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SYNOPSIS

BAD JEWS tells the story of two cousins who wage war over a coveted family heirloom after the death of their beloved "Poppy", a holocaust survivor. At odds are the annoyingly devout Daphna Feygenbaum, a young woman who wears her Jewishness like a righteous badge of honor, and her equally self-centered cousin Liam Haber, an entitled young man who has spent much of his life distancing himself from his cultural traditions. Liam's brother, Jonah wants to avoid confrontation, and Liam's girlfriend, Melody just wants everyone to get along. When the combatants are forced to spend the night in close quarters, the result is a vicious brawl and thoughtful discourse on family, faith, and legacy.

CHARACTERS

Daphna Feygenbaum, 22, Liam & Jonah's first cousin. 2/3 body, 1/3 hair. Thick, intense, curly, frizzy, long brown hair. Hair that clogs* a drain after one shower. Daphna is a wildly passionate, honest, and strong-willed young woman. She has never been and will never be afraid to speak her mind, even if that means offending people along the way. With her intensely wild hair, loud voice, and argumentative nature, she can often be found at the center of attention, which is a point of contention for her cousins, Liam and Jonah. There is little that matters more to Daphna than her family and the foundation that her religion provides her.

*verstopfen

Jonah Haber, 21, Liam's younger brother, tends to be brushed aside by his more abrasive brother and cousin. He is soft-spoken, and frequently second-guesses what he believes and what he thinks he should say. He doesn't want to fight, almost to the point of being afraid of confrontation. He would much prefer to remember and celebrate the past, specifically the life of his grandfather whom he loved, while being open and positive about the future. He simply wants everyone to get along, or at least to stop fighting, and take the path of least resistance.

Liam Haber, 25. Daphna's cousin: his mother is the sister of Daphna's father. Liam is a scholarly, aloof, and rather serious PhD candidate who prides himself on being open to cultures other than his own. He is equally as argumentative and strong-willed as his cousin, but believes that people are defined by their actions, not their history and religion. He is arrogantly intelligent, adventure-seeking, and passionate, finding solace in relationships with people very different than he. He loves his family, but wants to make a life for himself outside of the traditions he feels have been forced upon him.

Melody, 24, Liam's girlfriend. Stick-straight blonde hair. Melody is a kind-hearted, overly positive, and slightly naive individual who studied opera in college and now works in a completely unrelated field. She searches first for the good in people, trying to keep an open mind and understand one's hardships, rather than jumping immediately to judgments. Although her innocence may suggest she is a bit boring or reserved, she will stand up for herself and her loved ones when pushed. She is in a serious relationship with Liam.

THE PLAYWRIGHT



Joshua Harmon (born 1983) is a New York City-based playwright, whose works include *Bad Jews* and *Significant Other*, both produced off-Broadway by [Roundabout Theatre Company](#).

Harmon has also had his plays produced and developed by the [Manhattan Theatre Club](#), [Hangar Theatre](#) in Ithaca, NY, [Williamstown Theatre Festival](#), [Ars Nova](#), the O'Neill and Actor's Express. He has been awarded fellowships from [MacDowell](#), [Atlantic Center for the Arts](#), [SPACE at Ryder Farm](#) and the [Eudora Welty Foundation](#).

An Interview with Joshua Harmon

*Below is an interview that [SpeakEasy](#) (a stage company in Boston) conducted with Joshua Harmon about his work with *BAD JEWS* and the themes present in the play.*

Share these quotes with your students pre-show so they can get a sense of the perspective from which the play is written.

SE: The big one first: what was the genesis of this play?

JH: I think a seed for this play was planted in college when I attended a Yom Hashoah service. I'd been to many such services in my childhood, and at each one, a survivor would speak about her experiences, which was always powerful. But at this particular service, the theme was "Grandchildren of Survivors." Instead of hearing from someone older, speaking English with a thick foreign accent, my peers got up and spoke about their grandparents' experiences. I found the event strangely unmoving. It was sterile and laden with cliches but it lacked power. It didn't make

me feel anything. I think that if you're an eyewitness to an event, you're forever imbued with the power to tell the story of what you saw. Even if you're not a natural born storyteller, we want to hear from people who experienced something directly. Hearing about something in the third person was unmoving, and the fact of my being unmoved scared me. It forced me to reckon with questions about how my generation would remember the Holocaust, and whether or not we're prepared to handle that responsibility. It probably laid the groundwork for this play.

SE: This play is obviously specific to the Jewish experience, but the conflicts resonate immensely with any number of other communities as well. To your mind, is there something that unquestionably makes someone a “bad” member of a family or cultural group?

JH: I can't answer that question. All people are born with some cultural/ ethnic/ religious/ national inheritance. What they choose to do with that inheritance is up to them. If everyone in a family shares the same point of view on a legacy, there's no conflict. But more often than not, what happens is that different members of a family feel differently about their shared legacy, which makes for a lot of painful interactions. If something I value deeply is something you consider worthless, that's painful. If something you cherish is something I find offensive, that's painful. The "bad" member is all in the eye of the beholder.

SE: Remembrance is of huge thematic import to this play: do you feel there is a way that we as a culture can best remember important historical events like the Holocaust?

JH: The mantra of all Holocaust memorials is "Never forget." Embedded in that notion is the very real understanding that almost everything that happens on this planet is ultimately forgotten. That's what we're up against...I would imagine as we move away from survivors giving first-hand accounts of the Holocaust into third-person accounts, the way we remember the Holocaust will change drastically. But already, in general, it seems fewer young people know about what happened than preceding generations, and what they do know is less detailed. That's probably inevitable, but it's very painful nonetheless.

THE DIRECTOR

Jonathan Fox

Jonathan is delighted to be back at English Theatre Frankfurt. His last productions at ETF include **Who's Afraid of Virginia Woolf**, **A Streetcar Named Desire**, **Visiting Mr. Green** and **Cat on a Hot Tin Roof**. Other European works include **Old Wicked Songs**, **Crimes of the Heart** and **Cat on a Hot Tin Roof** at the Vienna English Theatre. Jonathan is Executive Artistic Director of Ensemble Theatre Company of Santa Barbara. He directed ETC's productions of **Sweeney Todd**, **Woyzeck**, **Amadeus**, **Metamorphoses**, **A Little Night Music**, **The Liar**, **Crime and Punishment**, and a dozen others. He recently directed Opera Santa Barbara's production of **The Consul** and

collaborated with the Santa Barbara Symphony on a **Midsummer Night's Dream** project. Before joining ETC, Jonathan spent 12 years with Two River Theater Company in New Jersey, which he helped establish in 1994. He served as managing director of the company from 1994-99, and subsequently became its artistic director. He recently directed Two River's world premiere production of **Lives of Reason**. His production of **The Umbrellas of Cherbourg** was profiled in American Theatre Magazine, as was his festival of work by Samuel Beckett. His directing work has been seen in New York, Philadelphia, San Francisco, and Cologne, and has received critical acclaim in The New York Times, Variety, the LA Times, and other publications. He received his MFA from Columbia University, and is a recipient of the prestigious Alexander von Humboldt Foundation Fellowship. He has served as an adjunct faculty member in theatre departments at University of California Santa Barbara, Columbia University, University of Utah, and Monmouth University.

GLOSSARY: *This glossary is available in the programme.*

hora – a Israeli dance in which the performers form a ring

Howard Zinn – (1922–2010) was an American playwright and social activist.

indigenous – originating or occurring naturally in a particular place; native

infantilized – treat (someone) as a child or in a way which denies their maturity **JCC** – Jewish Community Center **kablooie** – an imaginative rendition of an explosion or splash

King James Bible – is an English translation of the Christian Bible for the Church of England, begun in 1604 and completed in 1611.

malaise – a feeling of discomfort or uneasiness, of being “out of sorts”

Martin van Buren – (1782–1862) was an American politician who served as the eighth President of the United States (1837–41)

menorah – a candelabrum used in Jewish worship, typically with eight branches.

mockery – teasing or behaviour directed at a particular person or thing **molten** – liquefied by heat **morsel** – a small piece or amount of food; a mouthful **munchkin** – a child or short person

Nicholas Sparks – (1965) is an American novelist, screenwriter and producer **onus** – a burden or responsibility

aliyah – the immigration of Jews from the diaspora to Israel, one of the most basic beliefs of Zionism **abomination** – a thing that causes disgust or loathing **anti-Semite** – someone who has prejudice toward the Jewish people as a religious, racial, or

cultural group

atrocious – of a very poor quality; extremely bad or unpleasant, horrifyingly wicked
Chai – is a Hebrew word for 'live' or 'living' that figures prominently in Jewish culture

cheapskates – ungenerous, stingy person **clusterfuck** – a disastrously mishandled situation or undertaking **disdainful** – showing contempt or lack of respect **doodle** – scribble absent-mindedly

Eat Pray Love – a 2006 memoir by American author Elizabeth Gilbert

etch – engrave by coating it with a protective layer, drawing on it with a needle, and then covering it with acid to attack the parts the needle has exposed

fathom – understand (a difficult problem or an enigmatic person) after much thought **Haifa** – the largest city in North-western Israel

Hillel Club – student group that serves the Jewish students on campus

Passover – a Jewish festival commemorating the liberation of the Israelites from slavery in Egypt

PG – abbreviation for "Parental Guidance suggested" by Motion Picture Association of America film rating system

quash – to put an end to, to suppress **seder** – a Jewish ritual service and ceremonial dinner for the first night

or first two nights of Passover

Shangri-La – is a fictional place from the 1933 novel "Lost Horizon" by James Hilton

shofars – ram's-horn trumpet formerly used by Jews as an ancient battle signal and now used in Jewish religious ceremonies

slicha – Hebrew for Excuse me, Sorry **snide** – derogatory or mocking in an indirect way **rabbi** – the spiritual leader of a Jewish congregation or synagogue

scintillating – sparkling or shining brightly **shiksa** – (used especially by Jews) a non-Jewish woman or girl **shiva** – a traditional period of mourning in Judaism that lasts one week for the immediate family **stingly** – mean; ungenerous: **supremacist** – an advocate of the supremacy of a particular group, especially one determined by race or sex **syllabuses** – the subjects in a course of study or teaching

Talbots – is an American specialty retailer and direct marketer of

women's clothing, shoes and fashion accessories

tepid – only slightly warm; lukewarm **tight-wad** – a mean or miserly person

clef – is a musical symbol used to indicate the pitch of written notes **treble clef** – a

clef placing G above middle C on the second-lowest line of the stave

utter – complete; absolute

UVM – University of Vermont **Uzi** – a type of sub-machine gun of

Israeli design

Vassar – is a private, liberal arts college in the town of Poughkeepsie, New York

venom – a poisonous substance secreted by animals **waddle** – walk with short steps and a clumsy swaying motion

warlock – a man who practises witch- craft; a sorcerer

zealot – a person who is fanatical and uncompromising in pursuit of their religious, political, or other ideals. Originally a member of an ancient Jewish sect aiming at a world Jewish theocracy and resisting the Romans until ad 70.

Frequently Asked Questions: Jewish Custom *taken from the SpeakEasy Theatre Bad Jews Curriculum Packet*

BAD JEWS, while a play about the universal ideas of faith and legacy, relies on Judaism and its customs to tell its story. Before seeing the show, go over these ideas and terms with the students so that they have some context to better understand the story that is being presented.

What is Judaism, at its most basic level?

Judaism is the oldest of the three Abrahamic religions, which also include Christianity and Islam. Jews believe in a single God, follow the teachings detailed in the Torah (also known as the Old Testament), and bring religious respect and reverence to their everyday lives.

Who is a rabbi?

The word “rabbi” translates from the Hebrew word for “teacher.” Rabbis are the spiritual leaders of the Jewish community, and offer religious counsel and support. They must receive ordination and be educated in **halacha**, or Jewish law.

What are the Jewish High Holidays?

Rosh Hashanah, a two-day celebration of the Jewish New Year and Yom Kippur, the Day of Atonement, are the most important holidays of the year. Most Jews attend services at a synagogue or temple on these days. The two holidays are separated by 10 days, and each begins at sundown. Rosh Hashanah is a time to spend with family, prepare for the coming year, and share large meals together. Yom Kippur is a day to reflect on past mistakes, make amends, and consider ways to better oneself in the

future. People often fast, and then partake in a large meal with family and friends at night.

What happens during a Jewish funeral?

Jewish funerals traditionally take place as soon as possible after the person dies, as it is considered more respectful to the deceased to avoid unnecessary delays. The casket will be closed and there will be no viewing of the deceased during funerary services. The service includes readings from the Torah and a eulogy.

What does it mean to “sit shiva”? **Shiva** is the traditional mourning period of seven days where mourners receive condolence calls from family and friends. The term “sitting shiva” refers to the tradition of mourners sitting on low chairs, stools, or boxes, representative of how their loss has laid them low. A candle is lit when the family returns home from the cemetery, and is left burning for the week.

Why would a Jewish person want to move to Israel? The word **Aliyah** is derived from the Hebrew word “**laalot**”, which means to go up or ascend, in a spiritual sense. When someone makes Aliyah, they have chosen to emigrate and live in Israel, a symbolic return home after the Biblical Diaspora. A person who makes this move is referred to as an **Oleh**, or someone who goes up (to Israel). People who make Aliyah are often looking to uphold their Jewish national identity.

Kaddish, is recited after the casket is lowered into the ground. Family members and friends will then place a few shovelfuls of dirt onto the casket as a symbolic assistance in the actual

The Jewish prayer for the dead, the burial. A year later, the family returns to place a gravestone in honor of the departed

PRE Show Activity:

Ask the students some of the following questions to help facilitate conversation about some of the themes in BAD JEWS:

- 1. Does your family have certain traditions that you carry with you in your own life?**
- 2. How do you keep the memory of loved ones alive? In what ways do you honor their memory?**
- 3. Does faith play a role in your life, and if so, why?**

Objects that have “history” carry strong connections to our past and define who we are as people. In *BAD JEWS*, Daphna and Liam fight over a prized object that once belonged to their grandfather: a Chai. Poppy carried this Jewish talisman

(see historical context for what it symbolizes) around with him through WWII and his time in the concentration camp. The Chai means a great deal to both Daphna and Liam, but in very different ways.

Directions: Think of an object that means a lot to you and that you would want to be passed down to future generations. What does this object mean to you or your family? And if it has been in your family for a long period of time, how has the meaning of that object changed? What legacy does the object have? Draw or describe the object. Then write a short passage about what the object means to you, what it might mean to other members of your family, and how its meaning has changed over time. Why would you want this object to be passed down to future generations? After you are done writing, meet with a partner and talk about your different objects. What similarities are there between what the objects mean to you or your family?

For Teachers: After the students have partnered and discussed their objects, lead a class discussion about how an object can gain or lose historical significance over time. How do objects define our past and who we are as people?

Pre- Show Questions for discussion

What would you say the play is about by looking at the title?

What does it mean to be a good Jew?

How does culture relate to the individual?

Do you feel identified with the cultural background of your grandparents?

How does language evidence cultural heritage?

How could one transcend cultural paradigms?

Should all Caucasian Americans be deemed as blameworthy for genocide occurred during colonial times?

Is globalization a threat to multiculturalism?

Should all Germans be deemed as blameworthy for the holocaust?

Can culture be bad or good?

Are objects imbued with cultural significance? Why? How?

Should schools worldwide have any religious orientation?

What is religion to women and men?

What would the advantages/disadvantages of having one world language?

What does cultural heritage mean to you personally?

Questions related to watching the show

1. What music is playing at the beginning of the show? Describe it.
2. What is Jonah wearing?
3. What is Jonah doing?
4. Who was in the bathroom?
5. What is important, or very special about the bathroom?
6. We learn that Daphna is an only child. Why, according to her, is this so?
7. What do Daphna's parents do for a living?
8. What does Jonah's mother do?
9. Who is Liam?
10. Why didn't Liam attend the funeral?
11. Why is this a weak excuse?
12. Daphna stops Jonah from doing something in the apartment. What is this- and why?
13. Who is Miyushi?
14. What is Passover?
15. What is Sedar?
16. What is wrong about Liam eating shortbread cookies? They contain wheat and Jews do not eat wheat during Passover.
17. What does "disdainful" mean?
18. What does Daphna want?
19. Do you think Daphna should get the Chai? Why or Why not? Provide a reason for your answer
20. How many people were at Poppy's funeral? 300? 400? 500?
21. Where do Jonah and Liam's parents live?
22. Why do Jonah and Liam go next door?
23. What is Liam's girlfriend's name?
24. Why is her name appropriate?
25. Melanie makes the exact same comment about the bathroom as Daphna. What does she say?
26. Melody studied Opera, but she isn't an opera singer. Why did she give up?
27. Melody has a tattoo- what is it?
28. Daphna calls the tattoo a doodle. What is a doodle? Do you think this is an appropriate word to use in this situation?
29. What does the number 314312 symbolise?
30. Liam has a Hebrew name. What is it?
31. Where does Melody come from?
32. Why does Daphna say Melody can't be a native "Delawarian"?
33. What does Daphna accuse Melody's ancestors of?

34. Who has the Chai?
35. Why does this person have the Chai?
36. When Daphna wants to talk about the Chai- Liam wants to quash the conversation. What does “quash” mean?
37. Who else says “quash the conversation” Why is this ironic?
38. Daphna had an online name for use on the internet when she was younger. What was it?
39. Do you think Daphna is jealous of Melody?
40. Daphna tells a story about the family going to a Japanese restaurant. What happened at the restaurant?
41. Why does Daphna tell the story?
42. Why does Melody comfort Daphna?
43. What does Daphna ask melody to do to calm her nerves.
44. Why doesn't Liam want Melody to sing?
45. What is Porgy and Bess?
46. What happens after Melody sings?
47. What percentage of Nobel Prize winners are Jewish?
48. Why is this important to Daphna?
49. What does Liam do with the Chai?
50. How does Daphna react?
51. Liam and Melody leave suddenly-where do they go?
52. Does Daphna still want the chai?
53. How does the play end? What significant symbol do we see?

Multiple choice questions *(These questions are good way to start discussions)*

How important is Jonah's role in the play as a whole?

Irrelevant

Not unnecessary

Important

Crucial

Who is worthy of the Chia?

Liam

Jonah

Melody

Daphna

Why are tattoos so obnoxious to Daphna?

Because of her Grandfather's tattoo

Because tattoos are forbidden by Jewish law

Because Melody has one

All of the above

What does Jonah's tattoo mean?

Disregard for the Jewish law

"Never Forget"

Love for his Grandfather

What is the key message of the play?

Cultural heritage defines the individual

Do not forget whence you came?

Americanization is supplanting cultural diversity

The making of identity

None of the above, but

Why is it that Daphna does not want the Chia any more?

She forgot the true meaning of the amulet

It had been stained with inferior blood

She realized that she should honor the marriage proposal story of his grandfather

Essay Questions

Write a short essay concerning the problematic portrayed in the play and your own insights about cultural heritage, identity, meaningfulness and self-determination.

POST SHOW ACTIVITIES:

1. Which character do you relate the most to and why? Be specific.
2. Give specific examples of how the set and costume designs showed characterization or affected the action of the play.
3. What effect does Melody have on this play? What does she symbolize?
4. Why do you think this play is called "BAD JEWS"? Is anyone in this play a "Bad Jew"? If so, who? If not, explain why you don't think any of the characters are "Bad Jews."

Post-Show: Furthering the ideas

BAD JEWS focuses a lot on the struggle between culture and religion in our everyday lives, a theme which is universal. Despite that, Joshua Harmon focuses specifically on how Judaism has been affected (positively or negatively) by the culture in which it now exists.

Directions: Research and write a brief report (to be shared with the class) on any of the following topics/questions:

4. How has culture changed the ways in which we remember and honor important historical events?
5. Has culture affected the legacy we will leave behind to other generations? If so, how? If not, why not?
6. How has culture and/or religion been affected by a specific historical event (i.e. Civil Rights debates, Vietnam War, 9/11, etc.)? When you are done, share these reports with the rest of the class. Use pictures and other visual aids for your presentation, and cite the sources you used to gather your information.

Pick a specific religion or cultural background. How has it evolved over time? What

are the ways in which a particular culture has been shaped by a new generation or location?

What are some of the factors that facilitate change in a culture?

Interview with the director, Jonathan Fox, and the cast on 12 May 2016 at the Teacher's Preview

(Laughter and Applause)

Director: Any questions?

Student: I want to know how long it took to learn the words? Some of the lines are really long. I was just interested in knowing that.

Daphne: For me it was a week. I would wake up at 6.00 - 7.00 am. and rehearse for at least two hours. I'd say I'd rehearse seven hours a day. I would go to yoga or have dinner or whatever and start rehearsing for at least 4 hours before going to bed. It was like that for a week and then I pretty much memorised it.

Liam: Uh...She's lying. We rehearsed for about three weeks, right? And even in the night of the performances, I'd be backstage saying: I don't know these words. They were so strange to me that I had this idea that I would learn German before getting to Germany. I got an app on my cell because I was so worried about the words in the play.

(Laughter) Director: Any other questions ?

Teacher: Even though Jonah did not speak that much, he had the most powerful impact at the end. So I just appreciated that.

Jonah: There is this phenomenon, that the children think they are survivors, the teens think they are survivors, and many of them are getting the tattoos of the numbers. Sometimes this is a complete secret. They are honoured by this, or at least think they are honouring this event. This is based on things that are happening.

Director: Well, since the generation of survivors is passing away. There is this concern of new generations losing that connection to that period in history. I think that was why Joshua wrote the play. To address the question on how does the new generation connect to that chapter in history.

Student: I just want to thank you because of all the energy that you put into it. It was pretty intense. I think you achieved balance between seriousness and funniness in relation to the topic of the play. It is so funny but also so serious.

Student: I just wanted to know If you have had any feedback from Jewish communities in the States or here. I am American from New York so...

Director: This is our first audience here...Charlie, the set designer, and I were at a restaurant the other night talking about the idea of directing a production in the English theatre. People came to ask us what we were planning to present. I said the name of the play was "Bad Jews". A guy said JUICE?. (*Audience Laughs*) I said, Juden. He said: Oh! The reaction I had in Santa Barbara was that a lot of Jewish people were really into the show, but still hated the title.

Jonah: Speaking of memorising lines. I did the same show, Bad Jews, same character, Jonah, last year for the Chicago run in America. It was a different team, another director. We took the show to Skokie/Illinois. A very Jewish suburb. The Jews in Skokie have a history of having to overcome the white supremacists in the area. They definitely were the most hesitant about the title, very cautious about the message the title sent.

Director: The playwright and I got together for coffee the other day. He said that the title was not as inflammatory for younger audiences as for older ones. As you learn in the play, the term bad Jew, is a name Jews use themselves in the States. It is like saying, I am a lapsed Catholic. In this generation, the phrase is used a lot, so I think everybody gets it.

Teacher: It is also a Taboo here. It is something one would not normally mention.

Director: The title breaks some of the taboos in the USA as well. It is like, oh my God, I cannot believe she or he said that... I'll tell you a story of mine. My mother and grandparents were refugees during the 1930's. They lived in Indiana. My mother told me, there was a time where Jews were being labelled as bad Jews or good Jews in the communities. My uncle was labelled as a bad Jew. She told me it was because someone accused him of swearing. I was very curious about how the title was going to be perceived here. What I really like about the play is that it engages the audience to have these taboo discussions. And it does it without apology.

Jonah: I think it does throw it in your face and makes you deal with the balance of these situations that we have always read about in history books. It is about real people, about real wants and real struggles. The playwright dabbles in stereotypes. I do not think the characters are not stereotypical, I think they are real, the performances I get to watch every night...(*Audience laughs*) Hmm, they are very powerful. The Jewish woman with too much hair, what does that mean historically?

Daphna: I think it is biological.

Jonah: That could be it. Does that mean that there are Daphnas all around us? I think it is a great play.

Daphna: The play presents both sides of the argument. It would be different if we did not have both characters. Since we have these similar but different characters, it is really cool, because it shows how well written the play is.

Director: Any other comments?

Teacher: One funny comment. My friend and I were commenting about bringing a friend of ours. I told my friend the title is Bad Jews. She said: He is Jewish, that is not possible! (*Audience laughs*)

Director: This play was done in London. Friends of mine were visiting me in Santa Barbara before we started rehearsals. Anyway, he told me he had seen the play in London with his son. They are both Jewish and found themselves laughing out loud during the play. They suddenly realised they were the only ones laughing. I was actually concerned if non-Jewish people were going to like the play. It was predominantly non-Jewish people who criticised the title. The Jewish community was quite receptive.

Moderator: This is the first time the play takes place in Frankfurt. Of course, this is the preview. The people I have talked to were Christian/German and they were totally nervous. The Jewish community were much more relaxed about it.

Daphne: One of the sponsors in Santa Barbara said something pretty smart: The play is Bad Jews not the Jews are Bad. (*The audience says yes*). I think it is about people who are behaving bad and in top of that are jews.

Jonah: Let say you are walking out in the streets in Frankfurt and see the poster with the title. Now, let us say this person is a racist. I don't feel like the poster will actually change them. But, if they were to see the show, I know they will probably say, ok now I get it. I hate the title but I love the show. I am hoping that most people see Joshua Harmon's idea and something is evoked in them.

Director: The Jewish culture is not the dominant one. So the people that represent that culture try to make sure it will survive. I think the play raises this question, about culture and transcendency. Are you all bringing students? Are you concerned at all?

Teachers: Nooo.

Director: I love that.

Teacher: We will prepare them. Although I don't think no one will get the idea behind the title. There could be danger involved. It is such an internal American Jewish joke, that I do not think they will get it.

Director: Both of us, my theatre and your theatre experienced quite a good sales streak. We had a lot of teenagers coming to the theatres by themselves. I think the ones that were concerned were not mature enough to understand the humanity embodied in every single character.

Moderator: I just realised it is 10 o'clock. Should we all maybe have another drink?

Director: Yes I think we should. Thank you all for coming!

(*Applauses*)

Further Reading and resources:

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