1.- At a crowded 1966 Shabbat service in suburban Detroit, eight-months-pregnant Barbara sits woozy as Rabbi Morris Adler speaks. A young man fires into the ceiling, delivers a furious denunciation, shoots the rabbi and himself. Chaos. Barbara tries to move toward the bimah but is swept out. A later narrator—her cousin—recounts family aftermath: Barbara once defended the shooter and was shouted down; life resumed its ordinary course. Institutions memorialize Adler; privately, Barbara half wishes she carried a “martyr’s baby.”

2.- Witness, memory, and who owns a tragedy. The story juxtaposes sacred space and American violence, suburban ascent and ruptured safety, public commemoration and private desire. It interrogates empathy versus communal policing, women’s embodied experience (hunger, pregnancy) amid spectacle, and the seductive economy of martyrdom. It’s about how official narratives canonize and simplify while individual witnesses seek unruly meaning the community won’t sanction.

3.- 5

4.- A meta-sermon on narration and belonging: the second-person “see her?” frames a counter-history where Barbara’s hunger signals appetite for meaning/status. The temple-as-airplane encodes suburban uplift; the gunshot punctures that myth. The “I’m a doctor” chorus satirizes communal identity performance. Barbara’s urge to approach the shooter reads as a longing to touch narrative power, exposing how communities sanctify some meanings while exiling ambiguous compassion.