

PRAYBILL

RAMBAM THEATRE



MOSES

The Gershwin's'
Forty or Less

WELCOME TO OUR SEDER!

[All parodies in this Seder are copyright © 2013, 2023 Robyn Shoulson, and were written for this Seder]

Tonight we celebrate a love story, an opus that can't be slotted into a single genre, with compositions that have inspired an exceptional number of song covers, a focus on underdog culture remarkable for its time, a controversial period piece, and much more. It's called the Passover Seder!

It's a love story between God and the Israelites. (Many Psalms are erotic love poetry between us and God.) The opus we study each year, the Haggadah, is unlike all others. (Why is this story retelling different from all others?) You want song covers? What about all the parodies that date back more than a hundred years?

We tell the story of the underdogs: It's been said no other people have an origin story that starts as slaves. You hear of controversy? Says Avram: "He's right, and *he's* right? They can't both be right." Tevye answers: "You know, you're also right."



We also have the love story between Porgy and Bess; a musical that's not in the genre of a musical, an opera that's not an opera; a song with a gazillion covers; an attention to the culture of former slaves; and controversy that has rocked performers and production companies around the world.

We'll see in a bit how this all fits together. For now, we need to imbibe a mood-altering drug to fully appreciate the story. We sanctify that action by reciting the Kiddush.

Kadesh

קֹדֵשׁ

(On Shabbat,

add parentheticals)

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מְלֹךְ הָעוֹלָם, בּוֹרֵא פְּרִי הַגֶּפֶן;
בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מְלֹךְ הָעוֹלָם, אֲשֶׁר בָּחַר בָּנוּ מִכָּל-עַם, וְרוֹמַמְנוּ מִכָּל-לְשׁוֹן, וְקִדְּשָׁנוּ בְּמִצְוֹתָיו,
וַתִּתֵּן-לָנוּ יי אֱלֹהֵינוּ בְּאַהֲבָה (שֶׁבִּתּוֹת לְמִנּוּחָהּ) מוֹעֲדִים לְשִׂמְחָה, חֲגִים וְיוֹמִים לְשִׂשׁוֹן אֶת-יוֹם
(הַשַּׁבָּת הַזֶּה וְאֶת-יוֹם) חַג הַמִּצּוֹת הַזֶּה. זָמַן חֲרוּתְנוּ, (בְּאַהֲבָה) מִקְרָא קֹדֵשׁ, זָכַר לִיציאת מִצְרָיִם.
כִּי בָנוּ בְּחַרְתָּ וְאוֹתָנוּ קִדְּשָׁתָּ מִכָּל-הָעַמִּים. (וְשֶׁבִּתּוֹת) וּמוֹעֲדֵי קִדְּשָׁתָּ (בְּאַהֲבָה וּבְרַצוֹן) בְּשִׂמְחָה
וּבְשִׂשׁוֹן הַתְּחִלָּתָנוּ: בְּרוּךְ אַתָּה יי, מְקֹדֵשׁ (הַשַּׁבָּת וְ)יִשְׂרָאֵל וְחַיִּים:

On Saturday nights, Havdalah precedes Shehechianu:

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מְלֹךְ הָעוֹלָם, בּוֹרֵא מְאוּרֵי הָאֵשׁ;
בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מְלֹךְ הָעוֹלָם, הַמְּבַדִּיל בֵּין קֹדֵשׁ לַחֹל
בֵּין אוֹר לַחֹשֶׁךְ בֵּין יִשְׂרָאֵל לְעַמִּים בֵּין יוֹם הַשַּׁבָּת
לְשֶׁשֶׁת יְמֵי הַמַּעֲשֶׂה: בְּרוּךְ אַתָּה יי הַמְּבַדִּיל בֵּין קֹדֵשׁ לַחֹל:

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מְלֹךְ הָעוֹלָם, שֶׁחֲחַיְנוּ וְקִיַּמְנוּ וְהִגִּיעָנוּ לַזְּמַן הַזֶּה:

Blessed are You, Lord our God, King of the Universe, who has granted us life and sustenance and permitted us to reach this season. **Drink the wine reclining to the left.**

Let's begin to explore tonight's theme. As the briefest of overviews in the style of Cliff Notes, this is the story of Porgy, a disabled black street beggar living in the slums of Charleston. It deals with his attempts to rescue his woman, Bess, from the clutches of both Crown, her violent and possessive lover, and Sportin' Life, the community drug dealer. Along the way, we are treated to some wonderful music, care of Jacob Gershwine, I mean George Gershwin, and great lyrics from Israel Gershovitz, I mean his bro Ira. (Yes, the brothers Gershwin originally had different family names.)



In so many ways, *Porgy and Bess* was a groundbreaking show. It originated from DuBose Heyward's novel *Porgy*, which was turned into the play (also called *Porgy*) by DuBose and his wife Dorothy. (It was George's idea to elevate Bess into the title.) Both the novel and the play were groundbreaking because they took Black culture seriously¹; Heyward was the first white author to make members of the Black community come

¹ See end-note about capitalization of Black used in this Haggadah

alive. The composer and the author were serious in their research: Gershwin and Heyward spent time in the sea islands south of Charleston [some sources say Folly Beach, others say James Island] to get a feel for the locale and the music of the community. They visited groups of blacks around cabins and country stores and listened to their spirituals – they were the Gullah who had maintained their customs and preserved traditional songs. DuBose called it "an inexhaustible source of folk material."

The islands were transformed in the play into Kittiwah Island. And the waterfront of Charleston, Cabbage Row, became Catfish Row, the large black tenement where the main characters lived. Another groundbreaking element was that Gershwin's choice for the roles. Opening night in Boston, and then on Broadway, featured a cast of classically trained black singers – a daring artistic choice. This was during a time when Black culture was (at best) exoticized by the white majority (and a lot of the time, much worse). Gershwin stipulated that all major roles should be performed by blacks at each production. This has continued long after Gershwin's death, and applied to Māori singers in New Zealand. We'll learn more of what makes *Porgy and Bess* special as the evening goes on. For now, let's go on stage ...

It's dusty and dirty in Catfish Row, among the slums of Charleston. Most of the characters are fishermen, dock workers, dope peddlers and beggars. They certainly need to wash up before applying their stage makeup. So let's do that.

Washing the hands



Washing the hands is symbolic of cleaning. Cleansing of the body, cleansing of the spirit, cleansing of the soul. Before we start our holiday of Passover, Jews around the world cleanse their houses. We attempt to remove all traces of *chametz*. Although technically foods made with yeast or those products that can resemble breads, *chametz* symbolically represents a puffed up ego. It also commemorates the redemption of our people from slavery.

Cleaning up chametz (tune of I Got Plenty of Nuttin')

Oh, I've got plenty of chametz,
That's too much chametz for me!
I've got some bread, I got some beer,
Got pasta and cake – all here!
Got to clear!

We Jews with plenty of chametz,
Got to clear it away.
It seems our friends give us all *shalach manos* –
A total chametz buffet!
Oy vey!!

I'll put a lock on the door,
That's OK by me.
I refuse to take any more.
Throw it in the sea!
'Cause the things that I need
Have no leaven! I plead –
Set me free!

Oh, I've got plenty of chametz,
That's too much chametz for me!
Want no more yeast
For a week, at least
My house is chametz free!
Yay for me!!

Many have noted that following the requirement to expunge *chametz* from our houses turns us into modern-day slaves. Cleaning house, cleaning the soul, it's hard work!

Pesach Time (tune of Summertime)

Ancient times:

Slave'ry time, and our livin' ain't easy.
Always workin'
And the weather's so dry.

Oh, the Pharaoh's rich,
But we'd best not be lookin'
See, all the task masters standin' by.

Modern times:

Pesach time, and the livin' ain't easy!
Floors need scrubbin',
And my closets stripped bare.

All the dishes switched,
And I'll spend three days cookin'!
Can't wait 'til the Seder –
Bring me a chair!

One of these mornings,
I'm gonna rise up exhausted.
Still, I'll spread my rags,
And I'll dust all the stairs.
And then I'll roast the meat,
Grate potatoes for kugel.
Thank God! Here's the Seder!
Give me a chair.

We return to our parallel story. Because Gershwin required the cast be black, the play (or is it an opera?) launched the careers of several now-well-known artists: at least Leontyne Price (who played Bess right out of Juilliard), Cab Calloway and Maya Angelou. Anne Brown, who played Bess in the original production, was the first black vocalist at Juilliard College and later had a long career as a concert singer and recitalist. Robert McFerrin was the first black soloist at the Met; he sang Porgy's voice in the soundtrack of Samuel Goldwyn's film version. (Who's that? Bobby McFerrin's dad!!) Many other famous performers have played its many revivals: Sidney Poitier, Sammy Davis, Jr, Pearl Bailey and many more.

The only time food is prominently mentioned in the opera is a church picnic on nearby Kittiwah Island. (It's at the picnic that the drug dealer sings his cynical views on the Bible – the famous song "It Ain't Necessarily So," with its outrageously clever rhymes.) Do our friends in the tenements eat well? The community depends on the sea for support – as dockworkers, being fishermen – but the area is quite fertile. Some make their living as vendors of strawberries, crabs and honey, so we can speculate they eat relatively well. They are *unlike* our Israelite ancestors, who complained bitterly to God about their hardships. Do our Catfish Row residents have appetizers before their meals? At our seder, our appetizers are cloaked as symbolic foods, which variously represent tears, springtime, the mortar between bricks, the bricks themselves. Thankfully, the Rabbis of ancient times saw the wisdom of not starving the families who relate the story of our slave beginnings.

Karpas כַּרְפָּס

Everyone partakes of parsley, dips it into saltwater, and says:

בְּרִיךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרֵי הָאֲדָמָה:

Blessed are You, Lord our God, King of the Universe, Creator of the fruits of the earth.

From now on you may partake as often as you like from the table snacks. Hunger shall not be one of the seder plagues.

Break middle matzah יִחַץ

The leader takes the middle Matzah and breaks it in two, leaving one half between the whole ones, and puts the other half in a safe place for the grand Afikomen hunt.

Ha Lachma הָא לַחְמָא

This is the meager flatbread that our fathers and mothers ate in the land of the post-civil war South. Let all who are beggars come and eat. Let every needy fishmonger, undertaker, drug dealer, crab man, cook and dockhand come and celebrate their measly freedom. At present we are stuck here in Catfish Row; next year may we be in New York. (Huh, New York?? Well, at the end of the opera, the drug dealer has taken Bess to New York, where Porgy goes seeking her at the end of the play.) At present we are slaves to our history; next year may we be free of our burdens.

We can't have a seder focusing on all-black characters, with an all-black cast of singers and performers, without touching on the Black experience. Ancient slavery is the basis to our seder story. While modern slavery – centuries closer to our time – doesn't appear in the storyline of *Porgy and Bess*, its effects and the Black experience are integral to the opera.

Blacks were brought to America as slaves, starting in 1619 in Jamestown, VA and continuing until the 13th Amendment and Juneteenth (both in 1865). Our characters wouldn't likely have been in the South without the slave trade. Even after Emancipation, blacks were not welcomed into majority culture. Persistent segregation, underfunded school districts, one-room schoolhouses in rural communities – this was no match for the preparation received in well-funded, affluent, suburban (and often private) schools and neighborhoods.

Thus, blacks experienced a double whammy – centuries of slavery followed by discrimination practices. Or a triple whammy if one enumerates the impossibility of hiding their skin color. Other minorities could escape, passing within white culture when other factors were equalized. Most blacks cannot.

Even their speech patterns were incessantly viewed negatively, treated as an example of lower status, or disparaged as sloppy, lazy speech. But, surprise!, it's viewed by professionals as a language of its own, with roots in our country's history. Mainstream linguists maintain that Black English (technically: African-American Vernacular English) traces back to the same English spoken by the colonial settlers in the Southern Colonies and Southern United States.

Black English preserves those ancient patterns; pronunciations like "aks" did not have a tinge of lower-class or being uneducated.

Black linguist John McWhorter (an admirer of *Porgy and Bess*) noted that many people are under the mistaken impression that writing Black English is tantamount to "depicting a Black person making grammatical errors, and therefore, God forbid a non-Black person should [write] that." In reality, "Black English is not mistakes."

The second cup of wine is poured and the youngest in each family asks The Four Questions:

Ma Nishtana

מה נשתנה

Why is this seder night theme different from all other musical seder themes?

All other popular plays from this time period are easily classifiable – as musicals, dramas, comedies, westerns; whereas this genre-busting production is an opera, a musical, a drama, a folk opera.²

During all other seders, we focused on Broadway musicals; on this night, we fix our attention on a show that's both been on Broadway and Opera stages; in other words, we double dip.

All other Gershwin works are musicals, musical comedies, jazz pieces, and film music; during this seder, we recline and enjoy music from his only full opera.³

In all previous play nights in the early 30s, Negro representation was limited to blackface, minstrel shows, and the perpetuation of demeaning racial stereotypes; for this night, the composer and writer thoroughly researched the sounds, rhythms and milieu of the Black community by living amongst them.

We now recite the traditional Four Questions and some relevant variations

Why is this night different from all other nights?

On all other nights we eat chametz and matzah; tonight we eat only matzah. On all other nights we eat any kind of herbs; tonight, we only eat bitter herbs. On all other nights we do not dip even once; tonight we dip twice. On all other nights we eat sitting or reclining; tonight we recline.

מה נשתנה הלילה הזה מכל הלילות?
שבבכל הלילות אנו אוכלין חמץ ומצה. הלילה הזה בלוי מצה:
שבבכל הלילות אנו אוכלין שאר ירקוֹת. הלילה הזה מרור:
שבבכל הלילות אין אנו מטבילין אפילו פעם אחת. הלילה הזה שתי פעמים:
שבבכל הלילות אנו אוכלין בין יושבין ובין מסובין. הלילה הזה בלנו מסובין:

One of the significant firsts for *Porgy and Bess* is that, in portions of the novel, the characters speak in Gullah. It's another example of how the production took Black culture seriously. Here is a sample of the Gullah rendition of the Four Questions. In working with the community, they asked us to note this translations is included by Queen Quet, Chieftess of the Gullah/Geechee Nation:



Wha fa disya ain same as oda res a ednin?⁴

**Oda res a ednin, we nyam pun disya bread o one wha flat.
dis ebnin, e got disya flat one by e dry sef.**

**Oda res a ednin, we da nyam pun pleny herb;
dis ebnin, de herb bitta an e by e dry sef.**

² Theater historian Robert Kimball said "[*Porgy and Bess*] crossed the barriers. It wasn't a musical work per se, and it wasn't a drama per se – it elicited response from both music and drama critics. The work has always been outside category."

³ A dozen years earlier was *Blue Monday*, the experimental one-act jazz opera widely considered as a forerunner to *Porgy and Bess*.

⁴ The Technical Coordinator on behalf of the Gullah nation points us to gullahgeecheenation.com for more information.

Gullah retains significant influence of Africanisms because of their geographic isolation and relation to their shared history and identity. Words coming from African languages such as Yoruba, Fon, Ewe, Twi, Ga, Mende, and Bini are still used by Gullah people. A song preserved by families in coastal Georgia was identified as a funeral hymn from Sierra Leone. It's likely the longest African text to survive the transatlantic crossing the slave trade to the USA.

The 1965 production of *Porgy and Bess* by New Zealand Opera included several Māori opera singers, deemed by the Gershwin trust to be consistent with the requirement for black artists as the cast. Here is a sample of the Maori version of our text:

He aha te take i rerekē ai tēnei pō i ētahi atu?

I ēra atu pō ka kai tātou i te pāraoa rēwena i te Mataka rānei;
i tēnei pō e kai ai tātou i te Mataka anake.

I ēra atu pō ka kai tātou i ngā momo otaota katoa;
ko tēnei anake pō e kai ai tātou i te otaota kawa.

Magid

מגיד

We now tell the story, the backstory, and nothing but the whole story.

We were slaves to Pharaoh in Egypt, but the Lord our God took us out of there with a mighty hand and an outstretched arm. No, we were freemen in Africa, but the slave traders of Europe and America hijacked our communities and enslaved us there for hundreds of years.

Had not God taken our fathers out of Egypt, then we, our children and grandchildren would still be enslaved to Pharaoh in Egypt. No, had our Brethren been left alone in Africa, or been emancipated properly without prejudice, only God knows what could have been achieved.

Even if we all were wise, and perceptive, experienced, and well-versed in the lore and history of Broadway, it would still be our duty to tell about the world of Catfish Row in South Carolina. The more one sings about Bess, the more praise they deserve.

Here we'll tell the story of Moses with a song from *Porgy and Bess*:

It Ain't Necessarily So

Little Moses was found in a stream (2x)

He sailed down that water
'Til old Pharaoh's daughter
She fetched him (she says)
From that stream.

Believe it, it surely is so (2x)
These things that you're liable
To read in the Bible

We'll tell you right now – They are so.

When Moses was out in the field (2x)

A bush was on fire
From flames rising higher
The voice of his God was revealed.

Though Moses heard Pharaoh's demand,
He never backed down from his stand.
Although he would stutter,
The words that he'd utter
Brought terrors and plagues to the land.

We're preaching this sermon to show,
The Bible's no story
It tells of His glory
Believe it --
It surely is so.

We began our exploration of the music of *Porgy and Bess* with its most famous song, "Summertime".⁵ Countless musicians have recorded "Summertime" in varying styles, both instrumental and vocal. It's claimed to be *the most popular cover song in popular music*. An international group of collectors, named "The Summertime Connection," has more than 30,000 recorded performances (many live) in their collection. At the time of writing, Guinness listed an eyepopping 67,591, citing it the world record for number of covers. (As you read this, the number is probably larger.) Here are a couple notable examples.

⁵ www.eno.org/discover-opera/the-history-of-george-gershwins-summertime

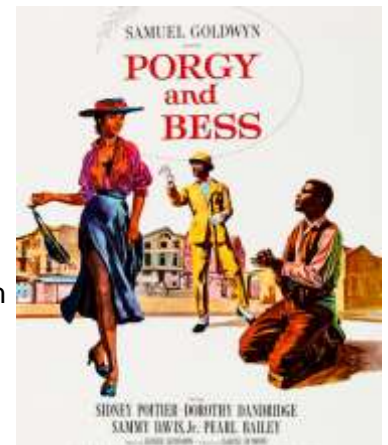
Was *Porgy and Bess* an opera or musical theater? Gershwin called it a folk opera: "*Porgy and Bess* is a folk tale. Its people naturally would sing folk music. When I began work on the music, I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote [created] spirituals and folksongs." But he still claimed it was folk music; perhaps it would be better to say, folk-inspired music. "Therefore, being in operatic form, *Porgy and Bess* becomes a folk opera." In this way, having an opera be musical theater, spanning genres, it is perhaps the only show to be performed – and performed regularly – on Broadway and at the Met. On stages around the world, and in opera houses around the world.

Gershwin's creation of original spirituals and folk-songs seems outlandish. But coming from what some consider the greatest composer of all time, perhaps only he can make this claim. His musical genius was absorbing all the influences around him: New York jazz roots, drawing on southern Black traditions: jubilees, blues, praying songs, street cries, work songs, and spirituals – blended with arias and recitatives from European opera. Many even hear Jewish liturgical music: The melody of "It Ain't Necessarily so" is so similar to the blessing before reading Torah, *Bar'chu et Adonai ham'vorach*.

But its focus on Black English, and especially its characters – fishermen, beggars, drug dealers – resulted in plenty of criticism. That it was demeaning. That it was racist. Similar to the cries against Gilbert and Sullivan's *Mikado* and its simplistic depiction of Japanese culture, *Porgy and Bess* was said to be racially disparaging. Virgil Thomson, a white American composer, stated that "Folklore subjects recounted by an outsider are only valid as long as the folk in question is unable to speak for itself, which is certainly not true of the American Negro in 1935." Harold Cruse (a critic and black educator) called it a symbol of deeply-ingrained American cultural paternalism put on Negroes. "[It was t]he most incongruous, contradictory cultural symbol ever created in the Western World." (He didn't mince words.) A planned production in Minnesota was blocked because members of the local Black community saw it as "detrimental to the race" and as a vehicle that promoted racist stereotypes.

Harry Belafonte refused to play Porgy in the 1950s film, so the role went to Sidney Poitier. Poitier found the opera insulting and only took on the film role due to coercion from producer Samuel Goldwyn. Goldwyn himself very reluctantly took on the project. His initial reaction to make it into a movie was eloquent and devastating: "Blacks won't see it because it was written by a Jew; Jews won't see it because it was written about blacks; and no one will see it because it's an opera."

The president of Harlem's School of the Arts loathed it. The singer Grace Bumbry, who excelled as Bess in the 1985 Met Opera's production, said "I thought it beneath me. I felt I had worked far too hard, that we had come too far, to have to retrogress to 1935. My way of dealing with it was to see that it was really a piece of Americana, of American history, whether we liked it or not. Whether I sing it or not, it was still going to be there."



Over time, the opera gained acceptance from the opera community and the Black community. "*Porgy and Bess* belongs as much to the black singer-actors who bring it to life as it does to the Heywards and the Gershwins." [Maurice Peress, 2004]

Various efforts to modernize, humanize, de-opera-fy, have led to feuds between critics and producers, and clashes between critics themselves. A relatively recent production at Boston's American Rep Theater replaced sung recitatives with spoken dialog, added new scenes, developed characters backstories, created a more upbeat ending, even altered the title to *The Gershwins' Porgy and Bess*.

Stephen Sondheim lambasted every change. The title change de-emphasized the contribution of Heyward (who, after all, had written most of the lyrics for its most beloved songs). Sondheim wrote that the creators had disdain for the original opera, was condescending to the audience, were fixing "serious issues" the authors didn't realize the "dreadfully flawed" original had. Critic Hilton Als countered that Sondheim had very little exposure to Black culture and that this new version succeeded in "humanizing the depiction of race onstage." On and on it goes.

Productions in other countries found fresh life and insight by restaging the story to modern times and locales. An African production brought in apartheid themes, Hungary introduced the Syrian migrant crisis to the play (moving Catfish Row to an airport), and a NJ seder restaged it with ties to slavery in Egypt.

Several South African companies planned to put on all-white productions of *Porgy and Bess* during the apartheid era. Ira Gershwin (as heir to his brother's wishes) consistently refused to allow these productions.

But later, Cape Town Opera's 2009 production was set in apartheid South Africa, relating life in Soweto. It opened to acclaim in Wales, and played London's Royal Festival Hall and the Edinburgh Festival Theatre. Most of the cast were black South Africans. American singers who were in the production found the "passionate identification with the opera" by the South African singers "a wake-up call".

"I think we've got a little jaded in the US with *Porgy and Bess*," said a singer playing Bess on UK tour. "A lot of people just think that this is a show that is lovely to listen to and happened way back when. They're not thinking you can still find places where this is real. And if we're not careful we could be right back there."⁶

How should we feel about a play that many say depicts an unflattering view of a downtrodden community, using glorious, captivating music (the most covered song on Earth!), containing a requirement that it be performed by the very same people who despise it as dated and degrading? This is the challenge the art world has.

Are there things in *our* past that embarrass us? Certainly. Have they won awards? Probably not.

It happened one night that composer Gershwin, lyricist Gershwin, librettist Heyward, and producer Goldwyn were all reclining watching a dress rehearsal in the B'nei Brak Opera Hall. They spent the whole night studying the score, the dialects, and depiction of life in the South, when the lead singers informed them everyone had finished the morning "Shema" a long time ago and were already at the cast party.

Four Sons אַרְבָּעָה בָּנִים

Blessed be God who has given the Torah to His people Israel; blessed be He. The Torah speaks of four sons; a wise one, a wicked one, a simple one, and who is not able to ask a question.

What says the Wise child? She asks: "What are these testimonies, statutes, rulings, restrictions, and judgments which our God has commanded us?" Then you shall instruct her in the laws of Passover, teaching him that after the Paschal lamb no dessert ought to be set on the table.

What says the wicked child? He asks: "What does this service mean to you?" By the word "you" it is clear he does not include himself, and thus has withdrawn himself from the community. So tell him bluntly: "This is done, because of what the Eternal did for me when I came out of Egypt." For me and not for him; for had he been there, he would not have been thought worthy to be redeemed.

What says the simple child? She asks: "What's goin' on here?" Tell her, "With a mighty hand did the Eternal bring us out of Egypt from the house of bondage."

As for the child who is unable to ask a question, you must begin the narration as it is said: "You shall tell your son on that day, this is done because of what the Eternal did for me, when I came out of Egypt."

Jacob went down to Egypt, compelled by the word of God; and sojourned there. There he became a great and mighty nation, a distinct people in Egypt. The Egyptians suspected us of evil, and they said: "Let us deal with them wisely lest they multiply."

Another **J**acob [later renamed little Georgie] went down to South Carolina, compelled by the music of God's creatures, and sojourned for a summer there. There he created a great and mighty score, a distinct musical work. The critics suspect him of evil, and they said, "Let us deal with Gershwin's work wisely lest it multiplies and subvert the art forms that had been admired by dead white males."

Many of our seders have been based on musicals that had lots of revivals: Fiddler, Oklahoma, West Side Story, Guys and Dolls – all have had 5. But the *Porgy and Bess* 1935 premiere has had 7 more Broadway revivals - 1942, 1943, 1944, 1953, 1976, 1983, and 2012. It's the musical with the most revivals. Dramas are revived more – Shakespeare plays, like Hamlet, Merchant of Venice, Macbeth, Romeo and Juliet, have been revived dozens upon dozens of times (from 35 to 65!). Can't match the old Bard. Ah, but wait, the Passover story has had thousands of revivals. They come around, you could say, like clockwork.

These *Porgy and Bess* productions received many awards. The modernized Broadway show – from 2012, which Hilton Als and Sondheim battled over - won two Tonys (with nominations for 10). André Previn's

⁶ Lisa Daltirus, from The London Times, October 16, 2009

adaptation of the score for the 1959 film won an Academy Award. A television production in 1993 won one Emmy (being nominated for four). A 2014 production in London was nominated for an Olivier Award, and the 2019 Met cast recording received a Grammy. In fact, the 1976 and 1977 cast recordings won Grammy Awards, making *Porgy and Bess* the only opera to win this award in two consecutive years. Most remarkable of all was when The Houston Grand Opera won a Tony Award — the only opera to ever receive a Tony.

Of course, with so many revivals and productions done as musicals and operas and films, one might think it has a greater opportunity for awards just from chance alone.

The play, of course, tells a story. Our own Seder tells a story too. In fact, the central part of the seder, the *Magid*, means "the telling." Beginning with the words *Avadim Hayinu* – "We were slaves ...", it extends to the meal. Its purpose is to retell the story of the Exodus and to encourage discussion of its implications for our lives.

Once God convinces Moses to approach Pharaoh to demand that he Let Our People go, Moses must also prepare the people of Israel for their departure. Due to recent archeological discoveries, we are able to reveal the actual song he used to foretell the future:

There's a host (Moses addressing the Children of Israel)
(tune of There's a Boat)

There's a host that's leavin' soon from this land,
Come with me – that's where we belong, Sisters!

You and me may wander long to be free,
Come and see – we'll be straight and strong,
Brothers!

We'll gather up our belongings,
And our neighbors will chip in too!
Though the Red Sea may impede us,
With God to lead us,
Since He has freed us,
He'll guide us through!

We thought we would walk a few days,
But the days soon turned to years.
Through the desert we will wander
That great sand yonder,
Will make us ponder,
But dry our tears.

You and me may wander long to be free,
Come with me,
To where we belong, Israel
That's, where, we, be- long

The traditional Haggadah reviews the Exodus by presenting a series of Rabbinic commentaries on verses contained in Deuteronomy. For untrained readers, the traditional text of the *Magid* is confusing. We present Rabbi Mark Greenspan's simple summary instead.

Read responsively:

Come and hear the story of our people, the story we relive on Seder night.

How our ancestors went forth from the straights of *Mitzrayim*, to the open places of rejoicing and faith.

This story belongs to you and me. An age-old story, it becomes our own as we tell it on Seder night.

"A wandering Aramean was my father. He went down to *Mitzrayim* few in number. There he became a great nation, mighty and numerous."

In Egypt we discovered our distinctiveness. Few in number, we learned that greatness is more than numbers.

"The Egyptians treated us harshly and oppressed us. They imposed hard labor on us."

Their harshness wounded us with false accusations, with venom and hate and distrust.

"We cried out to Adonai, the God of our ancestors. God heard our voice and saw our affliction, our toil and our oppression."

What did Adonai see in *Mitzrayim*? He saw families torn asunder, and children made to suffer. God saw the cruelty of Egypt and the helplessness of Israel.

"So Adonai brought us out of Egypt, with a mighty hand, with an outstretched arm, with awe and signs and wonders."

Egypt and Israel felt God's presence in every corner of the land. His signs filled the earth and sky; His wonders could be seen by every living thing. "I will show wonders in the heavens and in the earth — blood and fire and pillars of smoke."

With a mighty hand He demanded justice for the oppressed. With plagues and wonders He taught the Egyptians the lesson of his power.

So may God's signs be present today: to teach us of Your justice and Your mighty acts.

As one spills three drops of wine, relate the wonders of the heavens and the earth:

"Blood, fire, and columns of smoke."

Ten Plagues עֲשָׂר מַכּוֹת

10 Plagues (Tune of A Woman Is a Sometime Thing)

Listen now to Moses' warning, and
Let us go a-traveling.
If you keep on your scorning,
It soon will turn to mourning,
Cause...

Our God's the one and only king,
Yes! Our God's the one and only King.

The first plague he will send to rile you,
Make sure that you are listening.
The Nile will be defiled,
And frogs will swarm for miles,

'Cause our God's a strong and vengeful King,
Yes! Our God's the one and only King.

Soon ten plagues will descend on your nation,
Each one worse than what came before.
And if you think your station,
Protects you from predation,
No!

Our God – the great and mighty one,
Will destroy you and your first-born son!

These are the ten plagues which the Holy One, blessed be He, brought upon the Egyptians in Egypt.

Remove a drop of wine while reciting each plague:

- 1. Blood
- 2. Frogs
- 3. Vermin
- 4. Wild Animals
- 5. Cattle Disease
- 6. Boils
- 7. Hail
- 8. Locusts
- 9. Darkness
- 10. Death of the Firstborn

דָּם. צְפַרְדֵּי. כְּנִיס. עָרוֹב. דְּבַר. שְׁחִין. בָּרָד. אֲרָבָה. חֲשָׁד. מַפַּת בְּכוֹרוֹת:

Dahm · Tz'fardeyah · Kinim · Arov · Dever · Sh'chin · Barad · Arbeh · Choshech · Makat Bechorot

Rabbi Judah formed the initials thus:
D'tzach, Adash, B'achab



How many abundant favors has God performed for us!

Dayenu דַּיְנוּ

Dayenu (Tune of It Ain't Necessarily So)

Dayenu – You helped us survive (2x)
These things I'll describe, all
Are found in the Bible
Your goodness has helped us to thrive.

Little Moses was found in a stream (2x)
Though raised to be royal,
He learned to be loyal,
And then became Pharaoh's worst dream.

Wa doo, wa doo,
Zim bam boodle-oo, zim bam boodle-oo,
Hoodle ah-da-wa-da, hoodle ah-da-wa-da
Scaddy wah, scaddy wah!

The Jews stopped beside the Red Sea,
'Til Moses split wide the Red Sea.
They crossed it in haste, but then
Pharaoh's men chased them
And drowned! It became their Dead Sea!

They stood at the foot of Sinai.
They learned what was good at Sinai.
'Twas fearsome and frightening
Midst thunder and lightening
God gave them the Law at Sinai.

Dayenu – for Your wondrous ways.
Your guidance through all our worst days.
Your deeds for your tribe, all
Described in the Bible.
Dayenu – we sing You our praise.

Sing traditional Dayenu

אלו הוציאנו ממצרים, ולא עשה בָּהֶם שְׁפָטִים, דַּיְנוּ:
אלו עשה בָּהֶם שְׁפָטִים, ולא עשה בְּאַלְהֵיהֶם, דַּיְנוּ:
אלו עשה בְּאַלְהֵיהֶם, ולא הִרְג אֶת־בְּכוֹרֵיהֶם, דַּיְנוּ:
אלו הִרְג אֶת־בְּכוֹרֵיהֶם, ולא נָתַן לָנו אֶת־מִּמּוֹנֵם, דַּיְנוּ:
אלו נָתַן לָנו אֶת־מִּמּוֹנֵם, ולא קָרַע לָנו אֶת־הַיָּם, דַּיְנוּ:
אלו קָרַע לָנו אֶת־הַיָּם, ולא הִעֲבִירָנוּ בְּתוֹכוֹ בְּחַרְבָּה, דַּיְנוּ:
אלו הִעֲבִירָנוּ בְּתוֹכוֹ בְּחַרְבָּה, ולא שָׁקַע צָרְנוֹ בְּתוֹכוֹ, דַּיְנוּ:
אלו שָׁקַע צָרְנוֹ בְּתוֹכוֹ, ולא סָפַק צָרְכָנוּ בְּמִדְבַּר אַרְבָּעִים שָׁנָה, דַּיְנוּ:
אלו סָפַק צָרְכָנוּ בְּמִדְבַּר אַרְבָּעִים שָׁנָה, ולא הֶאֱכִילָנוּ אֶת־חֶמְנוֹ, דַּיְנוּ:
אלו הֶאֱכִילָנוּ אֶת־חֶמְנוֹ, ולא נָתַן לָנו אֶת־חַשְׁבֹּת, דַּיְנוּ:
אלו נָתַן לָנו אֶת־חַשְׁבֹּת, ולא קָרְבָנוּ לְפָנֵי הַר סִינַי, דַּיְנוּ:
אלו קָרְבָנוּ לְפָנֵי הַר סִינַי, ולא נָתַן לָנו אֶת־חַתוּרָה, דַּיְנוּ:
אלו נָתַן לָנו אֶת־חַתוּרָה, ולא חֲכַנְיָסָנוּ לְאַרְצָ יִשְׂרָאֵל, דַּיְנוּ:
אלו חֲכַנְיָסָנוּ לְאַרְצָ יִשְׂרָאֵל, ולא בָּנָה לָנו אֶת־בַּיִת הַבְּחִירָה, דַּיְנוּ:

אלו הוציאנו ממצרים, דַּיְנוּ:
Ilu hotzi-hotzianu,
Hotzianu mi-Mitzrayim,
Hotzianu mi-Mitzrayim, Dayenu.
אלו נָתַן לָנו אֶת־חַשְׁבֹּת, דַּיְנוּ:
Ilu natan, natan lanu,
Natan lanu et ha-Shabat,
Natan lanu et ha-Shabat, Dayenu.
(chorus)
אלו נָתַן לָנו אֶת־חַתוּרָה, דַּיְנוּ:
Ilu natan, natan lanu,
Natan lanu et ha-Torah,
Natan lanu et ha-Torah, Dayenu.
(chorus)

[From Rabbi Ari Lucas] "The[re is a] paradox of Dayenu. Each of these things we are thankful for, but clearly had we been released from slavery but not been able to cross the Red Sea, it *wouldn't* be enough. Had we crossed the sea, but not been giving Manna to survive, it *wouldn't* be enough. Each was a miracle, each was a gift, and we must be thankful. But we are greedy, we want more, we need more."

This was spoken at a funeral; he continued: "So it is with our family members who are dying. We are thankful for the gift of their life, what they gave us. But we are greedy, we don't want them to go, we want more."

This is why the insight of the Reverse Seder from 18 years ago was such a revelation. As with most of the seder, we read Dayenu in reverse order. We started with all 15, and said that was Enough. No, even 14, Dayenu. Down to just one, that alone would've been Enough. Compared to the traditional reading, that interpretation seems more humble, with more gratitude.

An Opera Dayenu

Had Gershwin not gone to learn the music and culture of South Carolina, but had relied exclusively on his Jazz Chops to create the play – Dayenu!

Had he gone to South Carolina, but not teamed up with Heyward, we wouldn't have *Porgy* – no Dayenu!

Had Porgy not started the game of Craps that opens the play, we wouldn't have a truly unlikely gambling connection between our two consecutive seders based on *Porgy and Bess* and *Guys and Dolls* – Dayenu!

Had no one had started the game of Craps that opens the play, then we wouldn't have the Drunken Brawl with Bess's man Crown killing the winner of the Game – Dayenu!

If Crown hadn't killed the Craps winner Robbins, he wouldn't have needed to go into hiding and his woman Bess wouldn't have been taken in by Porgy – Dayenu!

If Porgy had sheltered Bess, but not stuck up for her through Thick And Thin ("Bess, You Is My Woman Now"), then we'd not have this Love Story – no Dayenu!

If we'd had this Love Story, but not all the Beautiful Music that has inspired so many artists, critics and seder authors – not much of a Dayenu!

If we had all the Beautiful Music created by Gershwin, with Rousing Lyrics by Gershwin (the brother) and

Wa doo, wa doo,
Zim bam boodle-oo, zim bam boodle-oo,
Hoodle ah-da-wa-da, hoodle ah-da-wa-da
Scaddy wah, scaddy wah!

[Repeat Dayenu verse]

We've listed these wonders to show,
God saves us, provides us,
He teaches and guides us
Dayenu – so much thanks we owe!

Heyward (the author), but not this seder – probably a hearty Dayenu!

Had we this seder to enjoy, but not the Food that's coming, no Dayenu!

Had we the Food that's coming, but not the Afikomen – Dayenu!

Had we the Afikomen, but not seen God's miracles, or the Forty-Year Trek to the Promised Land, fed by the Manna, the Sabbath, the revelation at Mount Sinai, nor the Temple – Dayenu!

How much more so, then, should we be grateful to God for the numerous favors that He bestowed upon us: He brought us out of Egypt, and punished the Egyptians; He smote their gods, and slew their firstborn; He gave us their wealth and split the Sea for us; He led us through it on dry land, and sunk our foes in it; God sustained us in the desert for forty years, and fed us with the Manna; God gave us the Sabbath, and brought us to Mount Sinai; God gave us the Torah, and brought us to Israel; He built the Temple for us, to atone for all our sins; and gave us life on Earth and a mind to appreciate its wonders..

Rabbi Gamliel used to say that whoever does not mention these three things on Passover has not fulfilled his duty: the sacrifice of Pesach, the unleavened bread, and the bitter herbs.

פֶּסַח The Paschal Lamb, which our ancestors ate during the existence of the Temple – for what reason was it eaten? Because the Omnipresent, blessed be He, passed over the houses of our ancestors in Egypt, as it is said: "You shall say, it is a sacrifice of the Passover unto the Lord, who passed over the houses of the children of Israel in Egypt, when God smote Egyptians and spared our houses, and the people bowed themselves and worshipped."

מַצָּה *Show the unleavened bread and say:* This Unleavened Bread, which we now eat, what does it mean? It is because the King of Kings, the Holy one, revealed Himself to our fathers and redeemed them before their dough had time to ferment, as it is written: "They baked the dough which they had brought out of Egypt into unleavened cakes; for they were driven out of Egypt and could not delay, nor had they prepared any provision for their journey."

מַרֵּר *Show the bitter herbs and say:* This bitter herb, which we eat, what does it mean? It is eaten because the Egyptians embittered the lives of our ancestors in Egypt, as it is written: "They embittered their lives with hard bondage, in mortar and brick, and in all manner of labor in the field. All their labor was imposed upon them with rigor."

Pesach, Matzah, Maror

(Tune of Bess, You Is My Woman Now)

Pesach, Matzoh, and Maror,
Three things, These things,
We feature and explain them at our Seder
Every year.

Pesach – shows that we were spared –
God cared!

And Egypt felt the power of His wrath
with fear.

Our God, my God

How He protected us has made it clear.

Matzoh – barely baked our bread

We fled, We sped

From Egypt with our families

and our flocks and all our gear.

Maror – Bitter was our fate
of late

But then God freed us,

Was our salvation

Had Moses lead us

Then formed our nation!

Pesach, Matzoh, and Maror,

Symbols forever,

Repeat: Each springtime

At Seder time,

We join to dine,

And drink our wine.

and ...

Pesach, Matzoh, and Maror.

בְּכָל־דּוֹר וָדוֹר In every generation each individual is compelled to regard himself as though he personally had come out of Egypt, as it is said: "You shall tell your son on that day: This is on account of what the Eternal did for me when I came out of Egypt." It was not only our ancestors whom the Holy One redeemed from slavery; we, too, were redeemed with them, as it is said: "He took us out from there in order to bring us in, that He might give us the land which He had sworn to our ancestors."

Raise the cup of wine and say:

Therefore it is our duty to thank and praise, pay tribute and glorify, exalt and honor, bless and acclaim the Composer who created all these musical miracles for us. Gershwin took a story from a book, and converted its prose to a heartfelt story spanning grief, loss and tragedy to joy and lifelong devotion, bringing us out of darkness into a great light, from mourning into a festival, out of slavery into redemption. We will recite a new song before Him! Halleluyah!

Second Cup כּוֹס שְׁנִי

Over the second cup of wine, recite:

בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרֵי הַגֶּפֶן:

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine. *The second cup is drunk.*

Composer-critic Virgil Thomson panned the first Boston showing of *Porgy and Bess*, saying Gershwin was not a "serious" composer and had adhered far too uncritically to his "melting-pot sources." The author of this seder is delighted that Virgil further said the folk opera was afflicted by "gefiltefish orchestration." *How perfect for a seder theme!* And the gefiltefish [sic] is coming very soon.

We'll learn more about Gershwin's brief life on the other side. For now, we've got serious herbs to get into.

Rachzah רְחִיצָה *Wash the hands for the meal*

בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו, וְצִוָּנוּ עַל נְטִילַת יְדַיִם:

All say:

Blessed are You, Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the washing of the hands.

Take the two whole matzahs and the broken one and say the following blessing:

**בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַמוֹצִיא לֶחֶם מִן הָאָרֶץ:
בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל אֲכִילַת מַצָּה:**

Blessed are You, Lord our God, King of the Universe, who brings forth bread from the earth.

Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the eating of unleavened bread.

Take some bitter herbs, dip them in charoset and say:

בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל אֲכִילַת מְרוֹר:

Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the eating of the bitter herbs.

Hillel's Sandwich זָכַר לְמִקְדָּשׁ בְּהַלֵּל *Break the undermost matzah and distribute with some bitter herbs and charoset, and say:*

Thus did Hillel during the existence of the Holy Temple: he took matzah and bitter herbs, and ate them together, in order to perform the Law: "With unleavened bread and bitter herbs shall they eat it."

The Festive Meal שְׁלַחַן עוֹרֵךְ

Shulchan Orech

Tzafon צְפוֹן

Find the Afikomen. Eat the Afikomen.



[Exclude * paragraphs for shorter prayer]

ברכת המזון

(Read rightmost column first)

הנרמון, הוא ימלוך עלינו לעולם ועד.
הנרמון, הוא יתברך בשמים ובארץ.
הנרמון, הוא ישלח לנו ברכה מרבה בבית הזה,
ועל שלחנו זה שאכלנו עליו.
הנרמון, הוא ישלח לנו את אליהו הנביא זכור לטוב,
ויבשר לנו בשורות טובות ישועות ונקמות.

* הנרמון, הוא יברך את כל המסובין כאן,
אותנו ואת כל אשר לנו, כמו שנתברכו אבותינו,
אברהם יצחק ויעקב: בכל מכל כל.
כו יברך אותנו בלנו יחד. בברכה שלמה, ונאמר אמן:

בפרום ולמדו עליהם ועלינו זכות, שתהא למשמרת שלום,
ונשא ברכה מאת יי וצדקה מאליה ישענו, ונמצא חן ושכל
טוב בעיני אלהים ואדם:

Shabbat: הנרמון, הוא ינח יום שפלו שבת
ומנוחה לחיי העולמים:

Festivals: הנרמון, הוא ינחילנו יום שפלו טוב:
עשה שלום במרומי, הוא יעשה שלום,
עלינו ועל כל ישראל, ואמרו אמן:

* יראו את יי קדשיו, כי אין מחסור ליראיו:
כפירים רשו ורעבו, וזרשי יי לא יחסרו כל טוב:
הודו ליי כי טוב, כי לעולם חסדו: פותח את ידו,
ומשביע לכל חי רצון: ברוך הגבר אשר יבטח ביי,
והיה יי מבטחו: גער הייתי גם זקנתי ולא ראיתי
צדיק נעזב, וזרעו מבקש לחם:

יי עז לעמו יתן, יי יברך את עמו בשלום:

שיר המעלות בשוב יי את שיבת ציון היינו כחלמים: אז ימלא
שחוק פינו וילשוננו רנה אז לאמרו בגוים הגדיל יי לעשות עם
אלה: הגדיל יי לעשות עמנו היינו שמהים: שובה יי את שבייתנו
כאפיקים בנגב: הארעים בדרמה ברנה יקצרו: הלוח ילך ובכה
נשא משך הצרע בא ברא ברנה נשא אלמותיו:

Leader: רבותי נברך!

Group: יהי שם יי מברך מעתה ועד עולם.

Leader: יהי שם יי מברך מעתה ועד עולם.

Leader: ברשות חסברה, נברך אלהינו שאכלנו משלו.

Group: ברוך אלהינו שאכלנו משלו ובטובו חיינו.

Leader: ברוך אלהינו שאכלנו משלו ובטובו חיינו.

Group: ברוך הוא וברוך שמו:

ברוך אתה יי, אלהינו מלך העולם, חנן את העולם בל טובו
בחן בנסד וברחמים הוא נותן לחם לכל בשר כי לעולם חסדו.
ובטובו חנודל תמיד לא חסר לנו, ואל יחסר לנו מזון לעולם ועד.
בעבור שמו חנודל, כי הוא אל זן ומפרנס לכל ומטיב לכל,
ומכין מזון לכל בריותיו אשר ברא. ברוך אתה יי, חנן את הכל:

Melody פתוח: ואכלת ושבעת, וברכת את יי אלהיך

על הארץ מטובה אשר נתן לך. ברוך אתה יי,

על הארץ ועל המזון:

ויבנה ירושלים עיר חקדש במהרה בגמינו.

ברוך אתה יי, בונה ברחמי ירושלים. אמן.

Pour the third cup and recite Shir Hama'alot and Birkat Hamazon.

[Exclude * paragraphs for shorter prayer]

בִּרְכַת הַמִּזוֹן

(Read rightmost column first)

* הנרמז, הוא יברך את כל המסובין פאן, אורתנו ואת כל אשר לנו, כמו שנתברכו אבותינו, אברהם יצחק ויעקב: בכל מכל כל.

May God bless all who are gathered here and all their families, as well as all dear to us. Even as our forefathers, Abraham, Isaac and Jacob were blessed in every way; so may He bless all of us together with a perfect blessing, and let us say, Amen.

במרום ולמדו עליהם ועלינו זכות, שתהא למשמרת שלום, ונשא ברכה מאת יי וצדקה מאלהי ישענו, ונמצא חן ושכל טוב בעיני אלהים ואדם:

May our merit and the merit of our fathers secure enduring peace for all of us. May we receive a blessing from the Lord, and justice from the God of our salvation. May we find grace and favor in the sight of God and man.

Shabbat: הנרמז, הוא ינחילנו יום שפלו שבת ומנוחא לחיי העולמים:

Merciful One, help us see the coming of when all time is Shabbat.

Festivals: הנרמז, הוא ינחילנו יום שפלו טוב: May God grant us the day that will be entirely good.

עשה שלום במרומי, הוא יעשה שלום, עלינו ועל כל ישראל, ואמרו אמן:

May the Source of peace grant peace to us, to all Israel, and to all the world. Amen. May the Eternal grant strength to our people. May the Eternal bless our people with peace.

* יראו את יי קדשיו, כי אין מחסור ליראיו: כפירים רשו ורעבו, וזרשי יי לא יחסרו כל טוב: חזו ליי כי טוב, כי לעולם חסדו: פותח את ידו, ומשביע לכל חי רצון: ברוך הגבר אשר יבטח ביי, ונהג יי מבטחו: נער הייתי גם זקנתי ולא ראיתי צדיק נעזב, וזרעו מבקש לחם:

Revere the Lord, you are His holy ones For those who revere Him suffer no want. Those who deny Him may famish and starve, but they who seek the Lord shall not lack anything that is good. Give thanks to the Lord, for He is good; His mercy endures forever. He opens His hand and satisfies every living thing with favor. Blessed is the man who trusts in God; for the Lord will be his protection. I have been young, and I have grown older, but I have not seen the righteous man forsaken; nor his children begging for bread.

יי עז לעמו יתן, יי יברך את עמו בשלום:

The Lord will give strength to His people; the Lord will bless His people with peace.

שיר המעלות בשוב יי את שיבת ציון היינו כחלמים: אז ימלא שחוק פינו ולשוננו רנה אז לאמרו בגוים הגדיל יי לעשות עם אלה: הגדיל יי לעשות עמנו היינו שמים: שובה יי את שביטנו כפאפיקים בנגב: הארעים בדמעה ברנה יקצרו: הלוד גלוד ויבכה נשא מושך החרע בא יבא ברנה נשא אלתמתי:

[Psalm 126]

רבותי נברך!

Let us praise God!

Leader: יחי שם יי מברך מעתה ועד עולם.
Group: יחי שם יי מברך מעתה ועד עולם.

Leader: Praised be the name of God, now and forever.

Leader: ברשות החברה, נברך אלהינו שאכלנו משלו.
Praised be our God, of whose abundance we have eaten.

Group: ברוך אלהינו שאכלנו משלו ובטובו חיינו.

Leader: ברוך אלהינו שאכלנו משלו ובטובו חיינו.
Praised be our God, of whose abundance we have eaten,

and by whose goodness we live.

Group: ברוך הוא וברוך שמו:

Praised be the Eternal God.

ברוך אתה יי, אלהינו מלך העולם, חן את העולם פלו בטובו בחו בהסוד וברחמים הוא נתן לחם לכל בשר פי לעולם חסדו. ובטובו הגדול תמיד לא חסר לנו, ואל יחסר לנו מזון לעולם ועד. בעבור שמו הגדול, פי הוא אל וימפרנס לכל ומטיב לכל, ומכין מזון לכל בריותיו אשר ברא. ברוך אתה יי, חן את הכל: God of the universe, we praise You: Your goodness sustains the world. You are the God of grace, love, and compassion, the Source of bread for all who live; for Your love is everlasting. In Your great goodness we need never lack for food; You provide food enough for all. We praise You, O God, Source of food for all who live.

פכתוב: ואכלת ושבעת, וברכת את יי אלהיך על הארץ מטובה אשר נתן לך. ברוך אתה יי, על הארץ ועל המזון:

As it is written: When you have eaten and are satisfied, give praise to your God who has given you this good earth. We praise You, O God, for the earth and for its sustenance.

ובנה ירושלים עיר הקודש במהרה בקמינו. ברוך אתה יי, בונה ברחמי ירושלים. אמן.

Let Jerusalem, the holy city, be renewed in our time. We praise You, Adonai, in compassion You rebuild Jerusalem. Amen.

הנרמז, הוא ימלוד עלינו לעולם ועד.

הנרמז, הוא יתברך בשמים ובארץ.

הנרמז, הוא ישלח לנו ברכה מרבה בבית הגח, ועל שלחנו זה שאכלנו עליו.

הנרמז, הוא ישלח לנו את אלהי חנניא זכור לטוב, ויבשר לנו בשורות טובות ישועות ונחמות.

Merciful One, be our God forever. Merciful One, heaven and earth alike are blessed by Your presence. Merciful One, bless this house, this table at which we have eaten. Merciful One, send us tidings of Elijah, glimpses of good to come, redemption and consolation.

[Exclude * paragraphs for shorter prayer]

ברכת המזון

(Read rightmost column first)

ברוך אתה יי אלהינו מלך העולם, האל אבינו, מלכנו,
 אדירנו בוראנו, גואלנו, יוצרנו, קדושונו קדוש יעקב,
 רוענו רועה ישראל, המלך הטוב, והמטיב לכל,
 שבכל יום ויום הוא מטיב, הוא מטיב, הוא ייטיב לנו.
 הוא גמלנו, הוא גומלנו, הוא גמלנו לעד
 לחן ולחסד ולרחמים, ולרחו חצלה ומחלחה ברכה וישועה,
 נחמה, פרנסה וכלכלה, ורחמים, וחסד ושלום,
 וכל טוב, ומכל טוב לעולם אל יחסרנו.

הרחמן, הוא ימלוך עלינו לעולם ועד.
 הרחמן, הוא יתברך בשמים ובארץ.
 הרחמן, הוא ישתבח לדור דורים, ויתפאר בנו
 לעד ולעלם ויתחדר בנו לעד ולעולמי עולמים.
 * הרחמן, הוא יפרנסנו בקבוצה.
 * הרחמן, הוא ישבור עגנו מעל צנארנו
 והוא יוליכנו קוממיות לארצנו.
 * הרחמן, הוא ישלח לנו ברכה מרבה בבית החד,
 ועל שלחנו זה שאכלנו עליו.
 * הרחמן, הוא ישלח לנו את אלהינו הנביא זכור לטוב,
 ויבשר לנו בשורות טובות וישועות ונחמות.

הרחמן, הוא יברך את כל המסובין כאן, **At communal meals:**
 אותנו ואת כל אשר לנו, כמו שנתברכו אבותינו,
 אברהם יצחק ויעקב: בכל מפל כל.
 כן יברך אותנו בלנו יחד. בברכה שלמה, ונאמר אמן:

* במרום ולמדו עליהם ועליו זכות, שתהא למשמרת שלום,
 ונשא ברכה מאת יי וידיקה מאלמי ישענו, ונמצא חן ושכל
 טוב בעיני אלהים ואדם:

הרחמן, הוא יחילנו יום שפלו טוב: **Fest:**
 * הרחמן, הוא יברך, את-מדינת ישראל,
 ראשית צמיחת האלתנו:

* הרחמן, הוא יברך, את-אחינו בני ישראל
 הנתונים בצרה, ויוציאם מאפלה לאורה:

* הרחמן, הוא יצבנו לימות המשיח ויחיי העולם הבא.
 * מגדול וישועות מלפניו, ועשה חסד למשיחו,
 לדוד ולזרעו עד עולם:

עשה שלום במרומינו, הוא יעשה שלום,
 עלינו ועל כל ישראל, ואמרו אמן:

* יראו את יי קדושי, כי אין מחסור ליראיו:
 כפירים רשו ורעבו, ודורשי יי לא יחסרו כל טוב:
 חודו ליי כי טוב, כי לעולם חסדו: פותח את ידו,
 ומשביע לכל חי רצון: ברוך הגבר אשר יבטח ביי,
 והזהר יי מבטחו: נער הייתי גם זקנתי ולא ראיתי
 צדיק נעזב, וזרעו מבקש לחם:
 יי עו לעמו יתן, יי יברך את עמו בשלום:

שיר המעלות בשב יי את שיבת ציון היינו פחלמים: אז ימלא
 שחוק פינו וילשוננו רנה אז יאמרו בגוים הגדיל יי לעשות עם
 אלה: הגדיל יי לעשות עמנו היינו שמחים: שובה יי את שביבתנו
 באפיקים בנגב: הארעים בדמעה ברנה יקצרו: הלוד ילך ויבכה
 נשא מלשך הצרע בא יבא ברנה נשא אלמתינו:

Leader: רבותי וברך!
 Group: יהי שם יי מברך מעתה ועד עולם.
 Leader: יהי שם יי מברך מעתה ועד עולם.
 Leader: ברשות מרנו ורבונו ורבותי, וברך אלהינו שאכלנו משלו.
 Group: ברוך אלהינו שאכלנו משלו ובטובו היינו.
 Leader: ברוך אלהינו שאכלנו משלו ובטובו היינו.
 Group: ברוך הוא וברוך שמו:

ברוך אתה יי אלהינו מלך העולם, הן את העולם פלו בטובו
 בחן וחסד ורחמים הוא נותן לחם לכל בשר כי לעולם חסדו.
 ובטובו הגדול תמיד לא חסר לנו, ואל יחסר לנו מזון לעולם ועד.
 בעבור שמו הגדול, כי הוא אל ון ומפרינס לכל ומטיב לכל,
 ומכין מזון לכל בריותיו אשר ברא. ברוך אתה יי, הן את חבל:

נודה לך יי אלהינו על שהנחלת לאבותינו, ארץ חמדה טובה
 ורחבת, ברית ותורה, חיים ומאן. יתברך שמו בפי כל חי
 תמיד לעולם ועד. בפתוב ואכלת ושבעת, וברכת את יי אלהינו
 על הארץ הטובה אשר נתן לך. ברוך אתה יי,
 על הארץ ועל המזון:

* רחם נא יי אלהינו, על ישראל עמך, ועל ירושלים עירך, ועל ציון
 משפן כבודך, ועל מלכות בית דוד משיחך, ועל תפית הגדול
 והקדוש שנקרא שמו עלינו. אלהינו, אבינו, רענו, יוצנו, פרנסנו,
 וכלכלנו, ומרויחנו, ומרוח לנו יי אלהינו מחרה מפל צרותינו,
 ונא, אל תפרינו יי אלהינו, לא לדי מתנת בשר ודם,
 ולא לדיחלונאמתם. כי אם לךד המלאה, הפתוחה,
 חקדושה ורחבתה, שלא יבוש ולא נבלם לעולם ועד:

[If on Shabbat, extra paragraph goes here]

Festivals:

* אלהינו ואלהי אבותינו, יעלה ויבא ויגיע, ויראה, וירצה, וישמע,
 ויפקד, ויזכר זכרוננו ופקדוננו, וזכרון אבותינו, וזכרון משיח בן
 דוד עבדך, וזכרון ירושלים עיר קדשך, וזכרון כל עמך בית
 ישראל לפניך, לפליטה לטובה לחן ולחסד ולרחמים, לחיים
 ושלום ביום **חג המצות** הזה. זכרנו יי אלהינו בו לטובה.
 ופקדנו בו לברכה. והושיענו בו לחיים, ובדבר ישועה ורחמים,
 חסד וחסד, ורחם עלינו והושיענו, כי אלקי ענינו,
 כי אל מלך חנו ורחום אלה:

ובנה ירושלים עיר חקדש במחרה בימינו.
 ברוך אתה יי, בונה ברחמי ירושלים. אמן.

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרֵי הַגֶּפֶן:

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine. *The third cup is drunk.*

Everyone pours a little of their wine into the cup honoring the Prophet Elijah. The door is opened and the exploration of the lives behind Porgy and Bess continues.

The writer behind *Porgy*, DuBose Heyward, had grown up poor, was orphaned young, and, like Gershwin, had dropped out of high school. Heyward was stricken with polio when he was sixteen, and nearly lost the use of his arms. His personal tragedy drew him to the story of a crippled street-beggar. Samuel Smalls was a real individual that Heyward read about in the local paper.⁷ DuBose was not a condescending outsider, but truly identified with someone whose story resonating with his own.



Moving on to our composer. Gershwin started with a Tango for piano when was 15. (He was already offered a job playing piano in "Tin Pan Alley" to sell songs.) The number of his compositions totaled 31 operatic and orchestral pieces, 11 overtures, 23 solo piano compositions, 31 musicals, music for 57 other shows and 9 films ... a staggering 161 major works in all. The total number of songs is over 500. He was fast too: accounts have him writing as much as six songs a day. All the more remarkable that his life writing music spanned only 22 years.

Gershwin called *Rhapsody in Blue* "a musical kaleidoscope of America." Before he died, Gershwin's goal for *Porgy and Bess* was to write an "opera of the melting pot of New York City itself," which would allow for "many kinds of music, black and white, Eastern and Western." Based on this diversity, he wanted his musical style to achieve "an artistic and aesthetic unity." Gershwin was *always* hoping for artistic and aesthetic unity. And isn't our seder that too: seeking a universal message from our singular history?

The end of his short life was incredibly tragic: increasingly violent headaches, memory problems, deficient motor coordination, then a coma. A brain tumor was detected, too late for one of the country's leading neurosurgeons to reach him. Gershwin died the morning after emergency surgery, then only 38 years old. He had died just two years after his crowning stage achievement premiered on Broadway and closed after only 124 performances. The failure left him crushed and believing his attempt to create an American opera had failed. (Oh, how wrong he turned out to be!)



He was the richest, highest grossing composer of all time. When he died in 1937, the most profitable musical property in his estate, *Rhapsody in Blue*, was assessed at \$20,125. *Porgy and Bess* was worth only \$250. (Current values at time of this writing: *Rhapsody*: \$430k, *Porgy*: \$5,300.) How did he become so rich? First, his music was popular: his first hit, *Swanee*, sold more than 2 million recordings and 1 million copies of sheet music. *Porgy* wasn't a failure after all: after its initial run, it toured non-stop for three years. He was also an astute businessman, pivoting quickly to recordings, with a timing that was perfect. When Mozart died at the age of 35, bad management left him virtually penniless. (All those ultra yachts and fancy houses he bought.) Gershwin, on



⁷ He and his goat cart were familiar figures in downtown Charleston. The News & Courier reported Smalls was arrested after trying to shoot a woman. The police apprehended him after chasing him and his goat down several alleyways.

the other hand, left an estate worth millions of dollars, and he hadn't even made a will. (10 years ago, the estate brought in an estimated \$5-10 million annually.)

Obviously, we have to also give full credit to his brother Ira, who wrote the incredible lyrics. The songs have his clever wordplay, wacky rhymes, lyrics that are instantly and forever memorable. Ira's lyrics are often more memorable than George's music. The two brothers had a very close working relationship. One DJ mentioned the song he was playing was written by "George Gershwin and his lovely wife, Ira." Clearly, the marriage between lyrics and melody was uncanny.

Porgy and segregation in the South: It took 35 years for *Porgy and Bess* to be performed in Charleston, the home of the opera. During the first attempt, in 1935, the all-black cast refused to perform for a segregated audience. The second attempt in 1954 scheduled four shows, with a compromise to seat blacks on one side and whites on the other. After receiving local and national pressure concerning the integrated seating, the theatre shut down production. It wasn't performed until 1970, when South Carolina was finally ready for an integrated audience.

The door is still open, so let's stop talking about the Profit of Gershwin, let's welcome the Prophet Elijah:

We ask God to destroy all godlessness and to punish the wicked and evildoers, thereby making the world ready for the Messiah:

Direct Your wrath, O God, upon evil and persecution. Protect Your people, Israel, from those who would destroy them. May the spirit of Elijah, who enters our home at this hour, enter the hearts of all men. May he inspire them to love You, and may he fill them with the desire to build a good world, one in which justice and freedom shall be the inheritance of all.

We now sing Eliyahu Hanavi:

Eliyahu Hanavi, Eliyahu ha-Tishbi;
Eliyahu, Eliyahu, Eliyahu ha-Giladi.
Beem-hei-rah, V'yamaynu,
Yavo ei-leinu.
/ Eem moshiach, ben David /

Hallel

הלל

Pour the fourth cup and recite Hallel

לא לנו ?? לא לנו כי לשמך תן כבוד, על חסדך על אמתך. למה
לאמר חגים, איה נא אלהים. ואלהינו בשמים כל אשר חפץ
ירחון. ודיהם ולא ימיו, ורגליהם ולא יחלבו, לא יחגו בגרונם.
כמוהם יחיו עשיהם, כל אשר בטח בהם: ישראל בטח בך, עזרם
ומגנם הוא. בית אהרן בטחו בך, עזרם ומגנם הוא. יראי ?? בטחו
בך, עזרם ומגנם הוא:

All say:

Nor for our sake, O Lord, not for our sake, but for Your name's sake give glory,
because of Your kindness and Your truth.

?? זכרנו יברך, וברך את בית ישראל, וברך את בית אהרן. וברך
יראי ??, חקטיים עם הגדלים. יסף ?? עליכם, עליכם ועל בניכם.
ברוכים אתם לך, עשה שמים וארץ. השמים שמים לך, והארץ
נתן לבני אדם. לא חמתים יחללו את, ולא כל ידדי דמות. ואנחנו
נברך את, מעתה ועד עולם, תללמה:

The Lord who has remembered us will bless; God will bless the house of Israel ... Halleluyah!
How can I repay the Lord for all His kind acts toward me? I will raise the cup of salvation, and call upon the
name of the Lord ... Halleluyah!

Give thanks to the Lord, all you nations; praise Him, all you peoples!

G ive thanks to the Lord, for God is good;	To God who alone does great wonders,
<i>His kindness endures forever.</i> כי לעולם חסדו:	כי לעולם חסדו:
Give thanks to the God above gods, ... כי לעולם חסדו	To God who made the heavens with understanding,
Give thanks to the Lord of lords, כי לעולם חסדו:	כי לעולם חסדו:
	To God who stretched the earth over the waters,

To God who made the great lights,	כי לעולם חסדו:	And threw Pharaoh and his host in the Red Sea,	כי לעולם חסדו:
The sun to reign by day,	כי לעולם חסדו:	To God who led His people through the wilderness,	כי לעולם חסדו:
The moon and the stars to reign by night,	כי לעולם חסדו:	To God who smote great kings,	כי לעולם חסדו:
To God who smote Egypt in their firstborn,	כי לעולם חסדו:	And slew mighty kings,	כי לעולם חסדו:
	כי לעולם חסדו:	Sihon, king of the Amorites,	כי לעולם חסדו:
	כי לעולם חסדו:	And Og, king of Bashan,	כי לעולם חסדו:
And took Israel out from among them,	כי לעולם חסדו:	And gave their land as an inheritance,	כי לעולם חסדו:
With a strong hand and an outstretched arm,	כי לעולם חסדו:	An inheritance to Israel His servant,	כי לעולם חסדו:
To God who parted the Red Sea,	כי לעולם חסדו:	Who remembered us in our low state,	כי לעולם חסדו:
And caused Israel to pass through it,	כי לעולם חסדו:	And released us from our foes,	כי לעולם חסדו:
	כי לעולם חסדו:	Who gives food to all creatures,	כי לעולם חסדו:

Fourth Cup פוס רביעית *The blessing over wine is said and the fourth cup is drunk while reclining:*

ברוך אתה יי, אלהינו מלך העולם, בורא פרי הגפן:

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine. *(Don't drink it yet!)*

ועל תנובת השדה, ועל ארץ חמדה טובה ורחבה, שראית והנחלת
לאבותינו, לאכול מפריה ולשבוע מטובה. רחם נא יי אלהינו על
ישראל עמך, ועל ירושלים עירך, ועל ציון משכן כבודך,
ועל מזבחך ועל חילך. ובנה ירושלים עיר הקודש במהרה במינינו,
והעלנו לתוכה, ושמחנו בבנינה וטאכל מפריה ונשבוע מטובה,
ויברךך עליה בקדשה וברכה ושמחנו ביום חג המצות הזה. כי אתה יי טוב ומטיב לכל,
ונודה לך על הארץ ועל פרי הגפן.

Blessed are You, Lord our God, King of the Universe, for the vine and its fruit, and for the produce of the field, for the beautiful and spacious land which You gave to our fathers as a heritage to eat of its fruit and to enjoy its goodness. Have mercy, Lord our God, on Israel your people, on Jerusalem your city, on Zion the abode of your glory, on your altar and your Temple. Rebuild Jerusalem, the holy city, speedily in our days. Bring us there and cheer us with its restoration; may we eat of its fruit and enjoy of its goodness; may we bless You for it in holiness and purity; and grant us happiness on this Feast of Matzot; For Thou, O Lord, are good and beneficent to all; we thank You for the land and the fruit of the vine. *(OK, now the fourth cup is drunk.)*

Nirtzah נרצה

The Seder now concludes according to Halacha, complete in all laws and ordinances. Just as we were privileged to celebrate it tonight, so may we be granted to perform it again. Oh Lord, who dwells in the heights above, establish us as a countless people once again, speedily guide Israel as a redeemed people, to the land of Zion with song. Give divine guidance to Porgy as he heads up north to find his beloved Bess, let the art world continue to wrestle with the conflicts between cultural appropriation, stylistic depictions, honoring our past, aspiring to greatness, cross-pollination of influences, and everything else that contributes to a vibrant, creative world.

NEXT YEAR IN CATFISH ROW!

This year we are here, next year in the Promised Land. *Sing: L'Shana Haba'a, B'Yerushalayim ... Habnuya!*

לשנה הבאה בירושלים:

Everyone read together:

Our God and God of our Fathers, help us to live by our faith.

Where there is hatred, may we bring love,
Where there is pain, may we bring healing,
Where there is darkness, may we bring light,

Where there is despair, may we bring hope,
Where there is discord, may we bring peace.
Make this a better world, and begin with us.

- Al Stoloff

Say on second night: **A**nd You Shall Say: It is the Pesach Sacrifice.

A list of events that happened during Passover usually follows this, the text of which you can find in a traditional Haggadah.

Ki Lo Naeh **כִּי לֹא נָאֵחַ**

Powerful in kingship, truly chosen, His troops sing to Him: Thine only Thine, O Lord, is the Majestic Kingdom. Beautiful praises are His due. Famous in kingship, truly glorious, God's faithful sing to Him: Thine only Thine, O Lord, is the Majestic Kingdom. Beautiful praises are His due.

אָדיר בַּמְלוּכָה, בַּחֹר בַּהַלְכָה, גְּדוּדָיו אָמְרוּ לוֹ:
לֵךְ וּלְךָ, לֵךְ כִּי לֵךְ, לֵךְ אֵף לֵךְ, לֵךְ וְנִחַמְמְלָכָה.
כִּי לֹא נָאֵחַ, כִּי לֹא נָאֵחַ.

דָּגוּל בַּמְלוּכָה, הַדוּר בַּהַלְכָה, וְתַמְקִיו אָמְרוּ לוֹ:
לֵךְ וּלְךָ, לֵךְ כִּי לֵךְ, לֵךְ אֵף לֵךְ, לֵךְ וְנִחַמְמְלָכָה.
כִּי לֹא נָאֵחַ, כִּי לֹא נָאֵחַ.

Also say on second night

This is the first day of the Omer **הַיּוֹם יוֹם אֶחָד לְעוֹמֵר**

בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל סְפִירַת הָעֹמֵר:
יְחִי רְצוֹן מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וְאַלְהֵי אֲבוֹתֵינוּ שְׂיִבְנֶה בַּיִת הַמְּקֻדָּשׁ בְּמַהֲרָה בְּיָמֵנו וְתֵן חֵלְקֵנוּ בְּתוֹכָתָךְ:

May it be your will, O Eternal, our God, and the God of our ancestors, speedily rebuild your temple in our days, and grant us our share in your Law.

End-note on use of "black" – for reference only: This seder author is quite sure this Haggadah's terminology and capitalization for Black culture, Black music, Black history, will seem dated at a later time. After all, Blacks have been called Negros, coloreds, Afro-Americans and people of color. (Not the same – though an alien from another planet might not grok the subtle distinction between colored people vs people of color). This work is a product of our time – where Black is commonly used for a culturally sensitive expression – and should be evaluated as such, just as *Porgy* should be evaluated as a magnificent product of its time. To my mind, if Jews or Americans or Ukrainians or Latinos are capitalized, it seems natural to capitalize Blacks. But why not whites? For a view of both sides of the issue, see ⁸. In this Haggadah, the author took middle ground: except for direct quotes, we used lowercase for individuals ("blacks"), uppercase for aspects of the community (Black English, Black traditions).

Ending songs!

Chad Gadya **חַד גָּדְיָא, חַד גָּדְיָא**

Leader and chorus version
One little goat "Ma Ma"
That my Abba bought "Thanks Dad"
With two Gold coins, Chad Gadya, Chad Gadya.

חַד גָּדְיָא, חַד גָּדְיָא דְּזָבִין אַבָּא בְּתַרְי זִוְיָא, חַד גָּדְיָא, חַד גָּדְיָא



⁸ <https://www.cjr.org/analysis/capital-b-black-styleguide.php>

And then there came a cat "Meow"
That ate the little goat "Ma Ma"
That my Abba bought "Thanks Dad"
With two Gold coins, Chad Gadya, Chad Gadya.

And then there came a dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came a stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came a fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came some water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came an ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came a shochet ("Chop"); Who slaughtered the ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then came the Angel of Death ("BOO"); Who slaughtered the shochet ("Chop"); Who slaughtered the ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came our God ("Yay!"); Who killed Angel of Death ("BOO"); Who slaughtered the shochet ("Chop"); Who slaughtered the ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

חד גדיא, חד גדיא,

דזבין אבא בתרי זויג, חד גדיא, חד גדיא.

ואתא שווגרא, ואכלה לגדיא, דזבין אבא בתרי זויג, חד גדיא, חד גדיא.

ואתא כלבא, ונשד לשווגרא, דאכלה לגדיא, דזבין אבא בתרי זויג, חד גדיא, חד גדיא.

ואתא חוטררא, וחקה לכלבא, דנשד לשווגרא, דאכלה לגדיא, דזבין אבא בתרי זויג, חד גדיא, חד גדיא.

ואתא נירא, ושרף לחוטררא, דחקה לכלבא, דנשד לשווגרא, דאכלה לגדיא, דזבין אבא בתרי זויג, חד גדיא, חד גדיא.

2

ואתא מנא, וכבה לנוגרא, דשרף לחוטררא, דחקה לכלבא, דנשד לשווגרא, דאכלה לגדיא, דזבין אבא בתרי זויג, חד גדיא, חד גדיא.

ואתא תורא, ושתא למנא, דכבה לנוגרא, דשרף לחוטררא, דחקה לכלבא, דנשד לשווגרא, דאכלה לגדיא, דזבין אבא בתרי זויג, חד גדיא, חד גדיא !! 2

Echad Mi Yodea was written as a polemic against the Christian world. You Christians say there are three gods? No, there's just one! You say there is one father? Nope, there were three! And even: You say conception happens immaculately? Nope, it takes nine months! Although originally written with 12 verses, a thirteenth was later added to serve as further polemic – in Christianity, thirteen may be an unlucky number (consider the number of attendants at the last supper) but in Judaism, thirteen is especially lucky (bar mitzvah, the attributes of God, etc).

Echad Mi Yodea אַחַד מִי יוֹדֵעַ?

(Find words in traditional Haggadah)

אָדיר הווא

אָדיר הווא, יבִּנֶה בֵּיתוֹ בְּקִרְוֹב, בְּמַחֲרָה בְּמַחֲרָה, בְּיָמֵינוּ בְּקִרְוֹב.
אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקִרְוֹב.

בְּחֹר הווא, גְּדוּל הווא, דָּגוּל הווא, יבִּנֶה בֵּיתוֹ בְּקִרְוֹב, בְּמַחֲרָה
בְּמַחֲרָה, בְּיָמֵינוּ בְּקִרְוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקִרְוֹב.

קְדוּר הווא, וְנִיֵּק הווא, זָכַאי הווא, חֲסִיד הווא, יבִּנֶה בֵּיתוֹ בְּקִרְוֹב,
בְּמַחֲרָה בְּמַחֲרָה, בְּיָמֵינוּ בְּקִרְוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקִרְוֹב.

טְהוּר הווא, יְחִיד הווא, כְּפִיר הווא, לְמוּד הווא, מְלָךְ הווא, נוֹרָא הווא,
סְגִיב הווא, עֲזִיז הווא, פּוֹדֵה הווא, צְדִיק הווא, יבִּנֶה בֵּיתוֹ בְּקִרְוֹב,
בְּמַחֲרָה בְּמַחֲרָה, בְּיָמֵינוּ בְּקִרְוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקִרְוֹב.

קְדוּשׁ הווא, רְחוּם הווא, שְׂדֵי הווא, תְּקִיף הווא, יבִּנֶה בֵּיתוֹ בְּקִרְוֹב,
בְּמַחֲרָה בְּמַחֲרָה, בְּיָמֵינוּ בְּקִרְוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵּיתְךָ בְּקִרְוֹב.

Passover ritual includes the tangible reenactment of the story, through use of symbolic foods, actions and other means, to allow us to experience the degradations of slavery and the exhilaration of freedom. Only those who have experienced oppression can truly appreciate the value of liberty. A message that bears repeating in our own country, as many of us no longer appreciate how precious freedom is.

- Uncle Eli's Haggadah