





## BACKGROUND NOTES ABOUT THE DOCUDRAMA & JACK KAMAIKO

This production is dedicated to the memory of Jack Kamaiko who died tragically and unexpectedly in 1986. This docudrama was originally created for and presented at the Bertha Capen Reynolds Centennial Conference held at Smith College in June 1985. The conference itself was convened and coordinated by Jack Kamaiko, social worker, college professor, administrator of social programs and, for many years, director of camps for children, adolescents and older adults.

Jack was introduced to Bertha Reynolds by Frank Bancroft, editor of Social Work Today and regional director of the United Seamen Service. Jack subsequently worked with her as a fellow staff member of the USS. Later, he was instrumental in enabling Bertha to present her ideas as guest lecturer at schools of social work. In 1973, he chaired a committee of the NYC chapter of NASW and six deans of schools of social work to organize a convocation for recent graduates honoring Bertha Reynolds as a role model.

During the initial phases of the planning the centennial, there was a general desire to present Bertha herself . . . speaking her own words if possible. Amidst general agreement that her published works are among the most readable in social work literature, David Drucker suggested the current format of a one-woman play. It was decided to present Bertha's own voice from her letters, nearly all from her retirement/exile. The writing of her autobiography, An Uncharted Journey, accomplished during this period, became the central theme. David Drucker developed a rich collage of Bertha's letters. Shura Saul helped to reformulate it as a play script. All efforts were directed toward maintaining the integrity and flow of thought which David had so lovingly developed. Finally, Margaret Draper brought Bertha to life through her professional theatre talents.

Jack was a prime mover in the entire process, through all stages of writing and production. His enthusiasm and cooperation were unflagging. Somewhere a Door Blew Shut was first produced on the opening night of the Bertha Capen Reynolds Centennial Conference on June 28, 1985. Tonight's performance is dedicated to the memory of Jack Kamaiko.

THE SMITH COLLEGE  
SCHOOL FOR SOCIAL WORK

presents

MARGARET DRAPER

as

BERTHA CAPEN REYNOLDS

in

## SOMEWHERE A DOOR BLEW SHUT: LETTERS FROM EXILE

### A Docudrama

From the letters of Bertha Capen Reynolds

Written by  
David Drucker

Dramatization by  
Shura Saul

Directed by Robert Hyde Wilson  
Produced by Sidney and Shura Saul

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Place: Bertha's Home in  
Stoughton, Massachusetts

Time: Circa 1960

The play is in four scenes  
There will be no intermission

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Theatre 14  
July 21, 1988

Smith College  
Northampton, Massachusetts



## PROGRAM NOTES -- WHO'S WHO

**MARGARET DRAPER** brings to the role of Bertha 35 years of professional acting experience on and off Broadway, on radio and TV. She has played featured roles in The Gambler with Alfred Drake, For Heaven's Sake, Mother! with Molly Picon and Nancy Carroll, and A Minor Adjustment with Billy Redford (among others). She also played innumerable lead roles in such plays as Time of the Cuckoo, Night Must Fall, and Life with Father, as well as productions by Studio One, Kraft Theatre, Theatre Guild of the Air, and TV serials. One of her most satisfying performances was as the lead in Chekov's The Cherry Orchard in an off-Broadway production directed by Yuri Zadavsky of the Mossoviet Theatre in Moscow. She performed and studied with the Michael Chekov Theatre and with the Actors Studio in New York.

**DAVID DRUCKER**, author of the original manuscript, is a native of the United Kingdom and a graduate of the Columbia School of Social Work. He lived in New York until 1961, then taught in the United Kingdom and worked in Asia for the United Nations for 15 years. He has adapted the Reynolds principles of social work to his own teaching, writing and world wide efforts. He has worked in many countries in the third world to help improve their quality of life and has authored a number of publications describing his work.

**SHURA SAUL** joined David Drucker in the final stages of the writing to edit the original, rich, overlong manuscript into an effective dramatic script. She has since worked closely with Margaret Draper on rewriting and with Sidney Saul on production. A social worker, gerontologist and teacher in the U.S. and abroad, Shura has authored many professional publications as well as plays, poems and books -- including a biography of Sophia Moses Robison, also a famous woman in social work.

**SIDNEY SAUL**, social worker, psychotherapist, gerontologist and co-producer of this performance, is responsible for many kinds of technical assistance and help in detail that often goes unnoticed but without which this production could not be realized.

**RACHEL LEVINE**, student, colleague and close friend of Bertha Reynolds, is the executrix of her literary estate. This Docudrama has been written and produced with her permission.

## ABOUT BERTHA CAPEN REYNOLDS (1885-1978)

Following her college graduation, Bertha Reynolds taught in the high school department of Atlanta University. She received her BS degree from Simmons College in 1914. From 1924 to 1937, she was the Associate Director of the Smith College School for Social Work. Bertha was an outspoken woman of original and controversial ideas. Her firm commitment to the philosophy that social work is integrally related to social justice, social responsibility and the power structure of society as a whole led to her isolation from the profession and early retirement in 1948.

Her forced retirement brought her back to Stoughton to share her homestead with her brother Frank. She resumed membership in the United Methodist Church because, she said, this was the only place where she found concern for helping the poor people and the social contacts she needed.

Reynolds conceptualized her views in her practice and teaching, in her many professional publications and in four significant books. At Smith, she experimented with educational and teaching models which are explored, among others, in her book Learning and Teaching in Social Work. Her dedication to the rights of clients and to their active participation on their own behalf is explained in Between Client and Community. Her work with merchant seamen and their families during World War II in the new social service program of the Maritime Workers Union is described in Social Work and Social Living. Her fascinating autobiography, An Uncharted Journey, details her process of integrating her philosophy of truth, wholeness, relatedness of existence and her acceptance of Marxist theory within her humanitarianism. Her remarkable contributions to humanitarianism are recognized again tonight at the 70th Anniversary of the Smith College School for Social Work.

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Special thanks are due to Dr. Ann Hartman, Dean of the School for Social Work for bringing this production to its 70th Anniversary celebration and to Irene Martin and Louise Mold of the Department of Alumni Affairs for all their help.



## ABOUT THE DOCUDRAMA

During the initial phases of planning the Bertha Reynolds centenary programs, there was a general desire to present Bertha herself ... speaking her own words if possible. Amidst general agreement that Bertha's published works are among the most readable in social work literature, and inspired by Henry Fonda's one-man play about Clarence Darrow, David Drucker suggested that a one-woman play might be the most suitable vehicle. As happens in committees, the reward for proposing work is to be landed with it. And so it was for David. Joan Goldstein became an immediate champion and assistant to this project. She and Rachel Levine directed attention to Bertha's letters and David was soon inundated in mountains of material, much of it in Bertha's own hand. Great collections of clippings from these letters were assembled, reassembled, compiled, stapled and scotch-taped for continuity. The typing and photocopying was done at the Neighborhood Cleaners Association, no mean contribution to this gigantic project!

It soon proved impossible to write a brief presentation of 93 years of active living that would include, also, the background and ephemera of those times. The committee was asked for help ... Marilyn Raab and Dick Greenspan (of the BCR Committee) responded and the Docudrama Group was formed to help focus the work. Major characteristics of the group's deliberations were truly excellent food, animated talk and occasional dissent in a variety of settings from a Riverside Drive apartment, a Soho loft, a Westchester suburb, a Long Island vacation home to a peninsula in South Wales. The format was decided upon - Bertha's own voice from her letters, nearly all from her retirement/exile. The writing of her autobiography "The Uncharted Journey" would give it a central theme. When a title was required, the "Letters from Exile" emerged after the usual committee process of heated debate and collaborative thinking.

This Saga extended for well over a year, during which David was called overseas and to Asia on a range of assignments. Meanwhile, the docudrama grew longer and longer, influenced, perhaps, by the Asian tradition in which all-night performances are not uncommon! Shura Saul was called to the rescue. She skillfully trimmed and trimmed. Many beautiful passages and valuable sections had to be cut. But every effort was made to maintain the hard-won integrity and flow of thought which had been so lovingly developed. In the final months, David was again uprooted and left the U.S. There was another flurry of well-intentioned assaults upon the manuscript.

As expected, Margaret Draper's appearance occasioned further meetings and more editing for dramatic validity. It is hoped that David Drucker's initial undertaking has been preserved ... the fascinating task of winnowing out of the bountiful harvest of Bertha's letters some of the ideas, the lights and shadows that would shape a three dimensional portrait of Bertha herself.

It is hoped, too, that the premiere performance of this docudrama will herald a future for Bertha's image - and for her contributions to a growing body of thought and action in service and caring for people.

DAVID DRUCKER and SHURA SAUL

THE BERTHA C. REYNOLDS CENTENNIAL COMMITTEE  
PRESENTS

### "SOMEWHERE A DOOR BLEW SHUT: LETTERS FROM EXILE"

A DOCUDRAMA BASED ON THE LETTERS OF BERTHA CAPEN REYNOLDS  
1885-1978

Written by:

DAVID DRUCKER





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"SOMEWHERE A DOOR BLEW SHUT: LETTERS FROM EXILE"

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1885-1978



Performed by:  
Margaret Draper

Written by:  
DAVID DRUCKER

Assisted by:  
JOAN GOLDSTEIN  
RICHARD GREENSPAN  
MARILYN RAAB  
SHURA SAUL



MARGARET DRAPER brings to the role of Bertha 25 years of professional acting experience on and off Broadway, in stock and repertory theatre, on radio and TV. She has played featured roles in The Gambler, with Alfred Drake, For Heaven's Sake, Mother!, with Molly Picon and Nancy Carroll, and A Minor Adjustmen with Billy Redfield: also innumerable lead roles in such plays as The Cherry Orchard, Time of the Cuckoo, Night must Fall, and Life With Father, among others. Her leads on radio and TV were in productions by Studio One, Kraft Theatre, Theatre Guild of the Air, as well as many TV serials. Most recently she has worked with the Riverside Shakespeare Workshop with members of the Royal Shakespeare Company.

An additional unique qualification for the role of Bertha is Mrs. Draper's own experience as International Representative for the United Seamens Service. In this capacity she has worked in the Far East, Europe and Egypt.

DAVID DRUCKER, AUTHOR OF THE Docudrama, is a friend of Racel Levine and, formerly, her student advisee at the Columbia School of Social Work. He lived in New York until 1961, then taught in the United Kingdom and worked in Asia for the United Nations for 15 years. When he returned to New York in 1982, Rachel referred him to the BCR Committee as the only person she knew "who actually practices what Bertha taught." Jack Kamaiko replied, "Then he certainly belongs on this committee" - and promptly involved David in the committee's deliberations.

JACK KAMAIKO, Convenor and Coordinator of the BCR Centennial programs was introduced to Bertha by Frank Bancroft, editor of Social Work Today and regional director of the United Seamens Service - and worked with her later as a fellow staff member of the USS. As a member of a faculty-student committee at the Wurzweiler School of Social Work, Jack brought Bertha to the school as guest lecturer. In 1973, he chaired a committee (of the NYC Chapter of NASW and six Deans of Schools of Social Work) which organized a convocation for recent graduates honoring Bertha as role-model. Jack, a social worker, administrator and teacher for many years has been a prime mover for the Docudrama Group, working closely in all phases of script writing, editing and the production itself. His enthusiasm and cooperation have been unflagging. He found help whenever needed and ways of levelling to the ground any obstacles that threatened the creative task.

RACHEL LEVINE was the student and close friend of Bertha Reynolds and is the executor of her literary estate. It is with her permission that this Docudrama has been developed and produced. She was field advisor to David Drucker and is the person who referred him to the BCR Centennial Committee.

JOAN GOLDSTEIN JOINED David early in the life of the project to offer her collaboration, suggestions and enthusiastic support. It was she, who with Rachel Levine, directed attention to the boxes of Bertha's letters in the archives of the Sophia Smith Collection. Joan has always been an activist in the field of social work. She is a member of the Radical Alliance of Social Workers and is currently Adjunct Professor at the Westchester Community College. She is the author of a doctoral dissertation for the Wurzweiler School of Social Work, "Bertha C. Reynolds - Gentle Radical" (1981).

MARILYN RAAB AND DICK GREENSPAN, MEMBERS OF THE BCR Centennial Committee, both joined the Docudrama Group in response to David's request for assistance. They have played key roles as initiators of ideas and critical listeners. At one vital point in the process, they organized a "weekend retreat" at their home in Southold, where the group made a number of significant and definitive decisions. Both are social workers. Dick is an advocate for services to the disabled. Marilyn, an alumna of the Smith College School for Social Work, is currently director of a center that serves an at-risk inner city population providing day care, clinical and social services to children aged 2 months to 3 years and to their families.

SHURA SAUL is the latest "comer" to the Docudrama Group. Responding to the request for help in editing the rich, three-hour long script, she was challenged to retain its original depth, beauty, integrity and flow of ideas while, at the same time, keeping it within an effective, dramatic time frame. Together with Margaret Draper and the group, her creative contributions in the last stages of the committee's work and during the few rehearsals, added the final touches that were needed. Shura is a social worker, gerontologist and teacher in the U.S. and abroad. She has written plays, publications, poems and several books - a most recent one is a Biography of Sophia Moses Robison, another famous woman in social work.



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#### THE DOCUDRAMA GROUP EXPRESSES THANKS TO ...

DOROTHY GREEN - Archivist of the Smith College Library who shared her considerable skill in making available mountains of material and information.

CHRISSIE BELL - of Smith College School for Social Work who attended to the many details of the production, too numerous to describe but - oh, so important!

SIDNEY SAUL - for many kinds of technical assistance including lights, camera, music.

EMMAGENE KAMAIKO - who shared, not only her cherished fabric for stage use, but also her kindness, encouragement and patience with phone calls at all hours, convenient or otherwise.

ERIKA DRUCKER - for support, assistance and hospitality.