

TZEDEK, TZEDEK (TASHIR V') TIRDOF:
Music in Doing Justice

RESOURCES
FOR STUDENTS & TEACHERS

סיפורי מוסיקה
STORIES OF MUSIC



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Artists Featured in This Lesson (in alphabetical order)

[Bruce Adolphe](#)

[Billie Holiday](#)

[Dave Brubeck](#)

[Lena Horne](#)

[Iola Brubeck](#)

[Michael Hunter Ochs](#)

[Sam Cooke](#)

[Koolulam](#)

[Rabbi Menachem Creditor](#)

[Abraham Liessen](#)

[Sammy Davis, Jr.](#)

[Matisyahu](#)

[Bob Dylan](#)

[Abel Meeropol \(= Lewis Allan\)](#)

[The Freedom Singers](#)

[Phil Ochs](#)

[Debbie Friedman](#)

[Peter, Paul, and Mary](#)

[George Gershwin](#)

[Ben Platt](#)

[Ira Gershwin](#)

[Meyer Posner](#)

[Jay Gorney](#)

[Richard Rodgers and Oscar Hammerstein II](#)

[Woody Guthrie](#)

[Artie Shaw](#)

[Yip Harburg](#)

[Nina Simone](#)

[Dubose Heyward](#)

[Peter Yarrow](#)

Other Featured Individuals in This Lesson

[Arnie Aronson](#)

[Arthur Laurents](#)

[Anne Brown](#)

[Rabbi Uri Miller](#)

[John W. Bubbles](#)

[Rabbi Joachim Prinz](#)

[Todd Duncan](#)

[Jerome Robbins](#)

[Kenneth Goldstein](#)

[Arthur Waskow](#)

[Rabbi Abraham Joshua Heschel](#)

Others Mentioned in This Lesson

[Lee Adams](#)

[Noah Aronson](#)

[Joan Baez](#)

[Frederick Ballentine](#)

[Banot](#)

[Leonard Bernstein](#)

[Alfred Bryan](#)

[Eddie Cantor](#)

[Topper Carew](#)

[Anna Chandler](#)

[clipping.](#)

[Betty Comden and Adolph Green](#)

[Bull Connor](#)

[Kevin Deas](#)

[Daveed Diggs](#)

Freedom Seder “rabbis” and leaders:

[Hannah Arendt](#)

[Eldridge Cleaver](#)

[Henry David Thoreau](#)

[Eliyahu Gamliel](#)

[Justin Goldner](#)

[Benny Goodman](#)

[Albert Grossman](#)

[Arlo Guthrie](#)

[Dr. Eran Halperin](#)

[Jennifer Hudson](#)

[The Klezmatics](#)

[John Legend](#)

[Cantor Alberto Mizrahi](#)

[Charlie Murphy](#)

[Maud Nathan](#)

[Joyce Carol Oates](#)

[Clifford Odets](#)

[Herman Paley](#)

Seder Sisters:

[Bella Abzug](#)

[E. M. Broner](#)

[Phyllis Chesler](#)

[Michele Landsberg](#)

[Grace Paley](#)

[Letty Cottin Pogrebin](#)

[Lilly Rivlin](#)

[Gloria Steinem](#)

[Rose Schneiderman](#)

[Pete Seeger](#)

[Marc Shaiman](#)

[Sarah Silverman](#)

[Lucille Simmons](#)

[Mamie Smith](#)

[Selina Solomons](#)

[Stephen Sondheim](#)

[Adele Stein](#)

[Charles Strouse](#)

[Jules Styne](#)

[William Tabbert](#)

[Charles Albert Tindley](#)

[Sophie Tucker](#)

[Ethel Waters](#)

[Howard Zinn](#)

Recordings in This Lesson (in order of appearance in the lesson)

["Olam Chesed Yibaneh"](#) (performed by Rabbi Menachem Creditor, Neshama Carlebach, et al)

The Gates of Justice, selections (performed by: Baltimore Choral Arts Society; Tom Hall, director; Dave Brubeck Trio; Kevin Deas, Baritone; Russell Gloyd, Conductor; Alberto Mizrahi, Tenor)

- ◆ [IIIb. Chorale](#)
- ◆ [I, "Lord, The Heavens Cannot Contain Thee"](#)
- ◆ [IIIa, "Open the Gates"](#)
- ◆ [IVa, "Except the Lord Build the House"](#)
- ◆ [IX, "How Glorious is Thy Name"](#)
- ◆ [XI. His Truth Is a Shield](#)
- ◆ [XII. Oh Come, Let Us Sing a New Song](#)

[Isaiah 58:5–8](#) (performed by Cantor David Berger)

["She's Good Enough to Be Your Baby's Mother and She's Good Enough to Vote with You"](#)
(performed by Anna Chandler)

["Der Arbeter Himnen"](#) (Performed by Robert Abelson, Baritone; Russ Ashley, Bass; Robert Bloch, Tenor; Amy Goldstein, Soprano; Richard Kosowski, Tenor; Zalmen Mlotek, Piano; Elizabeth Shammash, Mezzo-soprano)

"Blowin' in the Wind"

- ◆ [Performed by Peter, Paul and Mary](#) (at the March on Washington for Jobs and Freedom)
- ◆ [Performed by Peter, Paul and Mary](#) (recorded version)
- ◆ [Performed by Odetta](#) (recorded version)
- ◆ [Performed by Lena Horne](#) (recorded version)
- ◆ [Performed by Stevie Wonder](#) (recorded version)
- ◆ [Performed by Sam Cooke](#) (live)

["Eretz Zavat Chalav"](#) (performed by Nina Simone)

["A Change Is Gonna Come"](#) (performed by Sam Cooke)

"When the Ship Comes In"

- ◆ [Performed by Bob Dylan](#) (at the March on Washington for Jobs and Freedom)
- ◆ [Performed by Peter, Paul and Mary](#) (Newport Folk Festival)
- ◆ [Performed by Arlo Guthrie](#) (recorded version)

["We Shall Overcome"](#) (performed by The Freedom Singers)

["Miriam's Song"](#) (performed by Debbie Friedman)

["Freedom \(Mi Chamocha\)"](#) (performed by Cantor Shira Ginsburg with Michael Hunter Ochs)

[Somewhere](#) (from the Broadway show *West Side Story*; performed by Ben Platt)

[It Ain't Necessarily So](#) (from the opera *Porgy and Bess*; performed by Frederick Ballentine)

“Brother, Can You Spare a Dime?” (from the Broadway revue, *Americana*)

- ◆ [Bing Crosby](#)
- ◆ [Peter Yarrow](#)
- ◆ [The Con Men](#)

“No More” (from the Broadway show, *Golden Boy*)

- ◆ [Sammy Davis, Jr., and the original cast \(audio\)](#)
- ◆ [2007 Carnegie-Mellon production \(video\)](#)

[“Now”](#) (performed by Lena Horne)

“You’ve Got to Be Carefully Taught” (from the Broadway show, *South Pacific*)

- ◆ [William Tabbert, accompanied by Richard Rodgers; introduced by Oscar Hammerstein II](#)
- ◆ [Asia Society performance \(featuring Kessay Chan and Ivy Hung\)](#)

“Strange Fruit”

- ◆ [Billie Holiday](#)
- ◆ [John Legend](#)

[“Here’s to the State of Mississippi”](#) (performed by Phil Ochs)

[“That’s a Fine Kind O’ Freedom”](#) (performed by Barbra Streisand)

[“The Eagle and Me”](#) (performed by Lena Horne)

[“Long Ago, Far Away”](#) (performed by Bob Dylan)

[I Will Not Remain Silent, II. America During the Civil Rights Movement](#) (performed by the IRIS Orchestra; Michael Stern, conductor)

[“I Know Where I’ve Been”](#) (from the Broadway show *Hairspray*, performed by Jennifer Hudson)

[“Go Down, Moses”](#) (performed by Alan Eder and Friends)

[“Chapter 319”](#) (performed by clipping.)

[“Mermaid’s Avenue”](#) (performed by the Klezmatiks)

[“Light is Returning/*Banu Choshech*”](#) (performed by Noah Aronson and Banot)

[“One Day”](#) (performed by Koolulam)

Topics in This Lesson

[**NOTE:** The links below are found at various points within the lesson. In preparing to teach *Tzedek, Tzedek (Tashir v' Tirdof)* instructors might make note of which topics and themes might be most useful, engaging, and relevant for their particular cohort and so ensure some activity around it (often, a discussion or a pair share), whether featured or not.]

The Prophetic Voice

- ◆ [“What Is the Haftarah, and Why Do We Read It?”](#) (Rabbi Peretz Rodman, My Jewish Learning)
- ◆ [“Micah the Prophet”](#) (Hans Walter Wolff, *Micah the Prophet*, Fortress Press, 1981, reprinted in My Jewish Learning)

Protests — Types and Effectiveness

- ◆ [“198 Methods of Nonviolent Action”](#) (editors, Albert Einstein Institution)
- ◆ [“What Kinds of Protests Actually Work?”](#) (Eric Shuman and Dr. Eran Halperin, Psychology Today; November 21, 2020)

Protests — Historic Moments (Featured)

- ◆ [“Marching for the Vote: Remembering the Woman Suffrage Parade of 1913”](#) (editors, Library of Congress Research Guides)
- ◆ [“March on Washington”](#) (editors, Hlstory.com; Oct. 29, 2009, updated Jan. 11, 2022)
- ◆ [“Warsaw Ghetto Uprising”](#) (editors, Holocaust Encyclopedia, United States Holocaust Memorial Museum; May 6, 2021)
- ◆ [“The Lynching of Thomas Shipp and Abram Smith, 1930”](#) (Rare Historical Photos)
- ◆ [“Lynching in America: Confronting the Legacy of Racial Terror”](#) (Equal Justice Initiative, third edition, 2017)
- ◆ [“Civics For Change: Freedom Summer 1964”](#) (Mo Banks, The Andrew Goodman Foundation; June 17, 2022)
- ◆ [“Freedom Summer”](#) (Stanley Nelson, video, *American Experience*, Season 26: Episode 6, World Channel; June 24, 2014)

Protests — Historic Moments (Mentioned)

- ◆ [“Uprising of 20,000 \(1909\)”](#) (Tony Michels, *Shalvi/Hyman Encyclopedia of Jewish Women*. Jewish Women’s Archive; December 31, 1999)
- ◆ [“Birmingham Campaign”](#) (editors, *Martin Luther King, Jr. Encyclopedia*, The Martin Luther King, Jr. Research and Education Institute, Stanford University)
- ◆ [“Martin Luther King Jr.’s Assassination Sparked Uprisings in Cities Across America”](#) (Lorraine Boissoneault, *Smithsonian Magazine*; April 4, 2018)
- ◆ [“Triangle History”](#) (editors, Triangle Shirtwaist Factory Fire Memorial, 2018)
- ◆ [“Unrest in Virginia”](#) (Andrew Katz, *Time*, photo-essay)
- ◆ [“Protests at Democratic National Convention in Chicago”](#) (editors, History.com; July 21, 2010, updated January 11, 2023)

- ◆ [“Chicago Seven Trial”](#) (John R. Vile, *The First Amendment Encyclopedia*, The John Seigenthaler Chair of Excellence in First Amendment Studies, The Free Speech Center, Middle Tennessee State University, 2009)
- ◆ [“Michael Brown is killed by a police officer in Ferguson, Missouri”](#) (editors, History.com; August 6, 2020, updated August 8, 2022)

Organizations for Change

- ◆ [“The Workmen’s Circle”](#) (Jonah Weinstein, Mapping Yiddish New York, Columbia Jewish Studies; May 11, 2016)
- ◆ [“About Us”](#) (The Workers Circle, 2020)
- ◆ [“National Women’s Trade Union League \(NWTUL\)”](#) (editors, Social Welfare History Project, Virginia Commonwealth University Libraries)
- ◆ [“The National Woman Suffrage Association and the American Woman Suffrage Association”](#) (editors, American History USA)
- ◆ [“Our History”](#) (The Leadership Conference on Civil and Human Rights, Civilrights.org)
- ◆ [“About Us”](#) (Operation Respect)
- ◆ [“Guide to the Woman’s Institute for Continuing Jewish Education Collection”](#) (Online Archives of California [OAC])
- ◆ [“History of Marlene Meyerson JCC”](#) (editors, Marlene Meyerson JCC)
- ◆ [“Founding of Ma’yan, Home for Young Women’s Resources”](#) (Ma’yan, July 1, 1993; on Jewish Women’s Archives)
- ◆ [“About”](#) (Congress of Racial Equality)
- ◆ [“SCLC History”](#) (Southern Christian Leadership Conference)
- ◆ [“SNCC”](#) [Student Nonviolent Coordinating Committee] (editors, History.com; November 12, 2009, updated April 24, 2021)
- ◆ [“About EJI”](#) (Equal Justice Initiative)

Landmark Legislation

- ◆ [“The Civil Rights Act of 1957”](#) (editors, History, Art & Archives, United States House of Representatives, history.house.gov)
- ◆ [“Landmark Legislation: The Civil Rights Act of 1964”](#) (Art & History, United States Senate, senate.gov)
- ◆ [“The Senate Passes the Voting Rights Act”](#) (Art & History, United States Senate, senate.gov)
- ◆ [“Fair Housing Act”](#) (editors, History.com; January 27, 2010, updated January 28, 2021)
- ◆ [“What an anti-lynching law means in 2022”](#) [re: The Emmett Till Anti-Lynching Act] (Fabiola Cineas, Vox; March 29, 2022)

Documents and Speeches

- ◆ [“I Have a Dream”](#) (transcript, Archival Research Catalog, archives.gov)
- ◆ [“Official Program for the March on Washington \(1963\)”](#) (National Archives, archives.gov)
- ◆ [“I Have a Dream: Martin Luther King Jr.’s Biblical Prophetic Speech”](#) (Prof. Marc Zvi Brettler, TheTorah.com; January 12, 2022, updated December 18, 2022)

- ◆ [“The Problem of Silence: Rabbi Joachim Prinz Speech at the March on Washington](#) (The Jacob Rader Marcus Center of the American Jewish Archives, AmericanJewishArchives.org)
- ◆ [“Joachim Prinz, March on Washington, 1963”](#) (video of Rabbi Prinz’ speech, YouTube.com)
- ◆ [“Prayer on the March on Washington for Jobs and Freedom”](#) (Rabbi Uri Miller, Open Siddur Project)
- ◆ [“Rabbi Uri Miller, August 28, 1963”](#) (Video of Rabbi Miller offering prayer at the March on Washington for Jobs and Freedom, YouTube.com)
- ◆ [“George Washington’s Letter to the Hebrew Congregation at Newport”](#) (Edited and Introduced by Sarah Morgan Smith, Ellen Deitz Tucker, and David Tucker; Teaching American History)

Music and Justice

- ◆ [“Lesson 1: ‘If I Had a Hammer’ Theme Song”](#) (editors, Operation Respect)
- ◆ [“Where Have All the Flowers Gone”](#) (Robert B. Waltz and David G. Engle, Traditional Ballad Index of Folk Songs from the English-Speaking World at Folklore, University of California, Fresno)
- ◆ [“‘Blowin’ In The Wind’ Still Asks The Hard Questions”](#) (editors, National Public Radio, with video; October 21, 2000)
- ◆ [“Soul Music Guide: History and Sounds of Soul Music”](#) (editors, MasterClass; June 7, 2021)
- ◆ [“On the Recording Registry: ‘A Change is Gonna Come’ \(1964\)”](#) (B.G. Rhule, Library of Congress)
- ◆ [“‘Keep Your Eyes on the Prize’: A Civil Rights Movement Anthem”](#) (Kim Ruehl, LiveAbout; March 11, 2019)
- ◆ [“‘When the ship comes in’: Bob Dylan as a prophet of vengeance and a better life to come”](#) (Tony Attwood, Untold Dylan, bob-dylan.org; December 24, 2008)
- ◆ [“Timeless Power of ‘The Threepenny Opera’”](#) (Lisa Robinson, *The Juilliard Journal*, December 2009–January 2010)
- ◆ [“We Shall Overcome: The story behind the song”](#) (editors, The Kennedy Center)

Passover and Protest

- ◆ [“The Passover \(Pesach\) Seder”](#) (editors, My Jewish Learning)
- ◆ [“The Haggadah: What’s inside the book that serves as guide, script and liturgy of the Passover seder.”](#) (Jamie Rubin, My Jewish Learning)
- ◆ [“In Freedom Seder, Jews And African-Americans Built A Tradition Together”](#) (Deena Prichep, Code Switch, National Public Radio; April 4, 2015; video embedded)
- ◆ [“What Does ‘Dayenu’ Mean Today?”](#) (Rabbi Joshua Ratner, Rabbis without Borders, My Jewish Learning; April 4, 2014)
- ◆ [“From Jewish Radical to Radical Jew”](#) (Shaul Magid, *Tablet*; March 24, 2021)
- ◆ [“The Freedom Seder Passover Haggadah for the Earth”](#) (Rabbi Arthur Waskow, The Shalom Center, 2014, on The Open Siddur Project)
- ◆ [“Sisters’ Seders Spread Message of Liberation”](#) (Louise Bernikow, Women’s Enews; April 1, 2008)
- ◆ [“Cup of Elijah”](#) (editors, Religious Action Center of Reform Judaism)
- ◆ [“Miriam’s Cup: A Modern Feminist Symbol”](#) (Rabbi Tamara Cohen, My Jewish Learning)

- ◆ [“Seder Sisters: Jewish Women Observe Passover By Taking On Patriarchy, Militarism, and Occupation”](#) (Democracy Now; April 2, 2002)
- ◆ [“Evolution of the Feminist Seder”](#) (Deborah Nussbaum Cohen, Jewish Telegraphic Agency; April 14, 2000)

Social Justice Programs and Projects

- ◆ [“Jubilee Debt Campaign”](#) (Staff, Participedia; July 27, 2020; adapted from “Linking Participation and Economic Advancement,” a 2017–2019 research project of the Institute of Development Studies)
- ◆ [“About the Race Card Project”](#) (Michelle Norris, theracecardproject.com)
- ◆ [“What is the Underground Railroad?”](#) (Staff, National Park Service; July 22, 2022)

Music — Styles and Forms

- ◆ [“Improvisation and Chazanut”](#) (Scott Tepper, *The Times of Israel*, The Blogs; April 23, 2022)
- ◆ [“Barbershop Music Guide: History of a Capella Vocal Harmony”](#) (staff, MasterClass; June 23, 2021)
- ◆ [“What Was the Folk Revival?”](#) (Paul D. Race, *If the Creek Don’t Rise*, 2016)
- ◆ [“Klezmer Music”](#) (Marsha B. Edelman, *My Jewish Learning*, excerpted from *Discovering Jewish Music*, Jewish Publication Society, 2003, pp. 270–278)
- ◆ [“Revue”](#) (editors, *Encyclopaedia Britannica*; July 20, 1998, September 23, 2019)

Institutions and Organizations

- ◆ [“Lincoln Congregational Temple United Church of Christ”](#) (editors, DC Historic Sites, DC Preservation League)
- ◆ [“Mission, Yeshivah of Flatbush”](#) (editors, Yeshivah of Flatbush)
- ◆ [“John Birch Society”](#) (editors, Spartacus Educational)
- ◆ [“Metropolitan Opera”](#) (editors, *Encyclopaedia Britannica*; July 20, 1998, last updated May 2, 2022)
- ◆ [“New York City Opera”](#) (NYC — The Complete Arts Guide, WNET)
- ◆ [“Inside Café Society: NYC’s First Integrated Nightclub”](#) (Sharon M. Hannon, *Please Kill Me: This Is What’s Cool*; December 21, 2021)
- ◆ [“Milt Gabler and The Commodore Records Story”](#) (*Riverwalk Jazz*, Program 156, Stanford University, The Stanford Archive of Recorded Sound, The Jim Cullum Riverwalk Jazz Collection, based on script by Margaret Moos Pick, 2006)
- ◆ [“Cotton Club: The Staple Of Black Talent In The Harlem Renaissance”](#) (Samantha King, *NYS Music*; June 8, 2021)

Combating Prejudice

- ◆ [“How to Overcome Prejudice and Live Without Bias”](#) (Katherine Laidlow, *Reader’s Digest*; June 2, 2020)
- ◆ [“The Top 10 Strategies for Reducing Prejudice”](#) (Rodolfo Mendoza-Denton, *Greater Good Magazine*, Science-Based Insights for a Meaningful Life; January 3, 2011)

Performance and Overcoming Prejudice

- ◆ [“Leonard Bernstein, Jerome Robbins, and the Road to *West Side Story*”](#) (Laura Jacobs, Vanity Fair; January 3, 2018)
- ◆ [“The Complicated Life of *Porgy and Bess*”](#) (James Standifer, *Humanities* 18:6 [November–December, 1997], National Endowment for the Humanities)
- ◆ [“A new ‘*Porgy and Bess*’ raises old questions about race and opera”](#) (Soraya Nadia McDonald, *Andscape*; October 7, 2019)
- ◆ [“*Porgy’s Long Journey*”](#) (Anthony Tusler, *New Mobility*; October 1, 2012)
- ◆ [“The ‘Jewface’ debate about casting non-Jews as Jews betrays an Ashkenazi bias”](#) (MaNishtana [Rabbi Shais Rishon], Jewish Telegraphic Agency; October 13, 2021)
- ◆ [“*Broadway Answers Selma \(1965\)*”](#) (Matt Howe, Barbra Archives)
- ◆ [“Six Words: ‘You’ve Got To Be Taught’ Intolerance”](#) (Michelle Norris, National Public Radio, Special Series Collection: The Race Card Project; May 19, 2014)
- ◆ [“How Benny Goodman Orchestrated ‘The Most Important Concert in Jazz History’”](#) (National Public Radio, *All Things Considered*, with audio; January 16, 2018, updated January 17, 2018)
- ◆ [“Artie Shaw: Artie Shaw: Classic Bluebird And Victor Sessions”](#) (Samuel Chell, *All About Jazz*; January 26, 2010)
- ◆ [“Racism in Cultural Representation and the Media”](#) (staff, Hive Learning, Inclusion Works, Diversity and Inclusion)

On Specific Musical Works

- ◆ [“Why Is Debbie Friedman’s ‘Miriam’s Song’ Such a Banger?”](#) (Molly Tolsky, *Hey Alma*; April 17, 2019)
- ◆ [“Holly Near on the story behind ‘Singing For Our Lives’”](#) (video and transcript, *American Masters*, Season 33, Episode 4. Public Broadcasting Service; February 28, 2019)
- ◆ [“Dave and Iola Brubeck: Complete Oral History”](#) [On *The Gates of Justice*] (Interview by Eugenia Zukerman. Milken Archive Oral History Project; September 23, 2003)
- ◆ [“Brother, Can You Spare a Dime? The Story Behind the Song”](#) (Staff, The Kennedy Center)
- ◆ [“Hava Nagila’s Long, Strange Trip”](#) (Dr. James Loeffler, *My Jewish Learning*)
- ◆ [“‘Strange Fruit’ — Billie Holiday \(1939\)”](#) (Cary O’Dell, Library of Congress, National Recording Preservation Board, National Recording Registry, pdf, 2002)
- ◆ [*Strange Fruit*](#) (documentary film, Joel Katz, 2002, YouTube)
- ◆ [“About ‘Here’s to the State of Mississippi’”](#) (editors, *Lyrics.com*)
- ◆ [“Hairspray Live: About the Show”](#) (staff, *nbc.com*)

On Artists

- ◆ [“‘If It Wasn’t for the Irish and the Jews’ Irish and Jewish Influences on the Music of Vaudeville and Tin Pan Alley”](#) (video of lecture, Dr. Mick Moloney of New York University, Benjamin A. Botkin Folklife Lecture Series; December 1, 2009)
- ◆ [“Even As a Christian, Bob Dylan Was a Jew.”](#) (Eric Alterman, *Foreign Policy*; October 18, 2016)
- ◆ [“All the Jewish Things You Want to Know about Ben Platt”](#) (staff, *Unpacked*; June 13, 2022)
- ◆ [“George Gershwin’s Jewish Music”](#) (Saul Jay Singer, *The Jewish Press*; November 13, 2019)

- ◆ [“Reconsidering the Piano Legacy of Dave Brubeck, in a Deep Dive Centennial Special”](#) (Lewis Porter, WGBO; February 20, 2020)
- ◆ [“Jews & Musical Theater”](#) (Michael Billig, *Rock ‘N Roll Jews* (excerpt), Nottingham: Five Leaves Publications, 2003; reprinted on My Jewish Learning)
- ◆ [“Sammy Davis, Jr.’s Conversion Mishegoss”](#) (Matthew Wills, JSTOR Daily; May 9, 2022)
- ◆ [“Sammy Davis Jr.’s daughter understood her father’s commitment to Judaism”](#) (Benjamin Ivry, *Forward*; November 20, 2020)
- ◆ [“The Strange Story of the Man Behind ‘Strange Fruit’”](#) (Elizabeth Blair, National Public Radio; September 5, 2012)
- ◆ [“Remembering Phil Ochs, the Other Great Jewish Folksinger of the ‘60s”](#) (J.J. Goldberg, *Forward*, with videos; April 10, 2016)

Other History, Language, and Culture

- ◆ [“Yiddish: Language, Culture and Memory from the late 19th century to the present”](#) (Professor Simon Perego, Institut National des Langues et Cultures Orientales [Paris], Transatlantic Cultures; April, 2022)
- ◆ [“Agent Orange”](#) (editors, History.com; August 2, 2011, updated May 16, 2019)
- ◆ [“Gullah Culture”](#) (editors, Visit Beaumont, with video)
- ◆ [“Jewish Troublemakers in America, Part 1”](#) (Lawrence Bush, *Jewish Currents*; February 11, 2015)
- ◆ [“The Great Depression: Overview, Causes, and Effects”](#) (Troy Segal, Investopedia; September 25, 2022)
- ◆ [“Red Scare”](#) (editors, History.com; June 1, 2010, updated February 28, 2020)
- ◆ [“Jewish Radicalism and the Red Scare: Introductory Essay”](#) (Lori Shaller and Judith Rosenbaum, Jewish Women’s Archive)

Miscellaneous

- ◆ [“Types of Justice”](#) (Michelle Maiese, in Burgess, Guy and Heidi Burgess, eds. *Beyond Intractability*. Conflict Information Consortium, University of Colorado, 2003, updated July, 2020)
- ◆ [“Courage of Conscience Awards”](#) (editors, The Peace Abbey Foundation)
- ◆ [“MLK Day of Service”](#) (United States Department of the Interior)
- ◆ [“Ed Sullivan Show, The \(Toast of the Town\)”](#) (editors, Nostalgia Central)
- ◆ [“How this iconic Yiddish song became an anthem for Black Americans”](#) (re: “Eli, Eli” by Arielle Kaplan, Cleveland Jewish News [originally from Jewish Telegraphic Agency]; June 17, 2020, updated June 19, 2020)

Works Consulted

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Cohen, Tamara, ed. *The Journey Continues: The Ma’yan Passover Haggadah*. Second edition. New York: Ma’yan: The Jewish Women’s Project, The Jewish Community Center in Manhattan, 2002.

Ellington, Miles. "Where Have All the Flowers Gone? — an Anti-War Song with Roots in the Don Valley." Life of a Song. *Financial Times*. March 14, 2022.

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Gottlieb, Jack. *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway, and Hollywood*. Albany, NY: SUNY Press, 2004.

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Kantor, Michael and Laurence Maslon. *Broadway: The American Musical*. New York: Bulfinch Press, 2004.

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Study Texts and Additional Learning Material

[**NOTE:** The texts below are highlighted in the Lesson. When choosing which of the following to include, the instructor should consider sharing the text(s) with their students by including them on the Student Worksheet.]

II. C. March on Washington for Jobs and Freedom (August 28, 1963)

Rabbi Joachim Prinz, Speech at the March on Washington for Jobs and Freedom (excerpt)

[**NOTE:** See Lesson Plan, Part 1, p. 12.]

As Jews we bring to this great demonstration, in which thousands of us proudly participate, a two-fold experience — one of the spirit and one of our history.

In the realm of the spirit, our fathers taught us thousands of years ago that when God created man, He created him as everybody's neighbor. Neighbor is not a geographic term. It is a moral concept. It means our collective responsibility for the preservation of man's dignity and integrity.

From our Jewish historic experience of three and a half thousand years we say: Our ancient history began with slavery and the yearning for freedom. During the Middle Ages my people lived for a thousand years in the ghettos of Europe. Our modern history begins with a proclamation of emancipation.

It is for these reasons that it is not merely sympathy and compassion for the Black people of America that motivates us. It is above all and beyond all such sympathies and emotions a sense of complete identification and solidarity born of our own painful historic experience.

II. C. March on Washington for Jobs and Freedom (August 28, 1963) Rabbi Uri Miller, Prayer Offered at the March on Washington (excerpt)

[NOTE: See Lesson Plan, Part 1, p. 16.]

*...Thou hast endowed all men equally with the right to life,
to liberty, and to the pursuit of happiness.*

*Enable us, through this demonstration, to sensitize all Americans —
and especially those in positions of power and authority —
to this concept of equality.*

*...May we understand that he who discriminates is as morally hurt
as the one who is discriminated against is physically hurt;
that he who is prejudiced may injure the object of his prejudice,
but he also degrades the society of which he is part.*

*Above all, we pray we may become cognizant in ever-increasing measure
that our religious ideals must be fulfilled in actual living experience;
our traditions must be given flesh in the form of social justice, now.*

*...May we demonstrate our gratitude
for the blessed privilege of living under the Stars and Stripes
by giving “to bigotry no sanction, to persecution, no assistance.”
Banish hatred, pride, and arrogance from our midst,
and inspire us to do justice, to love mercy, and walk humbly with Thee....*

III. B. The Freedom Seder

Arthur Waskow, *The Freedom Seder* (excerpt #1, from the end of the “Dayyeinu” section)

[NOTE: See Lesson Plan, Part 1, p. 20.]

*How much then are we duty bound to struggle, work, share, give, think, plan, feel, organize,
sit-in, speak out, dream, hope, and be on behalf of Mankind! For we must end the genocide
[in Vietnam], stop the bloody wars that are killing men and women as we sit here, disarm the
nations of the deadly weapons that threaten to destroy us all, end the poisoning of our planet,
make sure that no one starves, stop police brutality...free the poets from their prisons...and
encourage and aid us to love one another and share in the human fraternity. All these!*

*For, as is said, “They shall beat their swords into plowshares, and their spears into pruning hooks;
nation shall not lift up sword against nation, neither shall they learn war any more. But they shall
sit every man under his vine and under his fig tree, and none shall make them afraid, for the
mouth of the Lord of hosts hath spoken...” [NOTE: From Waskow, Arthur I. *The Freedom Seder:
A New Haggadah for Passover*. New York: Holt/Rinehart/Winston, 1970, p. 26.]*

III. B. The Freedom Seder

Arthur Waskow, *The Freedom Seder* (excerpt #2, preceding “We Shall Overcome”)

[NOTE: See Lesson Plan, Part 1, p. 21.]

Brothers and sisters, we have been remembering our slavery and our liberation. But just as it was we, not our ancestors only, who were liberated in Egypt, so it is we, not our ancestors only, who live in slavery. Our slavery is not over, and our liberation is not complete. The task of liberation is long, and it is work that we ourselves must do...As the Talmud tells us, we, like Moses and MLK, may not live to complete the task; but neither may we refrain from beginning. If not now, when? We are about to eat; may our dinner give us strength for the work ahead! We are about to drink; may our wine give us joy for the work ahead! [NOTE: from Waskow, *op cit.*, p. 35.]

III. D. The Liberation Seder

[NOTE: See the Lesson Plan, Part 1, page 22, for the Note under III. C. Seder Sister: The Story of the Women’s Seder on the use of this additional learning material.]

The LGBTQ+ community was starting to make major progress in the 1980’s. In the Jewish world, Reconstructionist Judaism became the first branch to ordain openly gay and lesbian rabbis and cantors in 1984. The first memorial to gay holocaust victims opened in 1985.

Outside of the Jewish world, the American Psychiatric Association dropped “ego-dystonic homosexuality” from the revised DSM in 1987 (The Diagnostic and Statistical Manual of Mental Disorders, known as the DSM-III-R). The World Health Organization would concur in dropping the idea that homosexuality was an illness in 1990. More public figures were sharing their sexual orientation with the public. Nonetheless, in 1986, the U.S. Supreme Court, in *Bowers v. Hardwick*, ruled that the right of privacy does not apply to same-gender intimacy.

Meanwhile, the AIDS/HIV epidemic burgeoned. By 1995, one in every nine gay men had been diagnosed with AIDS/HIV, one in fifteen diagnosed with AIDS/HIV had died, and 10% of the 1.6 million men aged 25–44 who were openly gay had died. This cohort was decimated.

In that year and in that backdrop, the JCC of Manhattan held its first Liberation Seder. The drafting committee included LGBTQ+-identified Jews as well as parents of LGBTQ+ Jews. They represented Reform, Conservative, Orthodox, Reconstructionist, secular, and independent Jews. It incorporated snippets of personal narratives from the community.

The liturgy itself took the model of the Freedom Seder and the Women’s Seder. All the liturgy was interpreted in the light of the experience of LGBTQ+ Jews and their loved ones. For example, each of the four cups represented a different facet of the LGBTQ+ experience: the cup of discovery, the cup of choice, the cup of acceptance and inclusion, and the cup of freedom.

Like the Women’s Seder, LGBTQ+ liberation *s’darim* also reinterpreted the seder symbols.

The MATZAH symbolizes the dryness of life in the closet, the flatness of isolation, the brittleness of living a lie and hiding who we and our children, parents, and loved ones are.

The EGG symbolizes the wholeness we feel when we are included, and the sustenance we receive when our families, communities and faith support us.

The SHANKBONE symbolizes our spiritual “bones.” Our skeletons hold us upright. We need uprightness of spirit in the face of oppression. The shankbone also reminds us of the sacrificial lamb. Many of us have sacrificed and have been sacrificed in too many ways, physically, emotionally and spiritually.

The MAROR symbolizes the pain of exile from our families, community and faith. It reminds us of the bitterness of being regarded as less than whole or holy.

The KARPAS symbolizes the hope twice dipped in the tears of our estrangement. The surprise of green in spring reminds us that the human spirit is indomitable and, even in the face of oppression, can blossom.

The CHAROSET symbolizes the mortar made from oppression that creates community. This mortar becomes power as we work together to build a world that will support and cherish each of us.

[NOTE: From *A Liberation Haggadah for Lesbian, Gay and Bisexual Jews and Their Loved Ones*. New York: The Jewish Community Center on the Upper West Side, 1996, p. 2]

DISCUSS:

- ❓ What in this reinterpretation of the seder symbols resonates most for you?
- ❓ Which is most surprising?
- ❓ Which is the most creative?

While no new music was composed for these early LGBTQ+ *s'darim*, they incorporated music from outside the traditional seder experience.

SONG: “Singing for Our Lives” by Holly Near

When Harvey Milk was elected to the San Francisco Board of Supervisors, he was the first openly gay man elected to public office in the state of California. So it was devastating to the LGBTQ+ community when he was murdered on November 27, 1978 (along with Mayor George Moscone). Some 40,000 people spontaneously showed up to a vigil on hearing the news. Singer-songwriter (and actress) Holly Near wrote the song on the way to the vigil, where she first performed it. [NOTE: For a [brief history of the song](#), see [this video](#).] It has remained a part of the LGBTQ+ canon ever since. This protest song does not protest anything specific; it merely affirms.

PLAY: [“Singing for Our Lives”](#)  by Holly Near

Legacy of the Liberation Seder

In the LGBTQ+ Jewish community liberation *s'darim* are still held; yet, in some communities these *s'darim* are held during LGBTQ+ Pride Week in local communities (often during the month of June). For some, holding a seder then can highlight Jewish contributions and hopes for LGBTQ+ struggles. It can also be easier to promote an interfaith seder, limiting the time, cost, and energy associated with holding a seder during Passover itself.