

shake hands with the devil

Shake Hands with the Devil: Understanding the Phrase and Its Cultural Impact

shake hands with the devil – this phrase immediately conjures images of a risky pact, a dangerous alliance, or a moral compromise. But what does it really mean to "shake hands with the devil"? How did this expression come into popular use, and why does it continue to resonate in literature, history, and everyday conversation? In this article, we'll explore the origins, interpretations, and cultural significance of the phrase, while also delving into notable works and real-life contexts where "shake hands with the devil" has taken on powerful meanings.

The Origins and Meaning of "Shake Hands with the Devil"

The phrase "shake hands with the devil" is a metaphorical expression that evokes the idea of making a deal or alliance with a malevolent force. It suggests entering into an agreement that is morally questionable or dangerous, often with consequences that may come back to haunt the individual involved.

Historical Roots and Literary Background

The concept of making deals with the devil is deeply rooted in folklore and literary tradition, particularly in Western culture. Stories like the Faust legend, where Dr. Faust bargains his soul for knowledge and power, have popularized the notion of "selling one's soul to the devil." The act of shaking hands symbolizes an agreement or contract, so combining these ideas, "shake hands with the devil" captures the moment of committing to something harmful or unethical for personal gain.

This phrase, however, gained contemporary recognition beyond folklore through works such as Lieutenant-General Roméo Dallaire's memoir, *Shake Hands with the Devil: The Failure of Humanity in Rwanda*. In this context, it reflects the harrowing experience of witnessing atrocity and the moral compromises forced upon individuals in extreme situations.

Figurative Use in Modern Language

Today, "shake hands with the devil" is used metaphorically in various contexts. It might describe:

- A politician making morally questionable compromises to achieve power.
- A businessperson engaging in unethical deals to secure profit.
- An individual confronting their own inner demons or dark impulses.

Understanding this phrase helps us grasp the nuances of moral ambiguity and the consequences of choosing the "lesser evil" in complex situations.

Shake Hands with the Devil in Pop Culture and Media

The phrase has permeated many media forms—from books and documentaries to films and music—making it a powerful symbol of conflict between good and evil, complicity, and survival.

Books and Documentaries

Roméo Dallaire's **Shake Hands with the Devil** stands as one of the most significant works bearing this title. The book is a firsthand account of the Rwandan genocide, where Dallaire, as head of a UN peacekeeping mission, struggled against bureaucratic inertia and political indifference while witnessing unimaginable horrors. The title metaphorically reflects the forced engagement with evil and the failure of the international community to intervene effectively.

This memoir was adapted into a documentary and later a feature film, both of which further popularized the phrase and brought attention to the ethical dilemmas faced during humanitarian crises.

Films and Music

In cinema, "shake hands with the devil" often functions as an evocative theme or title that draws audiences into stories involving betrayal, moral crisis, or intense personal struggles. Films exploring themes of crime, war, or political intrigue frequently use this concept to highlight characters' difficult choices.

Musically, artists and bands have incorporated the phrase into lyrics and album titles to express themes of temptation, inner conflict, or defiance.

Why the Phrase Resonates: Psychological and Moral Dimensions

At its core, "shake hands with the devil" involves a psychological confrontation with difficult choices. It symbolizes the tension between survival, ambition, or necessity and the ethical cost of those decisions.

Facing Moral Ambiguity

Life often presents situations where the "right" choice is unclear or fraught with compromise. The phrase serves as a metaphor for those moments when one must engage with morally questionable forces—whether external circumstances or internal traits—to achieve a goal or simply to survive.

Understanding this can help us empathize with individuals in difficult positions and recognize the complexity of human morality, rather than

reducing actions to black-and-white judgments.

The Human Cost of Compromise

Shaking hands with the devil comes at a price. It often leaves emotional scars, guilt, or a sense of betrayal—both to oneself and to others. The phrase reminds us that even when compromise seems necessary, it carries consequences that shape character and legacy.

Recognizing this human cost encourages a deeper reflection on the values we hold and the boundaries we are willing to cross.

Applying the Concept in Everyday Life

Though the phrase originates in dramatic contexts, its implications extend to everyday decisions and relationships. Understanding the metaphor can provide valuable insights for personal growth and ethical awareness.

Recognizing When You're "Shaking Hands with the Devil"

Sometimes, small compromises in values or integrity can feel like "shaking hands with the devil," especially when pressured by circumstances. Identifying these moments is key to maintaining a clear moral compass. Ask yourself:

- Am I sacrificing my principles for short-term gain?
- Could this decision harm others or myself in the long run?
- Is there an alternative path that aligns better with my values?

Tips for Navigating Ethical Dilemmas

Dealing with moral ambiguity requires courage and clarity. Here are some tips for navigating such challenges:

- **Reflect deeply:** Take time to consider the consequences before making decisions.
- **Seek advice:** Consult trusted friends or mentors who can offer perspective.
- **Set boundaries:** Know your non-negotiables and stick to them.
- **Learn from experience:** Acknowledge past compromises and their impacts to inform future choices.

The Enduring Legacy of "Shake Hands with the Devil"

The phrase "shake hands with the devil" continues to hold a compelling place in language and culture because it speaks to a universal human experience—grappling with temptation, fear, and the complexity of moral choice. Whether in the context of historic tragedies, personal struggles, or societal dilemmas, it reminds us that the line between good and evil is often blurred, and that every handshake with the devil carries a story worth understanding.

By exploring this phrase's rich tapestry of meanings, we gain not only a deeper appreciation of language but also an invitation to examine the ethical dimensions of our own lives with honesty and compassion.

Frequently Asked Questions

What is 'Shake Hands with the Devil' about?

'Shake Hands with the Devil' is a book by Lieutenant-General Roméo Dallaire that recounts his experiences during the Rwandan genocide as the commander of the United Nations peacekeeping force.

Who is Roméo Dallaire?

Roméo Dallaire is a retired Canadian Lieutenant-General and humanitarian known for his role as the commander of UN peacekeepers in Rwanda during the 1994 genocide, which he detailed in 'Shake Hands with the Devil.'

When was 'Shake Hands with the Devil' published?

'Shake Hands with the Devil' was first published in 2003.

Has 'Shake Hands with the Devil' been adapted into other media?

Yes, 'Shake Hands with the Devil' has been adapted into a documentary film in 2004 and a feature film in 2007, both depicting the Rwandan genocide and Dallaire's experiences.

What themes are explored in 'Shake Hands with the Devil'?

The book explores themes such as the horrors of genocide, the failures of international intervention, moral responsibility, and the psychological impact of war on peacekeepers.

Why is 'Shake Hands with the Devil' significant in historical literature?

'Shake Hands with the Devil' provides a first-hand account of the Rwandan

genocide, offering insight into the UN's failure to prevent the massacre and raising awareness about the consequences of inaction in international conflicts.

What challenges did Roméo Dallaire face during the Rwandan genocide?

Dallaire faced challenges such as limited resources, lack of support from the UN and international community, bureaucratic constraints, and the overwhelming scale of violence during the genocide.

How has 'Shake Hands with the Devil' influenced humanitarian and peacekeeping policies?

The book has highlighted the need for stronger international commitment and reform in peacekeeping operations, influencing discussions on early intervention, accountability, and protection of civilians in conflict zones.

Additional Resources

Shake Hands with the Devil: A Critical Exploration of Human Conflict and Moral Ambiguity

shake hands with the devil is a phrase that evokes powerful imagery and complex emotions, often associated with confronting evil or making morally compromising decisions. Beyond its metaphorical use, the term gained significant prominence through various cultural works, most notably the 2003 documentary and book titled "Shake Hands with the Devil," which delves into the harrowing events of the Rwandan genocide. This article undertakes a thorough examination of the phrase's multifaceted implications, its historical context, and the broader themes of morality, complicity, and human conflict that it encapsulates.

The Origins and Cultural Resonance of "Shake Hands with the Devil"

The phrase "shake hands with the devil" traditionally symbolizes a willingness to engage with malevolence or to enter into a pact that compromises one's ethics. It is often used in literary and colloquial settings to describe situations where individuals or groups confront or collaborate with morally reprehensible forces, sometimes out of necessity or coercion.

However, its contemporary cultural resonance is deeply tied to the work of Lieutenant-General Roméo Dallaire, the Canadian commander of the United Nations peacekeeping force during the 1994 Rwandan genocide. His memoir, also titled **Shake Hands with the Devil**, provides a firsthand account of his efforts to prevent mass atrocities and the overwhelming frustration and helplessness he experienced. The title poignantly captures the moral dilemma faced when dealing with perpetrators of violence and the international community's failure to act decisively.

Understanding the Rwandan Genocide Through the Lens of the Phrase

The Rwandan genocide resulted in the massacre of approximately 800,000 people in just 100 days. The events highlighted the catastrophic consequences of ethnic hatred, political manipulation, and international inaction. Dallaire's narrative, both in written and cinematic forms, exposes the complexity of peacekeeping in the face of evil and the psychological toll on those attempting to mediate such conflicts.

The phrase "shake hands with the devil" in this context is not merely metaphorical but a stark reality of negotiating with perpetrators to save lives, often at the cost of moral clarity. This nuanced portrayal challenges simplistic notions of good versus evil and forces reflection on the limits of intervention and the responsibilities of the global community.

Exploring the Themes of Moral Ambiguity and Human Conflict

At its core, "shake hands with the devil" embodies the tension between survival, pragmatism, and ethical integrity. Whether in international politics, personal decisions, or organizational compromises, the phrase captures the uncomfortable reality that choices are seldom purely right or wrong.

The Ethical Dilemmas in Conflict Zones

In conflict zones like Rwanda, peacekeepers and humanitarian workers often face impossible decisions. Engaging with warlords or oppressive regimes might be necessary to facilitate ceasefires or deliver aid. Yet, such engagements risk legitimizing harmful actors or prolonging suffering.

This duality is central to the phrase's meaning. It highlights how actors may have to "shake hands" with entities they abhor to achieve a greater good, raising questions about the boundaries of ethical compromise and the long-term impact of such decisions.

Psychological Impacts on Individuals

The burden of "shaking hands with the devil" extends to the psychological realm. Individuals who engage in morally ambiguous negotiations may experience deep internal conflict, guilt, or trauma. Roméo Dallaire's experiences, as documented in his memoir and the related documentary, underscore the mental health toll on peacekeepers who witness atrocities yet are constrained by political or logistical limitations.

This aspect reveals the human cost behind political decisions and the importance of support systems for those placed in ethically fraught positions.

The Phrase in Modern Discourse and Media

Beyond the historical and moral contexts, "shake hands with the devil" has permeated popular media and discourse, symbolizing various forms of compromise and confrontation with evil.

Literary and Cinematic Representations

The phrase has inspired numerous works that explore themes of corruption, betrayal, and survival. Aside from Dallaire's memoir and the accompanying 2004 documentary film, it appears in novels, films, and music that grapple with human fallibility and the complexity of evil.

Such representations play a crucial role in shaping public understanding of moral ambiguity, emphasizing that evil is not always overt or monolithic but often intertwined with human decisions and societal structures.

Usage in Political and Social Contexts

In political rhetoric, "shake hands with the devil" is sometimes invoked to criticize alliances or negotiations deemed unethical or dangerous. For instance, when governments engage with controversial regimes or controversial policies, critics may argue that they are "shaking hands with the devil," highlighting perceived moral failings.

This usage underscores the phrase's enduring relevance as a powerful metaphor for ethical compromise and the risks involved in such choices.

Analyzing the Pros and Cons of Moral Compromise

While the phrase carries a negative connotation, real-world scenarios often demand nuanced evaluations of when and how to engage with morally questionable actors.

- **Pros of Engagement:** Facilitates dialogue, potential conflict resolution, and humanitarian access; may prevent further violence or loss of life.
- **Cons of Engagement:** Risks legitimizing harmful actors, undermining justice, and causing moral injury to negotiators.

Understanding these trade-offs is essential for policymakers, peacekeepers, and scholars who study conflict resolution and international relations.

Comparative Perspectives

Different conflict situations demonstrate varied outcomes when "shaking hands with the devil." For example, peace negotiations with insurgent groups have

sometimes led to lasting peace (e.g., the Good Friday Agreement in Northern Ireland), whereas in other cases, such compromises have failed or prolonged conflicts.

These comparisons highlight that the phrase encapsulates a spectrum of experiences rather than a single, universal truth.

Conclusion: The Enduring Complexity of "Shake Hands with the Devil"

"Shake hands with the devil" remains a potent expression that captures the intricate dance between morality and pragmatism in human affairs. Whether reflecting on the tragic events of the Rwandan genocide or broader ethical dilemmas in politics and personal life, the phrase invites ongoing reflection on how individuals and societies confront evil.

Its layered meanings and real-world implications ensure that it will continue to resonate in discussions about justice, morality, and human resilience in the face of darkness.

Shake Hands With The Devil

shake hands with the devil: *Shake Hands with the Devil* Dore Schary, Norman Taurog, Eleanore Griffin, William Rankin, 1938

shake hands with the devil: Shake Hands with the Devil Rearden Conner, 2013-10 This is a new release of the original 1934 edition.

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shake hands with the devil: Shake Hands With the Devil Romeo Dallaire, 2009-02-24 On the tenth anniversary of the date that UN peacekeepers landed in Rwanda, Random House Canada is proud to publish the unforgettable first-hand account of the genocide by the man who led the UN mission. Digging deep into shattering memories, General Dallaire has written a powerful story of betrayal, naïveté, racism and international politics. His message is simple and undeniable: "Never again." When Lt-Gen. Roméo Dallaire received the call to serve as force commander of the UN intervention in Rwanda in 1993, he thought he was heading off on a modest and straightforward peacekeeping mission. Thirteen months later he flew home from Africa, broken, disillusioned and suicidal, having witnessed the slaughter of 800,000 Rwandans in only a hundred days. In *Shake Hands with the Devil*, he takes the reader with him on a return voyage into the hell of Rwanda, vividly recreating the events the international community turned its back on. This book is an unsparing eyewitness account of the failure by humanity to stop the genocide, despite timely warnings. Woven through the story of this disastrous mission is Dallaire's own journey from confident Cold Warrior, to devastated UN commander, to retired general engaged in a painful struggle to find a measure of peace, reconciliation and hope. This book is General Dallaire's personal account of his conversion from a man certain of his worth and secure in his assumptions to a man conscious of his own weaknesses and failures and critical of the institutions he'd relied on. It might not sit easily with standard ideas of military leadership, but understanding what happened to General Dallaire and his mission to Rwanda is crucial to understanding the moral minefields our peacekeepers are forced to negotiate when we ask them to step into the world's dirty wars. Excerpt from *Shake Hands with the Devil* My story is not a strictly military account nor a clinical, academic

study of the breakdown of Rwanda. It is not a simplistic indictment of the many failures of the UN as a force for peace in the world. It is not a story of heroes and villains, although such a work could easily be written. This book is a cri de coeur for the slaughtered thousands, a tribute to the souls hacked apart by machetes because of their supposed difference from those who sought to hang on to power. . . . This book is the account of a few humans who were entrusted with the role of helping others taste the fruits of peace. Instead, we watched as the devil took control of paradise on earth and fed on the blood of the people we were supposed to protect.

shake hands with the devil: Shake Hands with the Devil: The Failure of Humanity in Rwanda Roméo Dallaire, 2003

shake hands with the devil: Shake Hands with the Devil Roméo Dallaire, Brent Beardsley, 2004 A Canadian general and former U.N. peacekeeper gives a first-person account of the genocide in Rwanda, telling how he and his men managed to rescue thousands of people despite the orgy of bloodletting that was erupting all around them.

shake hands with the devil: Never Shake Hands with the Devil Mary O'Malley, 1990

shake hands with the devil: A Thousand Hills Stephen Kinzer, 2009-05-04 A Thousand Hills: Rwanda's Rebirth and the Man Who Dreamed It is the story of Paul Kagame, a refugee who, after a generation of exile, found his way home. Learn about President Kagame, who strives to make Rwanda the first middle-income country in Africa, in a single generation. In this adventurous tale, learn about Kagame's early fascination with Che Guevara and James Bond, his years as an intelligence agent, his training in Cuba and the United States, the way he built his secret rebel army, his bloody rebellion, and his outsized ambitions for Rwanda.

shake hands with the devil: Satan the Devil, Walks the Earth as a Human Being, a Person! Donald Evans, 2022-08-05 Satan is a man who walks and lives among us as a real person, yet a spirit appearing as a real person or human being! Only God can identify Satan in human form, also demons; those spirit persons without bodies do not possess transitional power as Satan. Demons cannot materialize, although they need human bodies to enter to perform their operation in the world. Demons are real spirit persons with all human characteristics. Demons, now spirit persons, articulate as well as any human being internally and externally in or out of the human body! Let no one fool you; even though Satan and demons are defeated foes, they still possess great power of influence over the world population because of human ignorance and lack of knowledge. They see and hear everything we do and speak. They are with us and in your presence at this very moment spiritually or physically or both. Demon spirits are assigned to us individually, forever lasting, including myself twenty-four hours a day! People, I stated earlier that they are spirited persons without bodies in search of human bodies to dwell in to perform the works of the devil. Once they enter human bodies, only the name of Jesus Christ and prayers can cast demons out or drive them out of whom they possess! These spirit persons, now demons, that has entered and possessed human bodies as their own are causing people to act violently, committing and performing acts never before committed. It can't be expressed strong enough the reality of demon spirits are observing, waiting in the Earth's atmosphere for the opportunity to enter and possess human bodies to use as their own! This is for the world! All mankind are under their invisible attack, every man, woman, or child. Yes, children of all ages are vulnerable of demon possession. The spirit world does discriminate in age nor race nor people of color. All are vulnerable! There isn't a person, dead or alive, that Satan or demons, those spirit persons, have not gone against spiritually or physically or attempted to enter by the power of the devil into the flesh of mankind, which many already has entered. Multitudes have no knowledge of their possession. Satan's spirit enters a person's body, sitting in the presence of Jesus Christ, the King of kings and Lord of lords; imagine what his spirit person is doing to those that are lost in the world. Believe me, he isn't alone when he came to steal, kill, or destroy by any means. In this book, Satan the Devil Walks the Earth as a Human Being!, You'll discover how these spirit persons, now demons, perform once they enter human bodies; also, you'll discover how these spirit persons, now demons, enter human bodies even my own of nearly forty years, without my knowledge they were in me. Also, you'll discover today more people are depressed, obsessed,

oppressed, or possessed, or under some kind of demonic power of influence and control than ever before, including Christians, believers, nonbelievers, atheists, agnostics, Muslims, and all other religions throughout the entire world!

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shake hands with the devil: Empire Films and the Crisis of Colonialism, 1946-1959 Jon Cowans, 2015-05-15 The first transnational history of cinema's role in decolonization. Using popular cinema from the United States, Britain, and France, Empire Films and the Crisis of Colonialism, 1946-1959, examines postwar Western attitudes toward colonialism and race relations. Historians have written much about the high politics of decolonization but little about what ordinary citizens thought about losing their empires. Popular cinema provided the main source of images of the colonies, and, according to Jon Cowans in this far-reaching book, films depicting the excesses of empire helped Westerners come to terms with decolonization and even promoted the dismantling of colonialism around the globe. Examining more than one hundred British, French, and American films from the post-World War II era, Cowans concentrates on movies that depict interactions between white colonizers and nonwhite colonial subjects, including sexual and romantic relations. Although certain conservative films eagerly supported colonialism, Cowans argues that the more numerous "liberal colonialist" productions undermined support for key aspects of colonial rule, while a few more provocative films openly favored anticolonial movements and urged "internal decolonization" for people of color in Britain, France, and the United States. Combining new archival research on the films' production with sharp analysis of their imagery and political messages, the book also assesses their reception through box-office figures and newspaper reviews. It examines both high-profile and lesser-known films on overseas colonialism, including *The King and I*, *Bhowani Junction*, and *Island in the Sun*, and tackles treatments of miscegenation and "internal colonialism" that appeared in Westerns and American films like *Pinky* and *Giant*. The first truly transnational history of cinema's role in decolonization, this powerful book weaves a unified historical narrative out of the experiences of three colonial powers in diverse geographic settings.

shake hands with the devil: Cinema and Ireland Kevin Rockett, Luke Gibbons, John Hill, 2014-01-21 This was the first comprehensive study of film production in Ireland from the silent period to the present day, and of representations of Ireland and 'Irishness' in native, British, and American films. It remains an authority on the topic. The book focuses on Irish history and politics to examine the context and significance of such films as *Irish Destiny*, *The Quiet Man*, *Ryan's Daughter*, *Man of Aran*, *Cal*, *The Courier*, and *The Dead*.

shake hands with the devil: Unbecoming Nationalism Helene Vosters, 2019-09-04 Canada's recent sesquicentennial celebrations were the latest in a long, steady progression of Canadian cultural memory projects. *Unbecoming Nationalism* investigates the power of commemorative performances in the production of nationalist narratives. Using "unbecoming" as a theoretical

framework to unsettle or decolonize nationalist narratives, Helene Vosters examines an eclectic range of both state-sponsored social memory projects and counter-memorial projects to reveal and unravel the threads connecting reverential military commemoration, celebratory cultural nationalism, and white settler-colonial nationalism. Vosters brings readings of institutional, aesthetic, and activist performances of Canadian military commemoration, settler-colonial nationalism, and redress into conversation with literature that examines the relationship between memory, violence, and nationalism from the disciplinary arenas of performance studies, Canadian studies, critical race and Indigenous studies, memory studies, and queer and gender studies. In addition to using performance as a theoretical framework, Vosters uses performance to enact a philosophy of praxis and embodied theory.

shake hands with the devil: William Alwyn Ian Johnson, 2005 Ian Johnson's evaluation of Alwyn's film music places his achievement in the context of wider movements within the film industry. William Alwyn was a leading composer of British film music in the 1940s and '50s, a time when the British film industry was at its peak. His scores ranged from documentaries to almost 80 full-length feature films, including classics such as *Fires were Started*, *Desert Victory*, *Odd Man Out*, *The Fallen Idol*, and *The History of Mr Polly*; he was adept at any musical genre, from classical to cartoon slapstick, and in the process worked with legendary directors, including Carol Reed, David Lean, Humphrey Jennings, and Anthony Asquith. Alone with Vaughan Williams he was granted the distinction of a separate title credit; columnists mentioned him alongside Bliss, Bax and Walton. However, as the reputation of the British film industry declined in the 1950s, so musical snobbery against those who were its leading lights became unpleasantly raw. In recent years, however, with sensitive performances of his film and concert music available on CD, this most appealing of composers has enjoyed something of a renaissance. In this long overdue reassessment, Alwyn's films are analysed and put into the context of his biography, the film industry, and of society at large: the author shows in particular this remarkably versatile composer developed a hitherto unrecognised grammar of film music which enhanced every film on which he worked. He also examines his work for war propaganda, radio, and the concert hall. The volume is enhanced by the most complete filmography, discography, and bibliography of the composer's works yet published, as well as listings of his concert and radio music.

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shake hands with the devil: Kingdom Business Spiritual Poetry Vol. 2 Minister Joseph A. Broadway, 2023-09-11 Hello friends, again God has been so gracious to me to allow me to write this fantastic book of spiritual poems to encourage, edified, uplift, inspired and to enlightened you even more than you are already. I am so thankful and grateful to God that words literally escape me from being able to describe the feeling that i'm feeling at this time in my life. God is an Extraordinary God indeed. I never could have imagine again doing anything like this in my wildest of dreams, but God knew that He had a plan for me. and I thank God for His plan. Kingdom Business Spiritual Poetry Volume #2 is a continuation of the first book. It is my prayer and hope that these selected poems will fill you with great joy, enthusiasm, hope, strength, and power to help you reach your purpose driven dreams and aspirations. But most importantly, my prayer is that these poems will allow you to have a even more personal relationship with The Lord Jesus Christ. God is not a traditional God, He is and will forever be a diversified God that will use all manner of communication to compel people to follow Him. Nothing is too hard for the God that I serve and worship. Amen! To God be the Glory,

Honor and Praise, let the church say Amen! Amen! God bless you and enjoy!

shake hands with the devil: Six Plays for Children Aurand Harris, 2014-07-03 Six Plays for Children by Aurand Harris brings together a variety of dramatic forms that have enormously enriched the literature of children's theatre in this country and around the world. These works by this respected children's theatre playwright show Harris's great versatility: in the commedia dell'arte of *Androcles and the Lion*; the musical melodrama *Rags to Riches*; the sober, absurd comedy *Punch and Judy*; the realistic historical drama *Steal Away Home*; the farce *Peck's Bad Boy*; and the musical review *Yankee Doodle*. Each of the six plays exhibits a vital theatricality which is sure to win a child's attention and response. Editor Coleman A. Jennings traces Harris's development as a playwright in a biographical study based on interviews with Harris. This enlightening section treats Harris's philosophy and teaching methods, as well as his creative process.

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