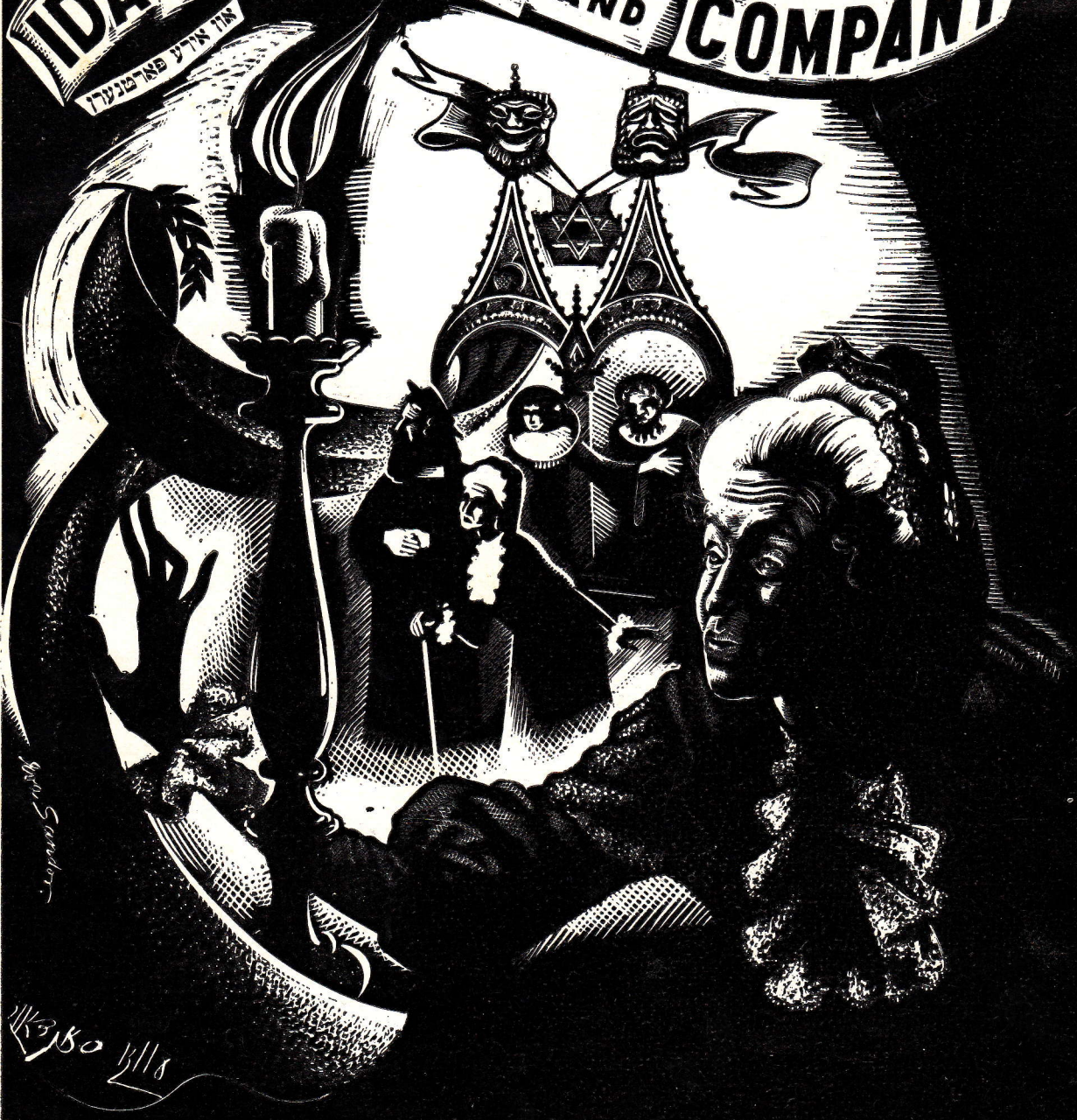


L. ZYLBERBERG PRESENTS:

אידיא קאמינסקא
IDA KAMINSKA
AND **COMPANY**



Leopold S. 1918

113/50 1118



IDA KAMINSKA - אִידָא קאַמינסקאַ

IDA KAMINSKA

The Kaminski family takes an exceptionally honoured position in the history of the Jewish Theatre in Poland. Ida Kaminska's mother was the great actress Esther Rachel Kaminska. Her father Abraham Kaminski was also an actor and playwright of great repute. Through her mother's activities Ida Kaminska came in close contact with the theatre in early childhood. She commenced her theatrical career in 1916. With Sigmund Turkow she led the Warsaw Arts Theatre during the twenties. However, in the thirties she already established her own "Ida Kaminska Ensemble". In the first years of the second world war, 1940-41, she emerged as the leader of the first Jewish State Theatre in Lemberg.

To escape Hitler's occupation of Poland she exiled herself to the Soviet Union and played with her own Group in various cities of Middle Asia. At the end of 1946 she returned to Poland and has been leading the Jewish State Theatre ever since. In her forty years of activities in the theatre, Ida Kaminska has produced and directed more than eighty plays and has played in most of them. Among her roles she numbers the title role of "Mirele Efros" by Gordin, "Gliki Hameln" by Baumann, Laurencia in Lope de Vega's "Fuente

Oveguna", Ethel in "Julius and Ethel" by Kruczkowski and the title role of "Mother Courage" by Brecht. Apart from all these achievements Ida Kaminska has translated numerous pieces of the world's drama literature and has dramatised a number of novels like the successfully presented "Meir Ezofowitsch" by Eliza Orzeszkowa.

Recently, Ida Kaminska had an outstanding artistic success with the production of the "Trees Die Standing" by Alexander Cassona and won special acclaim for her characterisation as the Grandmother.

Before the war Ida Kaminska appeared as guest artist in many European countries on the Jewish Stage. In the last few years she made guest appearances with her ensemble visiting France, England, Belgium, Holland and Berlin and just lately finished an outstandingly successful tour of Israel. Madame Ida Kaminska has been decorated many times by the Polish Government and holds the highest order of that country. She is convinced that through the generous subsidy that the Polish State affords her theatre she will be able to continue to strive for the highest in the art of the theatre and will win many more hearts all over the world for the Jewish Stage.

אידא קאמינסקא

אין ווארשע ביי איר טאטען. אין דער אפערעטע. אבער באלד שפיל זי שוין מיט איר מוטער. און הויבט אן אין דער פריער יוגנט צו רעזיסירן.

מיט זיגמונט טורקאו גרינדעט זי דעם ערשטן און צווייטן "ו.ו.ק.ט." (ווארשעווער יידישן קונסטעאטער) — די צוואנציקער יארן פון אונזער יארהונדערט. אין די דרייסיקער יארן פירט זי אן אנסאמבל פון "אידא קאמינסקא טעאטער", וואס עגיזיסטירט ביז 1939 יאר.

פון ווארשע אנטלויפט זי פון די היטלעריסטן נאכן פארנעמען די שטאט און שטעלט זיך בראש פון מלוכה-טעאטער אין לעמבערג (1940/41). פון דאנען אנטלויפט זי פאר די דייטשן ביז מיטלאזיע (פרונזע) און דא וועט ווידער באנייט דאס טעאטער. (ביז 1944). אין מאסקווע (1944/46) איז טעטיק געזעלשאפטלעך, ארגאניזירנדיק הילף פאר יידישע פלטים און רע-פאטריאנטן. פון סוף 1946 עד היום שטייט זי בראש פון יידישן טעאטערלעבן אין פוילן און פון יידישן מלוכה-טעאטער. —

אויסצורעכענען די קינסטלערישע אויפטוען אין משך פון די יארן פאדערט זיך א מאנאגראפיע. פאר דער מערהייט פון יידישע טעאטער פריינט איז די טעטיקייט באקאנט. זאלושע פאר דעם אויסטראלישן עולם דער-ווייל גענוג זיין פאר ביאגראפישע איינצלעייטן, וואס זאגן עדות וועגן דער פערזענלעכקייט, וואס רופט זיך: אידא קאמינסקא.

דער נאמען איז ענג פארבונדן מיטן יידישן טעאטער. ווי לאנג איז אידא פארבונדן מיטן יידישן טעאטער? דערויף האט זי אמאל געענטפערט: עטליכע דרייסיק יאר פון מיין מאמעס טעטיקייט און איבער פערציק יאר מיין טעטיקייט גיט שוין אינאיינעם א צייט פון דריי פערטל עגיזיסטענץ פון יידישן טעאטער אלס פראפעסיאנעל טעאטער.

דער טאטע: אברהם יצחק קאמינסקי איז איינער פון די בויער פון יידישן מאדערנעם טעאטער. דירעקטאר ערשטן שטענדיקן יידישן טעאטער אין ווארשע, א מחבר פון פיעסן, רעזיסיסער און שוישפילער:

די מאמע: אסתר רחל קאמינסקא, די מאמע פון יידישן טעאטער, וואס איז געווארן דער סימבאל פון יידישן טעאטער, וועמענס נאמען עס טראגט דאס יידישע מלוכה טעאטער אין פוילן.

דאס זענען יחוס אבות. —

אידא — אזוי רופן זי יידן אין גאר דער וועלט. איז א גרויסער יחוס עצמה. געשפילט האט זי שוין אלס קינד מיט דער מוטער. קינדערראלן.

געענדיגט די מיטלשול אין ווארשע האט זי אנגע-הויבן צו שפילן בעת דער ערשטער וועלט-מלחמה

RUTH TURKOW-KAMINSKA

Ruth Turkow-Kaminska represents the third generation of the famous Kaminski Dynasty, a name that is proudly cherished by the Jewish public all over the world. She is the daughter of Ida Kaminska and Sigmund Turkow. Mr. Turkow has already performed on the Australian Stage.

Ruth Kaminska is a leading actress of the Jewish State Theatre in Poland. Among her leading roles are Leah in "Dybbuk" by Ansky and Judith in "Uriel Acosta" by Gutzkow. In Australia she plays Martha in the "Trees Die Standing" and Sheindele in "Mirele Efros".

רות טורקאו-קאמינסקא

דער דריטער דור פון דער דינאסטיע קאמינסקא. פון פאטערס זייט — די טאכטער פון זיגמונט טורקאו רות-וואקסט מיטן טעאטער. אנגעוויבן האט זי פאר דער מלחמה ביי דער מאמען אין טעאטער און אין עטליכע יידישע פילמען. איצט איז זי איינע פון די הויפטגע-שטאלטן פון יידישן מלוכה-טעאטער. צו אירע הויפט-ראלן געהערן: לאה אין "דבוק", יהודית אין "אקאסטא", שיינדעלע אין "מירעלע אפרת". מען קאן נאך אויס-רעכנען א גאנצע ריי פון ראלן, וואס רות טראגט אויס מיט גרויס טאלאנט.

מיטן יידישן מלוכה טעאטער האט רות קאמינסקא מיטגעמאכט די גאסטשפילן אין פראנקרייך, ענגלאנד, בעלגיע, און האלאנד און לעצטנס אין ישראל.

KAROL LATOWICZ

Karol Latowicz is a child of the stage. He is the son of actors of the Jewish Theatre and began his career in early childhood. Since the end of the war he played without interruption many important roles on the Jewish Stages. He took the leading role in "The Last Soldier" and "200,000" by Sholem Aleichem, and Canon in "Dybbuk" and many others. He will appear in both plays presented in Australia. In the "Trees Die Standing" as the Director, and as Josele in "Mirele Efros".

קארל לאטאוויטש

א זון פון יידישע אקטיארן איז ער פון דער פריער יוגנט פארבונדן מיטן יידישן טעאטער. אין וועלכן ער האט אנגעהויבן צו שפילן פאר דער מלחמה. — אין דער מלחמה האט ער געקעמפט אין דער פוילישער ארמיי ביזן אייננעמען בערלין. פון דעם יאר 1946 שפילט ער כסדר אין יידישן טעאטער אין פוילן, ארויס-רוקנדיק זיך אויבנאן פון דער יונגער גענעראציע פון שוישפילער. געשפילט האט ער מיט גרויסן דערפאלג אלס קאפעלע אין 200.000 פון שלום עליכם, אלס באטוויג, חנן אין "דבוק", דירעקטאר אין די "ביימער שטארבן שטייענדיק. א סך אנדערע ראלן באווייזן די פילזייטיקייט פון זיין בינע טעטיקייט. ק. לאטאוויטש האט אויך קאמפאנירט מוזיק צו עטליכע פיעסן און געשטעלט טענץ אין יידישן מלוכה-טעאטער.





Ida Kaminska and Marian Melman — in the play "Trees Die Standing"

ביימער שטארבן שטייענדיק

פיעסע אין 3 אקטן (4 בילדער)
פון אלעכאנדרא קאססאנא.
יידיש און רעזשיסירט: אידא קאמינסקא.

THE TREES DIE STANDING

— A Play in 3 Acts and 4 Scenes —

By Alexander Cassona

Translated and Produced by Ida Kaminska

פערזאנען:

(לויטן סדר פון דערשיינען אויף דער בינע)

Amalia, a typist	..... Rachel Levita	.....	אמעליע, א מאשינשרייבערין
Elen, Secretary	..... Anna Light	.....	עלען, סעקרעטערין
The Pastor	..... Jakob Milohman	.....	דער פאסטאר
A Juggler	..... Sholem Schwarz	.....	דער קונצמאכער
Marta	..... RUTH TURKOW-KAMINSKA	.....	מארטא
Fernando Balboa	..... MEIR MELMAN	.....	פערנאנדא באלבא
A "Beggar"	..... Yasha Sher	.....	דער "בעטלער"
A "Hunter"	..... S. Migdalek	.....	דער "יעגער"
Director	..... KAROL LATOWICZ	.....	דער דירעקטאר
Chenovefa	..... Rachel Becker	.....	כענאוועפא
Felisa	..... Pninah Kohen	.....	פעליסא
The Grandmother	..... IDA KAMINSKA	.....	די באבע
The "Other"	..... Sem Migdalek	.....	דער אנדערער

ACT ONE

The action takes place contemporarily.

Where?

The odd interior does not give us any indication what kind of an office this is.

We do not learn much from the first dialogue between the two women. The first one (Ellen) appears to be in charge of the office, the second one seems to be the secretary in this office. Still more strange is the character of the Protestant pastor, who changes into a Norwegian fisherman, whilst we are watching, due to the transformation taking place. The illusionist also appears. What is this supposed to mean? One thing becomes clear. All these people work in a strange institution and have one goal before them. . . . But what kind of goal?

A young person who has been invited to this office (Marta) arrives, but she does not know either where she has come to. An elderly gentleman (Fernando Balboa) who has also arrived, sent her by the founder of this mysterious institution, Doctor Ariel (he looks on us from the portrait) does not know where he actually is. Left alone with Marta, they have all kinds of suspicions, which deepen as they get to know the other characters behaving rather oddly.

Stunned by those appearances, Balboa and Marta do not know whether this is a bandits' den or a madhouse. But the director of this "office" now appears and relieves them (particularly Marta) of the suspicions by his smile and winning manner. We learn from the dialogue between Marta and "the Director" that at the very moment when Marta was gripped by the deepest despair and was near suicide, there suddenly fell through the window into her room a bouquet of red roses with a card, on which one word was written: "Tomorrow!"

The roses and this one word dissuaded the girl from committing suicide. The next day she found on the threshold of her flat a small card containing the address of this office, in which she is now. "The Director" was actually her saviour, and from him we learn at last that this office has been founded by a certain Doctor Ariel, a fanatic of this strange idea on which he spends his whole fortune. He wants to help unhappy people — to make them happy. But not the philanthropic way. The method of doing good recommended by Doctor Ariel is the method of art and poetry. The people recruited here are ready to live completely for this idea. "The Director" persuades Marta to take part in this beautiful work too, to which she agrees after some hesitation.

When Fernando Balboa comes to the office for the second time, he is already informed by Ellen about the goals of this institution. With full confidence he confides in "the Director," and tells him about his unhappiness. . . . Due to a twist of fate, it so happened that from a big and happy family, he alone remained, with his wife and a grandson. Twenty years ago, relates Balboa, when the grandson was 16 years old, he was forced to turn him out of his house, as the grandson became a reprobate, and even tried to hit his grandfather. The grandmother (Balboa's wife) could not get over it, and began to fade away from the day of the disappearance of her grandson. Balboa knew that the grandson went to Canada, and became there an ordinary gangster, a bandit!

He could not tell the truth to his wife. Yet he wanted to save her, as her melancholy brought death nearer. He sent therefore a fictitious letter from the grandson, who asked for forgiveness in it and told them that he had changed his ways. Balboa, seeing that this letter became a source of joy to his wife, that she returned to life thanks to it, continued with this fictitious correspondence for many years. The grandmother learned that the grandson became an architect, that he fell in love and married. Believing in this fictitious correspondence, the grandmother pictured in her mind the life of her grandson.

All of a sudden, relates Balboa, a cable came from the real grandson, informing about his return on the ship "Saturnia". But the ship sank. Mrs. Balboa must not find this out — such news would kill her. Therefore Balboa would like to organise the arrival of a fictitious grandson, and he turns with his request to "the Director."

He is to pretend before the grandmother the real grandson, and Marta is to be his wife. The play-acting would last a couple of days, until a fictitious cable would recall the grandson together with his wife back to Canada. "The Director" agrees to the suggestion of Balboa, according to his idea: "Do good, make people happy. . . ."

ACT TWO

The old-fashioned house, which did not see any happiness during the last twenty years, is today full of joyful expectancy for the return of the dearest person. Old Balboa went to the station to await the grandson and his wife. The grandmother, however, waits for them at home — "she does not want to share him with anybody." And then the awaited-for-years grandson Maurizio appears. But how different he is, how much he has changed. Strangely, however, he remembers all. He knows every detail and all the customs in this house, he recalls every spot. Even his young wife knows so many things from her "husband's" relations. Yes, this is he, her grandson, her Maurizio! The happiness of the grandmother has no limits. It was worth while to wait and suffer for twenty years — for this one and only day!

Marta, who suffered so much in her life, who learned the bitterness of loneliness and waiting, is moved by the grandmother's happiness. It seems to her that the role which she plays is not worthy of such a great experience. Maurizio ("the Director") reprimands her, saying that art is created "not by the heart, but by the head." Marta is horrified by the indifference with which "the Director" speaks about these matters. She cannot agree with "the Director's" view that art should be valued higher than life itself.

ACT THREE

1st Scene

"The Director" orders by telephone the recalling cable to be sent, as well as the plane tickets. In the meanwhile, the housekeeper Chenowefa told the grandmother that when she brought the breakfast to the young couple in the morning, she noticed that they slept in separate rooms. The grandmother suspects that the relationship between the grandson and his wife is not good. She asks Marta for an explanation. Marta assures the grandmother that she loves her "husband." Marta does not lie. The enormous gratitude which she feels for "the Director," who saved her from committing suicide, is transformed into love. A conversation with Marta convinces "the Director" that her feelings are more real, more worthy than "the acting of a good character," and who knows, perhaps life is indeed more real than pretending?

In the meanwhile the maid appears, announcing that a man is asking for the master of the house.

"He does not see anybody at that late hour" says Balboa. "But you will have to see me" replies the stranger. Who is it? Can it be? . . . After all the ship carrying him — sank. Yes, the ship sank, but he, Maurizio did not go by this ship, the name of which he gave in this cable, as "the police are at times too inquisitive". Yes, he came, because he needs money, a lot of money. . . two hundred thousand. He got entangled into a certain matter with "friends" such as he, and they do not forgive.

Balboa explains that he is not able to collect such an amount of money. Maurizio suggests the sale of his grandparents' house. Balboa refuses this suggestion indignantly. Maurizio states brutally that the grandmother is sure not to spare the money.

He wants to go to her. But then the director enters, and anticipating an unpleasant situation — wants to take the grandson out immediately. Yet, before anything happens, the grandmother and Marta enter the room. When Marta calls out "Maurizio", they both turn their heads. The real Maurizio, and the one who pretends to be him. The grandmother noticed the face of the stranger. Did she recognise him . . . ?

ACT THREE

2nd Scene

Preparations are made for the departure of the young couple. Chenowefa is packing Marta's things. Marta is very anxious about the grandmother's fate. The director comes and tells Marta that all persuasions are of no avail, and that the real Maurizio demands money ruthlessly, and if he will not get it, he will turn to the grandmother.

"Oh, to be able to get away from here as soon as possible" says the director. Marta states, however, that she will return to her flat after she leaves here, as

she prefers a difficult, but real life, to such pretending. The director, who found that Marta is right, suggests that they should stay together, like a real married couple. In the meanwhile, Maurizio (the real one) returns. Marta asks the director to let her talk with him. Perhaps she as a woman will get better results with ruthless Maurizio. The latter demands categorically to meet the grandmother. The grandmother enters, and tells Marta to leave, because "I think that this gentleman has something to tell me . . ."

Maurizio reproaches the grandmother that she has let herself be taken in. It appears that the grandmother recognised Maurizio when she first saw him, and she learned the rest later from her husband. The grandmother tells the grandson that she would have been ready to give him everything she possessed, if he would have shown the tiniest bit of repentance. But now she refuses to help him, and drives him out. She herself, however, is broken. She does not want to show it to "the children". She is grateful to them for the wonderful moments of happiness, which she shared with them. "I am not alive any more" she tells her husband — "but I want to die with dignity, standing like a tree. . ." She pretends before the children that this strange gentleman did not say anything and left. . .



MIRELE EFROS

מירעלע אפרת

א פיעסע אין 4 אקטן פון יעקב גארדין

באארבעט און רעזשיסירט דורך אידא קאמינסקא

MIRELE EFROS

— A Play in 4 Acts by Jakub Gordin —
Adapted and Produced by Ida Kaminska

פערזאנען:

Mirele Efros	IDA KAMINSKA	מירעלע אפרת
Josele, her older son	KAROL LATOWICZ	יאסעלע איר עלטערע זון
Donie, her younger son	Sem Migdalek	דאניע, איר יונגערער זון
Shalmen, her business manager	MEIR MELMAN	שאַלמען, מירעלעס געשעפטספירער
Machle, Housekeeper	Rachel Levita	מכלה... מירעלעס הויזמענש
Nuchemtzie	Jascha Scher	נחומציע חנה דבורה'ס
Chane Dwojre, his wife	Anne Light	חנה דבורה, זיין ווייב
Sheindele, their daughter	RUTH TURKOW-KAMINSKA	שיינדעלע, זיין טאכטער
Shloimele, her son	Pnina Kohen	שלומהלע, איר זון

דער ערשטער אַקט קומט פאַר אין סלוצק.
די ווייטערדיקע אין גראָדנע.

Jewish Townspeople, Musicians, Guests

Between Act 1 and Act 2, 3 years pass

Between Act 3 and Act 4, 10 years pass

צווישן ערשטן און צווייטן אַקט גייען פאַרביי 3 יאָר,

צווישן דריטן און פערטן 10 יאָר.

It is the second half of the twentieth century. Guests have arrived in the small town Sluck from the big city Grodno. The rich widow Mirele Efros, known for her wisdom and independence, arrives with her domestics and her whole family. At the inn, where the guests are staying, preparations for wedding festivities are under way. Machle, one of Mirele's domestics, something between a maid and a housekeeper, is surprised that Mirele came to such a small place. Shalmen, in charge of Mirele's business, explains to Machle that Mirele wished for a fiancée for her son, from a poor but good family descended from rabbis. She sent, therefore, money for the dowry and gifts for the fiancée.

The parents of the fiancée, Chane Dvoyre, and her husband, called Nuchemce of Chane Dvoyre, went to talk to Mirele in connection with the further expenses to be met before the wedding. Nuchemce tries to restrain his wife, but she demands money impetuously before the wedding, from Mirele, due to the fact that she is a granddaughter of a great rabbi. The offended Mirele decides to break off the engagement and to return to Grodno. She notifies her son Yosele about it. Yosele knows his fiancée from a photograph only. The likeness of his future fiancée is after his heart, and therefore he feels depressed by his mother's decision to return home. He asks her not to break off the engagement. Mirele complies with the request of her beloved son. She notifies Chane Dvoyre, and decides to hold the wedding immediately . . .

During the wedding preparations, Shalmen with Nuchemce compile a list of charitable organisations for which Mirele Efros will give suitable donations. Shalmen convinces Nuchemce that Mirele will not spare money even for fictitious organisations, as she is generous and lenient in solemn moments, letting those who arrange these matters earn money. Sheyndele, the fiancée, who is brought for the wedding, wins the respect of the future mother-in-law with her beauty, and her modest and yet wise replies. After the ritual commemoration service for the deceased father of the family (after Eyl Moley Rachmid has been said) everybody goes to the wedding, which is to be held outdoors.

ACT TWO

Three years have passed. It is a post-Sabbath evening in the home of Mirele Efros. We learn that the daughter-in-law, Mirele-Sheyndele, tries "to get hold of the reins" in this house. Mirele explains to her confidante Machle that she is very indulgent towards her daughter-in-law, as "Yosele loves his wife, and she does not want to spoil their married life."

Shalmen arrives, in order to settle the accounts for the past week. Chane Dvoyre makes malicious remarks, saying that Shalmen cheats the Efroses in this respect, and that the "old one" is good for nothing, letting herself to be cheated. The young ones should therefore take over the business.

Sheyndele gets hold of this idea, inciting her brother-in-law Donye against his mother. Without the knowledge of his mother, Donye changed the traditional dress for a fashionable one, causing general astonishment. Sheyndele hopes that Donye will be bolder in his demands from the mother. At the next opportunity Donye accuses Shalmen of stealing from the Efros property. The indignant Shalmen explained that he never earned an extra penny without Mirele's knowledge, and although he made some money, he did not leave Mirele as she is attached to him, and that nobody can understand her the way he does. He does not want to stand in anybody's way, and leaves.

Donye and Sheyndele suggest the final summing up of the value of the property, in order to find out what the children have inherited from their father. Mirele then reveals to the children that the father died, not being able to bear his financial worries. He went bankrupt, leaving tens of thousands' roubles of debt. She adds that during the eighteen years of her widowhood, she paid off the debts and developed her business, due to her ingeniousness, resourcefulness

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and work. Mirele's children are stunned by their mother's explanations. Pitying the despairing children, Mirele decides to give the whole property to them. Remaining alone, Mirele reads the psalm of David about "the cup of bitterness brimming over" . . . because rising waves already reach the lips . . ."

ACT THREE

Changes have taken place in the house of Mirele. Nuchemce of Chane Dvoyre is at present "in charge" of the business of the Efros house. He returned drunk from a trip, because — as he says — Chassidim customers, who wanted to honour the memory of his grandfather, made him drink. He does not have the vouchers for the sent goods, and he wrote the invoices — as he says — in an old prayer-book. In this state of affairs, Donye mentions that Shalmen should be taken back, but Yosele replies that it suited Shalmen to work for Mirele Efros, but he would not want to be dependent on Daniel Efros. Daniel Efros has just returned from Riga, where he went on business. He lost there big amounts of money, for which he cannot account. This is the cause of a sharp argument, which is appeased by the arrival of Mirele. Just then Mirele noticed that her daughter-in-law wears her jewellery, which Sheyndele wilfully took out of the mother-in-law's jewel box. At Mirele's reproach about the incongruity of such behaviour, Sheyndele replies that ". . . the mother-in-law will not wear it for ever anyway." Members of the Jewish congregation led by Shalmen come to Mirele, asking for a donation for a hospital being built. Mirele Efros, being unable to obtain the money from the children, borrows it from Machla's scraped together savings. She regrets this immediately, however, and withdraws her donation. Seeing this, Shalmen pretends that he returns a debt to Mirele, and pays for her the amount she declared before. Shalmen learns from Machla about the disintegration of the Efros house. Sheyndele, who overheard this conversation, wants to hit Machla. Mirele is shaken by this, and decides to leave her house. She calls Shalmen, and asks him to give her the possibility of living in his house, where she will be of help to him in the conduct of his business. Yosele and Sheyndele, wanting to avoid a scandal, try to dissuade the mother from her intention. Mirele does not change her mind, however. She leaves, saying, "Thirty years ago I came to this house full of expectations; now I leave without any hopes and false illusions."

ACT FOUR

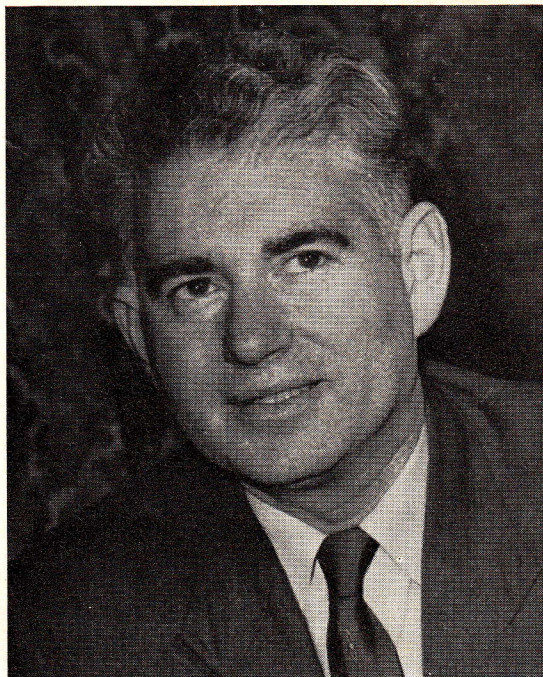
Ten years have passed. Mirele lives in Shalmen's house. We learn from a conversation between Shalmen and Machla that the rabbi paid a visit to Mirele, trying to convince her that she should return to her family, but did not succeed, because Mirele parried all his arguments.

Mirele's son, Yosele, comes to ask his mother to return to them because of the thirteenth birthday of her grandson. Shalmen informs Yosele that Mirele is very fond of her grandson; it is doubtful, however, whether Mirele will acquiesce to the return home. Sheyndele also comes to ask Mirele personally to come to the family ceremony. Sheyndele says that after Mirele left the house, she found no joy. Sheyndele explains her mother-in-law that from her arrival in the Efros house, she felt that she humbled her because of her poor origin. This made her behave in an unseemly way very often. Mirele tells her daughter-in-law that she cannot return from her "exile" to which she sentenced herself, on account of her children's happiness. Because everybody "does as he understands, but he should understand, however, what he is doing," adds Mirele.

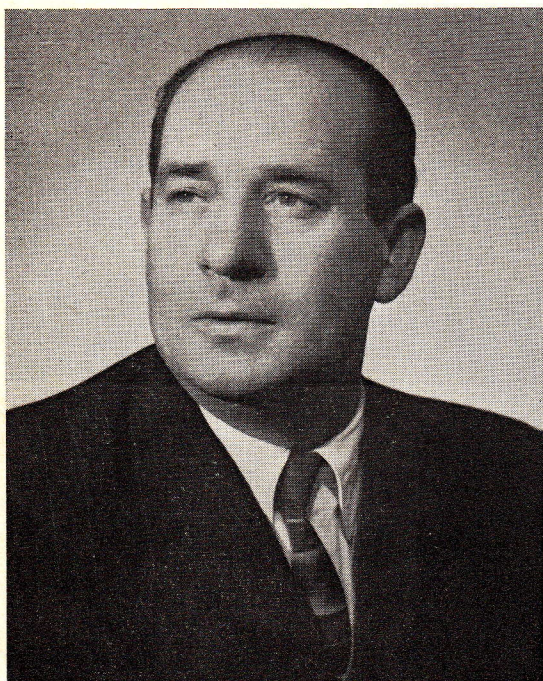
Where the parents did not succeed, Mirele's grandson succeeds. Shloymele's argumentation moves his grandmother's heart, and she consents to return to her children. Chane Dvoyre and her husband Nuchemce are also glad that the family is reconciled. Shalmen complains that his house will become empty after Mirele's departure, but he must respect her maternal feelings.



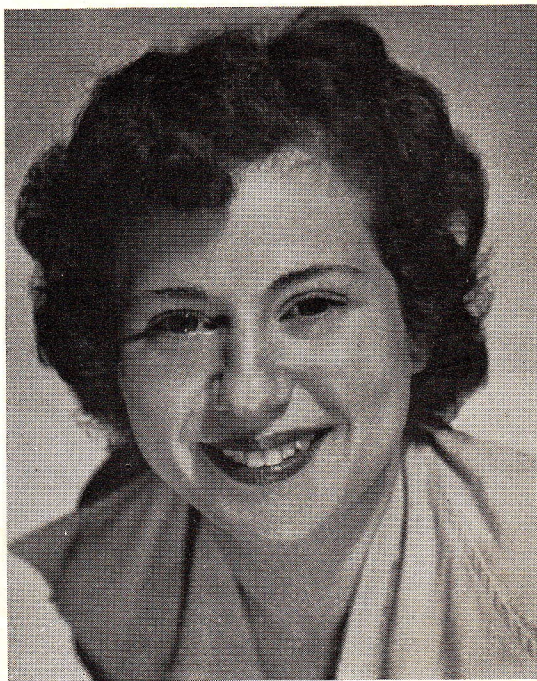
Rachel Levita



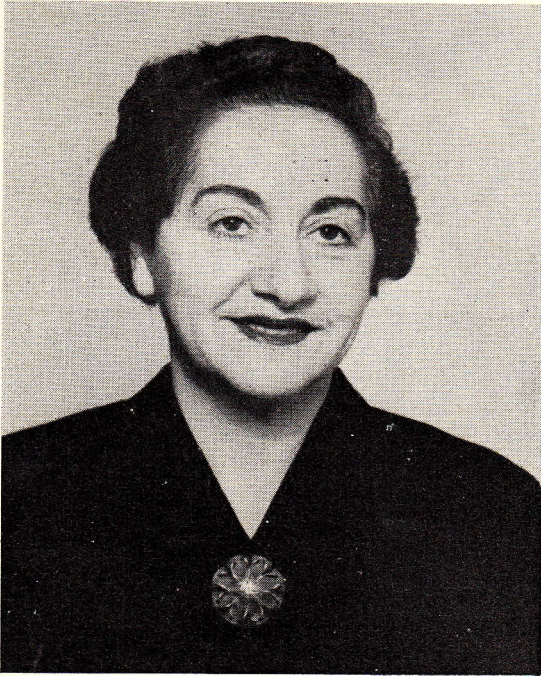
Jasha Sher



Jakub Milchman



Pnina Kohen



Rachel Becker



Sholem Szwarc



Sam Migdalek



Anne Light