

SCALA THEATRE  
CHARLOTTE STREET  
LONDON, W.1

LIMITED SEASON  
OF FOUR PLAYS  
IN YIDDISH

JUNE 8 - JULY 4  
1964

PROGRAMME OF  
ALL FOUR PLAYS

2/6

# POLISH STATE JEWISH THEATRE

(ARTISTIC DIRECTOR: IDA KAMINSKA)

יידישער מלוכה - טעאטער פון פוילן



COVER PICTURE

Chevel Buzgan as BENJOMIN and M. Shweilich as SENDER

*Finale in Serkele*





# SCALA THEATRE

CHARLOTTE STREET, W.1

Managing Director: D. A. ABRAHAMS

Licensed by the Lord Chamberlain to D. A. ABRAHAMS

General Manager: FRANK C. MARSHALL

BOX OFFICE: MUSEum 5731

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## EXECUTIVE FOR POLISH STATE JEWISH THEATRE

A. BORSDORF

Press Representative: ROSA HEPNER (TAT 9234)

<p>שלמה עטינגער'ס <b>סערקעלע</b> SERKELE By Shlomo Ettinger (adapted by Ida Kaminska) June 8th, 9th, 10th, 11th and 13th</p>	<p>מענדעלע מוכר ספרים'ס <b>קאבצאנסקער טרוימער</b> THE DREAMERS OF KAPTSANSK By Mendele Mocher Seforim (adapted by I. Dogim and M. Shwailich) June 15th, 16th, 17th, 18th and 20th</p>
<p>שלום עליכס'ס <b>טביה דער מילכיגער</b> TEVYE DER MILCHIGER By Sholem Aleichem (adapted by Chevel Buzgan) June 22nd, 23rd, 24th, 25th and 27th</p>	<p>יעקב גארדינ'ס <b>אָן אַ היים</b> UPROOTED By Jacob Gordin June 29th, 30th, July 1st, 2nd and 4th</p>

## FOR THE POLISH STATE JEWISH THEATRE

Stage Manager: Mieczyslaw Bram ; Lighting: Abran Czarka ; Wigs: Anna Blaszczyk ;

Administration: Eugenia Lanterpacht-Blumenfeld ; Wardrobe: G. Patek and A. Bielski

Scenery and costumes made in the Polish State Jewish Theatre's Workshops in Warsaw.

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For Scala Theatre: Acting Manager, MURIEL STEET

First-Aid facilities in this Theatre are provided by St. John Ambulance members, who give their services voluntarily.

PUBLIC TELEPHONE. There is a Public Telephone in the Foyer.

Nearest Tube Station: Goodge Street.

The management reserve the right to refuse admission to this theatre, and to change, vary or omit, without previous notice, any item of the programme.

In accordance with the requirements of the Lord Chamberlain: 1—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2—All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction. 3—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4—The safety curtain must be lowered and raised in the presence of each audience.





Ida Kaminska as BATHSHEVA (in "Uprooted")



# A Century of Yiddish Drama

**T**HE POLISH STATE JEWISH THEATRE, visiting London for the third time, marks this year the 15th anniversary of its existence. When, in 1949, the Polish Government conferred on it the title of "State Theatre" it was done both in recognition of the artistic merits and achievements of the Yiddish theatre, under direction of Ida Kaminska, and to encourage the revival of Yiddish culture in Poland, after the devastation of the Second World War and the terrible losses Polish and European Jews had suffered as a result of the war and of Nazi occupation. It was a challenge to the pitiful remnant of Polish Jewry to live up to the great cultural tradition of the pre-war years.

In spite of the greatly reduced number of Jews who remained in, or returned to, Poland after the war, the Yiddish Theatre took new roots. It established not only a link with the best theatrical tradition of the past, but developed new ties with Jews in other countries through its frequent tours abroad. In recent years the Theatre played to enthusiastic audiences in France, Belgium, Holland, Israel, Germany, Austria, and in this country. Over the years it has performed 83 plays in the original Yiddish or in translations from other languages (Polish, Russian, German, English, Spanish, French, Hebrew, etc.).

The four plays presented during this present limited season belong to the classical repertoire of Yiddish plays. The first of these, *Serkele*, by Shlomo Ettinger (1799-1855), written as far back as 1830, is considered to be the first full-length play in Yiddish ever written. It was not performed before 1862, and then only by an amateur group of students at the Rabbinical Seminary of Zhitomir, in the Ukraine, with Abraham Goldfaden in the title role. (Of course, women performers were unheard-of in those early days). Since Goldfaden founded the first professional Yiddish theatrical company (Jassy, 1876), this, his first appearance on the stage, may be said to mark the beginning of his own career and thereby of the modern Yiddish Theatre.

*The Dreamers of Kaptansk* and *Tevey Der Milchiger* are dramatisations and adaptations of stories by Mendele Mocher Seforim (1836-1917) and Sholem Aleichem (1859-1916), respectively, the great Yiddish classics who, with Y.L. Peretz, are the real "Founding Fathers" of modern Yiddish literature. Mendele, the "Grandfather", wrote in Hebrew before he turned to writing in Yiddish, and it is exactly one hundred years since his first story in Yiddish was published—another remarkable date in the calendar of Yiddish literature. Neither of the two wrote plays (Sholem Aleichem left behind the draft of a play), but their prose is full of drama and sparkling with life. "The Dreamers" combine characters and motifs from several of Mendele's works, while "Tevey" is based on this one, unique character. (In the original he tells his own life-story to the author).

Finally, Jacob Gordin's *Uprooted* (in the original, "Without a Home") belongs to a later period, and is one of two plays by this author dealing with an Ameri-

can Jewish theme, though his total output comprises some 70 plays, including adaptation from the European and World Theatre ("The Jewish King Lear", etc.). Jacob Gordin (1853-1909), before his emigration to the United States in 1891, wrote mainly in Russian, participated in the Populist Movement, was captivated by the so-called "Bibletzy" (Evangelical Bible Brotherhood) and himself founded a Jewish counterpart to it. For three years he lived as a peasant in accordance with Tolstoyan ideas, which he hoped to follow in his American exile, but failed to do so. Instead he became a reformer of the Yiddish stage, introducing contemporary themes, real life characters in place of the dominant stage figures taken from Bible and Folklore, and straight drama instead of musical melodrama. In this he was the fore-runner of a whole generation of Yiddish playwrights who provided the repertoire of the Kaminska Theatre in Warsaw in the inter-war years, (founded by Esther Rachel Kaminska, the mother of Ida Kaminska), the Maurice Schwartz Art Theatre in New York, and others.

To modern audiences the themes and their treatment in these early Yiddish plays may appear somewhat naive and remote, but we should always remember that they reflect the lives and times of a people rooted in a long tradition of suffering and segregation, but also of hopes and dreams. They were real people, and though the world in which they moved is gone, they, the people, remained. Benjomin (in "The Dreamers") is still on his way to the country of justice and happiness, though he has since changed his name and has, perhaps, also renamed the country of his dreams. And Tevey, in spite of all he has gone through, has still retained his faith in the future and a better life.

Jacob Sonntag

## The Plays

**1. SERKELE.** Comedy in two acts (four scenes), by Shlomo Ettinger, Adapted and produced by Ida Kaminska. Words and music of First Interlude by Abraham Goldfaden. Words of the Second Interlude by Moshe Broderon, music by Israel Shayevitch. Other musical illustrations based on popular tunes by the "Broder Singers." Decor: Marian Stanczak.

**2. THE DREAMERS OF KAPTANSK.** Lyrical Comedy in three acts (12 scenes) based on stories by Mendele Mocher Seforim. Adapted for the stage by I. Dogim and M. Shweilich. Produced by Chevel Buzgan and Henryk Zeisel. Decor by Henryk Zeisel. Music by Arthur Rivier. Choreography: K. Latowicz.

**3. TEVEY DER MILCHIGER.** Play in four acts (13 scenes) by Sholem Aleichem Adapted and produced by Chevel Buzgan. Decor: Edward Grajewski. Music by Seweryn Berezowski.

**4. UPROOTED ("Without a Home").** Play in four acts by Jacob Gordin. Produced by Ida Kaminska. Decor by Marian Stanczak.



*A Comedy in two acts (four scenes) by Shlomo Ettinger*

**ACT ONE Scene One.** At the house of the Danzigers. Chaim, the butler, is in love with Chava, the maid, and tries to attract her attention, but she only laughs at him. In his excitement he overturns the mirror. This brings Serkele, the mistress of the house, on to the scene. She scolds the couple, and sends Chaim off to call Redlich, a young doctor, to her bedside. Meanwhile Yohanan, the matchmaker, arrives; he proposes marriage between Freida, the Danzigers' daughter, and Handler, a rich merchant. Serkele wants to be assured of the latter's finances. We learn that Hinde, her niece, had been left in her charge, and considers her a burden, although her father (Serkele's brother) had also left her all his money. He is presumed dead, but there is some

**ACT TWO Scene One.** The same room. Serkele, who suspects Marcus to be the thief, has called Gabriel and Yohanan to help in the investigation. Escorted by a Jewish militiaman, Marcus is brought in. He is ready to swear in the Synagogue that he is innocent. Hinde is made to tell all she knows about Marcus. She is sure that he had not stolen the casket.

**INTERLUDE II.** Chava addresses the audience with a song, accompanying the *Dance of the Snuff-Box*.

**Scene Two.** At the Inn of Shmelke Trainiks. Enters a stranger who, it turns out, is David Gutherz, Hinde's father. The Innkeeper, a "Litvak", at first does not trust him, but when the stranger shows him his purse, they get friendly and sit down for a drink. We learn that he

THE CAST

(Characters in order of appearance)

The Author - - - -	- Julius Berger	Reb Moishe Danziger - - -	- Isaac Dogim
Chaim, a servant - - -	- Karol Latowicz	Rachmiel, Handler's servant - - -	- Josef Retik
Serkele - - - -	- Ida Kaminska	Gabriel Handler - - -	- Marian Melman
Chava, the maid servant - - -	- Ruth Kaminska	Marcus Redlich - - -	- Julius Berger
Yohanan, a matchmaker - - -	- Herman Lercher	Beadles - - -	- M. Sokolover, M. Rypin
Freida-Altele,		David Gutherz - - -	- Seweryn Dalecki
Serkele's daughter -	- Ruth Tarn-Kowalska	Shmelke Trainiks - - -	- Michael Shweilich
Doctor - - - -	- Samuel Rettig	Berl } Innkeeper's servants -	- Marian Rudenski
Hinde, Serkele's niece - - -	- Ella Lotenberg	Feivel }	- Shimon Shurmiej

CHARACTERS IN THE INTERLUDE: Karol Latowicz, Ruth Kaminska, Marian Rudenski, Shimon Shurmiej.

*Time: the beginning of the 19th century. Place: Lwow, Eastern Galicia.*

uncertainty about it, Chaim returns with the news that the young Doctor (Redlich), who is in love with Hinde, refused to come and so he had called an old Doctor.

**INTERLUDE I.** A descendant of an aristocratic family tells of his ancestors of rabbis and other quite exceptional men. His deaf "gabei" (secretary) imitates him.

**Scene Two.** After a good dinner, Gabriel Handler relaxes in an armchair. So far, everything went all right but he still doesn't know where he could get the securities he was to deposit. Serkele and her family are asleep. Chaim, the butler, asks his future master for advice on how he could win over Chava. He also tells him of a casket full of jewellery, which Serkele keeps in her bedroom. Sending Chaim away, Gabriel slips into the bedroom and returns with the casket. Meanwhile Marcus Redlich, the young doctor-student, arrives. He is happy to see Hinde and tells her: "Your presence is more precious to me than all the pearls and diamonds." Enters Serkele. She is disgusted with the young lovers, and says so to Gabriel, who had come back to ask to see Freida. He gives her a beautiful ring. Freida now turns to her mother with a request to reciprocate the gift. Serkele leaves the room to look for her jewellery and discovers the theft.

was born in Vilna but his father had brought him later to Lwow, where he married. His wife had died young, leaving him a daughter. On his part Trainiks tells the stranger that he would like to marry the Danzigers' daughter, but they consider him to be of a lower status. Enters Gabriel Handler. Seeing the stranger, he offers him some of Serkele's jewellery for sale. Gutherz recognises a medallion with his late wife's portrait.

Enter Marcus and Hinde, escorted by the Jewish militiaman, on their way to be handed over to the police. They are followed by Chaim and Chava, crying bitterly. Chava recognises in the fainted man Hinde's father. Great commotion. The girls tell the old man the whole story. Gutherz realises that the jewellery offered him by Handler was stolen from Serkele. Handler admits the theft and accuses Serkele of having faked Gutherz's testament, which she kept in the casket together with the jewellery. Serkele is summoned to the scene. She apologises for what she had done, thinking that her brother was dead. All ends well.

**EPILOGUE.** The author (the actor who plays Marcus) addresses a last word to the audience. "If you found out something in the play about yourself, change your character, improve yourself and be grateful to the author and the actors, who made you do it."





▲ A Scene from the Second Act



▲ GABRIEL HANDLER (Marian Melman) and FREIDA (Ruth Taru-Kowalska)

I  
**SERKELE**

Interlude I ('The Song of the Ancestors') ▶



▼ HINDE (Ella Lottenberg), MARCUS (Julius Berger) and SERKELE (Ida Kaminska)

▼ CHAIM (Karol Latowicz) and SERKELE (Ida Kaminska)





*A Lyrical Comedy in three acts (12 scenes) based on works by  
Mendele Mocher Seforim*

**ACT ONE** *Kaptansk—a little Jewish town in the Ukraine, at the beginning of the last century, a kind of "Beggarsville", full of misery and poverty.*

Fishke, the Lame, rings his bell, calling the people to the bath-house, if they wish to have a great and cheap pleasure. Chaikel, Teveye and Itzik speak excitedly about the town's meeting, called to fix the price for kosher meat. The town's two rich men—Vargier ("Strangler") and Piavkin ("Sucker")—are quite sure that the meeting will approve their proposals. For what matters to the pious Jews is not the price but the purity of the meat. Blind Bessie tells her husband, Fishke, the Lame, that it would be better for them to leave Kaptansk altogether and go out into the world: as first class cripples, which they are, they could make a fortune.

trousers and overcoat. They are off, on their long journey.

In the forest. They meet beggars and other tramps; among them is Fishke with his blind wife, whom Feiveshke is trying to seduce. Hungry and tired, Benjomin and Sender lie down and fall asleep. Benjomin dreams that he had reached the marvellous country on the other side of the Sambatyon, where he is being given a big reception by the Jewish King Amarkiele, who allocates to him an important part of his Kingdom. Benjomin appoints Sender as his Prime Minister, and both friends enjoy themselves tremendously. Suddenly Sender seems to perceive his wife and wants to run away. Benjomin awakes, calling his friend to make sure that he is still with him.

**THE CAST**

Benjomin - - - -	<i>Chewel Buzgan</i>	Hersh-Ber - - - -	<i>Herman Lercher</i>
Zelda, his wife - - - -	<i>Gitl Shachmeister</i>	Reb Avroom - - - -	<i>Isaac Dogim</i>
Sender - - - -	<i>Michael Shweilich</i>	Hershele - - - -	<i>Marian Rudenski</i>
Chaye Traina, his wife - - - -	<i>Riva Schiller</i>	Feiveshka, "the Red Bastard" - - - -	<i>Herman Lercher</i>
Chaikel - - - -	<i>Shimon Shurmiej</i>	The Villager - - - -	<i>Shimon Shurmiej</i>
Teveye - - - -	<i>Isaac Dogim</i>	Shmulik, Tsarist ex-soldier - - - -	<i>Marian Melman</i>
Itzik - - - -	<i>Marian Rudenski</i>	Officer - - - -	<i>Julius Berger</i>
Isser Vargier - - - -	<i>Marian Melman</i>	King Amarkiele - - - -	<i>Shmuel Rettig</i>
Piavkin - - - -	<i>Shmuel Rettig</i>	Nymph - - - -	<i>Helen Kaut</i>
Fishke, the Lame - - - -	<i>Josef Retik</i>	Reize, innkeeper - - - -	<i>Ella Lotenberg</i>
Basya, his wife - - - -	<i>Miriam Frydman</i>	Akhashtron I - - - -	<i>Marian Rudenski</i>
Shneur-Wolf - - - -	<i>Seweryn Dalecki</i>	Akhashtron II - - - -	<i>Shimon Shurmiej</i>

Crowd, Beggars. Ladies-in-Waiting at the King's Court.

There is great excitement at the meeting. Vargier is requested to produce accounts. But this he cannot do, as he does not keep books. Benjomin tells the meeting of the difficulties and misery of the poor. But he knew of another country, the country of his dreams, where there is justice and happiness. The meeting disperses.

Hershele, an orphan, tells Avroom who is in charge of him, that he is quite alone in the whole world. A passer-by offers to take the boy who, he says, might be a companion to his own young son. Avroom consents.

At Sender's home. Traina, his wife, tells her friend, Zelda, the wife of Benjomin, how a husband should be treated. When Sender arrives, she gives a practical illustration of what she was saying. Benjomin informs Sender that he had decided to leave the country for the country of his dreams, the legendary Sambatyon. Sender is ready to follow him. They are to meet near an old windmill, early next morning.

**ACT TWO** Near the windmill. Benjomin is waiting for his friend, but instead of Sender he sees a woman approaching. Thinking that it is his wife, he wants to run away. It turns out to be Sender all right, dressed in women's clothes because his wife had hidden his

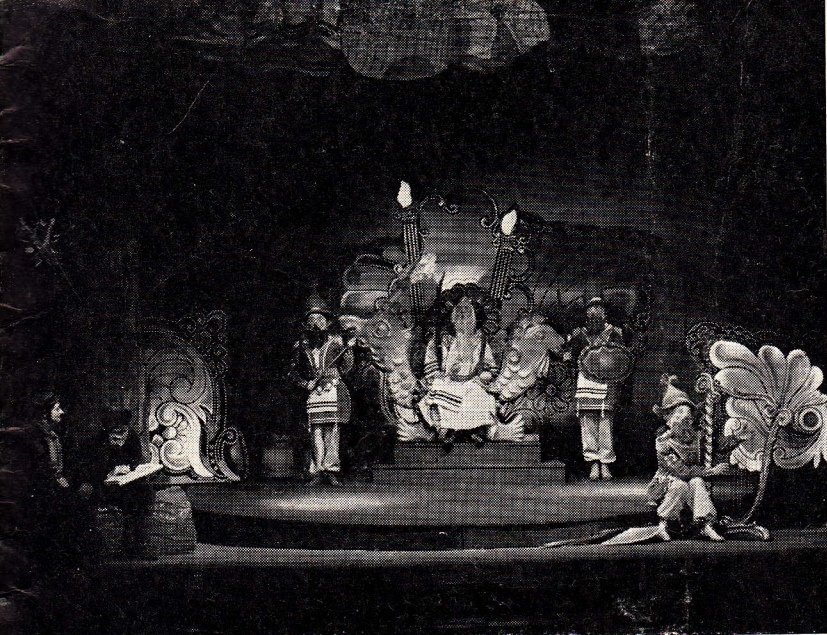
**ACT THREE** A beautiful city is seen on the horizon. The two friends are sure that it is Istanbul; and Istanbul, they know, is not far off from the country of their dreams. They enter the city and would like to see at least one Turk, but they can find none. Instead they encounter the man who had taken away Hershele, the orphan. He now seems to look out for another victim. Chaikel and Teveye are after the fugitives but they succeed in escaping. Finally they are caught and handed over to the military as deserters.

On being presented for a medical examination the doctor declares them to be mentally deranged and sets them free. The soldier, who had escorted them, turns out to be Hershele, the orphan, who was forced into the Tsar's army.

Undeterred, Benjomin and Sender continue their journey. When they think that they had at last reached the country of marvels, they find themselves back—in Kaptansk, their home town. Their wives are happy at seeing their husbands again. Benjomin assures his wife that he had no intention of deserting her; he only wished to find the country of justice and happiness.

The morning after. Fishke is again ringing his bell. And Benjomin is once again on his way to find the beautiful country of his dreams.





▲ At the King's Court (Benjamin's Dream)



▲ BASYA (Miriam Frydman) and FISHKE (Josef Retik)



▼ A Scene from the Second Act (The Beggars)



◀ A Scene from the Third Act

**2**  
**THE**  
**DREAMERS**  
**OF**  
**KAPTSANSK**

▼ ZELDE (Gitl Schachmeister) and CHAYE-TRAINE (Riva Schiller)





# ***Tevey Der Milchiger***

# **טביה דער מילכיקער**

*by Sholem Aleichem (adapted by Chevel Buzgan)*

**SCENE 1** (in place of a prologue). It is the year 1904 during the Russo-Japanese war. Tevey's farm lies on the edge of a Ukrainian village. In a song Tevey asks why God's gifts are often distributed unjustly but Feferl, who is unemployed, sings a song full of hope. Tevey and he become acquainted and talk about their hard lot.

**SCENE 2.** Leizer Wolf, the local butcher, comes to see Tevey on business. Tevey is convinced that Wolf wishes to buy his cow and refuses to sell it, while in fact he has come to ask for the hand of Tevey's daughter Hudl.

**SCENE. 3.** Tevey's daughters Hudl, Chava and Beilke are busy about the house. Feferl brings revolutionary

**SCENE 8.** Tevey resolves to use a stratagem. He tells his wife of a dream in which Hudl's dead grandmother ordered her to marry Feferl and Leizer Wolf's first wife threatened that he would choke if he married Hudl. The terrified Golda agrees to the marriage between Hudl and Feferl.

**SCENE 9.** Hudl hears that Feferl is being sent to Siberia. Tevey's eldest daughter, Zeitl, married to a poor tailor in spite of her parents' opposition, comes on a visit, and Golda tells her about her worries. Tevey learns of his other daughter Chava's love for Fedka, a non-Jew. He is angry, but Chava defends Fedka warmly. Hudl announces that she intends to follow Feferl to Siberia, Chava refuses to give up Fedka and thus Tevey's family begins to fall apart.

## THE CAST

Tevey Der Milchiger	- - -	<i>Chevel Buzgan</i>	Leizer-Wolf, a butcher	- - -	<i>Herman Lercher</i>
Golda, his wife	- - -	<i>Riva Schiller-Buzgan</i>	Pedocer, a rich man	- - -	<i>Michael Shweilich</i>
Zeitl	- - -	<i>Miriam Frydman</i>	Menachem-Mendel	- - -	<i>Karol Latowicz</i>
Hudl	- - -	<i>Sofia Skrzyszewska</i>	Sheine-Sheindel, his wife	- - -	<i>Gitl Schachmeister</i>
Chava	} his children	<i>Ruth Kaminska</i>	A Butler	- - -	<i>Seweryn Dalecki</i>
Beilke		<i>Helen Kaut</i>	Government Official	- - -	<i>Julius Berger</i>
Feferl	- - -	<i>Marian Rudenski</i>	Another official	- - -	<i>Herman Lercher</i>
			Zazula	- - -	<i>Isaac Dogim</i>

Time: Around 1905. Place: Russia.

pamphlets along for Hudl, who is impressed by them. Tevey doesn't treat them seriously although deep down he feels that his daughter is right.

**SCENE 4.** Leizer Wolf comes to see Tevey in order to propose to Hudl. Tevey is unhappy about marrying her to an old widower, but finally agrees. Golda is glad to be marrying her daughter to such a rich man, but Hudl will not agree to the match.

**SCENE 5.** Tevey feels sorry for his daughter and refuses to coerce her. Golda's cousin, Menachem-Mendel, and his wife, Sheindl, come on a visit with a plan for making money on the stock-exchange, for which they need a hundred rubles. Tevey, already imagining himself a rich man, gives them his entire savings.

**SCENE 6.** The money is lost, but Menachem-Mendel is ready to launch on another "business" adventure. He even intends to become a match-maker.

**SCENE 7.** The police are pursuing the agitator Feferl who must flee. Hudl wishes to accompany him and they decide to marry. Tevey finally agrees but is afraid of his wife's reaction.

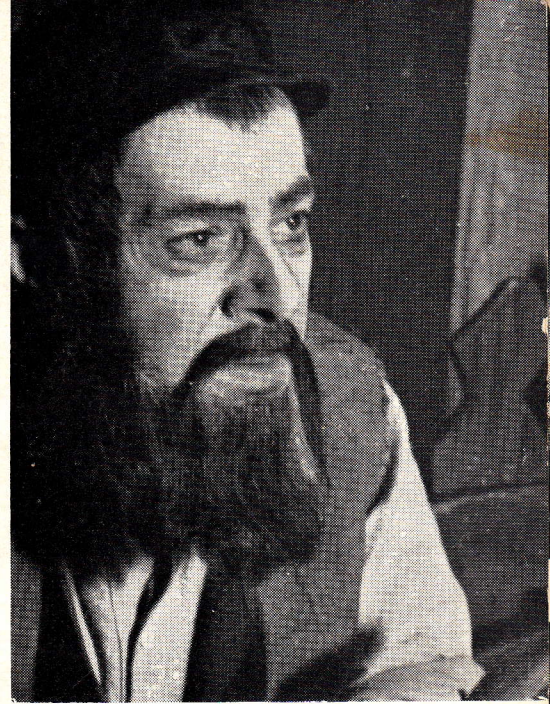
**SCENE 10.** Tevey learns that Chava intends to get married in the Russian Orthodox Church. In vain he tries to persuade Fedka's father to refuse permission for the marriage. He proclaims at last that Chava will henceforth be dead to him.

**SCENE 11.** Now only Tevey's youngest daughter, Beilke, is at home. Menachem-Mendel, now a match-maker, tries to arrange a match between her and the rich tradesman Pedocer. Beilke is willing to sacrifice herself for her parents and although Tevey tries to prevent her, the marriage goes ahead.

**SCENE 12.** Golda dies and Pedocer tells Tevey that he is ashamed of such a father-in-law. He advises him to emigrate to Palestine. Tevey is indignant and angry with his daughter until he discovers that her life too is not easy.

**SCENE 13.** Zeitl is intending to return home when Chava appears. She has heard of anti-Jewish pogroms and has returned in order to share her father's fate. At first Tevey rejects her but finally, under Zeitl's influence they are reconciled. Now comes the last blow. In accordance with a Tzarist decree Tevey is expelled from his village. But he does not despair. As he leaves he proclaims his faith in a happier future.





▲ TEVYE (Chevel Buzgan)

3

## TEVYE DER MILCHIGER

◀ Three Scenes from the play

▼ GOLDA (Riva Schiller-Buzgan)





*A Play in four acts by Jacob Gordin*

**ACT ONE** Old Elchonon is engrossed in his mystical calculations about the time when the Messiah would arrive. He is disturbed by Harry, his grandchild. Without his parents' knowledge, Harry helps his friend, Murray, an older boy, selling newspapers, Murray, who was brought up in the street, without a real home life, his parents drifting apart, persuades his younger friend to rob Mrs. Hamilton, their landlady and rent collector. Old Elchonon, on leaving for the Synagogue, tells Bathsheva, his daughter, that he is now quite sure that the Messiah would arrive in 31 years' time.

Bathsheva is unhappy about the indifference of her husband, Abraham (now called Abbie). She talks about it to Mrs. Hamilton, who suspects that Abbie may have another woman, Lina Weiss, Murray's mother, thinks so, too. When Bathsheva accused her of neglecting her duties as a mother, she replies that she cannot be tied down to the kitchen and advises her to lead another

in turn, announces that she had decided to leave her husband and to begin an independent life. The break-up of both families is complete.

It's the eve of Passover. Harry tells his mother that he had inserted an advertisement in the newspaper, asking his father to return home. Bathsheva is preparing the Passover Meal, to which she had also invited Philip and his son. Unexpectedly, Bessie appears on the scene. It transpires that, in fact, she met Abbie when he arrived in America on his own and was quite lonely. They became friends but as soon as she felt that their friendship might develop into love, she stopped seeing him. Bathsheva now asks her to stay with them. When all are seated around the table and Bathsheva lights the candles, the door opens slowly, and Abbie enters. He had returned in response to his son's plea.

**ACT THREE** The holidays are over. With Abbie back

THE CAST

Bathsheva	- - - -	Ida Kaminska	Murray, their son	- - -	Karol Latowicz
Jacob Elchonon, her father	-	Marian Melman	Bessie Steinberg	- - -	Ruth Kaminska
Abbie Rivkin, her husband	-	Seweryn Dalecki	Mrs. Hamilton	- - -	Miriam Frydman
Harry, their son	- - -	Helen Kaut	Doctor	- - - -	A. Rypin
Philip Weiss	- - -	Michael Shweilich	Policeman	- - - -	M. Sokolover
Lina, his wife	- - -	Ruth Taru-Kowalska			

*The action takes place in New York at the beginning of the century.*

life; in this way she would attract her husband, who does not love her because he is in love with Bessie Steinberg. Bathsheva had heard the name before, Abbie himself had mentioned it to her.

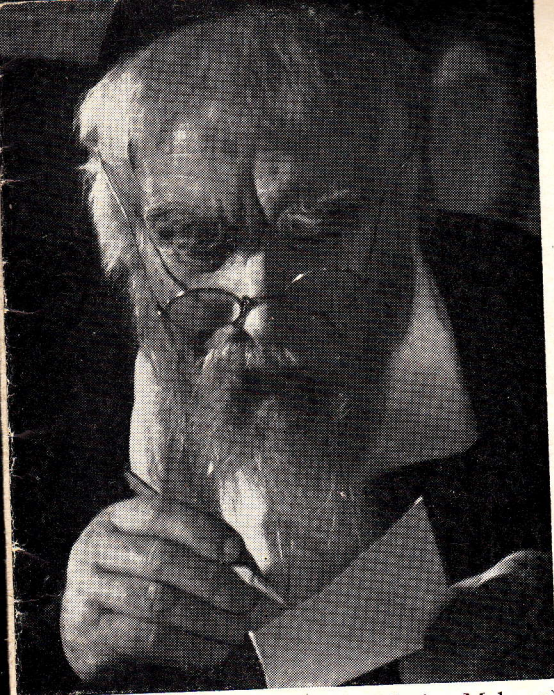
A letter has arrived for Abbie. Bathsheva opens it, but as it is in English, she cannot read it. Shrill noises are heard, Mrs. Hamilton calls for the police. Harry rushes in. He is breathless. Bathsheva wants him to read her the letter, but he refuses, but he translates the ending, "Sincerely yours" as "I will always be yours." The noises outside increase, a police whistle is heard. Harry, frightened, goes to bed. Enters Abbie. He wants to know what happened to his son. He had heard that two boys had robbed Mrs. Hamilton. Bathsheva thinks the opportunity fit to speak to him about his indifference to her, but he doesn't like to talk about it. He is angry about her because she opened his letter, and leaves. Bathsheva thinks nostalgically about the quiet life they had in their little house, back home in Russia.

**ACT TWO** Bathsheva interrupts a quarrel between Harry and Murray about their share in the robbery of Mrs. Hamilton. She tells Lina that her husband had been away from home for eleven days and had not yet returned. She had been looking for him at Bessie's flat but the latter had moved to another address. Lina,

home, Bathsheva is now quite happy. When Old Elchonon tells her the story of the biblical Sarah and Hagar, she thinks that, perhaps, if she were to invite Bessie to stay with them she could make sure of Abbie not running off again. Meanwhile the two boys, Harry and Murray, trying to flee to the West Coast, were caught by the police and charged with the robbery of Mrs. Hamilton. Though Murray insists that he was the instigator, they are both arrested. This is too much for Bathsheva. She breaks down and is carried off to a mental hospital.

**ACT FOUR** A year later. The family has moved to a nice, clean, comfortable home. Bessie is staying with Abbie and Harry, but she always thinks of the unfortunate Bathsheva in the mental home. Murray has returned from prison, and his mother tells Abbie that Bathsheva, out of hospital, had gone to the old flat, unaware of the change. When she finally arrives at their new home and sees Bessie, she is afraid that her return would only spoil the peace. But Bessie assures her that she only moved in because of Harry's illness, and somebody had to take care of him. Now that the real mistress of the house is back, she, Bessie, would leave. Bathsheva cannot face the new situation. She relapses into her old fantasies and is once again taken away to the mental hospital.





ELCHONON (Marian Melman)

4

# UPROOTED

Three Scenes from the play ▶

▼ BESSIE STEINBERG (Ruth Kaminska)

