

MULTI-MEDIA FOR JEWISH RELIGIOUS EDUCATION

"Just as the hammer splits the rock into many pieces,  
So may the Torah be given many explanations"

Genesis - Rashi: 33:2

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## Multimedia for Jewish religious education

This paper is a proposal, a proposal for Rabbis and or religious school administrators urging them to explore what is an exploding area of excitement and potential for education. It is a proposal for Jewish communal organizations to urge them to consider funding research and development of theory and application of new communication knowledge within specific Jewish contexts.

It is a proposal written in the hopes that it will stimulate others as I have been stimulated to consider the application of media within a wide variety of applications within Jewish life. It is a proposal which will run up against the objections of those with a strong traditional and or halachic orientation when media is discussed in terms of worship and the sanctuary, but it is my hope that such objections will not distract those readers in whom this problem will arise from considering the possibilities within the religious school, adult education and non-worship congregational and other functions.

Finally, it is a proposal that is based on the firm affirmation that Jewish tradition is a vast goldmine which can be explored, mined, processed and refined through the new applications of media so as to better reach contemporary Jews and non-Jews who are culturally open to a vast revolution in communication media and possibilities.

With the explosion in the number of Jewish books available, this paper is written in the hopes that the words of John Cage do not become true of our Jewish tradition:

Books one formerly needed were hard to locate.  
Now they're all out in paperback. Society's  
changing. Relevant information's hard to come  
by. Soon it'll be everywhere, unnoticed.  
(John Cage, A Year From Monday.)

### Education as Communication

One of the primary concerns of our Jewish Tradition is that of Talmud Torah - the study of that very tradition. Our prayer book using the biblical words remind us daily of our sacred obligation: "And thou shalt teach them diligently

unto thy children." So important in fact is study in our tradition that it becomes an essential part of the worship experience, not only through the Torah service, but indeed within the service structure itself as exemplified by the recitation of the biblical verses of the Shema and Ve-Ahavta. (And Thou shalt teach them diligently unto thy children...)

The vast literature that has grown through the ages can be seen as fulfilling the obligation for teaching the tradition. While originally seen as an attempt to explain the anthropomorphism of the Bible, the rabbinic view that the Torah was written in the language of man helps to explain the wide variety of Jewish traditional literature, in that each generation has had to interpret the tradition in terms of its own time, place and situation. One need only open to a page of the Mikraot Gedolot to note that along with the massoretic biblical text, there is the targum, Rashi, Rambam and others who recognized the need to explain the Torah in terms that the people could understand.

Flowing from the process of finding ways of transmitting the tradition from one generation to the next, we have the vast literature of the Talmud and Midrash, the Mishneh Torah, the Shulchan Aruch, and the whole responsa literature. In more recent times, the various collections of sermons and books written by eminent Jewish scholars. In still more recent times, we have developed a whole library of poems, short stories and novels which contain vast amounts of information about Jewish life. Indeed, this ever growing body of literature is proof of what Rashi wrote in his commentaries: "Just as the hammer hitting the rock splits it into many different pieces, so the Torah may be given many different explanations. "(Rashi Genesis 33:2)

If one realizes that essentially education involves the communication of material from one person or one generation to another, we who are involved in the communication of the tradition to others must ask ourselves whether we are using the most effective means of communicating our vast Jewish Tradition.

Looking around us, we find that along with the proliferation of the written word, especially with the advent of the inexpensive paperback book, there have arisen in the last few decades several new communications media that, McLuhan considered or not, have revolutionized the whole field of communications.

Electronic technology with its development of radio, television, records and most recently tape recording, along with the development of the use of film, both for single and motion pictures has meant a whole complex of new techniques for the communication of tremendous amounts of information. A brief glance at the publication catalogue of almost any major Jewish organization shows that the organized Jewish Community has not failed to realize that the new media have potential for effective communication of our Jewish Tradition. In a perhaps homiletical level, and indeed on a very pragmatic level, the Jewish Community has not been remiss to help transform the profane secular technology into vehicles for the transmission of a sacred tradition.

Currently, however, we find ourselves not as yet moving into an almost limitless new conceptual understanding and very effective mode of communication which is called by some, multi-media, by others mixed media, but is essentially the utilization of several forms of media simultaneously. Visitors at the recent Worlds Fair and Expo were exposed to this new mode. Current attendance at Rock Music concerts opens one to what are called "Light Shows." While perhaps these ventures are seen by many as "mind-blowing" or "mind-expanding" experiences, or by others as interesting entertainment, there are many who are beginning to realize the educational potential that is just opening up.

If we but allow the word "language" to mean "mode of communication" then the words of the Rabbis will read, 'the Torah is written in the mode of communication of man.' Effective communication utilizes the modes of communication most likely to be received by those with whom communication is desired. Here, we in the field of Jewish Education (vast latitude of interpretation) find ourselves in a rather perplexing situation. In an age of ever increasing

communication potential, we are having problems communicating our Tradition to our Jewish Youth. (Wide interpretation here).

Speaking directly to the point, Theodore Bikel in the American Jewish Congress Bi-weekly devoted to "Jewish Youth and the College Campus," writes: "The Jewish Community was bemoaning the growing alienation of its young without being prepared to undertake concrete and radical steps to establish a working relationship with youth, through confrontation and perhaps painful self examination .... But we shall never be able to state our position to him if there is no meeting ground and language. And there will be no meeting ground and no language if we persist in maintaining that he must come to us first by virtue of the fact that we have had years of experience."

While Mr. Bikel opens up a great many issues here, our concern is with his understanding of the need for a meeting ground and language. More specifically for our purpose is the language or mode of communication. If we understand but the peshat of McLuhan's oft quoted words, "The Medium is the Message" and transmit our Jewish Heritage, the message the youth will receive is that we are concerned enough with them to speak their language, that we join them in their search for relevance and relevant forms of expressing our joint concerns.

#### Media, Multimedia, communication and environment

The reader would be well justified were he or she to respond, we have been using audio-visual media for years in our schools and synagogues, why the excitement about this thing called "ultimedia" and what is that any way? The simple response which will be further developed and illustrated, is that we are involved with the use of, often simultaneously, of various media, and that we are bringing this media into the sanctuary, both as sermonic devices and aids to worship.

Note that for the purposes of this paper, all that goes on with the synagogue, both worship and study are seen as within the realm of Jewish religious education. Rabbis would no doubt support the concept of the sermon

being Jewish Religious education although many might object to using electric or electronic media in their sermons from their pulpits.

There is, however, a rather innovative use of the media that I would like to develop in this paper, and that is the concept of using media to create or recreate experience. It is not new to suggest that students learn best by doing or experiencing, even the use of films and records etc. are perhaps premised on this concept. What the concept of Multi-media adds is to use the media to create an atmosphere and environment.

Understanding Jewish Religious Education to mean the transmission of our Jewish Heritage, what are the areas of synagogue activity that will concern us here in this paper on Multimedia for Jewish Religious education? The religious school classroom, adult education, youth group - Sisterhood - Brotherhood programs are the most obvious answers to the question. Might not rabbis quickly and justifiably point out the religious educational import of their sermons. From the sermon itself may we not move into the area of the service - the prayerbook and worship as important components in Jewish Religious education. One might easily say that the service is the place to carry out-implement the teachings of-the tradition or one might even point to the learning that takes place through the reading of the prayers. The more adventuresome might venture to speak of "affective" education as opposed to the strict textual approach and see the worship experience as "Affective" Jewish Religious Education. While the more conservative thinker might raise a distinction between "Religious Education" and "Religious Experience," the very thrust of this paper is to propose that if either is to be, they must be simultaneous experiences. Indeed, is it not almost a cliché in education that learning takes place best when doing? Might we not broaden this to read that learning takes place by experiencing?

It is at this point that we begin to sense the importance and strength of the use of multi-media, for varied and imaginative use of the media can create an atmosphere, can create an experience from which much learning can take

place. By imaginative juxtaposition of words, pictures, sounds and even taste, feel and smell, we create an experience almost as real as the actual experience itself. One quick, but perhaps vivid example would be an investigation of "what is a Jew?" - a battery of slide projectors simultaneously showing slides depicting Israeli, Hasidic, orthodox, reform Jews along with slides of the Halacaust victims, and the life, would be much more productive and experiential than a paragraph by paragraph presentation of the material.

Essentially what follows is reporting of several projects that I have worked on involving the use of media, or multi-media. Two of the projects involve the creation of "environments" that is, using the media not only to convey information, but "experiential" messages also. While one is descriptive in its presentation here, the other presentation aims at creating an analogous experience in the reader.

From using the Media to create an environment per se, we move into using the Media in a somewhat more traditional sense, using it to help us examine a problem, materials, in other words, traditional sermonic material. This is done through brief descriptions of ideas which others and myself have developed.

In a very important way, the last section of this paper is the key for the rabbi and or religious school administrator, for it deals with the use of people to create the multi-media presentations. Here the educator would be quick to note the applicability of the project concept of teaching.

When the reader finishes the paper in toto, he might well be confused, he or she might not be "ready" to present their material this Friday night or this Sunday morning. The purpose of this paper is to share possibilities with those whom it is hoped could use them, change them, adapt them or even reject them, but at least consider them. Each educator, rabbi reading this has his own subject, his own problem that he seeks a solution for. Perhaps this paper might help in the solution by planting ideas, rather than detailed solutions. In the words of the Rabbis - Tzeh ulemad, Go and Learn!

The Use of Multi-media to create a Sabbath Environment

Strange things happen when ideas are allowed to flow into juxtaposition with otherwise unconnected other ideas. Some call this process creativity, others might relate this as problem solving. In Saul Bass's movie, "Why Man Creates," Albert Einstein is quoted as saying that at times while working on a problem, the solution comes and politely touches you on the shoulder and says "here I am." Such was the process that I experienced as I struggled with the problem of creating a multi-media sabbath service.

While I was free of any halachic limitations in using electric and electronic media, I was quite concerned with several considerations. Stated broadly I was limited by my feelings that the service must both be "Jewish" and appropriate for the Sabbath. It is here that the above process begins. McLuhan writes "The medium is the message. Any understanding of social and cultural change is impossible without a knowledge of the way media work as environments." (McLuhan and Fiore, The Medium is the Message P.26). Heschel in his The Sabbath writes "The seventh day is like a palace in time with a kingdom for all. It is not a date but an atmosphere. It is not a different state of consciousness but a different climate... the primary awareness is one of our being within the Sabbath rather than of the Sabbath being within us." (P 21). Heschel's concept of the Sabbath as a sanctuary in time leads to a concept of a Sabbath environment or the Sabbath as an environment, where enter McLuhan with his media creating environment concept, resulting in the idea of using media to create a Sabbath environment.

In thinking about the creation of a "Jewish" worship environment, I have laid down two criteria: First, that the effect of the environment must be consistent with "Jewish" tradition, if not expressive of any special aspects of it; and Second, within the environment there must be elements of earlier forms, symbols, prayers, either as clearly distinct or woven into the fabric of the environment. These two criteria would also apply with regard to the Sabbath worship environment and the nature-tradition of the Sabbath.



Heschel writes that "Menucha" is crucial to the Sabbath and that "Menucha which we usually render with "rest" means here much more than withdrawal from labor and exertion, more than freedom from toil, strain or activity of any kind." (P 22.) Elsewhere he writes "for the Sabbath is a day of harmony and peace, peace between man and man, peace within man, and peace with all things... it is a day of rest for man and animal alike..." (P 31.) That strange process of creativity by juxtaposition of ideas was working as I was hit with the impact of McLuhan's pun, "the medium is the message" - what is a message, but the tensing and working of the muscles to a higher form of rest or menucha? Could not the media be used as a message to take us from the usual Friday night lethargy of the worshipper to a state of menucha?

This understanding of menucha is crucial in light of the lack of preparation time that the modern worshipper feels in approaching the Sabbath Eve service - he does not share with his ancestors the Friday afternoon preparation period. Further, the environment does not acknowledge this lack of preparation.

It is in light of all this discussion that the Beatles song, "It's been a hard day's night" came and touched me on the shoulder saying here I am. The account of a man working a hard day's night, but saying to his woman - "but when I get home to you, everything will be alright." - is not the seen as a bride? More on this last point in a moment. The purpose of using that song is to help the congregation work through the "Hoi"-the weekday blues into shabbat - Added to the song are forty nine slides, shown one at a time in fast progression. The number is significant in being seven times seven - every seventh slide is representative of shabbat. The progression is also a sort of catalogue of weekday situations anywhere from kids being bored in school, to a housewife struggling with bills, to a business man caught in the in-out tray... (Such a struggle ending with peace is also seen in Psalm 29, the storm psalm recited in the Kabbalat Shabbat service).

As the Beatles music ends, incense begins to fill the air, the tempo of slides slows and my voice is heard reading a quotation from Heschel about the need to get away from the "profanity of clattering commerce... for six days a week we try to dominate the world, on the Sabbath we try to dominate the self." The slides are now representative of various Sabbath themes and symbol candles, kiddish cups and the like. The incense is not only an appeal to the sense of smell, it is representative of the special smell of the traditional home erev shabbat. (Would it be that checkensoup incense were available.)

The single but changing slide sequence continues with a background of the Lecha Didi- come my beloved and let us greet the Sabbath bride. The slides go from Sabbath symbols to a slide of the Jewish marriage vow to slides of Jewish weddings of several historical periods, and finally to some of Chagall's man-woman paintings. From the wedding either forward or in a sense flashing back to anticipate a wedding.

At this point a male reader reads the Lecha Dodi in English as it appears in the Union Prayer Book, and a woman reader lights the Sabbath candles also per Union Prayer Book. The the house lights are turned down, the only light now coming from the Sabbath candles.

From the darkness comes a voice with the words of the "vayechulu" - the biblical words which end "and God blessed the seventh day and declared it holy, because on it God ceased from all the work of creation which he had done." At the moment two simultaneous slides are shown, one illustration depicting the progression of creation, the other containing the words "Breat Olam" - the Hebrew expression, "creation of the world." The music which is now melodious and uplifting is from the "Incredible String Band" and is their mythological creation epic. The continuation of the two slides shown simultaneously series is following the biblical account. An example of the series, two slides per day, is that for the first day, one is representative of the "Tohu vavohu" unformed nature, while the other is of the split between light and darkness.

The creation sequence ends with the seventh day of a slide of a Jewish star combined with a peace symbol and the other slide being of a set of candles with a kiddish cup. The music slowly changes from the creation account to the Beatles, "because the world is round it turns me on." The slides now are a series taken in the beauty of a state park and along with the music celebrate the beauty of creation. Incidentally, one of the sequences shows a bee landing and feeding on a flower... Note the use through the creation and celebration of creation of simultaneous use of two slides - this is to overflow the first set of slides, to be symbolic of the additional soul one has on the Sabbath, the duality of two candles, two challot, etc... The music is melodious and uplifting as is the Sabbath.

In effect the Sabbath has been welcomed and a mood set. Now we start the more traditional part or do we? The Sabbath bride theme is developed into a wedding between a Sabbath bride and a groom - Sabbath and Israel. Standing under a chupah, the bride asks the women in the congregation to join her in reciting the Boruchu - to join her in this symbolic union - to which they reply the Hebrew and English response "praise ye the Lord to whom all praise is due for ever and ever..." The Men are then asked to join the groom or symbolic Israel in the Boruchu with response. Prior to the Boruchu, however, the Rabbi has read the account of Shimon be Yohai of God giving Israel to be Sabbath's mate, as quoted in Heschel, (P 51-52). The Ketubah or marriage document is read in the form of the VeShamru, "and the Children of Israel shall keep the Sabbath..." The Sabbath bride asks the women to join her in the vow, "Shema Yisrael..." the groom asks the men... Then the Rabbi asks the entire congregation to affirm the unity of Sabbath and Israel along with or by affirming the unity of God saying, Shema...

After the shema the lights dim and the Rabbi, bride and groom recite together - the congregation joining them - the words - Hebrew and English of

the Veahavta (And Thou Shalt Love). Meanwhile, while we read the words about loving God, there are slides being shown (two simultaneously) of Man's love for his fellow man. Here we in effect have a simultaneous reading of the prayer with a running commentary on the words and message of the prayer. After the words and slides are done, the following words are heard "We have seen people sharing their love, we have seen all sorts of people on slides, but what about the people sitting next to us, behind and in front of us, who are they? What do they look like? What does their voice sound like? What would happen if you say hello to them? Try it." Several minutes are then allowed for congregants to greet each other. (in smaller groups this section can be lengthened with walking around and other exercises). Then again a voice is heard, "The Sabbath urges us to make peace with nature, with others and with ourselves - we have seen the beauty of nature. We have noticed the peace of being with others, let us now pause for a few moments of making peace with ourselves.."

Following the silent devotion - the service concludes with the Alenu - Adoration, Kaddish and Henai Ma Tov issuing as a closing hymn. The congregants are asked to greet each other with a Sabbath benediction, or simply the Rabbi says Shabbat Shalom. The Oneg Shabbat following the worship is usually devoted to a discussion of the worship experience. Generally the discussion involves the questioning of the use of media, some expressing a desire to stick with the prayerbook, others excitedly praise the service - others question the use of the service more than once... but in any case there is an exciting "study" session in effect about prayer and sabbath worship.

Several points should be made here as they usually are during the discussions. First, this experience is not seen as a panacea, but merely pointing in a direction of real creativity. Second, it is not seen as a regular every Friday night experience, but rather an occasional experience disturbing the continuity and perhaps making more vivid the traditional service by giving the congregant additional experience to bring to the regular worship. Thirdly,

members of the congregation are urged to work on their own creative service, either using media or working with the prayer book. The point is made that the Rabbi should be the teacher - the resource person working with congregants to create new worship experiences, not the "highpriest." Fourthly, that for those who object, either on a halachic basis or out of a sense of tradition to the use of media in a Sabbath worship experience - such an experience might be either prior to Sabbath or used in either adult or youth education. Fifth, that much learning takes place in the creation of such a project, and that because of the juxtaposition of the traditional elements, the one who experiences the worship learns by seeing the traditional elements in slightly new or different perspectives. Sixth, that study is an inherent aspect and an important element of the Jewish worship experience, and that the study required for preparation of such a creative service and the work that goes into the experience can easily be seen as worship as well as Jewish religious education. Seventh, and the final point is that people can be involved in these services and in their creation according to their own interests, skills and knowledge, as these services would be seen as group efforts.

Script of Service as done at Temple Mican, Denver.

Because the Sabbath Is, It turns me on...

Created by Nick Behrmann

1. Rabbis enter the sanctuary, speaking of the problems of sabbath worship Rabbi Bogage speaks of the problem of making the transition from Hol to shabbat. Rabbi Behrman suggests that perhaps media might help create a sabbath environment - at this point both divest themselves of the robes they have been wearing, Rabbi Bogage welcomes Nick to Temple Micha, etc.
2. Media section one - starts with beatle music It has been a hard day's night with slides of hol (total of 49 slides, every 7th a sabbath slide...) "But when I get home to you, every thing will be alright...) - then quotation from Heschel on tape with Sabbath slides (Heschel P. 13 The Sabbath), Then Lecha Dodi on tape with appropriate slides...
3. The Male reader reads page 27 of UPP, Come My beloved... and the woman reader does the candle lighting on P. 7 of Upb. The last slide from before is still on and there is a spot light on the two. She lights the candles, as the spot goes off, (they sit down at their seats)... Nick reads from off stage "VaYechulu" (meanwhile the only light is from candles...)

a.

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

4. The two projectors are now turned on with slides on the creation story. The music starts up with the incredible string bands creation account. The music shifts over to Beatles "because the world is round, It turns me on with appropriate slides...

5. The music concludes and the Rabbi Bogage, the male and female readers are under the chupa. (The light comes from the bimah and the open ark...)

Rabbi Bogage: (Quoting from Heschel and the sabbath P. 51-52)

b.

Says Rabbi Shimeon ben Yoahi:

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

That promise was not forgotten. "When the people of Israel stood before the mountain of Sinai, the Lord said to them: 'Remember that I said to the Sabbath: The Community of Israel is your mate.' Hence: Remember the Sabbath day to sanctify it" (Exodus 20:8) The Hebrew word le-kadesh, to sanctify, means in the language of the Talmud, to consecrate a woman, to betroth. Thus the meaning of that word on Sinai was to impress upon Israel the fact that their destiny is to be the groom of the sacred day, the commandment to espouse the seventh day.

Bride: I, the sabbath bride, about to be united with Israel the groom invite all the women in the congregation to join me in this symbolic union by responding in the traditional call to worship. The boruchu

Borucha et Adonai Hamevorah - Praise Ye the Lord to whom all Praises is due

Boruch Adonai Hamevorach leolam Vaed - Praise Ye the Lord to whom all praise is due for ever and ever

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

Boruchu et Adonai Hamevorach - Praise Ye the Lord to whom all Praise is due

Boruch Adonai Hamevorach leolam Vaed - Praise Ye the Lord to whom all praise is due for ever and ever

Rabbi Bogage: I will now read the Marriage document: Veshamru:

The children of Israel shall keep the Sabbath and observe it throughout their generations as an everlasting covenant. It is a sign between Me and the children of Israel forever for in six days the Lord made heaven and earth, and on the seventh day He ceased from work and rested.

Bride: Will the women please join me in the Shema - The Marriage vow

Shema Yisrael Adonai, elehunu, Adonai Ehad  
Hear O Israel, the Lord our God, the Lord is one

Groom: Will the men please join me in the shema, the marriage vow

Shema Yisrael Adonai Eloheau Adonai Ehad  
Hear O Israel, the Lord our God, the Lord is one

Rabbi Bogage: Will the congregation please join with me in affirming the unity of this couple, Sabbath and Israel, and the unity of God, by reciting together the Shema - Shema Yisra Adonai elohenu, Adonai Ehad...  
Hear O Israel, the Lord our God, the Lord is one...

The Rabbi departs, the lights go down, the only light is the light from the ark and candles...

6. The man reads the Hebrew of the Veahavta (UPB. P. 15) then the woman reads the "and Thou shalt love... Both read very slowly, as slides are being showing human love... (slides start...)
7. Nick Behrmann from off stage, "We have seen people sharing their love, we have seen all sorts of people on slides, but what about the people sitting next to us, behind and in front of us, who are they? What do they look like? What does their voice sound like, what would happen if you say hello to them? try it...(Lights are slowly coming up to enable people to see each other.
8. After a few minutes, Nick says from off stage - The Sabbath urges us to make peace with nature, with others and with ourselves - we have seen the beauty of nature. We have noticed the peace of being with others, let us now pause for a few moments of making peace with ourselves...
9. Rabbi Bogage and Nick Behrmann, bring two seats out and rapp with each other about Sabbath worship... then they go off. Nick starts some music for a moment or two... they again put on Robes and ask people to rise for the traditional adoration...(UPB. P. 71) Kaddish and closing Hymn???

Shabbat Shalom ...

Let There be Light - A Sermon Environment

This sermon was conceived of as both a textual sermon dealing with the biblical words "let there be light" and an experiential sermon flowing from the statement of Marshall McLuhan "The Medium is the Message." Following the basic assumption that light has become our electronic technology, the sermon was set up. or rather the sermonic environment was set up so that not only would the effect of electronic technology on us be talked about - but also be experienced through the use of five slide projectors and two video tape monitors.

The content of the slides could be divided into three areas, Jewish history and tradition, contemporary societal problems, electronic technology and its products. The video tape monitors were playing from one video recorder an approximately ten minute informal talk by the creator of the sermon environment - it was a rather casual "Rap" rather than a tightly written talk. Underlying the talk was the music of the "Rotary Connection" singing "Turn me on."

Because the sermon was so much based on the experience of being bombarded by the simultaneous use of all the above mentioned equipment, it is hard if not impossible to recapture that experience on these pages. What is attempted below is to take the transcription of that talk, smooth it somewhat and then try to give the reader some idea of the use of simultaneous media by being presented with a basic text to which by the use of parenthesis will be added other text, parallel, contradictory, apparent and real non-sequiturs. The experience of reading this sermon will at best be analogous to "Being There." The apparently confusing - disparate nature of the sermon, will require active participation by the reader in helping to create his or her own Experience.



Let there (the Medium) be (is) the Light (message)

What you are experiencing (in the Beginning) right now (God) is what McLuhan (created the Heaven) talks (and the earth) about (the earth) when he says that electric curcuitry (was unformed) is (and/void) an extension of the (and darkness was upon the) central (face of the deep) nervous system. We get and are capable (and the spirit of God hovered over the) of receiving (face of the waters) a great deal of (and God said) information, ("Let there be light") much of which is dealt with (and there was light) unconsciously. For example, (all media) the animation of a (are extensions of) persons body when they (some human faculty) speak tells us much about (psychic) the speaker and the relationship of the speaker to his or her own (or physical) words. Oft times when we (it is the business) appear to be restless (of the future) while talking with someone or in a class-sanctuary, (To be dangerous) it is because our potential for receiving and dealing with a great deal of information is not even being approached. In this present (O Lord) environment (open (our) your (eyes) capacity (that) for (we may see) and dealing with (welcome) a great (all) deal (Ztruth) of (whether) information (shining from the annals of ancient revelation or) being challenged - (reaching us) but (through the seers) is this (of) not (our own time) what happens to us in everyday life? Do we not have to make choices, especially with a variety of informational sources available, of what information we want to receive and what we reject?

"And God (what) said 'Let there (if) be (McLuhan) light (is) and there (right?) was (day) light (night)." Light-darkness (Torah is light)

"Light is the symbol of the divine in man" "The Enlightenment" "The Dark Ages" - The concept-feeling that light is Good is a source of confusion- Do not (and) advertising (G d) and propoganda (saw the light) type people (that it was ) use light? (Good)

The picture you see (do not make) on this video screen is possible (for yourself) because light is picked up by the eye of the camera (graven images) and through electronic curcuitry is sent through to the video screen to be reproduced in white and black dots, so that you eyes can put them together fo form a picture. ("Who has sanctified us by ) Even the slides (Laws and) you are seeing (commanded) are (us) the result of light being shown through material called film (to kindle the sabbath lights) forming a larger image on the walls. (And God Said "Let there be light") The caveman discovered fire that could heat his cave, p<sup>ro</sup>vide light, even heat and change the texture-taste pf his food. (we call it cooking) He also soon found that it could also burn and destroy life. (my people are). Man has always (destroyed) found that (for lack of) his technology (knowledge) had the dual capacity of being used for the good or for evil. Some of you (there) might be having (is no) problems (absolute) with this sermon - (chronology) - It is a non-linear message presenting information in a non-logical (in the Bible) non-Alphabetical manner. (Moses) If you are asking "What is Nick trying to say?" (talks) you are missing (with Akiba) the very point of this sermon - (McLuhan, "How does that grab you?) You are responsible for "writing" (who is wise?... He who 'learns'...) your own sermon from this material..... The slides that make it for you, will not necessarily make it for others - they might not even see them! (Perhaps this is how Adam felt when he first opened his eyes and saw the light which God had created"-) "Let there be Light"

Sun, moon, stars, fire, gas-oil lamps, the electric light bulb - the electronic vacuum tube - the transistor - radio, television- the computer God's light is all around us ("Any understanding of social and cultural change is impossible without a knowledge of the way media work as environments). The Alarm clock - the clock radio which wakes us up, the

six o'clock news program of television (woe to those). We see live coverage of the war and killing in (who are at ease) Vietnam while we eat our T. V. Dinners. (In Zion). We live in the age of aquarius, the age of the moon shot and the computer. (Blessed art thou, o magnificent Computer in the skies, source and storehouse of all knowledge.) How do we deal with all this? Do we consciously deal with our environment, taking part in controlling (who is really right?... He who controls his own will) what little there is left of our own destiny? Or do we go along with it as unconscious victims? (Did Isaac know what was in store for him?)

What does all this have to do with the Jews? The People of the book (is the word out?) Learning is not restricted to the textbook (Lo Hamidrash haekar eleah ha ma'aseh - study is not the thing, action is). Learning is also coping with our environment. The average ("Ayekah-where are you?") child starting school (read religious school) has already watched more hours of television than the average college student attends in class! What values are taught on the tube? ("That we sell the poor for silver and the needy for a pair of sandals...") What about the very learning process itself-how is it affected by this hot media?

We are only fourteen years away from 1984, when instead of me on this screen, Big Brother (Am I my brother's keeper?) will be telling us what to do and how to think. 1984, the year when you will also be on television (know before where you stand) and your words will be tapped (God who knows our innermost thoughts). The person sitting next to you has a pen- watch out- it may be a complete radio transmitter. (Careful of the olive in your next martini). This is the age of Electronic Gadgetry (and God said, "Let there be light")

It is time (When it is time to work for God,) to begin to consider (they made void thy law) the effects of our electronic technology. We

are only slowly coming aware of how electronic technology is changing our lives! (trust not in the work of thine own hands). Are we not told that technology can release our vast human potential by freeing us from the menial tasks. Have not we also become aware of the vast potential for destruction that we have been building up - the ABM, Napalm, the Bomb.

We who in our history know what it means to cherish freedom and to be skeptical of government systems ("be not intimate with the ruling authorities) should be especially aware of the dangers to personal freedom that the efficiency of the computer has wrought. Vast storehouses of personal information - even confidential information ("They served their idols which became a snare to them.") is being gathered in computers in Washington and also where (Pay your bills on time or that mistake will be recorded indelibly on computer tape).

I have a picture taken on a protest march in Washington. It is a picture of a man with a small video tape camera pointed at me as we both recorded each other's image. (Is not man made created in God's image?) I am not an agent of the government, police or FBI nor a news cameraman - Which was he? (In the movie, "Medium cool," the cameraman is fired for protesting the police usage of his film footage). (If I am not for myself). We must be concerned for the personal civil liberties (who will be?) before it gets to a point that inadvertently (But if I am for myself alone) we become too much of our brother's keeper (what am I) through the use of Electronic Gadgets! We in the religious realm have a choice to make ("Behold I put before you this day good and evil") do we ignore the hardware of technology as irrelevant - not religious, do we say that electronic media is evil a la Madison Avenue, or do we attempt to make the profane into sacred tools? Do we allow the light of God to blind us or do we become partners of God by shaping this light into productive life giving energy? (Therefore choose life, that thou mayest live).

Perhaps it is appropriate to close this sermon experience with the hasidic tale of the rebbe so engrossed in his thoughts that he gets lost in the woods. After some hours of fearful darkness, the rebbe sees a torch light carried by another rebbe. Hurrying towards the most welcome stranger, the rebbe declares "I am lost, perhaps you can help me?" The other rebbe sadly remarks that he is also lost, but he does on to say "But my brother perhaps we can together find our way out of the darkness, for we both know that the way we came is not the way out, let us go!"

#### Beyond the Media into the Message

We have been discussing the concept of using media to create an environment which is itself part of the message, let us now move into the simpler use of the media as vehicles for the transmission of information. For the sake of this discussion the sermon via media and the prayer via media will be considered together almost interchangeably as both the prayer and the sermon have as their purpose moving people intellectually and/or emotionally, and our consideration is how media can help this process. One further comment should be made here by way of introduction. Those who for a variety of reasons, halachic or wider sense of tradition or others, who question the use of media within the service-sanctuary setting might when these settings are mentioned or implied think in terms of the classroom or other educational program settings.

At the recent Biennial of the Union of American Hebrew Congregations a Forum-workshop was held under the title "The Impact of New Knowledge on Our Worship." In actuality, the workshop was a consideration of the use of Multi-media in our worship settings. By way of presenting the workshop in this paper, a newspaper article about it will be here reproduced:

#### Gets Multi-Media Sermons

By James H. Bowman, Special to the Press from Chicago Daily News

Miami Beach - On one of the two screens was a still shot of a Reform

synagogue with swastikas painted on its front pillars.

On the other was printed a statement aimed at Jews telling them it is time for decision-making. Background music was folk-singer Phil Ochs singing "Days of Decision."

About 100 Reform Jews were seeing and hearing a multi-media worship service put on by two young rabbis and two laymen.

It was part of the general assembly of the Union of American Hebrew Congregations meeting in Miami Beach through tomorrow.

"Is your Judaism a social club or a philosophy of life?" the printed message asked the roomful of Jews.

They had seen scenes on the two screens that juxtaposed Hitler Germany with the Democratic National Convention in Chicago in 1968. The chilling sight of concentration-camp prisoners looking from behind wire fences was shown opposite phalanxes of police in Grant Park.

Adolf Hitler giving the Nazi salute appeared opposite Chicago Mayor Richard J. Daley gesturing stubbornly from his seat in the International Amphitheatre.

The mostly middle-aged audience of temple-going Jews stirred uncomfortably and some got up and left.

The scenes formed an audio-visual "sermon," one of several presented by the four-man production team.

This particular "sermon" was the work of Nicholas Behrmann, a fourth-year rabbinical student from Hebrew Union College in Cincinnati.

It was more stark and assertive than the others, which made their points considerably less directly and less politically.

Guitarist David Morgan, 27, formerly a rabbinical student, led the audience singing "This Land Is Your Land" while images flashed on one screen.

At first the images were the almost too-familiar views of America the beautiful : rolling prairie, Grand Canyon, ocean waves breaking on sandy shore.

These were in color.

Then the images went into a kind of tinted black-and-white.

They showed slums and the faces of poor people. The audience picked up another verse of "This Land."

They were singing, participating, and without fanfare were seeing what author Michael Harrington called "The Other America."

Another film-sermon showed an American soldier taking time off from battle to feed some chocolate to a bird on a seashore.

As the soldier reached skyward toward the departing bird a shot rang out, and he lurched higher from the force of the bullet.

The film shifts to very slow motion.

The narrative picked up with the stricken body outlined stretched against the sky.

"As the deer pants for water, so does my soul pant for you, O God," the narrator said, beginning the 42d Psalm.

The narrator concluded the psalm during the long, slow descent of the soldier's body to the sand where he finally lay full-length.

"Why are you cast down, O my soul?" he asked. "And why are you disquieted within me? Hope in God. I shall yet praise him who is the health of my countenance and my God."

"I'm a lousy preacher. I can say it better on film," said Rabbi Allen Secher, 34, of Northridge, Calif., who was explaining multi-media worship as conducted at his synagogue.

Two years ago, he "timed a tape" and "fed it underneath what he was trying to say in a Friday-night sermon.

Not long after that, he met David Morgan (son of the recently deceased bandleader Russ Morgan), a song-writer.

Together they composed prayers for Friday-night worshippers in the synagogue.

Later they added to words and music a third dimension: the screen.

For this the rabbi recruited a marketing analyst for an aerospace company, 37-year old Fred Schwartz, who contributed technical know-how with projector and recorder.

Now the three form a multi-media sermon-producing team for Rabbi Secher's Temple Avahat Shalom near Los Angeles.

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As further consideration of the use of media to put forth information it would be helpful to briefly present three presentations which I have put together as they deal with four different types of material and might help the reader form his or her own ideas. They deal with an interpretation of a specific prayer, with a specific problem, and with presentation of a body of literature, a holiday.

A. Interpretation of a prayer - "Kaddish 1969" was essentially an attempt to explore both the contemporary American scene and the meaning of the traditional Kaddish. Although the Kaddish was not originally a prayer for the dead, its popular usage as such was followed. The prayer is recited in times of anguish but has an explicit hope expressed "May He establish his kingdom during your life and during your days, and during the life of all the House of Israel, even speedily and at a near time, and say ye Amen."

Relating physical death to spiritual death, witness the recitation of the Kaddish by those whose children had left the fold, the Kaddish was first combined with the simultaneous recording of the popular "Sounds of Silence." The visuals were as described in the first part of the newspaper article. The second aspect of the development of the Kaddish started with the words of Martin Luther King "I have a dream" which in effect was also the end of the Alenu prayer "God's name shall be one" (King's words, "when all of God's children... Free at last...)" "The Kaddish"



was then played with the Phil Ochs' song, "these are the days of decision" - the message that man must take part in bringing about the Kingdom of God. The visuals were those of people working to bring that hopeful period about. This was followed by a congregational recitation of the Kaddish.

B. The Approach to a specific problem: The problem of Jewish Identity with the many facets was explored in a presentation entitled "Before and after reading Portnoy." Starting with the song from "Fiddler On The Roof" "Tradition" (slides were shown of various aspects of tradition) we then moved into the Nazi Germany period which calls that tradition into question. Once opening the question, the themes of Jewish-Christian, Black Jew and the general search for identity by American Jews, the presentation ends with the question of Israel. The problem of identification with Israel was explored through the use of the song "Jerusalem of Gold" a non-military song with visuals showing the problems of war and peace in the Middle East, among which was a slide stating "Israel is not Vietnam."

C. The Presentation of a body of literature: Working with an English professor at Antioch College, I created a presentation which I called "Hebrew Scriptures through Slides and Music." Starting with pictures of the Torah and of people reading from the Torah, with the sound track being the traditional Torah blessings, several sections of the Tanach were shown through the use of paintings, pictures from "Views of the Biblical World" and other sources, while use was made of the recorded readings of several well known actors of various sections of biblical literature. In addition for such books as Hosea and Amos, contemporary songs were used. Hosea was presented against the background of Ray Charles singing "Your Cheating Heart" and Amos to the singing of "Its not nice to block the dorrways, but..." sung by Judy Collins (Amos' conversation with Amaziah, of, Amos 7:10)

D. A relatively simple presentation about Hannukah was done at Wise Temple with slides of Hannukah taken from various texts - including many of the children's books - Followed by slides of contemporary Israel, taken mostly from the new Israel Magazine. The musical background made use of the traditional Hannukah tunes.

The importance of the consideration of the use of Multi-media is that almost anything that is to be said or transmitted can be enhanced by the use of media, by which here I mean to say, that that which is to be expressed through the spoken or written word can be enriched by use of visual and musical media.

Those of you who are worried about the thoughts of not being experts in the use of media or the time involved should be heartened by the realization that neither Rabbi Secher nor myself were really trained for this work. Starting to think and experiment in this new exciting area opened up our eyes, ears and imagination, and we soon found others willing to work with us in various ways. Also we both found colleagues within the Christian community who were more than willing to help us, for this is the kind of field that fosters a free flowing sharing of ideas, techniques and the like in that it is such a new field, with almost limitless potential. The essential ingredient in the field of multi-media for Jewish Religious Education is a willingness to experiment and have something which you desire to communicate. Jewish Tradition is a rich source of content-message, and it is surprising to discover the vast amount of hidden talent that resides both in yourselves and in your congregations and yes, even within the hearts of the children in your religious schools.

#### The Who and How of Multimedia

Okay, perhaps by now you are ready to say "I want to try to use Multi-media for... but..." Chances are that the "but" concerns time, other people and how does one start, (especially with no or minimal

special funds). This section will attempt to relate to those questions. Let me first say that the resources both in people and equipment are available all around you, all the need, in the words of Rabbi Secher "is the **ability** to schnoor" - to be able to ask to borrow or use. Congregants who are photographers, professional or not, store owners, teachers have access to much that is usable - all you need do is explore.

Lest there are some who are skeptical about what his or her people-students can do, it would be quite useful to present the overall view and operation of a recent weekend program that I ran for fifty -some junior high students in Denver. I will not begin to describe the end products of the two day workshop, for frankly I was too busy experiencing to make specific notes. Nor does it really matter what specifically they did, for the importance of the experience is that they were able to work with media, and moreover were "really into it."

The Temple Micah Conference Plan background is presented in written form by Mrs. Audrey Friedman and is available through the U.A.H.C. Essentially it is a program developed by Audrey Friedman, Rabbi Lewis Bogage and others of Temple Micah, Denver, for their junior high students. In lieu of weekly classes, a group of fifty students meets two days a month with Mrs. Friedman, the Rabbi and several dedicated teachers to work on programs of educational - Jewish Religious - nature. My involvement with the plan started with an invitation from Rabbi Bogage to do my sabbath worship environment "Because it is the sabbath - it turns me on" at Micah. Meeting Audrey Friedman at the Biennial and being turned on by her description of the plan, I gladly agreed to try a worship workshop with these students.

The goals that Audrey, Rabbi Bogage and I, with the approval of the other faculty members, set up were that along with exposure to different aspects of creative worship, the students were to create their own worship experience as the conclusion to the two day program. This "Jewish Happening" was to come from the students own experiences, thoughts and ideas, with the total faculty acting as facilitators. The essential limitations imposed were that this happening would follow the basic service structure as will be outlined later, and the media, slides, records, books, equipment that were on hand for the program. The success of the program was in no small way due to the Conference plan weekends that came before this one, in establishing trustful working relationships between faculty and faculty, and students with faculty. In terms of the Conference plan this was the least structured most dependent upon student involvement - i.e. it was the most dependent upon what the students brought to the plan, namely, themselves and their own experiences.

There are two concepts which went into the planning of this weekend and into its operation - these are "tradition innovation" and "experiential worship." "Tradition innovation" as a concept and process is developed by Stewart B. Shapiro in a very recent text entitled Encounter (Arthur Burton editor, Jossey Bass Publishers, San Francisco, 1969). In an article, "Tradition innovation," Stewart writes "Tradition innovation, it seems to me, helps to integrate the past with the present. It teaches us to value the past, but not to worship it. It shows us that we can enrich the present with past or primitive tradition - to make our present lives more meaningful." (page 184). A careful reading of the Stewart article would be of benefit to one contemplating such group work.

The concept of "Experiential Worship" comes from work done by W. H. McGaw and others at the Western Behavioral Sciences Institute in La Jolla, California. It is the application of Behavioral exercises to the worship

setting. Essentially, the concept is based on experiencing rather than just reading about. In "Because the Sabbath is, it turns me on," the VeAhavta is read and then "experienced" by having the congregants experience the "love" of others through handshakes, smiles, talking to and with others.

Another example of this concept was supplied to me by Steve Robbins, a fellow Rabbinic student at Hebrew Union College. We speak of creation of the world and the wonder of it, but Steve shared with me a rather simple but quite effective idea. The participants are asked to pretend that each of them is Adam, who must discover himself and the world around him for the first time. This approach referred to by many as "body awareness" and which parallels the morning blessings in the traditional prayerbook, proves to be quite powerful with youth. It was in fact, the opening of the workshop and contributed to the success of the program.

Yet another example of this approach was suggested to me by the Torah portion for the Saturday of the workshop which spoke of the free will offering. During the silent devotion, each participant was asked to write on a card a free will offering of his or her own, if he or she desired, and to put this into a basket on a makeshift altar. This process not only enabled the participants to "experience" the sacrificial system, but also provided an experience in creative worship. (As part of their happening one group doing the adoration, celebrating God who spread out the heavens... did a presentation using colors, and gave each of us a small piece of colored construction paper).

You may well be asking "what does this have to do with Multi-media?" The answer is twofold. First, as Stewart presents in his article, a trust environment must be established in which it is okay to be creative. Second, McLuhan notes that "All media are extensions of some human faculty psychic or physical" and hence, even the others around us and ourselves

are part of media. Further we are part of each others environment, and worship does involve the concept of community.

Each participant was given two worksheets to be used during the plan. The first was a scratch sheet with the following headings: Brainstorming session for worship service themes; Central theme and subthemes for the group to work on; Techniques of how to present themes; Work on specific segment of the worship service. The second sheet outlined the service structure:

<u>Individual - group</u>	<u>Jewish Service</u>	<u>Possibilities</u>
1. Individuals	(introductory prayers)	
2. Call for gathering	Boruchu	
3. Togetherness	Shema	
4. Individual in group setting	Amidah - Silent devotion (Kaddish)	
5. Reuniting as total group	Adoration-Kaddish	
6. Preparation for parting leaving group	Closing Hymn- Benediction	

This is intended as a worksheet to be used in the formulation of new creative worship experience along broad traditional format - i.e. creative use of traditional structure.

## TEMPLE MICAH CONFERENCE PLAN

"Worship Where it's at -- A Multi-Media Experience"

February 14, 15 1970

## SATURDAY:

- 11:00 - 11:30 Experiential worship Service - A worship experience following the broad outlines of the traditional worship structure, but utilizing "non-verbal" exercises and other non-prayer book forms. (NLB)
- 11:30 - 12:00 "Why Man Creates" the Saul Bass movie depicting the whys and process of man utilizing creative potential - along with short lecture on differentiating between "Form, content and method." (NLB)
- 12:00 - 12:30 Small groups of roughly 10-12 people, each with an Adult facilitator. This session should be used as brainstorming session on themes. Concept here is accumulating lists of possibilities, time should not be used for any "evaluation"... Rabbi Bogage and Student Nick Behrmann here will be roving visiting facilitators and resource people.
- 12:30 - 1:00 Lunch - participants will be asked to eat in groups of 2,3, or 4 to discuss their own feelings and ideas of what they sense to be prayer-worship etc. At this time the facilitators will meet to discuss and evaluate the session so far.
- 1:00 - 1:30 Total group meeting to hear lecture - discussion on the basic Jewish service structure outline and its potential for adaptation - NLB. Participants will be given dittoed sheets with a bare outline of this structure.
- 1:30 - 2:00 Small groups again to attempt synthesis of earlier compiled lists of themes. Here facilitators role is crucial in helping to see possibilities to drawing ideas together.

By end of session, groups should have a central theme and sub-themes spelt out. Facilitators should have a copy of these for later meeting.

2:00 - 3:00 The use of Music - presentation by Neil Perlman -- should be as participatory as possible. Essentially an investigation of what is available in folk-popular-rock music for the creative worship experience.

3:00 - 3:15 Snack Break

3:15 - 3:55 Sources of Visual Images: presentation by NLB on searching for, finding and utilizing sources of visual images (Magazines, etc.) This will be done through a series of slides, perhaps with musical background.

3:55 - 4:00 Havdalah - Rabbi Bogage

#### SUNDAY

10:00 - 10:30 Worship Service based on creative use of the prayerbook.  
Led by Nick Behrmann.

10:30 - 12:00 Small group sessions: working with theme, should concentrate on brainstorming session of the how of presenting themes. Again, accumulation of ideas should be stressed, not evaluation. Then evaluation of the lists of methods can take place. Should result in both an outline of the "experience" and assignment of tasks. Groups by this time will have been assigned a specific segment of the "Worship happening" which will be at end of workshop. During this session groups will have a chance to use the equipment under supervision.

12:00 - 12:30 Lunch. Again each participant will be asked to eat with a few others to discuss, evaluate the workshop as a whole and to share some of the learning experience with each other.



Should be with people from other groups, and should avoid specific discussion of what each group is doing. Here, again, meeting of facilitators.

- 12:30 - 2:00 Small group meetings to actually work on specific segment of "worship happening" - various work areas should be available such as piles of magazines, record players and records... Emphasis should be not on "perfected" final project, but process and the concept of experimentation - learning from mistakes.
- 2:00 - 3:00 "Jewish Worship Happening" - during which or immediately after, there should be a very short total community evaluation session.
- 3:00 Teaser for March  
Pass out books  
Friendship Circle

While as yet this program has not been tried with an adult group, there is every reason to believe that it would work as well or better with an older more mature group of people. It would be appropriate here to comment about the leadership needed for such a program. As it is formulated in the Denver experience, my own participant is crucial, but there is no reason that individual rabbis, teachers or concerned-knowledge laymen could not or should not be used. There is only the caution that with the "experiential" parts, there should be someone who has had experience in the operation of such activities - often a member of the congregation or some one in the community would be so trained and available.

A basic assumption here is that the rabbi or teacher should be a resource person, and not necessarily a priestly functionary. Further, it is understood that as such the rabbi-educator is a much more valuable participant in this process. Again, here, the Stewart article is an important

contribution.

At present a young man in Cincinnati is preparing for his Bar Mitzvah by rewriting his own service that will include a slide presentation. This slide presentation will be his visual "speech" - interpretation of the Shema-Veahavta which he selected for his Torah portion. The rabbi and his tutor guided him in his work. Should not entrance in adult Judaism be meaningful?

As to more of the how, the following was part of a handout given to participants in the workshop at the Union Biennial. While some of the contributions came from me, the concept of a shopping list and most of the material comes from Rabbi Secher and his production crew, David Morgan and Fred Schwartz.

#### SHOPPING LIST

We have prepared what we call in effect, for want of a better word, shopping lists, so that you might have some idea of what you can use in your own media presentations. This list is not in any way meant to be exhaustive of all possible effects, but some ideas we have had that may assist you in coming up with ideas of your own.

1. The simplest Media Service can consist of only words and music, either using contemporary material or writing words or music anew.
2. It is good technique to use familiar materials. In order to create a message one may use slides with music added to enhance the message. Home slide files are a perfect source of material.
3. One may wish to illustrate expository material, e.g., using slides to illustrate the Psalms, using film that illustrates Biblical narrative and Dance to interpret a prayer.
4. Where people are not directly involved run sound films at silent speed. There is movement in nature, such as grass and clouds

blowing, water flowing and animals moving, etc., which in slow motion can create a very effective and moving style.

5. A Rorschach slide accompanied by music and poetry could be a very effective means of stretching the congregation's imagination.
6. Where slides and films are used together, slides made directly from frames of the film can be used to lead into the film.
7. If the projectionist is able, or if the proper electronics are available, certain slide sequences may be timed to occur on the beat of the music. This is an effect that has been used recently in several short subject movies, to take the eye through a series of pictures and communicate effective messages very quickly.
8. Interposition of slides and films side by side rather than one after the other is a good way of keeping the congregation's rhythm moving along toward the mood you are trying to set. Multi screen images - 2,3,4,5 or more screens at the same time are no problem in perception; after the initial moment the mind's eye has no problem contemplating multi images.
9. A final slide as a theme representative can be used as a blackout technique, such as lovers kissing, or a sun sinking. The final line of the text can be read as the slide is shown, or after the slide is extinguished leaving the congregation in darkness for a few minutes to reflect inwardly.
10. Write music to the slides that are being shown, or poetry to the dance, or choose a piece of music and select slides to match, or start with a poem or prayer and create interpretative dance directly to the theme.
11. Of major importance are techniques to involve the congregation in creating or participating in the service or the sermon.

An easy way to do this is to illustrate familiar melodies or prayers while the congregation is singing or saying them.

12. A simple system is pre-arranged and pre-scripted film or kinescopes as the sermons alone.
13. Definitive statements may be illustrated from a wide variety of sources - a tape of Martin Luther King or John Kennedy is much more effective than a quote - couple that with a picture or a song associated with the individual and the effect is more dramatic.
14. Media can be used to interpret the meaning of tradition, e.g., reciting the Kaddish while the screen illustrates scenes of disasters thus emphasizing the underlying philosophy of the prayer.
15. You can contrast tradition and reality, e.g., by illustrating the hell of war while reading liturgical selections directed toward peace.

We have listed fifteen different methods or ideas; there are certainly many more. The above was meant only as an appetizer.

The ultimate aim in any Media Service is to involve as many people as possible in not only its exposition but in its creation as well. Many members are involved in the dance and hunger for creative expression, and some congregants are anxious to write either words, music or poetry. Every congregation has a number of members who are anxious to recite spoken drama or to play guitar, and certainly most members have usable slides. Using a combination of the sources available within your own congregation helps to relate the creators to the material and the congregants to the message.

Necessary to all this is the desire to experiment and try out new ideas.

SOURCES

There are a number of excellent film libraries, primary among them are CONTEMPORARY FILMS with offices in New York, Chicago and San Francisco. Contemporary's Library contains perhaps the most intellectually challenging assortment of usable films. The second superb source is PYRAMID FILMS of Santa Monica. Pyramid's films are beautiful, poetic imagery and are suitable for countless purposes. The cooperation and genuine concern evoked by both firms has been unusual. Another good source is BRANDON FILMS of New York. The local Public Library's Film Department and the Audio-Visual Department of the local colleges is also of use. The Jewish Chautauqua Society, the Eternal Light, the ADL and a host of others have available films. In many large cities there are also free films available through independent companies, but most free films tend to be produced by industrial companies, such as Oil and Gas, etc., and by in large are worth what you pay for them.

One of the most creative and original film sources is ST FRANCIS PRODUCTIONS of Los Angeles. Their "minute commercial for God" are adaptable in almost any service and their longer features are sermonic without being either preachy or churchy. Their work is certainly the most contemporary of any present day religious group.

Eastman Kodak Company has been extremely helpful and cooperative. They have been quick to forward material, advice and suggestions. Their Carousel 850 is by far the most usable of the slide projectors.

## CONTEMPORARY FILMS

Eastern Office - Princeton Roads  
Hightstown, New Jersey 08520

Midwest Office - 828 Custer Avenue  
Evanston, Illinois 60202

Western Office - 1714 Stockton Street  
San Francisco, California 94133

PYRAMID FILM PRODUCERS  
Box 1048  
Santa Monica, California 90406

MODERN TALKING PICTURES (for free films which has a  
branch in almost every major city.

BRANDON FILMS  
221 West 57th Street  
New York, New York

ST. FRANCIS PRODUCTIONS  
1229 Santee  
Los Angeles, California 90015