IN THE GOOD OLD DAYS WHEN CZAR NICHOLAS WAS BOSS. JUST PAY ATTENTION AND DON'T INTERRUPT ME AND EVERYTHING WILL BE FINE.

NARRATOR 2: TO MAKE A LONG STORY SHORT, IT HAPPENED DURING THE REIGN OF OUR PRESENT MISTER BIG'S GRANDFATHER, AFTER WHOM HE IS NAMED. MAY HIS GRANDFATHER HAVE AN EASY TIME OF IT IN THE OTHER WORLD, FOR ALL THE FAVORS AND FINE AND DANDY THINGS HE LET LOOSE AGAINST OUR JEWISH BRETHREN, AMEN. OUR FATHERS AND GRANDFATHERS JUST COULDN'T FORGET THAT OLD MISTER BIG. EVEN WHEN THEY SUDDENLY AWOKE FROM THEIR SLEEP, THEY THOUGHT THEIR WHOLE LIFE HUNG ON A THREAD. WE WERE ALLOWED TO EXIST JUST BY THE GRACE OF LITTLE MISTER BIG, OR "BUTTONS" AS WE CALLED HIM. THIS BUTTONS LIKED TO HAVE HIS PALM GREASED, AND LOVED THOSE FRIDAY NIGHT SNACKS OF GEFILTE FISH AND WHISKEY.

SO LONG AS THIS WENT ON, THE JEWS BREATHED FREE AND EASY, DID BUSINESS, PLIED THEIR TRADE, AND REALLY HAD A WONDERFUL TIME.

NARRATOR 3: BUT ONCE — AND WHEN EVER YOU HEAR BUT ONCE, YOU KNOW THERE IS TROUBLE COMING — SOMETHING HAPPENED. BUTTONS KICKED THE BUCKET. HE SUDDENLY JUST UP AND DROPPED DEAD, AND WAS FOLLOWED BY A NEW BUTTONS, A HAMAN, A VILLAIN, A RAT, THE LIKES OF WHICH YOU'VE NEVER SEEN! HE COULDN'T BE BRIBED! THEY TRIED THE REAL THING: BIG MONEY. STILL NOTHING DOING. THEY INVITED HIM FOR GEFILTE FISH. HE WOULDN'T GO. HE WOULDN'T ACCEPT RARE LIQUEURS. HE DIDN'T DRINK. HE WAS CLEAN AS A WHISTLE. HE DIDN'T LET JEWS DO BUSINESS. HE DIDN'T LET JEWISH TEACHERS TEACH. IF HE SAW A YOUNG WOMAN, HE'D RIP OFF HER MARRIAGE WIG. IF HE SAW A YOUNG MAN, HE'D SNIP AN EARLOCK.

CZAR: THAT'S WHAT MISTER BIG DOES TOO. (POINTS TO HIMSELF.)

NARRATOR 4: WHAT COULD YOU DO? THEY DID WHAT THEY ALWAYS DID. THEY SIGHED SOFTLY, CALLED ONE MEETING AFTER ANOTHER, TRYING TO THINK OF WHAT TO DO AND HOW TO GET RID OF SUCH A HAMAN, THE DEVIL TAKE HIM. THEY DECIDED TO GO TO REB ANSHEL, MAY HE REST IN PEACE. GRANDPA ANSHEL WAS RICH AND CAME FROM A FINE FAMILY. HE WAS A FOLLOWER OF A HASIDIC REBBE, A TRUSTEE IN THE SYNAGOGUE, A BIG SHOT WITH THE AUTHORITIES.

(OPEN ON THE SCENE, PEOPLE ENTERING.)

PEOPLE: FOR GOODNESS SAKE, REB ANSHEL, SAVE THE TOWN! TELL US WHAT TO DO!

NARRATOR 1: ANSHEL LISTENED TO THEM, AND THEN HE SAID:

ANSHEL: HOW CAN I HELP YOU, MY CHILDREN? UNLESS, OF COURSE, I CAN GET TO SEE MY REBBE, MAY HE LIVE AND BE WELL. WHATEVER HE'LL SUGGEST, WE'LL DO.

NARRATOR 2: NO SOONER SAID THAN DONE. ANSHEL WASN'T LAZY, AND MONEY WAS NO OBJECT. THE TOWN COULD BEAR THE BURDEN. WHERE THE PUBLIC'S WELFARE WAS CONCERNED, HOW COULD THERE BE ANY EXCUSES? SO HE LEFT FOR THE REBBE'S PLACE ONE HOT SUMMER DAY. WHEN HE ARRIVED, HE STARTED TELLING THE REBBE THE WHOLE STORY.

(SCENE IS PLAYED UNDER A SPOT UPSTAGE.)

ANSHEL: IT'S HORRIBLE! IT'S A CATASTROPHE. WE HAVE A MAN WHOSE HANDS ARE CLEAN.

NARRATOR 3: THE REBBE CLOSED ONE EYE AND MADE A MOTION WITH HIS HAND AS IF TO SAY: "HOLD UP, I KNOW EVERYTHING." HOW DID HE KNOW? ONLY FOOLS ASK SUCH QUESTIONS. THOSE REBBES KNOW EVERYTHING. THEN THE REBBE CALLED OUT,

REBBE: MAY YOU BE INSCRIBED FOR A YEAR OF HEALTH.

NARRATOR 3: THIS ASTOUNDED ANSHEL. HOW DID "HAPPY NEW YEAR" FIT IN HERE? THIS WAS SUMMERTIME. WHERE WAS THE CONNECTION? BUT ONE DOESN'T QUESTION THE REBBE. ANSHEL WAITED PATIENTLY, BEFORE BIDDING HIM GOODBYE THE REBBE CALLED HIM OVER AND SAID:

REBBE: LISTEN, ANSHEL.

NARRATOR 3: THEY WERE ALL ON A FIRST NAME BASIS WITH EACH OTHER.

REBBE: GO HOME IN PEACE AND GOOD HEALTH. TELL YOUR VILLAGE THAT I'VE WISHED THEM A HAPPY NEW YEAR. WHEN YOU ARRIVE HOME, WAIT FOR THE FAIR. WHEN THE FAIR COMES TO TOWN, I WANT YOU TO BUY A PAIR OF CHOICE HORSES, THE FINEST MONEY CAN BUY. I WANT BOTH OF THEM TO BE EXACTLY ALIKE, LIKE TWINS. THEY MUST BE COMPLETELY SPOTLESS, WITHOUT A FRECKLE. THEN, TAKE THOSE HORSES AND HITCH THEM TO A CARRIAGE; THE NICER, THE BETTER. DRIVE THEM TO THAT CITY WHERE MISTER BIG MAKES HIS HOME. WHEN YOU GET THERE, REST THREE DAYS. THE FOLLOWING MORNING, RIGHT AFTER YOU'VE SAID YOUR PRAYERS, AND THE NEXT AFTERNOON, JUST BEFORE SUNSET, RIDE AROUND THE PALACE. AND IT SHALL COME TO PASS THAT, IF THEY STOP AND ASK YOU HOW MUCH DO YOU WANT FOR THESE HORSES? -- YOU WILL SAY THAT YOU ARE NOT A HORSE DEALER. NOW GO HOME AND MAY GOD BE WITH YOU.

(LIGHTS FADE.)

(STAGE SCENE OF FAIR, AND ANSHEL BARGAINING FOR HORSES WITH A GYPSY.)

NARRATOR 4: YOU CAN BE SURE THAT ANSHEL DID NOT LEAVE WITHOUT THOSE HORSES. HE BOUGHT THEM, HITCHED THEM TO A CARRIAGE, AND IMMEDIATELY SET OUT FOR THAT VERY PLACE WHICH THE REBBE HAD MENTIONED. HE FULFILLED EVERYTHING TO THE LETTER. HE AND THE HORSES ARRIVED ABOUT A MONTH BEFORE THE START OF THE JEWISH NEW YEAR. HE RESTED THREE DAYS AND THREE NIGHTS. THEN THE NEXT MORNING AFTER PRAYERS, AND AGAIN BEFORE SUNSET, HE DROVE AROUND THE PALACE GATES. HE RODE SLOWLY. HE DIDN'T RUSH. HE HAD PLENTY OF TIME AND RODE BACK AND FORTH IN FRONT OF THE PALACE THREE TIMES. HE FOLLOWED ALL THE REBBE'S COMMANDS.

NARRATOR 1: TO MAKE A LONG STORY SHORT, HE DID THIS ONE DAY, TWO DAYS, THREE DAYS. NOTHING AT ALL HAPPENED. HE BECAME DEPRESSED. WHAT WOULD COME OF IT ALL? BUT, ONE MUSTN'T THINK TOO DEEPLY ABOUT IT. IF THE REBBE HAD SAID SOMETHING, SURELY IT WASN'T IN VAIN. THEN, AS HE WAS DRIVING IN FRONT OF THE ROYAL PALACE, HE SAW A BUTTONS APPROACHING HIM, PROBABLY ONE OF THE ADJUTANTS. THE ADJUTANT STOPPED ANSHEL, WHISTLING STRANGELY INTO HIS FACE, INSPECTING THE HORSES FROM ALL ANGLES, LIKE ONE WHO UNDERSTOOD HORSE FLESH. THEN HE ASKED HIM:

ADJUTANT: LISTEN HERE, YOU, HOW MUCH DO YOU WANT FOR THESE HORSES?

NARRATOR 2: EXACTLY WHAT THE REBBE SAID WOULD HAPPEN. ANSHEL'S HEART LEAPED A BIT, AND HE ANSWERED AS HE WAS TOLD TO:

ANSHEL: I'M NOT A HORSE DEALER.

ADJUTANT: HOW DO YOU COME TO SUCH FINE HORSES?

NARRATOR 2: THIS TIME, ANSHEL WAS QUIET. HE DIDN'T KNOW WHAT TO SAY, BECAUSE THE REBBE HAD NOT MENTIONED A QUESTION OF THAT SORT. THE ADJUTANT BECAME INFURIATED AND SAID:

ADJUTANT: PERHAPS YOU'VE STOLEN THEM, HUH?

NARRATOR 3: NOW ANSHEL'S HEART SANK. HE COULDN'T SAY A WORD. FINALLY, GOD INSPIRED HIM WITH THESE WORDS:

ANSHEL: SIR, THESE HORSES ARE MINE. I BOUGHT THEM FROM A GYPSY AT A FAIR. I HAVE WITNESSES. A WHOLE TOWN FULL OF JEWS.

ADJUTANT: SO YOU HAVE WITNESSES, HUH? I KNOW YOUR SORT OF WITNESSES.

NARRATOR 3: THEN HE STARTED WHISTLING AGAIN, LOOKING THE HORSES OVER. FINALLY, HE SAID:

ADJUTANT: YOU KNOW THE CZAR LIKES YOUR HORSES.

ANSHEL: WHAT'S THE DRAWBACK? IF HE LIKES THE HORSES, THEN MY HORSES CAN BE HIS HORSES.

NARRATOR 4: DON'T ASK HOW ANSHEL HIT UPON AN IDEA LIKE THAT. IF IT'S FATED, GOD GIVES YOU BRIGHT IDEAS. SINCE HE WAS A WISE MAN, HE UNDERSTOOD THAT IF THE REBBE TOLD HIM TO PARADE AROUND THE ROYAL PALACE, THERE WAS A REASON FOR IT.

(STAGE SCENE OF CZAR AND HIS OFFICERS TAKING THE HORSES)

NARRATOR 2: MEANWHILE, ANSHEL WAS STANDING QUIETLY ON THE SIDE, WATCHING THE GOINGS ON. HE RECOGNIZED MISTER BIG IMMEDIATELY; HE KNEW HIM FROM HIS PICTURES. BUT IT DIDN'T FAZE HIM AT ALL. HE WAS JUST A MAN. THEN MR. BIG APPROACHED ANSHEL, AND AS SOON AS HE LOOKED AT ANSHEL A CHILL RAN THROUGH HIS BONES. AND THEN THE CZAR SPOKE.

CZAR: HOW MUCH DO YOU WANT FOR THOSE HORSES?

NARRATOR 3: ANSHEL COULD HARDLY SPEAK. HIS MOUTH WAS DRY, AND HE FELT HIS VOICE SHAKING.

ANSHEL: I DON'T SELL HORSES. BUT IF HIS MAJESTY HAS TAKEN A LIKING TO THE HORSES, AND IF HIS MAJESTY WILL NOT BE ANGRY WITH ME, LET THE HORSES BE LED INTO HIS MAJESTY'S STABLES. THAT'S WHERE THEY BELONG.

NARRATOR 3: HE COULDN'T SAY ANY MORE FOR THEN MISTER BIG MOVED CLOSER.

CZAR: LISTEN HERE. PERHAPS YOU WANT SOME SPECIAL FAVOR. IF YOU DO, TELL ME RIGHT NOW WITH NO BLUFFS, TRICKS, FLIM-FLAM, OR LONG-WINDED JEWISH COMMENTARY. FOR IF YOU DO, IT WILL COST YOU DEARLY.

NARRATOR 4: WELL, MY DEAR FRIEND, WHAT DO YOU THINK WENT THROUGH ANSHEL'S MIND AT THAT TIME? SURELY, THE MOTHER'S MILK IN HIM CURDLED. BUT SINCE ANSHEL WAS A BRAVE MAN, IT DIDN'T FAZE HIM. HE PLUCKED UP HIS COURAGE AND TOLD MISTER BIG.

ANSHEL: YOUR MAJESTY, KING, I SWEAR THAT I HAVE NO UNDERHANDED INTENTIONS, AND I'M NOT THE SORT WHO LIKES TO BLUFF OR TRICK ANYONE. I DON'T ASK A THINK OF HIS MAJESTY, BUT I WOULD CONSIDER IT AN HONOR AND THE GREATEST OF FAVORS IF I COULD BE WORTHY OF HAVING MY HORSES IN HIS MAJESTY'S STABLES AND IF HIS MAJESTY WOULD RIDE THEM.

(BLACKOUT.)

NARRATOR 1: NATURALLY, MISTER BIG WAS MOVED BY THESE WORDS. HE NOW STARTED TALKING IN A SOFTER TONE. HE WAS A NEW MAN. THEN THE CZAR LEFT THE COURTYARD AND HEADED FOR THE PALACE -- WITH ANSHEL TRAILING BEHIND HIM. IT DIDN'T FAZE ANSHEL A BIT, BUT HIS KNEES SHOOK AND HIS HEART TICKED LIKE A GRANDFATHER CLOCK.

NARRATOR 2: ALL OF THE GOLD AND SILVER WEALTH OF THE PALACE MADE ANSHEL DIZZY, BUT HE CONTROLLED HIMSELF. MISTER BIG WALKED ON WITH ANSHEL AFTER HIM. THEN, MISTER BIG SAT DOWN AND ASKED ANSHEL TO HAVE A SEAT, TOO. HE OFFERED ANSHEL A CIGAR AND ANSHEL TOOK IT AND SMOKED IT. IT DIDN'T FAZE HIM A BIT.

NARRATOR 3: IN THE MEANTIME, SHE CAME IN -- THE CZARINA HERSELF, DRAPED IN SATIN AND SILK AND DIAMONDS. SHE WAS AS BEAUTIFUL AS THE QUEEN OF SHEBA. SEEING A JEW IN THE KING'S COMPANY, COMFORTABLE AND SMOKING A CIGAR, SHE NATURALLY BECAME VERY ANGRY AND LOOKED STERNLY AT HIM, AS IF TO SAY:

(LIGHTS RETURN.)

CZARINA: WHAT'S THIS JEW DOING HERE?

NARRATOR 4: BUT ANSHEL DIDN'T LET IT BOTHER HIM. HE HAD BECOME SO HIGH AND MIGHTY, NOTHING BOTHERED HIM. HE CONTINUED SMOKING AND DIDN'T SO MUCH AS GLANCE AT HER. SHE KEPT STARING AT HIM. MISTER BIG UNDERSTOOD THAT THE GUEST DIDN'T PLEASE HER, BUT HE IGNORED IT. HE LOOKED AT HER AND SAID CHEERFULLY:

CZAR: DUSHINKA, HOW ABOUT SOME TEA?

NARRATOR 4: SHE REMAINED SILENT.

CZAR: DUSHINKA, TEA!!

NARRATOR 3: AGAIN SHE REMAINED SILENT.

CZAR: DUSHINKA, TEA!!

NARRATOR 2: THE WINDOW PANES SHOOK. IT WAS NOTHING TO SNEEZE AT. TREASON YOU KNOW...IMMEDIATELY, ADJUTANTS AND GENERALS STARTED POURING INTO THE PLACE. IN A FLASH, ALL SORTS OF HOME-MADE JAMS, EGG BAGELS, AND BOILED EGGS WERE ORDERED. BOILED EGGS -- FOR THE CZAR'S COURT KNEW THAT A PIOUS JEW WOULDN'T TOUCH ANYTHING BUT BOILED EGGS. THE CZAR ASKED HIM TO EAT AND DRINK AND MAKE HIMSELF AT HOME. BY AND BY, HE ASKED ANSHEL WHO HE WAS, WHAT HE DID, HOW HE EARNED HIS LIVING, AND HOW THE JEWS OF HIS AREA WERE DOING. HE WANTED TO KNOW EVERYTHING. AND HE WAS VERY FRIENDLY. WHEN IT CAME TO THE QUESTIONS ABOUT THE JEWS, ANSHEL THOUGHT TO HIMSELF:

ANSHEL: NOW'S THE TIME TO BRING UP THE SUBJECT. NOW I'LL TELL HIM, AND I DON'T CARE WHAT HAPPENS TO ME...

NARRATOR 2: WELL, HE TOLD MISTER BIG EVERYTHING. AND ANSHEL HAD JUST THE TONGUE FOR IT.

ANSHEL: HERE'S THE WHOLE STORY YOUR MAJESTY. YOUR JEWS HAVE NO COMPLAINTS. BUT IF HIS MAJESTY IS IN A GOOD MOOD, AND IF I HAVE FOUND FAVOR IN HIS MAJESTY'S EYES, AND IF HIS MAJESTY WILL NOT BE ANGRY WITH HIS SERVANT, I SHALL TELL YOU THE WHOLE TRUTH. YOUR MAJESTY KNOWS THAT THE JEWS LIVE BY GRACE OF BUTTONS.

IF HE'S JUST A REGULAR BUTTONS, IT'S FINE AND DANDY. BUT IF, GOD FORBID, HE ISN'T, THEN THERE'S TROUBLE. NOT LONG AGO, A NEW BUTTONS CAME INTO OUR VILLAGE, CLEAN AS A WHISTLE! THAT A BUTTONS BE INCORRUPTIBLE, IS SOMETHING UNHEARD OF, IT'S THE 11TH PLAGUE!

NARRATOR 3: MR. BIG LOOKED AT HIM AND SAID:

CZAR: I'LL BE HONEST WITH YOU. I DON'T KNOW WHAT YOU'RE TALKING ABOUT. WHAT DO YOU MEAN BY CLEAN AS A WHISTLE? WHAT DO YOU MEAN BY A BUTTONS?

ANSHEL: BY CLEAN AS A WHISTLE, I MEAN A MAN WHOSE PALM WON'T BE GREASED. BY A BUTTONS, I MEAN A LITTLE MR. BIG, WHOM YOU APPOINT TO WATCH OVER EVERY LITTLE TOWN. WELL, BUTTONS WATCHES THOSE TOWNS AND IN A FEW YEARS BECOMES VERY RICH. WHO FROM? THE JEWS, OF COURSE. WE'VE GOTTEN USED TO IT. BECAUSE JUST AS JEWS KNOW, THEY MUST PRAY EVERY MORNING, THEY ALSO KNOW THAT AN OFFICIAL MUST TAKE, AND A JEW MUST GIVE.

NARRATOR 4: ANSHEL CONTINUED AND TOLD THE CZAR...

ANSHEL: I WANT YOU TO KNOW, YOUR MAJESTY, THAT YOUR WHOLE KINGDOM, FROM EAST TO WEST, FROM NORTH TO SOUTH, IS FILLED WITH TAKERS. THE ONLY ONES WHOSE PALMS YOU CAN'T GREASE ARE CRIPPLES WHO HAVE NO HANDS. AND EVEN HE WHO HAS NO HANDS WILL TELL YOU TO SLAP IT DOWN ON THE TABLE.

THERE'S NOTHING WRONG WITH THAT EITHER. YOU HAVE TO LIVE AND LET LIVE. THE BIBLE TELLS US TO GET ALONG WITH OUR NEIGHBOR. SO OUR COMMENTATOR RASHI SAYS -- "BUT IF HIS DOG BARKS, MUZZLE HIM."

(BLACKOUT. RETURN.)

NARRATOR 1: IT WAS JUST BEFORE ROSH HASHANA. ONCE IN THE REBBE'S HOUSE HE STOOD (ONE ALWAYS STOOD BEFORE THE REBBE) AND TOLD HIM THE WHOLE STORY FROM BEGINNING TO END. IT TURNED OUT THAT ANSHEL NEED NOT HAVE BOTHERED, FOR THE REBBE KNEW ALL OF IT ANYWAY. THEN WHY DID HE LET HIM KEEP TALKING? BECAUSE IT WASN'T POLITE TO INTERRUPT A MAN WHILE HE SPOKE. THEN THE PEOPLE LISTENED TO THE REBBE SPEAK,

REBBE: IN THE BIBLE THERE IS A CURSE, THE SIMPLE MEANING OF WHICH WE CANNOT UNDERSTAND. THE BIBLE SAYS THAT GOD WILL SEND YOU A NATION WHOSE LANGUAGE YOU WILL NOT BE ABLE TO UNDERSTAND. THE QUESTION THEN ARISES, WHAT SORT OF CURSE IS THAT? HOW IS THAT POSSIBLE? THAT THE GENTILES DON'T UNDERSTAND OUR LANGUAGE -- WELL, THAT'S NATURAL -- THAT'S WHY THEY'RE GENTILES. BUT THAT A JEW WON'T UNDERSTAND WHAT THE GENTILE IS TALKING ABOUT? WHERE'S THE CONNECTION? IS THERE ANYTHING A JEW DOESN'T UNDERSTAND? IF SO, WE HAVE TO INTERPRET THE VERSE DIFFERENTLY. GOD WILL SEND FORTH A NATION WHOSE LANGUAGE YOU WILL NOT UNDERSTAND REALLY MEANS THAT GOD WILL SEND A GENTILE WHOM YOU WON'T BE ABLE TO TALK TO.

IN OTHER WORDS, HE'LL BE AS CLEAN AS A WHISTLE. AND A GENTILE WHO DOESN'T TAKE BRIBES IS A CATASTROPHE.

NARRATOR 3: ONE THE EVE OF THE NEW YEAR, WHEN THE JEWS WERE LEAVING THE SYNAGOGUE AFTER PRAYERS AND WISHING EACH OTHER A HAPPY HOLIDAY AND GOOD HEALTH, A NEW LITTLE MR. BIG CAME INTO TOWN. HE WAS A CLEVER MAN, AND WISE, GOOD AND KIND -- IN SHORT, A JEWEL OF A GENTILE, A REGULAR BUTTONS. HE WAS A TAKER!!! IN FACT, HE TOOK ENOUGH FOR HIMSELF AND FOR THE BUTTONS BEFORE HIM. HE TOOK FROM THE QUICK AND THE DEAD.

NARRATOR 4: SO THE UPSHOT WAS THAT THE JEWS HAD A WONDERFUL ROSH HASHANA AND AN EVEN BETTER SUKKOT. DON'T EVEN ASK ABOUT SIMCHAS TORAH! THEY HAD A GRAND TIME. IT WAS SAID THAT EVEN THE NEW MR. BIG HAD A FEW DROPS AND DANCED WITH THE REST OF THE JEWS. SO THAT'S THE STORY. BE WELL, AND HAVE A HAPPY...

(THE LIGHTS FADE OUT. CURTAIN.)

CHAIM WEIZMANN TALKS TO LORD BALFOUR—A DUOLOGUE<sup>5</sup>

AROUND THE TURN OF THE CENTURY, THE INFANT ZIONIST MOVEMENT WAS ATTEMPTING TO GATHER STRENGTH AND MOMENTUM IN THE QUEST FOR A JEWISH NATIONAL HOMELAND. THE MOVEMENT'S FOUNDING FATHER, DR. THEODOR HERZL OF VIENNA, IDEALISTICALLY SOUGHT TO ESTABLISH SUCH A HOMELAND IN ANY PLACE THAT THE WORLD WOULD OFFER. FOLLOWING DR. HERZL'S UNTIMELY DEATH IN 1904, DR. CHAIM WEIZMANN EMERGED AS THE NEW LEADER OF THE WORLD ZIONIST MOVEMENT.

DR. WEIZMANN, A BRILLIANT SCIENTIST, ESTABLISHED HIMSELF IN GREAT BRITAIN. THERE HE CAMPAIGNED VIGOROUSLY FOR THE ZIONIST GOAL, SPECIFYING THE LAND OF PALESTINE AS THE PROPOSED JEWISH HOMELAND. NOT ALL JEWS SUPPORTED WEIZMANN, OR THE ZIONIST MOVEMENT. SOME FAVORED THE ACCEPTANCE OF BRITAIN'S ORIGINAL OFFER OF UGANDA FOR A JEWISH HOMELAND. BUT DR. WEIZMANN'S WORK BEFORE AND DURING THE FIRST WORLD WAR IN ENGLAND PAVED THE WAY FOR THE GOVERNMENT'S 1917 BALFOUR DECLARATION, IN WHICH BRITAIN DECLARED ITS SUPPORT FOR A JEWISH NATIONAL HOME IN PALESTINE.

THROUGH IT ALL, AND UP UNTIL THE FOUNDING OF ISRAEL IN 1948, THE ZIONISTS WERE CONFRONTED BY THE INABILITY OR REFUSAL OF THE WORLD TO UNDERSTAND OR CARE ABOUT THE JEWISH NEED FOR AN INDEPENDENT STATE.

IN JANUARY, 1906, A FAMOUS MEETING TOOK PLACE BETWEEN WEIZMANN AND ARTHUR JAMES BALFOUR, PRIME MINISTER, AT THE QUEEN'S HOTEL IN MANCHESTER. WHAT FOLLOWS IS A FICTIONALIZED DUOLOGUE BASED ON FRAGMENTS OF THE CONVERSATION THAT ACTUALLY TOOK PLACE. THERE ARE ONLY TWO ACTORS NEEDED FOR THIS PRESENTATION: DR. WEIZMANN AND LORD BALFOUR.

CHAIM WEIZMANN TALKS TO LORD BALFOUR

(THIS CALLS FOR AN EMPTY SET. THE TWO CHARACTERS SHOULD FACE EACH OTHER FROM ACROSS STAGE. THE DUOLOGUE BEGINS WITH THE TURNING ON OF TWO INDIVIDUAL SPOTS, ONE ON EACH SPEAKER.)

LORD BALFOUR: GOOD DAY, MY DEAR FRIEND, DR. WEIZMANN.

WEIZMANN: A GOOD DAY TO YOU, LORD BALFOUR. IT IS A PRIVILEGE TO BE ABLE TO SPEAK WITH YOU HERE IN MANCHESTER. I TRUST THAT ALL IS WELL WITH YOU.

BALFOUR: THANK YOU, SIR, YES. AND HOW IS YOUR FIANCEE, MISS CHATZMAN, IS IT?

WEIZMANN: YES, VERA IS WELL. I DO NOT GET TO SEE HER OFTEN BECAUSE OF MY WORK.

BALFOUR: OF COURSE, SO SORRY TO HEAR IT. YOU ARE A BUSY CHAP, AREN'T YOU? I PRESUME YOU MEAN YOUR SCIENTIFIC WORK, EH?

WEIZMANN: NOT ENTIRELY, I'M AFRAID, MY LORD. YOU KNOW I AM VERY INVOLVED WITH THE WORK OF THE MANCHESTER ZIONIST SOCIETY. BETWEEN THAT AND MY INTENSE LABORATORY WORK—AND DEALING WITH THE LONDON FOGS, WHICH DEPRESS ME TO NO END (THEY BOTH CHUCKLE)—MY DAYS ARE INDEED FULL.

BALFOUR: WELL, WELL, WE HOPE YOUR TENURE HERE IN ENGLAND DOES NOT PROVE ALTOGETHER TOO OVERBEARING.

WEIZMANN: OF COURSE NOT, MY LORD. I HAVE BEEN PRIVILEGED TO LIVE AND WORK HERE.

BALFOUR: I WAS A GREAT ADMIRER OF DR. HERZL AND HIS WORK, DR. WEIZMANN. HIS DEATH SADDENED ME. I FOUND HIM TO BE MOST INTELLIGENT AND MOST PRACTICAL IN HIS APPROACH TO THE ZIONIST PROBLEM. PARTICULARLY, HE IMPRESSED ME WITH HIS FAITH AND GOODWILL TOWARD THE WORLD COMMUNITY.

WEIZMANN: LORD BALFOUR, DR. HERZL WAS THE VERY INSPIRATION OF OUR MOVEMENT. WERE IT NOT FOR HIS COURAGE AND DARING AND BRILLIANCE, I COULD HAVE NEVER EVEN THOUGHT TO APPROACH YOU TODAY ON THE ZIONIST QUESTION. CLEARLY, HE WAS THE FATHER OF OUR MOVEMENT. HE LAUNCHED US AND GAVE US AN IDEAL. OUR PLAN NOW IS TO PROCEED WITH THE ACTUAL PLANNING AND CREATING OF A JEWISH NATIONAL HOMELAND IN PALESTINE. WE HOPE TO RECEIVE THE WORLD'S BLESSING, PARTICULARLY THAT OF THE BRITISH GOVERNMENT.

BALFOUR: I WAS UNDER THE IMPRESSION THAT DR. HERZL'S PURPOSE WAS NOT SO MUCH TO GARNER PALESTINE FOR THE JEWS, BUT TO SIMPLY ESTABLISH A HOMELAND SOMEWHERE FOR THE JEWISH RACE. AS YOU KNOW, HIS MAJESTY'S GOVERNMENT HAS OFFERED UGANDA TO THE JEWS...

WEIZMANN: PART OF HERZL'S TREMENDOUS CONTRIBUTION WAS HIS ABILITY TO NEGOTIATE WITH LEADERS FROM ALL OVER THE WORLD ON OUR QUESTION. TO HIS DYING MOMENT, DR. HERZL WAS DETERMINED TO FIND A SOLUTION FOR THE JEWISH PEOPLE SOMEWHERE. WE BELIEVE NOW, HOWEVER, THAT THE ONLY ANSWER IS PALESTINE. THE SIXTH ZIONIST CONGRESS WAS FORCED LAST YEAR TO REJECT ENGLAND'S KIND OFFER OF UGANDA. IT IS CLEAR TO US THAT THE ONLY PLACE ACCEPTABLE TO THE JEWISH PEOPLE IS OUR ANCIENT HOMELAND IN PALESTINE.

BALFOUR: I MUST SAY THAT I AM QUITE FASCINATED WITH YOUR PEOPLE'S OBSESSION WITH PALESTINE.

WEIZMANN: WE HAVE GOOD REASONS TO PREFER IT. EVEN AS WE MET LAST YEAR AT THE ZIONIST CONGRESS TO DISCUSS THE UGANDA PROPOSAL, WE WERE STILL REELING IN SHOCK FROM THE KISHINEV POGROM. YOU KNOW, THIS COLDBLOODED MASSACRE OF THE JEWISH POPULATION IN THAT UNFORTUNATE TOWN WAS ORGANIZED BY THE CZARIST MINISTER OF THE INTERIOR, PLEHVE. WHEN SUCH THINGS OCCUR, WE CANNOT HELP BUT BELIEVE THAT PALESTINE IS OUR ONLY ALTERNATIVE. IT IS OUR ONLY NATURAL HOMELAND.

BALFOUR: (SINCERELY): DR. WEIZMANN, YOU HAVE DONE GREAT SCIENTIFIC WORK FOR ENGLAND. YOUR LOVE AND FRIENDSHIP FOR THE ROYAL GOVERNMENT IS CLEAR. OUR HAND IS NOT IN PALESTINE, SO WE CAN NEITHER REFUSE NOR OFFER IT TO THE JEWS. YOU HAVE APPARENTLY REJECTED OUR OFFER OF UGANDA. WHAT DO YOU PROPOSE FOR THIS GOVERNMENT?

WEIZMANN: MY LORD, WE APPEAL TO THE TRADITION OF FAIRNESS, COMPROMISE, AND PRACTICAL SENSE TRADITIONALLY DISPLAYED BY GREAT BRITAIN MORE THAN ANY OTHER OF THE GREAT POWERS. WE WISH THE WORLD TO GRANT THE JEWS A HOMELAND IN PALESTINE. KISHINEV WAS ONLY ONE BLOODY INSTANCE IN A LONG SAD HISTORY. WHAT IS TO PREVENT A MADMAN FROM SEIZING POWER IN SOME INDUSTRIAL NATION AND PROVOKING A WHOLE CONTINENT INTO OUTRAGE AGAINST THE JEWISH PEOPLE? THE JEWS, HAVING BEEN UNWELCOME IN SO MANY PLACES SO MANY TIMES, MUST AT LAST HAVE A HAVEN OF THEIR OWN.

BALFOUR: THEN I MUST SAY, IN ALL CANDOR, MY GOOD FRIEND, CONSIDERING THE IMMEDIATE AND PRACTICAL NECESSITY OF A JEWISH HOMELAND WHICH YOU SO VIVIDLY DESCRIBE, WHY THEN DO YOU REFUSE OUR OFFER OF UGANDA AND INSIST ON PALESTINE?

WEIZMANN: (PAUSES. THEN THOUGHTFULLY:) LORD BALFOUR, SUPPOSING I WERE TO OFFER YOU PARIS INSTEAD OF LONDON, WOULD YOU TAKE IT?

BALFOUR: (HE IS STARTLED.) BUT DR. WEIZMANN, WE HAVE LONDON.

WEIZMANN: THAT IS TRUE. BUT WE HAD JERUSALEM WHEN LONDON WAS A MARSH.

BALFOUR: (BALFOUR IS STRUCK BY THIS. HE SMILES GENTLY.) I SEE, I SEE. YOU ARE A FASCINATING RACE INDEED. ARE THERE MANY JEWS WHO THINK LIKE YOU?

WEIZMANN: I BELIEVE I SPEAK THE MIND OF MILLIONS OF JEWS WHOM YOU WILL NEVER SEE AND WHO CANNOT THINK FOR THEMSELVES, BUT WITH WHOM I COULD PAVE THE STREETS OF THE COUNTRY I COME FROM.

BALFOUR: IF THAT IS SO, YOU WILL ONE DAY BE A FORCE.

WEIZMANN: THANK YOU, LORD BALFOUR. (THE LIGHTS BEGIN TO DIM.)

BALFOUR: (SLOWLY,) IT IS CURIOUS. THE JEWS I HAVE MET ARE QUITE DIFFERENT.

WEIZMANN: LORD BALFOUR, YOU MEET THE WRONG KIND OF JEWS.

(LIGHTS OUT.)

## MOSES CHALLENGES PHARAOH--VIDEOTAPE NEWSCAST<sup>6</sup>

A NEWSCAST CAN EFFECTIVELY REGISTER THE IMPACT OF THE EVENTS SURROUNDING THE FIRST MEETING BETWEEN PHARAOH AND MOSES, AS TOLD IN THE EARLY CHAPTERS OF EXODUS. IF A TEACHER HAS ACCESS TO A VIDEOTAPE RECORDER (VTR) SYSTEM, THIS IS AN EXAMPLE OF THE KIND OF SCRIPT THAT CAN BE DEVELOPED TO ENHANCE AND VIVIFY THE BIBLICAL STORY.

MANY STUDENTS CAN BECOME INVOLVED IN THE PRODUCTION OF A VIDEOTAPE PRESENTATION. BESIDES THE ACTORS APPEARING ON THE TAPE, OTHERS CAN HELP DESIGN AND DEVELOP IMAGINATIVE SETS, SOUND EFFECTS, TITLES, ETC. A RELIABLE CREW THAT KNOWS ITS WAY AROUND THE EQUIPMENT SHOULD HANDLE THE VTR TAPE AND CAMERA.

APPEARING IN THIS PRESENTATION ARE:

DON THEBES, ANCHORPERSON

MARK FAROUN, REPORTER

IRENE HATHOR, REPORTER

BILL SERABIT, REPORTER

YONATAN BEN-HOFESH

MOSES

AARON

PHARAOH RAMSES

PEOPLE AT NAACP OFFICES  
EGYPTIAN POLICE

MOSES CHALLENGES PHARAOH

(THIS TELEVISED PROGRAM SHOULD BEGIN WITH THE LOGO AND MUSICAL INTRODUCTION FOR "NEWS FROM THE NILE." BACKGROUND, DESIGN, AND LAYOUT ARE LEFT TO THE IMAGINATION OF THE CREATORS OF THE VIDEOTAPE.)

REPORTER DON THEBES: (NOTE: OUR ANCHORPERSON CAN CERTAINLY BE A WOMAN, IF SO, SUBSTITUTE DONNA THEBES.): GOOD EVENING! TONIGHT, ON "NEWS FROM THE NILE," A SPECIAL REPORT ON THE RECENT ESCALATION OF ACTIVITIES BY THE FREEDOM-SEEKING HEBREW SLAVES. OUR REPORTER, MARK FAROUN, IS STANDING BY WITH THE NILE NEWS RAPID-CAM FOR A POSSIBLE LIVE REPORT AT THE PHARAOH'S PALACE. NILE NEWS HAS LEARNED THAT CIVIL RIGHTS ACTIVIST MOSES, A HEBREW LEADER, MAY BE GRANTED AN AUDIENCE WITH RAMSES AT ANY MOMENT. AS YOU KNOW, MOSES AND HIS BROTHER AARON HAVE ATTEMPTED TO SEE THE PHARAOH FOR SOME TIME TO DISCUSS HEBREW ASPIRATIONS. ARE YOU THERE, MARK?

(SWITCH SCENE.)

MARK FAROUN: YES, DON. I AM STANDING HERE AT THE RECEPTION AREA OF THE PHARAOH'S ADMINISTRATIVE CENTER. THERE IS NO SIGN YET OF EITHER MOSES OR AARON. OF COURSE, WHEN THEY ARRIVE, OUR RAPID-CAM WILL BE HERE TO CAPTURE THE SIGHTS AND THE SOUNDS OF THE NEWS AS IT BREAKS--

(SWITCH BACK.)

THEBES: THAT'S FINE, THANK YOU, MARK. WE'LL GET BACK TO YOU. IN THE MEANTIME, WHILE WE WAIT, NILE NEWS HAS PREPARED A BACKGROUND REPORT TO GET YOU UP TO DATE ON THESE FAST-BREAKING EVENTS. THE RECENT STIRRING AMONG THE HEBREW SLAVES REALLY GOT ITS IMPETUS FROM THE SLAYING OF AN EGYPTIAN TASKMASTER IN GOSHEN. THE ALLEGED KILLER WAS THIS SAME MOSES, REGARDED BY MANY IN THE COUNTRY NOW AS A FULL-FLEDGED REVOLUTIONARY WITH ASPIRATIONS FOR THE THRONE. FOR A BACKGROUND REPORT ON THIS UNUSUAL MAN, HERE IS IRENE HATHOR IN GOSHEN.

(SWITCH.)

HATHOR: (SHE IS STANDING IN A DESERTED SANDY FIELD): POLICE CONTINUE TO MARK OFF THE AREA OFF TO MY RIGHT (CAMERA SWEEPS LEFT; WE SEE POLICEMEN STANDING GUARD) WHERE THE SLAYING OF SLAVE TASKMASTER ABU SIMBEL (WE SEE HIS PICTURE ON THE SCREEN EVEN AS HER VOICE CONTINUES) APPARENTLY TOOK PLACE. NO ONE HAS PROVEN ANYTHING YET, BUT THERE IS SPECULATION THAT MOSES MAY HAVE BEEN RESPONSIBLE. CERTAIN HEBREW WITNESSES, WHO WERE GRANTED 15 MINUTE REST PRIVILEGES IN EXCHANGE FOR TESTIMONY AT THE TIME OF THE INCIDENT, ADMITTED SEEING MOSES RUN OFF IN THAT DIRECTION (SHE POINTS).

NILE NEWS HAS LEARNED THAT MOSES DID SPEND SOME TIME IN MIDIAN FOLLOWING THIS MURDER, AND NO ONE AT THE OFFICES OF THE NAACP WILL GIVE US ANY INFORMATION AS TO WHY MOSES DID SUDDENLY TAKE UP TEMPORARY RESIDENCE IN MIDIAN. FOR A REPORT NOW ON WHAT IS HAPPENING AT THE HEBREWS' CIVIL RIGHTS CENTER TODAY, IN THE WAKE OF MOSES' APPARENT RETURN, WE SWITCH BACK TO RAMSES CITY.

(SWITCH. WE SEE A SIGN IN FRONT OF WHAT IS APPARENTLY AN OFFICE. EXCITED VOICES ARE HEARD IN THE BACKGROUND AS WE READ THE SIGN:

NAACP

NATIONAL ASSOCIATION FOR THE ABOLITION OF CERTAIN PHARAOHS.)

REPORTER BILL SERABIT: THIS IS BILL SERABIT REPORTING FROM THE NATIONAL ASSOCIATION FOR THE ABOLITION OF CERTAIN PHARAOHS. (PEOPLE MULL ABOUT IN THE BACKGROUND.) I HAVE WITH ME A REPRESENTATIVE OF THIS MILITANT ORGANIZATION, (CAMERA FADES BACK; WE SEE SOMEONE WITH HIM.) YONATAN BEN-HOFESH. SIR, WHAT IS HAPPENING TODAY?

BEN-HOFESH: ALL WE KNOW IS THAT APPARENTLY MOSES WILL GET AN OPPORTUNITY TO SPEAK TO PHARAOH TODAY, AND WE ARE HOPING THAT OUR VIEWS WILL BE EXPRESSED.

SERABIT: WHAT WOULD YOU LIKE MOSES TO TELL PHARAOH?

BEN-HOFESH: IT WOULD BE NICE IF MOSES COULD GET PHARAOH TO RESIGN.  
WE SEE NO OTHER WAY TO BRING ABOUT THE END OF THE INSTITUTION OF  
SLAVERY.

SERABIT: MR. BEN-HOFESH, NILE NEWS HAS PICKED UP A REPORT THAT  
MOSES IS ACTUALLY GOING TO DEMAND THAT RAMSES LET ALL THE HEBREWS  
ACTUALLY LEAVE EGYPT. WHAT IS YOUR REACTION?

BEN-HOFESH: HA! LEAVE EGYPT? YOU MUST HAVE HEARD THAT ONE  
WRONG! ONLY A PLAGUE OR SOME OTHER DISASTER COULD DRIVE OLD  
RAMSES THAT CRAZY. LEAVE EGYPT?! THAT'S A GOOD ONE. WHERE  
WOULD WE GO? TO VISIT THE PHILISTINES?

SERABIT: THAT'S ALL FOR NOW. BACK TO YOU, DON.

(SWITCH BACK.)

THEBES: THANK YOU, BILL. NOW WE UNDERSTAND THAT MOSES AND AARON  
HAVE ACTUALLY ARRIVED AT THE PHARAOH'S PALACE. MARK FAROUN IS  
STANDING BY WITH A LIVE REPORT. MARK...

(SWITCH.)

FAROUN: THIS IS MARK FAROUN REPORTING FOR NILE NEWS, LIVE ON OUR RAPID-CAM, FROM THE PHARAOH'S ADMINISTRATIVE CENTER. AS YOU CAN SEE, ACTIVITY IS INTENSIFYING HERE (REPORTERS ARE, IN FACT, RUSHING AROUND) AND WE UNDERSTAND THAT MOSES IS HERE--THERE HE IS! (WE SEE MOSES AND AARON ENTERING; FAROUN RUSHES UP AND BEGINS TALKING WITH MOSES.)

FAROUN: MOSES, IS IT TRUE THAT YOU WISH TO OVERTHROW PHARAOH RAMSES?

MOSES: THAT IS UTTERLY RIDICULOUS! WE HAVE NO DESIRE TO HARM THE EGYPTIAN THRONE. IT WOULD CERTAINLY BE IMPOSSIBLE FOR A GROUP OF MISERABLE SLAVES TO OVERTHROW SUCH A POWERFUL REGIME ANYWAY, WOULDN'T IT? THAT IS NOT OUR MISSION. WE ARE HERE TO EXPRESS TO HIM THE WILL OF GOD, THAT HE END THE UNSPEAKABLE SUFFERING OF THE HEBREWS.

FAROUN: HOW DO YOU EXPECT TO CONVINCE RAMSES THAT YOUR GOD HAS ANY INTEREST IN THE MATTER?

MOSES: MY BROTHER WILL SPEAK FOR ME, AND PHARAOH WILL UNDERSTAND.

FAROUN: AARON, ARE YOU PROPOSING, AS THE NAACP HAS, TO OUST THE PHARAOH?

AARON: WE ARE NOT SO FOOLHARDY TO THINK THAT WE CAN BE LIBERATED BY FORCE. WE HAVE NO MIGHT AGAINST PHARAOH—EXCEPT THROUGH OUR GOD. PHARAOH WILL UNDERSTAND, ONE WAY OR ANOTHER, THAT IT IS GOD'S WILL THAT WE LEAVE EGYPT.

FAROUN: LEAVE? DID YOU SAY LEAVE EGYPT? (MOSES AND AARON NOW WALK ON BY FAROUN AS A HERALD ANNOUNCES THE ENTRANCE OF PHARAOH. THE PICTURE SWITCHES BACK TO DON THEBES AT THE ANCHOR POSITION.)

THEBES: SO THERE YOU SAW THE ARRIVAL OF CIVIL RIGHTS ADVOCATES MOSES AND AARON, WHO HAVE JUST MADE THE STARTLING ANNOUNCEMENT THAT, IN FACT, THEY PLAN TO ASK PHARAOH TO ALLOW THE HEBREW SLAVES TO LEAVE EGYPT...UH, LET'S SWITCH BACK NOW TO THE PHARAOH'S PALACE AND LOOK ON. OUR REPORTER TELLS US THAT PHARAOH HAS NOW GRANTED AN AUDIENCE TO MOSES AND AARON.

(SWITCH BACK.)

RAMSES: WHAT HAVE YOU TO SAY, MOSES? (HE SMILES SCORNFULLY.)

MOSES: MY BROTHER, AARON, WILL SPEAK FOR ME.

AARON: YOUR HEBREW SLAVES NEED TO LEAVE FOR A THREE DAYS' JOURNEY INTO THE WILDERNESS. IT IS WILL OF THE LORD, GOD OF ISRAEL, THAT WE GO TO PRAY AND SACRIFICE TO HIM.

THUS SAYS THE LORD: "LET MY PEOPLE GO, THAT THEY MAY HOLD A FEAST TO ME IN THE WILDERNESS."

RAMSES: (MIXING LAUGHTER WITH OUTRAGE.) YOU AMUSE ME, MOSES! I COULD THROW YOU AND YOUR RUBBISH ABOUT A GOD OF ISRAEL INTO A DARK PIT, BUT I AM STRUCK BY HOW SERIOUS YOU TAKE YOURSELF!

MOSES: YOU HAD BETTER LISTEN, RAMSES. YOU HAVE EMBITTERED OUR LIVES TOO LONG. THE GOD OF ISRAEL HAS HEARD OUR CRIES. NOW YOU MUST COMPLY. HE HAS COMMANDED: "LET MY PEOPLE GO!"

RAMSES: (THOROUGHLY DISGUSTED.): WHO IS THIS LORD, THAT I SHOULD HEED HIS VOICE AND LET ISRAEL GO? THE INTERVIEW IS ENDED!

(SWITCH SCENE BACK TO THEBES.)

THEBES: AS YOU JUST SAW AND HEARD, LIVE FROM THE PHARAOH'S PALACE, PHARAOH RAMSES HAS REJECTED OUTRIGHT A REQUEST BY MOSES TO ALLOW THE HEBREW SLAVES A THREE DAY HOLIDAY TO GO OUT INTO THE DESERT AND WORSHIP THEIR GOD--A GOD WHOM THE PHARAOH OBVIOUSLY REJECTS. THIS APPARENTLY CONCLUDES TODAY'S EVENTS. SHOULD ANY FURTHER NEWS DEVELOP, YOU'LL HEAR IT FIRST ON "NEWS FROM THE NILE." NOW FROM OUR ANCHOR POSITION IN RAMSES CITY, THIS IS DON THEBES; GOOD NIGHT.

(FADE OUT.)

THE BIRTH OF ISRAEL/"AS A NEW DAY BREAKS OVER THE MOUNTAIN TOPS"-- READERS' THEATRE<sup>7</sup>

SINCE THE HORROR OF THE NAZI HOLOCAUST, THE MOST OUTSTANDING JEWISH CONFRONTATION HAS BEEN THAT OF THE NEW STATE OF ISRAEL VERSUS ITS FOES. THIS CONFRONTATION HAS INVOLVED THE ENTIRE WORLD JEWISH POPULATION ON ONE LEVEL OR ANOTHER.

JEWS FROM EUROPE AND PALESTINE HELPED ONE ANOTHER REACH THE FREEDOM AND SANCTUARY OF THE HOLY LAND FOLLOWING THE END OF WORLD WAR II. AID AND IMMIGRANTS CAME FROM THE AMERICAS, FROM ASIA, FROM NORTH AFRICA, FROM EVERYWHERE. IN THE MEANWHILE, THE LOCAL JEWISH POPULATION IN PALESTINE PREPARED FOR AND SUCCESSFULLY DEFENDED THEMSELVES AGAINST THE IMMEDIATE ARAB INVASION.

THE FOLLOWING IS A READERS' THEATRE PRESENTATION ON THIS EPIC. PARTS NEED NOT BE MEMORIZED; THEY ARE READ WITH DRAMATIC INTERPRETATION. THE ALLOCATION OF PARTS IS REALLY ARBITRARY. IT IS SET UP HERE FOR SEVEN READERS. BACKGROUND MUSIC SHOULD BE PRE-RECORDED. THE STAGE SETTING IS ENTIRELY OPEN. APPROPRIATE BACKGROUND SETS ARE OPTIONAL.

THE BIRTH OF ISRAEL/"AS A NEW DAY BREAKS OVER THE MOUNTAIN TOPS"

(THE LIGHTS COME UP SLOWLY. THE READERS SIT ON STOOLS. EXCEPT FOR THE FIRST READER, ALL KEEP THEIR HEADS DOWN UNTIL AFTER THE READING OF THE OPENING POEM.)

READER 1:           THE LAST, THE VERY LAST,  
                       SO RICHLY, BRIGHTLY, DAZZLINGLY YELLOW.  
                       PERHAPS IF THE SUN'S TEARS WOULD SING  
                       AGAINST A WHITE STONE...  
                       SUCH, SUCH A YELLOW  
                       IS CARRIED LIGHTLY 'WAY UP HIGH.  
                       IT WENT AWAY I'M SURE BECAUSE IT WISHED TO  
                       KISS THE WORLD GOODBYE.  
                       FOR SEVEN WEEKS I'VE LIVED IN HERE,  
                       PENNED UP INSIDE THIS GHETTO  
                       BUT I HAVE FOUND MY PEOPLE HERE.  
                       THE DANDELIONS CALL TO ME  
                       AND THE WHITE CHESTNUT CANDLES IN THE COURT.  
                       ONLY I NEVER SAW ANOTHER BUTTERFLY,  
                       THAT BUTTERFLY WAS THE LAST ONE.  
                       BUTTERFLIES DON'T LIVE IN HERE,  
                       IN THE GHETTO.

ALL (RAISING HEADS SLOWLY): 1945. THE WORLD IS A GRAVEYARD.  
WHAT WILL BECOME OF US--WE, WHO CARRY THE BURDEN OF LIFE?  
(THE LIGHTS FLASH OFF AND ON TWICE. MUSIC BEGINS IN THE  
BACKGROUND. IT IS THE "HATIKVAH." MUSIC SHOULD CONTINUE  
IN THE BACKGROUND THROUGH THE NEXT SEGMENT.)

READER 2: IS IT THE LIGHT OF THE INFERNO, OR IS IT POSSIBLY  
A RAY OF HOPE?

READER 3: SIX MILLION ARE GONE! SURELY LIGHT HAS GONE OUT  
OF THE WORLD. WHAT CAN THERE BE FOR US?

(PAUSE.)

READER 4: (WITH EXALTATION.): THE STATE OF ISRAEL WILL BE OPEN  
FOR JEWISH IMMIGRATION AND FOR THE INGATHERING OF THE EXILES;

READER 5: IT WILL FOSTER THE DEVELOPMENT OF THE COUNTRY FOR THE  
BENEFIT OF ALL ITS INHABITANTS;

READER 7: IT WILL ENSURE COMPLETE EQUALITY OF SOCIAL AND POLITICAL  
RIGHTS TO ALL ITS INHABITANTS IRRESPECTIVE OF RELIGION, RACE, OR  
SEX;

READER 2: IT WILL GUARANTEE FREEDOM OF RELIGION, CONSCIENCE,  
LANGUAGE, EDUCATION AND CULTURE;

READER 3: IT WILL SAFEGUARD THE HOLY PLACES OF ALL RELIGIONS;

READER 4: AND IT WILL BE FAITHFUL TO THE PRINCIPLES OF THE CHARTER OF THE UNITED NATIONS. ("HATIKVAH" MUSIC FADES OUT.)

READER 5: ALL OVER THE WORLD, THERE IS A STIRRING. FROM THE VERY ASHES OF THE CREMATORIA, FROM THE BONES OF AUSCHWITZ, DACHAU, AND TREBLINKA, THE SOUL OF THE JEWISH PEOPLE IS LIVING AND MOVING, MARCHING AND SAILING DEFIANTLY TO THE LAND OF ISRAEL... (READERS 1 AND 2 APPEAR STANDING IN A SPOT, UPPER STAGE RIGHT, DEPICTING TWO YOUNG PEOPLE ABOARD A HAGANAH SHIP BOUND FOR ISRAEL.)

READER 1: WHERE ARE YOU FROM?

READER 2: I DON'T REALLY KNOW. I WAS VERY LITTLE WHEN... WHEN THEY TOOK US AWAY. AND YOU?

READER 1: I AM FROM BRUSSELS. I LOST ALL MY FAMILY IN THE CAMP. THE JEWISH AGENCY IS SENDING ME TO ISRAEL TO JOIN A KIBBUTZ FOR CHILDREN LIKE ME. I HAVE HOPE THAT THINGS WILL BE GOOD THERE. WE ARE GOING TO PLANT TREES AND GROW CROPS.

READER 2: SO NO ONE IS WAITING FOR YOU WHEN THE SHIP GETS TO HAIFA?

READER 1: SOMEBODY WILL, I SUPPOSE. BUT I AM USED TO BEING ALONE IF I HAVE TO.

READER 2: THE AGENCY THINKS THAT MY FATHER IS THERE, IN ISRAEL. I GUESS HE MIGHT BE THERE. HE MUST HAVE GOTTEN AWAY FROM THE NAZIS. HE WAS A DOCTOR. I DON'T EVEN KNOW HIM.

READER 1: YOUR FATHER?! OH, YOU ARE SO LUCKY! IMAGINE, YOU HAVE SOMEONE IN YOUR FAMILY WAITING FOR YOU! HOW HAPPY YOU MUST BE!

READER 2: YES, I SUPPOSE--LOOK! DO YOU SEE IT? LAND! IT'S HAIFA! OH, FATHER!

READER 1: ISRAEL...WE'RE HOME, REALLY AT HOME. (SPOTLIGHT OUT.)

READER 6: ISRAEL'S WAR OF INDEPENDENCE REALLY BEGAN AS A CIVIL WAR BETWEEN THE ARAB AND JEWISH COMMUNITIES IN THE LAND OF ISRAEL, AFTER NOVEMBER 29, 1947. (MUSIC BEGINS IN BACKGROUND, SUGGESTING EARLY HISTORY OF ISRAEL. "SHIR HAPALMACH" WOULD BE APPROPRIATE.)

READER 7: THE ARABS BEGAN THE WAVE OF ATTACKS ON JEWISH SETTLEMENTS AFTER THE ARAB GOVERNMENTS REFUSED TO ACCEPT THE UNITED NATIONS PARTITION RESOLUTION.

READER 3: THE PARTITION RESOLUTION OF 1947 WAS TO HAVE DIVIDED PALESTINE, THEN UNDER BRITISH MANDATE, INTO A JEWISH AND AN ARAB STATE, WITH JERUSALEM INTERNATIONALIZED. THE JEWISH NATIONAL COUNCIL ACCEPTED THE PLAN. THE ARABS' RESPONSE WAS MILITARY INVASION. AS THE BRITISH PREPARED TO LEAVE THE TROUBLED LAND, THE JEWS MADE READY TO DEFEND THEIR NEW HOMELAND.

READER 4: BY APRIL OF 1948, UNITS OF ARAB IRREGULARS HAD CROSSED INTO THE COUNTRY FROM SYRIA, LEBANON, AND EGYPT AND REINFORCED THE LOCAL ARABS IN THEIR RAIDS AND AMBUSHES ON JEWISH LOCALITIES.

READER 5: THE JEWISH FORCES OF THE "HAGANAH" CONSISTED OF FOUR WELL-TRAINED BATTALIONS OF 3,000 SOLDIERS KNOWN AS THE "PALMACH", PLUS SOME 50,000 POORLY-TRAINED RESERVISTS. THE JEWS HAD NO HEAVY ARTILLERY, JUST A HANDFUL OF ANTI-AIRCRAFT GUNS, A FEW HOMEMADE MORTARS. AGAINST THIS, SIX ARAB NATIONS HAD MUSTERED ARMIES OF 80,000, INCLUDING THE CRACK BRITISH-TRAINED ARAB LEGION.

READER 1: THE FACELESS, BEWILDERED SURVIVORS OF THE NAZI HOLOCAUST CONTINUED TO ARRIVE IN PALESTINE. MANY OF THEM IMMEDIATELY TOOK UP ARMS. OFTEN THERE WAS NO COMMON LANGUAGE AMONG THE VARIETY OF JEWISH IMMIGRANTS, YET THEY MARCHED FORWARD TOGETHER, BOUND UP IN THE NEW MEANING LIFE HAD FOR THEM. NOW THEY WERE PREPARED TO DIE IF NEED BE. (MUSIC FADE OUT.)

READER 2: JERUSALEM FELL UNDER SIEGE. AT SEVEN O'CLOCK ON THE MORNING OF MAY 14, 1948, THE BRITISH HIGH COMMISSIONER APPEARED ON THE STEPS OF THE GOVERNMENT HOUSE IN JERUSALEM. HE STEPPED INTO HIS GOVERNMENT CAR, AND DOWN CAME THE BRITISH FLAG ABOVE GOVERNMENT HOUSE. THE COMMISSIONER DROVE OFF.

ALL: THE BRITISH MANDATE IN PALESTINE WAS TERMINATED.

READER 3: ISRAEL WAS ABOUT TO BE BORN: A TINY COUNTRY CUT OFF AND SURROUNDED, WITH NO MAIL SERVICES, FEW COMMUNICATIONS. THE COUNCIL OF THE PEOPLE HAD NO OFFICES, NO CONSTITUTION, NO CIVIL SERVICE.

(ALL LIGHTS OUT.)

READER 4: A BLACKOUT WAS ORDERED FOR ALL OF JEWISH PALESTINE. ON TOP OF EVERYTHING, THIS MEANT NO BROADCAST NEWS, NO NEWSPAPERS, NO PIPED WATER. BUT IN TEL AVIV, WHICH WAS NOT UNDER SIEGE, SPECIAL ACTIVITY WAS OCCURRING AT THE ART MUSEUM. (LIGHTS RETURN. WE SEE THAT READERS 6 AND 7 HAVE MOVED TO POSITIONS UPPER STAGE LEFT, FACING THE REMAINING READERS, WHO NOW REPRESENT THE ASSEMBLED COUNCIL.)

READER 6: LADIES AND GENTLEMEN, THE PEOPLE'S COUNCIL OF ERETZ YISROEL IS IN SESSION. MR. BEN-GURION...

READER 7: (AS THE "HATIKVAH" BEGINS QUIETLY IN THE BACKGROUND.)  
 "IT IS THE SELF-EVIDENT RIGHT OF THE JEWISH PEOPLE TO BE A NATION,  
 AS ALL OTHER NATIONS, IN ITS OWN SOVEREIGN STATE...(PAUSE, AS  
 "HATIKVAH" BECOMES A BIT LOUDER.) WITH FAITH IN ALMIGHTY GOD, WE  
 SET OUR HANDS TO THIS DECLARATION, AT THIS SESSION OF THE PROVISIONAL  
 STATE COUNCIL IN THE CITY OF TEL AVIV, ON THIS SABBATH EVE, THE  
 FIFTH DAY OF IYAR, THE 14TH DAY OF MAY, 1948." THE STATE OF ISRAEL  
 HAS RISEN:

ALL: BARUCH ATA ADONAI, ELOHEINU MELEKH HA-OLAM, SHE-HECHIYANU,  
VE-KIYIMANU VE-HIGIANU LA ZMAN HA-ZEH! (MUSIC OUT. RETURN TO  
 REGULAR POSITIONS.)

READER 1: THE VERY NEXT DAY, THE TERRITORY OF ISRAEL WAS INVADED  
 BY THE REGULAR ARMIES OF EGYPT, JORDAN, IRAQ, SYRIA, LEBANON, AND  
 A CONTINGENT FROM SAUDI ARABIA.

READER 2: AZZAM PASHA, SECRETARY-GENERAL OF THE ARAB LEAGUE, SAID  
 IN CAIRO:

READER 3: "THIS WILL BE A WAR OF EXTERMINATION AND A MOMENTOUS  
 MASSACRE WHICH WILL BE SPOKEN OF LIKE THE MONGOLIAN MASSACRES AND  
 CRUSADES."

(NEW SEGMENT OF MUSIC BEGINS: "JERUSALEM OF GOLD.")

READER 4: THE ARABS MADE FRIGHTENING ADVANCES TOWARD TEL AVIV AND THE MEDITERRANEAN SEA. BUT ISRAEL DROVE BACK THE INVADING FORCES.

READER 5: SIX THOUSAND ISRAELIS WERE KILLED, ONE PERCENT OF THE TOTAL YISHUV, THE JEWISH POPULATION.

READER 6: ISRAEL MANAGED TO CAPTURE HALF OF THE CITY OF JERUSALEM. THERE THE NEW STATE ESTABLISHED ITS CAPITAL, EVEN THOUGH THE JEWS HAD BEEN DRIVEN OUT OF THE OLD CITY, ON THE OTHER SIDE. JERUSALEM WOULD REMAIN DIVIDED FOR 19 YEARS.

READER 7: A PEACE OF SORTS SETTLED OVER ISRAEL. BUT THOSE WHO HAD DIED WOULD NOT BE FORGOTTEN, ESPECIALLY BY THEIR COMRADES BY WHOSE SIDE THEY HAD FALLEN.

READER 5: FOR EVEN AS THERE WAS JOY FOR ISRAEL'S VICTORY IN EVERY PLACE WHERE FREEDOM IS VALUED, THE CELEBRATION WOULD ALWAYS BE TEMPERED BY THE MEMORIES OF SO MANY LOST YOUNG SOULS.

READER 6: ONE JEWISH SOLDIER EXPRESSED HIS SORROW AND LONGING FOR LOST BOYHOOD FRIENDS, AND IN DOING SO, EXPRESSED THE PAIN OF THE ENTIRE JEWISH NATION.

(THE LIGHTS DIM SLOWLY. A SOFT SAD ISRAELI MELODY WOULD BE SUITABLE IN THE BACKGROUND. A DEFINITE SENSE OF TRANSITION SHOULD BE FELT.)

READER 1: AS A NEW DAY BREAKS OVER THE MOUNTAIN TOPS IN THE EAST,  
A PEACEFUL DAY, WITH CLEAR BLUE SKIES,  
THAT IS WHEN, AS IF TO TORTURE MY SOUL,  
I AM DRAWN TO THOSE WHO ARE NO MORE.

READER 2: LEADEN SKIES LOOM ANGRILY ABOVE ME. NEAR TO ME LIE THE  
CORPSES, THEIR BLOOD STREAMING AT MY FEET. MY EARS RING WITH THE  
MOANING OF THE WOUNDED.

READER 3: IN THE FOG OF MY MIND, I SEE MY BIRTHPLACE. SLOWLY THE  
PICTURE TAKES SHAPE. SO REAL! THROUGH THE HAZE, THE VISION OF  
MY HOME BECOMES CLEAR.

READER 4: I WAS BEATEN TO THE GROUND; I WAS RUBBED INTO THE DUST.  
YET, LIKE A VICIOUS PARASITE WITHIN ME, THAT PICTURE OF MY CHILD-  
HOOD PAST GRABS HOLD OF MY SOBBING HEART.

READER 5: AND I, HOLDING AND SUCKING THE REMNANT OF THAT MEMORY  
WHILE DEATH IS BEATING AT THE DOOR--OH, DAMN, THAT HOUR OF LOSS IN  
WHICH I WAS LEFT IN SOLITUDE.

READER 6: AGENTS OF THE DEVIL ARE BUSILY WORKING IN A PASTURE LAND OF HUMANS. UP AND DOWN, ENERGETICALLY, THEY ARE FILLING STOREHOUSES WITH A HARVEST OF DEATH.

READER 7: THEY ARE REAPING THEIR CROP, LIKE ROWS OF WHEAT. HEAPS UPON HEAPS, SHEAVES UPON SHEAVES, ARE COLLECTED IN THIS HARVEST OF DEATH.

READER 1: AS A NEW DAY BREAKS OVER THE MOUNTAIN TOPS IN THE EAST,  
A PEACEFUL DAY, WITH CLEAR BLUE SKIES,  
THAT IS WHEN, AS IF TO TORMENT MY SOUL,  
I AM DRAWN TO THOSE WHO ARE NO MORE.

READER 2: (ALMOST WHISPERING.) THE HAZE IS RISING FROM THE QUIET LAKE OF MY SOUL AND I STEP NOISELESSLY TO THE GRAVES OF SILENCE. THE BEES ARE BUZZING. THE FLOWERS ARE BURSTING WITH NECTAR. I AM ALMOST INTOXICATED BY THAT STILLNESS AND THAT SADNESS.

READER 3: I AM STANDING AMONG THE MONUMENTS WHICH MARK MY FALLEN HEROES. WHAT IS THE PURPOSE, THE REASON FOR MY LIFE. I, ALONE, AM LEFT FROM ALL MY BOYHOOD FRIENDS.

ALL: ONCE--

READER 4: WE USED TO GO GATHER WILD FLOWERS, WHEN THE FIRE OF ADOLESCENCE BURNED SO INTENSELY.

ALL: NOW--

READER 5: CLUMPS OF SOIL SMOTHER THAT FLAME. THEY ARE ALL HERE TOGETHER, LIKE ONE FAMILY.

READER 6: ONCE, THEIR RADIANT FACES WERE SO INNOCENT. THE PURITY OF THEIR SOULS SHONE AS THE BUDDING DAY, THE BLUE OF THEIR EYES SPARKLED AS A SHIMMERING LAKE.

ALL: TODAY, THE MEMORY OF THEM WITHIN ME SHINES AS VIVIDLY AS THE BRIGHTEST STAR.

READER 7: TODAY, THEY HAVE LEFT US AS A BURNING SUN, SETTING IN A DEEP RED SKY.

READER 2: BUT TOMORROW, THEY WILL RETURN. IN OUR TIMES OF PERIL, PROUD AND ERECT, AS A FOREST OF GIANT CEDARS, THEY WILL GIVE US STRENGTH AND COURAGE.

READER 1: AS A NEW DAY BREAKS OVER THE MOUNTAIN TOPS IN THE EAST,  
A PEACEFUL DAY, WITH CLEAR BLUE SKIES,  
THAT IS WHEN, AS IF TO TORMENT MY SOUL,  
I AM DRAWN TO THOSE WHO ARE NO MORE.

READER 3: TODAY, I WENT TO SEE THEM, ONLY TO FIND THEM LIFELESS AS  
CONCRETE. THEY ARE AS BROKEN TREE TRUNKS. OH, HOW MY EYES ARE  
DIMMED BY TEARS STREAMING DOWN MY CHEEKS.

READER 4: A FOREST OF MONUMENTS SURROUNDS ME. ALL ALONE, I STAND  
IN THE CEMETERY. MY HEART ALONE IS BEATING. AND THE COOL WESTERN  
WIND BLOWS ONTO ME, AS IF IT WERE THE VOICE OF LAMENT.

READER 5: THE PINES ARE DRIPPING WITH SPRINGTIME SAP. THE FRUIT-  
LADEN TREES ARE MURMURING IN THE BREEZE. A PALE MOON OVER THE  
MOUNTAINS OF EPHRAIM IS SLOWLY RISING AND REFLECTING ON A DARKENING  
WORLD.

READER 1: AS A NEW DAY BREAKS OVER THE MOUNTAIN TOPS IN THE EAST,

READER 6: A PEACEFUL DAY, WITH CLEAR BLUE SKIES,

READER 7: THAT IS WHEN,

READERS 6 AND 7: AS IF TO TORMENT MY SOUL,

READER 1: I AM DRAWN TO THOSE WHO ARE NO MORE.

(THE MUSIC STOPS. THE LIGHTS BRIGHTEN.)

READER 2: ISRAEL WAS BORN IN WAR, AND IT CONTINUES TO STRUGGLE  
FOR PEACE.

READER 3: BY NOVEMBER OF 1949, THE JEWISH POPULATION IN ISRAEL  
REACHED ITS FIRST MILLION. ISRAEL HAD BEEN ADMITTED TO THE UNITED  
NATIONS. 500,000 NEW IMMIGRANTS ARRIVED BETWEEN 1948 AND 1950,  
EVEN AS ONE JEWISH SOLDIER LONGED FOR HIS VANISHED COMRADES.

READER 4: AND YET, THE REBIRTH OF ISRAEL CONTINUED UNABATED. A  
NEW GENERATION OF SABRAS WOULD BE BORN. A NEW CRY CAME OUT OF  
THE LAND:

READER 5: AM YISRAEL CHAI; THE PEOPLE OF ISRAEL LIVE!

ALL: AM YISRAEL CHAI; THE PEOPLE OF ISRAEL LIVE!

(LIGHTS OUT.)

ISAAC ABRAVANEL PLEADS WITH THE KING AND QUEEN--A DRAMATIZATION<sup>8</sup>

A VERY SAD AND PATHETIC CONFRONTATION TOOK PLACE IN THE SPRING OF 1492 BETWEEN THE JEWS OF SPAIN AND THAT NATION'S KING AND QUEEN, FERDINAND AND ISABELLA. UNDER PRESSURE FROM THE FORCES OF THE CHURCH'S INQUISITION WHICH HAD TERRORIZED SPAIN FOR DECADES, THE KING HAD SIGNED A DECREE OF EXPULSION PERTAINING TO ALL JEWS IN SPAIN.

THE DECREE CLIMAXED A LONG AND HORRIFYING STRUGGLE ON THE PART OF THE INQUISITION TO SEEK OUT AND PROSECUTE THOSE "MARRANOS"--NEW CHRISTIANS--WHO HAD BEEN FORCEFULLY CONVERTED TO CHRISTIANITY YET CONTINUED TO PRACTICE JUDAISM SECRETLY. THE REMAINING JEWS WERE BEING BLAMED FOR THE CORRUPTION OF THE UN-FAITHFUL CONVERTS.

THE MEETING BETWEEN ISAAC ABRAVANEL, ONE OF FERDINAND'S KEY ADVISERS, IS RECORDED IN HISTORY. WHAT FOLLOWS IS A DRAMATIZATION OF THE EVENTS LEADING UP TO IT, AND THE FATEFUL MEETING ITSELF. THE SET AND STAGING SHOULD SUGGEST A LATE 15TH CENTURY SCENARIO. ALL THE ACTION TAKES PLACE IN THE ROYAL COURT. THE CAST INCLUDES:

TORQUEMADA, INQUISITOR GENERAL  
GUARDS AND SENTINELS  
JEWISH PRISONERS

KING FERDINAND

QUEEN ISABELLA

ABRAHAM SENIOR

ISAAC ABRAVANEL

BAG CARRIERS

ISAAC ABRAVANEL PLEADS WITH THE KING AND QUEEN

(THE LIGHTS COME UP ON THE COURT OF KING FERDINAND AND QUEEN ISABELLA OF SPAIN. IT IS MARCH, 1492. THE TWO THRONES ARE EMPTY. ENTER TORQUEMADA, THE INQUISITOR GENERAL. HE IS MUSING TO HIMSELF CONTENTEDLY. AFTER A FEW MOMENTS, TWO GUARDS ENTER, DRAGGING A NUMBER OF PRISONERS.)

GUARD: YOUR MAJESTY (TORQUEMADA TURNS)—OH, FORGIVE ME, YOUR HONOR, TORQUEMADA. A GOOD DAY TO YOU, IN THE NAME OF OUR LORD.

TORQUEMADA: YES, WHAT IS IT? AND WHO ARE THESE PEOPLE? JEWS PERHAPS?

GUARD: INDEED, MY INQUISITOR GENERAL. JEWS WHO DEFILE THE NAME OF THE LORD BY PROFESSING TO BE OF THE HOLY FAITH.

PRISONER: WE ARE LOYAL SUBJECTS OF THE KING OF SPAIN!

TORQUEMADA: YOU WILL BE SILENT, YOU FILTH! YOU DARE TO ADDRESS ME, TORQUEMADA? YOU MARRANO PIG. I WILL RID THIS LAND OF ALL OF YOU YET. WHAT ARE THE CHARGES, GUARD?

GUARD: WE FOUND THESE PEOPLE MAKING PREPARATIONS FOR THE JEWISH HOLIDAY OF PASSOVER. THEY WERE MAKING PLANS TO HAVE THEIR SECRET SEDER.

TORQUEMEDA: INDEED! CONTEMPLATING HOW TO SLAUGHTER SOME OF OUR CHILDREN AND SAVOR THEIR BLOOD, WERE YOU, YOU BEASTS?

PRISONER: IT IS A LIE. IT IS A HORRIBLE LIE!

TORQUEMEDA: GUARD! (THE GUARD STRIKES THE PRISONER DOWN TO THE FLOOR. THE PRISONER SHRIEKS IN PAIN, AS THE OTHERS COIL IN TERROR.) DISLOYAL HEATHENS! AT THIS MOMENT, OUR KINGDOM IS DESPERATELY TRYING TO LIBERATE GRANADA FROM THE INFIDEL MOSLEMS, AND YOU SECRET CONNIVERS ATTEMPT TO DISRUPT THE HOLY CHRISTIAN UNITY OF THIS LAND. AWAY WITH THEM! THEY ARE TO BE EXECUTED. (THE PRISONERS HUDDLE TOGETHER IN FEAR.)

GUARD: YOUR HONOR, SHOULD WE NOT SEE THE KING AS WE INTENDED?

TORQUEMEDA: WHAT? DO I NOT SPEAK IN THE NAME OF THE KING? WATCH YOURSELF, MAN. AM I NOT THE QUEEN'S CONFESSOR? DO YOU DARE QUESTION THE FINAL AUTHORITY OF THE INQUISITION? NOW BE GONE!

(THE PRISONERS ARE DRAGGED OFF. FROM BACKSTAGE WE HEAR A MIXTURE OF SCREAMS, AND A CHORUS OF "SHEMA YISRAEL" FROM THE PRISONERS AS THEY ARE PUT TO DEATH. IN THE MEANTIME, SENTINELS HAVE ENTERED THE COURT. THE KING AND QUEEN ARE ANNOUNCED. THEY ENTER AND ARE SEATED IN THEIR THRONES.)

TORQUEMADA: GREETINGS, MY KING AND QUEEN.

FERDINAND: TORQUEMADA, DID YOU KNOW THAT GRANADA IS ABOUT TO FALL TO US?

TORQUEMADA: YES, MY KING. AT LAST SPAIN CAN BE CLEANSED OF THE SCOURGE OF THE INFIDEL MOSLEMS. IT IS OUR DESTINY TO BE A PURE CHRISTIAN LAND. NOW, I IMPORE YOU, MY KING AND QUEEN TO THINK OF YOUR HOLY DUTY. SIGN THE DECREE OF EXPULSION, AND RID US FINALLY OF THE JEWS!

ISABELLA: YES, WE MUST! THANK THE LORD FOR YOUR STRONG ACTION, TORQUEMADA. WE WILL SUPPORT THE CHURCH'S INQUISITION.

FERDINAND: THANK YOU, MY QUEEN. BUT HAVE WE CONSIDERED WHAT EFFECT THE EXPULSION OF SO MANY BUSINESSMEN AND ARTISANS WOULD HAVE UPON SPAIN? AND WHAT OF MY TWO IMPORTANT ECONOMIC ADVISERS, THE JEWS ABRAHAM SENIOR AND ISAAC ABRAVANEL?

TORQUEMADA: (FORCEFULLY AND ANGRILY.): YOU ARE PLACING MATERIAL INTERESTS OF THE KINGDOM ABOVE THE SPIRITUAL CONCERNS OF GOD'S KINGDOM! THE INQUISITION COMES FROM THE HIGHEST AUTHORITY UNDER THE LORD, AND YOU KNOW IT! HAVE YOU BOTH FORGOTTEN WHAT IT MEANS TO BE A CHRISTIAN? THE JEWS ARE A CURSE UPON CHRISTIAN SPAIN. THEY ARE CORRUPTING THE NEW CHRISTIAN MARRANOS BY ENCOURAGING THEM IN DISLOYALTY TO THE FAITH. YOU KNOW ALL THIS.

OUR INQUISITION HAS PROVEN IT TIME AND TIME AGAIN. WILL YOUR LUST FOR POSSESSIONS BLIND YOU TO SIN? DO YOU PREFER TO LET THE CURSE OF THE JEWS CONTINUE TO THRIVE IN SPAIN? DO YOU?

(THE KING AND QUEEN LOOK AT EACH OTHER. THEY ARE FRIGHTENED. THE QUEEN BECKONS TO THE KING TO AGREE.)

FERDINAND: BRING FORTH THE DECREE OF EXPULSION. I WILL SIGN IT.

(THERE IS A QUICK BLACKOUT. THEN THE LIGHTS RETURN. THE KING AND QUEEN ARE SEATED IN THEIR THRONE, LISTLESSLY. A SENTINEL ENTERS AND MAKES AN ANNOUNCEMENT.)

SENTINEL: ABRAHAM SENIOR AND ISAAC ABRAVANEL, ADVISERS TO THE KING!  
(THEY ENTER AND KNEEL QUICKLY.)

ABRAHAM SENIOR: YOUR MAJESTIES, WE BEG OF YOU. DO NOT SEND YOUR LOYAL JEWISH SUBJECTS AWAY. REVOKE THE DECREE OF EXPULSION!

ISABELLA: ABRAHAM SENIOR, WHY WOULD THE JEWS WANT TO REMAIN IN A TOTALLY CHRISTIAN SPAIN?

ABRAHAM SENIOR: MY QUEEN, SPAIN IS OUR HOME. IT HAS BEEN OUR HOME FOR GENERATIONS. (THERE IS AN AWKWARD SILENCE.)

ISAAC ABRAVANEL: MY KING, I IMPORE YOU. I HAVE SPOKEN TO SOME OF YOUR MOST TRUSTED COUNSELORS IN WHOSE COMPANY IT HAS BEEN MY HONOR TO SERVE YOU FOR SO MANY YEARS. THEY ALSO ARE PRAYING THAT YOU TURN FROM THIS DESIGN TO DESTROY THE JEWISH PEOPLE. MY HEART IS SO FULL OF GRIEF. NOT ONLY FOR US, YOUR JEWISH SUBJECTS, BUT FOR THIS MIGHTY KINGDOM AS WELL. SPAIN HAS JUST WON A GREAT VICTORY AT GRANADA. DID NOT YOUR JEWISH ADVISORS AND YOUR JEWISH SUBJECTS HELP? WHY DO YOU THROW US OUT NOW? DO WE NOT CONTRIBUTE ENOUGH? (THERE IS NO REPLY.) WELL THEN, YOUR MAJESTY, WE ONCE AGAIN WISH TO PROVE OUR LOYALTY TO THE THRONE OF SPAIN. (HE MOTIONS, AND TWO MEN ENTER WITH A LARGE BAG.) PLEASE ACCEPT THIS GIFT FROM US AS A TOKEN OF OUR LOVE FOR YOU AND SPAIN...(THE KING RISES. HE APPEARS TO BE RECONSIDERING. SUDDENLY, TORQUEMADA ENTERS, BRANDISHING AND WAVING A LARGE CRUCIFIX, AND YELLING OUT.):

TORQUEMADA: JUDAS ISCARIOT SOLD CHRIST FOR THIRTY PIECES OF SILVER; WILL YOUR HIGHNESS SELL HIM NOW FOR 300,000 DUCATS? HERE HE IS, TAKE HIM, SELL HIM! (HE THROWS THE CRUCIFIX ACROSS THE FLOOR. THE KING IS FROZEN MOMENTARILY. THEN HE SPEAKS.)

FERDINAND: THE DECREE STANDS! THE JEWS HAVE UNTIL AUGUST 1 TO LEAVE SPAIN. (HE QUICKLY EXITS, TAKING THE QUEEN. TORQUEMADA EXITS, FOLLOWED BY THE SENTINELS. SENIOR AND ABRAVANEL FALL TO THEIR KNEES. THE LIGHTS DIM. CURTAIN.)

SECTION IV: CONCLUSION

THE PRECEDING DRAMAS ARE BY NO MEANS PRESENTED AS DEFINITIVE. RATHER, THEY SERVE AS ILLUSTRATIONS FOR WHAT CAN BE DONE CREATIVELY BY A TEACHER WHO WISHES TO ADD A SPECIAL QUALITY TO A HISTORY LESSON. HAVING SET FORTH THESE EXEMPLARY FORMS, WE INVITE THE TEACHER TO USE IMAGINATION AND APPLY THE TECHNIQUES OF DRAMA TO ANY NUMBER OF SITUATIONS.

SO CALLED "TALENT", OR LACK OF IT, IS NOT THE ISSUE FOR THIS KIND OF EXPERIENCE. VIOLA SPOLIN WRITES:

WE MUST RECONSIDER WHAT IS MEANT BY "TALENT".

IT IS HIGHLY POSSIBLE THAT WHAT IS CALLED  
TALENTED BEHAVIOR IS SIMPLY A GREATER  
CAPACITY FOR EXPERIENCING. FROM THIS POINT  
OF VIEW, IT IS IN THE INCREASING OF THE  
INDIVIDUAL CAPACITY FOR EXPERIENCING THAT  
THE UNTOLD POTENTIALITY OF A PERSONALITY  
CAN BE EVOKED. EXPERIENCING IS PENETRATION  
INTO THE ENVIRONMENT, TOTAL ORGANIC IN-  
VOLVEMENT WITH IT.<sup>1</sup>

THE EIGHT SCRIPTS PRESENTED HERE, THEN, ARE SIMPLY ILLUSTRATIVE. HOPEFULLY A TEACHER WILL ENCOURAGE PRESENTATIONS ABOUT ANY NUMBER OF HISTORICAL SITUATIONS. OTHER INSTANCES FOR CONSIDERATION ARE:

A PSYCHOLOGICAL STUDY OF ABRAHAM, ISAAC, AND THE  
"AKEDAH".

A GROUP RECREATION OF THE CONQUEST OF JERICO  
INVOLVING A FULL ARRAY OF MUSICAL INSTRUMENTS  
AND THE COLLAPSING OF THE CITY WALLS,

A DRAMATIC INTERPRETATION OF GOD'S CALL TO  
THE PROPHET SAMUEL,

A DUOLOGUE DEPICTING THE DEVOTION BETWEEN  
DAVID AND JONATHAN,

A MULTI-MEDIA PRESENTATION OF JACOB'S DREAM  
AND VISION,

A PUPPET SHOW TELLING THE STORY OF PURIM  
(AN ESPECIALLY GOOD SHOWCASE FOR ARTISTIC  
STUDENTS),

A CHORIC INTERPRETATION OF THE PROPHET AMOS'  
CALL FOR REPENTANCE BY THE ISRAELITES,

AN ORAL INTERPRETATION OF PSALM 137--CON-  
CERNING THE BABYLONIAN EXILE,

A DRAMATIZATION OF THE CONFRONTATION BETWEEN  
JESUS AND THE PHARISEES,

A CHAMBER THEATRE ENACTMENT OF JOHANAN BEN  
ZAKKAI'S ESCAPE FROM JERUSALEM IN A COFFIN  
AND HIS MEETING WITH VESPASIAN.

AN INTERPRETATIVE DANCE-DRAMA OF THE JEWS'  
FINAL STAND AT MASADA.

A VIDEOTAPED PRODUCTION ABOUT THE PSEUDO-  
MESSIAH, SABBATAI TSVI.

A DISPUTATION BETWEEN ISAAC M. WISE AND  
DAVID EINHORN ON THE PROGRESS OF THE AMERICAN  
REFORM MOVEMENT IN THE NINETEENTH CENTURY.

A PRODUCTION OF THE DREYFUS TRIAL.

A READERS' THEATRE PRESENTATION ON THE EVENTS  
OF THE NAZI HOLOCAUST CENTERING ON SELECTIONS  
FROM ANNE FRANK'S DIARY.

A MONOLOGUE OF A YOUNG AMERICAN MAKING ALIYAH.

AN ENACTMENT OF THE FATEFUL UNITED NATIONS  
PARTITION RESOLUTION VOTE OF NOVEMBER, 1947.

ONE SHOULD NOT ASSUME THAT THE PRODUCTION OF DRAMATIZATIONS IS LIMITED TO A CERTAIN SEGMENT OF THE STUDENT POPULATION, THOUGH SOME STUDENTS MAY NOT BE EAGER TO PERFORM. THEY ARE BY NO MEANS LEFT OUT OF THE PROCESS. THERE ARE MANY OTHER AREAS IN WHICH THEY CAN CONTRIBUTE. WRITERS ARE NEEDED TO TRANSFORM THE HISTORICAL SUBJECT MATTER INTO DRAMATIC MATERIAL. ARTISTICALLY INCLINED STUDENTS ARE INDISPENSABLE FOR THE CREATION OF GOOD SETS, COSTUMES, OR EVEN THE DESIGN OF ATTRACTIVE PROGRAMS. STUDENTS CAN BECOME INVALUABLE AS STAGE CREW MEMBERS, AS PROPERTY MASTERS, PUBLICITY AGENTS, OR USHERS FOR PRODUCTIONS OUTSIDE THE CLASSROOM. USUALLY TOO, THERE ARE ROLES BEYOND THAT OF "SOLO" ACTORS. CHORIC INTERPRETATION, DEMONSTRATED HERE IN "GEORGIA, 1878: MAJOR MOSES ANSWERS", OR A READER'S THEATRE, AS IN "THE BIRTH OF ISRAEL", OFFER A VARIETY OF NON-"SOLO" ROLES.

MOREOVER, DRAMA CAN BE USED AS A MEDIUM DIRECTLY AND SPONTANEOUSLY IN THE CLASSROOM. INSIGHTS CAN BE ACHIEVED BY ASKING STUDENTS STUDYING A GIVEN HISTORICAL TEXT TO REACT BY DEMONSTRATING HOW THE HISTORICAL SUBJECTS BEHAVED OR FELT. A TEACHER MAY ASK A STUDENT: HOW WOULD HAGAR ADDRESS SARAH? WOULD SHE SPEAK AS AN EQUAL, OR WOULD HER TONE BE SERVILE? WOULD THE SITUATION CHANGE ONCE SHE HAD BORNE ISHMAEL? OR, WHAT WOULD ANNE FRANK BE THINKING ABOUT WHEN SHE WAS NOT WRITING HER DIARY? WHAT WAS IT REALLY LIKE TO LIVE IN A GHETTO? OR, WHAT WENT THROUGH THE MIND OF QUEEN ESTHER AT THE FATEFUL ROYAL BANQUET? WHAT WAS THE NATURE OF PALACE GOSSIP THERE?

OR, CITING A CASE FROM VERY RECENT JEWISH HISTORY, WHAT WAS THE NATURE OF THE "SMALL TALK" THAT MUST HAVE OCCURRED BETWEEN PRESIDENT SADAT AND PRIME MINISTER BEGIN DURING THEIR MOMENTOUS VISIT? DID THEY DISCUSS THE PRESIDENT'S FLIGHT FROM CAIRO TO TEL AVIV? DID THEY DISCUSS THEIR FAMILIES, OR THE NATURE OF THE PRESIDENT'S OFFICIAL WELCOME? WHAT COMMON TRAITS DID THEY FIND IN EACH OTHER? IN ALL SUCH CASES, THE TEACHER IS ABLE TO BRING HISTORIC EVENTS TO LIFE BY "HUMANIZING" THEM. THE STUDENTS USE THEIR IMAGINATION AND CREATIVITY TO RESPOND, AND DRAMA IS THE RESULT.

ASKING THESE KIND OF "DRAMATIC" QUESTIONS, WHETHER FOR THE SAKE OF SIMPLE DISCUSSION AND ROLE-PLAYING, OR FOR THE DEVELOPMENT OF AN ACTUAL DRAMA, AIDS IMMEASURABLY IN THE BASIC PROGRESS OF A HISTORY LESSON. THE TEACHER BUILDS THE "SCENARIO" AND, IN SO DOING, SETS OFF THE PROCESS OF CRITICAL ANALYSIS. CITRON OUTLINES THE KEY QUESTIONS A TEACHER SHOULD EMPLOY WHEN APPROACHING ANY HISTORICAL PROBLEM FROM THE DRAMATIC POINT OF VIEW:

WHAT HAPPENED?

WHO CAUSED IT TO HAPPEN?

WHAT KIND OF PERSON WAS HE?

WHAT DID HE TRY TO DO?

HOW DID HE GO ABOUT DOING IT?

WHY DID HE DO IT?

WHO HELPED HIM? WHY?

WHO OPPOSED HIM? WHY?

WHAT DID HE ACCOMPLISH?

IF HE FAILED, WHAT CAUSED IT?

CIRCUMSTANCES?

HIS INSUFFICIENCY? OPPOSITION OF OTHERS?

COULD HE HAVE AVOIDED FAILURE? HOW? .

WHAT WERE THE CONDITIONS OF THE  
PERIOD--ECONOMIC, SOCIAL, POLITICAL, ETC?

WHAT KIND OF PEOPLE FUNCTIONED THEN?

DID THE CONDITIONS AND THE PEOPLE  
AFFECT HIS ACTS? HOW?

WHAT WAS THE EFFECT OF HIS ACTS  
ON HIS IMMEDIATE COMMUNITY?

WERE THE RESULTS GOOD? IN WHAT WAY? WHY?

DID THE ACTS AND EVENTS OF THE STORY  
AND THE CHARACTERS AFFECT OUR LIVES  
TODAY? WHICH ASPECTS? HOW?

WERE THE ACTS JUSTIFIED--IN THE LIGHT  
OF CONDITIONS THEN PREVAILING--IN THE  
LIGHT OF THE JUDGEMENT OF OUR HISTORICAL  
PERSPECTIVE? WHY?

WHAT WOULD I (THE STUDENT) DO IN HIS  
PLACE? WHY?<sup>2</sup>

WHILE STUDENTS SEARCH FOR ANSWERS TO THESE AND SIMILAR QUESTIONS,  
THEY LAY THE GROUNDWORK FOR A DRAMATIZATION, LEARN THE FACTS OF  
HISTORY, AND RELATE THE WHOLE EXPERIENCE TO THEMSELVES.

PRESENTATIONS CAN BE PERFORMED FOR OTHERS IN SCHOOL, OR ELSEWHERE. THEY CAN BE VIDEO-TAPED FOR USE WITH OTHER CLASSES STUDYING THE SAME PERIOD TO ELICIT REACTIONS, DEBATES, OR FURTHER STUDY. A LIBRARY OF AUDIO-VISUAL MATERIALS CAN BE DEVELOPED.

CLEARLY, THERE IS NO END TO THE POSSIBILITIES. THE USE OF DRAMATIC METHOD IN TEACHING JEWISH HISTORY CAN TRULY EXCITE OUR STUDENTS INTO A VIVID, MEANINGFUL, AND CREATIVELY FULFILLING EXPERIENCE WITH THE PAST. THERE IS, MOREOVER, AN IMPORTANT COMPONENT, THE PSYCHOLOGICAL RE-AFFIRMATION OF THEIR FUTURE AS AMERICAN JEWS. THROUGH IT, STUDENTS INDEED WILL FULFILL THE ANCIENT CHARGE OF OUR PEOPLE: "IN EVERY GENERATION, EACH PERSON MUST SEE HIMSELF AS IF HE PERSONALLY HAD PARTICIPATED..."

NOTES/SOURCES

NOTESSECTION II

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3. KENNETH HOOVER, LEARNING AND TEACHING IN THE SECONDARY SCHOOL, THIRD EDITION (BOSTON: ALLYN AND BACON, INC., 1972), p. 7.
4. IBID., p. 11.
5. ELIZABETH B. HURLOCK, ADOLESCENT DEVELOPMENT, FOURTH EDITION (NEW YORK: Mc GRAW-HILL, 1973), CHAPTER ONE.
6. IBID., p. 7.
7. IBID., p. 8.
8. IBID.
9. HOOVER, p. 188.
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11. IBID.
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13. IBID., p. 115.
14. ABRAHAM H. MASLOW, THE FARTHER REACHES OF HUMAN NATURE (NEW YORK: VIKING PRESS, 1971), p. 73.
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17. ROBERT B. SUND AND LESLIE W. TROWBRIDGE, STUDENT - CENTERED TEACHING IN THE SECONDARY SCHOOL (COLUMBUS, OHIO: CHARLES E. MERRILL PUBLISHING COMPANY, 1974), p. 231.
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23. IBID.
24. IBID., p. 93.
25. ELTON, p. 229.
26. CHARITY JAMES, YOUNG LIVES AT STAKE: THE EDUCATION OF ADOLESCENTS (NEW YORK: AGATHON PRESS, INC., 1972), p. 120.

### SECTION III

1. THE FOLLOWING SOURCES WERE CONSULTED: THE FIRST BOOK OF KINGS, CHAPTERS 17 AND 18; HANNAH GRAD GOODMAN, THE STORY OF PROPHECY (NEW YORK: BEHRMAN HOUSE, INC., 1965), CHAPTER 9; AND MARGOLIS AND MARX, A HISTORY OF THE JEWISH PEOPLE (PHILADELPHIA: JEWISH PUBLICATION SOCIETY OF AMERICA, 1956), CHAPTER 12.
2. SOURCE MATERIAL GATHERED FROM ELIAS BICKERMAN, FROM EZRA TO THE LAST OF THE MACCABEES: FOUNDATIONS OF POST - BIBLICAL JUDAISM (NEW YORK: SCHOCKEN BOOKS, 1962).
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4. ADAPTED FROM THE ORIGINAL STORY FOUND IN CURT LEVIANT, STORIES AND SATIRES BY SOLOM ALEICHEM (NEW YORK: THOMAS YOSELOFF, PUBLISHER, 1959).
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6. BESIDES THE ORIGINAL SOURCE MATERIAL IN THE BOOK OF EXODUS, REFERENCE WAS MADE IN HERBERT ZETTL, TELEVISION PRODUCTION HANDBOOK (BELMONT, CALIFORNIA: WADSWORTH PUBLISHING COMPANY, 1961).
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