



JEWISH THEATRE FROM WARSAW

The Ester Rachel Kaminska



BONJOUR MONSIEUR CHAGALL
National Theatre, Melbourne 1, 3 June, 1989 at 8.00 p.m.
Seymour Centre, Sydney 8, 10 June, 1989 at 8.00 p.m.

THE JOYS OF YIDDISH
National Theatre, Melbourne 30, 31 May, 1989 at 8.00 p.m.
Canberra Theatre 4 June, 1989 at 3.00 p.m.
Seymour Centre, Sydney 6, 7, June, 1989 at 8.00 p.m.

**JEWISH THEATRE
FROM WARSAW**
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ently inscribed in the cultural map of Warsaw, the Jewish Theatre draws throngs of spectators to its performances presented every Saturday, Sunday and Monday. What is the present artistic and ideological image of our stage which is named after the great actress of the Jewish stage and Mother of the Jewish Theatre in Poland —

Since 1970 the Ester R. Kaminska Jewish Theatre in Warsaw has been directed by Szymon Szurmiej. When, after 1968, a large group of actors left Poland, and among them artists of such renown as Ida Kaminska (up till then manager and art director of the theatre), Meir Melman and others, it seemed that the



theatre would cease to exist. However, reality proved to be different. The theatre continued to be indispensable to the remaining Jewish community and it also proved to be necessary to the Polish audience among whom the Jewish Theatre has numerous and faithful spectators. Ostensibly there is something incom-

Ester Rachel Kaminska? The theatre, as the heir of the whole stage Jewish culture in Poland, solicitously cultivates classical Jewish drama. Thus, the repertoire includes the most outstanding works by Abraham Goldfaden, Mendele-Mojcher Sforim, Sholem Aleichem, Iechak Leib Peretz, Jakub Gordin, S. An-ski, P. Hirszbejn, namely *The Comedians*, or *Two Kunie Leml* (Goldfaden), *The Dreamers of Kapcansk*, or *the Travel of Benjamin the Third* (Mendele-Mojcher Sforim), *At Night in the Old Market Place* (Peretz), *Good, Man and the Devil* (Gordin), *Dybuk* (An-ski) etc. However, the Jewish Theatre does not want to stop at that; it does not want to be solely "a temple of national mementos". Drawing profusely from the treasure trove of the past it wants to go forward with the living, to

prehensible in the fact that there exists a Jewish Theatre in Poland, that it functions and develops in a country where Jews represent a marginal percentage of the population. The plays are performed in Yiddish, the theatre stages plays by Jewish classic writers who are little known to the public; it displays images originating almost from the world of the perished Atlantians. Yet despite everything it has numerous old as well as new spectators. How come? The answer is simple. The theatre is "a temple of national mementos" to the Jews who have remained in Poland, and to the Polish audience Jewish culture created in Poland, over almost a thousand years of mutual existence. It appears to be, to an increasing degree, part of the culture of the Polish nation. Now at its own premises at Grybowski Square, an edifice perman-

its repertoire with new contemporary plays. It stages Isaac Babel (*Dusk*, *The Maldavaunka District*), Arthur Miller (*Death of a Salesman*), Ervin Silberman (*Korczak and His Children*) and about Janusz Korczak written by a young contemporary Polish writer Ryszard Marek Groński. We also inspire authors to write contemporary plays for the theatre. Our theatre displays an interest in all contemporary plays whose subject refers to Jewish questions.

Alongside the principal current repertoire of the Jewish Theatre, a pantomime ensemble, called in Hebrew *Majan* (Source), is also active. It is directed by Zdzisław Starczynowski. Its repertoire is based mainly on Biblical subjects. Its projects include motifs from *The Song of Songs*, *The Book of Job*, *Psalms*, etc. In addition, the mimes participate in the performances of the theatre where the dances and movement usually play a significant role.

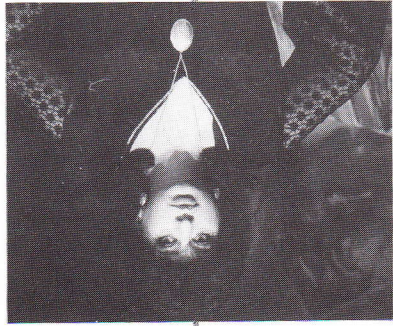
The third stage, as it were, of the Jewish Theatre in Warsaw is the Theatre of Small Forms. Here we make use of experiences of the prewar stage: Azazel, Ararat, Sambation. Small artistic brigades of the theatre present the program of small forms in fourteen Polish cities where clubs of the Socio-Cultural Society of Polish Jews are active.

The Warsaw Jewish Theatre, as the only one (not only in Poland), is naturally forced to pursue all kinds of stage art, from tragedy, through comedy to the musical. In order to cope with the task the theatre has to

The Jewish Theatre enjoys great popularity in Poland and abroad. Its guest performances in such countries of Western Europe as West Germany, Switzerland, Italy, Austria and also Israel, testify to its high artistic qualities. The performances have also revealed the great interest displayed in the Jewish Theatre of Warsaw by Jewish audiences in the above mentioned countries. They have proved that the Ester Rachel Kamińska Jewish Theatre can be successfully used as a touring theatre for the numerous Jewish communities scattered around the world.

Michał Friedman

Therefore, the management of the Studio of the Young in 1973. The students have the same courses as in advanced theatre schools, and, additionally, courses in Yiddish and Jewish literature, the history of Jews and the Jewish theatre. The lect-



to a Jewish family. His father was a well-known Luck person-ality within the intelligentsia. Juliusz had a traditional Jewish education.

He spent World War II in the Soviet Union, where he contacted a professional Jewish theatre for the first time. After the war, he returned to Poland and settled in Wrocław where he finished a Law Degree at Wrocław University.

As a student, he got involved with the Polish Theatre. After his law studies, he passed a stage examination. Ida Kamińska saw him in a performance at the Wrocław Theatre and offered him a role in her production based on *Meir Ezołowicz* by Orzeszkowa, in the National Jewish Theatre. After this offer he stayed with



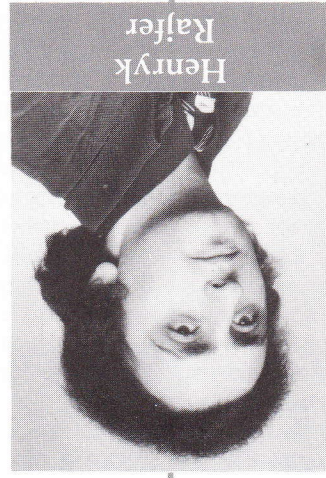
Juliusz Berger

He has had many roles since that early start, such as: Yosewe in *Mirewe Efros*, as Gordin Froyek in *Sender Blank*, and Chamon in *Dybuk*. He began a full-time collaboration with the National Jewish Theatre in 1967, and has been a prominent actor ever since (*Mother Courage, It's Different* - *cult to be a Jew, Day and Night*). In the season of 1968-69 he was the Theatre's director. He played the main role in the production of *Golem* by H. Lewik, as well as directing it.

Some of the other plays he directed are: *There Was a Town, I Was Born in Odessa, Rabbi and a Devil, Dreamers*. With great success he presented his character of Teyve in *Fiddler On The Roof* at the Gdynia Musical Theatre.

language. He completed secondary school in 1973 and began work in the National Jewish Theatre. Three years later he received his actor's rights at the same theatre.

In 1979 he received his Diploma of Drama, which automatically gave him the right to perform in Polish theatres. While with the National Jewish



Henryk Rajfer

Theatre, he performed many major roles, such as: Hanon in *Dybuk*, Lokva in *Dusk*, a role in *Gold-diggers*, and Kunio Wemw in *Two Kuntie Leml*. He has also had a number of film roles, like the one he performed in the West German film *David Stern* directed by Lilli-enthal (a film awarded a Gold Bear at the West Berlin Film Festival), another one in

The Winds of War and in *Trail of Rudolf Hess*.

Kawalerowicz, *The Winds of War* directed by D. Curtis and *Love and War* directed by Mistraki.

He has produced and choreographed important plays for the Polish stage, among others *Fiddler On The Roof* directed together with J. Gruza in the Musical Theatre in Gdynia. The performance was one of the most important events in 1984. Others include *Decadence* staged at the New Theatre in Warsaw, *The Magician from Lublin* at the Contemporary Theatre in Wrocław in 1987, *The Star Between the Walls* at the Dramatic Theatre in Warsaw, and *The Eighth Circle* in the Polish Theatre in Wrocław.

He is also a film actor and has worked in films such as *Problems of Professor Czela* by Z. Lech, *In the Mirror* by G. Dubowski, *King's*

He gained his knowledge as a dramatic actor in the National Jewish Theatre Studio. He is one of the leading actors in this theatre. Among some of the characters he has created are: Kpolo in *Great Wean* by Alechem, Benio Krzyk in *Dusk* by I. Babel, Hanon in *Dybuk* by Anski, Happy in *Death of a Salesman*.

Jan Szurmiej



roles was her portrayal of the main character in the adaptation of the ghetto memoirs of Mary Berg. She joined the National Jewish Theatre in 1981. She is one of the more famous actresses of the National Jewish Theatre. Among others, she has performed in *Goldfa*'s *Dream, Joys of Yiddish*, and *Enchanted World*, as well as *Moldavian Girl*. She has participated in several of the theatre's international tours.

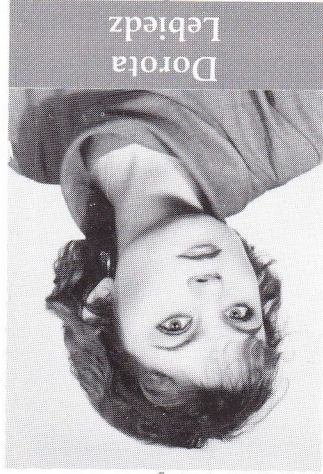


Alina Szwajger-Swidowska

Alina Szwajger-Swidowska was born in Lodz in 1953 to a Jewish family. Her mother, Alina Szwajger was a doctor in the Warsaw ghetto. After she escaped from the ghetto she fabricated documents that saved the lives of many Jewish children.

Alina Szwajger graduated from the High School of Music in Lodz in the faculty of vocal acting. She has performed in a number of Polish theatres; one of her more renowned

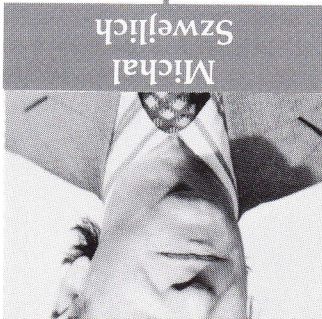
Dorota Lebiecz was born in Warsaw, to a Jewish family. She completed her theatrical studies in the National Jewish Theatre, and received her acting diploma in 1988. She has been with the Jewish National Theatre from the beginning of her acting



Dorothea Lebiecz

career, and has performed in all the plays put on by the company. Some of the plays she has performed in are: *Purim's Miracle*, *The World of My Dreams*, *Bonjour Monsieur Chagall*, *Dreamers* and *Dybuk*. She took part in the theatre's tour of West Germany.

a Jewish family. He attended a Jewish school in Vilnius, as well as three years of theatrical studies at the school run by one of Max Reinhardt's pupils — Dr. Weichert. A number of students formed a Young People's Theatre and performed in Yiddish. In 1937, when the government closed the theatre, Michael Szwajlich joined the Young Men's Theatre. He played in other Jewish theatres around Poland. He spent World War II in the USSR in a concentration camp, and later as a volunteer in the Polish Army. In 1954 he returned to Poland and settled in Wrocław. He joined the Jewish Theatre and went to Warsaw with the rest of the troupe to work with the National Jewish Theatre directed by the famous actress, Ida Kamińska. He has been with this theatre until the present time.



Michael Szwajlich

some fifty different characters, notably Szymelin in *Great Wean*, the First Chocmach in *Goldfaden's Dream*, Ari Lejb in *Dusk*, Leizer Bat in *God, Man and the Devil*, Charlie in *Death of a Salesman*, Cadyk in *Dybuk*, Sendl in *Dreamers*, Nuchymce in *Merle Efrog*, and Pinkisyl in *The Comedians*. In 1986 Michael Szwajlich celebrated 50 years of his work in theatre. He chose to perform an excerpt from *Great Wean*, where he played the role of Szymele Soroker at the celebration. He has been awarded the Chivalry Cross, an Officer Cross OOP, and the Citizen of Warsaw Merit Award. Michael Szwajlich is still actively performing in the National Jewish Theatre, taking part in all of the plays and international tours.

ish family. She completed Jewish school and secondary school at the I. L. Perc school. She received her diploma in Warsaw University in the faculty of culture knowledge.

She gained her education in acting from studying at the National Jewish Theatre in Warsaw. She has worked in this theatre from the beginning of her career.

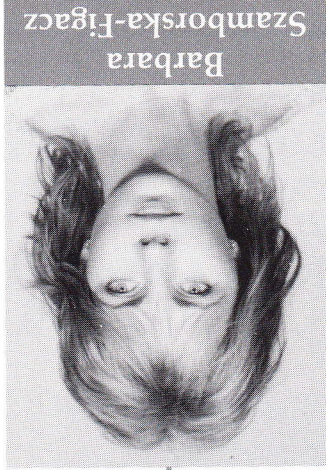
Some of the parts she created are: Lea in *Dybuk*, Cina in *Green Fields*, Fiancee in *On an Old Square at Night*, Bella in *Great Victory*.

She took part in *Austria*, a film produced by J. Kawalerowicz, in *David Stern* directed by Lilienthal — a film awarded a Gold Bear during

Barbara Szamborska-Figacz was born in 1959 in Walbrzych. She was a member of the theatrical studio of the National Jewish Theatre, as well as being one of its actresses.

She was a student of the Theatrical School in Wrocław, and collaborated with the cabaret sponsored by the Impart theatrical company.

After completing her theatrical studies she was with the Kozsalin Theatre, and with the Warsaw Theatre in Targowek.



Barbara Szamborska-Figacz

by M. Kijowski. She took part in the Jewish Theatre's tour of West Berlin, London and West Germany.

She has also established herself as a film actress in movies such as *Reflection*, the joint Polish and Austrian project *The Moon* directed by M. Wojtyzsko, *Five Angel* by the same director, *Masquerade*, directed

Since the beginning of 1989 she has been with the National Jewish Theatre, and participates in all of its performances.

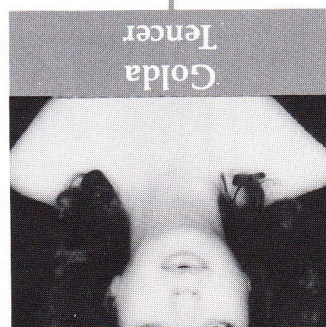
She received a Gold Lyre in 1983 in Israel as recognition of her achievements in propagating Jewish culture. She became a bursar of the Institute of International Education in 1984.

She has recorded two long plays — *Stars on the Roof* and *Beuz Town*. Mrs Tencer also directs plays like *Purim's Miracle* and *Song About the Murdered Jewish Nation*.

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Golda Tencer is also a singer. She has many Jewish songs in her repertoire, which she has performed all over the world.

She has recorded for the West Deutsche Rundfunk in Cologne and for Polish television.



Golda Tencer

• A C T • O N E •

1. *Old Actor's Monologue*
Szymon Szurmiej
2. *Welcome*
The Cast
3. *Hocmach and His Daughters*
Golda Tencer, Alina Swidowska,
Barbara Szamborska, Michal
Szejlich
4. *Song of the Golden Land*
Henryk Rafjer, Alina Swidowska,
Barbara Szamborska
5. *Cigarettes*
Golda Tencer & The Cast
6. *Abram the Thief*
Jan Szurmiej
7. *Bargains*
Michal Szejlich
8. *My Yiddish Mother*
Golda Tencer
9. *Tevey the Milkman*
Juliusz Berger & Szymon Szurmiej
10. *Dona*
Alina Swidowska, Barbara
Szamborska
11. *Blessed be the Moon*
Juliusz Berger & The Cast
12. *Come All from Treblinka*
Michal Szejlich
13. *My God, My God*
Golda Tencer
14. *The Ghetto on Fire*
Juliusz Berger & The Cast
15. *Never say you go for the Last
Journey*
The Cast
16. *Cry Out my Nation*
Szymon Szurmiej
17. *Be Happy*
The Cast

• I N T E R V A L •

• A C T • T W O •

1. *Little Town of Beltz*
Golda Tencer
2. *Saturday Evening*
Jan Szurmiej & The Cast
3. *Hatskele*
Alina Swidowska & Barbara
Szamborska
4. *Chiri Bom*
Golda Tencer, Henryk Rafjer, Jan
Szurmiej
5. *Foolish Little Rabbi*
Juliusz Berger
6. *Kuntie Lemie*
Jan Szurmiej
7. *Folk Dance*
Golda Tencer, Alina Swidowska,
Barbara Szamborska
8. *Gold Diggers*
Juliusz Berger, Szymon Szurmiej
9. *A Wedding*
Alina Swidowska, Barbara
Szamborska
10. *Be Happy*
The Cast
11. *Finale*
The Cast

The stage is empty. After the third gong, the lights in the auditorium are dimmed. One hears a quarrel near the entrance. This is the Old Actor arguing with an attendant, who won't let him in. He finally manages to get in. He accosts the audience — welcomes the viewers. He tells them that he is an old actor who isn't doing too well nowadays. Nobody finds the great Yiddish culture and literature fascinating any more, modern musicals are watched with pleasure instead. There were times, however, when the first Jewish actors — Broder Zinger — were travelling from town to town, amazing audiences with their songs and monologues. (The Old Actor's Monologue.)

The Old Actor invites the audience to dream together with him about the good times, now passed. The troupe of vagabond actors enters the house singing "Bureh habu" — "We were performing and singing in taverns on boards thrown on tables and in market stalls, arousing everywhere joy and admiration."

Hotzmah dreams. The daughters sing, and show to him — one the shoes, the other the dress, and the third one — her husband-to-be. It isn't important that her chosen one is a mannequin from the photographer's studio, she insists: "Let him be made of wood, I need a man."

The troupe sets about preparing the day's performance — all the while joking and jeering and tending to the set. The Old Actor, who plays the role of the company director, takes charge. When the set is ready, they perform a scene from A. Goldfaden's play *Bube Jahn* — Hotzmah with the daughters. Hotzmah introduces himself to the audience — he is a pedlar who sells combs, coral beads and anything else he can manage to sell. The daughters

The stage-back lights up, illuminating a colourful, nostalgic little town. A song begins: "Take good fiddler your fiddle into your hand, and play a song about the golden land, that my mother used to sing to me" (Song — "Dus lid fyn goldene land"). Pedlars appear in the market place. The girl selling cigarettes sings: "My little brother died of hunger, and I hardly survive myself. Buy, buy cigarette: "Papirosn"). Someone shouts: "Handl, handl" — it is a junk dealer. He sings: "I am bread at home. Buy, buy anything hungry, my children await a piece of . . ." (Song — "Handl"). He disappears in the darkness. The street lamps turn on. The sky above the town is a deep blue. A girl in the window sings: "Little town, where my family and my home were, little town of Belz" (Song — "Belz"). In the same scene two girls sing a song to a boy (Song — "Hackele").

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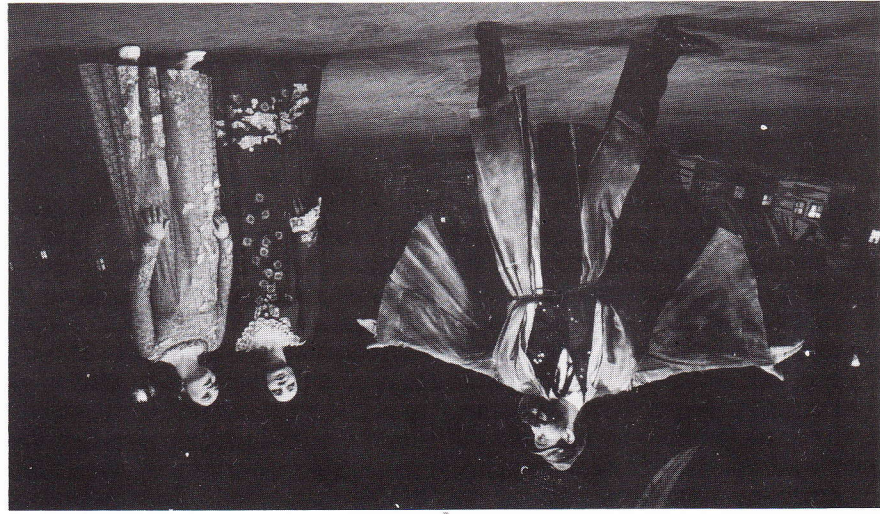
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hear them no more. They are all killed." (Song — "Inter di grinke pojishe beimeleh").

We see Tevye in a Jewish ghetto, and hear his song — "Oh you, the Lord God, you send our children in sealed carriages to gas chambers, but we will not allow ourselves anymore to be led like cattle to a slaughter house. With iron bars, axes and stones we shall defend our human dignity." (Song — "Es Brent dus ghetto")

The ghetto is burning. A mother sends her son to fight. The fight ends



Chagall's moonlight a girl and boy sing a song of love (Song — "Leizer fole"). Cantor's daughter sings a song about her mother ("Mamele").

Local gendarmes, merchants and money lenders seek a treasure supposedly hidden in the town's cemetery (episode from play *The Gold Diggers* by Sholem Aleichem).

The young girls announce the beginning of a wedding with their song (Song — "A hasene"). An old wedding clown sings a song in honour of vodka (Song — "Yash"). The wedding guests dance and sing the song "Shoulem Aleiche", ending the performance.

The Old Actor appears, dressed elegantly, and begins a monologue ("Wejn zih ojs majn folk"). "One must not be sad forever. One should have over 7 days of mourning for 6 million people, and remember them always, but life goes on. The Jewish nation must live. Together, while rebuilding our homes, we shall restore the magnificent Jewish culture."

• A C T • O N E •

1. *Marc Chagall*
Szymon Szurmiej
2. *In the Darkness*
Golda Tencer & Henryk Rafjer
3. *The Narrator*
Szymon Szurmiej
4. *Stallkeepers*
Alina Swidowska & the Cast
5. *The Narrator*
Szymon Szurmiej
6. *Arguing with God*
Juliusz Berger
7. *The Narrator*
Szymon Szurmiej
8. *Friday Evening—on the eve of Saturday*
Golda Tencer & The Cast
9. *Bells are Ringing*
Alina Swidowska
10. *Jose Berg*
Jan Szurmiej
11. *A Good Week*
Golda Tencer & The Cast
12. *The Narrator*
Szymon Szurmiej
13. *Horse Cart Driver*
Michal Szewjlich
14. *Near the Fireplace*
Jan Szurmiej & The Cast
15. *By the Window*
Alina Swidowska
16. *The Rabbi from Ladentiv*
Michal Szewjlich & The Cast
17. *The Narrator*
Szymon Szurmiej
18. *Morning Prayer*
Golda Tencer & The Cast
19. *The Narrator*
Szymon Szurmiej
20. *The Dreamers*
Juliusz Berger & The Cast

• A C T • T W O •

1. *Shepherd*
Henryk Rafjer
2. *The Narrator*
Szymon Szurmiej
3. *Only Mother*
Gold Tencer, Alina Swidowska, Barbara Szamborska
4. *Rabbi Matentiv*
Michal Szewjlich & The Cast
5. *The Rabbi's Wife*
Golda Tencer, Alina Swidowska, Barbara Szamborska
6. *My Heart*
Golda Tencer, Alina Swidowska, Barbara Szamborska
7. *The Narrator*
Szymon Szurmiej
8. *What Sort of Life Does a Caesar Live*
Jan Szurmiej & Henryk Rafjer
9. *I Sinned*
Juliusz Berger
10. *The Narrator*
Szymon Szurmiej
11. *Seductive Romance*
Jan Szurmiej
12. *The Juggler*
Szymon Szurmiej & The Cast
13. *Troubadors*
Juliusz Berger & The Cast
14. *The Narrator*
Szymon Szurmiej
15. *Rabbi Alimelech*
Golda Tencer & The Cast
16. *The Narrator*
Szymon Szurmiej

on the eve of Saturday".) He remembers the peaceful family atmosphere of Friday evenings, and the pleasure experienced on Saturday, the day of rest. More songs follow about the Sabbath and its passing. (Song: "Bells are ringing" and "A good week".)

The Narrator speaks about a kid goat, and the wondrous music the world dances to. He asks: "What colour will Maestro Chagall paint it?"

Song: "The cart driver" — the driver praises his small but strong horses: "Little horses are flying, and I'm drawing down the reins, the wheels are creaking. Vio! Vio!"

Song: "Near the fireplace". This song tells about the children gathered around the fireplace. Listening to the Rabbi's teachings. They are advised to keep learning from the Torah, and one day they should understand: ". . . how many tears are within its words . . ."

Song: "By the window" — a young woman loves the wrong man. She is afraid and embarrassed that someone will find out about his love. She will love him nonetheless, and won't accept any other man. She sings: "I shall love you forever, and be your wife, but please, please tell no-one, for I am worried about what people might say . . ."

Song: "Two letters to the Rabbi from Ladeniu". The first letter is a plea from one of the inhabitants of Ladeniu, a small town. The man tells the Rabbi that he is very poor, and his

Chagall is speaking to the portrait of his beloved wife, Bella, reminiscing about their initial meeting. He whispers loving words to her, all the while remembering the words she whispered to him.

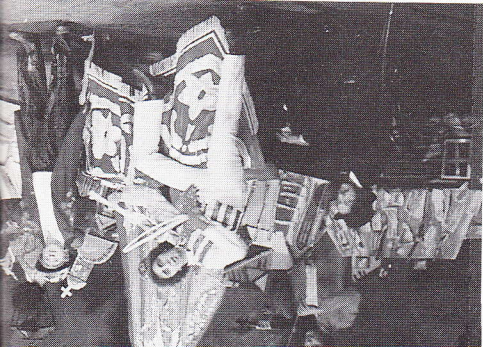
He appears as his younger self, and questions her silence: "What is happening to you? Why are you so silent? Can it be true that you are called the silent princess?" Chagall sings a tender love song to Bella. (Song: "In the darkness".)

After the young Chagall finishes singing, old Chagall appears in a strange outfit entirely made of his paintings. He will guide the story through the world of his art.

The Narrator speaks of the union between the man and the woman and of the happiness they experience. As they joyfully "float" above their old town, mournful scenes happen below them, they see decrepit houses, deformed stalls in the marketplace, and paupers meandering between them. (Song: "Stallkeepers".)

The Narrator tells the audience of a religious leader, and of a father dressed in ritual robes, with his Jewish face turned eastward praying to the Lord, creator of the world. (Song: "Arguing with God".) He asks God: "What do you hold against the Jewish people?"

The Narrator speaks once more of the days passing quickly, and the Sabbath's rapid arrival at the end of each week. (Song: "On Friday evening —



miracle worker, help me in my poor plight." The second letter to the Rabbi speaks of the poor man's situation improving. He thanks the Rabbi: "Because you are such a grand miracle worker, a hundred thanks, my Rabbi!" The Narrator speaks of the wild wind sweeping through the poor town. It causes people sadness and reminds the Jews of their past suffering. The Narrator tells the Jews: "It's time to raise your voice, for all the world to hear!"

Song: "Morning prayer" — this prayer asks the Lord not to forget about his children, and the singer asks that the Lord especially not forget about him, as he is young and naive, and knows people will hurt and take advantage of him.

The Narrator speaks of the peaceful full darkness, the birds' song, the stars' twinkling that brings hope, and at the same time — illusions. Song: "The dreamers" — the chorus of the song is filled with hope based on good dreams: "How wonderful dreaming is, the world becomes more favourable, all my world is a dream (. . .) What a delight I've got to go towards destiny";

Song: "Shepherd". A shepherd loses one of his sheep, and desperately searches for it everywhere. Firstly he encounters a cart-full of rocks, but thinks it is filled with his sheep's bones, then he encounters a cart-full of nuts, but thinks it is filled with his sheep's legs. He weeps: "I'm doomed, how can I go home without my lamb?"

The Narrator explains that the 'shepherd, lamb' and 'kid goat' all symbolise sorrow and poverty. They mark the Jews' fate within the ghettos and their homelessness, he says: "... of boys with whom nobody wants to play ... of girls too poor and growing too old ... of frustrated women, of beaux untrue ... the sorrow of betrayed Jewry awaiting its Messiah in vain and yet he doesn't come."

Song: "Don and Donya" — a tale of a man from a little town, and a woman from the steppe, and of the relationship that develops between them.

Song: "Only mother" — a lullaby, comforting the child, reassuring it of the mother's and the cradle's goodness and safety.

Song: "Rabbi Matemu" — the Rabbi asks for God's help in his work. He promises to do everything that is required of him. In his evening prayer, before he retires for the night, he says: "Good evening my God, The day is over, I did everything. Give me a good night!"

Song: "The Rabbi's Wife" — a song about a woman whom people watch and when she approaches, they all fall silent.

The Narrator tells of a happy night, where a Jewish sage drinks and sneers at the world. Song: "What sort of life does a Caesar lead?" The song asks what a Caesar would eat and drink and how he prepares for sleep.

Song: "I sinned" — a young man's confession to God. He asks forgiveness for all the sins he has committed — swearing and philandering with women — but God denies he has committed any of them. Finally the old Rabbi Levi Icholtz from Berdichev asks for God to forgive his sins, and God gives in: "What do I have to do with this good-hearted old man? Let it be! I forgive you everything!"

• A C T • T W O •



a sad troubador, who grows weary with age, and fades from the people's memories.

The Narrator speaks of Menachem Mendel who walks among the Jews playing and searching, singing a song about Vitebsk and Parnas.

Song: "Rabbi Alimlech" — the Rabbi drinks and becomes more and more jolly, joining in the music and singing and playing the drums to the beat of a very nice song.

The Narrator speaks of Jews born to sing and play in a world full of lovers. All the figures painted by Chagall are beautiful. The Narrator ends with these words: "As long as life holds out. Nothing disappears, nothing is lost. Fiddles float, clocks fly, Ladders reach for the sky; And the Jewish people reach, and fall . . . Pick themselves up . . . and remain . . ."



shoes. He has a lady called Hana Miri, whom he follows and woos. He asks her for an invitation for a drink of vodka and wine, and a shared meal of rolls, fish and horseadish.

The Narrator speaks of a young Jewish boy flying above the walls of the town, through Paris, Berlin, Moscow and New York, and singing about his town.

Song: "Seductive romance". A story about the romance between Marquis de Pomini and a poor girl in the Hotel 'De France'. The Marquis wooed the girl, and they fell in love. He betrayed her and played with any woman that came his way. He met a tragic death when his poor girl stabbed him to death.

Song: "The jugglers" — this song is a paradox between the fun tricks the juggler performs to entertain the