



• THE •  
**BAND'S VISIT**

A NEW MUSICAL



**STUDY GUIDE**

# • THE • BAND'S VISIT

A NEW MUSICAL



## WELCOME

Teachers are encouraged to use this guide to elicit student discussion before the show, guide them through aspects of the production, and engage them in activities once they return to the classroom. Our goal is to help teachers utilize the production as a catalyst for student education, collaboration, and inspiration, incorporating these essential concepts:

- Adapting a film for theatrical performance
- Transcending culture and country through music and common connections
- Utilizing performance and production techniques for storytelling
- Understanding characters' situations, actions, words, and points of view
- Contemplating characters' journeys in concert with personal experience

***THE BAND'S VISIT*** explores the shared dreams, desires, hopes, and frustrations we all have that transcend ethnic, cultural, and geographical boundaries. We hope that your students, inspired by the production, can learn from you and from each other through these activities.

Please feel free to copy the materials in this guide to aid you in energizing classroom interest and discussion before and after the performance.

Enjoy the show!

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PHOTOS: SOPHY HOLLAND; ATLANTIC THEATER PRODUCTION,  
PHOTOGRAPHS BY AHRON R. FOSTER

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[WWW.SHOWSTUDIES.COM](http://WWW.SHOWSTUDIES.COM)



CHARACTERS section adapted from *Atlantic Theater Company: The Band's Visit Study Guide*



## IDEAS FOR STUDENTS TO CONSIDER BEFORE SEEING THE SHOW:

- ♦ Use the information in this guide and the web resources as a starting point to get to know ***THE BAND'S VISIT***.
- ♦ The production centers around interactions between Egyptian musicians and Israeli townspeople. What do you know about these regions and cultures? How will these cultural connections influence the production aspects?
- ♦ Learn what you can about theater. How does theater tell a story? How do the scenes work together? How do the technical aspects help?
- ♦ Take a peek at the discussion questions in the guide. Give yourself an idea of what issues, ideas, and situations the show deals with. Get a jump start for the class discussion after the show!
- ♦ Think about what your expectations of the production are: What will you see on stage? What will the story be like? How will the characters interact with each other? How will it begin and end?

## AUDIENCE EXPECTATIONS:

Going to see a Broadway show is an incredibly exciting and entertaining experience. In order to enhance that experience, here are some things to keep in mind:

- ♦ **TAKE YOUR SEAT.** Be sure to get to your seat in time to ready yourself for the journey you'll take with this production.
- ♦ **TURN OFF YOUR CELL PHONE.** The messages and texts can wait until later - get into the world of the show completely!
- ♦ **GET READY TO WATCH CAREFULLY.** The wonderful thing about live theater is that it's happening right in front of you! Be sure to soak it all in.
- ♦ **LET THE ACTORS DO THE TALKING.** Feel free to laugh at the jokes and be moved by the drama, but save your commentary for the conversation with the class after the show.
- ♦ **SHOW YOUR APPRECIATION.** When the show is over, applaud for the actors and wait for the curtain call to be over before leaving your seat. To show them your highest praise, give them a standing ovation.

**MEMBERS OF THE ALEXANDRIA  
CEREMONIAL POLICE ORCHESTRA**

**TEWFIQ:** Stern and authoritative Egyptian leader of the Police Orchestra. Tewfiq's severe exterior belies a gentle and shy personality.

**HALED:** Confident and polished charmer. Enthusiastic fan of jazz artist Chet Baker. Haled advises Papi in his romantic exploits.

**CAMAL:** Concerned musician who jostles with the Telephone Guy to contact the Egyptian embassy and get help.

**SIMON:** Tewfiq's second in command. Quiet and reserved, yet eager to try his hand at conducting. He's composed a yet unfinished concerto.

**RESIDENTS OF BET HATIKVA**

**DINA:** Charismatic and beautiful owner of the café. Intrigued by Tewfiq and his musicians, she generously arranges for the band's lodging for the night.

**ITZIK:** Henpecked and disillusioned husband and father married to Iris. Ruminates with Simon on completing his concerto.

**IRIS:** Itzik's headstrong and long-suffering wife who's resigned herself to life with Itzik.

**AVRUM:** Iris's father and former musician who regales the visiting band members with stories of his musical passions.

**PAPI:** Tousled and painfully shy worker at the café who relies on Haled to help him overcome his panic relating with girls.

**ZELGER:** Brash and charismatic friend of Papi's who sets Papi up for a night on the town.

**JULIA:** Papi's blind date, shy and upset at Papi's lack of attention and affection.

**ANNA:** Zelger's extroverted date who brings Julia along for a blind date with Papi.

**TELEPHONE GUY:** Dedicated romantic waiting expectantly for his girlfriend to phone him at the town's pay phone.

**SAMMY:** Dina's ex-lover who she unexpectedly meets when dining out with Tewfiq.





As the show opens, Tewfiq and the Alexandria Ceremonial Police Orchestra are waiting for their ride to the cultural concert in Petah Tikvah, Israel. Realizing there is no ride coming, Tewfiq reminds the band that they are under close scrutiny and sends Haled to purchase bus tickets. In the midst of his attempts to flirt with the ticket girl using his limited English, Haled confuses the destinations of "Petah Tikvah" and "Bet Hatikva," buying tickets for the wrong destination.

The residents of Bet Hatikva sing of the boredom of their lives and their constant expectation for things to happen ("Waiting"). As the band arrives, Tewfiq inquires about the Arab Cultural Center and, after some confusion, Dina explains that they are in the wrong place. She and the townsfolk bemoan the ennui and desolation of Bet Hatikva ("Welcome to Nowhere"). Realizing the mistake, Tewfiq snaps at Haled and asks Dina politely for a meal for the band. Dina obliges.

Dina informs Tewfiq that there will be no bus until the following day and arranges for lodging at her place, at the restaurant and with Itzik. The band members split up with Haled and Tewfiq heading to Dina's house where Dina explains her life story ("It Is What It Is") and offers to show Tewfiq around the town.

Simon and Camal are having a stilted, tense dinner at Itzik and Iris's house on Iris's birthday. When the conversation turns to music, Iris's father, Avrum, explains how he met his wife and his passion for love's musical rhythm ("Beat of Your Heart"). As Dina and Tewfiq explore the town, Dina greets the Telephone Guy waiting patiently for his girlfriend. He and Camal exchange a tense moment over using the pay phone. Camal secretly makes a call to the Egyptian embassy for help. Zelger excitedly preps a petrified Papi for their double date while Haled asks to come along. Zelger agrees and they head out with Zelger's date, Anna, and Julia, Papi's shy date.

Dina and Tewfiq enjoy a quiet meal at a restaurant Dina frequents. Dina playfully asks Tewfiq to speak in Arabic and she effuses over her love of Arab music and culture ("Omar Sharif"). Dina boldly introduces Tewfiq to her married lover, Sammy, who's dining with his family. After an uncomfortable moment, she and Tewfiq reconnect over Arab movie lines. Back at Iris and Itzik's home, Simon explains to Itzik and Avrum what happened to his

unfinished concerto, and Itzik explains his boyhood daydreams. Iris frets over Itzik's continued immaturity and wonders aloud about her love for him.

As the date at the roller rink is unraveling, Papi explains his ineptitude with women ("Papi Hears the Ocean") while Haled tries to offer assistance. When Papi knocks Julia down while refusing her invitation, Haled coaches Papi through the moves to get the date back on track ("Haled's Song About Love"). Dina and Tewfiq settle into a park and converse about the power of an orchestral conductor, which Tewfiq elegantly describes and demonstrates. Tewfiq opens up about his regrets as Dina muses over her new acquaintance ("Something Different"). Sammy suddenly appears to confront Dina about her restaurant greeting, and Tewfiq defuses the situation by defending Sammy, surprising Dina.

Itzik sings of his dreams to his infant son ("Itzik's Lullaby") as Iris returns home. Itzik greets her, leaving Simon with the baby. Realizing the child's alone with a stranger, Iris confronts Itzik and charges into the baby's room. The beatific sight of Simon gently soothing the baby with his clarinet, completing his concerto at last, moves Iris to tears. As Itzik gently embraces her, Simon and Avrum attempt to offer some solace.

Camal and the Telephone Guy tensely scuffle when Camal's embassy call arrives. On the return trip to Dina's apartment, Tewfiq confides in Dina about an emotional tragedy concerning his family. Changed by that connection, a newly considerate Tewfiq surprises Haled with his knowledge of Chet Baker's music, inspiring Haled to play a few bars of "My Funny Valentine" on trumpet. When Tewfiq retires to bed, Dina and Haled succumb to their spontaneous passions.

The Telephone Guy implores his distant girlfriend to call him and the phone promptly rings with her call. All of the characters ponder their loves and longing ("Answer Me") as the night turns to day.

The next morning Tewfiq and the band assemble again outside Dina's café. Tewfiq graciously expresses his thanks for the hospitality. As the band departs from Bat Hatikva and sets up for their concert, Dina ponders the story. The band plays a rousing song.



# • THE • BAND'S VISIT • CULTURAL CONNECTIONS •

A NEW MUSICAL

## ALEXANDRIA, EGYPT

Hometown of the Ceremonial Police Orchestra, Alexandria is a port city on the Mediterranean. It served as Egypt's capital under Alexander the Great and featured a great lighthouse considered a wonder of the ancient world. It currently has a population of more than 4 million people.

Information Sources: [Wikipedia](#), [Ancient History Encyclopedia](#), [Wikitravel](#) Photo: [Andrew Shiva](#)

## PETAH TIKVAH, ISRAEL

The intended destination for the Ceremonial Police Orchestra's Arab Cultural Center concert. Petah Tikvah is a small city east of Tel Aviv. Started as one of modern Israel's first agricultural settlements, the name Petah Tikvah means "opening of hope."

## BET HATIKVA, ISRAEL

The fictional town where the band's bus delivers them due to a language mix-up. Bet Hatikva's inauspicious creation is described by Dina the café owner as pouring "cement on a spot in the desert." The townspeople believe their dull and blasé town is "nowhere."

## UNIQUE MIDDLE EASTERN MUSICAL INSTRUMENTS



Image Source:  
[Wikimedia](#)

**THE OUD** is a pear shaped stringed musical instrument that is one of the most popular in Middle Eastern music. The front of the instrument is flat and often intricately carved while the back of the instrument is rounded and covered with thin strips of wood. It is from these thin strips that the instrument is thought to derive its name from the Arabic word for "wood." The oud is most commonly strung with 11 strings (10 of which are paired) stretched over its fretless neck to its peg box which is bent back at an angle.

**THE DARBUKA** also called "dumbek" or "derbeki," is a goblet-shaped drum with a distinctive sound popular in Middle Eastern music. Traditionally the Darbuka was made of clay with goat skin stretched over the top. The drum is usually played by placing the instrument on the knee and utilizing a variety of hand movements to produce a range of sounds in complex rhythms. There are many different varieties of this type of drum throughout the world.



Image Source:  
[Wikimedia](#)



# • THE • BAND'S VISIT • CULTURAL CONNECTIONS •

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By Michiel Hendryckx via [Wikimedia Commons](#)

**CHET BAKER-** Born in Yale, Oklahoma in 1929, Chesney Henry “Chet” Baker Jr. became known for his subtle trumpet and soft whispering vocals. He rose to stardom in the 1950s with hits including his take on “My Funny Valentine,” which became one of his signature tunes. Baker’s struggles with heroin abuse complicated his career until a comeback in the 1970s. Baker died on May 13, 1988 after falling from an Amsterdam hotel.

## ‘SUMMERTIME’ BY GEORGE GERSHWIN

This aria composed in 1934 for Gershwin’s masterpiece opera *Porgy and Bess*, has become an incredibly popular jazz standard performed in a variety of styles for the over 25,000<sup>1</sup> recordings made of the song.

<sup>1</sup>[NY Times](#)



Via [Wikimedia Commons](#)  
Music Image: [Claude Reid](#)

**OUM KALTHOUM-** Born in a rural village with a gift for singing discovered in childhood, she rose to become one of the most famous Egyptian performance artists of all time and was known all over the Arab world. Belovedly known as “The Star of the East,” Kalthoum was active from the 1920s to the 1970s as a singer, songwriter, and film actress.



Via [Wikimedia Commons](#)



Via [Wikimedia Commons](#)

**OMAR SHARIF-** Best known for playing Sherif Ali in *Lawrence of Arabia* (1962) and the title role in *Doctor Zhivago* (1965), Sharif was born in Alexandria, Egypt in 1932 and became a suave star of Egyptian cinema in the 1950s before heading to an illustrious career in Hollywood. Sharif died of a heart attack in Cairo in 2015.



Composer and lyricist **DAVID YAZBEK** was interviewed about his work creating the music and lyrics for *THE BAND'S VISIT*.



Photo credit: Andrew Eccles

Here are excerpts from the interview to illuminate the overall experience and selected songs from the production.

### ON CREATING THE SONGS:

“The difference between writing songs for *The Band's Visit* and for most of the other musicals I've done is that these songs feel very personal. The story attracted me from the beginning because it's about the underlying ocean that connects everybody and everything. To me, the most potent metaphor for that is music. I think the most exciting piece of working on this show was working with these world class musicians in this idiom of Arabic music. It's thrilling to have the real musicians onstage, every night, live. Not everything they're playing is written: there are solos, there is improvisation. It makes the show a living thing. We knew that this show had a very special tone to it; a tone unlike any show that we'd worked on or seen before. It made for a beautiful experience.”

### ON SELECTED SONGS: “WELCOME TO NOWHERE”

“At first I thought it was going to be a real challenge to write a



‘welcome to our world’ song about a town where nothing is going on but it immediately presents comic possibilities. What is the sound of Israeli sarcasm?”

### “OMAR SHARIF”

“This Israeli woman feels this deep connection with this Egyptian band leader who she's never met before. She's remembering these wonderful times from her childhood when she'd sit with her mother and listen to the radio and hear this music coming from Egypt and Lebanon.”

### “HALED'S SONG ABOUT LOVE”

“He's a handsome, young Egyptian guy. He loves Chet Baker. He loves Jazz music. What we don't realize until the moment he sings his big song is that he is the spiritual underpinning of the show. He understands what connects people

in love and friendship and that's what the song is about.”

### “ITGARRA”

“We don't know if he's praying. We don't know if this is the voice of loneliness. We don't know if this is the sound of longing. But we wanted it to sound like a lone voice in the desert.”

### “ANSWER ME”

“Answer Me' is the first song I wrote for the show even though it is the last song in the show. What does it sound like when people who've been longing for the borders around them individually, around them as a country, around them as tribal groups, [to] dissolve? What does it sound like when everyone is singing together for the first time?”

# • THE • BAND'S VISIT • PRESSING QUESTIONS •

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1. When the musical opens there is a small misunderstanding that has major consequences. Have you ever experienced a major consequence from a small mistake? What happened?

2. What can we learn from the ways in which the characters in ***THE BAND'S VISIT*** share their personal stories with each other?

3. What do you think of the way that Tewfiq interacts with people? Why do you think he is he so reserved? How does he change?

4. Why do you think Dina arranged for the band to stay in homes in the village? What about her character do you think motivated her to be this generous?

5. Which one of the characters could you relate to the most? Why?

6. What advice would you give Papi for navigating the challenges of his love life?

7. The characters in this musical each have a longing for things to be different. Why do you think that is true?

8. In ***THE BAND'S VISIT***, the two cultures bond over similar interests in music. Why do you think this happens? Why is it so special?

9. Would you like to live in a small town like Bet Hatikva anywhere in the world? Why or why not?

10. The entire progression of the story of ***THE BAND'S VISIT*** happens in the span of one night. How do you think it's possible that so much happens in such a short time?

11. What messages will you take from the ***THE BAND'S VISIT***?

12. If you had the opportunity to speak to one of the characters in ***THE BAND'S VISIT***, who would it be and what would you want to ask them?



**YOUR TASK:** During their discussion in the restaurant, Dina and Tewfiq share movie quotations. One of their favorites is: “A book is a loyal companion always.” Films and novels can have powerful impacts on people’s lives. Examine the meaning of the quotation, then describe some books that had an impact on you.

What do you think the statement “A book is a loyal companion always” means? \_\_\_\_\_

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Think about books that you remember from your early experiences until now. Which of them do you think made good “companions”? (*They don’t necessarily need to be literary—other types of books could have connections.*)

Describe them below:

**BOOK TITLE:** \_\_\_\_\_

**BRIEF SYNOPSIS OR DESCRIPTION:** \_\_\_\_\_

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**WHY IT HAS MEANING FOR YOU:** \_\_\_\_\_

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**BOOK TITLE:** \_\_\_\_\_

**BRIEF SYNOPSIS OR DESCRIPTION:** \_\_\_\_\_

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**WHY IT HAS MEANING FOR YOU:** \_\_\_\_\_

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Discuss your chosen books with classmates. Discover what new books you can explore and what books you may share in common.

CCSS Utilized [Grades 9-12 • Reading: 2 • Writing: 1, 4, 5, 9, 10 • Speaking & Listening 1, 4]

**YOUR TASK:** The English language has absorbed words from many other cultures and languages in its long history. There are many words we use today that are originally from Arabic. These words are called “loanwords” in the sense that they were “loaned” to English from the other language. Explore the loan words listed below and create interesting sentences utilizing them.

**ALCHEMY** ◆ DEFINITION \_\_\_\_\_

SENTENCE: \_\_\_\_\_

\_\_\_\_\_

**CARAVAN** ◆ DEFINITION \_\_\_\_\_

SENTENCE: \_\_\_\_\_

\_\_\_\_\_

**GHOUL** ◆ DEFINITION \_\_\_\_\_

SENTENCE: \_\_\_\_\_

\_\_\_\_\_

**MECCA** ◆ DEFINITION \_\_\_\_\_

SENTENCE: \_\_\_\_\_

\_\_\_\_\_

**TALISMAN** ◆ DEFINITION \_\_\_\_\_

SENTENCE: \_\_\_\_\_

\_\_\_\_\_

**ZENITH** ◆ DEFINITION \_\_\_\_\_

SENTENCE: \_\_\_\_\_

\_\_\_\_\_

**EXTENSION:** Look up loan words from other languages that have found their way into the English language. Which words surprised you? Share these discoveries with your classmates.

CCSS Utilized [*Grades 9-12 • Reading: 4 • Writing: 4, 6, 7, 9, 10 • Speaking & Listening 1, 4*]



**YOUR TASK:** Itzik tells Simon a story about climbing up a tree as a boy. He and his wife, Iris, believe the boy in the story has different reasons for staying in the tree. Analyze the dialogue below and determine what you think the different meanings of the story might be. Devise your own story of a “boy in a tree” and write it up to share with a partner and your classmates.

**ITZIK:** You know, once, when I was child, I miss my own birthday. My mother is make...a party? And while I wait, I climb a tree. And it is so...nice up there. The wind. The sky. I don't want to come down. The whole village is look for me. I don't come. I hear people call my name. I don't answer. I stay all day. I miss my birthday. Maybe, for you, not finish is like this. You are in the tree. You don't want to come down.

What do you think Itzik is suggesting to Simon with his story? \_\_\_\_\_

\_\_\_\_\_

**IRIS:** No. He don't stay up there because it's so nice. He hide in his tree. Because he is afraid of his birthday. Afraid to grow up.

What do you think Iris believes Itzik's story says about him? \_\_\_\_\_

\_\_\_\_\_

What might be another creative reason for a boy to be up in a tree? \_\_\_\_\_

\_\_\_\_\_

Now use your writing skills to create a story that uses the reason above as its central idea. Create an original story that tells the whole story of why the boy ended up in the tree and how/why he came down.

What will your story be about? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Now that you've outlined what the story will be about, write the story. Share your work with others in the class. Read the story to them and see if they can guess how it might end. Listen to your classmate's story as well. Share your stories with the class.

**YOUR TASK:** When Dina asks Tewfiq to say something to her in Arabic, he recites an interesting phrase about the seasons. These creative statements of philosophy, truth, or advice are called “proverbs.” You may know a few already. Examine the proverbs listed below to dive into their meanings. Further your knowledge by investigating proverbs from Arabic, Hebrew, and other languages.

**TEWFIQ'S PROVERB:**

“In wintertime, take an umbrella. In summertime, put a hat on your head. In autumntime, stay at home.”

What do you think this proverb means? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Examine the proverbs below and figure out what you think each one means:

**PROVERB:** “Strike while the iron is hot.”

**MEANING:** \_\_\_\_\_

\_\_\_\_\_

**PROVERB:** “Beauty is in the eye of the beholder.”

**MEANING:** \_\_\_\_\_

\_\_\_\_\_

**PROVERB:** “A friend in need is a friend indeed.”

**MEANING:** \_\_\_\_\_

\_\_\_\_\_

Let's look at proverbs from the Arabic and Hebrew languages (hints are provided in the parentheses):

**ARABIC PROVERB:** “He who burns his tongue from soup will blow in yogurt (to cool it).” (*Once burned, twice shy.*)

**MEANING:** \_\_\_\_\_

\_\_\_\_\_

**HEBREW PROVERB:** “Don't look at the jar, but at what's inside it.” (*Don't judge a book by its cover.*)

**MEANING:** \_\_\_\_\_

\_\_\_\_\_

**EXTENSION:** Look up proverbs in other languages and list a few of them and their origins on the back of this paper. Quiz your classmates on their possible meanings.



**YOUR TASK:** In Dina's song "Omar Sharif" she sings about the many exotic things she encountered through experiencing Arab culture and Egyptian culture. This spreading of one culture's elements to another is called "cultural diffusion" and has been happening since civilizations have been in contact with one another. Exchanging cultures can often aid in deeper understanding between people. Examine the selection from "Omar Sharif" below and utilize the questions to guide your examination of cultural diffusion and understanding.

DINA:  
IN BLACK AND WHITE AND BLURRY THROUGH TEARS.  
MY MOTHER AND I WOULD SIT THERE IN A TRANCE.  
HE WAS COOL TO THE MARROW  
THE PHARAOH OF ROMANCE.  
SUNDAY MORNING, OUM KALTHOUM.  
HER VOICE WOULD FILL OUR LIVING ROOM.  
THE SHIP FROM EGYPT, ALWAYS CAME  
SAILING IN ON RADIO WAVES

What are the two ways Dina experienced the exotic Arab and Egyptian cultures in her hometown?

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Look at the ways in which she describes her experiences: How do you think she feels about the exposure to these other cultures?

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Since Israel and Egypt are so close to each other geographically, why do you think the culture was so unfamiliar and exotic to Dina? What kept the cultures "distant"?

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Why do you think it's important for cultural diffusion to happen? What are the benefits?

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Cleopatra by John William Waterhouse  
Via [Wikimedia Commons](#)

Can you think of an area where people live close to each other but don't know very much about each other's cultures? Explain:

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CCSS Literacy in History/Social Studies • Writing 9-12: 1, 2, 4, 6, 7, 8, 9

**YOUR TASK:** The events of *THE BAND'S VISIT* take place after the Camp David Accords were signed. These historic agreements worked toward establishing peace between Egypt and Israel after decades of hostilities. Although part of the beauty of *THE BAND'S VISIT* is how characters transcend cultural differences and conflicts through mutual understanding, knowing the historical context can create a deeper appreciation. Utilize the questions below and your own research to further your knowledge of these historic frameworks.

What were the circumstances in the region that prompted the start of a peace process between these two nations?

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What were the concerns from each side? \_\_\_\_\_

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Menachem Begin, Jimmy Carter and Anwar Sadat at Camp David  
By Bill Fitz-Patrick - photographer via [Wikimedia Commons](https://commons.wikimedia.org/wiki/File:Menachem_Begin,_Jimmy_Carter_and_Anwar_Sadat_at_Camp_David.jpg)

What was eventually agreed upon in the Camp David Accords? \_\_\_\_\_

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What is the legacy of the Camp David Accords almost 40 years later? What is the situation between Egypt and Israel today? \_\_\_\_\_

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On the back of this paper write about how the peace achieved through the Camp David Accords allows the events of *THE BAND'S VISIT* to occur. What would've happened if there wasn't a peace negotiated between these two countries?



**YOUR TASK:** Although much is revealed by what a character says, actors also convey a great deal about a character through physicality—how a character moves and interacts physically. Examine the stage directions from the production below, then work with your classmates in trios to utilize the distinct physicality suggested and your own physical impressions of the characters to bring the scene to life.

Take a careful look at the brief character descriptions for each character (see page 4 of this guide) and write your initial impressions about each character's posture, movement, and gestures:

**JULIA:** \_\_\_\_\_

**PAPI:** \_\_\_\_\_

**HALED:** \_\_\_\_\_

Now look at the stage directions below. The scene involves Julia and Papi who are on a disastrous blind date while Haled is trying to use his romantic experience to help Papi connect with Julia. Find partners to work with and act out the scene using the physical moves described and your own impressions of the characters. Work on the interactions until they feel right. Try switching roles and replaying the scene a few times.

*(PAPI goes to sit next to JULIA. He does nothing. HALED sighs and sits next to PAPI, and pulls out a handkerchief, and offers it to PAPI. Understanding, PAPI takes the handkerchief and offers it to JULIA. She takes it and wipes her eyes. PAPI looks to HALED again. HALED pulls out a small bottle of alcohol and hands it to PAPI. PAPI sits next to JULIA and gives her the bottle. She drinks. PAPI offers the bottle back to HALED who indicates that, first, PAPI should drink too. He does. Then PAPI gives the bottle back and looks to HALED again. HALED takes a sip himself, puts the bottle away, and sits next to PAPI. He puts a hand on PAPI'S knee. PAPI puts a hand on JULIA'S knee. JULIA puts her hand on PAPI'S hand. PAPI looks at HALED. HALED leans in, demonstratively. PAPI is confused, then gets it, turns to JULIA and kisses her.)*

What did you discover about character physicality from working through the scene with your partners? \_\_\_\_\_

\_\_\_\_\_

What might physical characterization reveal about a character that words cannot? \_\_\_\_\_

\_\_\_\_\_

**YOUR TASK:** Theatrical productions contain rich dialogue between characters, but there are often moments of silence and stillness in a production that may also carry meaning. These are sometimes marked in the script as a “moment” or a “beat.” In *THE BAND'S VISIT*, there are often moments of quiet tension between band members, moments of strained emotion between characters, and moments of confusion between cultures. Explore the moments you remember from the production to discover the deeper meaning conveyed.

## **BAND MEMBER TENSION**

CHARACTERS INVOLVED: \_\_\_\_\_

DESCRIBE THE MOMENT: \_\_\_\_\_

What is the meaning conveyed even though no words are spoken: \_\_\_\_\_

## **STRAINED EMOTIONS**

CHARACTERS INVOLVED: \_\_\_\_\_

DESCRIBE THE MOMENT: \_\_\_\_\_

What is the meaning conveyed even though no words are spoken: \_\_\_\_\_

## **CULTURAL CONFUSION**

CHARACTERS INVOLVED: \_\_\_\_\_

DESCRIBE THE MOMENT: \_\_\_\_\_

What is the meaning conveyed even though no words are spoken: \_\_\_\_\_

## **A MOMENT FROM YOUR OWN ACTING EXPERIENCE**

CHARACTERS INVOLVED: \_\_\_\_\_

DESCRIBE THE MOMENT: \_\_\_\_\_

What is the meaning conveyed even though no words are spoken: \_\_\_\_\_



**YOUR TASK:** Dina dreamily explains to Tewfiq how listening to Arab and Egyptian music transported her to another world. Music can often suggest a mood or even a location with the arrangement and sequence of notes. The harmonic minor scale is a specific sequence of notes that is similar to some middle eastern scales. Explore the scale and its relationship to other scales below and try crafting your own composition.

To create a harmonic minor scale, take the natural minor scale and raise the 7th scale degree a ½ step:

### C MAJOR SCALE:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1

### C NATURAL MINOR SCALE:

C	D	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>b</sup>	C
1	2	3	4	5	6	7	1

### C HARMONIC MINOR SCALE:

C	D	E <sup>b</sup>	F	G	A <sup>b</sup>	B	C
1	2	3	4	5	6	7	1

Work through the harmonic minor scale to get a sense of the unique mood or feeling it suggests. Look at the A natural minor scale below and fill in the appropriate notes to create an A harmonic minor scale:

### A NATURAL MINOR SCALE:

A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	1

### A HARMONIC MINOR SCALE:

1	2	3	4	5	6	7	1

Use the back of this paper to work through some other harmonic minor scales. Create your own melodies. Share your discoveries with the class.

**YOUR TASK:** Simon and Itzik have an interesting discussion about the concerto Simon has begun and has yet to finish. Research the history of the concerto and discover the unique elements incorporated into famous concertos. Utilize this information as inspiration to brainstorm some ideas for your own concerto.

**CONCERTO DEFINITION:** \_\_\_\_\_

\_\_\_\_\_

Research Sources:

**FAMOUS CONCERTO:** \_\_\_\_\_

COMPOSER(S): \_\_\_\_\_

DESCRIPTION: \_\_\_\_\_

\_\_\_\_\_

**FAMOUS CONCERTO:** \_\_\_\_\_

COMPOSER(S): \_\_\_\_\_

DESCRIPTION: \_\_\_\_\_

\_\_\_\_\_

**FAMOUS CONCERTO:** \_\_\_\_\_

COMPOSER(S): \_\_\_\_\_

DESCRIPTION: \_\_\_\_\_

\_\_\_\_\_

What instrument or group of instruments would you include in your concerto? Why? \_\_\_\_\_

\_\_\_\_\_

What might the title be? \_\_\_\_\_

Describe the structure and themes your concerto would include: \_\_\_\_\_

\_\_\_\_\_

Try utilizing your work with the harmonic minor scale to create a 4 measure theme for your concerto.



## THE PRODUCTION

### WEB

OFFICIAL BROADWAY SITE: <http://thebandsvisitmusical.com/>

### VIDEO

YOUTUBE CHANNEL: <https://tinyurl.com/youtube-thebandsvisit>

### SOCIAL MEDIA

TWITTER: <https://twitter.com/thebandsvisit>

INSTAGRAM: <https://www.instagram.com/thebandsvisit/>

FACEBOOK: <https://www.facebook.com/TheBandsVisit/>

## FURTHER CONNECTIONS

COMPOSER & LYRICIST DAVID YAZBEK: <http://davidyazbek.com/>